

Nominated for 8 Tony® Awards  
including  
**BEST MUSICAL**

far away



# SHREK THE MUSICAL™

STAGE  
THRU  
THE DOOR®



The contents of this study guide are based on the National Educational Technology Standards for Teachers.

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far away

DREAMWORKS THEATRICALS  
NEAL STREET PRODUCTIONS  
present

# SHREK THE MUSICAL™

Based on the DreamWorks Animation Motion Picture and the Book by William Steig

Book and Lyrics by  
**DAVID LINDSAY-ABAIRE**

Music by  
**JEANINE TESORI**

Scenic & Costume Design  
**TIM HATLEY**

Lighting Design  
**HUGH VANSTONE**

Sound Design  
**PETER HYLENSKI**

Hair/Wig Design  
**DAVID BRIAN-BROWN**

Make-up Design  
**NAOMI DONNE**

Puppet Design  
**TIM HATLEY**

Casting  
**TARA RUBIN CASTING, CSA**

Ilusions Consultant  
**MARSHALL MAGOON**

Associate Director  
**PETER LAWRENCE**

Associate Choreographer  
**SLOAN JUST**

Dance Arrangements  
**MATTHEW SKLAR**

Vocal Arrangements  
**JEANINE TESORI & TIM WEIL**

Associate Orchestrator  
**JOHN CLANCY**

Music Coordinator  
**MICHAEL KELLER**

Production Management  
**AURORA PRODUCTIONS**

Press Representative  
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Marketing Director  
**CLINT BOND JR.**

General Management  
**STUART THOMPSON PRODUCTIONS/  
JAMES TRINER**

Orchestrations  
**DANNY TROOB**

Music Direction & Incidental Music Arrangements  
**TIM WEIL**

Choreographed by  
**JOSH PRINCE**

Directed by  
**JASON MOORE**

DO NOT CROSS  
THIS LINE!  
OGRE BEYOND!



## Navigational Tools within this Study Guide



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Many pages contain  
a variety of external  
video links designed  
to enhance the  
content and the  
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# SHREK THE MUSICAL

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## Act I

### Once Upon A Time...

...there was a little ogre named Shrek whose parents sat him down to tell him what all little ogres are lovingly told on their seventh birthday – go away, and don't come back. That's right, all ogres are destined to live lonely, miserable lives being chased by torch-wielding mobs who want to kill them. So the young Shrek set off, and eventually found a patch of swampland far away from the world that despised him. Many years pass, and the little ogre grows into a very big ogre, who has learned to love the solitude and privacy of his wonderfully stinky swamp (*Big Bright Beautiful World*.)

Unfortunately, Shrek's quiet little life is turned upside down when a pack of distraught Fairy Tale Creatures are dumped on his precious land. Pinocchio and his ragtag crew of pigs, witches and bears, lament their sorry fate, and explain that they've been banished from the Kingdom of Duloc by the evil Lord Farquaad for being freakishly different from everyone else (*Story Of My Life*.) Left with no choice, the grumpy ogre sets off to give that egotistical zealot a piece of his mind, and to hopefully get his swamp back, exactly as it was.



left to right  
Jacob Ming-Trent  
Adam Riegler  
Rachel Stern

far back

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## Shrek Meets Donkey

On his way to Duloc, Shrek manages to scare off an army of Farquaad's soldiers who are trying to capture a terrified talking Donkey. Saved, Donkey takes an immediate liking to our surly hero, and decides it's his duty to escort Shrek to Duloc. Shrek does everything in his power to lose the annoying sidekick, but Donkey is persistent, unshakable, and in desperate need of a best friend (*Don't Let Me Go.*)

Meanwhile, Lord Farquaad discovers that he'll never be king unless he marries a princess. A Magic Mirror tells him about a beautiful damsel in a far-off dragon-guarded tower. Farquaad vows to marry this Princess Fiona...just as soon he can find someone to rescue her on his behalf.

left to right  
Brian d'ArcyJames  
Chris Hoch  
Daniel Breaker

photo by Marty Lawson

far back

far away

## Princess in a Parapet

Princess Fiona, we find out, has been pacing the parapet of her tower since she was seven years old, waiting for her Prince Charming to carry her away. Alas, he's really late. With nothing but a stack of storybooks and a few busted dolls for company, who could blame Fiona for getting impatient? Twenty years in a tower would make anyone a little stir-crazy. Still, her hope never wavers. She's a princess after all, and this is what princesses do – they grit their teeth and wait to be rescued by a guy in tights (*I Know It's Today.*)

With Donkey as his guide, Shrek makes his way to Duloc, where he finds Farquaad and his loyal subjects celebrating their newly sanitized kingdom (*What's Up Duloc?*) Shrek corners the four-foot tall scoundrel in the sequined doublet, and demands his swamp back. Farquaad agrees to hand over the deed to the swamp on one condition – Shrek must rescue Princess Fiona from the tower, and bring her back to Duloc.

And so Shrek and Donkey set out again, walking many miles (*The Travel Song*) and eventually crossing a perilous bridge over a boiling lake of lava, where Shrek saves Donkey from a near-death experience.



left to right  
Leah Greenhaus  
Sutton Foster  
Marissa O'Donnell

far back

far away



left to right  
Brian d'Arcy James  
Daniel Breaker

## A Damsel in Distress

Once inside the Dragon's keep, Shrek dons a helmet, and heads off to find the princess, while Donkey inadvertently stumbles upon a very hungry Dragon with a recipe box (*Donkey Pot Pie.*) Donkey somehow manages to charm the plus-size lady-beast, who wants nothing more than to snuggle the chatty sidekick for the rest of his days.

Meanwhile, Shrek climbs into Fiona's tower and discovers that the overjoyed princess has been studying her storybooks and planning every detail of this moment for the past twenty years (*This Is How a Dream Comes True.*) She flits about her knight in shining armor until he finally gets fed up, tosses her over his shoulder and heads for the exit. Together they and Donkey flee the enraged and heart-broken Dragon, and manage to make a nail-biting, courageous escape.

Safe on the other side, Fiona insists on kissing her rescuer, as it is done in all fairytales, but her celebration is cut short when Shrek removes his helmet and reveals his big green face. After all, she's supposed to be saved by her one true love, not by some ogre and his pet.



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## Donkey Sets Shrek Straight

Shrek explains he's just a delivery boy, hired to bring her to the guy who REALLY wants to marry her. Fiona, meanwhile, notices the setting sun, suddenly demands they make camp for the night, and dashes into a nearby cave.

Later that night, alone under the stars and emboldened by their heroic escape from the Dragon, Donkey asks Shrek if he could choose to be anyone else who it would be. Shrek tells his friend that it's impossible to be someone else when the whole world runs screaming in fear from what they think is a big stupid ugly ogre. Donkey reminds him that he never saw him that way, and Shrek finally relents a little, and agrees to play his game (*Who I'd Be.*)

Little do they know, however, that just behind them, standing in the glow of the moon, our beautiful princess Fiona has transformed into an ogress, as she does every night.

Sutton Foster



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far away



Sutton Foster and Company

## Act II

### A New Day Dawns

The next day, Fiona is back to her pretty princess self, skipping through the forest at dawn, singing with woodland creatures and dancing with the Pied Piper's rat-pack (*Morning Person.*) Sure, she accidentally blows up a blue bird, and tosses a deer off a cliff, but Fiona is trying her darndest to be the perfect fairytale princess.

On the road back to Duloc, Fiona apologizes to Shrek for her behavior the night before. She feels they got off on the wrong foot, and would like to start again. Some good-natured bickering over who had the worse childhood then leads them to realize that they may have a lot more in common than they first assumed. They bond in the most unlikely and odorous of ways, and share what may just be the spark of first love (*I Think I Got You Beat.*)

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## On to Duloc

Back in the kingdom, Lord Farquaad makes plans for his storybook wedding. The villain's contempt for Fairy Tale Creatures, as well as his strikingly short stature, is finally brought to light when the Magic Mirror dares to ask Farquaad whether his father should be on the guest list (*The Ballad of Farquaad.*)

With Duloc on the horizon, Shrek and Fiona stall for time, and agree to stop and share one last campfire together. Donkey, realizing that these two maybe falling for each other, slips into a flashy fantasy where he pulls out all the stops - including mood lighting, some Motown-esque serenading, and three gyrating blind mice singing back-up to get Shrek to open his heart (*Make a Move.*) With the sun going down, however, Donkey's dream sequence is cut short when Fiona dashes into a nearby barn, lest her secret be revealed.

Donkey begs Shrek to tell the princess how he really feels. When Shrek protests, Donkey decides to talk some sense into the Princess instead. He sneaks into the barn, and comes face to face with a terrifying looking ogress! Fiona calms the scared Donkey and tearfully explains that she's been cursed since she was a girl. "By day one way, by night another - this shall be the norm, until you find true love's first kiss and then take love's true form." She says she HAS to marry Farquaad, otherwise she's destined to be an ugly ogress every night.



left to right  
Brian d'Arcy James  
Daniel Breaker  
Sutton Foster

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## A Misunderstanding

Just outside the barn, our inarticulate hero tries to muster the courage to tell Fiona how he really feels (*When Words Fail.*) He creeps up to the door just in time to hear, “Who could ever love a beast so hideous? Princess and ugly don’t go together!” Assuming Fiona is talking about him, Shrek’s greatest fears are confirmed. He rushes off to Duloc, determined to end this little adventure once and for all.

After a sleepless night of soul-searching, Fiona considers what Donkey had to say, and reconciles her feelings for Shrek (*Morning Person Reprise.*) She intends to confess everything once and for all. She doesn’t get a chance, however, when the fuming ogre storms in and lays into her about the night before. A series of misunderstandings leaves them each angry, hurt and determined to never see each other again.

Lord Farquaad shows up right on cue, and proposes to the confused princess. Fiona accepts his proposal, bids the ogre farewell, and rides off to her new life in the castle. Donkey tries to tell Shrek that he’s making a terrible mistake, but Shrek lashes out at his friend, and vows to never leave the solitude of his swamp again (*Gonna Build a Wall.*)



Daniel Breaker



Brian d’Arcy James



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far away

## Taking Charge

In another part of the woods, the disgruntled Fairy Tale Creatures have been sent packing yet again. Fed up with the injustices heaped upon them because of how they look, they rally each other, and decide its time to finally stand up for themselves (*Freak Flag*.)

With the wedding hour fast-approaching, Donkey muscles his way onto Shrek's swamp and gives the stubborn-headed ogre a good dose of tough-love. When Shrek finds out that Fiona wasn't talking about him after all, he realizes the error of his ways, apologizes to his best friend, and wonders how they're going to stop that wedding. Luckily, Donkey has a plan.

Back in the Cathedral of Duloc, Fiona and Lord Farquaad are about to be married when Shrek comes barging in. With all eyes upon him, he steps forward and finally finds the courage to open his heart and tell Fiona that he loves her (*Big Bright Beautiful World Reprise*.)

And if this heartfelt confession didn't enrage Farquaad enough, the Fairy Tale Creatures come barging in with yet another guest to ruin his perfect wedding - Farquaad's father! As the son of a grumpy dwarf, the villain is exposed as being as much of a "freak" as the rest of them.



Sutton Foster  
Brian d'Arcy James

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## Happily Ever After

In this midst of all this chaos, Fiona steps into the light of the setting sun and transforms into an ogress. Farquaad is disgusted, and vows to put her back in that tower, toss the Fairy Tale Creatures in prison, and send Shrek off to be executed! Little does Farquaad know, however, that Shrek and Donkey have a plan. On Shrek's signal, the Dragon comes crashing through the stained glass window of the church and swallows up the villain in one satisfying gulp. Shrek has shown the world that he truly is the hero that we always knew he could be.

He and Fiona come together at last, sharing true-love's first kiss. Magical winds whip up, Fiona is swept into the air and the curse is finally broken. The princess has at last taken love's true form – a stunningly beautiful...ogress.

It's a happy ending after all, as the wedding moves back to Shrek's swamp where he and Fiona marry...and live happily ever after (*This Is My Story.*)



Brian d'Arcy James  
Sutton Foster and Company

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Sutton Foster

## Behind the Scenes at *Shrek The Musical*

To quote Hillary Clinton, “it takes a village” to produce a Broadway musical. What you see on stage has taken hundreds of people and thousands of hours to design, compose, develop, build and create. *Shrek The Musical* is no different in fact it is more complex than any other show ever produced on Broadway. These are just some of the many incredibly talented people that helped to bring *Shrek The Musical* to life.

The author of the musical is regarded as a craftsman as well as an artist – someone who hammers a play into shape.

The main areas of theater design are set, costume, and lighting design. A designer may work in more than one area, although the amount of work involved in creating a Broadway production makes this difficult. All designers face the same challenge: to bring the play to three-dimensional life.



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## The Jobs of the Creative Team

A set designer must create the entire world of the play. This may mean elaborate changes of scenery, or a stark open space with one well chosen chair. The set designer has to take into account how much space the actors need on stage, how visible each part of the set is from each seat in the theater, and how much room there is backstage for scenery to be stored.

The costume designer helps the actors convey character through what they wear. Besides allowing the actors to move freely, the costumes must be durable, designed to last for years, hopefully, under heavy wear conditions.

The most well-designed sets and costumes still need good lighting to look their best. The lighting designer makes choices of intensity, color and angle to create subtle shades of mood. The design of light and shadow bring the sets and costumes (and the actors who inhabit them) into three dimensions.



Brian d'Arcy James



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## David Lindsay-Abaire Book and Lyrics

**D**AVID LINDSAY-ABAIRE was most recently awarded the 2007 Pulitzer Prize for Drama for his play *Rabbit Hole*, which premiered on Broadway last season at MTC's Biltmore Theatre. The play also received five Tony Award nominations, including Best Play, and the Spirit of America Award. His other plays include *Fuddy Meers*, *Kimberly Akimbo*, *Wonder of the World* and *A Devil Inside*, among others. In addition to his work in theater, David wrote the screenplay for the upcoming New Line feature *Inkheart*, and is currently at work on screen adaptations of his plays *Rabbit Hole* for 20th Century Fox, starring Nicole Kidman, and *Kimberly Akimbo* for DreamWorks. David is a graduate of Sarah Lawrence College and the Juilliard School, as well as a proud member of New Dramatists, the Dramatists Guild and the Writers Guild of America.



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## Jeanine Tesori Music

**J**EANINE TESORI has written three Tony-nominated scores for Broadway: *Twelfth Night at Lincoln Center*, *Thoroughly Modern Millie* (lyrics, Dick Scanlan), and *Caroline, or Change* (lyrics, Tony Kushner). The production of *Caroline, or Change* at the National Theater in London received the Olivier Award for Best New Musical. Her first off-Broadway musical, *Violet*, written with Brian Crawley, received the New York Drama Critics Circle Award in 1997. She has been the recipient of many other honors including Drama Desk and Obie awards, and was cited by ASCAP as being the first woman composer to have “two new musicals running concurrently on Broadway.” She composed the music for The New York Shakespeare Festival’s production of Brecht’s *Mother Courage*, as translated by Tony Kushner, starring Meryl Streep and Kevin Kline. She has written songs for the movie *Shrek The Third*. Her film scores include *Nights in Rodanthe*, *Winds of Change*, *Show Business*, and *Wrestling With Angels*. She has composed songs for Disney DVD releases *Mulan II*, *Lilo and Stich II*, and *Little Mermaid III*. She has produced sixty CD’s for Silver-Burdett Ginn’s Making Music and the original cast albums for *Twelfth Night*, *Violet* and *Caroline, or Change*. Ms. Tesori, a graduate of Barnard College, lives in Manhattan with her husband, Michael Rafter, and daughter, Siena.



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## Jason Moore

### Director

**J**ASON MOORE. *The Jerry Springer Opera* at Carnegie Hall. Broadway: *Steel Magnolias*, *Avenue Q*. Off-Broadway: *Speech and Debate* (Roundabout), *Avenue Q*, *Guardians*, *The Crumple Zone*. Regional: *Vices* (Mixed Blood Theatre, Minnesota), *Opening Day* (Powerhouse Theatre, Los Angeles). Associate directing: *Les Miserables* (Broadway, National Tour), *Ragtime* (Vancouver). Writer: *The Floatplane Notebooks* (Charlotte Repertory Theatre). TV: episodes of “Dawson’s Creek,” “Everwood,” “One Tree Hill,” and “Brothers and Sisters.” Jason has a B.S. in Performance Studies from Northwestern University.



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## Josh Prince Choreographer

**J**OSH PRINCE. Previous New York and regional choreography credits include: *The Jerry Springer Opera* at Carnegie Hall (dir. by Jason Moore), *Emerald Man* (NYMF); *Barnum* (LA); *Cabaret*; *Guys and Dolls*; *One Way Ticket To Hell* (LA); *The Full Monty*; *La Boheme*; *Singin' In The Rain*. As an actor, he has appeared on Broadway in *Little Me* and *Saturday Night Fever*. In addition to two Broadway by the Year performances at Town Hall, three City Center Encores! and one New York City Opera production, Josh is a proud alumnus of *Forbidden Broadway*. Off-Broadway: *I Can Get It For You Wholesale*, *George M.*, *So Long 174th St.*, *In The Wings*. He has toured in *Cats* and starred as "Carmen Ghia" in *The Producers* in Los Angeles. Film/TV: *A Cinderella Story* and "Law and Order: SVU."

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## Tim Hatley

### Scenic and Costume Design

**T**IM HATLEY. Winner of the 2005 Drama Desk Award for *Spamalot*. Winner of 2002 Tony and Drama Desk Awards for *Private Lives* on Broadway. Winner of the 2002 Olivier Award for *Humble Boy* and *Private Lives* in the West End and a 1997 Olivier Award for *Stanley* at the Royal National Theatre. Broadway credits: *Private Lives*, *Vincent in Brixton*, *The Crucible*, *Stanley*. Film credits: *StageBeauty* (Costume Designer), *Closer* (Production Designer) and *Notes on a Scandal* (Production & Costume Designer). Previous theatre work includes working with Theatre de Complicite, Royal National Theatre, Royal Shakespeare Company, English National Opera and London's West End. Graduated from Central Saint Martins School of Art, London.



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## Hugh Vanstone

### Lighting Design

**H**UGH VANSTONE has designed lighting for plays, musicals and operas in London, New York and around the world. He has received three Olivier Awards for his work in London, most recently for *Pacific Overtures* (Donmar). New York credits: *Boeing-Boeing* (Longacre); *Spamalot* (for which his lighting was Tony nominated); *Bombay Dreams* (Broadway); *Life (x)3* (Circle in the Square); *Uncle Vanya*, *Twelfth Night* and *Hamlet* (BAM); *The Graduate* (Plymouth); *Follies* (Belsaco); *Blast!* (Broadway); *The Unexpected Man* (Promenade); *The Blue Room* (Cort); *Closer* (Music Box); *Art* (Royale).

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## The Magic Mirror

One of the many amazing illusions in *Shrek The Musical* is The Magic Mirror. While it may look quite simple, it isn't. A very new and unique software program is being used to generate a digital face in the Magic Mirror, which speaks to Lord Farquaad in real-time at every show. A company called Autodesk worked with DreamWorks to develop this program. Autodesk is a world leader in designing innovative technology. For *Shrek The Musical*, Autodesk designed a system that captures the facial motions of actor John Tartaglia (who plays Pinocchio) in real-time and uses it to animate the face in the Magic Mirror. This live-to-stage performance is the first of its kind in a Broadway musical. The Magic Mirror was featured on NBC's "The Today Show" on December 8, 2008 and tested by co-host Meredith Vieira.



# A Guide To Using the Lessons inside this edition of *Thru The Stage Door*<sup>®</sup>



Each lesson contains three main guides for teachers:

A Curriculum Designation indicating which main areas of study are covered by the lessons. Basic areas of study including: History, Language Arts, Science, Mathematics, Behavior, Life Skills, The Arts (Music, Drama, Theatre, Dance, Visual Arts,) Media Studies, Gender Studies.

Sub-Curriculum Areas are listed as such and help teachers to better focus on lessons they deem appropriate for their class's interests and that compliment particular areas of interest not included in the basic curriculum. The purpose of the lessons is to allow students to discover information and ideas that broaden the educational experience.

Many lessons can be used across the curriculum and are not relegated to specific subject areas. Teachers can extrapolate from much of the material and extend the lesson into other subject areas.

## The purpose of *Thru the Stage Door* is twofold:

- to use elements of each show to encourage lesson plans as creative as the shows themselves
- to enhance student appreciation of the Broadway theater experience and encourage interest in the arts, particularly live theater
- to introduce students to topics within the culture they might normally not discuss within the standard curriculum. As such, the lessons, while specific to areas taught on particular grades levels, should also be considered **enrichment**. They are designed to **facilitate and inspire student learning and creativity**.

## Educational Standards

Lessons are based on National Educational Technology Standards for Teachers. Each is carefully crafted to adhere to these standards. Particular standards applying to the lessons are listed separately in individual *Thru The Stage Door* Study Guides. **Online interactive use of the guides will be accompanied by specific instructions for teachers on how to use the technology incorporated in the lesson.**

The purpose of the online guide is to transform the classroom learning environment and take students beyond the narrow confines of the classroom into a world of educational opportunities, thus broadening and enhancing the educational experience.

The screenshot shows a lesson page for "Svirek the Musical" with the following details:

- Lesson Focus:** The Plight of Refugees
- Lesson Level:** Middle School / High School
- Instructional "Heads Up":**

**Fargusson's Desire**

"All fantasy creatures have been banished from the kingdoms of Orlin. All Plutocrats and Freaks will be sent to a resettlement facility."

People can be driven from their homes for a variety of reasons. Today, thousands of refugees, victims of war and political strife, find themselves being under the circumstances, having to leave their homes, possessions, families, and friends all over the world. In the Year, Fargusson's idea of a resettlement facility in Orlin's territory and a new resettlement camp spread his group around the world.
- Begin Teaching:**

**Exercise One:**

  - Ergo get ready to bring students, research the history and plight of a specific refugee group accessible to the world.
  - Once students have done their research, initiate an open class discussion of the situation.
  - Begin the discussion by asking why and how the group became refugees.
  - Guide the discussion toward how acts of genocide are related to and exacerbated their plight.

**Exercise Two:**

  - As a class, research and create an advertisement for a resettlement camp.
  - Consider a fundraising initiative proposed by youth and begin implementation.
  - Remove your fundraising efforts by writing up a press release going for details of the event and what organizations will be supporting the initiative. Send this release to local newspapers.

**The Instructional "Heads Up"**

This section is meant to prepare you and the students for teaching/lessons. Each instructional section, on its own, can be repeated to students before lessons begin as an introduction to the lessons they will complete. Lessons will also be available as PDF file handouts.

**Begin Teaching**

Lesson instructions are bulleted for ease of teaching. Each lesson has been carefully crafted by educational professionals to create a definitive and focused learning experience for students.

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## Let Your Freak Flag Fly

In Oscar Wilde's *The Importance of Being Earnest*, the main character, Jack, when interviewed by Gwendolen's mother to determine his eligibility as her future son-in-law, feels he must lie. He can not tell her that he was left at a railroad station as a baby. What would people think if they heard such a thing? To make matters worse, Jack's sweetheart, Gwendolen, places an extraordinary degree of importance on his name being "Earnest," believing it "inspires absolute confidence." She simply could never marry anyone who was not named that. The superficiality of the characters and their standards for acceptance are highlighted throughout the play. While the title Wilde chose is certainly appropriate, an alternate title might well have been, "The Importance of Being Accepted."

In *Shrek The Musical*, the fairy tale characters, Shrek and Fiona fall into that same trap as Jack. While none of the characters actually assumes a false identity, their need for acceptance makes them behave in other strange and self-destructive ways. Shrek, a frightening-to-behold green ogre, isolates himself in his swamp rather than suffer rejection by society because of his looks. He rejects Donkey's friendship, refusing to believe that anyone could possibly want to befriend an ugly ogre. It never occurs to him that someone may accept him despite his appearance.

Brian d'Arcy James  
Daniel Breaker

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## Appreciating your true self

**F**iona, unable to admit to others that by night she becomes an ogre, hides herself away before sunset. She keeps this fact a secret from Shrek, someone she actually loves and respects despite his appearance. She hopes and hopes that a handsome prince will come along and break the curse. Even when she begins to feel love for Shrek, she pursues her quest for life with the beautiful “normal” crowd. She wants desperately to be accepted by the “right” people.

As for Pinocchio, he constantly laments the fact that he is not a real boy. Gingly sings:

*They treat you like an outcast.*

*You feel misunderstood.*

*But you're still a real boy, even though you're made of wood...*

*It's time to stop the hiding.*

*It's time to stand up tall.*

*Sing hey world, I'm different, and here I am splinters and all!*

Of course, as fairy tales will do, it all turns out fine and the characters eventually learn the key to real happiness is in accepting who you are.



left to right  
Leah Greenhaus  
Sutton Foster  
Marissa O'Donnell

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## It's all right to be unique

Teens, in particular, long for acceptance. This is not to say that adults are immune. Striving for acceptance and the rejection that sometimes follows can harm teens with sometime devastating effects. People who feel rejected often also feel “alienated” from their group, and that alienation may cause anger that propels them to commit rash acts.

Fear of rejection can manifest in numerous ways. Like Shrek, some people who are different choose to isolate themselves. Eating disorders have been identified with lack of acceptance because of appearance. Even self-mutilation in teens has roots in these feelings.

It is important, whenever we can, to reinforce that while we would all like to be accepted by everyone, this will not always be possible, and that waving our “freak” flag is often the right way to go. The reinforcement throughout childhood that being unique is a great asset in life, and believing it, leads to self-confidence and to a life fulfilled and rewarding.

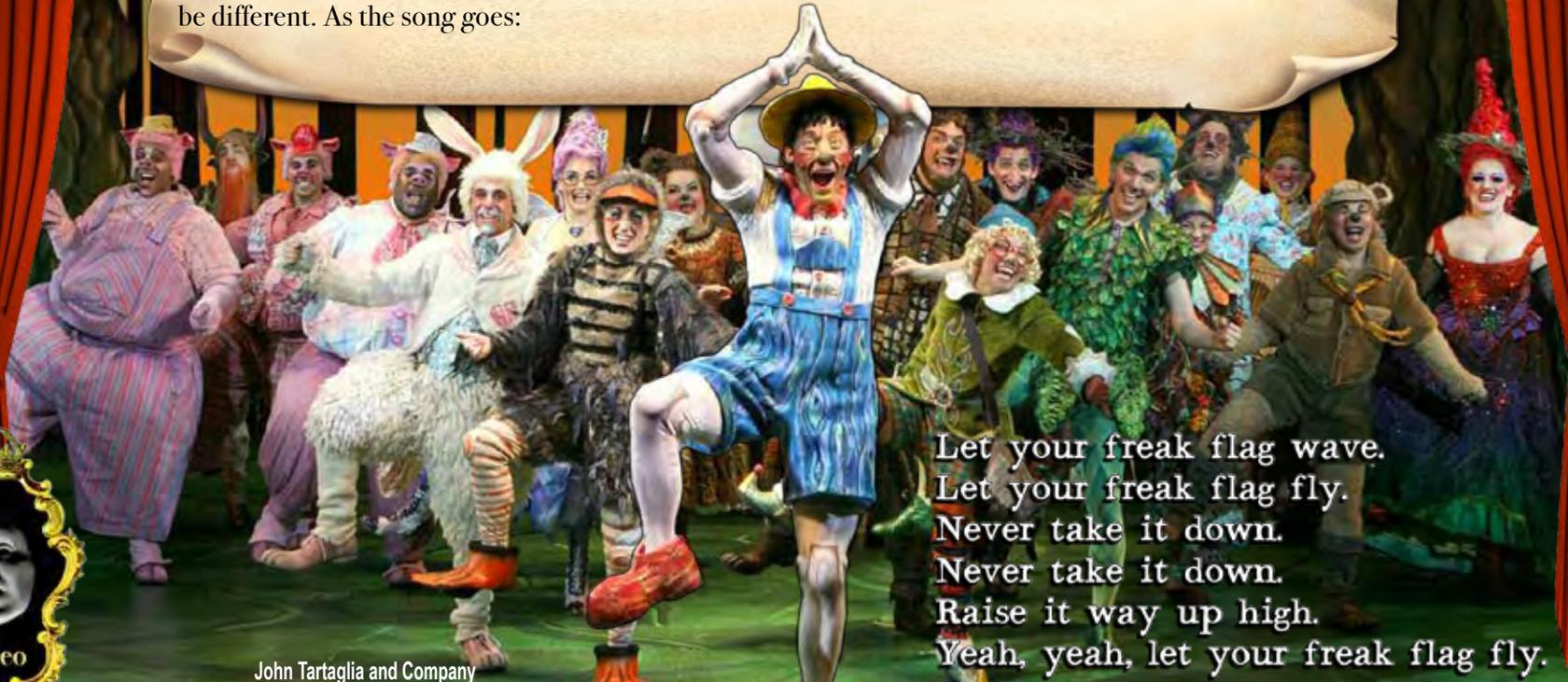
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## Always wave your own freak flag

Shrek had accepted who and what he was. His problem was accepting the fact that others could accept him for what he was, and that those were the people worthy of his time, efforts and friendship—another invaluable lesson for teens.

What is most important in life is to accept yourself for whom and what you are. Not that we don't, at times, have to take a look at that image and decide to perhaps make a few positive changes. Self discovery can be a tricky task, especially when all around you are pushing for you to be like them. Teens, however, need to be reminded that the crowd will often try to force others in the crowd into a mold because it makes them feel more secure. They are uncomfortable with their lack of courage to wave their own "freak flag" and dare to be different. As the song goes:



Let your freak flag wave.  
Let your freak flag fly.  
Never take it down.  
Never take it down.  
Raise it way up high.  
Yeah, yeah, let your freak flag fly.

John Tartaglia and Company



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SHREK  
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MUSICAL



Freak Flag

LESSON  
1

Language Arts /World History/Social Studies

Lesson Focus: **The Plight of Refugees**

Lesson Level: **Middle School/High School**



### Instructional “Heads Up”:

#### Farquaad’s Decree

***“All fairytale creatures have been banished from the kingdom of Duloc. All fruitcakes and freaks will be sent to a resettlement facility.”***

People can be driven from their homes for a variety of reasons. Today, thousands of refugees, victims of war and political strife, find themselves living under the worst conditions, barely surviving in refugee camps (resettlement facilities) all over the world. In this case, Farquaad’s idea of a resettlement facility is Shrek’s swamp, not a very hospitable place either for people unused to living in the wild.

### Begin Teaching:

#### Exercise One

- Begin the lesson by having students research the history and plight of a specific refugee group somewhere in the world.
- Once students have done their research, conduct an open class discussion of the situation.
- Begin the discussion by asking why and how the group became refugees.
- Guide the discussion toward how lack of acceptance contributed to and exacerbated their plight.

#### Exercise Two

- As a class, research and select an organization that collects money for refugee relief.
- Conduct a fundraising event, the proceeds of which will go to the organization chosen.
- Promote your fundraising effort by writing up a press release giving the details of the event and what organization will be receiving the donations. Send the release to local newspapers.

Emperor Napoleon I was a French military and political leader who is considered one of the most influential figures in European history. Born in Corsica and trained as an artillery officer in the French army, he rose to prominence under the First French Republic. In 1799, he staged a coup d'état and installed himself as First Consul; five years later he crowned himself Emperor of France. In the first decade of the nineteenth century, he turned the armies of the French Empire against every major European power and dominated continental Europe through a series of military victories.

### Instructional “Heads Up”:

Shrek and Fiona have dreams. They sing about them in “Who I’d Be.” But Shrek sees himself as an ugly ogre; Fiona is trapped in her lonely tower and every night turns into an ogress. Both at the end of their song say their dreams will never come true. “That’s how it would be, in a big bright beautiful world. But not for me.” They are ogres, and because of their appearance, will have nothing of what they want in life.

The way we look, or perceive ourselves can have a great impact on how we live our lives and what we achieve. The trick is to realize that acceptance and success comes from who we are, not how we appear to others.



### Begin Teaching:

Shrek thinks Fiona has dumped him because of his appearance. He is hurt. He decides to isolate himself and sings to Donkey...

*I'm gonna build me a wall.  
I'll make it ten feet high.  
See ya later, pal. Buh-buh-bye.  
No one gettin' in,  
so don't you even try.*

*I'm gonna build me a wall.  
I'm gonna disappear.  
What's the matter, pal? Am I not being clear?  
Can't ya take a hint?  
Am I getting through at all?  
JUST GET OUTTA HERE!*

### Exercise One

- Students watch the film, *Elephant Man*, in class.
- Afterwards, they write “A Letter to Shrek,” telling him to stop feeling sorry for himself and that building a wall around the swamp to keep people out will only keep him from achieving his goals and dreams. The letter should be encouraging and should mention John Merrick as an example of people who did not allow their appearance to hinder their lives. Send letters to The Broadway Theatre in New York City.

### Exercise Two

- Point out that Farquaad was obsessed with his short stature.
- Students research the real height of Emperor Napoleon Bonaparte (5'6” or maybe shorter).
- Students watch the video link on Napoleon by clicking on the image at the left and write up a chronological outline of his major accomplishments.



Freak Flag

LESSON  
3

Language Arts/Critical Thinking/  
Behavior/Life Skills

Lesson Focus: Diversity/Friendship

Lesson Level: Middle School/High School



### Instructional “Heads Up”:

Like Farquaad, people often dislike differences in other people. We feel more comfortable when surrounded by people who look and act the way we do. They do not appreciate diversity.

#### FARQUAAD

Once upon a time  
this place was infested.  
Freaks on every corner.  
I had them all arrested.  
Hey nonny-nonny-nonny-no.  
If you had a quirk,  
you didn't pass inspection.  
We all have our standards,  
but I will have perfection.

Donkey has had enough of Shrek's constant rejection and confronts him on it. He reminds him of what's important in life. Even if Shrek rejects his friendship, he is not giving up.

#### SHREK

If I treated you so badly, then why did you come back?!

#### DONKEY

Because that's what friends do! They forgive each other!

### Begin Teaching:

#### Exercise One

#### “Be curious, not judgmental.” - Walt Whitman

- Write the above quote on the board.
- Ask students what they think the quote means.
- Students write an essay on how being curious and not judgmental can help us appreciate the racial and ethnic diversity in our culture.

#### Exercise Two

- Be curious about someone you don't know well and in the process, make a new friend.
- Select several people you don't know well.
- Tell them you are doing a class project on getting to know people better.
- Ask them to have a conversation with you in which you ask pre-prepared interview questions about them.
- Take a photo of the person.
- Repeat the project with a new person and so on...
- Keep a journal titled: “New Friends I've Made”
- Paste the photos in the journal and write a few lines about each person that distinguishes them from the others.

far back

far away



Christopher Sieber

## The Prince and the Power

From school bullies, to characters in our favorite movies, books, and plays, some people choose to use the power they have over others in inappropriate hurtful ways. In *Shrek The Musical*, Farquaad is the culprit. He uses his princely power to enforce conformity on the Kingdom of Duloc. He objects to the fact that the fairy tale characters are a bit odd and don't coincide with his idea of what his subjects should be. He abuses his power by attempting to eliminate any form of individuality. Sadly, the people of Duloc allow him to do it because they too are more comfortable living with people who are more like them. They think: whether Farquaad is right or wrong, it is he who is committing these actions, not me.

From a psychological viewpoint, it seems obvious that Farquaad's use of his power stems from his own sensitivity to being short. While insulting the appearance of the fairy tale characters, and exiling them from Duloc, he rids himself of the constant reminder that he, too, is different. His subjects are unwilling to confront him about being different. No one dares, for they too may become victims of his abuse of power.

far back

far away

## Historical Abuses of Power

Throughout history people have used their power over others to the detriment of their fellow man. Some of these include Idi Amin Dada, Ivan the Terrible, and the much married 17th century king of England, Henry the VIII. Amin, known as the Butcher of Uganda, is infamous for his brutal, despotic rule while president of the country in the 1970's. No accident that Russia's first Tzar, Ivan, was dubbed, "The Terrible." He threatened to give up the throne unless given more power to govern without moral guidelines. Henry used his power to divorce and remarry seven wives (forbidden by the Church), which he subsequently executed on whim.

Christopher Sieber  
photo by Ryan Duncan

far back

far away

## Everyday Abuses

**B**ut we do not have to look to the top echelons of government to find people abusing the power they have over others. Instances arise in our everyday lives and in our communities that reinforce the reality that some people simply do not seem to understand or recognize the limits and responsibilities of power. Law enforcement officials may abuse the rights of individuals. Parents can abuse their power and authority over children. Even we, in our everyday lives, must realize the power we have over others and never take advantage of it. Power is an awesome responsibility that must be taken very seriously.

While Farquaad is certainly an entertaining dictator, his actions are nonetheless reprehensible. The little ditties he sings are rather amusing, and he comes off as kind of silly rather than evil. Nevertheless, his actions make the fairy tale characters feel bad and unwanted in the community. Any time a person uses the power he has to the detriment of others it should be considered inappropriate behavior. If we are guilty, we need to search our souls and ask why, as Farquaad must.



Christopher Sieber  
and Company

far back

far away

## Understanding Abuse

Unfortunately, we all come in contact with people like Farquaad—bullies who in abusing their power in some way assuage their own failures and insecurities. Bullying on a teen level can have disastrous results. Many schools have instituted anti-bullying policies. The bully who has gained power over others through aggressive behavior seems to enjoy making others fearful. Like Shrek, it is up to all of us to recognize and speak out against such behavior. We all need to become familiar with the signs that someone is using power to hurt others. After all, such behavior is not the province of only those in ultimate authority. Each and every day all of us must be watchful of such behavior in others and in ourselves. We must assess our own behavior asking such questions as: How do I treat my friends? Do I boss people around? Do I respect their views or shout them down? Do I use my own popularity to exclude others from my group?





**LESSON  
1**

**Instructional “Heads Up”:**

Lord Farquaad is a textbook example of someone who governs others and abuses the power he has.. In Farquaad’s instance, he has complete power over his subjects. Politicians often govern by instilling fear, or by singling out groups they know the rest of the population do not trust or like to begin with, like the fairytale characters. This behavior feeds on prejudice. They single people out for punishments simply because they have the power to do so and believe that everyone will go along. They also convince others to enforce their unfair rules. Farquaad’s guards enforce his edict that the fairytales characters will be banished to the swamp...

**GUARD**

Alright, when I call your name, step forward. Pinocchio  
The Puppet...That’s your patch of mud down there...

As he goes through the characters, they complain about the abuse they suffer...

**UGLY DUCKLING**

They dragged me from the pond.

**FAIRY GODMOTHER**

They broke my magic wand.

**3 PIGS**

Zey blew our condos down

**GNOME**

They ridiculed my hat.

**WOLF**

They tore my cotton granny dress,  
and called me a hot ‘n tranny mess.

**Begin Teaching:**

**Exercise One**

Much has been written and reported about the potential abuse of power resulting from the U.S. Patriot Act.

- Students prepare an essay with at least three citations on the controversy surrounding the Patriot Act.
- The essay should include the following counter arguments:
  - a. The act constitutes an abuse of power and threatens the freedoms of Americans under the Constitution, and...
  - b. The Patriot Act is necessary to keep America safe from those who would harm us.

**Exercise Two**

- Farquaad is charged with abuse of power in his actions against the fairy tale characters (his subjects).
- Students conduct a mock trial.
- Two students play the lawyers, one for Farquaad (defendant), and one for the fairy tale characters (the plaintiffs).
- Both lawyers call witnesses to support their clients’ side of the case.
- Each lawyer gets to cross examine the others’ witnesses in an attempt to disprove their testimony.
- Students who are not role playing are the jurors.
- At the end of the trial, both lawyers sum up their case to the jury.
- The jury decides on a verdict: guilty or not guilty.
- If Farquaad is found guilty, the judge (teacher) decides his sentence.

**Trial Witness List**

- Farquaad
  - Shrek
  - Donkey
  - Fiona
- Fairytale Characters listed above
- Guards
  - Townpeople who like Farquaad
  - Lord Farquaad’s Father

### Instructional “Heads Up”:

**FARQUAAD**

Yes, I can see my future  
And so it shall be done!  
It's total domination  
with some torture just for fun!

Farquaad certainly has the power to torture people if he wishes, but does he have the right to do it? In our country we have laws to prohibit such behavior on the part of our government.

Even though Farquaad is in the minority, he still has the power to do some pretty bad things to the majority of his subjects. Most of the time in a democratic society like ours it's the majority which rules.

### Begin Teaching:

#### Exercise One (High School)

- Students research President Obama's recent decision to forbid the use of torture by the U.S. when questioning prisoners.
- Conduct an open forum in class in which students discuss the decision and the charges of “waterboarding” techniques used by certain officials in questioning prisoners at the Guantanamo base in Cuba.
- Lead the discussion toward an analysis of rights versus power.

#### Exercise Two (Middle School/High School)

- Be sure students understand the definition of majority and minority.
- Tell students they will vote on the following: All reports in class will now be presented orally. (Teachers may want to present another proposal likely to be rejected by at least a portion of the class).
- Students vote.
- Based on the outcome of the vote, students fall into either the majority or the minority.
- Ask: Does the minority group feel that the majority should have the power over the decision? Why? Why not?
- Do they accept the notion that majority rules?
- Do they think it's fair?
- Tell students to look up the term, “Tyranny of the Majority”
- Ask: How does this term apply to the vote and its outcome.
- Ask students to think of a time when the minority may have the power to inflict bad things on the majority. (Hint: filibuster)



Instructional "Heads Up":

Shrek and Fiona feel sorry for themselves. They meet and talk about how hard their lives have been. When Fiona tells Shrek her sad story, he seems to feel the need to top her story by telling his own. This kind of behavior has an element of power in it. One person gains power over the other by saying, "oh, your life may be hard, but mine is much harder."

FIONA

I had nothing in that tower
Fighting boredom by the hour.
Princess lonely
Walking circles
I had only...

Bare essentials
army cot
a hot plate and chamber pot.
And every morning I would boil it.
No choice I had no toilet.
Just a view of devastation
out one window, isolation
in my bedroom
and very little headroom
Twenty years I sat and waited
I'm very dedicated
On the walls the days were added
Luckily those walls were padded
so...I think I got you beat...

SHREK

Oh ya think so? That was a sad story, but...
I've heard better, I'm just sayin'.
A for effort. Thanks for playin'.
Sad to see a princess suffer,
but I had it rougher
Like that time a mob with torches
burned my britches. See the scorches?
You're just whiny...
I had a flaming heiney
So, I think I got you beat...

Begin Teaching:

Exercise

- Explain to students that this kind of behavior is called, one-upmanship
• Students read the lyric excerpt from Shrek The Musical at the left.
• Using the same lyrical form as the last stanza, they write lyrics Fiona can sing in response to Shrek, ending with "So, I think I got you beat."
• Remind students that this is an exercise in gaining power over another person, so the final stanza must be so outrageous that it silences Shrek.

Post Exercise Discussion

- Students think of a time when they've heard someone do this. Have them describe the back and forth as they remember it. (Remind them to keep all parties involved anonymous) Ask if they are ever guilty of this behavior. Why do they think they do it? What do they hope to gain? Do they recognize it as a way of gaining power over another person?

far back

far away



Danette Holden

## A Fairy Tale For A New Generation

The origin of the fairy tale in literature is a storied one. Like many literary forms, the genre's roots are firmly planted in oral traditions passed down through generations—spoken and enacted rather than written. Literary forms resembling fairy tales have been found that date back to 1300 B.C. in Egypt. Similar stories have also been discovered throughout the world and in nearly every culture.

The term “fairy tale” was coined by 17th century French writer, Madame d’Aulnoy, known for her own fairy tales which she called, *contes de fée*. Yet aside from Geoffrey Chaucer, whose tales carry traces of fairy tale elements, the stories of the Brothers Grimm are undoubtedly the most recognized.



Madame d’Aulnoy



Geoffrey Chaucer

far back

far away

## The Brothers Grimm

Jacob Ludwig and Wilhelm Carl Grimm, German brothers, began collecting tales from storytellers (servants, illiterate peasants, rural folk) in the early 19th century, after the publication of *The Youth's Magic Horn* (*Des Knaben Wunderhorn* 1805) ignited a renewed interest in German folklore. Overall, their tales focused on themes (including temptation and gluttony) versus character motifs, such as identity. By 1812 the Brothers had compiled a collection of 86 stories, which they published as *Children's and Household Tales* (*Kinder- und Hausmärchen*). In 1820 a second edition was published with an additional 170 stories. Over the next several years seven more editions eventually culminated in the 1857 final edition, which excluded stories unfavorably received by critics.



Brothers Grimm



Greg Reuter

far back

far away

## Notable Authors and their Styles

**G**rimm's fairy tales are known for their dark and foreboding quality, often containing witches, demons and devilish gnomes. Critics of the works complained that some were not entirely suited for children. In response, the Brothers published small collections of the fairy tales specifically geared toward children; most, however, carried warnings and cautions for adults as well. These volumes influenced other writers, including the beloved Danish author and poet, Hans Christian Andersen, whose whimsical tales were a departure from the often grim stories told by the Brothers (pun intended).



Hans Christian Andersen

Jennifer Simard

far back

far away



## A Modern Day Fairy Tale

*Shrek The Musical* is a modern day fairy tale departure from both of these genres. In the show, a group of classical fairy tale characters from Grimm and elsewhere are used to convey important life lessons. Much like the stories of the Brothers and Andersen, *Shrek The Musical* speaks to both adults and children—cutting wit for the former and simple charming metaphors for children. The fairy tale archetypes in the show, including the indomitable Pinocchio, clearly represent themes in popular culture. Each character embodies a sense of optimism and vigor that while absent from classical fairy tales, fit nicely into the mindset of a new and involved generation. Shrek, the loveable ogre, presents a very different character than those in classic fairy tales. Rather than threatening, he is kind, strong and wise.

Brian d'Arcy James

John Tartaglia

STAGE  
THRU  
THE  
DOOR.

TS  
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SHREK  
THE  
MUSICAL

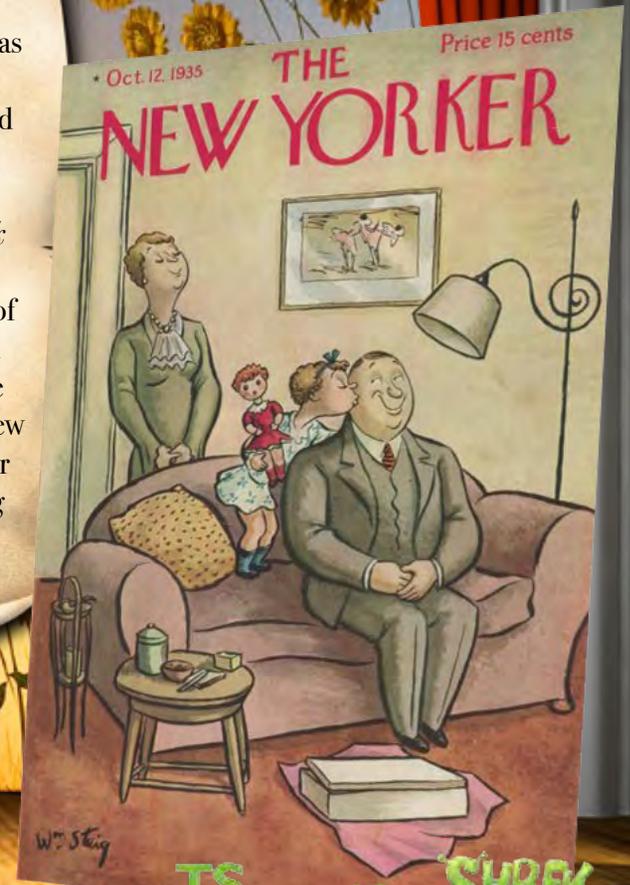
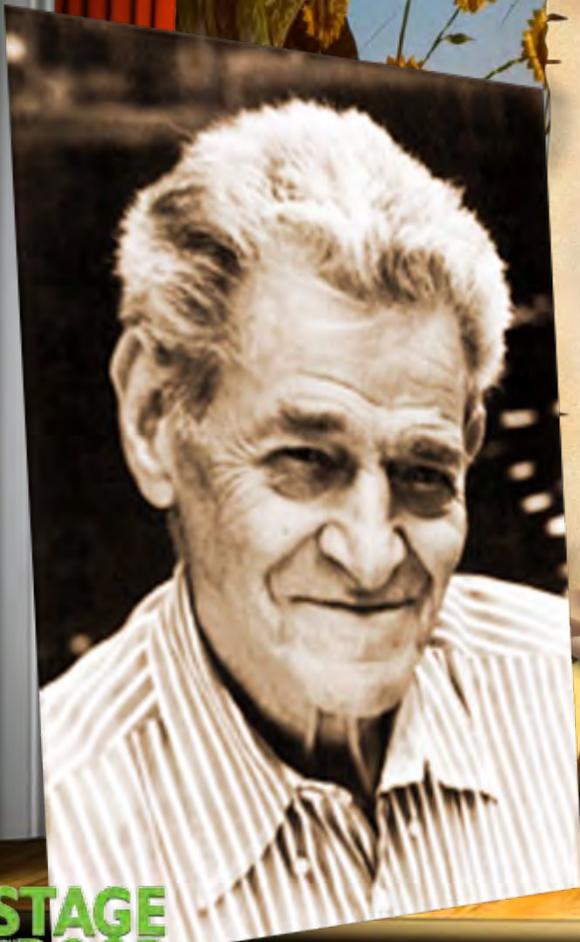
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## William Steig

1907 - 2003

William Steig, the originator of the Shrek character, was born in New York City to Polish-Jewish immigrants who encouraged his artistic leanings. As a child, he dabbled in painting and was an avid reader of literature. Among other works, he was said to have been especially fascinated by Pinocchio, hence the inclusion of the character in *Shrek The Musical*. *Parent's Choice* says of the film, "what the film (and subsequently the musical) gets right is the spirit of William Steig: his clever and hilarious ways of playing with other children's stories." During the Great Depression he began drawing cartoons and sold his first cartoon to the New Yorker in 1930. He soon became quite successful, and over the coming decades published over 1600 cartoons, leading to his being dubbed, "King of Cartoons."



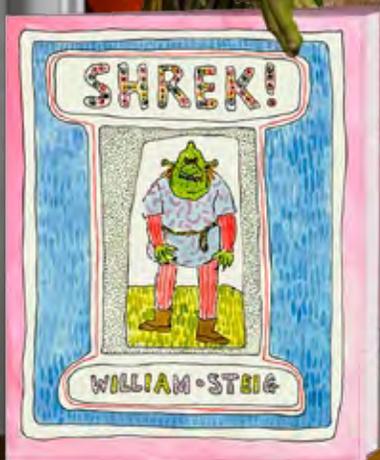
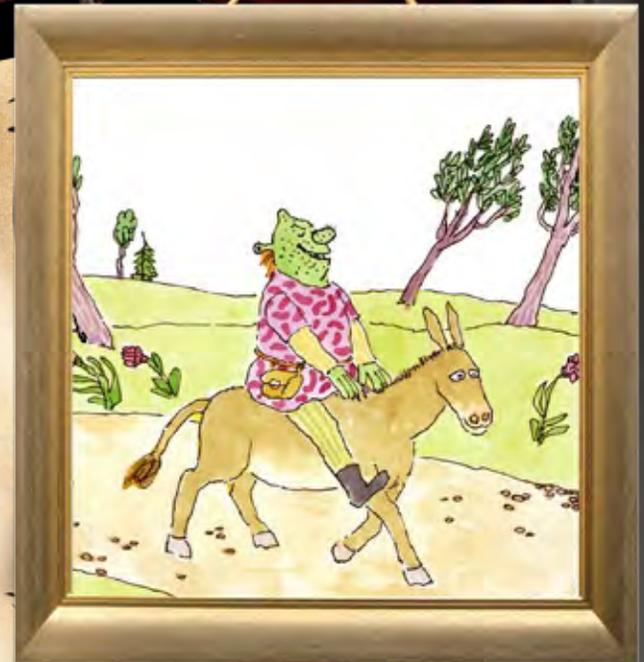
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## A Prolific Author

In his lifetime Steig wrote over thirty children's books and continued writing well into his 90's. His admitted aversion to the elderly may have helped him to maintain his youthful outlook that subsequently kept him artistically immersed in creating literature and characters for youngsters. Steig himself insisted, "For some reason, I've never felt grown up."

Though he is likely best known as the author of *Shrek*—originally a children's book—it wasn't until the age of 60 that Steig discovered his talent for writing young people's literature. In 1970 he won the coveted Caldecott Medal for his work, *Sylvester and the Magic Pebble*. He died in 2003 at the age of 95, but even late in his life Steig had remarkably detailed memories of his Bronx childhood such as the names of his boyhood friends, the games they played, the parkland locales of their forts and their favorite movies.



Brian d'Arcy James



### Instructional “Heads Up”:

The Shrek Fairy Tale piece talks briefly about the evolution of the fairy tales over time.

Many students will be familiar with the film, now television series, “Urban Legends.” Most, however, do not know that the term was coined back around the turn of the twentieth century for stories that became steeped in myth, just like fairy tales. Everyone knows the Bigfoot Legend. Like Bigfoot, Shrek hides out in his swamp and is rarely seen, yet everyone sort of wants to believe that he’s in there. The audience surely does. As with Bigfoot, people have a set of assumptions about Shrek that may or may not be true. The show begins...

**Once upon a time, there was a little ogre named Shrek, who lived with his parents in a bog by a tree. It was a pretty nasty place, but he was happy because ogres like nasty.**

...yes, and Bigfoot, according to Bigfoot enthusiasts, is really just a shy creature very much alone in the world.

One might say that ogres were the Bigfoot of olden times—the subject of urban legends.

### Begin Teaching:

#### Exercise (High School)

- Students research Urban Legends online.
- Tell them to read over the urban legends that appear on the sites.
- Once they have a feel for what an urban legend is, students write their own urban legend using Shrek as the main character.
- When all stories are written, use word processing software to create a book of the tales titled, “Shrek Legends for the 21st Century.”
- Students design a cover for the book using images from the official *Shrek The Musical* website.
- Donate the book to your school library.

#### Exercise (Middle School)

- Students read *Grimm’s Fairy Tales*. Afterwards, using their imaginations, they write original fairy tales of their own.
- Using word processing software, create a book titled, “Modern Fairy Tales.” Donate the book to your school library.



Instructional “Heads Up”:

“The first thing we must do is kill all the lawyers,”

This tongue-in-cheek quote, popular with a great many cynical people, is from the William Shakespeare’s play, Henry VI, Part 2. At this point in the play Jack Cade and his followers are proposing to replace the rule of law with the rule of personal whim, a dictatorship. They do not really mean kill all lawyers; they are just trying to say it would be easier to be a dictator if they could make up their own rules (laws). Farquaad would certainly agree with them.

William Steig, author of Shrek, brought a great deal of tongue-in-cheek humor to his work as well. Shrek is a perfect example of this. In the musical, dialogue and characters often say things that strike us as humorously ironic, mocking, or insincere. With the sophistication of today’s youth, modern fairy tales like Shrek, you might say, almost require it. Shrek, in fact, is pretty much entirely tongue-in-cheek, with references throughout to classic tales and characters playing their roles with ironic twists.

Gingy, captured by Farquaad, is being tortured for information as to where the fairy tale characters are hiding. In a Shrek twist on the original story, in which he runs away from an old couple who want to eat him, Gingy has already lost his legs and may be losing more body parts if he does not tell Farquaad what he wants to know.

FARQUAAD

“Run, run, run as fast as you can, you can’t catch me – I’m the Gingerbread Man!”

Begin Teaching:

Reinforce the following with students:

Tongue-in-cheek:

A term used to refer to humor in which a statement, or an entire fictional work is not meant to be taken seriously.

Exercise One (High School)

- Students visit the website:

http://www.youtube.com/watch?v=qph4VvINkwE

- They watch the hilarious videos of The Reduced Shakespeare Company as examples of tongue-in-cheek versions of the Bard.

Exercise Two (High School)

- After watching the videos, students write an essay comparing and contrasting the RSC performance with Shrek The Musical, focusing on both performances as tongue-in-cheek.

Exercise Three (Middle School)

- Students go online and read about William Steig and his work.
- They take out the original Shrek book from the library and read it.
- Students write a book report.
- A final paragraph should say how they think the story fits the statement: it is a fictional work not meant to be taken seriously.
- Tell them to include a few lines from the book that proves it.



The two pretty little beds were covered with clean white linen, and Hansel and Gretel lay down in them, and thought they were in heaven. The old woman had only pretended to be so kind; she was in reality a wicked witch, who lay in wait for children, and had only built the little house of bread in order to entice them there. When a child fell into her power, she killed it, cooked and ate it, and that was a feast day with her.

*Hansel and Gretel,*  
The Brothers Grimm

### Instructional “Heads Up”:

While the Grimm Brothers’ fairy tales evoked adventure, glamour, and virtue, they also seethed with some pretty bad behavior on the part of the adults. Themes of cruelty to children, violence and revenge were common. In the earliest versions of the folktale on which *Hansel and Gretel* is based, both parents participated in the decision to abandon the children. During the Middle Ages, there were many disasters such as famine, war, and plague, which caused parents to abandon children. The first scene of *Shrek The Musical* seems lighthearted enough, until we realize his parents are essentially pushing him out of the house to fend for himself in a pretty cruel world for those who are different:

***Now you’re seven, so it’s time for you to go away..***

They caution Shrek to find a place to hide where normal people won’t find him:

***And if they happen by, make sure you terrify them,  
If you don’t then you’ll surely wind up dead...***

### Begin Teaching:

No one understands the power of sticking together and speaking with one voice better than people who live in close-knit communities.

### Exercise One

- Students click on the link and listen to the song, “It’s a Big, Bright, Beautiful World.”
- They then click on the text box and carefully read the lyrics.
- Tell them to think about how they might feel if they were Shrek.
- Pretending they are Shrek, students write a letter to his parents explaining their feelings.

### Exercise Two

- Using the following hypothesis, students write an essay either supporting or opposing the hypothesis:

**Shrek’s parents are doing him a favor by being honest about how he can expect to be treated out in the world.**

far back

far away

## It Ends Here!

Led by Pinocchio, the fairy tale characters band together and confront Lord Farquaad in an effort to right the wrongs that have been imposed upon them. With protest signs in hand and voices raised, the characters cry out for such things as equality for all, compassion from the king and a return to their home.

History is full of examples of people uniting for a common cause. While these protests have been both violent and non-violent in nature, there is a common thread that links them all together – the idea that those involved believe that their actions and beliefs are justified and that change is necessary.

John Tartaglia and Company

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THRU  
THE  
DOOR.

TS  
TD® 47

SHREK  
THE  
MUSICAL

far back

far away

## The Boston Tea Party - 1773

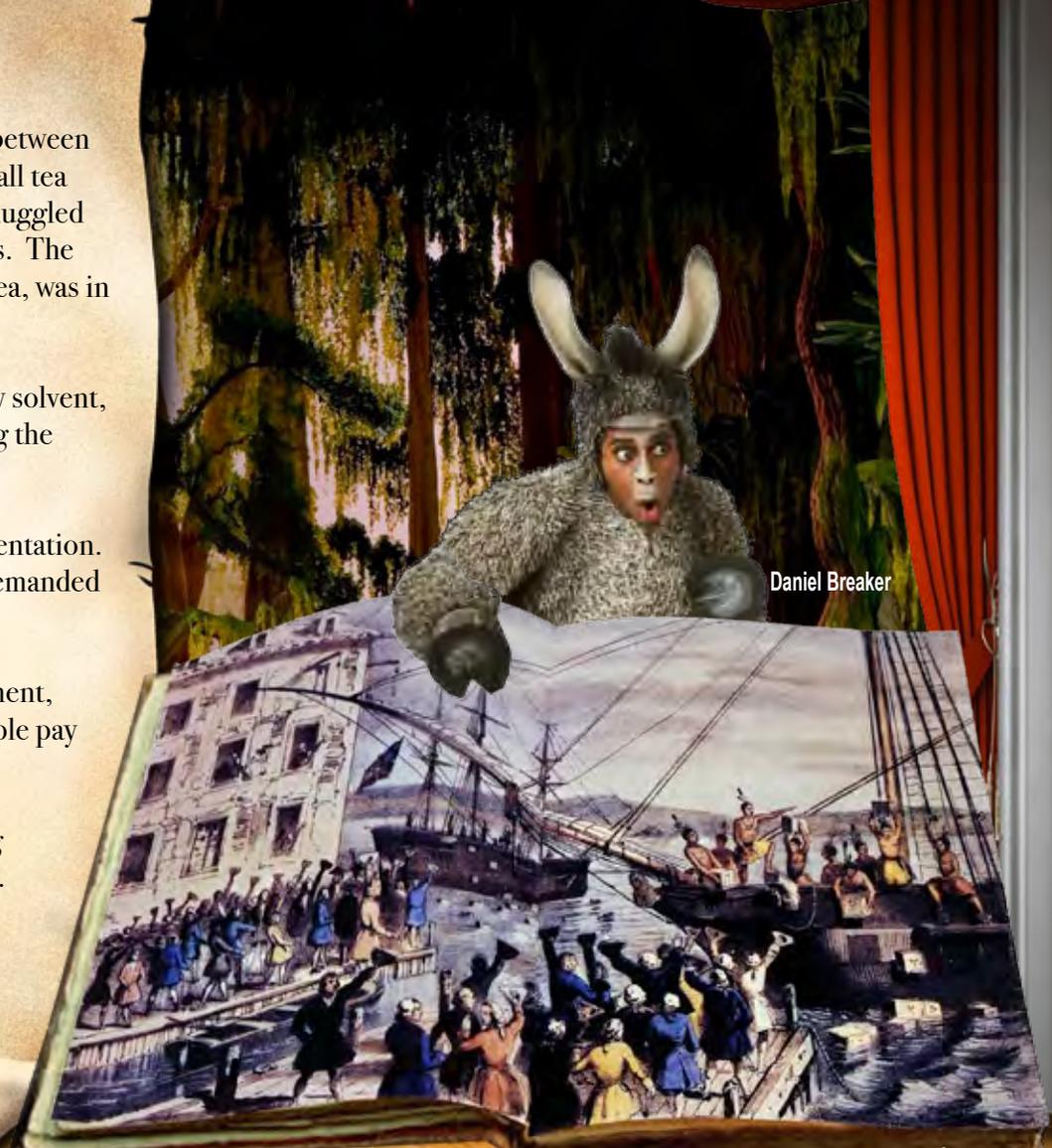
The British East India Company dominated the tea trade between India and the British colonies. Britain imposed a tax on all tea delivered to the colonies, so the merchants purchased tea smuggled in from Holland and passed the savings on to their customers. The British East India Company, forced to sit on tons of unsold tea, was in danger of going out of business.

The British government, in an effort to keep the tea company solvent, forced the colonists to buy British tea and discontinue selling the smuggled tea from Holland.

This act revived the colonial issue of taxation without representation. Colonists felt that the newly imposed laws were unfair and demanded the removal of the tea tax.

The Governor of Massachusetts, abiding the British government, demanded that the tea be unloaded and insisted that the people pay the taxes and duty on tea.

On the evening of December 16, 1773, a group of men calling themselves the "Sons of Liberty" went to the Boston Harbor. Disguised as Mohawk Indians, they boarded three British ships, the Beaver, the Eleanor and the Dartmouth, and dumped forty-five tons of tea into the Boston Harbor.



Daniel Breaker

far back

far away

## Montgomery Bus Boycott - 1955

Segregation was a fact of life in Montgomery, Alabama. Blacks were forced by law to use special seating in theatres and special public restrooms separate from those kept solely for white people.

Blacks were particularly resentful of bus segregation because they were the primary users of the bus system. Forced to pay the driver in the front of the bus, blacks then walked to the back to the seats designated as “black”. Verbal abuse was the norm.

A young seamstress named Rosa Parks became the catalyst that united blacks and caused change. On December 1, 1955, a white bus driver demanded that black riders move from their seats to accommodate additional white riders. All complied except for Parks who refused. She was later arrested and sent to a Montgomery jail. The black community decided that bus segregation needed to end and instituted a boycott hoping to achieve kind treatment from drivers, seating on a first come basis and the employment of black drivers.

The boycott lasted over one year with lawsuits being filed against Montgomery’s segregation laws. The laws were eventually declared unconstitutional in rulings from both the regional federal court and the Supreme Court with a mandate issued to Montgomery to end bus segregation. On December 21, 1956, one day after the mandate, integration of whites and blacks on busses was enforced in Montgomery and later throughout the south.

Sutton Foster



far back

far away

## Greensboro Lunch Counter Sit-In - 1960

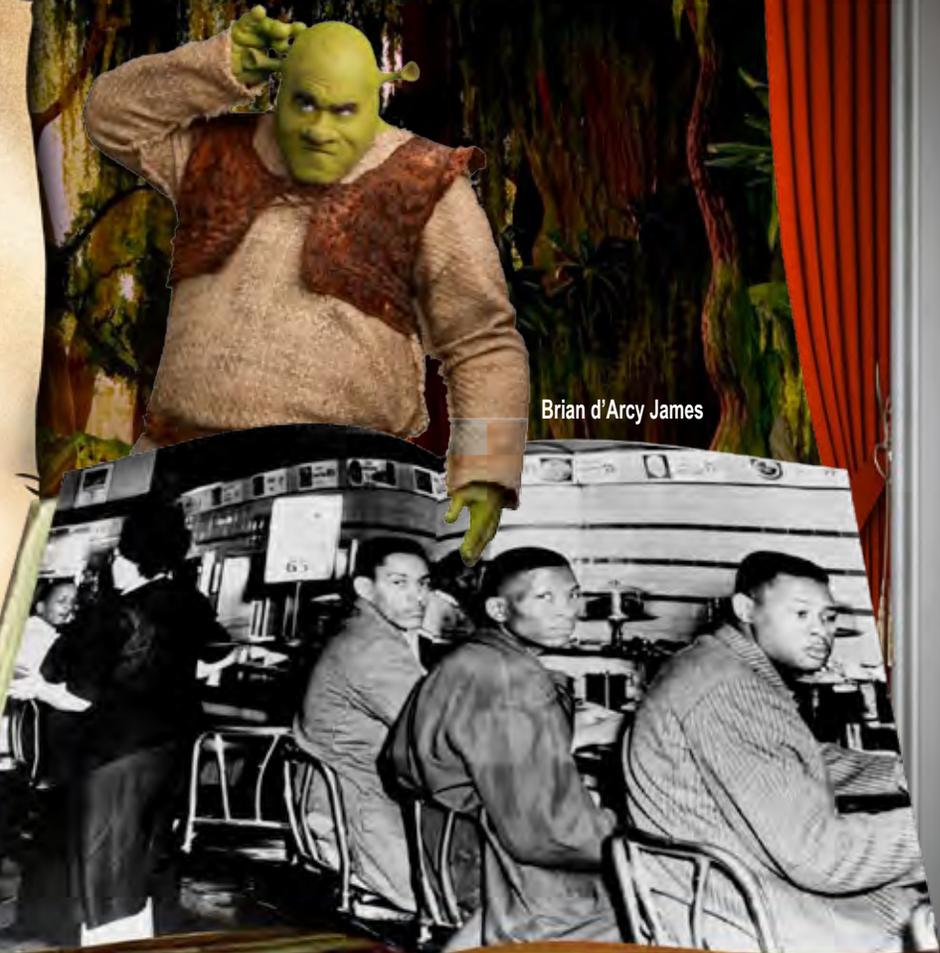
In 1960, four black freshmen from the North Carolina Agricultural and Technical College walked into a Woolworth's store and quietly sat at the lunch counter. Refused any service, the four boys stayed on their stools until closing time. The following day, they returned with 25 more students and still were not served. On the third day, a total of 63 students arrived. Day four saw three white female students joining the ranks with over 300 demonstrators in place by day five. The F. W. Woolworth company initiated negotiations but only ended up making minor concessions.

The students resumed the sit-in while the city enacted even more stringent segregation policies. Over 40 students were arrested, and charged with trespassing. These arrests enraged students throughout the city prompting them to unite and boycott all stores with segregated lunch counters. Sales throughout the city's lunch counters dropped drastically forcing Woolworth's to revoke their policy. Six months after the first sit-in, the original four freshmen returned to Woolworth's where they were served without incident.



STAGE  
THRU  
THE  
DOOR.

TS  
TD® 50 SHREK  
THE MUSICAL



Brian d'Arcy James

far back

far away

## March for Immigration Rights - 2006

April 2006 saw marches in 12 cities across the U.S. urging Congressional leaders to hear the voices of immigrants concerning immigration laws. Congress was in the midst of a debate on how to reform established laws regarding illegal immigrants because people of ethnicity believed that those deemed illegal should be allowed to stay.

Marches occurred in cities with large immigrant populations. Phoenix, Arizona saw 25,000 protesters gathered. Up to 500,000 people marched in Dallas, 50,000 in San Diego, California and 20,000 in Salt Lake City, Utah. Many protestors displayed their illegal status publicly in an effort to persuade Congress that whatever decision was made to reform current law, that it be made in a fair way so that children who were considered legal U.S. citizens but born to parents with illegal residency.

The peaceful marches of 2006 by hundreds of thousands of immigrants resulted in no clear change in United States policy but showed that immigrants make up a large and powerful segment of society.

While the word immigrant often carries a negative stereotype, many who fall under that classification are valuable contributors to the American lifestyle as it is today.

Haven Burton





## Protest

### LESSON 1

## Art/Language Arts

**Lesson Focus:** The Power of Art

**Lesson Level:** Middle School/High School



### Instructional “Heads Up”:

Fairytale characters storm the wedding of Farquaad and Fiona in protest over their treatment by the Prince. Pandemonium prevails as they rush in carrying protest signs and shouting:

#### **HUMPTY DUMPTY**

Equality for eggs everywhere!

#### **SUGAR PLUM FAIRY**

Up with fairies!

#### **GINGY**

Power to the cookies!

#### **PIG #2**

I wanted to be zi flower girl!...

#### **PINOCCHIO**

We’ve taken your abuse for the last time, Farquaad!

#### **BABY BEAR**

Well no more!

#### **WITCH**

It ends today!

#### **PIG #1**

Power to zi piggies!

### Begin Teaching:

Poster art over the years has had a tremendous influence on public opinion, particularly those that protest some particular injustice. The site of crowds carrying signs to make a particular point is fairly common in our country and quite effective if the protest sign has a good catchy saying or design.

### Make a Protest Poster

- Tell students they will make a Shrek protest poster.
- Have them go to the Shrek website and sketch a picture of Shrek to be transferred to a protest poster they will make.
- Students not particularly adept at drawing may use cut out pictures if they wish.
- Tell students to think of a particular thing they would like to protest.
- Tell them to think of a catchy phrase for the poster.
- Using their sketch (photos) and the phrase, students design their own posters.
- Stress creativity and original poster statements.
- When completed, posters are displayed throughout the classroom.
- A panel of impartial judges decides which posters are best.
- First, second and third ribbons are awarded.

Note: Schools with more advanced art software technology may suggest students create their posters by using the software. For schools without access to such software, they use traditional art materials.

- In a show of hands, students vote on which poster they think has the most powerful protest message.



Protest

LESSON  
2

## Behavior/Life Skills

Lesson Focus: **Protest Etiquette**

Lesson Level: **Middle School/High School**



### Instructional “Heads Up”:

#### DONKEY to SHREK

...You are mean to me, you insult me and you don't appreciate anything I do. You're always pushing me around or pushing me away! You're so wrapped up in layers, onion boy, you're afraid of your own feelings!

This sounds like one person trying desperately to get another to accept Donkey's friendship, and it is. However, Donkey is also doing something else. He is confronting Shrek about his behavior—protesting the way he treats Donkey and rejects his attempts to be his friend.

There's nothing wrong with protesting someone's bad behavior. In fact, it is almost our obligation as people to let someone know when his/her behavior is out of line and he/she have hurt us. However, there's a way to do it and a way not to do it. Donkey does it the right way, in an honest, straightforward manner. He could have, in his frustration, lashed out at Shrek in a physical way, but he didn't. While protests are a way of expressing our displeasure and are in many instances valid, protests that turn violent rarely meet their goal of getting those protested against to change their bad behavior.

### Begin Teaching:

#### Exercise

- Tell students that speaking up for themselves is a form of protest.
- Tell them to pretend that another student has circulated malicious gossip about them that is not true.
- Students will protest this behavior by directly confronting the other student.
- One student volunteers to be the offender.
- Formulating a well-prepared statement, each student in turn delivers the protest response to the offending student face to face.
- After all students have had their turn, conduct a class discussion centered on how each protestor felt in delivering their statement. Did they feel comfortable doing it? In real life, would they have done this, if the situation were true and someone had really spread malicious gossip about them. Why? Why not?
- Students make a list of all of the benefits to them and the other person in protesting acts that have hurt them.



Protest

LESSON  
2

## Language Arts/History

Lesson Focus: **Power in Numbers**

Lesson Level: **Middle School/High School**



### Instructional “Heads Up”:

Alone, the Fairy Tale characters in Shrek could not get much accomplished. They were at Farquaad’s mercy when it came to being exiled from Duloc. While complaining amongst themselves, they did little to fight the injustice of being forced to leave their home. When they united, however, things began to go a lot better for them—the lesson being, there’s power in numbers. People speaking in one voice are a lot more likely to get what they want than people speaking alone. In the words of Pinocchio:

#### PINOCCHIO

Yes, it all makes sense now.  
We may be freaks, but we’re  
freaks with teeth, and claws!  
And magic wands! And together  
we can stand up to Farquaad!

### Begin Teaching:

No one understands the power and difficulty of sticking together and speaking with one voice better than people who belong to unions.

#### Exercise One

##### Part 1

- Students research and prepare a basic outline on labor unions: their history, hierarchy and how they function. Tell them to be sure to include information on the role of the mediator in union negotiations, and what it means to go on “strike.”

##### Part 2

- Students form a “Fairy Tale Characters Union.”
- Based on hierarchy information they discovered in preparing their papers, they elect officers.
- One student offers to play the role of Farquaad.
- Next, through consensus, they develop a list of demands and grievances to present to Farquaad.
- One student is selected as mediator in the negotiations.
- The mediator cannot be a Union member and must be impartial.
- President of the Union and two other representatives meet with Farquaad and the mediator and present their demands and grievances. Also by consensus.
- After negotiations, Union members discuss whether they accept Farquaad’s offers or still think he is being unjust.
- If they do not accept his offers, a strike vote is called for.
- Members vote on whether or not to strike.

A strike penalizes the other party in some way. Being creative, students (Union members) come up with something the fairy tale characters can do that Farquaad would not like at all (example: If you don’t allow us back in Duloc, we will no longer dress up and entertain the town children at birthday parties).



# SHREK THE MUSICAL



## Resources

[www.shrekthemusical.com](http://www.shrekthemusical.com)  
The Official website of *Shrek The Musical*

### Websites

- <http://www.sacred-texts.com/etc/sft/sft07.htm>
- <http://www.warphed.com/>
- <http://www.hpfgu.org.uk/faq/universal.html>
- <http://www.msnbc.msn.com/id/4251736/>
- <http://harvardmagazine.com/2007/11/the-horror-and-the-beaut.html>
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- [http://www.tolerance.org/hidden\\_bias/index.html](http://www.tolerance.org/hidden_bias/index.html)
- [www.biography.com](http://www.biography.com)
- [www.youtube.com](http://www.youtube.com)
- Montgomery Bus Boycott**  
<http://home.att.net/~reniqua/what.html>
- Greensboro Lunch Counter Sit-In**  
<http://www.loc.gov/exhibits/odyssey/educate/lunch.html>
- Anti-war protests in the Bay Area**  
Thursday, March 19, 2009 | 7:29 PM  
[http://abclocal.go.com/kgo/story?section=news/local/san\\_francisco&id=6717629](http://abclocal.go.com/kgo/story?section=news/local/san_francisco&id=6717629)



A Broadway Theatrical Publication

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Anti-war protests in the Bay Area  
Thursday, March 19, 2009 | 7:29 PM  
[http://abclocal.go.com/kgo/story?section=news/local/san\\_francisco&id=6717629](http://abclocal.go.com/kgo/story?section=news/local/san_francisco&id=6717629)

Tens of thousands rally for immigrant rights  
2008 The Associated Press  
<http://www.msnbc.msn.com/id/12250356/>

## Books/Publications

*Abuse of Power: The New Nixon Tapes* by Stanley Kutler.  
Simon & Schuster, Inc. 1997

*Urban Legends: A Modern Fairy Tale* by Joel A. Herr  
<http://www.scribd.com/doc/7916/Urban-Legends-A-Modern-Fairy-Tale>

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Boston Tea Party  
<http://www.octc.kctcs.edu/mmaltby/his108/Boston%20Tea%20Party.jpg>

Immigration march  
<http://www.indymedia.org/en/2006/04/836695.shtml>  
<http://www.flumc.info/cgi-script/csArticles/articles/000037/003786.htm>

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<http://www.princeton.edu/%7Ebsu/didyouknow.htm>

[www.broadwayworld.com](http://www.broadwayworld.com)



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## Resources

[www.shrekthemusical.com](http://www.shrekthemusical.com)  
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### Video

[www.history.com](http://www.history.com)

[www.shrekthemusical.com](http://www.shrekthemusical.com)

[www.biography.com](http://www.biography.com)

[www.politicstv.com](http://www.politicstv.com)

“The View”, ABC Television

Production Photography by  
Joan Marcus  
Andrew Eccles