



WICKED

EDUCATORS' GUIDE

WELCOME TO THE

WICKED

EDUCATORS' GUIDE

We couldn't be happier...
that you and your students will soon be joining us
for **WICKED!**

Thank you for choosing to share our joyful, thought-provoking, and affecting musical with your students. We're sure this live theatre experience will leave a lasting impression on them, the way it has for **over 15 million** audience members on Broadway and **65 million** audience members worldwide.

We have created this Educators' Guide to help your students prepare to experience the story and world of **WICKED**. These articles, activities, exercises, and discussion questions are designed to engage students' imaginations **before they see the show** and to **keep the conversation and learning going long after they leave the theatre**.

The **Pre-Show Guide** gives context for the musical, including its artistic origins, impressive legacy, and cultural impact. To enhance your students' theatre-going experience, we give them things to be on the lookout for and share behind-the-scenes insights into the processes of the artists who brought **WICKED** to life. Although we recommend that these resources be used before attending the show, several of them might also hold new interest to students as they seek further information after they have seen the performance.

After attending the performance, use the **Post-Show Guide** to offer students opportunities for reflection and application of themes to the world around them, as well as creative exercises to flex their own artistic skills.

Whether you use one or all of these activities in your classroom, we hope to help you find ways to engage your students' imaginations and curiosity. No matter how you choose to use this guide, we are **thrillified** you are bringing your students to **WICKED**, and we can't wait to share the magic with you all!

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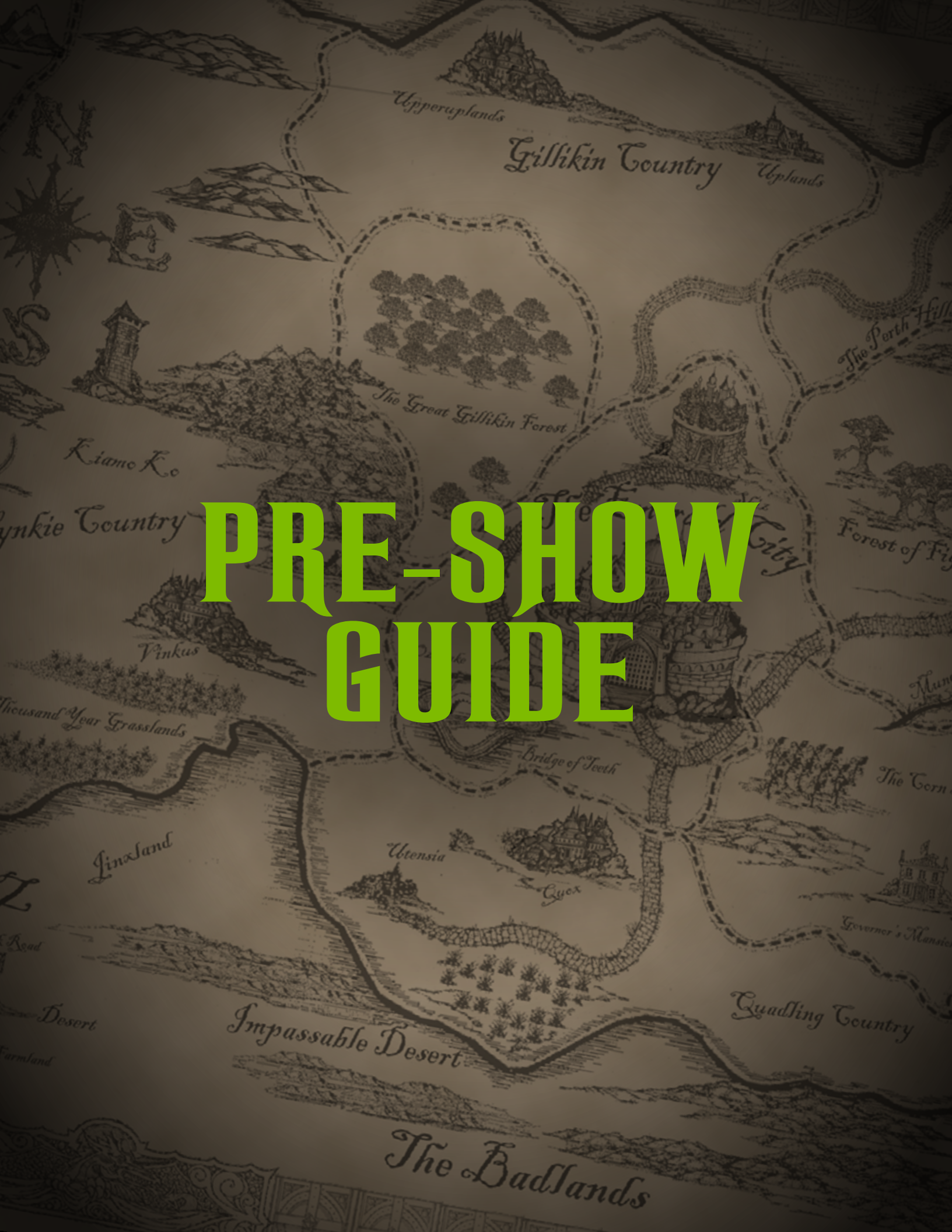
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PRE-SHOW GUIDE

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Gillikin Country

Uplands

The Great Gillikin Forest

The Perth Hills

Forest of F...

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Vinkus

Thousand Year Grasslands

Bridge of Teeth

The Corn

Linxland

Utensia

Quox

Governor's Mansion

Desert

Impassable Desert

Quadling Country

The Badlands

BECOMING WICKED: ADAPTATION AND INSPIRATION



1900

Before **WICKED** was an international hit musical, it was a popular novel by Gregory Maguire published in 1995. But its artistic roots go back even further than that.

Author **L. Frank Baum** published *The Wonderful Wizard of Oz*, the first in his series of 14 books about the World of Oz.

"When The [Wonderful] Wizard of Oz was published in 1900...Baum became not only the best-selling children's book author in the country, but also the founder of a genre. Until this point, American children read European literature; there had never been a successful American children's book author. Unlike other books for children, The [Wonderful] Wizard of Oz was pleasingly informal; characters were defined by their actions rather than authorial discourse; and morality was a subtext rather than a juggernaut rolling through the text."

SCHAMA, CHLOE. "FRANK BAUM: THE MAN BEHIND THE CURTAIN." SMITHSONIAN MAGAZINE, 2009, WWW.SMITHSONIANMAG.COM/ARTS-CULTURE/FRANK-BAUM-THE-MAN-BEHIND-THE-CURTAIN-32476330/

PICTURED: L. FRANK BAUM

1939

After many revisions and contributions by several writers and directors, Metro-Goldwyn-Mayer released the musical film *The Wizard of Oz*, which employed Technicolor and featured now classic songs like "Somewhere Over the Rainbow."

The movie was a moderate hit at the box office, but after being shown on television many times between 1956-1974, it is believed to be the most viewed film in the world!

"THE WIZARD OF OZ: AN AMERICAN FAIRYTALE", US LIBRARY OF CONGRESS EXHIBITION, 2010.

PICTURED: JUDY GARLAND AS DOROTHY GALE IN THE WIZARD OF OZ.



L. Frank Baum's last Oz book, *Glinda of Oz*, was published a year after his death in 1920. Oz lived on as many other authors continued writing books for the series, including Ruth Plumly Thompson, who wrote 21 additional Oz stories.



The name "Elphaba" is a tribute to the original creator of the World of Oz, L. Frank Baum. Gregory Maguire was inspired by the initials L.F.B. when creating the Wicked Witch's name for his book, *WICKED: The Life and Times of The Wicked Witch of the West*, in 1995.

1995

WICKED: The Life and Times of the Wicked Witch of the West, a novel by **Gregory Maguire**, was published and praised by readers for its re-imagining of the beloved World of Oz.

"I knew that people would be coming to my novel remembering the 1939 movie. I didn't even need to refer to it much. I could evoke the film with very slender, oblique comments. But I wasn't beholden to it." **GREGORY MAGUIRE**, NOVELIST, *WICKED: THE LIFE AND TIMES OF THE WICKED WITCH OF THE WEST*

PICTURED: COVER ART COURTESY OF WILLIAM MORROW BOOKS
Among fans of the novel were noted Broadway composer and lyricist **Stephen Schwartz**, who discovered it via a friend while on a snorkeling vacation, and Emmy Award-winning writer, **Winnie Holzman**, who was drawn to it while perusing a bookstore in NYC. Both immediately saw the potential to reach audiences in performance and sought the rights (written permission from the creator to adapt the story)—but Universal Studios had already acquired them and

was working on a screenplay for a movie, under the leadership of producer **Marc Platt**.

"The screenplay was kind of dense, and I kept wanting to go deeper into the story of the relationship between Galinda and Elphaba. What are these two women doing in the same frame? The screenplay didn't quite get at that... Stephen [Schwartz] asked, 'Have you ever thought about turning this into a musical?' and a lightbulb went on, and I thought 'This is exactly what is missing from the screenplay.'

First, we all think of Oz as a musical world: For many of us, the main reference point is the 1939 film.

Second, music lends itself to the heightened nature of a fantasy world. Third, in a musical, a character can literally turn to the audience and sing about what he or she is feeling."


MARC PLATT, PRODUCER

1998

Schwartz and Holzman began to work with Platt. They spent a year together creating an outline for the musical, and then they began working on the script and songs.

"It was an extremely close collaboration all the way through. I wouldn't begin a song without brainstorming it with Winnie. I would send her a description of the song, or the lyrics, to get feedback. And similarly, when she was writing a scene, she might email it to me, and we'd go back and forth." **STEPHEN SCHWARTZ**, COMPOSER AND LYRICIST

"Gregory Maguire is an incredible novelist who created a very inspiring world. But after reading the book, I put it aside. I couldn't be too tied to what happened in it... And even though we didn't use all the little details of plot that Gregory had, we wanted people to feel like they were being told a real story—a story that takes you here and there, with high points, scary moments, and funny moments. To me, that's novelistic." **WINNIE HOLZMAN**, BOOK WRITER



“Let’s face it: There’s nothing harder than a blank page. It’s great to have a source that inspires you; a set of relationships, a set of givens. It’s a wonderful thing.”

WINNIE HOLZMAN, BOOK WRITER FOR WICKED THE MUSICAL

2000

WICKED the musical had its first reading (a chance for the writers to hear their work performed aloud by actors in front of a small, often invited audience).

After attending another early reading in 2001, seasoned producer **David Stone** joined the creative team. He brought with him a wealth of management, production, and marketing experience, as well as a passion for the project. He also had an instinct about who would be best to bring the story to the stage as director.

“I told Marc, Stephen, and Winnie that Joe [Mantello] would be ideal because he is both a writer’s director and a painter, in a way... he has this amazing visual imagination. WICKED, with its intricate plot and its other-worldly physical manifestation, needed someone with his skills. I gave him the script on a Friday night and he called Saturday morning at nine o’clock...he said, ‘Okay, this is what works. And this is what needs to be fixed.’ He had all of these ideas. He understood the very tricky tone so completely upon first reading the script.”

DAVID STONE, PRODUCER

With **Joe Mantello** on board as director, and after several more readings in New York and LA, the show had a short run of performances in San Francisco (known in show business as an out-of-town try out).

“To an outside eye, the tweaks we made in San Francisco probably look minor. To us, they were enormous.”

JOE MANTELLO, DIRECTOR

“A musical is so collaborative and depends so much on every element—who is your cast, what the design looks like, what the choreography is, what the orchestration sounds like—that you can’t really know how your show is working until you see it in front of an audience. And that’s when you do a great deal of work.” **STEPHEN SCHWARTZ**

2003

After a few months of final re-writes, **WICKED** opened on Broadway and has been running ever since—making it the fourth-longest running show in Broadway’s history!

2005

WICKED opened its first National tour, starting in Toronto and traveling all across North America. As of 2022, over 20 million people have seen **WICKED** on tour. That’s nearly twice as many people as who have seen it on Broadway!

FAIRY TALES: FRACTURED

“I like to take familiar stories or characters and look at them in a different way.” **STEPHEN SCHWARTZ**, COMPOSER AND LYRICIST OF WICKED

Although we might think of them as entertaining bedtime stories or fodder for a successful movie franchise, fairy tales have long been an important tool in shaping cultures and teaching values held by societies.

DISCUSSION QUESTION: *Why do fairy tales have such staying power?*

CHARACTERISTICS OF FRACTURED FAIRY TALES

Fractured fairy tales are traditional fairy tales, rearranged to create new plots with fundamentally different meanings or messages. Fractured fairy tales are closely related to fairy-tale parodies, but the two serve different purposes: parodies mock individual tales and the genre as a whole; fractured fairy tales, with a reforming intent, seek to impart updated social and moral messages.

(“FRACTURED FAIRY TALES” OXFORD COMPANION FOR FAIRY TALES, EDITED BY JACK ZIPES, SECOND EDITION, OXFORD UNIVERSITY PRESS, 2015.)

DISCUSSION QUESTION: *Why do you think authors, artists, and audiences are drawn to fractured fairy tales?*

ACTIVITY: In **WICKED**, we learn about the “true story” of the Wicked Witch of the West. Brainstorm additional stories that you’re familiar with that offer insight into the backgrounds or motivations of well-known characters, especially “villains.”

“Imagination has given us the steam engine, the telephone, the talking-machine and the automobile, for these things had to be dreamed of before they became realities. So I believe that dreams – daydreams, you know, with your eyes wide open and your brain-machinery whizzing – are likely to lead to the betterment of the world. The imaginative child will become the imaginative man or woman most apt to create, to invent and therefore foster civilization. A prominent educator tells me that fairy tales are of untold value in developing imagination in the young. I believe it.”

L. FRANK BAUM, AUTHOR OF *THE WONDERFUL WIZARD OF OZ* (1900)

CHARACTERISTICS OF FAIRY TALES

EDUCATORS: Share and discuss this list with your students or ask them to brainstorm their own!

Usually a short story, often with predictable language (for example, “Once upon a time...”) and a happy ending (“They lived happily ever after!”)

Often set in the past, but not a specific time period

Portrays real life problems in fantastical settings, usually with magical elements

Often has a moral or message for the reader

Demonstrates seemingly clear examples of “good” conquering “evil”

Characters are defined by their actions and their actions decide their fate

Models bravery for the reader; ordinary people overcome great obstacles

Enriches the reader’s imagination by portraying worlds beyond the known; promotes hope and wonder at what is possible

DISCUSSION QUESTION: *Do you consider the story of The Wizard of Oz to be a fairy tale? Why or why not?*

GLOSSARY

Terms and concepts that might be helpful to review with your students before seeing the show

ARCHETYPE A very typical example of a certain person or thing

NEOLOGISM A newly coined expression or word

PORTMANTEAU A word that blends the sounds and meanings of two words to create a new word (*Breakfast + Lunch = Brunch!*)

RHETORICAL QUESTION
A question asked in order to elicit a specific response or make a statement, as opposed to gain information

SCAPEGOAT A person who is blamed for mistakes, faults, or wrongdoings of other people, especially for the sake of a quick and easy explanation

CALLOW Immature or inexperienced

THAUMATURGY The performance of miracles, often through magic specifically

TANDEM Used or acting together, in conjunction

PROPAGANDA Information, typically of a biased and misleading nature, used to promote or publicize a particular political cause or point of view

Don't be Confusified...

You may hear characters use words throughout the performance that sound somewhat familiar, but that you can't find in a standard dictionary. That's because Stephen Schwartz and Winnie Holzman infused the musical with **Oz-speak**—a series of brand new words (**neologisms**) used by the characters in the story.

ACTIVITY: Using the **GLOSSARARIUM** (*Appendix 1*), challenge students to guess what the words might mean. For an added challenge, ask them to identify which words are portmanteaus and what their origin words are or to create neologisms of their own. We've also included a list of intended definitions for your reference (*Appendix 1A*), but remember that the beauty and joy of this assignment is in the open interpretation of the playwright's artistry and creativity!



Brittney Johnson as Glinda in WICKED. Photo by Joan Marcus, 2022

CHARACTER PROFILES



ELPHABA (EHL fuh buh) A strong-willed and green-skinned young woman. She is sent to Shiz University to care for her younger sister, Nessarose, who is destined to be the future Governor of Munchkinland.

Elphaba proves to be a brilliant student with extraordinary gifts herself, but she is often shunned by her classmates. Eventually, she is labeled “The Wicked Witch of the West.”

“Nobody in all of Oz, no Wizard that there is or was, is ever going to bring me down!”



GALINDA (Gah LIN da) An ambitious and popular student at Shiz University who has had every advantage. She is the reluctant roommate of Elphaba and the two develop an unlikely friendship. Later, she becomes known as “Glinda the Good.”

“It’s good to see me, isn’t it?”



NESSAROSE (NEH sa ROSE)

Elphaba’s tragically beautiful younger sister and the daughter of the Governor of Munchkinland. She longs to develop independence, but also meaningful connections with the other students at Shiz University. Ultimately, her desire to love and be loved is the driving force behind a new persona when things do not go her way.

“You fly around Oz trying to rescue animals you’ve never even met—and not once have you ever thought to use your power to rescue me.”



MADAME MORRIBLE

(MORE i bull) Headmistress of Shiz University, where she also teaches an elite seminar in sorcery. Later, she becomes the Wizard’s press secretary.

“Never apologize for talent! Talent is a gift! And that is my special talent, encouraging talent.”



BOQ (BOCK) A munchkin who attends Shiz University. Boq is devoted to Galinda even though she can’t even be bothered to learn his name.

“I lost my heart to Glinda the moment I first saw her.”



DOCTOR DILLAMOND (DIL a mund)

The sole Animal professor at Shiz University and an outspoken advocate for Animal rights.

“If you make it discouraging enough, you can keep anyone silent.”



FIYERO (Fee EHR o)

A self-absorbed and willfully shallow prince from Winkie Country. He arrives at Shiz University after being kicked out of many other schools and immediately creates a stir among the students, especially catching the eye of Galinda.

“Life is fraught less when you’re thoughtless: Those who don’t try, never look foolish.”



THE WIZARD (WIZ erd)

Celebrated head of Oz who loves to make people happy.

“I know, it’s a bit much, isn’t it? But people expect this sort of thing, and you have to give people what they want.”

ADDITIONAL CHARACTERS: Witch’s Mother, Witch’s Father, Midwife, Chistery, Ozian Officials, Monkeys, Students at Shiz University (including Pfannee and ShenShen), Averic, Denizens of the Emerald City, Palace Guards, AND Other Citizens of Oz

SYNOPSIS

ACT I

Glinda the Good descends in her bubble and announces to the citizens of Oz that **Elphaba** (later known as the Wicked Witch of the West), is dead. There is much celebration, and the citizens of Oz look to Glinda for more information about the origins of the Wicked Witch.

As Glinda tries to comfort the citizens, we go back in time: energetic and green-skinned Elphaba and her younger sister, **Nessarose**, arrive at Shiz University, where a young Glinda (still known as **Galinda** at this time) is also a new student. The students at Shiz immediately gawk at Elphaba.

Nessarose, who uses a wheelchair because of complications at her birth, is destined to follow in her father's path as the future Governor of Munchkinland. Elphaba has been sent to Shiz to look after Nessarose – a role she has played all her life. When headmistress **Madame Morrible** tries to wheel Nessarose away from her sister, Elphaba's anger bubbles over, and she demonstrates some unusual powers, startling everyone and catching the interest and attention of Madame Morrible.

Excited and a bit surprised to learn that she might have a talent for magic, Elphaba imagines what it might be like to meet the **Wizard of Oz**.

The students at Shiz settle into their daily routine. Unlikely roommates Elphaba and Galinda loathe one another as it is, but Elphaba's private studies with Madame Morrible only further anger ambitious Galinda, who is used to always getting her way.

In class, Galinda and the other students pay little attention to their history professor, **Doctor Dillamond**, a talking goat. Only Elphaba is troubled by the professor's warning that animals are losing their ability to speak throughout Oz.

A Winkie prince named **Fiyero** arrives at Shiz, bringing with him a reputation that gets the other students talking. He invites Galinda to a dance. To evade her persistent munchkin admirer, **Boq**, Galinda convinces him to escort Nessarose to the same party. Elphaba feels grateful to Galinda for this, so she convinces Madame Morrible to begin training her as well. This mends the rift between the two, and a friendship begins to blossom.

Back in history class, Dr. Dillamond makes a shocking announcement that he can no longer teach at Shiz, and he is arrested shortly after by government officials. When the students are then shown a government experiment that involves caging a lion cub, Elphaba's anger releases a spell that freezes everyone else in the room except Fiyero. She appeals to him for help, and together, they release the lion cub into the woods. During their rescue mission, Elphaba is surprised to realize she is attracted to Fiyero.

Madame Morrible lets Elphaba know that she has been summoned to meet the Wizard. Elphaba invites **Glinda** (as she is now known) to join her, and the two travel to Emerald City together.

Elphaba asks the Wizard to help the Animals of Oz. He asks Elphaba to first prove that she's worthy, tricking her into casting a spell that creates an army of spies for him. Elphaba is shocked to learn that the Wizard has been turning people against Animals in order to gain political power and popularity himself. She goes on the run. Madame Morrible announces to all of Oz that Elphaba is a "wicked witch."

Elphaba vows to fight against the Wizard's lies and injustice.

ACT II

Some time has passed. Madame Morrible is now the Wizard's press secretary, Glinda has been named "Glinda the Good" and is engaged to Fiyero, who now leads the hunt for Elphaba.

Meanwhile, Nessarose has become Governor of Munchkinland, but she is embittered, abuses her power and has consequently earned the nickname "The Wicked Witch of the East." Elphaba comes to her sister for help, but the two argue about how Elphaba should be using her powers and part ways.

Elphaba returns to the Emerald City, and the Wizard tries to persuade her to join him in ruling Oz.

SPOILER ALERT!

If you do not wish to know the climax and ending of the show, STOP reading here! . . .

Elphaba is tempted by the Wizard's deal but ultimately resists and is reunited with her old friends, Fiyero and Glinda. Fiyero commits to helping Elphaba, leaving Glinda behind, hurt and heartbroken.

In hiding, Elphaba and Fiyero begin to plan a life together. But then Elphaba sees a disturbing image of a house flying through the sky and races to Munchkinland to check on her sister, only to find that Nessarose has been crushed by the house. Glinda and Elphaba face off, but a group of guards arrive to capture Elphaba.

Elphaba narrowly escapes when Fiyero shows up to help her, but the guards seize him instead. Hiding out in an abandoned castle belonging to Fiyero's family, Elphaba casts a spell to save his life as the guards attack him. It works, but he is forever transformed. Elphaba vows to become truly wicked since her good intentions only ever bring suffering. Meanwhile, the citizens of Oz set out to destroy Elphaba despite Glinda's pleas for them to stop.

After discovering Madame Morrible and the Wizard's role in killing Nessarose, Glinda arrives at the castle to plead with Elphaba to change her ways. Elphaba refuses. The two reflect on their friendship, and moments later, Elphaba is splashed with water and melted by a meddlesome young girl from Kansas.

Glinda confronts the Wizard, revealing his true past and sending him away.

She then has Madame Morrible imprisoned and returns to the celebrating crowds, who are rejoicing at the Wicked Witch's death.

Meanwhile, back at the castle where Elphaba was melted, Fiyero appears, opening a trapdoor. Elphaba emerges, and the two make their getaway.

MUSICAL NUMBERS OF **WICKED**

ACT 1

“No One Mourns the Wicked”	Glinda and Citizens of Oz
“Dear Old Shiz”	Students
“The Wizard and I”	Madame Morrible and Elphaba
“What Is This Feeling?”	Galinda, Elphaba, and Students
“Something Bad”	Dr. Dillamond and Elphaba
“Dancing Through Life”	Fiyero, Galinda, Boq, Nessarose, Elphaba, and Students
“Popular”	Galinda
“I’m Not That Girl”	Elphaba
“One Short Day”	Elphaba, Glinda, and Denizens of the Emerald City
“A Sentimental Man”	The Wizard
“Defying Gravity”	Elphaba, Glinda, Guards, and Citizens of Oz

ACT II

“No One Mourns the Wicked” (reprise)	Citizens of Oz
“Thank Goodness”	Glinda, Madame Morrible, and Citizens of Oz
“The Wicked Witch of the East”	Elphaba, Nessarose, and Boq
“Wonderful”	The Wizard and Elphaba
“I’m Not That Girl” (reprise)	Glinda
“As Long As You’re Mine”	Elphaba and Fiyero
“No Good Deed”	Elphaba
“March of the Witch Hunters”	Boq and Citizens of Oz
“For Good”	Glinda and Elphaba
“Finale”	All

THE WICKED COMPANY:

CAST AND CREW

WICKED is performed by a company of 36 talented actors—including *understudies* and *swings* (actors who learn one or many other roles in order to serve as a replacement for another actor if needed). But that's only a fraction of the folks who are responsible for bringing the show to audiences.

Here you'll find a diagram that illustrates the many off-stage roles that must be filled to keep WICKED running, week after week, decade after decade!

FRONT-OF-HOUSE STAFF

House Manager
 Assoc. House Manager

 Box Office Treasurer
 Asst. Box Office Treasurers (7)

 Ushers/Ticket Takers (22)
 Lobby Doorpersons (2)
 Backstage Doorpersons (2)
 Porters/Cleaners (14)
 Greeters (6)

 Merchandisers (10)
 Concessions (10)



DESIGN SPOTLIGHT: BRINGING WICKED TO LIFE

From Left: McKenzie Kurtz as Glinda, Cynthia Erivo as Elphaba, and the Company of WICKED. Photo by Joan Marcus, 2023



When telling a story on stage, the audience should feel transported to the world in which the play is taking place. There are many ways to achieve this, including *scenic and lighting design, costumes, or choreography and staging*. In some cases, a setting or atmosphere can be created with just a sound design!

Scenic, costume, lighting, sound, and projection designers all helped to create the visual world of **WICKED**. Below, costume designer **Susan Hilferty**, and scenic designer **Eugene Lee** speak about their process, as well as their inspiration for **WICKED**'s unique look.



SUSAN HILFERTY
COSTUME DESIGNER



EUGENE LEE
DESIGNER

SOURCES: BLASCO, ERIN. "FIVE QUESTIONS WITH SUSAN HILFERTY, COSTUME DESIGNER FOR WICKED." NATIONAL MUSEUM OF AMERICAN HISTORY, 23 AUG. 2019. AMERICANHISTORY.SI.EDU/BLOG/2012/11/FIVE-QUESTIONS-WITH-SUSAN-HILFERTY-COSTUME-DESIGNER-FOR-WICKED.HTML

COTE, DAVID, JOAN MARCUS, AND STEPHEN SCHWARTZ. WICKED: THE GRIMMERIE FIRST EDITION. HYPERION, 2005.

ON CHALLENGES OF THE SCRIPT

"To me, what was so exciting about **WICKED** was trying to understand a world that had a connection to the turn of the century as we know it. But I also had to incorporate the idea that animals can talk, that there is magic, and that there are Munchkins in this place called Oz." **SUSAN HILFERTY, COSTUME DESIGN**

"The script for **WICKED** is like a movie script—it jumps around a lot. I determined the problem was one of realism: how do you get from one scene to another?... I wanted to deal with space as simply as possible." **EUGENE LEE, SCENIC DESIGN**

Eugene Lee and Susan Hilferty **BOTH** won Tony Awards for their design work on **WICKED**.

PROBLEM-SOLVING AND INSPIRATION

"We put together a full model and I tried to answer questions my way... Influences on the set came from everywhere: from W.W. Denslow's illustrations in the Baum books and from the original novel, but not from the movie so much. The main idea of the set is that you're looking at the interior of a giant clock: gears and other mechanisms...Gregory Maguire should get credit for that, not me. In his novel, he goes into great detail describing the Clock of the Time Dragon." **EUGENE**

"...The design process meant researching history and creating a parallel universe. [I tried] to imagine a world as if a chunk of the earth had broken off in 1911 and gone off

into space and then created a culture from what they knew from 1911... I created a style I call "twisted Edwardian." It's Edwardian-era suits and dresses, but asymmetrical—the collar might be off center, or the cut of the dress twists around crazily..." **SUSAN**

DESIGNING TO SUPPORT THEMES

"For the student uniforms... I played with things that you recognize in school uniforms, but I put them together in different ways... Basically, I came up with the idea of a Shiz school store, where you can mix and match different tops and bottoms to suit your personality, even though everything still has the same Shiz pattern of blue and white stripes. That's really at the heart of the play: the struggle between individuality and uniformity..." **SUSAN**


"The costumes in the Emerald City were the easiest thing to do... It's like an imaginary runway show, and I could be twenty designers in Emerald City. One element I wanted to work in...was the use of animals. If you look closely, many of the costumes have fur or feathers. Thematically, I thought it was important to show how people in Emerald City, who have money and live the high life, have animal remnants in their couture. It's despicable, like having somebody's scalps on your sleeves... Animals' rights are being taken away, but the people of Oz let it happen because the Wizard keeps them wealthy and entertained. Politics are at the heart of this play...it was really important for all of us designers to hold on to it, instead of simply telling a funny story." **SUSAN**

DESIGNING FOR CHARACTERS

"Glinda is the epitome of good, so I did research by asking little girls what goodness looks like. They said like a princess, like a bride. I collected and studied pictures of Queen Elizabeth II...Lady Diana's wedding dress... all of the dresses that are emblematic of femininity... Glinda is also connected to the sky, sun, and stars. That influenced her tiara and wand...the sparkles on her dress, too... She symbolizes lightness, air, bubbles." **SUSAN**

"Elphaba is the exact opposite. I see her as connected to things that are inside the earth. So, the patterns and textures I wove into her dress include fossils, stalactites, or striations you see when you crack a stone apart... I gave her heavy boots so right away she's connected to the earth." **SUSAN**

The dragon on the *proscenium* (or frame of the stage) is named "Ozward." In the Gershwin Theatre on Broadway, Ozward is a **40-pound puppet** that actors manipulate, designed by the gifted puppeteer, Bob Flanagan. On tour, Ozward looks the same, but he is automated and weighs **800 pounds!**



There are **120 wigs**, including facial hair, on stage in each performance of **WICKED!** Each piece is custom made for the performer who wears it and takes between **20-40 hours** to make.

Elphaba's green makeup is applied by a makeup artist with a wet brush, very thinly so the actress' skin partially shows through the green color, making it look more luminescent and realistic. It takes approximately **15-20 minutes**, but can be done in as little as **7 minutes**, in case a stand-by performer needs to go on at the last minute!

Glinda's "Bubble Dress" has **68,700 sequins** that are all hand-sewn onto it!

Both Glinda and Elphaba's dresses weigh **20 pounds** each!

Elphaba's Act II dress contains **15-20 different fabrics** in the bodice alone, and the skirt features almost **40 yards** of fabric.

Each actor who plays Elphaba or Glinda—on Broadway and around the world—gets their own dress custom made for them. Each dress is designed by Hilferty, but requires the work of many skillful makers, including drapers and stitchers.

Left: Ginna Claire Mason as Glinda in WICKED. Photo by Joan Marcus, 2019.
Right: Alyssa Fox as Elphaba in WICKED. Photo by Joan Marcus 2023.

ACTIVITY: INTERACTIVE SYNOPSIS

This synopsis activity goes beyond basic plot summary and encourages students to embody and voice characters from **WICKED** as they learn the story of the musical. It brings the World of Oz to life in your own classroom and gets students thinking critically about how dialogue can help to create and distinguish a character.

SPOILER ALERT: Both the **Interactive Synopsis** and the **Standard Synopsis** (page 11) contain a **Spoiler Alert** that can help keep the end of the play a secret so that you and your students can experience it in live performance. You might only wish to read the **Act 1** synopsis content in order to keep certain moments a surprise, foster anticipation, and inspire students to make creative guesses as to where the story will go.

BEFORE CLASS

- 1) Be sure to decide where in the synopsis you'd like to stop reading with your students.

If your students read the entire synopsis, use all of the **Quote Cards**, 1-21.

If your students read up until the **Spoiler Alert**, use **Quote Cards** 1-15.

If your students read through to the end of **Act 1**, use **Quote Cards** 1-13.

- 2) Print out a copy of the printer-friendly version of the **Interactive Synopsis** (Appendix 2) and one set of the **Quote Cards** (Appendix 3).

- 3) Cut up the **Quote Cards**.

OPTION: If you would like to engage more students in the activity, print additional copies of the **Interactive Synopsis – Reader Version** (Appendix 4) so that students may serve as readers for the synopsis, too.

IN CLASS

Research Your Characters: Before having students read the **Interactive Synopsis**, we recommend reviewing the **Character Profiles** (page 10) with them so that they can consider what they've learned about the different characters when performing their lines aloud.

Set the Stage: It's ideal to have students stand in a circle for the **Interactive Synopsis** activity, if space allows.

Warm-Up: You might consider a brief group vocal warm up with familiar lines from *The Wizard of Oz* ("Lions and Tigers and Bears, oh my!" or "There's no place like home!") or iconic lines from **WICKED** not featured in the interactive synopsis ("Everyone deserves a chance to fly!" or "The Wizard will see you now!"). Speak these lines loudly and clearly and have students repeat them back to you, all together as a call and response. The goal is to get everyone up on their feet and speaking aloud, with energy, enthusiasm, and a point of view about what they're saying.

"Cast" It: Distribute the **Quote Cards** and any additional copies of the **Reader Version** of the synopsis for students to read and/or follow along if you'd like.

Direct: Before beginning, explain to students that when their **Quote Card** number is called, they should step to the center of the circle (enter the stage) and perform their line(s) with clarity and enthusiasm in the spirit of their character, and then rejoin the circle (exit). You may want to tell them that they do not need to read their character's name, simply the dialogue that follows in bold. In some cases, students will read only one line, but when there is dialogue, they will have a scene partner. Students should read any of the **bolded** text on their card.

You should be in the circle with the students, reading aloud the synopsis (or cueing the students who are reading it aloud as needed) and calling out the numbers to facilitate the **Quote Card** readers. Try to keep the activity clipping along as it is more fun and easier to be playful when it moves at a steady pace.

Take a Bow: Be sure the group gives themselves a robust round of applause to celebrate their bravery in performance when the activity is over!

ACTIVITY: IDENTIFYING MAJOR EVENTS WITH TABLEAUS

WHAT IS A TABLEAU?

In theatre, a *tableau* is a frozen picture of an important moment or scene in a story. When creating a tableau, a group of actors are all still and silent, creating “statues” with their bodies that collaboratively tell a story. Some things to remind students before you begin:

In tableau, actors may portray characters or objects, and they should do so with their whole body, including their facial expression and gesture!

Actors in tableau always consider where their audience is. Encourage your students to be sure that all actors can be seen in each tableau. *Levels* (actors standing, sitting, crouching) can help with this, as can *spatial awareness*—try not to block your fellow actors from view of the audience.

Every tableau should have a *focal point*! Actors should know where their characters are looking and they should do so with purpose.

ONCE STUDENTS HAVE A CLEAR UNDERSTANDING OF WHAT A TABLEAU IS:

- 1) Split your class into small groups of 4-6 students.
- 2) Ask each group to outline the story of **WICKED** into 5-7 major plot points or moments. (To save time, you might brainstorm this list collaboratively as a whole class.)
- 3) Next, ask each group to select one moment from their list to bring to life on their feet in tableau OR assign each group a moment, but ask them to keep their moment a secret from the other groups. Students should work together with their group to decide what the overall tableau or frozen picture for their moment will look like.
- 4) Time to rehearse! Give the groups time to craft their tableau. Keep this time brief (5 minutes or less for each tableau/moment) to keep decision making moving.
- 5) It's time to share tableaus! Give each group a chance to present theirs for the class.

WHEN PRESENTING TABLEAUS:

Set the stage: Be clear about where the actors' playing space or “stage” is, and where the audience is. If you have assigned moments, you might choose for them to present in chronological order, or you can let them go out of order so students in the audience can guess the moment they are seeing.

Add “lighting”: Instruct students in the audience to close their eyes (you can simply say “Audience, close your eyes” or “Lights down”) while the presenting group goes to their places. Ask the presenting group to give you a signal when they are ready and prompt the audience to open their eyes (“Open your eyes” or “Lights up”). Give the students a few moments to take in the frozen picture.

Get the audience involved: Ask the class for feedback (“What do you love about this tableau? Is there anything confusing about it?”). Then, ask the audience to guess what moment of the story they are seeing portrayed. If the group has difficulty guessing, allow the group to make adjustments based on what the audience finds confusing. You can also “activate” the tableau by tapping a student on the shoulder and asking them to speak an improvised line as their character, make a sound, or move to help clarify the story.

If there are overlapping moments, take the time to notice similarities and differences in the choices the groups made to portray the moments. It can be an interesting exercise to notice and discuss the similarities or differences in the way recurring characters are portrayed physically in each tableau.

When the “tableau show” is over: Ask students about what plot point they are most excited to see played out in the performance of **WICKED**.

COMPREHENSION AND DISCUSSION

Now that you and your students are familiar with the story and characters of **WICKED**, use the following questions and activities for further investigation. Choose the activities and questions that best support your students and your curricular goals.

BASIC STORY COMPREHENSION REFLECTION

- Who are the characters in the story?
- What are they like?
- What is their relationship to one another?
- How do those relationships change over the course of the story?
- Where does the story take place?
- What happens in the story?

DISCUSSION AND/OR JOURNALING TOPICS

What moments or events in the story, characters, relationships, ideas, or themes particularly stood out to you?

Does the World of Oz remind you of any place you've ever been to, read, or heard about, real or imagined? Where and how?

What struck you about the relationships and characters in this story? Which did you find most compelling, interesting, confusing, or surprising?

Were there characters you were already familiar with in this story? If so, which ones, and how were they portrayed differently in this story?

Did any of the characters remind you of people in your own life, from other sources, or who you've heard of? Who or what were you reminded of and why?

Did the characters do or say anything that surprised you? Explain what you expected and how the story or characters surprised you.

Is there a moment you're most excited to see portrayed on stage as a part of the live performance?

What character did you most identify with?

FOR USE WITH THE INTERACTIVE SYNOPSIS SPECIFICALLY:

Did you notice anything about the language of the characters, as a whole or individually? Were you able to identify who was speaking without being told? How?

Which characters were the hardest to embody or voice; why were they more difficult than others?

Which character are you most interested or curious to see on stage?

IF STUDENTS STOPPED AT ACT I OR THE SPOILER ALERT:

What do you think will happen next? Which characters will undergo a change or transformation and what will that look like? How will the story end?

What lessons, if any, do you think the story is hoping to pass on to the audience?

DRAMATIC CONCEPTS

To help prepare your students for a live musical theatre performance, ask them to consider what they learned from the synopsis of **WICKED** in relation to the following dramatic concepts:

What are the **GIVEN CIRCUMSTANCES** for **WICKED**'s story?

- Where and when does the story take place? Think about setting as both time and place.
- What are the characters' relationships to one another?
- What is each characters' status and do they have any economic, social or political factors affecting them?
- What happened right before the first scene of the play? How does it relate to what is to come?

Who is the **CENTRAL CHARACTER** in **WICKED**?

- What is their **OBJECTIVE** (meaning: what do they want most in the world—consciously or subconsciously)?
- What is the central character's **MOTIVATION** or reason for wanting what they want so badly?
- What **CONFLICTS** get in their way? Note: Conflicts are specifically things that actively oppose the character's wants, while an **OBSTACLE** is something that is just in the way.

What are the objectives, wants, and motivations of the other characters in **WICKED**? What conflicts do they face?

IF STUDENTS READ THE ENTIRE SYNOPSIS:

What is the **CLIMAX** or highest point of crisis or the turning point in the story?

What happens in the **RESOLUTION** of the story? How has the central character's main conflict been addressed?

How does the central character's thoughts, actions, beliefs, or behavior change by the end of

the play and why? In theatre, we call this change or transformation due to the main conflict the character's **JOURNEY**. What other characters have a journey in **WICKED**? Describe each characters' journey.

WICKED THEMES

Challenge your students to begin thinking beyond what happens in the story.

First, ask them to brainstorm a list (as a group or independently) of what they think **WICKED** is about to get them thinking about themes. Some themes we anticipate they might come up with include:

- Good and evil
- Friendship and acceptance
- Self love and empowerment
- Power and propaganda
- The dangers of mob mentality
- Independence
- Popularity and belonging
- The nature of truth
- Discrimination

Once you have your list generated, ask students to journal on a theme from **WICKED** of their choosing, relating it to their own experience or interest. Then, ask students to recall and make connections to other works of art, literature, or entertainment that they have seen, read, or studied that have themes that remind them of those in **WICKED**.

IF STUDENTS STOPPED READING THE SYNOPSIS AT ACT 1 OR THE SPOILER ALERT:

What do you predict will happen next in the story?

What do you anticipate the overall message or theme of the play might be?

AFTER THE SHOW: Check back in with your students about their predictions and what came true—or didn't!

ANALYZING A SONG: “THE WIZARD AND I”

“If you look at virtually any modern musical—all the way back to Rodgers and Hammerstein—every one has a character come out and sing an ‘I Want’ song. Usually it’s the second or third number. And it seems to be a convention in musicals that you defy at your peril! It defines the main character’s goal.”

STEPHEN SCHWARTZ, COMPOSER AND LYRICIST

- 1) Print out “The Wizard and I” **Lyric Sheet** (Appendix 5) for students ahead of class.
- 2) Ask students to read through the lyrics of the song “The Wizard and I” individually or in small groups and complete the accompanying reading comprehension questions.
- 3) Discuss your answers as a class, then
- 4) Listen to the song “The Wizard and I,” performed by Idina Menzel from the original Broadway Cast Recording together and then use the reflection questions below to guide a full class discussion.

FIRST LISTEN DISCUSSION QUESTIONS

How does this song make you feel about Elphaba?

Did hearing the song impact you (emotionally or intellectually) in a way that felt different than reading the lyrics? How and why do you think that is?

What other examples of “I Want” songs can you think of (in other musicals or movies)?

Were there any lyrics that struck you differently in performance or that seemed to have a double meaning to you? If yes, explain.

If Elphaba gets what she wants in this song, what complications might arise? What might she want next?

“THE WIZARD AND I”

Music and Lyrics by Stephen Schwartz
From WICKED

MADAME MORRIBLE

Many years I have waited
For a gift like yours to appear
Why, I predict the Wizard could make you his
Magic grand vizier!

My Dear, my dear
I'll write at once to the Wizard
Tell him of you in advance
With a talent like yours, dear,
there is a definish chance
If you work as you should
You'll be making good

ELPHABA

Did that really just happen?
Have I actually understood?
This weird quirk I've tried
to suppress or hide
Is a talent that could
help me meet the Wizard
If I make good
So I'll make good...

When I meet the Wizard
Once I prove my worth
And then I meet the Wizard
What I've waited for since -- since birth!
And with all his Wizard wisdom
By my looks, he won't be blinded
Do you think the Wizard is dumb?
Or like Munchkins, so small-minded?
No, he'll say to me:
“I see who you truly are
A girl on whom I can rely!”
And that's how we'll begin
The Wizard and I...

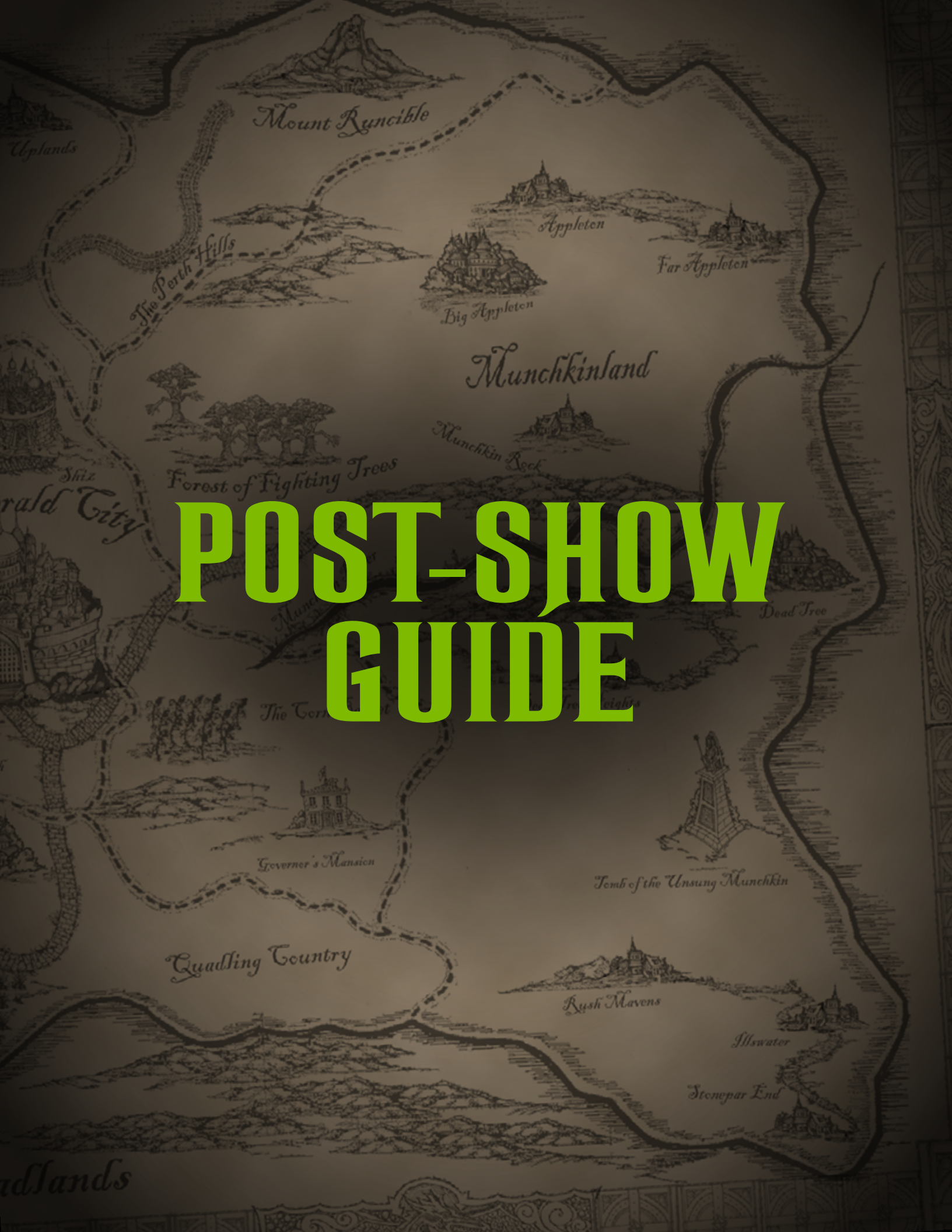
Once I'm with the Wizard
My whole life will change
'Cuz once you're with the Wizard
No one thinks you're strange
No father is not proud of you
No sister acts ashamed

And all of Oz has to love you
When by the Wizard, you're acclaimed
And this gift -- or this curse --
I have inside
Maybe at last, I'll know why
When we work hand in hand --
The Wizard and I!

And one day, he'll say to me "Elphaba,
A girl who is so superior
Shouldn't a girl, who's so good inside
Have a matching exterior?
And since folks here to an absurd degree
Seem fixated on your verdigris
Would it be all right by you
If I de-greenify you?"
And though of course that's
not important to me
“All right, why not”, I'll reply
Oh, what a pair we'll be
The Wizard and I...
What a pair we'll be
The Wizard and...

Unlimited
My future is unlimited
And I've just had a vision
almost like a prophecy
I know -- it sounds truly crazy
And true, the vision's hazy
But I swear, someday there'll be
A celebration throughout Oz
That's all to do with me!

And I'll stand there with the Wizard
Feeling things I've never felt
And though I'd never show it
I'd be so happy, I could melt
And so it will be for the rest of my life
And I'll want nothing else till I die
Held in such high esteem
When people see me, they will scream
For half of Oz's fav'rite team
The Wizard and I!



POST-SHOW GUIDE

Mount Runcible

Uplands

The Perth Hills

Appleten

Far Appleten

Big Appleten

Munchkinland

Forest of Fighting Trees

Munchkin Beck

Shiz
ralsd City

Dead Tree

The Ter...

Governor's Mansion

Tomb of the Unsung Munchkin

Quadling Country

Rush Mavens

Illswater

Stonepar End

ad Sands

POST-MUSICAL MUSINGS: GETTING THE CONVERSATION STARTED

We recommend that you get students reflecting on their experience with **WICKED** in live performance as soon as possible.

QUICK REFLECTION: Before you leave the lobby, en route back to school, or even while still in their seats in the theatre, ask your students to jot down 5 words that might describe or represent the performance of **WICKED**. For homework, ask them to elaborate on 2 of these words, either as a journal assignment or in a school-based online forum.

EXTENDED VERSION: An alternate version for this activity is to have students free-write about their experience at **WICKED** as soon as possible after the show, for at least 5 minutes. Ask them to be descriptive in their recalling the performance and encourage them to include details about how they felt. Next, ask students to go through what they've written and circle 10 words that stand out to them as good representatives of their experience. Then ask them to cut that list down to 3, and finally, 1 word. Have students share their word with the rest of their class on the way back to school or when you get back into your classroom.

REFLECTION DISCUSSION

Following their attendance at **WICKED**, ask your students to reflect on their experience with the following questions. These can be discussed in large or small groups, or used as journal prompts. No matter how you approach this reflection, be sure that students share out their thoughts and engage with one another's interpretations and observations.

WICKED AS A LIVE PERFORMANCE

*What was your reaction to **WICKED**? Did you find it thought-provoking? Inspiring? Surprising? Evocative? Challenging? Celebratory? Profound? Timely? Explain your reactions.*

Did experiencing the musical live heighten your awareness of, understanding of, or connection to the story and its themes? Did it reveal anything new to you? What big ideas or themes stood out to you? Be specific in noting moments where you felt these surprises or big ideas were revealed.

How did the music and orchestration impact the storytelling? Did it highlight moments or characters? Did any song stand out to you in particular in performance? Which one and why?

Do you think that the tempo and pace of the production as a whole were effective and appropriate for the story? Explain your opinion.

THE CHARACTERS OF WICKED

*Did you identify with any characters in **WICKED**? Who and why; if no, why not?*

Did any of the characters behave in ways you found surprising or unexpected? Who and how did they surprise you? How did these behaviors alter the course of the story?

Did any of the characters remind you of people you know personally or have heard about? Did they remind you of any other characters you're familiar with? Or celebrities or famous people you've heard of? Explain how.

What character did you find most compelling or intriguing? Why were you especially drawn to this character?

Did any of the characters undergo a change or transformation during the course of the show? Who and what happened to cause this development? How did they change?

In what ways did the characters' actions, words, or songs reveal the themes of the musical? Explain.

Did you find yourself rooting for any relationships in the musical? Whose and why? Did any of the relationships remind you of your own or those in your life? How?

WICKED PRODUCTION ELEMENTS AND DESIGN

Was there a moment that stood out to you in performance that you find yourself re-imagining, re-visiting, or re-living? Write a detailed description of this moment – it's images and sounds, as well as the emotions it evoked for you. As you write about this moment, imagine you are describing it to someone who was unable to experience the performance live.

What design elements (set, costumes, lighting, projection, props, sound) stood out to you most in performance? How did these elements enhance or support the storytelling?

*Did the overall design and style of the show, unified under Joe Mantello's directorial vision, reflect the central themes or big ideas of **WICKED**?*

What did you notice about Eugene Lee's scenic design? What did you notice about its relationship to the rest of the theatre? How did the set transform or change to create multiple locations?

How did the lighting and projection designs by Kenneth Posner and Elaine J. McCarthy establish multiple locations and moods? Describe what you noticed.

What stood out about Susan Hilferty's costumes and the wigs and hair design by Tom Watson? How did they impact the movement and performances of the actors? How did costumes, hair, and wigs help to define characters and their status? What practical considerations do you think had to go into their designs?

How did the musical staging or choreography, created by Wayne Cilento, impact the storytelling? Which numbers stood out to you the most and why? How did the dancing and movement illuminate the characters or themes of the story?

ACTIVITY: TABLEAUS REVISITED

- 1) Reunite your groups from the **ACTIVITY: IDENTIFYING MAJOR EVENTS WITH TABLEAUS**. If you did not do the pre-show activity, be sure to review what makes an effective tableau with your class before beginning (*page 20*) and then divide them into groups of 5-6 students each.
- 2) Give groups 5 minutes to discuss their favorite moments from the performance and ask them to identify 2 moments they would like to portray in tableau.
- 3) Allow the groups to work for an additional 5-10 minutes to create their tableaus collaboratively, on their feet.

GO FURTHER! Challenge students to include one line of dialogue or lyric from **WICKED** to enhance their tableau. Encourage them to be creative about how the moment of sound/text is used.

DESIGN ON A DIME

For an added challenge and deeper design element conversations, ask students to recreate an iconic or striking visual moment from the performance of **WICKED** as a tableau or series of tableaus (*3 can be ideal for a beginning, middle and end!*). Ask them to recreate the design features that made the moment so outstanding by using items that they can find in the classroom (*books, chairs, carpet squares, their cell phones, backpacks, etc...*) or items you supply them with. It doesn't have to be elaborate!

After presenting the tableaus to the class, ask students to explain their design choices and what items were meant to represent.

THEMES IN CONTEXT TODAY

Review the list of themes your students identified after reading the **Synopsis** (page 11) or **Interactive Synopsis** (page 18) or review the section on **WICKED**'s themes in the **Pre-Show Guide** (page 21).

| *Are there themes we should add to or eliminate from our list?*

Ask students to vote (either by a show of hands or with stickers or check marks on the list directly) on which themes most stood out to them in performance.

Where did you see these themes in the actions or words of characters? Where else was the theme highlighted?

What design elements seemed to support or contradict these themes?

How relevant were these themes to the world today? Where can you see these themes playing out in the world today? Do you see these themes in other works of art today, or in the real world? How might the audiences' relationship to these themes have changed from when the show first premiered in 2003 to now?

Do any of the characters remind you of public figures today? Who and how?



Jordan Barrow (left) as Boq and Mikayla Renfrow as Nessarose in WICKED. Photo by Joan Marcus 2022

CREATIVE WRITING ACTIVITY: ORIGIN STORIES

In literature, an *origin story* is a character's backstory or history. Popular in comic books and with archetypal heroes and villains, an origin story informs a character's identity and values. Readers and writers alike love to learn more about beloved characters and explore their motivations, so it is no surprise that there are countless examples of origin stories in literature and pop culture. It may be fun and helpful for your class to brainstorm a list of movie franchises, book series, or other examples of origin stories that they're familiar with.

In his novel, *WICKED: The Life and Times of the Wicked Witch of the West*, Gregory Maguire looked at the Wicked Witch's origin story, as well as several other characters from *The Wizard of Oz*. For **WICKED**, Winnie Holzman and Stephen Schwartz went even further, incorporating more origin stories.

- 1) Ask your students to each select a favorite character from something they've seen or read on their own, from a book you've studied or are working on in class, from a well-known fairy tale, or from something in pop culture. Ideally, it should be a character who is labeled as "good" or "bad"—a hero or a villain.
- 2) Once they have selected their character, each student should create an origin story for them. A great place to start is to have each student write an angry letter or a "rant" from the point of view of their character; encourage students to think critically to find something the character might rant about and then to identify who the character would write to with these complaints. By imagining the character complaining to someone, students will begin to think about relationships, wants, and motivation.
- 3) Next, ask them to write a short story, monologue, or scene that explains the character's origin story. It may be directly related to the letter they've written, or they may have a new idea they wish to explore. As they write, it may help them to consider:

How might the character be misunderstood by those closest to them? By their enemies? By strangers?

What events might lead to the character's current circumstances? Has the character ever undergone a physical change? If so, why?

What relationships impact the character most? Who is important to them and who is their enemy?

What does the character want most in the world? Who can help them? What or who is standing in their way? Why do they want this so badly? What would happen if they got what they wanted?

Have students share their origin stories with the class or with a partner. It can be fun to have the reader hide the name or obvious details about the character as they present and then let the class guess who the character is.

WITH A WICKED TWIST: Challenge students to write the origin story of a character from **WICKED** that we don't learn as much about (for example: Boq, Dr. Dillamond, or Madame Morrible).

ANALYZING A SONG: “FOR GOOD”

WICKED is “the untold story of the Witches of Oz.” The song “For Good,” serves as a reflection on the witches’ journeys, their friendship, and what they have meant to one another. Engage your students in a conversation about character journey, transformation, and growth using the lyrics to “For Good.”

- 1) Print out the “For Good” **LYRIC SHEET** (Appendix 6) for students ahead of class.
- 2) Ask students to read through the lyrics of the song “For Good” individually or in pairs.
- 3) As a class, reflect on some or all of the following discussion questions:

Thinking about the lyrics of this song as a dialogue, what are these characters expressing to one another?

What does each character seem to want in this song?

What does this song reveal about the characters who are singing it? What does it show about their journeys, both as individuals and as friends?

Does anything change about the characters, their situations, or relationship over the course of this song? Is anything achieved by the end of it?

Are there any images or sentiments that stand out to you in this song? What lines and why?

*What purpose does this song serve in the story of **WICKED**? What is its overarching message or point?*

*Do Elphaba and Glinda change over the course of the story of **WICKED**? How? How does this song reflect any changes you’ve noted?*

Think about the phrase “for good” and its many interpretations. How do you think it is being used in this song?

- 4) Listen to a recording of the song as a class and reflect on the following:

Does hearing the song in performance change the way you think about this song?

Identify moments in the song where the music shifts or changes. Describe how the music changes (do new instruments get introduced, does the key change, does it get faster or slower, etc...) How do the changes reflect what the characters are expressing in the song through the lyrics?

“I avoided this song for a while, because I knew it was the heart of the show. If we got the final song between the two women right, we had a show.”

STEPHEN SCHWARTZ, COMPOSER AND LYRICIST

ACTIVITY: TELL THE TRUTH, BUT MAKE IT RHYME

In speaking about his approach to songwriting, Stephen Schwartz has often said his approach is to “tell the truth, and make it rhyme.” Below, he speaks specifically about his inspiration and sources when writing “For Good”:

“[Winnie and I] were talking about the content of the song...She said, ‘You know, they’ve been in each other’s lives, and they’ve basically changed each other for good.’ As soon as I heard the phrase, I just said, ‘OK, stop. I know what to do.’ It’s one of the best titles and it came out of Winnie’s mouth. I love phrases that mean more than one thing...”

Then I talked to my daughter, Jessica...she has a friend who lives across the country from her but whom she has known since they were little girls. I said to her, “If you knew you were never going to see Sarah again, and you had one chance to say goodbye to her and tell her what she meant in your life, what would you say?” She just started to talk, I scribbled things down. Pretty much the entire verse of ‘For Good’ is what she said...”

STEPHEN SCHWARTZ, COMPOSER AND LYRICIST

Ask students to think about what they might say to someone who has had an impact on their life if they knew they would never see them again. Ask them to draft a letter to that person, or brainstorm freely in their journal. If time allows, challenge students to take these sentiments and make them rhyme or set them to music or a beat.

ACTIVITY: WRITING THE REVIEW

When you hear about a person called a *theatre critic*, you might think of someone who judges or critiques a piece of theatre; someone who gives a stamp of approval or a dreaded “thumbs down” based on a performance and their opinions. The job is a bit more nuanced than that, however.

Theatre critics or reviewers are expected to attend live performances and provide a report of a play’s production and performance through active and descriptive language for a target audience (usually other potential audience members, their peers, and those interested in the arts).

Have your student take on the role of theatre critic and write a review of **WICKED**.

In addition to observations about what they saw, they should be sure that their review offers both:

An analysis of the performance of **WICKED** to provide a clear understanding of the artistic ambitions and intentions of the play and production (what they think the show’s creators wanted the show to do)

A personal assessment or opinion of the execution of these artistic intentions and their overall effect and worthiness (how well did the performance achieve what the creators wanted and did it move the audience or impact them emotionally)

THINGS FOR STUDENTS TO KEEP IN MIND WHEN WRITING THEIR REVIEW:

Theatre critics must back up their opinions and observations with reasons, details, and evidence

Some elements of production that can be discussed in a review include: The text of the play (the book and the lyrics), as well as its themes, plot, characters, relationships, conflict, etc

Design elements such as costumes, set pieces, wigs and hair, makeup, props, lighting, sound

Performance elements like acting, singing and dancing

Direction (how everything comes together) and musical staging or choreography (how actors move to songs or music)

Encourage your students to submit their review for publication in the school paper.





APPENDIX

APPENDIX 1: OZ GLOSSARARIUM

In **WICKED**, several characters use “Oz-speak” or made up words, invented by the playwright. Look at the examples of Oz-speak words below. Use the lines from the play as context clues to help you write what you imagine would be a good definition for the Oz-speak words on a separate sheet of paper.

: If you think the Oz-speak word might be a “portmanteau” (a new word created by blending the sounds and combining the meanings of two other words—for example BRUNCH, from breakfast and lunch)—note what two words you think have been combined to create the new word.

BRAVERISM	MORRIBLE: <i>“I’ve striven to ensure that all of Oz knows the story of your braverism!”</i>
CONFUSIFYING	GLINDA: <i>“That’s a good question, one that many people find confusifying.”</i>
DECIPHERATE	MORRIBLE: <i>“Don’t be discouraged if you cannot decipherate it, dearie.”</i>
DISCOVERATE	GLINDA: <i>“Only—you shouldn’t have come! If anyone discoverates you...”</i>
DISGUSTICIFIED	STUDENTS OF SHIZ: <i>“Poor Galinda, forced to reside / With someone so disgusticified”</i>
DISTURBERANCE	MORRIBLE: <i>“I heard there was some sort of disturberance in class.”</i>
ENCOURAGERIZE	NESSAROSE: <i>“Boq was too shy to ask me at first, but once Galinda encouragerized him...”</i>
GRATITUTION	GALINDA: <i>“Oh, Madame! A training wand! How can I ever express my gratitution?”</i>
HIDEOTEOUS	GALINDA: <i>“My Granny’s always buying me the most hideoteous hats.”</i>
HORRENDIBLE	NESSAROSE: <i>“This is all your fault! If you hadn’t shown me that horrendible book...”</i>
MOODIFIED	GLINDA: <i>“He’s distant, and moodified... and he’s been thinking, which really worries me.”</i>
OUTUENDO	GLINDA: <i>“Because there has been so much rumor and speculation—innuendo, outuendo...”</i>
OZMOPOLITAN	GLINDA: <i>“The hustle and bustle! It’s all so...Ozmopolitan!”</i>
SCANDALACIOUS	GALINDA: <i>“He’s that Winkie Prince whose reputation is so – scandalacious!”</i>
SURREPTITIAALLY	MORRIBLE: <i>“Where she had been lurking – surreptitially.”</i>
SWANKIFIED	FIYERO: <i>“So – what’s the most swankified place in town?”</i>
THRILLIFYING	MORRIBLE: <i>“Oh, I have thrillifying news!”</i>

NOW YOU TRY! Create 3-5 new words of your own! Use each one in a sentence and share them with your class to see if anyone can guess their intended definition

APPENDIX 1A:

GLOSSARIUM FOR TEACHERS

Below you'll find definitions for the "Oz-speak" words listed on the GLOSSARARIUM worksheet. As these are neologisms, we hope you'll encourage students to create definitions of their own, but these might be a helpful guide or offer entertaining insight into the words and their usage for you and students.

BRAVERISM (*noun*) [BRAV-er-ism] - Bravo! meaning "better you than me". Quality of courage that can reach raving proportions. (Act II, Scene 1)

CONFUSIFYING (*adjective*) [con-PHEW-zuh-fie-ing] - Term for the sound of a head being scratched. Being so perplexing and unfathomable. (Act I, Scene 1)

DECIPHERATE (*verb*) [duh-SY-fer-ate] - Term for reading ancient runes and natural phenomena, predating the Clock of the Time Dragon. To be able to read and thereby cast a spell. (Act I, Scene 13)

DISCOVERATE (*verb*) [disc-COV-er-ate] - To reveal in a highly dramatic fashion. (Act II, Scene 3)

DISGUSTICIFIED (*adjective*) [dis-GUST-tiss-e-fied] - A state of being beyond grossed out. (Act I, Scene 3)

DISTURBERANCE (*noun*) [dis-TURB-er-ants] - Loud or upsetting hubbub. (Act I, Scene 4)

ENCOURAGERIZE (*verb*) [en-CUR-ridge-er-ize] - To imbue with bravery. (Act I, Scene 6)

GRATITUTION (*noun*) [grat-ih-TOO-shun] - Expression of thanks so strong, the speaker makes up a word on the spot. Feeling of thankfulness. (Act I, Scene 6)

HIDEOTEOUS (*adjective*) [hid-ee-OH-tee-us] - Coinage from Shiz students shopping in the school store. So offensive to the eye, it's just plain odious. (Act I, Scene 6)

HORRENDIBLE (*adjective*) [hor-REND-ih-bull] - So horrible one doesn't know whether to tear it up or eat it. (Act II, Scene 2)

MOODIFIED (*adjective*) [MOO-duh-fied] - From depressed cows. Grumpy, melancholic, and given to unpredictable swings in attitude. (Act 1, Scene 10)

OZMOPOLITAN (*adjective*) [oz-mah-PAUL-ittan] - Used in urban centers mostly by snobs. 1. Term of utmost trendiness, especially used by Emerald City dwellers to indicate up-to-the-minute niftiness and worldiness. 2. Term of disparagement for Ozians in less developed parts of the country, denoting pretentiousness and snootiness. (Act I, Scene 12)

SCANDALACIOUS (*adjective*) [scan-duh-LAY-shus] - Delectable misbehavior. So bad it's good! (Act I, Scene 5)

SURREPTITIALY (*adjective*) [sir-rep-TISH-uh-lee] - Onomatopoeic construction from the sound of Munchkinlanders moving about quietly: "surrep, surrep..." In a manner marked by sneakiness that may or may not involve sneakers. (Act II, Scene 1)

SWANKIFIED (*adjective*) [SWANK-uh-fied] - From the ancient Swanks, a northern people marked by their impeccable taste in clothing and well-appointed houses. 1. Made to look fancier or cooler than it actually is. 2. Gussied-up. (Act I, Scene 5)

THRILLIFYING (*adjective*) [THRILL-uh-fy-ing] - Very exciting. (Act 1, Scene 9)

APPENDIX 2: INTERACTIVE SYNOPSIS, TEACHER VERSION

ACT I

Glinda the Good descends in her bubble and announces to the citizens of Oz that Elphaba (the Wicked Witch of the West), is dead. There is much celebration, and the citizens of Oz look to Glinda for more information about the origins of the Wicked Witch.

(1) GIRL IN CROWD: Glinda, why does Wickedness happen?

(2) GLINDA: That's a good question. One that many find confusifying. Are people born Wicked? Or do they have Wickedness thrust upon them?"

As Glinda tries to comfort the citizens, we go back in time: energetic and green-skinned Elphaba and her younger sister, Nessarose, arrive at Shiz University, where a young Glinda (still known as Galinda at this time) is also a new student. The students at Shiz immediately gawk at Elphaba.

(3) ELPHABA: Alright, fine—we might as well get this over with: No, I'm not seasick; yes, I've always been green; no, I didn't eat grass as a child ... Oh, and this is my sister, Nessarose!

Nessarose, who uses a wheelchair because of complications at her birth, is destined to follow in her father's path as the future Governor of Munchkinland. Elphaba has been sent to Shiz to look after Nessarose—a role she has played all her life. When headmistress Madame Morrible tries to wheel Nessarose away from her sister, Elphaba's anger bubbles over, and she demonstrates some unusual powers, startling everyone.

(4) MADAME MORRIBLE: Never apologize for talent! Talent ... is a gift! And that is *my* special talent, *encouraging* talent! ... I shall tutor you privately—and take no other students!

Excited and a bit surprised to learn that she might have a talent for magic, Elphaba imagines what it might be like to meet the Wizard of Oz.

The students at Shiz settle into their daily routine. Unlikely roommates Elphaba and Galinda loathe one another as it is, but Elphaba's private studies with Madame Morrible only further anger ambitious Galinda, who is used to always getting her way. In class, Galinda and the other students pay little attention to their history professor, Doctor Dillamond, a talking goat.

(5) DR. DILLAMOND: Doubtless you've noticed I am the sole animal on the faculty—the “token Goat,” as it were. But it wasn't always this way ... How I wish you could have known this place as it once was.

Only Elphaba is troubled by the professor's warning that animals are losing their ability to speak throughout Oz. A Winkie prince named Fiyero arrives at Shiz, bringing with him a reputation that gets the other students talking. He invites Galinda to a dance. To evade her persistent munchkin admirer, Boq, Galinda convinces him to escort Nessarose to the same party.

(6) NESSAROSE: I'm going! Isn't it wonderful?! Boq was too shy to ask me at first, but once Galinda encouragerized him—

(7) ELPHABA: *Galinda?!*

(6) NESSAROSE: Don't! Don't you dare say another word against her! I'm about to have the first happy night of my life, thanks to Galinda.

Elphaba feels grateful to Galinda, so she convinces Madame Morrible to begin training her as well. This mends the rift between the two, and a friendship begins to blossom. Back in history class, Dr. Dillamond makes a shocking announcement that he can no longer teach at Shiz, and he is arrested shortly after by government officials.

(8) OFFICIAL: More and more everyday, with each tick of the Time Dragon Clock, in every corner of Our Great Oz, one hears the Silence of Progress.

When the history class is shown a government experiment that involves caging a lion cub, Elphaba's anger releases a spell that freezes everyone else in the room except Fiyero. She appeals to him for help, and together they release the lion cub into the woods.

(9) ELPHABA: ...You could have walked away back there.

(10) FIYERO: So?

(9) ELPHABA: So no matter how shallow and self-absorbed you *pretend* to be—

(10) FIYERO: Excuse me, there's no pretense here: I happen to be *genuinely* self-absorbed and *deeply* shallow.

During their rescue mission, Elphaba is surprised to realize she is attracted to Fiyero. Madame Morrible lets Elphaba know that she has been summoned to meet the Wizard. Elphaba invites Glinda (as she is now known) to join her, and the two travel to Emerald City together.

Elphaba asks the Wizard to help the Animals of Oz. He asks Elphaba to first prove that she's worthy, tricking her into casting a spell that creates an army of spies for him.

(11) ELPHABA: Spies?!

(12) WIZARD: You're right, that's a harsh word. What about "Scouts?" That's what they'll be really—they'll fly around Oz, and report any subversive animal activity..."

Elphaba is shocked to learn that the Wizard has been turning people against Animals in order to gain political power and popularity himself. She goes on the run. Madame Morrible announces to all of Oz that Elphaba is a "wicked witch."

(13) MADAME MORRIBLE: Her green skin is but an outward manifestorium of her twisted nature. This—distortion, this—repulsion, this—Wicked Witch!

Elphaba vows to fight against the Wizard's lies and injustice.

ACT II

Some time has passed. Madame Morrible is now the Wizard's press secretary, Glinda has been named "Glinda the Good" and is engaged to Fiyero, who now leads the hunt for Elphaba.

(14) GLINDA: Fiyero, I miss her too! But—we can't just stop living! No one has searched harder for her than you! But don't you see, she doesn't want to be found. You've got to face it.

Meanwhile, Nessarose has become Governor of Munchkinland, but she is embittered, abuses her power and has consequently earned the nickname "The Wicked Witch of the East." Elphaba comes to her sister for help, but the two argue about how Elphaba should be using her powers and part ways. Elphaba returns to the Emerald City, and the Wizard tries to persuade her to join him in ruling Oz.

(15) WIZARD: I know the real reason you came back here. It's why everyone comes to see the Wizard. So I'll grant them their heart's desire.

SPOILER ALERT! I'd turn back if I were you ...

**If you do not wish to know or reveal the climax and ending of the show,
STOP reading here!**

Elphaba is tempted by the Wizard's deal but ultimately resists and is reunited with her old friends, Fiyero and Glinda. Fiyero commits to helping Elphaba, leaving Glinda behind, hurt and heartbroken.

In hiding, Elphaba and Fiyero begin to plan a life together. But then Elphaba sees a disturbing image of a house flying through the sky and races to Munchkinland to check on her sister, only to find that Nessarose has been crushed by the house. Glinda and Elphaba face off, but a group of guards arrive to capture Elphaba.

(16) ELPHABA: I can't believe you would sink this low: to use my sister's death as a trap, to capture me!

(17) GLINDA: What?! No, I only meant—

Elphaba narrowly escapes when Fiyero shows up to help her, but the guards seize him instead. Hiding out in an abandoned castle belonging to Fiyero's family, Elphaba casts a spell to save his life as the guards attack him. It works, but he is forever transformed. Elphaba vows to become truly wicked since her good intentions only ever bring suffering. Meanwhile, the citizens of Oz set out to destroy Elphaba despite Glinda's pleas for them to stop.

(18) MADAME MORRIBLE: Now, you listen to me, Missie. The rest of Oz may have fallen for that "aren't I good" routine, but I know better. You wanted this from the beginning! And now you're getting what you wanted. So just smile, and wave, and shut up!"

After discovering Madame Morrible and the Wizard's role in killing Nessarose, Glinda arrives at the castle to plead with Elphaba to change her ways. Elphaba refuses. The two reflect on their friendship, and moments later, Elphaba is splashed with water and melted by a meddlesome girl from Kansas. Glinda confronts the Wizard, revealing his true past and sending him away.

(19) GLINDA: I want you to leave Oz. I'll make the pronouncement myself: That the strains of Wizardship have been too much, and you're taking an indefinite—leave of absence.

She then has Madame Morrible imprisoned and returns to the celebrating crowds, who are rejoicing at the Wicked Witch's death. Meanwhile, back at the castle where Elphaba was melted, Fiyero appears, opening a trapdoor. Elphaba emerges, and the two make their getaway.

(20) ELPHABA: We can never come back to Oz. Can we.

(21) FIYERO: No.

(20) ELPHABA: I only wish—

(21) FIYERO: What?

(20) ELPHABA: That Glinda could know we're alive.

APPENDIX 3: QUOTE CARDS



1

GIRL IN CROWD: Glinda, why does Wickedness happen?

GLINDA: That's a good question. One that many find confusifying. Are people born Wicked? Or do they have Wickedness thrust upon them?

2

GIRL IN CROWD: Glinda, why does Wickedness happen?

GLINDA: That's a good question. One that many find confusifying. Are people born Wicked? Or do they have Wickedness thrust upon them?"

3

ELPHABA: Alright, fine—we might as well get this over with: No, I'm not seasick; yes, I've always been green; no, I didn't eat grass as a child ... Oh, and this is my sister, Nessarose!

4

MADAME MORRIBLE: Never apologize for talent! Talent...is a gift! And that is *my* special talent, *encouraging* talent! ... I shall tutor you privately—and take no other students!

5

DR. DILLAMOND: Doubtless you've noticed I am the sole Animal on the faculty—the “token Goat,” as it were. But it wasn't always this way ... How I wish you could have known this place as it once was.

6

NESSAROSE: I'm going! Isn't it wonderful?! Boq was too shy to ask me at first, but once Galinda encouragerized him—

ELPHABA: Galinda?!

NESSAROSE: Don't! Don't you dare say another word against her! I'm about to have the first happy night of my life, thanks to Galinda.

7

NESSAROSE: I'm going! Isn't it wonderful?! Boq was too shy to ask me at first, but once Galinda encouragerized him—

ELPHABA: *Galinda?!*

NESSAROSE: Don't! Don't you dare say another word against her! I'm about to have the first happy night of my life, thanks to Galinda.

8

OFFICIAL: More and more everyday, with each tick of the Time Dragon Clock, in every corner of Our Great Oz, one hears the Silence of Progress.

ELPHABA: You could have walked away back there. **9**

FIYERO: So?

ELPHABA: So no matter how shallow and self-absorbed you *pretend* to be—

FIYERO: Excuse me, there's no pretense here: I happen to be genuinely self-absorbed and deeply shallow.

ELPHABA: You could have walked away back there. **10**

FIYERO: So?

ELPHABA: So no matter how shallow and self-absorbed you pretend to be—

FIYERO: Excuse me, there's no pretense here: I happen to be *genuinely* self-absorbed and *deeply* shallow.

11

ELPHABA: Spies?!

WIZARD: You're right, that's a harsh word. What about "Scouts?" That's what they'll be really - they'll fly around Oz, and report any subversive Animal activity..."

12

ELPHABA: Spies?!

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13

MADAME MORRIBLE: Her green skin is but an outward manifestorium of her twisted nature. This—distortion, this—repulsion, this—Wicked Witch!

14

GLINDA: Fiyero, I miss her too! But—we can't just stop living! No one has searched harder for her than you! But don't you see, she doesn't want to be found. You've got to face it.

15

WIZARD: I know the real reason you came back here. It's why everyone comes to see the Wizard. So I'll grant them their heart's desire.

16

ELPHABA: I can't believe you would sink this low: to use my sister's death as a trap, to capture me!

GLINDA: What?! No, I only meant—

17

ELPHABA: I can't believe you would sink this low: to use my sister's death as a trap, to capture me!

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MADAME MORRIBLE: Now, you listen to me, Missie. The rest of Oz may have fallen for that "aren't I good" routine, but I know better. You wanted this from the beginning! And now you're getting what you wanted. So just smile, and wave, and shut up!"

19

GLINDA: I want you to leave Oz. I'll make the pronouncement myself: That the strains of Wizard-ship have been too much, and you're taking an indefinite—leave of absence.

20

ELPHABA: We can never come back to Oz. Can we.

FIYERO: No.

ELPHABA: I only wish—

Fiyero: What?

ELPHABA: That Glinda could know we're alive.

21

ELPHABA: We can never come back to Oz. Can we.

FIYERO: No.

ELPHABA: I only wish—

FIYERO: What?

ELPHABA: That Glinda could know we're alive.

APPENDIX 4: INTERACTIVE SYNOPSIS, READER VERSION

ACT I

Glinda the Good descends in her bubble and announces to the citizens of Oz that Elphaba (the Wicked Witch of the West), is dead. There is much celebration, and the citizens of Oz look to Glinda for more information about the origins of the Wicked Witch.

PAUSE for quote readers 1 & 2

As Glinda tries to comfort the citizens, we go back in time: energetic and green-skinned Elphaba and her younger sister, Nessarose, arrive at Shiz University, where a young Glinda (still known as Galinda at this time) is also a new student. The students at Shiz immediately gawk at Elphaba.

PAUSE for quote reader 3

Nessarose, who uses a wheelchair because of complications at her birth, is destined to follow in her father's path as the future Governor of Munchkinland. Elphaba has been sent to Shiz to look after Nessarose—a role she has played all her life. When headmistress Madame Morrible tries to wheel Nessarose away from her sister, Elphaba's anger bubbles over, and she demonstrates some unusual powers, startling everyone.

PAUSE for quote reader 4

Excited and a bit surprised to learn that she might have a talent for magic, Elphaba imagines what it might be like to meet the Wizard of Oz.

The students at Shiz settle into their daily routine. Unlikely roommates Elphaba and Galinda loathe one another as it is, but Elphaba's private studies with Madame Morrible only further anger ambitious Galinda, who is used to always getting her way. In class, Galinda and the other students pay little attention to their history professor, Doctor Dillamond, a talking goat.

PAUSE for quote reader 5

Only Elphaba is troubled by the professor's warning that animals are losing their ability to speak throughout Oz. A Winkie prince named Fiyero arrives at Shiz, bringing with him a reputation that gets the other students talking. He invites Galinda to a dance. To evade her persistent munchkin admirer, Boq, Galinda convinces him to escort Nessarose to the same party.

PAUSE for quote readers 6 & 7

Elphaba feels grateful to Galinda, so she convinces Madame Morrible to begin training her as well. This mends the rift between the two, and a friendship begins to blossom. Back in history class, Dr. Dillamond makes a shocking announcement that he can no longer teach at Shiz, and he is arrested shortly after by government officials.

PAUSE for quote reader 8

When the history class is shown a government experiment that involves caging a lion cub, Elphaba's anger releases a spell that freezes everyone else in the room except Fiyero. She appeals to him for help, and together they release the lion cub into the woods.

PAUSE for quote readers 9 & 10

During their rescue mission, Elphaba is surprised to realize she is attracted to Fiyero. Madame Morrible lets Elphaba know that she has been summoned to meet the Wizard. Elphaba invites Glinda (as she is now known) to join her, and the two travel to Emerald City together.

Elphaba asks the Wizard to help the Animals of Oz. He asks Elphaba to first prove that she's worthy, tricking her into casting a spell that creates an army of spies for him.

PAUSE for quote readers 11 & 12

Elphaba is shocked to learn that the Wizard has been turning people against Animals in order to gain political power and popularity himself. She goes on the run. Madame Morrible announces to all of Oz that Elphaba is a "wicked witch."

PAUSE for quote reader 13

Elphaba vows to fight against the Wizard's lies and injustice.

ACT II

Some time has passed. Madame Morrible is now the Wizard's press secretary, Glinda has been named "Glinda the Good" and is engaged to Fiyero, who now leads the hunt for Elphaba.

PAUSE for quote reader 14

Meanwhile, Nessarose has become Governor of Munchkinland, but she is embittered, abuses her power and has consequently earned the nickname "The Wicked Witch of the East." Elphaba comes to her sister for help, but the two argue about how Elphaba should be using her powers and part ways. Elphaba returns to the Emerald City, and the Wizard tries to persuade her to join him in ruling Oz.

PAUSE for quote reader 15

SPOILER ALERT! If you do not wish to know or reveal the climax and ending of the show, STOP reading here!

Elphaba is tempted by the Wizard's deal but ultimately resists and is reunited with her old friends, Fiyero and Glinda. Fiyero commits to helping Elphaba, leaving Glinda behind, hurt and heartbroken.

In hiding, Elphaba and Fiyero begin to plan a life together. But then Elphaba sees a disturbing image of a house flying through the sky and races to Munchkinland to check on her sister, only to find that Nessarose has been crushed by the house. Glinda and Elphaba face off, but a group of guards arrive to capture Elphaba.

PAUSE for quote readers 16 & 17

Elphaba narrowly escapes when Fiyero shows up to help her, but the guards seize him instead. Hiding out in an abandoned castle belonging to Fiyero's family, Elphaba casts a spell to save his life as the guards attack him. It works, but he is forever transformed. Elphaba vows to become truly wicked since her good intentions only ever bring suffering. Meanwhile, the citizens of Oz set out to destroy Elphaba despite Glinda's pleas for them to stop.

PAUSE for quote reader 18

After discovering Madame Morrible and the Wizard's role in killing Nessarose, Glinda arrives at the castle to plead with Elphaba to change her ways. Elphaba refuses. The two reflect on their friendship, and moments later, splashed with water and melted by a meddlesome girl from Kansas. Glinda confronts the Wizard, revealing his true past and sending him away.

PAUSE for quote reader 19

She then has Madame Morrible imprisoned and returns to the celebrating crowds, who are rejoicing at the Wicked Witch's death. Meanwhile, back at the castle where Elphaba was melted, Fiyero appears, opening a trapdoor. Elphaba emerges, and the two make their getaway.

PAUSE for quote readers 20 & 21

APPENDIX 5: "THE WIZARD AND I" LYRIC SHEET

Music and Lyrics by Stephen Schwartz From WICKED

MADAME MORRIBLE

1 Many years I have waited
2 For a gift like yours to appear
3 Why, I predict the Wizard could make you his
4 Magic grand vizier!

5 My Dear, my dear
6 I'll write at once to the Wizard -
7 Tell him of you in advance...
8 With a talent like yours, dear,
9 there is a definish chance
10 If you work as you should --
11 You'll be making good...

ELPHABA

12 Did that really just happen?
13 Have I actually understood?
14 This weird quirk I've tried
15 to suppress or hide
16 Is a talent that could
17 help me meet the Wizard
18 If I make good
19 So I'll make good...

20 When I meet the Wizard
21 Once I prove my worth
22 And then I meet the Wizard
23 What I've waited for since -- since birth!
24 And with all his Wizard wisdom
25 By my looks, he won't be blinded
26 Do you think the Wizard is dumb?
27 Or like Munchkins, so small-minded?
28 No, he'll say to me:
29 "I see who you truly are
30 A girl on whom I can rely!"
31 And that's how we'll begin
32 The Wizard and I...

33 Once I'm with the Wizard
34 My whole life will change
35 'Cuz once you're with the Wizard
36 No one thinks you're strange
37 No father is not proud of you
38 No sister acts ashamed
39 And all of Oz has to love you

40 When by the Wizard, you're acclaimed
41 And this gift -- or this curse --
42 I have inside
43 Maybe at last, I'll know why
44 When we work hand in hand --
45 The Wizard and I!

46 And one day, he'll say to me "Elphaba,
47 A girl who is so superior
48 Shouldn't a girl, who's so good inside
49 Have a matching exterior?
50 And since folks here to an absurd degree
51 Seem fixated on your verdigris
52 Would it be all right by you
53 If I de-greenify you?"
54 And though of course that's
55 not important to me
56 "All right, why not", I'll reply
57 Oh, what a pair we'll be
58 The Wizard and I...
59 What a pair we'll be
60 The Wizard and...

61 Unlimited
62 My future is unlimited
63 And I've just had a vision
64 almost like a prophecy
65 I know -- it sounds truly crazy
66 And true, the vision's hazy
67 But I swear, someday there'll be
68 A celebration throughout Oz
69 That's all to do with me!

70 And I'll stand there with the Wizard
71 Feeling things I've never felt
72 And though I'd never show it
73 I'd be so happy, I could melt
74 And so it will be for the rest of my life
75 And I'll want nothing else
76 till I die
77 Held in such high esteem
78 When people see me, they will scream
79 For half of Oz's fav'rite team
80 The Wizard and I!

READING COMPREHENSION QUESTIONS

LINES 1-11

What makes Elphaba so special in Madame Morrible's eyes?

What does Madame Morrible think her discovery could mean for Elphaba?

What does Madame Morrible plan to do to help Elphaba?

LINES 12-32

What discovery does Elphaba make about herself in speaking with Madame Morrible?

Who does Elphaba think is small-minded?

LINES 33-45

Why does Elphaba think her life will change? And how?

What does Elphaba hope to learn by meeting the Wizard?

LINES 46-60

What does Elphaba hope the Wizard will do for her?

What do the lines "And since folks here to an absurd degree/Seem fixated on your verdigris" mean (50-51)?

LINES 60-69

What does "prophecy" mean (64)?

Name something specific that Elphaba sees in her future.

LINES 70-80

What foreshadowing about the Wicked Witch's life comes up in this section of the song?

APPENDIX 6: "FOR GOOD" LYRIC SHEET

Music and Lyrics by Stephen Schwartz From WICKED

ELPHABA

1 I'm limited
2 Just look at me - I'm limited
3 And just look at you -
4 You can do all I couldn't do, Glinda...
5 Because now it's up to you
6 For both of us -
7 Now it's up to you

GLINDA

8 I've heard it said
9 That people come into our lives for a reason
10 Bringing something we must learn
11 And we are led
12 To those who help us most to grow
13 If we let them
14 And we help them in return
15 Well, I don't know if I believe that's true
16 But I know I'm who I am today
17 Because I knew you...

18 Like a comet pulled from orbit
19 As it passes a sun
20 Like a stream that meets a boulder
21 Halfway through the wood
22 Who can say if I've been changed for the better?
23 But because I knew you
24 I have been changed for good

ELPHABA

25 It well may be
26 That we will never meet again
27 In this lifetime
28 So let me say before we part
29 So much of me
30 Is made of what I learned from you
31 You'll be with me
32 Like a handprint on my heart
33 And now whatever way our stories end
34 I know you have rewritten mine
35 By being my friend...
36 Like a ship blown from its mooring

37 By a wind off the sea
38 Like a seed dropped by a skybird
39 In a distant wood
40 Who can say if I've been changed for the better?
41 But because I knew you

GLINDA

42 Because I knew you
43 I have been changed for good...

ELPHABA

44 And just to clear the air
45 I ask forgiveness
46 For the things I've done you blame me for

GLINDA

47 But then, I guess we know
48 There's blame to share

BOTH

49 And none of it seems to matter anymore

GLINDA/(ELPHABA)

50 Like a comet pulled from orbit (like a ship blown
from its mooring)
51 As it passes a sun (by a wind off the sea)
52 Like a stream that meets a boulder (like a seed
dropped by a bird)
53 Halfway through the wood (in the wood)

BOTH

54 Who can say if I've been changed for the better?
55 I do believe I have been changed for the better

GLINDA

56 And because I knew you

57 Because I knew you

BOTH

58 Because I knew you
59 I have been changed
60 For good