



SHREK

The MUSICAL

EDUCATION PACK

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FROM **SHREK THE MUSICAL**
OFFICIAL BROADWAY STUDY GUIDE





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INTRODUCTION

Welcome to the Education Pack for SHREK THE MUSICAL!

Increasingly movies are inspiring West End and Broadway shows, and the *Shrek* series, based on the William Steig book, already has four feature films, two Christmas specials, a Halloween special and 4D special, in theme parks around the world under its belt.

It was celebrated English stage and film director Sam Mendes who had the idea to take the book and the first movie and create a new musical version for the stage. The plot remains much the same with a completely original score, new book and lyrics.

Of course all the familiar characters are there: Shrek, Donkey, Princess Fiona and Lord Farquaad, but **SHREK THE MUSICAL** is much more than the movie moved to the stage.

Shrek is a modern fairytale: a story of good versus evil; of love and friendship. The themes are universal and perfect for ongoing study with students. "It's really three friends going on a journey."

SHREK THE MUSICAL debuted at the Broadway Theatre, New York City on December 14th 2008 and opens in the West End of London on June 14th 2011.

This Education Pack is aimed at teachers across the curriculum. It contains activities suitable for students of English, History, Drama, Art and Design, PSHE, Citizenship, Photography, Media Studies and ICT from KS2 to KS4.

This pack utilises the characters and beloved stories children know, whilst providing educational activities, so you can explore and be inspired by the fairytale magic of **SHREK THE MUSICAL**.





A SHREK CHRONOLOGY

- Nov 14th 1907** American cartoonist, sculptor and latterly children's author William Steig is born in Brooklyn, New York, to Polish-Jewish immigrants from Austria. His father, Joseph, was a house painter and his mother, Laura, was a seamstress.
- 1923** Steig graduates from Townsend Harris High School at the age of 15, but doesn't complete any of the three colleges that he attends, admitting that he had "a defective education."
- 1930** Steig sells his first cartoon to The New Yorker, having started to draw when his family suffered from financial problems during the Great Depression. The cartoon has a prison inmate telling another, "My son's incorrigible, I can't do a thing with him!"
- 1944** A book of Steig's cartoons, entitled *Small Fry* is published. The New York Times says: "What they prove to the parents and elders is that 8-year-olds do not change from one generation to another, that the world of childhood is compounded of miniature terrors and glorious daydreams, and that Mr. Steig - not to put too fine a point upon it - is wonderful."
- 1968** William Steig publishes his first children's book, entitled *CDB!*, which uses letters to represent words (hence, *CDB!* becomes "See the Bee"). This is followed by *Roland the Minstrel Pig*, beginning a career of books that are peopled with animals.
- 1990** *Shrek*, about a young ogre who finds the ogre of his dreams when he leaves home, is published for the first time, written and illustrated by William Steig. The name of the central character is derived from the German/Yiddish word 'schreck', literally meaning 'fear, terror'.
- 2001** The animated film of *Shrek* is released by DreamWorks Animation, starring the voices of Mike Myers, Eddie Murphy and Cameron Diaz. The film will go on to become an international success, closing in the cinema to a worldwide gross of nearly \$500M.
- 2001** *Shrek* wins an Oscar®, in the new Academy Award category of 'Best Animated Feature'.
- 2003** William Steig dies at the age of 95, in Boston, USA. His prolific output has generated more than 25 children's books, even though he only started writing them in his 60's! On one occasion he said: "I think I feel a little differently than other people do. For some reason I've never felt grown up", which perhaps helps to explain his interest in this area of publishing. Steig's passing is noted on the end credits of *Shrek 2*, with 'In Memory of William Steig, 1907-2003'.
- 2004** *Shrek 2*, is released, followed by *Shrek the Third* (2007) and *Shrek Forever After* (2010). Several other shorter *Shrek* projects are completed, including *Shrek 4-D* (2004), a ride at Universal Studios and *Shrek the Halls* (2007), a Christmas special. *Shrek* is one of the highest grossing film series of all time.
- Dec 14th 2008** **SHREK THE MUSICAL** opens at the Broadway Theatre in New York City, starring Brian d'Arcy James as Shrek, Daniel Breaker as Donkey and Sutton Foster as Princess Fiona. The show is described as 'true happiness' by the New York Times and "enormous fun" by the Wall Street Journal.
- July 25th 2010** **SHREK THE MUSICAL** launches its North American tour in Chicago starting a 60 city, two year tour of the US. tour in Chicago starting a 60 city, two year tour of the US.
- June 14th 2011** **SHREK THE MUSICAL** has its UK premiere at the Theatre Royal, Drury Lane, starring Nigel Lindsay as Shrek, Richard Blackwood as Donkey, Nigel Harman as Lord Farquaad and Amanda Holden as Princess Fiona.



SYNOPSIS

Once Upon A Time. . .

. . .there was a little ogre named Shrek whose parents sat him down to tell him what all little ogres are lovingly told on their seventh birthday – go away, and don't come back. That's right, all ogres are destined to live lonely, miserable lives being chased by torch-wielding mobs who want to kill them. So the young Shrek set off, and eventually found a patch of swampland far away from the world that despised him.

Many years pass, and the little ogre grows into a very big ogre, who has learned to love the solitude and privacy of his wonderfully stinky swamp.

Unfortunately, Shrek's quiet little life is turned upside down when a pack of distraught Fairy Tale Creatures are dumped on his precious land. Pinocchio and his ragtag crew of pigs, witches and bears, lament their sorry fate, and explain that they've been banished from the Kingdom of Duloc by the evil Lord Farquaad for being freakishly different from everyone else.

Left with no choice, the grumpy ogre sets off to give that egotistical zealot a piece of his mind, and to hopefully get his swamp back, exactly as it was. On his way to Duloc, Shrek manages to save a terrified talking Donkey who decides that it's his duty to escort Shrek.

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

Shrek arrives in Duloc, and demands his swamp back from Farquaad who agrees to hand over the deeds on one condition – Shrek must rescue Princess Fiona from the tower.

Shrek dons a helmet, and heads off to find the Princess, while Donkey inadvertently stumbles upon the very hungry Dragon who he charms and who falls in love with him!

Shrek climbs into Fiona's tower and rescues her. Together with Donkey, they flee the enraged and heart-broken Dragon, and manage to make a nail-biting, courageous escape.

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

Fiona notices the setting sun and suddenly demands they make camp for the night, and dashes into a nearby cave. Shrek and Donkey talk into the night, watched from behind by the beautiful princess Fiona, who has transformed into an ogress, as she does every night.

Next day, with Duloc on the horizon, Shrek and Fiona stall for time, and agree to stop and share one last campfire together.

Donkey realises that these two may be falling for each other, but, as the sun sets, Fiona dashes into a nearby barn, lest her secret be revealed. Donkey begs Shrek to tell the princess how he really feels. When Shrek protests, Donkey decides to talk some sense into the Princess instead. He sneaks into the barn, and comes face to face with a terrifying looking ogress! Fiona calms the scared Donkey and tearfully explains that she's been cursed since she was a girl.

Shrek, overhears Fiona talking to Donkey and, presuming that when she asks "who could ever love a beast so hideous", she's talking about him, rushes off to Duloc determined to end this little adventure once and for all.

Lord Farquaad shows up the next day, right on cue, and proposes to the confused princess. Fiona accepts his proposal, and rides off to her new life in the castle.

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

With the wedding hour fast-approaching, Donkey muscles his way onto Shrek's swamp and gives the stubborn-headed ogre a good dose of tough-love. When Shrek finds out that Fiona wasn't talking about him after all, he realises the error of his ways.

Back in the Cathedral of Duloc, Fiona and Lord Farquaad are about to be married when Shrek comes barging in. With all eyes upon him, he steps forward and finally finds the courage to open his heart and tell Fiona that he loves her. Just then, the Fairy Tale Creatures come barging in and the villain is exposed as being the son of a grumpy dwarf and therefore as much of a "freak" as the rest of them!

In the light of the setting sun, Fiona transforms into an ogress. Farquaad is disgusted, and vows to put her back in that tower, toss the Fairy Tale Creatures in prison, and send Shrek off to be executed!

But Shrek and Donkey have a plan and, just in time, the Dragon comes crashing through the stained glass window of the church and swallows up the villain in one satisfying gulp. Shrek and Fiona come together at last, sharing true-love's first kiss. Magical winds whip up, Fiona is swept into the air and the curse is finally broken. The Princess has at last taken love's true form – a stunningly beautiful...ogress.

It's a happy ending after all, as the wedding moves back to Shrek's swamp where he and Fiona marry...

...and live happily ever after.



PRODUCTION



David Lindsay-Abaire (Book and Lyrics) and Jeanine Tesori (Music) talk about the creative process that led to them creating SHREK THE MUSICAL.

(partly taken from Jeanine's interview with Producing Artistic Director of the 5th Avenue Theatre, David Armstrong at 'Spotlight Night' in April 2008)

You start with the characters – like any show, if you start with who the characters are and what they want and what world they are part of – everything has to follow from there. It's also truly the hero's journey – you are isolated, you are stuck in your place and then you are forced to take a step out into the world and what you learn there makes you a new and hopefully better person. Maintaining that theme became the basis of everything.

Shrek sets out on a journey to find out who he is in the world and that's the story we wanted to find.

What this story has at its centre is a beating heart – about a guy who wants to find love. That amazing heart of the story is there in the original William Steig book. Obviously the humour is there and we all love the irreverence, but it's also an emotionally driven story and, at the end of the day, those are the best things in a musical.

You wait for the moment in a musical when a song is going to crack open a character's heart and the audience has the opportunity to see inside of it. **SHREK THE MUSICAL** has the depth to it that allows it to be different from the movie so long as that heart is there. That's what we've done, we've worked hard to make it our own. We love the source material, and it is the *Shrek* you know and love, but we also had to let go of it and make it our own and DreamWorks has been fantastic and supporting of that.

If we didn't believe that this piece was theatrically rich, we wouldn't do it—it would just be a waste of everyone's time. This story has really great wit, great courage and great intelligence. Those elements lay down a path to people being able to sing to each other in narrative. In contrast, when you do the movie and you're scoring it, the music sits on top of the image and that's a very different kind of feeling. In theatre you're taking human behaviour, putting it up there and hoping that we can all share in something. That's how our songs will convey this story on stage as opposed to watching it on screen.

We were always asking ourselves: "What is it saying? Where is the moment you want to hear the characters sing?" In addition to that we ask: "What don't we know?" There are a lot of questions that the movie and the book raise that we were sort of curious about.

Princess Fiona, for example, how long has she been in the tower and what does she do all day? How does she get there? Who put her there? And you'll see that there is a song where we find out what this girl has been pining after for 23 years or however long she's been in that tower. And, Farquaad, what is his issue with those fairytale creatures and where did that come from? Those are all questions we answer in the musical version of this story.

It is such a great story. And, the most important part, we thought, was the humour involved; a humour that is appreciated and can be shared by both children and adults. This story is one that our kids can laugh at, we can laugh at, and sometimes we laugh along. It's just that humour on both levels that has been a really interesting challenge.

One of the most difficult things for us in the beginning was we were afraid to move too far away from movie. When we first started working with Jeffery Katzenberg and Sam Mendes, we were afraid to stray too far and one day Jeffery said, "You guys don't get it, you have to make this thing your own. The movie is great but if we wanted to do the movie on stage that is what we would do."

He and Sam, they think big, and have great ideas—so they actually needed to push us to be inspired by the movie, but not to obey it.

Our process is that we talk a lot before we do anything. We pick apart a moment and say, "Okay, how do we dramatise this?" That process can go on for a long time before we start something. Whether lyrics or music come first, there's not a set way, it's whoever has a stronger impulse to go and do something. Then it just goes back and forth like that many, many, many times. The Director is also a part of this process and, at the end of it all, we put it in front of the production level people and we make a decision.

We wanted to step away from the voices of the characters in the movie because Eddie Murphy is not going to be in the musical! So, we needed to reinvent those characters and let actors bring them to life in their own way.



PRODUCTION CONTINUED



Rob Ashford and Jason Moore on their roles as co-Directors on SHREK THE MUSICAL

JM: I think as a director of theatre you do a little of everything, help the writers write the script; help pick the actors who are going to be the best in the parts; help the designers decide what it's going to look like; tell people where to stand, listen to what it sounds like and help to choose how the music sounds. There are other people who do those things better than us, but we guide everyone so that it's all one piece and reflecting, ultimately, the story of Shrek.

RA: You're the captain of the ship. You have your hand in everything. And if you're lucky, and we're really lucky with **SHREK THE MUSICAL**, you have really great people that head each department and it's your job to keep it all moving and going in the same direction so that everyone is doing the same show.

JM: The first thing to make it a musical was to make the music.

Jeanine (music) and David (book and lyrics) wrote songs that are still in the show now and they wrote a lot of songs that didn't make it for one reason or another. What we were asking was, "what do we want to learn about these characters that the audience didn't learn in the movie, what do we want to know about them, and how does the musical form expose a little bit about where they come from and what they're feeling, a little bit more about being in love?" so that was the first thing, to choose where all the songs went.

RA: The other thing is not to literally transfer the movie onto stage. It's to look at what you can do on stage that you can't do in the movie and to expand on some of the characters and their backstories. And that's what's so great about the show, you get all of those great characters and the same story from the film, plus the additional layers.

With actors, the main thing that you look for is the spirit of the character, more than the look of the character: it's the spirit of Shrek, the spirit of Fiona, the spirit of Donkey and Farquaad – that's what you look for when you start the casting.

JM: On stage you can use lighting and make up and wigs and costume to make them look any way you want them to, but it's the spirit that they bring to the part that's key.

In this process, the design was a big part of the early process, because you have so many things to solve with Shrek, you have dragons, mice, talking cookies and big eggs so you have to understand a little bit about how those things are going to look on stage so that you can write properly for them. If you're going to write for a puppet or a person, it could be different – what's funny about it might be different – so we brought the designer in pretty early.

RA: Any time that you have great characters on a journey, it can make a great musical. And Shrek certainly is that. I always think with a musical that sometimes you have to sing about something that you're not comfortable in saying. If you have a lot of feelings, sometimes that's a great time to sing a song. It's one of the terms that we use in musical theatre all the time, the "I want" song, where the character says what it is that they're looking for. Most of the time they're sung alone on stage. These characters have that – they all have that, so that's fun and that's one reason why I think Shrek makes a good musical.

JM: It also makes a good musical because it makes you laugh, makes you feel something and makes you want the characters to win. These characters are all outsiders, they all live by themselves, probably talk to themselves and have to externalise what they're thinking. Singing is a good way to do that, to hear what the character's thinking on the inside. So, while Fiona's alone in the tower or Shrek's alone in the swamp, or Farquaad's alone in his crazy torture chamber. We can hear what they're thinking in a musical and that's something that you don't find in a film.

JM: The story of **SHREK THE MUSICAL** is the story of the first film, we wanted to recreate that world in a special theatrical way onstage, but people who know the Shrek world will recognise little bits and pieces that we also put into this story. We wanted to recreate that fairytale world specially, but the plot is the first film, how the characters meet each other and how they fall in love. The songs help to fill in what you don't learn in the movie – how Fiona got in the tower, how Shrek got in the swamp, why Farquaad is so angry about being a little guy, we wanted to fill in some of the backstory.

RA: I always love the end of Act 1, when Shrek tells Donkey that he would like to be a hero. I'm always very moved by that. I feel that's a message for everyone. That everyone feels that way, and I'm so happy for him that he actually has someone to say it to who actually cares and who he feels safe enough to say it to. Then you find out too that he's thinking the same thing and feeling the same thing. I think it's great way to send people into the intermission, feeling emotionally full.

It's always thrilling at the very beginning of the show, when the house lights go down, before the show even begins there's a roar from the audience because they're so excited. Their love for these characters is so palpable that they just cannot wait. And then, just like the movie does, the show throws you some twists and turns – it isn't exactly like you think it's going to be.



ONCE UPON A
TIME, THERE WAS
A LITTLE OGRE
NAMED SHREK

FAIRY TALES

INTRODUCTION

Fairy tales, as far as we know, date back to Egypt in at least 1300BC. They were passed down orally from generation to generation. Fairy tales usually feature folklore characters such as fairies, goblins, elves, trolls, dwarves, giants or gnomes, and usually magic or enchantments. The term fairy tale itself was first used by Madame d'Aulnoy, a 17th century French writer, who used the term to describe her own fairy tales which she called contes de fee. Perhaps most famously, the Brothers Grimm began to write down and publish stories, often collected from rural storytellers in the early 19th century.

ALL TEDDY BEARS AND UNICORNS

Using the links in the resources section, print out a variety of traditional fairy tales.

Provide these to your students. Ask them to read at least four of them, in small groups, making notes on what they think the codes and conventions of fairy tales are. In other words, what must be present in a story, in order for it to be classified as a fairy tale. Once they've completed this task, come together as a class and discuss the findings of each group. There may not be complete agreement here, which is fine – there has been disagreement amongst scholars on the same subject for years! Try to come up with a list of elements that the class is happy to agree on.

Next, using the synopsis of **SHREK THE MUSICAL** from this pack, ask students to compare the agreed list of codes and conventions to the story of Shrek. In what ways does it conform to the conventions of a fairy tale and in what ways does it subvert these?

Next, in their groups, ask students to come up with their own 'modern' fairy tale, ideally one that has a moral outcome; that either conforms, or deliberately subverts the conventions that they have identified. They should try to come up with something original, rather than update an existing story – something that is suitable for the X-Box generation!

YOU WANT ME TO READ YOU A BEDTIME STORY?

Having written their new modern fairy tale stories, ask students to divide them into small sections, each section equivalent to one page of a children's book. Now, they should come up with dramatic images that illustrate each page of the book. They should create these as tableaux, using themselves to represent the characters, considering their body language and facial expressions. Take photographs of these, put them together with the text using a desktop publishing programme, print and donate to the library of your local feeder Infant or Primary School.



RESOURCES

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

from SHREK THE MUSICAL
Book by David Lindsay-Abaire

FAIRY TALES ONLINE

A comprehensive collection of *Grimms Fairy Tales* is available free at:

<http://www.familymanagement.com/literacy/grimms/grimms-toc.html>

Some of the work of Hans Christian Anderson can be found for free at: <http://hca.gilead.org.il/#list>

Aesop's Fables can be found free at: <http://www.aesopfables.com/>

A large selection of Norwegian folktales can be found for free at: <http://oaks.nvg.org/norwegian-folktales.html>

Lots of other out of copyright children's stories can be found at: <http://people.ucalgary.ca/~dkbrown/storclas.html>



NOW YOU'RE
SEVEN, SO IT'S
TIME TO GO
AWAY...

FEELINGS

INTRODUCTION

While the Grimm Brothers' fairy tales evoked adventure, glamour, and virtue, they also seethed with some pretty bad behaviour on the part of the adults. Themes of cruelty to children, violence and revenge were common. In the earliest versions of the folktale on which Hansel and Gretel is based, both parents participated in the decision to abandon the children. The first scene of **SHREK THE MUSICAL** seems lighthearted enough, until we realise that his parents are essentially pushing him out of the house to fend for himself in a pretty cruel world for those who are different.

IT'S A BIG BRIGHT, BEAUTIFUL WORLD

Provide students with the lyrics to "It's a Big, Bright, Beautiful World" (see photocopiable worksheet). Ask them to read through the song and then, in small groups, to discuss how they think Shrek feels at this point in **SHREK THE MUSICAL**. Ask them to write a letter, from Shrek to his parents, explaining how he feels at having been sent away and told that he's a freak. How is he going to come to terms with it? How does he feel about his parents for making this decision?

I'M LIKE A CRACKPOT MAGNET!

If *Grimms Fairy Tales* were real life, these days the characters from them would probably end up on a talk show, airing their dirty laundry in public. Ask students to select two or three characters from **SHREK THE MUSICAL**. They should be the most dysfunctional pairings possible: Shrek and Fiona; Shrek and his parents; Donkey and the Dragon; Pinocchio and Farquaad; Farquaad, Fiona and Shrek. They should now place these characters into a talk show scenario, such as Jeremy Kyle or Jerry Springer. They will need a presenter to ask the questions. Before they start to rehearse their talk show, ask them, as a group, to consider carefully the questions that would be appropriate to ask, in order to get the most vocal response and make the best television! They should plot the course of the show, as they would plan a piece of writing, before rehearsing, to make sure that there is some depth and quality to their drama when they perform it. Perform in front of the rest of the class, who can act as the (usually loud) studio audience!

BEAUTIFUL ISN'T ALWAYS PRETTY

Most of the Fairy Tale Creatures in **SHREK THE MUSICAL** have some sort of hang-up. Pinocchio wants to be a 'real boy'; Peter Pan doesn't want to grow up; the ugly duckling is, well, ugly. Ask your students to create a magazine problem page with the title "Dear Shrek", in which a selection of the Fairy Tale characters write to Shrek about their hang-ups and ask for his advice. They should research the codes and conventions that apply to Agony Aunt problem pages by looking at examples. What does their page need to look like to be authentic? How can they tailor it to Shrek (as he is playing the part of the Agony Aunt)? And which Fairy Tale Creatures' problems will be the best ones to print? They should write the letters from the point of view of the characters that they have chosen, and then decide on the words of wisdom that Shrek will publish on their page by way of an answer!



RESOURCES

SEE RESOURCE SECTION ON PAGE 19



YOU ARE ONE
LUCKY OGRE TO
MEET UP WITH!

LET YOUR FREAK FLAG FLY

INTRODUCTION

In **SHREK THE MUSICAL**, Shrek, Princess Fiona and the other Fairy Tale Creatures all behave oddly at different times. It is their need for acceptance that makes them behave in strange and often self-destructive ways. Shrek, a frightening-to-behold green ogre, isolates himself in his swamp rather than suffer rejection by society because of his looks.

He rejects Donkey's friendship, refusing to believe that anyone could possibly want to befriend an ugly ogre. It never occurs to him that someone may accept him despite his appearance.

NEWSFLASH, OGRE!

With your students, explore the theme of friendship in **SHREK THE MUSICAL**. What makes a friendship and, at the beginning, how do you know?

Ask students to imagine that they have been asked to help Shrek to find out who his friends are. They should write a job description for a friend for Shrek. What are the qualities that would make somebody ideal for the job? They may wish to consider the sort of person that Donkey embodies when thinking about somebody ideal for the position. Next, ask them to come up with a second job description, this time for their own friend. This should be a fictional person who embodies everything that they want in a friend – perhaps elements of their current 'best friend' and elements of lots of other people too!

THEMES

- "Beautiful isn't always pretty."
- "What makes us special...makes us strong!"
- "Onions have layers. Ogres have layers."
- "We are different and united. This is our story."
- "Take me as I am."
- "I always dreamed I'd get a happy ending."
- "Make a move and don't be afraid."
- "Fairy tales should be updated."
- "It's what's inside that counts."

from SHREK THE MUSICAL
Book by David Lindsay-Abaire

WHEN WORDS FAIL, WHAT WILL I DO?

Apart from friendship, **SHREK THE MUSICAL** explores a multitude of themes – but which is the most important? Ask students to consider the themes and decide on which they think most successfully sums up the ethos of the show. **SHREK THE MUSICAL** follows the story of the first film. What is the most important message for the audience to come away with? Ask students to consider the possible slogans in the themes section and decide on which they think most successfully sums up the ethos of the show. In small groups, ask them to discuss their ideas and to justify their reasons. Next, provide them with copies of the photocopyable worksheet and ask them to create their own poster for the show, using their artistic skills to complete the image of the Shrek, adding in a background with a place for him to live and perhaps some friends to keep him company. For more able students, look at the codes and conventions of a theatre poster and develop the image on the worksheet to become a new theatre poster for **SHREK THE MUSICAL**. Finally, ask students to add the slogan that they selected earlier to their poster, placing it in the most appropriate place to gain the maximum impact.

YOU'RE SO WRAPPED UP IN LAYERS, ONION BOY!

SHREK THE MUSICAL is living proof that musicals can have depth and complexity. After all, Shrek himself is a complex character, with complicated emotions and feelings that even Donkey struggles to get his head around! Ask your students to explore the character of Shrek. What is he really like, underneath all of those onion layers? Provide them with copies of the photocopyable worksheet and ask them to create their own role-on-the-wall. This technique is used to explore character. Any words, phrases, thoughts or feelings that Shrek thinks about himself should be written inside the body. Any words, phrases, thoughts or feelings that other characters have towards Shrek should be written outside of the body. You may like to ask more able students to use their role-on-the-wall to create a monologue for Shrek. Ask them to set their speech during the moment at the beginning of the show when Shrek has been rejected by his parents and is all alone in his swamp. Ask them to use their monologue to explore the feelings that they have identified in their character study.

RESOURCES

SEE RESOURCE SECTION ON PAGE 27



ONE-UPMANSHIP

INTRODUCTION

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

THAT WAS A SAD STORY, BUT...

Explain to the students that this sort of behaviour is called 'one-upmanship'. It's about gaining power by gaining sympathy.

Provide students with the lyrics to "I Think I Got You Beat", from **SHREK THE MUSICAL** (see resource section). Using the structure of Shrek's verse, ask them to create a follow-on verse in which Princess Fiona tries to top Shrek's story, but making hers sound even more awful. The verse must end with the refrain "So, I think I got you beat."

As this is an exercise in one-upmanship, Princess Fiona's claims in the new verse must be even more outrageous than her claims in her original verses.

As an extension exercise for more able students, ask them to create an additional verse for Shrek, to follow their new verse for Princess Fiona. How far can they go on before the stories become just too crazy?

WORD ASSOCIATIONS

Divide your students into pairs and ask them to label themselves A and B. Explain to them that A will be given a word. When the game starts, they will say their word to B, who will try to come up with another word, which must be related to the word that A has said. There must be a clear and obvious relationship between the two words (the teacher may need to be the arbiter of this, depending on the age of the students). The game must proceed quickly, with minimum thinking time and there are extra points available for anyone who can come up with a word that also directly relates to **SHREK THE MUSICAL**.

RESOURCES

REPEATED ON PAGE 20

FIONA

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

Bare essentials - army cot a
hot plate and chamber pot, and every morning I
would boil it.
No choice I had no toilet.

Just a view of devastation
out one window. Isolation
in my bedroom.
And very little headroom

Twenty years I sat and waited
I'm very dedicated
On the walls the days were added
Luckily those walls were padded!
So...
I think I got you beat...

SHREK

Oh ya think so? That was a sad story, but...

I've heard better, I'm just sayin'.
A for effort. Thanks for playin'.
Sad to see a princess suffer,
but I had it rougher

Like that time a mob with torches
burned my britches. See the scorches?
You're just whiny...
I had a flaming heiney

So, I think I got you beat...

from "I Think I Got You Beat"
Music by Jeanine Tesori
Lyrics by David Lindsay-Abaire



I'M NOT THE
MONSTER HERE,
YOU ARE!

POWER

INTRODUCTION

From school bullies, to characters in our favorite movies, books, and plays, some people choose to use the power they have over others in inappropriately hurtful ways. In **SHREK THE MUSICAL**, Farquaad is the culprit. He uses his princely power to enforce conformity on the Kingdom of Duloc. He objects to the fact that the fairy tale characters are a bit odd and don't coincide with his idea of what his subjects should be. He abuses his power by attempting to eliminate any form of individuality. Sadly, the people of Duloc allow him to do it.

I'M A KING! I'M A BIG MAN! A BIG TALL MAN WITH A KINGDOM!

Traditionally, status on stage is shown by the use of levels. Height usually indicates power, or importance; lack of height suggesting servitude or submissiveness. **SHREK THE MUSICAL** subverts this convention by casting its initially most powerful character, Lord Farquaad, as a dwarf. This provides an interesting challenge for the Director, who has to attempt to suggest Farquaad's importance in other ways – usually by him appearing to be cross most of the time!

Ask your students to create a series of still images, featuring characters from **SHREK THE MUSICAL**, that clearly show their respective status in different situations. In a still image, this is a challenge, as all that students will have to help them will be their skillful use of body language and facial expressions. How will the audience know which of them is Lord Farquaad? Who is more important, Shrek or Donkey? Where does Fiona feature in the pecking order – she is a Princess, after all.

Once students have mastered this challenge, ask them to include a thought track when you point to their character, remembering that this technique is used to tell the audience what the character is thinking: something extra that the image on its own doesn't show us.

Finally, ask students to develop their favourite still image into a role play in which status roles are reversed. This could be their own recreation of the final scene of **SHREK THE MUSICAL** where Farquaad gets his comeuppance, or their own made-up scene in which the characters are placed in a completely new situation where their status could be challenged, for instance Farquaad speeding and being caught by Shrek the traffic warden, or Donkey being the teacher in a class that includes Fiona and Shrek!

HE'S A FREAK, JUST LIKE ALL OF US

Ask your students to create a mock trial, in which Lord Farquaad is charged with abuse of his powers in his actions against the Fairy Tale Creatures (his subjects). Get them to research the roles that they would expect to see in a courtroom and then to consider both the defence and the prosecution cases. They could use Farquaad's song, "The Ballad of Farquaad" as part of either the defence or the prosecution case, but how? Allow the students to play the part of lawyers, cross-examining the defendant and the witnesses. Investigate the possible twists and turns before you try to mount the court case, so that students understand all of the possible outcomes. Once you've been to see **SHREK THE MUSICAL** with your class, they can cite evidence from the show to help in their submissions. At the end of the mock trial, ask students to play the part of the jurors and vote on whether Farquaad is innocent or guilty of his crimes. For a bit of fun, ask students to consider what they think would be an appropriate sentence, if, of course, he is found guilty!

RESOURCES

REPEATED ON PAGE 21

FARQUAAD

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

'Cause I will have my wedding
And I will have a queen!
Once I get that crown on
You will get the guillotine!

And I'll punish you, daddy
'cause I'm all grown up
And bigger than you'll ever know!
You're gonna pay, Daddy!

from "The Ballad of Farquaad"
Music by Jeanine Tesori
Lyrics by David Lindsay-Abaire



WE NEED TO GET
OFF OUR FLUFFY
BUTTS AND DO
SOMETHING

CAMPAIGN

INTRODUCTION

People can be driven from their homes for a variety of reasons. Today, thousands of refugees, victims of war and political strife, find themselves living under the worst conditions, barely surviving in refugee camps all over the world.

MY, WHAT BIG THREATS YOU HAVE

Ask students to consider, from the history that they know, any examples that they know of where people were removed from their homes against their will. Refer them to the Second World War and the Nazi's treatment of the Jews. From what they know of the WWII (many of them study this period of history during primary school), ask them to speculate on whether they think that the same thing could happen now, in the same way that it does in **SHREK THE MUSICAL**. Many of them will have heard about refugees, or possibly asylum seekers, coming to this country. What do they think about this? Views here often come from home and are often heavily influenced by the media. Do they, for instance, understand the difference between political and economic asylum?

As a research task, ask students to discover as much as they can about similar practices happening in the modern world – in Israel, in Afghanistan and in Zimbabwe. Are they surprised that people are still removed from their homes, just as the Fairy Tale Creatures are in **SHREK THE MUSICAL** and as the Jews were in WWII, in the 21st century?

In small groups, ask students to develop a campaign to raise awareness of the plight of 21st century refugees. First of all, they will need to decide who they want to educate about these issues – in other words, who is their target audience? Who could they target who might be able to make a difference? They will need to draft a press release to launch their campaign and then develop publicity materials of their choice to bring the issue to light. They may choose to create a series of hard-hitting posters, a documentary film, a personal drama or a radio podcast. They should choose at least two of these and, as they are developing a campaign, ensure that their choices work together and are recognisable as being a part of the awareness raising campaign.



DEAR FARQUAAD

The situation that the Fairy Tale Creatures find themselves in is purely caused by the prejudice of Lord Farquaad. Share the lyrics of "What's Up, Duloc?" with your students (see resource section). Ask them how they feel when they read about Farquaad's prejudice. Ask them to write their own individual letter, as if they were a citizen of Duloc, demanding that he change his policies and that the Fairy Tale Creatures are returned to their rightful homes. They should use the most persuasive writing possible to achieve this task. What do they think they could say to make absolutely sure that Farquaad changes his mind?



RESOURCES

REPEATED ON PAGE 22

FARQUAAD

Once upon a time
this place was infested.
Freaks on every corner.
I had them all arrested.

If you had a quirk,
you didn't pass inspection.
We all have our standards,
but I will have perfection.

from "What's Up, Duloc?"
Music by Jeanine Tesori
Lyrics by David Lindsay-Abaire



THEY JUDGE ME
BEFORE THEY
EVEN KNOW ME

CATEGORIES

INTRODUCTION

Shrek and Fiona have dreams. They sing about them in “Who I’d Be.” But Shrek sees himself as an ugly ogre; Fiona is trapped in her lonely tower and every night turns into an ogress. Both at the end of their song say their dreams will never come true. “That’s how it would be, in a big bright beautiful world. But not for me.” They are ogres, and because of their appearance, will have nothing of what they want in life. The way we look, or perceive ourselves can have a great impact on how we live our lives and what we achieve. The trick is to realise that acceptance and success comes from who we are, not how we appear to others.

THE RULES ARE VERY CLEAR

Throughout our lives, we are regularly ‘categorised’. Schools do this all the time, whether it’s dividing up boys and girls, or setting students based on their ability in certain subjects. Use the photocopyable worksheet to create a card-sort to use with your students. Ask them to arrange the cards into categories, but without telling them what the categories should be. This is something that they must decide for themselves. The categories do not have to be related to the story of **SHREK THE MUSICAL** itself, although they could be. Most obviously, they could divide the characters into ‘male’ or ‘female’, although they may have to create a third category for the likes of the Dragon and the Ugly Duckling. See how many different categories they can come up with by which to divide up the characters. These could include ‘animals’, ‘children’, ‘human’, ‘two-legged’, ‘four-legged’ or ‘no-legged’ just for Gingly! Ask them to consider whether it is fair to categorise the characters in this way. How might they feel to be put with other people in the same category? Does this mean that categorising is always wrong? In what ways do we categorise in real-life that are fair and reasonable? Can they think of any ways that aren’t? Ask them to create a persuasive argument for or against this practice of pigeon-holing. In pairs or threes, ask them to develop these arguments into a television or radio debate, chaired by a host or presenter, that features two people with completely different opinions. Either perform these to the rest of the class, or record them on video, or as a podcast.

I WILL HAVE ORDER! I WILL HAVE PERFECTION!

The idea of categorising people isn’t new. In fact, history shows that groups of people have often been selected because of the category that they fit into. Ask your students to investigate historical examples of this sort of categorisation. How often has this been done to a group of people because of their race, or their religion? Ask students to create a timeline, going back as far as they can to discover the first possible example of people being divided up by category. Can they get back as far as the Egyptians, the Romans, the Aztecs? Is there anything in religious writing such as the Bible or the Koran to suggest that people were being divided up when they were being written? As they come more up-to-date, ask them to consider British history – Roundheads and Cavaliers, for instance. And in the 20th century, the Nazi’s segregating people because they were Jewish, racial segregation in America or apartheid in South Africa. When they have completed their timeline, giving as many events as they can find, ask them to come to a conclusion. Is there a message in **SHREK THE MUSICAL** that could usefully be learned by history?

RESOURCES

SEE RESOURCE SECTION ON PAGE 26





THAT'S WHAT
FRIENDS DO —
THEY FORGIVE
EACH OTHER

DIFFERENCE

INTRODUCTION

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

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

BE PREPARED TO HAVE YOUR MIND BLOWN

For this activity, you will need to divide your students into pairs, but they will need to be with someone who they have something in common with. You could use one of the Kagan Structures, such as Rally Robin to mix them up. Or, give them a short amount of time to get into a long line – the tallest student at one end of the line and the shortest at the other. Pair them up with the person next to them. They are now with someone who is roughly the same height as them. In their pairs, ask students to discover at least five more things that they have in common. Sit your class in a circle and, taking it in turns in their pairs, ask the students to introduce their new friend to the rest of the group, explaining the six things that the two of them have in common, remembering three of them each. Repeat the exercise, this time starting with a line up of shoe sizes, with the smallest shoe size at one end and the largest at the other. Once students have paired up and shared the six things that they have in common, ask them to create a ‘Wanted’ poster for a ‘New Friend’, with a picture of the student they have been talking to and the six identified features. If you want to use ICT to do this, you could take photographs and include them on the poster. At the end of the process, ask students to reflect on what they have learnt about others in the class. As in **SHREK THE MUSICAL**, they should have discovered that they have more in common with others than they might initially think.

DOUGHNUTS AND DIABETES

In **SHREK THE MUSICAL**, Donkey makes absolutely clear to Shrek, why they should be friends. He tells Shrek that they have lots of things in common when, in fact, they seem on the surface to be completely different. After all, Shrek is a large green ogre and Donkey is...well, four legged and grey! Let your students read the lyrics to “Don’t Let Me Go”, and then ask them to consider why they think people who are as different as Shrek and Donkey can make such good friends. Pair students up with someone in the class that they consider to be a ‘friend’. This doesn’t have to be their ‘best friend’, but they should know each other at least reasonably well. Now, ask them to decide on at least six things about them that are complete opposites. They should then create their own rap that includes the six things that they have discovered that are different about each of them and why those things don’t matter to their friendship. Perform the finished raps to the class, with each student in the pairs taking a turn to do their own verses.

RESOURCES

REPEATED ON PAGE 23

Just hear me out, I might surprise you.
I’ll be a friend when others despise you.
Don’t roll your eyes! Stop with the mopin’!
You need a pal. My calendar’s open!

I’ll bring you soup when you feel congested.
I’ll bail you out when you get arrested.
I gotcha back when things get scary.
And I’ll shave it when it gets hairy.

I’ll treat you right, and never act shoddy.
If you kill a man, I’ll hide the body.
Whadaya say? You’re not responding.
.....I think we’re bonding!

from “Don’t Let Me Go”
Music by Jeanine Tesori
Lyrics by David Lindsay-Abaire



WE'VE TAKEN
YOUR ABUSE
FOR THE VERY
LAST TIME!

PROTEST

INTRODUCTION

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

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

IT'S TIME TO STOP THE HIDING

Present students with Farquaad's decree from **SHREK THE MUSICAL** (see resource section). Ask them to discuss what they think a resettlement facility is and how they think it will affect the Fairy Tale Creatures. Is it fair that Farquaad can do this, particularly when it is his subjects that this applies to. What can they do about it? Explain to students that they are going to develop a campaign to help the Fairy Tale Creatures to get their voices heard and to protest against Farquaad's decree.

There is an opportunity here, depending on the age of your students, to investigate famous protests in history and how they have succeeded in changing opinions / laws. Ask them to consider the methods of Guy Fawkes, the Suffragettes, Rosa Parks, Martin Luther King, and Nelson Mandela. Would any of the methods undertaken by these people or groups be appropriate to help the Fairy Tale Creatures campaign against their extradition? Given that the Fairy Tale Creatures are generally placid characters, what peaceful methods of protest can students design to make their case?

Ask students to create placards, with appropriate slogans (see resource section for ideas); write letters to newspapers from the point of view of different characters; create a newspaper front page reporting on the protest activities of the Fairy Tale Creatures or put together a pamphlet, explaining the rationale for the protests to other people in Duloc to get them on side.

THAT'S THE STORY OF MY LIFE

In small groups, ask students to select the key moment from the story of one famous protester and ask them to recreate this moment as a still image, considering their body language and facial expressions in order to tell the story in the most effective way. When you watch these, ask your other students, in the audience, to come up with a suitable caption to add as a title to the still image. Develop this into a series of still images that tell the story of an event that their famous protester was involved in, for instance, Rosa Parks' bus protest. As these are performed, ask individual characters to provide a 'thought track' that explains how they are feeling at the precise moment of the image. The thought track should tell the audience something new that is not immediately obvious from what they can see.

RESOURCES

REPEATED ON PAGE 24

FARQUAAD'S DECREE

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

HUMPTY DUMPTY

Equality for eggs everywhere!

SUGAR PLUM FAIRY

Up with fairies!

GINGY

Power to the cookies!

PIG #2

I wanted to be zi flower girl!

PINOCCHIO

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

BABY BEAR

Well no more!

WITCH

It ends today!

PIG #1

Power to zi piggies!

from SHREK THE MUSICAL
Book by David Lindsay-Abaire



ACCEPTANCE

INTRODUCTION

Shrek had accepted who and what he was. His problem was accepting the fact that others could accept him for what he was, and that those were the people worthy of his time, efforts and friendship—another invaluable lesson for teens. What is most important in life is to accept yourself for whom and what you are. Not that we don't, at times, have to take a look at that image and decide to perhaps make a few positive changes. Self discovery can be a tricky task, especially when all around you, others are pushing for you to be like them. Teens, however, need to be reminded that the crowd will often try to force others in the crowd into a mold because it makes them feel more secure. They are uncomfortable with their lack of courage to wave their own 'freak flag' and dare to be different.

I DON'T HAVE ANY FRIENDS

Students are often very intuitive when it comes to understanding if something is wrong. Sometimes, in fact, they are better than adults at helping their peers to feel better and to be able to share their problems. This is supported by the principles of 'peer mentoring'. An open ended investigation with your class can use these principles effectively to also explore many of the areas of PSHE. In small groups, ask students to consider any issues that they feel are prevalent amongst the student population at your school. What are students worried about? And how could these issues be solved or students with these problems be supported? Try appointing a peer mentor in your class, for anyone who is feeling anxious or concerned to go to, in a spirit of friendliness and support. Allocate a time when the peer mentor can come to speak to you as well, so that you can work through any issues together, on behalf of the rest of the group. If you can, organise official peer mentor training. The links in the resources section will help.

WE ARE DIFF'RENT AND UNITED

The end of **SHREK THE MUSICAL** sees all the Fairy Tale Creatures celebrating their differences! Ask your students to select the silliest thing that they can think of about themselves that nobody knows and that they don't mind sharing. It might be good if you can share something about yourself to start them off. This could be, for instance, that I always eat marshmallows in the bath! Next, ask your students to help to create a wall display, or if you have the facilities, computer wallpaper, that visually celebrates their 'difference'. A large collage of pink and white marshmallows, for instance, might be adorned with the slogan "I eat marshmallows in the bath". Ask students to reflect – whatever differences they've come up with and however silly they are, do they change anything about them as a person? Ask them to think about the lyrics from "Freak Flag" (see resource section) and whether they can think of times when they could have celebrated rather than mocked somebody because they were different.

RESOURCES

REPEATED ON PAGE 25

HUMPTY DUMPTY

We've got magic. We've got power.
Who are they to say we're wrong?
All the things that make us special...

EVERYONE

Yes, Egg!

HUMPTY DUMPTY

are the things that make us strong!
What makes us special...

PINOCCHIO

What makes us special...

EVERYONE

What makes us special...
Makes us strong!
Let your freak flag wave.
Let your freak flag fly.
Never take it down
Never take it down
Raise it way up high!
Yeah!
Let your freak flag fly...

PINOCCHIO

I'm wood! I'm good! Get used to it!
from "Freak Flag"
Music by Jeanine Tesori
Lyrics by David Lindsay-Abaire

PEER MENTORING RESOURCES

<http://www.learning-through-action.org.uk/pshe-subjects/peer-mentoring/>

<http://www.teachers.tv/series/peer-mentoring>



I WANNA
STOP IN THE
GIFT SHOP TO
GET A T-SHIRT

FURTHER INFORMATION

BOOKS

SHREK

by William Steig

Published by Square Fish

ISBN: 978-0312384494

SHREK THE MUSICAL (Vocal Selections)

by Jeanine Tesori and David Lindsay-Abaire

Published by Omnibus Press

ISBN: 978-1603781350

CD's

SHREK THE MUSICAL

Original Broadway Cast Recording

Released by Decca Broadway

HIGHLIGHTS FROM SHREK THE MUSICAL

Original Broadway Cast Recording

Released by Decca Broadway

DVD's

SHREK – THE WHOLE STORY

DVD Box Set of the original Shrek movies

Released by DreamWorks Home Entertainment

WEBSITES

www.shrekthemusical.co.uk

Official website of **SHREK THE MUSICAL**
in the West End of London

www.shrekthemusical.com

Official website of **SHREK THE MUSICAL**, on tour in the USA

www.shrekster.com

Official online community for fans of Shrek the Musical, including
Gingy's Adventures Blog

[www.twitter.com/shreksteronline](https://twitter.com/shreksteronline)

Twitter feed for **SHREK THE MUSICAL**

www.facebook.com/shrekthemusicalonbroadway

SHREK THE MUSICAL's Facebook page,
including exclusive content!

www.youtube.com/user/shrekthemusical

Online video content that take you behind the scenes of
SHREK THE MUSICAL

www.shrek.com

Official DreamWorks site for the *Shrek* the movies



NOW YOU'RE
SEVEN, SO IT'S
TIME TO GO
AWAY...

RESOURCES

RELATES TO PAGE 9

MOTHER

Listen son. You're growing up so quickly. Growing up, bigger by the day.

FATHER

Although we want you here, the rules are very clear.

MOTHER

Now you're seven

FATHER

Now you're seven.

BOTH

So it's time to go away!

FATHER

Your Mama packed a sandwich for your trip.

MOTHER

Your Papa packed your boots in case of snow.

BOTH

You're gonna make us proud. No backing up allowed!

MOTHER

Just keep walking.

FATHER

Just keep walking.

BOTH

And you'll find somewhere to go!

It's a big bright beautiful world, with happiness all around.
It's peaches and cream
and every dream comes true... but not for you!

It's a big, bright, beautiful world.

With possibilities everywhere, and just around the bend
there's a friend or two... But not for you!

MOTHER

You're ugly son, which means that life is harder.
People hate the things they cannot understand.

FATHER

And when they look at us, they tend to make a fuss.

MOTHER

Burn our houses down.

FATHER

and chase us,

BOTH

off our land.

FATHER

It's important that you find a cozy cesspit.

MOTHER

A place no one would ever dare to tread.

BOTH

And if they happen by, make sure you terrify them.

MOTHER

If you don't son.

FATHER

If you don't son.

BOTH

Then you'll surely wind up dead!

HAPPY PEOPLE

It's a big bright beautiful world.

With happiness all around.

It's peaches and cream, and every dream comes true.

It's a big bright beautiful world.

With possibilities everywhere.

And just round the bend, there's a friend or two.

BARKER

For everyone!...But not for you!

QUEEN LILLIAN AND KING HAROLD

Take a look, Fiona dear, how they hate the ogre so

Yes, I know it's scary, darling, but these are things you need to know.

MOB

He'll grind your bones for his bread

Stick your head on a post.

Squeeze the jelly from your eyes...

jelly from your eyes...

jelly...to spread upon his toast.

VOICE OF SHREK

And so the little ogre did what all ogres are supposed to do – he terrified all those who dared to cross his path, and retreated into the shadows, far away from the world that despised him.

SHREK

Keep your big bright beautiful world

I'm happy where I am, all alone.

I got all I need, so read the stinkin' sign!

Keep your big bright beautiful world.

I party on my own anyway.

Doin' what I can with a one-man conga-line.

Yeah, your big bright beautiful world

is all teddy bears and unicorns.

Take your fluffy fun, and shove it where the sun don't shine!

I prefer a life like this – it's not that complicated.

Sure, I'm fated to be lonely, and I'm destined to be hated.

If you read the books, they say it's why I was created.

But I don't care, 'cause being liked is grossly overrated.

Who needs a big bright beautiful world?

I got my own little patch of the world!

It's not a big bright beautiful world, but it's mine!

Alone! It's mine!

And it's mine! All mine!

"Big Bright Beautiful World"

Music by Jeanine Tesori

Lyrics by David Lindsay-Abaire



RESOURCES

FROM PAGE 11

FIONA

I had nothing in that tower
Fighting boredom by the hour.
Princess lonely, walking circles
I had only...
Bare essentials - army cot a
hot plate and chamber pot, and every
morning I would boil it.
No choice I had no toilet.
Just a view of devastation
out one window. Isolation
in my bedroom.
And very little headroom
Twenty years I sat and waited
I'm very dedicated
On the walls the days were added
Luckily those walls were padded!
So...
I think I got you beat...

SHREK

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

from "I Think I Got You Beat"
Music by Jeanine Tesori
Lyrics by David Lindsay-Abaire



I'M NOT THE
MONSTER HERE,
YOU ARE!

RESOURCES

FROM PAGE 12

FARQUAAD

Yes, I can see my future
And so it shall be done!
It's total domination
with some torture just for fun!
'Cause I will have my wedding
And I will have a queen!
Once I get that crown on
You will get the guillotine!
And I'll punish you, daddy
'cause I'm all grown up
And bigger than you'll ever know!
You're gonna pay, Daddy!

from "The Ballad of Farquaad"
Music by Jeanine Tesori
Lyrics by David Lindsay-Abaire



WE NEED TO GET
OFF OUR FLUFFY
BUTTS AND DO
SOMETHING

RESOURCES

FROM PAGE 13

FARQUAAD

Once upon a time
this place was infested.
Freaks on every corner.
I had them all arrested.
If you had a quirk,
you didn't pass inspection.
We all have our standards,
but I will have perfection.

from "What's Up, Duloc?"

Music by Jeanine Tesori

Lyrics by David Lindsay-Abaire



THAT'S WHAT
FRIENDS DO —
THEY FORGIVE
EACH OTHER

RESOURCES

FROM PAGE 15

Just hear me out, I might surprise you.
I'll be a friend when others despise you.
Don't roll your eyes! Stop with the mopin'!
You need a pal. My calendar's open!
I'll bring you soup when you feel congested.
I'll bail you out when you get arrested.
I gotcha back when things get scary.
And I'll shave it when it gets hairy.
I'll treat you right, and never act shoddy.
If you kill a man, I'll hide the body.
Whadaya say? You're not responding.
.....I think we're bonding!

from "Don't Let Me Go"
Music by Jeanine Tesori
Lyrics by David Lindsay-Abaire



RESOURCES

FROM PAGE 16

FARQUAAD'S DECREE

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

HUMPTY DUMPTY

Equality for eggs everywhere!

SUGAR PLUM FAIRY

Up with fairies!

GINGY

Power to the cookies!

PIG #2

I wanted to be zi flower girl!

PINOCCHIO

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

BABY BEAR

Well no more!

WITCH

It ends today!

PIG #1

Power to zi piggies!

from SHREK THE MUSICAL

Book by David Lindsay-Abaire



RESOURCES

FROM PAGE 17

HUMPTY DUMPTY

We've got magic. We've got power.
Who are they to say we're wrong?
All the things that make us special...

EVERYONE

Yes, Egg!

HUMPTY DUMPTY

are the things that make us strong!
What makes us special...

PINOCCHIO

What makes us special...

EVERYONE

What makes us special...
Makes us strong!
Let your freak flag wave.
Let your freak flag fly.
Never take it down
Never take it down
Raise it way up high!
Yeah!
Let your freak flag fly...

PINOCCHIO

I'm wood! I'm good! Get used to it!

from "Freak Flag"

Music by Jeanine Tesori

Lyrics by David Lindsay-Abaire

PEER MENTORING RESOURCES

[http://www.learning-through-action.org.uk/
pshe-subjects/peer-mentoring/](http://www.learning-through-action.org.uk/pshe-subjects/peer-mentoring/)

<http://www.teachers.tv/series/peer-mentoring>



THEY JUDGE ME
BEFORE THEY
EVEN KNOW ME

RESOURCES

RELATES TO PAGE 14

SHREK

LORD FARQUAAD

DONKEY

SUGAR PLUM FAIRY

PRINCESS FIONA

GINGY

PAPA OGRE

FAIRY GODMOTHER

PINOCCHIO

PETER PAN

MAD HATTER

MAMA OGRE

PIED PIPER

UGLY DUCKLING

HUMPTY DUMPTY

WICKED WITCH

DRAGON

DWARF

BLIND MOUSE

TWEEDLE DEE

THELONIUS

TWEEDLE DUM

BIG BAD WOLF

MAMA BEAR

PAPA BEAR

BABY BEAR

