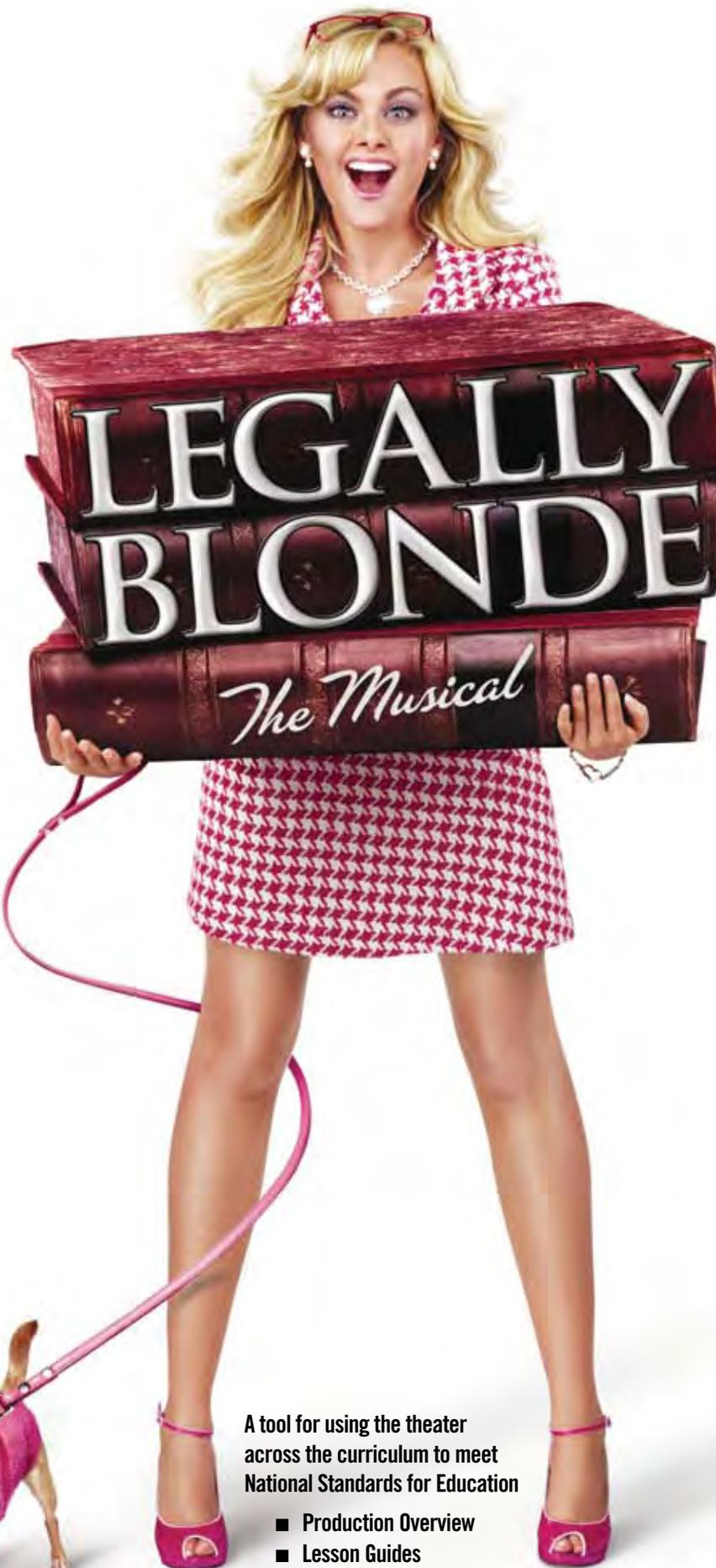


StageNOTES[®]

Stage

A FIELD GUIDE FOR TEACHERS



LEGALLY BLONDE

A tool for using the theater across the curriculum to meet National Standards for Education

- Production Overview
- Lesson Guides
- Student Activities
- At-Home Projects
- Reproducibles

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A FIELD GUIDE FOR TEACHERS

CAMP BROADWAY LLC
New York

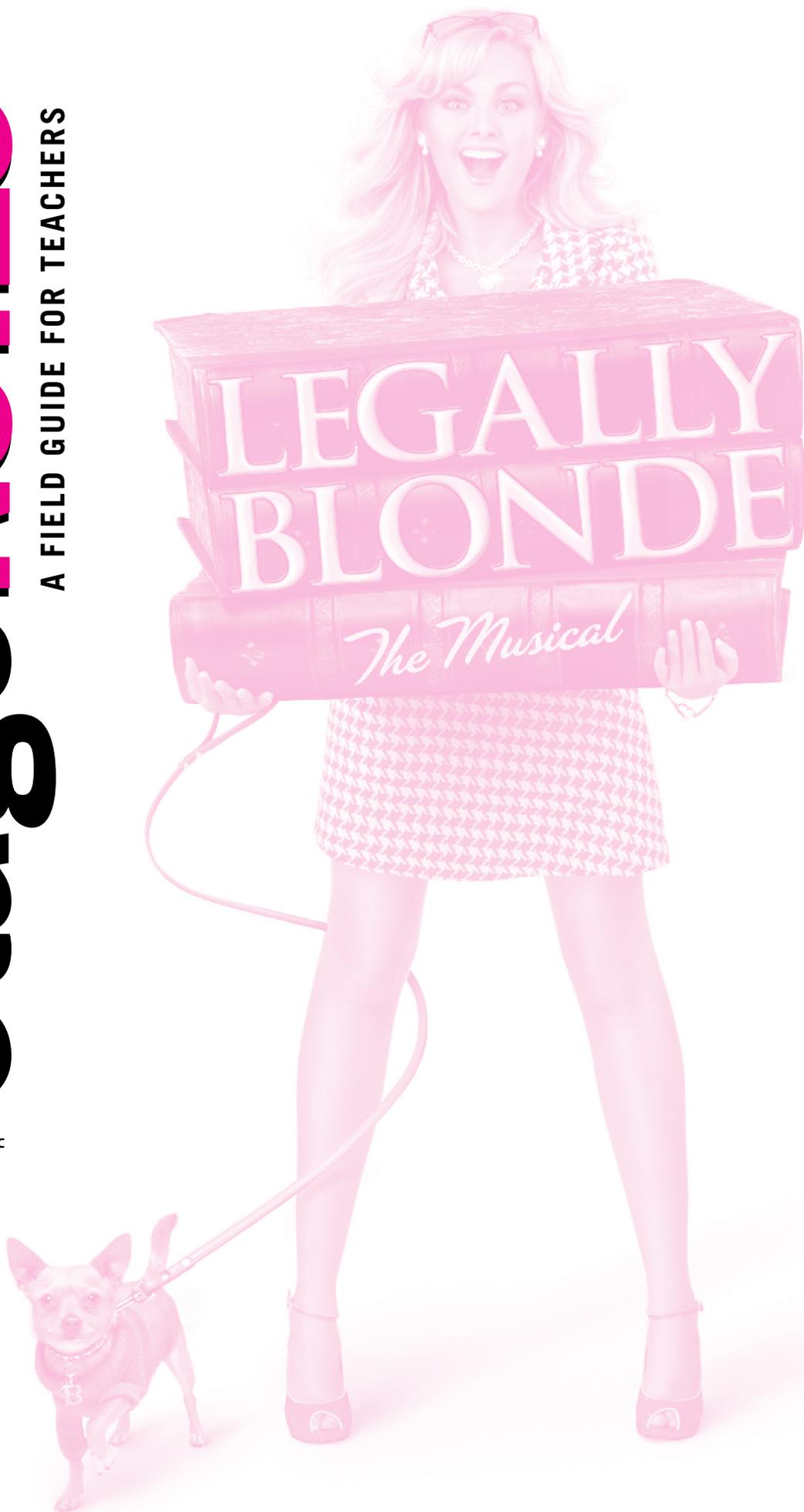


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Using the Field Guide



Camp Broadway is pleased to bring you the *Legally Blonde: The Musical* edition of **StageNOTES™**. We are proud to be affiliated with this magnificent musical adaptation of Amanda Brown's 2001 novel and the film released that same year. This guide has been developed as a teaching tool to assist educators who are bringing their students to see the show.

By using **StageNOTES™**, you can help your students see how *Legally Blonde* exposes us to the past (**History**), expands our vocabulary and skill at verbal expression (**Language Arts**), illuminates the human condition (**Behavioral Studies**), aids in our own self-exploration (**Life Skills**) and encourages creative thinking and visual expression (**The Arts**).

The Camp Broadway creative team, consisting of theatre educators, teaching artists, scholars, researchers, and theater professionals, has developed a series of lesson plans that, although inspired by and themed around *Legally Blonde*, can also accompany class study of other literary, theatrical or historical works, or can stand alone. To assist you in preparing your presentation of each lesson, we have included: an **objective**, an **excerpt from the script**, an **activity**, and **teaching tips**. Some also include thoughts for **further reflection** to assist you in best presenting the lesson to your students. Each subject area of study contains four lesson plans that can build on one another or stand alone, beginning with a **Discussion Lesson**, then an **Experiential Lesson**, then a **Writing lesson** to be done in class, and, finally, an **After Hours lesson** for students to complete at home that encourages students to interact with family, friends, or the community at large. One subject area – History – contains a bonus **Experiential lesson plan** as well.

The curriculum categories offered in the *Legally Blonde: The Musical* study guide have been informed by the basic standards of education detailed in *Content Knowledge: A Compendium of Standards and Benchmarks for K-12 Education, 2nd Edition*, written by John S. Kendall and Robert J. Marzaon (1997). This definitive compilation was published by Mid-Continent Regional Education laboratory, Inc. (McREL) and the Association for Supervision and Curricular Development (ASDC) after a systematic collection, review, and analysis of noteworthy national and state curricular documents in all subjects.

The *Legally Blonde: The Musical* study guide is for you, the educator, in response to your need for standards-compliant curriculum materials. We hope this study guide will help you incorporate *Legally Blonde* into your classroom activities.

Rhona Silverbush
Camp Broadway

Behind every great musical, there lies a great director.

He or she is the person whose job it is to translate the words and music of the writers into a living and breathing moment that the audience gets to experience along with the characters. In the case of *Legally Blonde*,

that task fell to the multi-talented Jerry Mitchell. Jerry has a lengthy Broadway resume as actor, dancer, and choreographer that includes such hits as *The Full Monty*, *Hairspray*, and *Dirty Rotten Scoundrels*. With a Tony award to his credit for his work on *La Cage Aux Folles*, Jerry

makes his Broadway debut as a director with *Legally Blonde*. But why this show? Why would this talented and well-respected player in the Broadway scene want to make his directorial debut with *Legally Blonde*? Here's what Jerry had to say...

When the producers of the show came to me and asked if I was interested, the only thing I could say was YES! Why not? Elle Woods is a great character! She's a role model for us all because she is someone who believes in herself.

She is a true modern hero. A hero is resilient. A hero is able to forge forward, and not dwell on the past. That's Elle Woods. I love Elle for so many reasons, but I was drawn to this project because in some ways, I feel a lot like Elle. I live a very positive life. Everyone has successes and failures, but failures can be successes too, if you commit yourself entirely to that event and learn from it - sometimes you learn more from a failure than a success! She's all about maintaining a positive attitude about what you want to do with your life, and going after it.

I also thought that this story makes a perfect musical. When you have a character who is larger than life, a character whose commitment to a goal or to themselves is so strong - that is what makes them sing. They need passion in order

A Message from Director

Jerry Mitchell



to justify songs that move the story along. Elle has passion.

Theatre - and especially musical theatre - has the power to communicate a message to people on an emotional level, so that they really connect with it. When people come and see *Legally Blonde*, I want them to be entertained, and there is no question in my mind that

this show is entertaining. But I also want people to leave the show having learned this lesson: to thine own self be true. When no one else is there to guide you and support you, you have the power within yourself to accomplish your goals! If you stay focused on what you want and who you are, it will lead you to things you never dreamed you could achieve! *

A Synopsis of **LEGALLY BLONDE** The Musical

It's Spring semester at UCLA. The Delta Nu sorority sisters are certain that their sorority president, Elle Woods, will soon be engaged to her boyfriend, the eminently eligible Warner Huntington the Third. The girls gather to sing Elle their traditional Engagement Chorale. Elle dines with Warner. The moment is perfect. But instead of proposing, Warner breaks up with Elle. He explains that he's going to Harvard

Law next Fall and he must marry someone "serious" in order to fulfill his life plan.

Heartbroken, Elle mopes in her room eating Milky Ways. Then she devises a strategy to show Warner that she's "serious": Step 1) Get in to Harvard Law; Step 2) Impress him with her high IQ; Step 3) the Wedding! While her friends party their way through their final semester, Elle works hard and gets a 175 on her

LSAT. But the Admissions Officers are unimpressed by her application—until she shows up with the entire UCLA marching band and cheer team in lieu of a personal statement. At Harvard, Elle is ridiculed by her over-achieving classmates. During her first class, the merciless Professor Callahan tells his students that "you're nothing until/the thrill of the kill/becomes your only law!" Callahan discovers that Elle hasn't done her reading and throws her out of class. To make matters worse, Elle learns that Warner has a new girlfriend, her two-faced classmate Vivienne. Elle's only support through of all this is Callahan's teaching assistant, Emmett—And, of course, Elle's Delta Nu sisters, who continue to appear as her own personal Greek Chorus. In her grief, Elle heads for the Hair Affair, where she asks the stylist, Paulette, to make her a brunette like Vivienne. Paulette talks her out of it, and they become friends. Paulette confides in Elle that her ex-boyfriend, Dewey, left her and took her trailer and her dog.

Vivienne invites Elle to a "costume party". Of course, only Elle was told to arrive in costume. She stands out like a sore thumb, dressed

continued on page 6



A Synopsis of **LEGALLY BLONDE**

The Musical

continued from page 5

as a Playboy bunny. As she leaves the party, she runs into Emmett, who finally learns why she came to Harvard Law. Emmett grew up poor and is working two jobs while attending law school. He convinces Elle that she,

claim her dog by visiting Dewey and advising him that his ten-year stint living with Paulette is considered a Common Law marriage and entitles Paulette to half their property. Paulette is overjoyed, and Elle is exhilarated when she realizes that this is what law is really about.

Back at school, the list of Callahan's interns is posted. Seeing their names on the list together, Warner impulsively proposes to Vivienne in front of everyone. Elle is shocked, but feels much better when she discovers that her name is on the list, too. Callahan assigns Emmett and the new interns to work on his latest case, defending Brooke Wyndham, a TV fitness guru accused of her husband's murder. Elle is the only member of the legal team who believes Brooke is innocent. In a moment alone with Brooke, Elle and Brooke discover that they were both members of the Delta Nu sorority in college. Brooke confides in Elle that she was having liposuction the day her husband was killed, and Elle Double Delta Nu Sister Swears not to reveal the secret.

Callahan is furious that Elle will not reveal Brooke's alibi. He tells "ratty corduroy" and "legally blonde" to get lost for the day, so Elle takes Emmett shopping. She then has her nails done at the Hair Affair, where Kyle, the new UPS guy, appears and

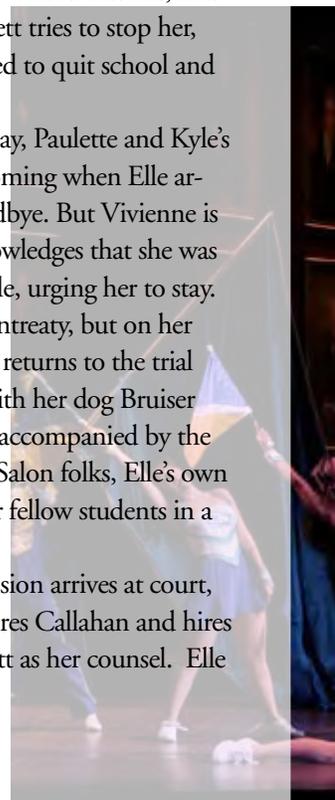
knocks Paulette's socks off. Elle and her Delta Nu Chorus teach Paulette the Bend and Snap, which catches Kyle's attention.

The next day in court, Callahan is impressed by Emmett's new look, and even more impressed when Elle saves the day: She notices that the D.A.'s witness—who claims to have been Brooke's lover—is impervious to her Bend and Snap, and realizes he must be gay. Emmett tricks him into outing himself in court. Back at the office, the team celebrates the victory, and Callahan congratulates Elle. But when they are left alone, he makes a pass at her and fires her when she rebuffs him. Elle is crushed, and although Emmett tries to stop her, she is determined to quit school and return to L.A.

The next day, Paulette and Kyle's romance is blooming when Elle arrives to say goodbye. But Vivienne is there and acknowledges that she was wrong about Elle, urging her to stay. Elle heads her entreaty, but on her own terms. She returns to the trial in a pink suit with her dog Bruiser under her arm, accompanied by the Delta Nus, the Salon folks, Elle's own parents, and her fellow students in a grand parade.

The procession arrives at court, where Brooke fires Callahan and hires Elle and Emmett as her counsel. Elle

too, should "get a chip on her shoulder" and work hard to prove herself. Elle stays at school over Thanksgiving break and Christmas as well, and Emmett and Paulette help her study. In class, Elle impresses Professor Callahan, who asks whether she's applying for his very competitive internship. Emmett and Elle help Paulette re-



**LEGALLY
BLONDE**
The Musical

Character Breakdown

calls Brooke's frizzy-haired step-daughter Chutney to the stand. Chutney claims she had just had her hair permed and was in the shower when her father was killed. Elle requests that they re-convene the court at the scene of the shower, where she demonstrates the flaw in Chutney's alibi: if she had showered right after her perm, the treatment would have been ruined and her hair would now be straight. Chutney breaks down and confesses that she shot her father in an attempt to shoot Brooke, and the judge immediately dismisses Brooke's case. Seeing Elle's success at trial, Warner realizes too late that Elle would have been perfect for him.

Elle's graduation day arrives. She closes her valedictory speech with a proposal to Emmett, and the Delta Nus are finally able to reprise their acclamation of Elle's impending marriage. *

Elle Woods

UCLA Homecoming Queen and Delta Nu President

Margot, Serena, Pilar, Kate, and a bevy of Delta Nu Sorority Girls

Bruiser

Elle's Chihuahua

Warner Huntington III

Elle's college boyfriend, who plans to be a senator by the time he's 30

Elle's Mom

Elle's Dad

Winthrop, Lowell and Pforzheimer

Tweedy Harvard Admissions Officers

Professor Callahan

Harvard Law's merciless Criminal Law professor

Emmett

Professor Callahan's Teaching Assistant

Vivienne Kensington

Warner's new girlfriend, a Blueblood Harvard Student

Paulette Buonofuonte

a Hairdresser with a heart of gold

Dewey

Paulette's ex-boyfriend

Rufus

Paulette's dog

Brooke Wyndham

Television workout instructor accused of murdering her husband

Kyle Brendan O'Boyle

UPS Delivery Guy who's perfect for Paulette

D.A. Joyce Riley

Head of the prosecution in the case against Brooke Wyndham

Judge

Bailiff

Nikos Argitakos

Brooke Wyndham's pool boy, who claims to have been her lover

Carlos

Nikos's friend

Chutney Wyndham

Brooke's frizzy-haired stepdaughter

• And...

a cast of thousands, including UCLA co-eds, the UCLA Marching Band and Cheer Team, salespeople, salon clientele, prison inmates, and the Harvard Law School class of 2009



The Origins of the U.S. Judicial System

Have you ever wondered why lawyers are “admitted to the bar” and “approach the bench”?

Like our judicial system itself, these terms were inherited from the British. At the Inns of Court in London, 16th century law students who were ready to practice law passed a symbolic physical barrier—“the bar”—to join the seasoned lawyers on the other side; later, the word came to mean the railing surrounding the area where the judge sat. The judge’s seat—and hence, the judge himself—was referred to as “the bench”; to this day the space around him or her is sacred, and one must seek permission to enter it. The British system (and thus, ours) is based on English Common Law—essentially the sum total of custom, tradition, and especially precedent over the centuries.

The leaders of the newly formed United States established their national government under a document called the Articles of Confederation. But the Articles granted too few powers to the federal government, and failed to unify the states to solve national problems. In 1789, the states ratified the U.S. Constitution, which delineates three branches of government and sets forth the basic laws of the U.S. as well as the rights of its citizens. The Constitution seeks to balance powers, assigning some to the federal government, and leaving others to the states. The struggle over the exact division of jurisdiction continues in the courts today. Under the Constitution, both the federal and the state court systems have as their final court of appeals the United States Supreme Court. The Supreme Court is the highest court in the land. No other court or power can overrule its decisions. These decisions guide the lower courts and lawmakers by interpreting the Constitution. The lower portion of the timeline below shows a few of the landmark decisions in Supreme Court history.

Did You Know?

The U.S. Constitution is the oldest charter in effect in the world!

Its framers created a system of checks and balances that have effectively kept any one branch from gaining too much power. Most important, they allowed for the document’s own very measured evolution over time.

Will the Real Harvard Law School Please Stand Up?

Founded in 1817, Harvard Law School is now the oldest continuously operating law school in the U.S. Considered the world’s premier center for legal education and research, Harvard Law is home to the world’s largest academic law library, comprising nearly 2 million volumes. A student like Elle, with a median LSAT score and not much else on her resume, would be very lucky indeed to be accepted; each year, nearly 7,000 applications are received and about 800 places are offered—That’s an acceptance rate of about 12%.

Today’s courts actively encourage and oversee Alternate Dispute Resolution (ADR), in the form of mediation and arbitration, which can save time and expense for both the parties involved and the government. Nevertheless, we are a famously litigious society, and thousands of cases move through the state and federal courts. Only a tiny fraction of those in either system will ever reach the Supreme Court, but throughout U.S. history local cases have captured the nation’s attention and focused debate on issues foremost in the minds of the populace. Some of the cases in the timeline on page 9 are landmark decisions in Supreme Court history.”

The timeline reveals the fact that our system often allows the worst tendencies of human nature—such as selfishness, superstition, and mob mentality—to abuse it; But it also attests to the ingenious foresight of the Constitution’s framers, who designed our judicial system to adapt to unimaginable social and technological changes over time. *

Groundbreaking Court Cases in US History

1692–Salem, MA

The Salem Witchcraft Trials

An atmosphere of hysteria pervaded Salem Village during the summer of 1692, during which over 150 people were accused of witchcraft and brought into court with the presumption of guilt. The court allowed torture to extract confessions and testimony that included dreams and apparitions. After 19 executions, 1 death as a result of torture, and the deaths of several prisoners, Governor Phips finally disallowed “spectral evidence” and created a superior court to hear the remaining cases, all of which were dismissed.

1803

Marbury v. Madison declares a law passed by Congress unconstitutional; The Supreme Court’s power of Judicial Review is established.

1857

Dred Scott v. Sanford rules that African-Americans, whether freemen or slaves, are not U.S. citizens, and that Congress may not prohibit slavery in federal territories. The decision fuels the flames leading to the Civil War. (The 13th and 14th Amendments explicitly overturn Dred Scott.)

1886–Chicago, IL

The Haymarket Riot Trial erupted when a bomb was thrown at an otherwise peaceful workers’ protest against police violence and in support of an 8-hour workday. Eight anarchists were convicted of inciting violence during the riot. A frenzy of anti-labor and anti-immigrant fears in the populace resulted in an unjust trial; although the prosecution produced no evidence that the accused men had made or thrown the bomb that detonated during the riot, 7 of the 8 were sentenced to death by hanging.

1898

Plessy v. Ferguson upholds Segregation and the constitutionality of the ‘separate but equal’ doctrine which will curb the rights of African-American citizens for decades to come.

1919

Schenck v. United States establishes the likelihood of speech causing a “clear and present danger” as the test for its constitutional protection. (This is replaced in 1969 by the more narrowly defined test of ‘imminent lawless action.’)

1925–Dayton, TN

The Scopes Trial

High school teacher John Scopes agreed to be arrested and put on trial in order to challenge a Tennessee law against teaching evolution. The case famously pitted Clarence Darrow, a well-known lawyer and civil-libertarian, against fundamentalist Christian statesman William Jennings Bryan. The so-called “Monkey Trial” sparked heated national debate over evolution, religion in the public schools, and meaning of ‘separation of church and state’.

1951–New York, NY

The Rosenberg Trial

Ethel and Julius Rosenberg became the 1st U.S. citizens executed for conspiracy to commit espionage. Their case was highly controversial, and the partiality of the judge and the political climate of the Red Scare made a fair trial almost impossible. Both before and since the Rosenberg case, there have been convictions not only for conspiracy to commit espionage, but also for actual espionage, and yet no other defendants have been executed. Thus it appears that regardless of their guilt or innocence, the Rosenbergs were convenient scapegoats whose story helped build popular support for the Korean War.

1954

Brown v. Board of Education of Topeka invalidates the ‘separate but equal’ doctrine and outlaws racial segregation in public schools, paving the way for desegregation in all areas of public life.

1963

Gideon v. Wainwright guarantees a defendant’s right to legal counsel in criminal cases.

1966

Miranda v. Arizona rules that criminal suspects must be informed of their rights before being questioned by police.

1973

Roe v. Wade guarantees a woman’s right to an abortion in the first trimester, but allows states to intervene in the 2nd and 3rd trimesters.

1974

United States v. Nixon limits the President’s Executive Privilege, and leads to Nixon’s resignation.

1995–Los Angeles, CA

The O.J. Simpson Trial

After 133 days of televised testimony, jurors acquitted O.J. Simpson of his ex-wife’s murder, despite overwhelming evidence of his guilt. The case inspired national debate over the relationship between law, celebrity, and racial attitudes. Simpson was later convicted of wrongful death in an anticlimactic civil trial.

2003

Grutter v. Bollinger and Gratz v. Bollinger rules that colleges may consider race in admissions in a ‘holistic’ and individualized’ manner, but not in a ‘mechanical’ one.

Using the Lessons

Each **Lesson Unit (History, Language Arts, etc.)** contains the following **Lessons**:

Discussion: The focus is on facilitating an in-depth class dialogue.

Experiential: The focus is on understanding social dynamics as well as collaboration and teamwork in small and large groups.

Writing: The focus is on the expression of thoughts in written form.

A take-home “**After Hours**” lesson

Each **StageNOTES™** lesson generally includes the following components:

The components are:

Objective: An overall note to the teacher outlining the goals of the lesson to follow.

From the script: An excerpt from the script of *Legally Blonde* to help “set the stage” for the activity that follows.

Exercise: A detailed description and instructions for the activity to be facilitated in class.

Teaching Tips: Direct questions teachers may use to help guide the students through the activity.

► **Language Arts** | Lesson 4
After Hours

► **Language Arts** | Lesson 2
Writing

Objective
Students will examine the role of persuasive language in the speaker's intended effect.

Teaching Tips

Ask students to identify all the different persuasive arguments that can be used to convince a persuasive speaker. Examples include newspapers, magazines, websites, and billboards.

You may want to create a chart (Speaker/Audience/Method) to record students' responses for their reference in the next exercise.

► **Language Arts** | Lesson 1
Discussion

Objective

Students will examine the role of persuasive language, taking into account the audience and the speaker's intended effect.

Teaching Tips

Think in advance of some examples to help jumpstart the conversation if students are slow to respond. For example: A politician wants voters to vote for her (and not her opponent) by making promises and highlighting her experience. Or a teenager wants to convince his parents to extend his curfew because he has shown that he is responsible and trustworthy.

You may want to create a chart (Speaker/Argument/Audience/Method) to record students' responses for their reference in the next exercise.

From the Script

Callahan

(EASILY)
...NOW WHEN YOU CHOOSE A LAW CAREER,
THE MOMENT YOU EMBARK;
THERE IS THAT JOKE YOU'RE BOUND TO HEAR:
"A LAWYER IS A SHARK."
IGNORE THAT. IT'S SIMPLISTIC AND IT'S DUMB.
ONLY SOME OF YOU WILL TURN OUT SHARKS, JUST SOME.
(HE SMILES)
THE REST... ARE CHUM.

EXERCISE

In “*Legally Blonde*”, and in many legal dramas, lawyers have to argue a case for their clients and try to convince the judge and jury of their version of events. They need to make their case by using clear and persuasive language. Ask students to consider:

Who else can you think of who might use persuasive language? What point do you think they are trying to make?

Who is their intended audience? What are some of the ways that a persuasive speaker tries to reach their audience?

StageNOTES™ 20 LEGALLY BLONDE

Featured Lesson Units

- 1 History
- 2 Language Arts
- 3 Behavioral Studies
- 4 Life Skills
- 5 The Arts

The Standards listed throughout the StageNOTES™ Field Guide are excerpted from *Content Knowledge: A Compendium of Standards and Benchmarks for K-12 Education (2nd Edition)* by John S. Kendall and Robert J. Marzano, published by Mid-Century Regional Educational Laboratory, Inc. (McREL) and the Association for Supervision and Curricular Development (ASCD), 1997.

Overture to History

Legally Female:

A Brief Historical Overview of Women in the Law

For years, women faced a unique challenge in their efforts to penetrate the profession of the practice of law. Unlike other professions, all institutions of the law, namely the law schools, the bar associations and the courts, were under the exclusive control of men. Women were left with no door to enter this entirely male-controlled monopoly...and men didn't want to let women into their turf.

Therefore, the history of women in the law is closely connected to the women's suffragist movement in its early stage and later, the women's rights movement. For example, by 1890, about five percent of doctors in the United States were women as opposed to only a handful of women who were individual gaining the right to practice law on a state by state basis. By 1930, fifty years later, only two percent of all American lawyers and judges were women. As a subset, African-American women, often slaves, have an early powerful history in pursuing the law as a means of obtaining their own freedom. In 1655, Elizabeth Key, a slave, sued for her freedom by arguing that her status should be determined by the ancestry of her father, a free white, rather than that of her mother, a slave. Although Ms. Key won her case, in 1662, the Commonwealth of Virginia responded by legislating that whether or not a child is a slave or free person will be determined in accordance with their mother's status (thereby overturning the court's decision).

The Eighteenth Century remained a period of little change for the status of women in the

law, both in terms of their rights as women and their right to be lawyers. Women generally could not own property and were even themselves considered to be the property of their husbands! (Oh My God, as Elle Woods would say!) The 1700s found women slaves again arguing in court for their right to be free. Notably, in 1781, Mum Bett won her independence from slavery in a Massachusetts court after advising her counsel to use the constitutional premise that "all men are born free and equal". This is seen as the first time that a state constitution was used to challenge slavery. Following her victory, she changed her name to Elizabeth Freeman. Slightly over a century later, it would be another African-American woman, Lutie A. Lytle, who would become the first woman law professor in the nation.

Beginning with Belle A. Mansfield in 1869 in Iowa, women slowly began gaining the right to practice law, state by state...In 1923, Delaware was the last state to admit women to the bar. In 1869, Lemma Barkaloo entered the Law Department of Washington University in St. Louis, thus becoming the first woman law

continued on page 12

Summary of Standard for Historical Understanding

1. Understanding and analyzing chronological relationships and patterns:

- Analyze influence of specific beliefs on these times. How would events be different in the absence of these beliefs?
- Analyze the effects specific decisions had on history. How would things have been different in the absence of these specific decisions?

2. Understanding the historical perspective:

- Understand that the consequences of human intentions are influenced by the means of carrying them out.
- Understand how the past affects our private lives and society in general.
- Perceive past events with historical empathy.
- Evaluate credibility and authenticity of historical sources.
- Evaluate the validity and credibility of different historical interpretations.

Overture to History

Legally Female: A Brief Historical Overview of Women in the Law

continued from page 12

student in the nation. She did not complete her studies but passed the Missouri bar upon the conclusion of her first year of study and began practicing in 1870. It is interesting to note that of all the regions in the US, the Northeast, with the highest concentration of male attorneys, the longest history of male attorneys, and

the most prestigious law schools, was the most resistant to the admission of women to the practice of law. In fact, Harvard University, ostensibly the best law school in the nation (and law school of choice for Elle Woods in *Legally Blonde*), did not admit women to its law school until as late as 1950.

From early on, as women entered the profession of law, contrasting views have arisen as to their role and contribution to the law. On one hand, women have argued that there is no difference in the way law is practiced by men and women, that the two genders are equivalent and thus equal in all aspects. However,

Fighting to Work, Arguing at Work: Woman Pioneers In the Law

Clara Shortridge Foltz

Accomplishment: First female lawyer in California; Drafted California's Women's Lawyer's Bill; Inventor of the position of "Public Defender"



History: Clara Shortridge Foltz was a single mother of five had tried various "women's occupations" and could not support her family. She wrote that it was her five children who "by their very dependence spur me onward in my profession." The struggle between career and family, the dilemma of the working mother, is not a new phenomenon but was an emotional issue for Foltz. "I hav[e] lost more for myself that I have gained for all women. All the pleasure of my young motherhood I sacrificed for woman's cause. . ."

Ms. Foltz drafted the Women Lawyer's Bill by substituting the word "person" for the words "white male" in the existing Code, thereby enabling women to enter the profession. With five children to support, Foltz was desperate to pass the bill and become a lawyer. Long after the Bill's passage, Foltz described her feelings as follows: "I coaxed, I entreated, I would have reasoned had they been reasonable men. . . I had to beg — not for a living, but to be allowed to earn a living." After much hard campaigning, the bill became law in 1877 and in the following year, 1878, Foltz became the first woman lawyer to be admitted to the California bar. On the day she joined the bar, a fellow lawyer suggested that she would fail because "her sex could not keep a secret." During one trial, the prosecutor told the jury "not to listen to her because she was incapable of reason."

Ms. Foltz is the person who invented "the public defender" as an institution, in part due to the fact that she herself suffered the system's unfairness personally. Ms. Foltz represented many poor and destitute people for free while prosecutors on these cases were receiving payment. She started speaking out about the need for a position called public defender — who has an equal title and resources equivalent to those of the prosecutor of such cases. When California's women won the vote in 1911, they wanted a woman prosecutor, and so Ms. Foltz became the first female deputy district attorney for Los Angeles County. We are lucky to have much information about Ms. Foltz, as she kept scrapbooks that are being used by a biographer who is writing a book about her life.

Charlotte E. Ray

Accomplishment: First African-American woman admitted to a state bar.



History: Charlotte Ray was born on January 13, 1850 in New York to a Reverend father who was a member of the Underground Railroad (which helped slaves make their way to freedom). In 1869, she graduated from the Institution for the Education of Colored Youth in Washington, D.C. and became a teacher at Howard University. She applied to the law school at Howard using her initials (C.E. Ray). Although there was some commotion when the university realized she was a woman, they allowed her to continue her courses. Ms. Ray graduated Phi Beta Kappa in 1872 to become the first female attorney in the Capitol as well as the first African-American lawyer in the nation. The event is immortalized in the *Woman's Journal*, which describes her as a "dusky Mulatto". In the same year she opened her own law practice in Washington, D.C., however, due to the pervasive sexism and racism of the time, she was forced to close her practice due to a lack of business. She returned to New York where in 1886 she married and obtained work in the Brooklyn public school system. In 1895, Ray became active in the National Association of Colored Women. Ray died on January 4, 1911, from acute Bronchitis.

Belva Lockwood

Accomplishment: First woman lawyer to argue in front of the United States Supreme Court.



History: Belva Lockwood was the first woman to be admitted to the federal bar in 1892. She was also a passionate women's suffragist who once said, "I never stopped fighting. My cause was the case of thousands of women." She was born in New York in 1830 and began her long professional career at the tender age of fourteen as a teacher. In 1863, she purchased the Oswego (NY) Female Seminary and established a liberal "whole person" curriculum. She sold the seminary in 1866 and moved to D.C. where she opened the first co-educational school in the Capitol. One year later, she had another first, opening the first

Overture to History

another argument is made that women have brought to the law a unique perspective, one that is less adversarial than the traditional method (established by men) of trying cases in a court of law and declaring one side the winner and the other the loser. In an effort to find case resolution that entertains the philosophy of a “win-win” instead, women have expanded the law into areas of alternative dispute resolution

such as mediation, especially in the areas of employment and family law, where it is not necessarily appropriate or desirable to have an outright winner and loser. Similarly, a more gentle approach to adjudication has been suggested by Supreme Court Justice Ruth Bader Ginsburg. In a speech given shortly before her nomination to the Supreme Court, Ginsburg suggested that “[m]easured motions seem to me right,

in the main, for constitutional as well as common law adjudication. Doctrinal limbs too swiftly shaped, experience teaches, may prove unstable.” Ginsburg has also urged that the Supreme Court allow for dialogue with elected branches, a notion not previously considered by the men who served before her.

woman's suffrage group in D.C. It is at this time that Lockwood became interested in law. She was known to observe Congress and the Supreme Court. In 1871, she was admitted to the National University Law School and although she graduated two years later, in 1873, she was denied her diploma because she was a woman. Lockwood applied to President Grant and was granted her diploma and admitted to the D.C. Supreme Court Bar later that year. Lockwood had a very successful law practice earning as much as \$300 monthly – an enormous sum at the time. With every success, however, Lockwood faced many other rejections. In 1874, she was denied the right to practice before the U.S. Court of Claims, and in 1876 she was dealt the stinging blow of being denied the right to argue a case before the U.S. Supreme Court because she was a woman. In 1879, Lockwood successfully lobbied for a bill permitting women to be admitted to practice before the U.S. Supreme Court and on March 3 of the same year became the first woman to do so. On December 1, 1880, Lockwood became the first woman to argue before the Supreme Court in *Kaiser v. Stickney*. Lockwood's suffragette career reached new heights when she broke with the National Women's Suffrage Association in 1884 to run for President as the candidate for the Equal Rights Party. Lockwood married her love of the law and passion for suffrage by preparing the 1903 amendments for woman suffrage in the new states of Arizona, New Mexico and Oklahoma's statehood bills. In 1906, she obtained a \$5 million dollar settlement on behalf of the Eastern Cherokee nation for claims filed against the United States government. Lockwood had many intriguing appointments including the Universal Peace Union's delegate to the International Peace Congress (1889), American Secretary of the International Bureau of Peace (11891), and the delegate from the Department of State to the International Congress of Charities, Correction, and Philanthropy held in Geneva, Switzerland in 1896. Belva Lockwood died in 1917 in Washington, D.C. at the age of eighty-six.

Sandra Day O'Connor and Ruth Bader Ginsburg

Accomplishment: First and second women to be appointed to the Supreme Court.



History: In 1981, Sandra Day O'Connor was nominated by President Ronald Reagan and became the first woman appointed to the Supreme Court. Born in 1930 in Texas, Sandra Day O'Connor graduated from Stanford University and Stanford University Law School. She and her family settled in Phoenix, Arizona, where she served as an Arizona assistant attorney general from 1965–1969 until she was appointed to fill a vacancy in the Arizona Senate. In 1974, she was elected a trial judge and five years later, in 1979, she was appointed to the Arizona Court of Appeals. It was only eighteen months later that President Ronald Reagan nominated her to the Supreme Court. In September 1981, Sandra Day O'Connor became the Court's 102nd justice and its first woman member. She retired from the bench after 24 years of service. In 1993, twelve years after Justice O'Connor's appointment, Ruth Bader Ginsburg was nominated by President Bill Clinton and became the second woman appointed to the Supreme Court. Prior to joining the court, Ginsburg worked as a law clerk and then as a professor at Rutgers University Law School and Columbia University Law School. It was at Columbia that she became the first tenured woman professor and co-authored the first law school case book on gender discrimination. In 1971, she launched the Women's Rights Project of the American Civil Liberties Union (ACLU) and served as the General Counsel for the ACLU from 1973–1980. Ginsburg stepped down from that position in 1980 after President Jimmy Carter appointed her to the United States Court of Appeals for the District of Columbia Circuit. On June 14, 1993, President Bill Clinton nominated her as an Associate Justice of the Supreme Court. During her confirmation hearings, Ginsburg refused to answer questions regarding her personal views on most politically charged issues (abortion, gay rights, separation of church and state, etc.) or how she would adjudicate certain hypothetical situations if they were before her; “Were I to rehearse here what I would say and how I would reason on such questions, I would act injudiciously.” Her refusals, now known as the Ginsburg Precedent has reappeared in subsequent confirmation hearings.

Discussion



Objective

Students will examine some of the themes in *Legally Blonde* as a jumping off point to gain historical perspectives concerning women within the law profession.

E X E R C I S E

Assign the class to read the historical information

in this guide. Use this information to stimulate a class discussion about the obstacles women have faced both historically and currently within the law profession. Use the following questions as a guide.

- What were some of the obstacles that women lawyers had to overcome in the 1800s?
- Why do you think historically women have had such obstacles in the law profession?
- What skills did women need to overcome these obstacles?
- What were some of the obstacles that Elle had to overcome to be taken seriously as a law student in *Legally Blonde*?
- What did she do to overcome these obstacles?
- Do you think things have changed for current women in the law profession? Why or why not?

Warner

Well, hel-lo marilyn! Looks like you'll make partner now. You've really earned it.

VIVIENNE elbows him. ELLE can only shake her head.

Vivienne

(disgusted)

Warner, shut up!

VIVIENNE walks off. WARNER follows her. ELLE is alone.

Elle

TAKE BACK THE BOOKS AND PACK UP THE CLOTHES.

CLEAR OUT THE ROOM AND DROP OFF THE KEY.

LEAVE WITH WHAT'S LEFT OF MY DIGNITY.

GET IN THE CAR AND JUST GO.

CHALK IT ALL UP TO EXPERIENCE. THEY SAID I'D FAIL BUT I DIS-AGREED;

WHO COULD SAY THEN WHERE MY PATH WOULD LEAD?

...WELL, NOW I KNOW:

BACK TO THE SUN;

BACK TO THE SHORE;

BACK TO WHAT I WAS BEFORE.

BACK WHERE I'M KNOWN,

BACK IN MY OWN

VERY SMALL POND.

LAUGH WITH MY FRIENDS

WHEN I ARRIVE

WE'LL DROP THE TOP AND JUST DRIVE—

THAT'S FINE WITH ME.

JUST LET ME BE,

LEAGALLY, BLONDE.

► **History** | Lesson 2 **Experiential 1**

E X E R C I S E

Role on the Wall

As a whole group demonstrate the activity, Role on the Wall as follows:

- On large butcher paper, draw a figure to represent the character Elle from Legally Blonde. This should just be a general outline – so you don't need to be an artist to draw it. Draw the form large enough so that you have room to write on the inside and the outside of the figure. Label the figure, Elle. (Note you may also draw on a white/blackboard)
- On the outside of the figure brainstorm the external influences, pressures, conflicts that affected Elle in the musical. On the inside brainstorm her feelings and thoughts associated with these external pressures.
- Divide the class into small groups (4 per group)
- In these groups, ask them to choose a character from the historical list provided. Pass out large paper to each group and ask them to complete the same, Role on the Wall activity for this character. In groups they will brainstorm the possible external and internal pressures. Since they don't have all the facts of the character's life, they are asked to surmise what some pressures might be.



From the Script

As **Elle** and **Warner** exit we transition to graduation day. The entire cast enters in cap and gown as a giant banner reads "CONGRATULATIONS CLASS OF 2009."

Vivienne is at the lectern.

Vivienne

William Shakespeare once wrote:
"To thine own self be true.
And it must follow as the
night, the day. Thou canst
not then be false to any man."
I believe this wise statement
best applies to a woman. A
blonde woman. She taught me,
and showed us all, that being
true to yourself never goes out
of style. Ladies and gentlemen,
your valedictorian, Elle
Woods!

► **History** | Lesson 3 **Writing**

E X E R C I S E

Point/Counter Point Diary Entries for Historical Woman Lawyer

- Explain to students that in the past many women kept diaries or scrapbooks to keep a record of their experiences. For example, Clara Shortridge Foltz kept scrap books that were later used as a resource for her biographer.
- In pairs (small groups split into two) ask your students to write a diary entry a 'day in the life' of their female character. Tell them to focus on an obstacle from her professional life that affected her career. Ask them to include how she might have thought to overcome this obstacle. Tell them that they may use their completed 'role on the wall' character sheet for guidance.

▶ **History** | Lesson 3 **Writing** (cont'd)

E X E R C I S E

Point/Counter Point Diary Entries for Oppositional Character

- When the pairs have finished with their diary entries, ask them to choose an oppositional character from this woman's life that has contributed to the obstacles/and or knows about them. Explain that if this information wasn't clearly outlined in the biographical information, they may create a character. For example, they might choose to create a judge, a male colleague or an unsupportive family member.
- Ask the pairs to take the same obstacle that they wrote about in their 'day in the life' journal and approach it from the opposing point of view of this new character (you might give an example from Legally Blonde if the students aren't clear about the assignment).
- In their pairs, ask them to write a diary entry where this character is 'talking about the female lawyer.'

History | Lesson 4 **Experiential 2**

E X E R C I S E

Sharing the Point/Counterpoint Presentations

- Tell the students that they are going to share their readings out-loud. Explain that in the musical theatre performance of Legally Blonde sometimes the characters used a theatrical devise of mingling their spoken thoughts – often within songs. Ask them to offer examples of when this occurred in the musical.
- Tell the students that they are going to use this devise for the characters that they have written about. The written diaries of the character's thoughts will be spoken a-loud in pairs.
- In their pairs, ask the students to each choose a character (i.e. A- female lawyer/B oppositional character)
- Ask them to each divide his/her diary entry into sections that separate the main thoughts and to number them. If possible, the A character should have one more passage than the B. For example, A of the pair might have 5 labeled sections. B might have 4.
- Once they have split up the entry into numbered passages, ask them to practice reading out loud in a ping/pong approach – passage 1 from A, then 1 from B, 2 from A and then 2 from B and so on. If possible they should end with A. Note: Tell them that they experiment by dividing up the bits of text differently until they seem to flow well together. Ask them to think about the end of the presentation – how to put a 'button on the end so it stands out.
- Ask each pair to share their 'presentations' with the whole class.
- Post the 'role on the wall' character sheets around the room for the presentations.



From the Script

Meet **KATE**,
Delta Nu's Scholastic Chair.

Harvard Law School?

ELLE

I have a 4.0 average.

KATE

Yeah, in fashion merchandising.
What makes you think you can do this?

ELLE

LOVE!
I'M DOING THIS FOR LOVE,
AND LOVE WILL SEE ME THROUGH;
YES, WITH LOVE ON MY SIDE I
CAN'T LOSE,
AND HARVARD CAN'T REFUSE
A LOVE SO PURE AND TRUE...
DON'T LAWYERS FEEL LOVE TOO?

KATE

EVEN IF THEY DO;
WHAT YOU WANT, SWEETHEART,
IS NO EASY THING.
IF YOU'RE GOING TO SWING IT
IT WILL WRECK YOUR
SENIOR SPRING.

YEAH, IT'S TRUE:
FIRST YOU'LL NEED AN LSAT SCORE
OF MORE THAN ONE SEVENTY FOUR,
SO NO MORE PARTIES FOR YOU.

YOU'LL NEED A KILLER ESSAY,
OR DO NOT EVEN HOPE,
AND GLOWING LETTERS
FROM YOUR BETTERS--
DON'T SUPPOSE YOU KNOW THE
POPE?

► History | Lesson 5

After Hours

Directions for Teacher:

- Tell students that they are to become 'investigative reporters' by interviewing a woman from their lives in order to find out more about women in the work place today.
- Ask them to choose a woman from their lives (Parent, Care-giver, Relative or Family Friend) that would be open to being interviewed.
- Ask them to interview the woman about her perspectives on a familiar profession.
- Tell them that they are to write in information down and return it to you in given time limit.

Directions for Student:

- In preparation for the interview, explain to your interviewee some of what you have learned about woman in the law from this Legally Blonde study guide. For example, you might list some of the obstacles and successes of the first women lawyers.
- Tell her that you are interviewing her to gain perspective on women's lives in the work place today.
- Ask her to choose to talk about a familiar profession.
- Next ask the woman a series of questions and write down her responses.

Possible guiding Questions to Get Started:

- What are some of the training needs for this profession?
- Do you consider this a traditional professional for women? Why or why not?
- How do you think women are treated in this profession now in comparison to 100 years ago?
- Do you think that men and women are generally offered the same opportunities for career advancement in this profession? Why or why not?
- Would you recommend this profession to a young person today? Why or why not?
- If you were to give advise to a young person thinking about entering this profession, what would you tell her/him?
- What else would you like to tell me about your experiences in this profession?

Overture to Language Arts

Legal Terms: How Many Do You Already Know?

Summary of Standard for Language Arts

Writing

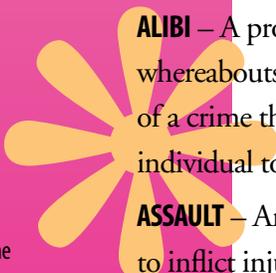
- Demonstrates competence in the general skills and strategies of the writing process
- Prewriting, drafting and revising, editing and publishing
- Demonstrates competence in the stylistic and rhetorical aspects of writing
- Uses grammatical and mechanical conventions in written compositions
- Gathers and uses information for research purposes

Reading

- Demonstrates competence in the general skills and strategies of the reading process
- Demonstrates competence in the general skills and strategies for reading a variety of literary texts
- Demonstrates competence in the general skills and strategies for reading a variety of informational texts

Listening and Speaking

- Demonstrates competence in speaking and listening as tools for learning



ALIBI – A provable account of an individual’s whereabouts at the time of the commission of a crime that makes it impossible for said individual to have committed said crime.

ASSAULT – Any willful attempt or threat to inflict injury upon another person and the apparent present ability to do so. The individual threatening the assault is the “assailant”.

ASSOCIATE – An individual working in a law firm who is not a partner, or owner, in said firm.

BAILIFF – A court attendant; an individual who works within a courtroom and is charged with keeping order, custody of the jury or the prisoners while the court is in session.

COMMON LAW MARRIAGE – A marriage not based upon legal ceremony and compliance with required formalities but upon the agreement of two individuals who are legally competent to live together for a substantial period of time as husband and wife.

CROSS EXAMINATION – The questioning of a witness by an individual or attorney other than the one who called said witness on matters to which the witness has testified during Direct Examination.

DEFENDANT – In a criminal trial, the defendant is the person accused of the crime.

DEFENSE – The evidence and testimony offered by the defendant to defeat the criminal charge.

DIRECT EXAMINATION – The questioning of the witness by the counsel who has directed said witness to be present.

DISTRICT ATTORNEY (or D.A.) – Essentially, an attorney for the state; an attorney who, on behalf of the people of a state, prosecutes (i.e., initiates and carries out a legal action to its conclusion) the case against a defendant charged with breaking the state’s laws. There are also district attorneys who protect and prosecute for the United States Government (ie. the federal government).

GAVEL – A small hammer-like instrument used by a judge to call for order and attention in a courtroom.

LSAT – Law School Admission Test. The LSAT is taken by all individuals who want to apply to law school and is intended to measure certain basic reasoning abilities deemed to be important in the successful study of law.

MOTIVE – The cause or reason that moves an individual to a certain action. In a criminal trial, the reason why the defendant committed the crime with which s/he is charged.

PATENT – Something that is evident or obvious. A legal patent for an invention gives the inventor the absolute right to the invention and protects it so as to exclude others from making, using or selling the invention for a period of time without first obtaining the patent holder's permission.

PERJURY – A criminal offense that involves making false statements, or lying, while testifying (making statements as a witness in court) under oath.

PLEA – In a criminal case, the “plea” is the statement by the defendant as to whether they are “guilty or not guilty”, made at the arraignment (the proceeding during which the state charges a person with a crime).

PLEA BARGAIN – an arrangement whereby the district attorney on behalf of the state and the defendant and his or her attorney negotiate a mutually agreeable resolution of the case, for example, less jail time provided the defendant “pleads guilty” to the crime or testifies against someone else involved in the crime.

RESIGNATION – A formal renunciation or relinquishment of a position or an office; for example, “After being charged with assault, he offered his resignation as director of the Peace Foundation.”

TRIAL – An examination and determination of issues between parties, whether they are issues of law or of fact, before and by a judge (and sometimes a jury) in a court of law.



Discussion

Objective

Students will examine the role of persuasive language, taking into account the audience and the speaker's intended effect.



From the Script

Callahan

(EASILY)
...NOW WHEN YOU CHOOSE A LAW CAREER,
THE MOMENT YOU EMBARK;
THERE IS THAT JOKE YOU'RE BOUND TO HEAR:
"A LAWYER IS A SHARK."
IGNORE THAT. IT'S SIMPLISTIC AND IT'S DUMB.
ONLY SOME OF YOU WILL TURN OUT SHARKS, JUST SOME.
(HE SMILES)
THE REST... ARE CHUM.

Teaching Tips

Think in advance of some examples to help jumpstart the conversation if students are slow to respond. For example: A politician wants voters to vote for her (and not her opponent) by making promises and highlighting her experience. Or a teenager wants to convince his parents to extend his curfew because he has shown that he is responsible and trustworthy.

You may want to create a chart [Speaker/Argument/Audience/Methods] to record students' responses for their reference in the next exercise.

EXERCISE

In "Legally Blonde", and in many legal dramas, lawyers have to argue a case for their clients and try to convince the judge and jury of their version of events. They need to make their case by using clear and persuasive language. Ask students to consider:

Who else can you think of who might use persuasive language? What point do you think they are trying to make?

Who is their intended audience? What are some of the ways that a persuasive speaker tries to reach their audience?

Writing

Objective

Students will practice crafting persuasive language in character



From the Script

Emmett

NO, THAT'S THE CHIP ON MY SHOULDER.
I HUGGED MY MOM AND TOLD HER:
WITH THE CHANCE I'VE BEEN GIVEN,
I'M GONNA BE DRIVEN AS HELL!
THOUGH I CAN'T TAKE THE DAY OFF,
I JUST THINK OF THE PAYOFF.
YOU NEED A CHIP ON YOUR SHOULDER,
LITTLE MISS WOODS, COMMA, ELLE.

Teaching Tips

Ask students to think about

all the different media that can be used to communicate a persuasive argument. Some examples include: TV, radio, newspapers, magazines, blogs, websites, and billboards.

You may want to create a

chart [Speaker/Argument/Audience/Methods] to record students' responses for their reference in the next exercise.

EXERCISE

Ask students to select an example from the chart

above, or to think of another example, and to write a letter or short speech as that character. Imagine some of the language your character would use. Think about the best way for this character to express their case, keeping in mind their message and their target audience. Would it make the most sense to prepare a statement for a press conference? To create a radio spot? Or to write a Letter to the Editor?

Students can think of other options to contextualize their persuasive argument. If time allows, ask for volunteers to share their work, still in character. Conduct a straw poll of the audience to find how many of them were convinced.

Experiential



From the Script

Objective

Students will formulate and express opinions extemporaneously using persuasive speech.

Callahan

(Smiling)
Gotcha!

OH DEAR, I FEAR MY COMMENT HAS OFFENDED.
...HARD TO ARGUE, THOUGH, WHEN YOU'RE TOO MAD TO SPEAK.
YOUR EMPLOYMENT WILL BE VERY QUICKLY ENDED
ONCE THEY SEE HOW YOUR EMOTIONS MAKE YOU WEAK.

Teaching Tips

You will want to assemble

some statements in advance of the exercise and have a “practice round” or two by using statements like:

“Monday is my favorite day of the week.”

Sample arguments:

“I love new beginnings and Mondays are the start of a whole new week!” vs. “I hate going to back to boring grind of school after a fun weekend.”

Statements may be related

to themes of “Legally Blonde” such as:

“It is never OK to repeat a secret”

“Anger is always negative”

You may also want to relate

the exercise to other curriculum areas or current events, such as:

Violence is never a solution to a conflict

Famous people can't expect to keep their personal lives private

Remind students that

though they might agree with many of the same people, different people should have a chance to summarize the group's position and present as the spokesperson.

EXERCISE

In this exercise, you will ask students to “vote with their feet” and think of convincing arguments on the spot. To begin, explain that there is an axis that runs through the room. Point out the opposite poles on the axis and label one as “Strongly Agree” and the other as “Strongly Disagree”. When you read a statement (from a list you've created beforehand), students will respond not by speaking but by standing where they feel in relation to the statement.

Once students have stopped moving and settled on their responses, ask them to discuss with those around them why they find themselves on either end or in the middle. Ask them to select a spokesperson who can relate the main points in 60 seconds or less and try to enlist others from throughout the spectrum to join them. Once all the arguments have been put forth, give students an opportunity to move if an argument helped to change their minds.

If time allows, have a discussion with students about what arguments were especially effective and why? Ask them how it felt to have to explain what they believed. Ask how it felt to change their minds.

After Hours



From the Script

Vivienne

I USED TO PRAY FOR THE DAY YOU'D LEAVE.
SWORE UP AND DOWN YOU DID NOT BELONG.
BUT WHEN I'M WRONG THEN I SAY I'M WRONG,
AND I WAS WRONG ABOUT YOU.

E X E R C I S E

Ask a friend or family member to recall a time

when something someone said made them change their point of view. What was the argument that person had made? What did they say that was so convincing? How did it feel to change their mind? Is there anything that they feel very strongly about that they feel they could sway someone to share their opinion? You may take notes during the conversation; afterwards, please write up a summary of what the person you interviewed said, to share in class.

Overture to Life Skills

Summary of Standard for Life Skills

Thinking and Reasoning

- Understands and applies the basic principles of presenting an argument
- Understands and applies basic principles of logic and reasoning
- Effectively uses mental processes that are based in identifying similarities and differences (compares, contrasts, classifies)
- Understands and applies basic principles of hypothesis testing and scientific inquiry
- Applies basic trouble-shooting and problem-solving techniques
- Applies decision-making techniques

Working With Others

- Contributes to the overall effort of a group
- Uses conflict-resolution techniques
- Works well with diverse individuals and in diverse situations
- Displays effective interpersonal communication skills
- Demonstrates leadership skills

Self-Regulation

- Sets and manages goals
- Performs self-appraisal
- Considers risks
- Demonstrates perseverance
- Maintains a healthy self-concept
- Restraints impulsivity

Life Work

- Makes effective use of basic tools
- Uses various information sources, including those of a technical nature, to accomplish specific tasks
- Manages money effectively
- Pursues specific jobs
- Makes general preparation for entering the work force
- Makes effective use of basic life skills
- Displays reliability and a basic work ethic
- Operates effectively within organizations

Change begets change.
Nothing propagates so fast. —Charles Dickens

When and how does the world change? Whenever and however you decide to change it. The ripple effect for righteous and socially positive acts can be astounding, as demonstrated by the young people below who set out to change the world and succeeded. And remember, your government is an immensely powerful agent that acts on your behalf! It is your right and duty to take part in its decisions. You may not be old enough yet to vote or run for office, but you can communicate your ideas and opinions to your elected leaders. So go ahead, toss a pebble!

Of Unsurpass'd Heroes...

“I have learned that even children can do good things for the earth,” says **Joying Brescia**, who took on a local environmental problem at the age of eight when she noticed that cigarette butts were littering the beaches of her hometown. Since it takes five years for the remains of a cigarette to disintegrate, she knew something had to be done.



Joying launched a clean-up campaign and dubbed it “No Butts on the Beach”. She enlisted her Brownies troop and convinced local schools, businesses, and carpenters to donate labor and materials to construct cigarette butt disposal containers for each entrance to the beach. Thanks to Joying’s initiative, the local beaches are noticeably cleaner.

Ryan Hreljac first learned of the dire need for clean water in Africa in first grade. Right away he took on extra household chores to raise \$70 to build a well. When he discovered that that amount would only pay for the pump, he went on saving until he had paid for his first well. Inspired by his perseverance, his classmates joined in the effort, and the media told his story, bringing in funds for more wells, as well as equipment to dig them. Ryan has continued his work through his non-profit organization, Ryan’s Well Foundation. Ryan is now 15, and to date he has raised over \$1.5 million and built 266 wells in 12 countries. “I’m just a typical kid,” says Ryan. “I had a small dream, and I stayed with it. Everybody can do something.”



continued on page 26

How To Write a Letter to Your Senator or Representative

Senators and Representatives receive hundreds of letters and emails every day, but they do pay attention to those letters, especially ones written by individuals rather than copied from an outside source. Here are a few pointers that will help your letter get the attention it deserves:

First, personalize. Make sure your letters go to the Representative from your local Congressional District and/or the Senators from your state. Your vote helps elect them (or not!), and that fact alone carries a lot of weight. Note that most offices will only answer letters from constituents.

Second, remember that less is more. Your letter should address only a single topic or issue. Concise, well thought out letters are most effective. Use short paragraphs and try to limit your letter to one page.

Many Political Action Committees recommend a three-paragraph letter structured like this:

- 1) Introduce yourself and identify yourself as a constituent. Explain why you are writing. If your letter is about an upcoming vote, use the bill's title, bill number, or nominee's name.
- 2) Provide more detail, such as specific information about how the topic affects you and others. Give reasons why your senator or representative should vote the way you have asked him/her to. If you have a personal story, be sure to tell it—briefly.
- 3) Close by requesting the specific action you want taken: a vote for or against a bill, a change in policy, a vote for or against a nominee, etc. Ask how the Senator or Representative plans to vote. Thank the person for his or her time and for considering your views.

To find your Senators' addresses, go to <http://www.senate.gov/index.htm>, and click on your state in the "Find Your Senators" menu in the upper right hand corner; to find your Representative's address, go to <http://www.house.gov/writerep/>. There is no official listing of Congresspersons' email addresses, but this site has collated almost all of them: <http://www.visi.com/juan/congress/>. Keep in mind that if you want the person to answer your letter, you must include your full name and street address, even if you send your letter by email!

Address your letter like this:

When writing to a Senator:

The Honorable (full name)
(Room #) (Name of Senate Office Building)
United States Senate
Washington, DC 20510

Dear Senator (last name),

When writing to the Chairperson of a Committee or the Speaker of the House, address them as:

Dear Madam Chairwoman or Dear Mr. Chairman
Dear Mr. Speaker or Dear Madam Speaker

Be positive and respectful. Avoid criticism, self-righteous language, and name-calling, as these will only cause the staff to disregard your viewpoint. A little courtesy goes a long way.

When writing to a Representative:

The Honorable (full name)
(Room #) (Name of House Office Building)
United States House of Representatives
Washington, DC 20515

Dear Representative (last name)

Pursuing a Unique Profession: **Bill Berloni** Bruiser's Broadway Dog Trainer

How did you choose such a unique profession?

After high school I signed up to be a technical apprentice at the Goodspeed Opera House in Connecticut. While I was there, they produced a new musical that had a dog in it. They couldn't afford a dog trainer, and everyone on the paid staff refused to do it. I was offered an equity card and a chance to act in a show if I would do the job, so I went looking in animal shelters and bought a dog for \$7. That dog was Sandy in the original production of *Annie*.



That Fall, I moved to New York and took the dog with me, and that Christmas I got a phone call from Mike Nichols, who was producing *Annie* on Broadway. He asked me to come on board with the original Sandy; the show opened and I became a world famous animal trainer. I was studying acting at NYU, but I also started to get more offers to train animals—before *Annie*, no one had ever trained an animal to be a character in a play. Of course, being 19, I didn't know that, so I tried...and now the opening of *Legally Blonde* will be my 30-year anniversary.

What about the original Sandy?

He did the show for 8 years, and became the longest-running dog in Broadway history. There were 2377 performances—He never missed a single one.

What are the most important skills you need to be good at your job?

I'm a good trainer, but I also understand the needs of the business. When I am called to work on a show, I sit down with the writers and director and try to understand what their needs are, rather than focusing on what the animal can do. I really have to become a collaborator with the creators. If I didn't understand the technical aspects of the business, I wouldn't be able to tell them what is feasible for the animal.

What is the biggest challenge in your work?

Actors use self-discipline to keep healthy and fit, but my charges can't tell me how they're feeling. So the most nerve-racking thing is keeping the animals happy and healthy so they can perform.

Has there ever been something you needed an animal to do that you couldn't train him to do?

All the time. The idea you get from film and video of what an animal can be trained to do is slightly unrealistic—in film, you only have to get them to do it once. For Broadway, I have to create a situation where the animal wants to do the thing that is called for on stage 8 times a week, and I have to train the actor to be as adept with the animal as I am.

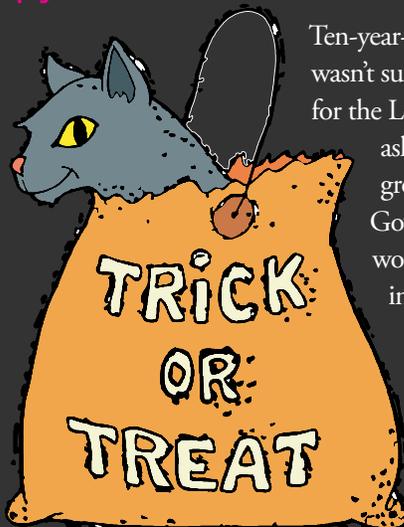
What is the most important thing you have learned from your work?

When I was looking for that original Sandy in 1976, I was mortified at the condition of the animals, most of which I knew were going to die. I promised myself—not knowing that this would be my profession—that if I ever got another dog, I would adopt him from a shelter. All the animals I've trained in the last 30 years—some of whom have become Broadway legends—were animals from shelters. In addition to training animals for theater and film, I am Director of Animal Behavior for the Humane Society in NYC. I believe that much of my good fortune comes from the fact that I don't just exploit these animals—I really care about them, and I use my success to help animals in need.



Of Unsurpass'd Heroes...

continued from page 24



Ten-year-old **Talia Leman** was eager to help the victims of Hurricane Katrina, but wasn't sure how to do it until she came up with her plan for TLC--Trick or Treat for the Levee Catastrophe. Talia challenged thousands of kids across the country to ask for quarters instead of candy at Halloween and convinced a Midwestern grocery store chain to print 8 million TLC trick-or-treat bags. She asked the Governor of Iowa to contact each state's governor's office to help spread the word. Talia's original plan, drawn in #2 pencil on lined school paper, resulted in kids from approximately 4,000 schools trick-or-treating or holding hurricane relief fundraisers. All told, the campaign raised over five million dollars. Talia is now CEO of RandomKid, an organization that helps kids help others. "You can do anything if you put your mind to it," says Talia. "It might be hard, but when you get worried, just remember all the people you are helping."

Discussion

Objective

To enable students to brainstorm information practically, analyze, develop, and critique the ideas of their peers, and identify the tools that are necessary for career success



From the Script

Emmett

Elle, didn't your mother ever teach you about not judging a book by its cover?

Elle

She did. But this isn't a perfect work: books with tattered covers stay on the shelf.

Teaching Tips

Make sure that you have

enough writing utensils for all students and encourage them to keep writing for the entire time you give them and not to censor themselves. If students' writing feels stagnant, suggest they pick a new area on the paper/board to keep writing. Often a change in place frees students up.

When facilitating the discussion, try to ask as many open-ended questions as possible. Do not worry if there is silence after you have asked a question. It may be that your students are thinking deeply and figuring out how to formulate their responses. Moving too quickly from one question to the next might not only lead to more silence, but might also shut down students if they feel that they have to come up with answers quickly.

Further Reflection

Consider having students create resumes, stage mock job interviews, or engage in other practical activities that help them develop some of the tools they have identified.

EXERCISE

Although Elle never changes who she is to get what she

wants, she realizes that it is not enough to work hard to be successful. One must dress properly, among other things, to get ahead in his/her chosen career path.

To introduce students to the variety of tools one needs at one's disposal to be successful in the workplace, begin by putting several pieces of large sticky paper on a board (a white board or chalkboard can be used instead although it is nice to be able to use paper and save it). On the center of the paper, write "Tool Box for Success." Give students approximately 5 minutes to brainstorm and write down as many tools as they can identify that are necessary for a person to be successful in the workplace. Students can write words, phrases, draw images, or put up anything else that helps them communicate a potential tool. If students see other ideas that resonate for them, they can circle them.

Once students have written all of their ideas on the board, allow them to take a minute and read all of the material on the paper. The teacher can then move into facilitating a discussion about the various tools that have been identified and create the space for students to share additional tools that they might have left out.

Possible questions for the discussion include:

- Which tools on the board stick out to you?
- Are there some that feel more important than others? Why?
- Are there any tools that are missing? Which?
- Are there any themes you notice among the various tools?
- What categories would you create to organize the various tools?
- Which tools would fit into which category?
- Which tools do you feel like you already possess?
- Which tools do you still need to cultivate? How might you do this?

▶ Life Skills | Lesson 2

Writing



Objective

To enable students to identify issues and policies that impact upon them, to understand how to work for social change, and to sharpen their persuasive writing and leadership skills

Teaching Tips

Prior to the letter writing

distribute and discuss information in this guide about how to contact policy makers and what policy letters should look like. You might also find it useful to have a brainstorm or discussion about different kinds of policy to set your students up for success and generate interest in their letter writing.

Further Reflection

Letter writing is just one way to advocate for change. Using Enid's song lyrics as a jumping off point, consider brainstorming with your students other ways that young people can make their voices heard in their communities. Find opportunities within your curriculum to allow students to test out the strategies and techniques that they identify.

Enid

I DID THE PEACE CORPS OVERSEAS,
INOCULATING REFUGEES
IN FAMILY CLINICS THAT I BUILT MYSELF FROM MUD AND TREES.
I FOUGHT TO CLEAN UP THEIR LAGOONS
AND SAVE THEIR RARE ENDANGERED LOONS
THEN LED A PROTEST MARCH AGAINST INSENSITIVE CARTOONS.

Emmett and Students

PRETTY IMPRESSIVE.
GOOD-

Enid

(keeps going)
BUT NOW I'M ON THE LEGAL TRACK,
BECAUSE THIS COUNTRY'S OUT OF WHACK
AND ONLY WOMYN HAVE THE GUTS TO GO AND TAKE IT BACK.
WE'LL MAKE THE GOVERNMENT COME CLEAN,
AND GET MORE PEOPLE VOTING GREEN,
AND REALLY STICK IT TO THE PHALLOCENTRIC WAR MACHINE.

EXERCISE

Encourage students to not only discuss topics that are important to them (as they did in the Experiential section) but also to work on behalf of or against an existing or proposed policy.

Once students have an opportunity to discuss and understand the various kinds of government policies that exist, have them identify a policy maker to write a letter to about the need to institute or remove or change a particular policy. Instruct students to include the following components in their letters and to use the excerpts from this resource guide on policy letters as a model:

• Introduction of the Letter (1-2 paragraphs)

State the purpose: Who are you? Why are you writing to this particular person?

• Body of the Letter (2-4 paragraphs)

State your evidence/make your argument: Give a rationale for what it is that you are requesting. Make sure that you have researched your topic, identified why it is important to you, listed all information accurately, and that you have given sources for any ideas that are not your own.

• Conclusion of the Letter (1-2 paragraphs)

Ask for a response: Make sure to conclude by asking for the policy maker to do something specific (e.g. vote a particular way, sponsor a special interest group, allocate funds). Also, make sure to reiterate your concern and the need to take action now.

Experiential



From the Script

Objective

To enable students to work successfully

in pairs, give impromptu speeches on a variety of topics, hone critical thinking, critical listening, public speaking and argumentation skills, and identify multiple perspectives on a topic

ELLE has a LIGHTBULB MOMENT, raises her hand.

VIVIENNE punches WARNER in the bicep.

ELLE

Your Honor, I would like to go to the bathroom.

ELLE

I mean, I'd like everyone to go back to the bathroom where this alleged shower took place.

JUDGE

Shouldn't you have gone before the murder trial?

JUDGE

This I gotta see... Let's all go to the bathroom.

WARNER

Why do girls always do that?...

Teaching Tips

Make sure that you have

enough writing utensils for all students and encourage them to keep writing for the entire time you give them and not to censor themselves. If students' writing feels stagnant, suggest they pick a new area on the paper/board to keep writing. Often a change in place frees students up.

When facilitating the discussion, try to ask as many open-ended questions as possible. Do not worry if there is silence after you have asked a question. It may be that your students are thinking deeply and figuring out how to formulate their responses. Moving too quickly from one question to the next might not only lead to more silence, but might also shut down students if they feel that they have to come up with answers quickly.

Further Reflection

Consider having students create resumes, stage mock job interviews, or engage in other practical activities that help them develop some of the tools they have identified.

EXERCISE

Like many lawyers and public speakers,

Elle often finds herself needing to speak without having a lot of time to prepare and relies on her gut instincts to build her arguments. In this exercise, students will have an opportunity to give impromptu speeches on a number of youth-centered topics in a variety of low-exposure partnerships.

The teacher asks all students to find a partner. Each pair selects one partner to be an "A" and the other to be a "B". The teacher offers one of the possible topics below as a prompt. Each student "A" begins stating all of the "Pros" of a particular topic to student "B". At any point, his/her partner, student "B", can say "Cons", and "A" must now begin to explain all of the Cons on the topic. Partner B continues to alternate between saying "Pros" and "Cons" for approximately two minutes. The teacher then announces a new topic and the "B" students speak while "A" partners rotate between calling "Pros" and "Cons", again for approximately 2 minutes. Once both partners have had an opportunity to speak and to prompt/listen, the teacher can instruct students to find new partners. Repeat exercise approximately 5-6 times (or for 5-6 groupings).

Possible Topics-

- Friendship
- Summer Vacation
- Family
- Dating
- College
- Driving
- Money
- Food
- The Media
- Voting
- Technology
- War

After Hours



From the Script

VIVIENNE

I SEE NO END TO WHAT YOU'LL ACHIEVE—
THAT'S ONLY IF YOU DON'T TURN AND RUN.
YOU PROVED IT TO ME, NOW SHOW EVERYONE
WHAT YOU CAN DO.

Objective

To empower students to dream about their futures, set appropriate goals and corresponding objectives, practice collecting research from a variety of information sources, and apply principles of logic and reasoning in their writing.

Teaching Tips

Make sure that you have

discussed with your students that goals are where they want to find themselves and what they want their ending achievements to be, and that objectives (written as infinitive statements) are measurable steps they will take to get there. Consider having your class identify some sample goals and corresponding objectives before having them develop their own. Also, encourage students to use a variety of sources for their research.

Further Reflection

What happens when one fails to accomplish an objective? Does that mean that the end goal is unachievable? Encourage students to think about how they might adapt their objectives if they notice they have fallen out of reach, and if necessary, alter their goals so that they are a better fit for their current circumstances and aspirations. have identified.

E X E R C I S E

Each student is to imagine his/her life fifteen to

twenty years in the future. What might be his/her profession? Ask each student to think concretely about his/her future and to identify one career s/he could imagine pursuing, research this potential career, and based on his/her findings, write a short paper both summarizing this career and identifying clear goals and objectives for obtaining it.

Overture to Behavioral Studies

Summary of Standard for Behavioral Studies

- Understands that group and cultural influences contribute to human development, identity, and behavior
- Understands various meanings of social group, general implications of group membership, and different ways that groups function
- Understands that interactions among learning, inheritance and physical development affect human behavior
- Understands conflict, cooperation, and interdependence among individuals, groups, and institutions

Going Blonde – The Road to Broadway for Elle Woods

Originally, Elle Woods existed only in the mind of Amanda Brown, who penned the novel LEGALLY BLONDE in 2001 and named her heroine after the vernacular law students use to describe themselves to one another – a “1L” is a first year law student, so Brown named her fictional alter-ego “Elle”, and a cultural icon was born.

After making the leap to the silver screen in the 2001 MGM film “Legally Blonde” starring Reese Witherspoon, Elle had officially broken loose as the newest pop culture embodiment of female empowerment. After the resounding success of the film version, a sequel was spawned in 2003 chronicling Elle Wood’s further adventures. So one has to wonder, how much bigger can Elle Woods get?

Ask the resident blondes on the musical’s writing team - **Heather Hach** (bookwriter) and **Nell Benjamin** (co-author of the music and lyrics, with her husband, **Larry O’Keefe**), and they’ll tell you: MUCH bigger! How did the writers of Legally Blonde approach the challenge of taking a well-known and loved character and translating her story into a singing, dancing Broadway musical? We asked them, and got the answer, and much more...

What first excited you about working on Legally Blonde?

HH: The thought of Broadway was intoxicating and a new challenge, as I'd never worked for Broadway before.

What is your writing process like?

HH: It's very collaborative. I worked closely with Larry and Nell to beat out how we saw the story flowing -- new twists and where the songs might fall -- and crafted it together.

NB: Then, in terms of songs, the first thing, before the lyrics or music, is to identify the idea behind the song. The best songs are new ideas that can only happen at this moment in the story. When you decide what the important moment is, (what decision or statement needs to be made right now) then you know what your characters are going to sing about. Once we have the idea, we look for the right words, phrases or ideas for them to sing. (For instance, a bunch of excited sorority girls would sing "Omigod you guys!") Then we try and outline the things that happen in the song. Only then do we start writing lyrics and music.

What makes Elle Woods special?

HH: Everything! She is so fantastic and I adore her... the most positive person I know and always sees the best in others and herself. I am a better person for having worked with Elle Woods so closely, and I feel very connected to her.

NB: Elle goes after what she wants **WITHOUT** hurting or using other people. It's rare to find someone smart, pretty and ambitious who still thinks about other people more than about herself. She doesn't judge people by first impressions. She proves that you can succeed while still being nice and

generous to people. Elle is an idealist. She believes in things like sisterhood, friendship and love. A realist might consider those things to be weaknesses --things that hold you back, but they drive Elle forward. Elle creates a network of friends (like Paulette, Emmett and Brooke) whom she helps and who, in turn, help her get where she wants to be.

What has been the biggest challenge in telling this story?

NB: For me, the biggest challenge is making Elle an underdog. She's a pretty, smart, rich, thin, blonde who's the president of an exclusive sorority. My first reaction is to be jealous of her, not to listen to her story. But hopefully she wins people over because in spite of all that she has going for her, she's not catty, or conceited or snobby. She's a really nice person. She wants to be your friend.

What do you hope people take away from their experience at Legally Blonde?

NB: The feeling that being smart is just as important as being gorgeous and well-dressed, and that everyone in the world (even people you might dismiss on sight because they're different from you) has something to offer, and something to teach you.

HH: I hope people leave with a smile in their heart and hope in their step! I hope they want to be a little bit more like Elle Woods...

Discussion



From the Script

Objective
Students will have an opportunity to identify and discuss some of the ways stereotypes are formulated and how they function.

Teaching Tips

During the small group discussions, spend a few moments with each group to monitor their progress. Often your presence will help students stay on task and a few guiding questions from you may help them focus their thoughts more clearly. Ask them to consider what each pairing may have in common as well as any obvious differences.

It is important to stress that the exercise is meant to record responses. If there are a range of opinions within each group, ask students to record all of them and to be prepared to discuss any cause for contention. Similarly, any points of consensus should be noted.

Remind students that the exercise is meant to provoke thought and conversation. Groups should not feel that they need to defend their lists, but they may be asked to illuminate their thought process.

SALESWOMAN
(evil)
Oh, blondes make commission SO much fun.

The SALESWOMAN swoops down on ELLE, carrying a dress.

SALESWOMAN (CONT.)
(SUNNY)
Excuse me, have you seen this? It just came in; it's perfect for a blonde.

ELLE
Right, with a half-loop stitch on china silk?

SALESWOMAN
Uh huh.

ELLE
But the thing is, you can't use a half-loop stitch on china silk. It'll pucker. And you didn't just get this in because I saw it in last May's "Vogue."

DELTA NUS
(sotto voce, delighted)
OH MY GOD. OMIGOD YOU GUYS...

ELLE
I'm not about to buy last year's dress at this year's price.

DELTA NUS
...ELLE SAW RIGHT THROUGH THAT SALESGIRL'S LIES.

ELLE
It may be perfect for a blonde, but I'm not THAT blonde.

EXERCISE

"Legally Blonde" has many characters who have pre-conceived notions about each other, and much of the comedy of the show builds on the audience's own expectation of where each character may be coming from. Ask students to work in three smaller groups for brainstorming and discussion and to record their responses using markers and large chart paper.

Each group will select a piece of paper at random. On each of the three pieces of paper is written one of the three pairings listed below, though the pages are face-down so that the students don't see what's written until they are in their groups:

- UCLA & Harvard
- Blonde & Brunette
- Someone who is a "Sellout" & Someone "Representing"

The topics remain a secret to the other groups until the end of the exercise. Each group is asked to discuss and list the attributes and characteristics of each

item in the pairing. Responses may be entirely subjective and impressionistic; students are being asked for associations and not necessarily concrete facts.

Once all three groups have reached a natural breaking place, ask the groups to announce their topics and to post their responses. Ask the groups to travel quietly to see each posting and to reserve comments until the end.

Ask students if they have any questions about what they see posted and seek clarification. Do they agree or disagree with any of the points made by other groups? Is there anything they would they add any of the lists? Does anyone think that the lists under each individual item might have been different if it weren't paired with another item? Ask each group to share briefly with the larger group the general tenor of the small group conversation and any challenges they may have faced as a group.

Writing

Objective

Students will consider the challenges of mediating success and being true to oneself.



From the Script

VIVIENNE

William Shakespeare once wrote: "To thine own self be true. And it must follow as the night, the day. Thou cans't not then be false to any man." I believe this wise statement best applies to a woman. A blonde woman. She taught me, and showed us all, that being true to yourself never goes out of style. Ladies and gentlemen, your valedictorian, Elle Woods!

Teaching Tips

Remind students of the

range of people they might feature in their PSA's: actors, athletes, authors, educators, musicians, newscasters- the list goes on and on.

The form of a PSA is that it is "short and sweet". Students can use the exercise to home in on one issue that is especially important to them and their character.

EXERCISE

Many of the characters in the play have a "happy ending" because they accept who they are, sometimes in ways that are funny or even surprising. Ask students to think of people whom they admire who are successful and have found a way to keep hold of what makes them real. What challenges or obstacles has each student's person had to face and how did s/he overcome those difficulties?

Ask students to imagine that they are marketing executives organizing a "Be Real" campaign and they can bring in any stars they want to create a series of public service announcements. Ask students to write a script of what their favorite person might say. If time allows, ask students to perform their scripts for each other.

Experiential

Objective

Students will examine status: how it is informed by how we feel about ourselves and how it also is conferred upon us by others through how they perceive and treat us.



From the Script

ELLE

JUST LAUGH IT OFF, LIKE I'VE ALWAYS DONE.
--LORD KNOWS THEY'VE ALL LAUGHED AT ME BEFORE.
SHOULDN'T SURPRISE ME MUCH ANYMORE
SHOULDN'T STILL HURT. BUT IT DOES.

Teaching Tips

You may need to provide

some “side-coaching” or a running commentary to help break the ice and get the activity started. You may ask questions for students to consider that they do not need to stop the activity to answer, for instance in a supermarket: “Who might you ask for help if the item you are looking for is out of stock?” In a school dance, you might offer ideas for characters such as, “Who is the Prom Queen? Who is in the Math Club? Who are the chaperones?”

EXERCISE

Ask half the group to observe quietly as the audience.

The other half of the group is the first round of players. Each player receives a playing card that s/he cannot look at, but holds up to her/his forehead facing out. From the highest – an Ace – to the “lowest on the totem pole” – a Two – the cards create a hierarchy among the students. Give the players a setting, such as a supermarket or a school dance. Ask players to interact with each other in such a way that they can try to figure out what card they are holding, and they also want to give the other players subtle hints as to what cards they have.

After a few minutes, pause the game and ask the players to try to arrange themselves from lowest to highest (point out where you want the person who is 2 to stand, where the Ace should stand). They can only use the clues they have been given and they can't “fix” other players if they see they are standing out of order. Once an order has been determined, ask the players to put their cards out of sight for a moment.

Ask them how it felt to play the activity, what clues they received from the other players, how did they feel about being watched? Ask the audience about some of the behavior that they observed. Was there anything going on that maybe the players weren't aware of? Ask the players to take out their cards and see what they had. How close did they get to achieving the “right” order? Where there any discrepancies and why? Again, ask the audience for input.

After Hours

Speaking to the 2001 graduation class

at Yale College, Hillary Rodham Clinton remarked, “The most important thing I have to say today is that hair matters... Pay attention to your hair. Because everyone else will.”

From the Script



ELLE

LOOK, I'VE BARELY BEGUN, I'M HARDLY THROUGH.
I WAS LIVING IN IGNORANT BLISS,
TIL I LEARNED I COULD BE MORE THAN (GESTURING
TO HAIR) THIS.

THERE'S STILL SO MUCH TO LEARN;
SO MANY DREAMS TO EARN.
BUT EVEN IF I CRASH AND BURN
TEN TIMES A DAY,
I THINK I'M HERE TO STAY.
I'M GOING TO FIND MY WAY.

E X E R C I S E

Have a conversation with friends and/or family

members about how important appearances are to them. How much responsibility does an individual have to control how others perceive his/her appearance? Can they recall an instance when they were surprised, positively or negatively, when they discovered that someone's physical appearance did not match what they expected their behavior to be like. What had they expected and how was the reality different? After the conversation, write up a brief summary of the most important points that were discussed and what was said.

Overture to The Arts

Summary of Standard for The Arts

Art Connections

- Understands connections among the various art forms and other disciplines

Music

- Sings, alone and with others, a varied repertoire of music
- Performs on instruments, alone and with others, a varied repertoire of music
- Improvises melodies, variations, and accompaniments
- Composes and arranges music within specified guidelines
- Reads and notates music
- Knows and applies appropriate criteria to music and music performances
- Understands the relationship between music history and culture

Theater

- Demonstrates competence in writing scripts
- Uses acting skills
- Designs and produces informal and formal productions
- Directs scenes and productions
- Understands how informal and formal theater, film, television, and electronic media productions create and communicate meaning
- Understands the context in which theater, film, television, and electronic media are performed today as well as in the past

Visual Arts

- Understands and applies media, techniques, and processes related to the visual arts
- Knows how to use the structures (e.g., sensory qualities, organizational principles, expressive features) and functions of art
- Knows a range of subject matter, symbols, and potential ideas in the visual arts
- Understands the visual arts in relation to history and cultures
- Understands the characteristics and merits of one's own artwork and the artwork of others

Interview with Costume Designer Gregg Barnes

How did you become a costume designer?

I was a late bloomer in many ways. I'm from San Diego, and I was going to teach high school, and my major in college was dramatic literature. I took some technical classes towards my requirements and found I had a strong connection to design and history and clothing. A gentleman named Robert Morgan [costume designer] came to talk to the Masters students, and my teacher encouraged me and said I should go talk with him. Well, that conversation with him changed the course of my life. I went to NYU and got my Masters in costume design. After I graduated, I taught at NYU for twenty years. I just recently left. It was really through teaching that I realized how to question both my self and the students: 'What is your philosophy and how do you create a character through clothing?' I think I learned more from my students than they learned from me! (Laughs) I learned a lot from having to communicate that daily. It was a great platform to learn your public persona. I was also doing regional theater and opera. I was the resident costume designer at Paper Mill Playhouse [in New Jersey], and there I met Jerry Mitchell [the director of *Legally Blonde*]... Through his kindness and support, I did several shows with him, including *Dirty Rotten Scoundrels* on Broadway. This is my fifth Broadway show.

What does costume design add to a show? How do you view your role as a costume designer?

To be a costume designer the most important thing is to be a good listener... to listen to the people who you collaborate with. A clothing designer may be viewed as an auteur, but we're kind of anonymous, because our job is to tell a story. I try to be a good listener.

Sometimes you develop all these ideas, but they haven't cast the actor. You could be thinking of an actress who is five feet, ten inches, and then they cast a four foot eleven inches character actor. So you have to be flexible, as sometimes you have to change for the actor, you have to be fluid. You can't be too set on your ideas. I always tell the actors, don't fall in



love with the skirt, it could be pants tomorrow (laughs). I feel like my job in this case [with *Legally Blonde*], is to be a little quiet. You want to bring a signature to it, but everybody – the bookwriter, the lyricist, the composer, the director, the choreographer, the other designers – all the collaborators and all the parts should be equal. It's like an intricate mesh so that the story is the foremost thing.

In my past work, I did circus shows, the Radio City Christmas show and ice shows, shows where sometimes there's no dialogue and no narrative. It's just these amazing feats! I did a lot of that kind of work, and it's very different from *Legally Blonde*. With theater shows, you know when you get it right – that's when you know it's just a skirt, and people say, "Oh, I loved her costume." Then somehow it's more than just clothes. The final ingredient is that – when the audience brings their own experience and ideas to the table too, so when they connect to it – it becomes more than just clothes.

How do you think costume design creates an emotional response? How does it convey emotional information?

Well, for example in Act II, Elle has three different scenes where she's

onstage the whole time, so we had to have three different looks that reveal in different ways as she transitions from scene to scene, and also as she transitions into Harvard by wearing less pink [her signature color]. So the outfit changes subtly. But we also have a pink slip under the Harvard clothes. Little things like that, they're subtle, and maybe the audience doesn't notice it right away. But I think that subconsciously you do, and it shows how the character is staying true to her self.

The actor Christian Borle, who plays the character of Emmet, wanted to obscure his natural bodyline, so [when Elle gives him a] makeover people think "wow!" Christian didn't want to look too sloppy or unkempt before that, so we played over the course of many fittings, with a lot of input from him. He has such good instincts. Finally, we said, "why don't we look on the Internet, and get a shirt from the Roxbury School [where Emmet's character is from], and we'll put it under a jacket. So Emmet wears a technical t-shirt, with a Roxbury logo, a very specific thing that we sought out to show that Emmet is still connected to his mother and his home. Also he wears a Star Trek watch, because Emmet is a little "nerdy." All of those things are very carefully thought out.

In San Francisco [where *Legally Blonde* began its performances], some of the young girls and teenagers would come dressed as Elle, which was thrilling! There was one girl who came with bunny ears! It appeals to our inner child, the idea of dress-up.

What sort of research did you do for *Legally Blonde*?

Well, we've seen the movie one thousand times! (Laughs)

I had not seen the movie, the first movie, before this project. What I love about the movie is how many different levels it works on. You know the story within the first few minutes, but what's interesting is HOW they tell it. The story itself is very inspiring. You know what I love about [the character of] Elle, is that she's a woman who has it all, but she's so kind. You never see her play that card. She's a real humanitarian; very aware of all the people around her.

I'm not a designer who's done a lot of modern



dress, fantasy or historical based. We spent a lot of time in pre-production. My assistant Skye and I photographed people here in New York City, on the Upper East Side. We had friends in Los Angeles who photographed people at the Beverly Center and on Rodeo Drive, and we had friends in Boston at Harvard, taking photos of what the kids were wearing. We looked at *Vogue* and those high-end magazines. We ran the gamut. We would show things to Jerry [Mitchell, the director]; we went through a million ideas. The design was a mix-master of a lot of different sources.

My favorite picture is from up on 5th Avenue, a beautiful blonde from the back, crossing the street. A beautiful lace summer dress. We based Elle's first dress on it. I told my assistant, I wished we had a picture of her from the front, and he said, she was about seventy years old. So it can come from anywhere.

Legally Blonde has three different visual stories. First there is the Los Angeles story, which I call it the 'Easter Bunny popped by' look; the Harvard, a brown world in which we used every shade of brown, grey, ochres, greens, so she looks like a fish out of water. Then there's Paulette's world in the hair salon, which is a different suburban group... middle class, young and sexy. We wanted a rock star look [for them] so we used all denim, every denim idea you can imagine!. Then there's the Delta Nus, too, [as the Greek Chorus]. Our story is about students, and Elle's a fashion merchandising student, so she knows a lot.

There are a lot of challenges for a costume designer specific to the genre of musicals. You have to build [costumes] that are really strong. There are a lot of quick changes. A lot of fashion today is fragile and disposable; slip dresses, t-shirts, especially when you're young. It's funny, when you go from a drawing to a 3-D, it's not always a home run. There is one dress in the show, where Elle was picking up her dog, and then she's sitting on a rough texture a little later in the scene, and the dress kept snagging. Sometimes you have to see how the choreography works, how the design works, and design a costume that will fit all of [those elements]. We are always adjusting a lot of things up until the opening.

We drew it, painted it and then we had it bid [the designers take their designs to all the costume shops to assess how much it will take to be made]. You determine how much it's going to cost. For this show, half of it is made, half of it is purchased. We went all over New York City, couture boutiques in NYC, Saks, Bergdorf Goodman, Woodbury Commons, mixing things together. Usually if it's modern, it's purchased. If it's historical, it's made. The

challenge is walking the tightrope between what's real and what's the story. We don't want to design it so it dates itself immediately. One of Paulette's was inspired by a dress we saw of Beyonce in *People* magazine. When you see it, you will never get that, but you make your own.

What else inspired you for your designs in Legally Blonde?

When the actor inspires you – that's the best way. Orfeh, the actress playing Paulette, was a rocker in the 1980's – so I asked her what she wore then. She inspired me by her audition outfit. She's very tender, but with a rough edge, very rock and roll, but in a playful way. We bought a pair of vintage platform high-heel sneakers, florescent green for her, first thing we found! When we showed them to Orfeh, she knew the brand, from when they were popular! They didn't make the cut, but they inspired.

I had seen Laura Bell Bundy (who plays Elle) in a full workshop of the show last year – and watched her, and it's useful to know what suits the person. Elle wears a lot of pink in the first act, as it's her signature color, and so Laura Bell wore a lot of pink to rehearsal to get into character. From that, I could see what shade of pink looked good on her. So the show is in cool pinks.

What is your own favorite costume in the show?

There's a dress – I don't want to say too much about it, except that it's a trick – it's the dress that she wears when Warner dumps her. My friend for 26 years, Jeff Bender, hand-painted the dress. It's a very simple slip dress, but it's hand-painted. I love the role it has in telling the story, and all the different people's roles in it, Jeff's, Jerry's, and Laura Bell's.

What is your own favorite outfit?

I work too hard to be dressed up! I have a uniform and it's not impressive (laughs). I wear sneakers, jeans and a shirt un-tucked. I won a Tony last year, and I had to wear a tuxedo and that was so hard! I spend my life dressing other people up, and I'm the biggest mess in the room (laughs). Every job is difficult. The hours are long, I work 7 days a week, I love all the interacting I get to do with people. I don't wear uncomfortable shoes, I make other people wear those. (laughs)

Discussion



From the Script

Objective

To enable students

to gain a sense of changing fashion styles and the historic events or cultural patterns that affect such changes. Students will look at their own choices and those of other teens today and attempt to determine some of the reasons for such choices.

Teaching Tips

- 1) Keep time so that all students have equal time to speak. Encourage them not to interrupt each other, even in support, but to give each person his full time to speak.
- 2) If a person stops talking, allow the silence. S/he may add thoughts after thinking about their response.
- 3) Have students copy the quotes from the posters into their notebooks. Ask them to choose one for Homework and write on it.
- 4) If the questions are too long, modify to suit your own timeframe.
- 5) Define “extemporary speaking” if needed, and connect to careers (why/how attorneys and teachers use it)

“Dye hair brunette to be serious.”

“ ‘Casual Friday’ is not in Callahan’s vocabulary and you have to dress the part if you want to get ahead.”

[Emmett tries new clothing:] “Think of the guy you want to be.”

E X E R C I S E

Introduction

The musical *Legally Blonde* which we have seen (or are going to see) focuses on a young woman, Elle Woods, her fashion style and how it affects what she wants in life. Today we are going to begin exploring these themes through discussion.

Warm-Up

Write the above three quotes from *Legally Blonde* on the board or large posters. Ask students to write for two minutes on Post-It notes their responses to the three quotes.

In pairs, ask students to share their responses, and then share out. Students may also post their quotes on the boards to aid the next activity.

Main Activity: Buzz Groups

In this exercise, students will explore both extemporary speaking – a skill that Elle develops and uses throughout *Legally Blonde* – and the themes explored in the warm-up theatrically.

Break the students into discussion groups of 3 or 4. Ask them to number off 1, 2, 3, 4. #1 will speak first, then #2, etc.

Introduce and model the discussion: “As I ask questions I would like you to share your thoughts with your group. #1 will speak first. Please allow each person to speak - without interruption - until I clap my hands (or use another sound device). Then the #2 person will have his/her chance to speak, etc. (On the second question #2 will begin first, etc.)”

- 1) What fashion style was appropriate for your parents when they were young? What did they wear to school, to church, during their free time?
- 2) What are the most popular clothing styles for young people today? What happens if someone wants to go against this style? How are they treated? Why might a person choose a different fashion style?
- 3) What influences how styles change and adapt?
- 4) Discuss a fashion style in history (anything not current) that appeals to you or that you question.
- 5) How do male fashion styles differ from females?

Sharing

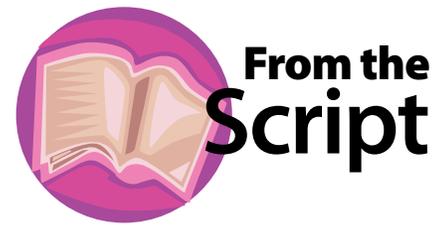
Ask students to gather into a circle again to reflect on their small group discussions.

Discussion questions:

- How did that feel? How did it feel to practice extemporary speaking?
- What new thoughts or discoveries came up in your small groups?
- Please share with us if you had any differences of opinion.
- What are your overall thoughts on fashion and dress?
- Why do we conform or not conform to certain fashion styles?
- Why do young people and adults so often differ on what is appropriate style and dress?

▶ Arts | Lesson 2

Writing



Objective

To engage students in a writing exercise leading to an informal debate related to school dress code and/or uniforms

Teaching Tips

- 1) This exercise connects to persuasive writing curriculum.
- 2) If school uniforms are an issue or something that your school newspaper has or would like to debate, submit some of the pieces for publication.
- 3) If you are comfortable leading a theatrical exercise and/or have a more advanced class, an alternative for the “Pros and Cons” exercise is another entitled “Speak.” Students go around and say the pros and cons. Then the teacher asks students to go around the circle again, and points to a student, who needs to “speak” the “why” on their pro or con until she continues around the circle again. This works again on extemporaneous speaking, and ties back into the attorney role of Elle’s character.

ELLE
If it’s impressing Callahan you want, I can help. There’s more than one way to do that, too.

EMMETT
Ok. How?

ELLE silences that thought, placing a hand over EMMETT’s mouth.

ELLE
You can start by tucking in your shirt.

EMMETT
What?

ELLE
You look law school, not law firm, Emmett. “Casual Friday” is not in Callahan’s vocabulary, and you have to dress the part if you want to get ahead.

EMMETT
Ah. So... shirt tucked in, problem solved. And maybe with some teeth bleaching, I’d win the

case. Or... Get a lunchtime facial and be made partner!

ELLE
Okay, you’re right, you’re right. The ratty corduroy IS totally working for you.

EMMETT
Elle, didn’t your mother ever teach you about not judging a book by its cover?

ELLE
She did. But this isn’t a perfect world: books with tattered covers stay on the shelf. (beat) Think people haven’t judged me my whole life? Think it wasn’t a good idea to make navy my new pink?

EMMETT
No, that was a good idea.

ELLE
I know.

EXERCISE

Introduction

“Many school boards have decided that students will learn better if they wear uniforms rather than street clothes. In Legally Blonde, the clothing that Elle wears becomes an issue for her. Can she succeed by wearing pink, and being a blonde? Just as attorney Elle debates issues in her classroom and courtroom, today we will explore the hot topic of school uniforms.

Warm-Up: Scene Study

Pass out copies of the above scene from the script to the students. Divide the class into pairs, or two groups to read chorally, and assign each pair or group a character. Read the scene aloud.

Discussion questions post-scene:

- How does Elle persuade Emmett?
- Do you agree with Elle’s choices? Why or why not?
- How does clothing identify the person? When do people dress to fit in? When not?

Main Activity: Persuasive Writing

On a large chart present the following:

SCHOOL UNIFORMS	
Pro	Con

Ask students to gather into a circle. Have students go around the circle, each stating a pro or con to school uniforms, as the teacher or volunteer charts their comments.

Number off 1, 2, 1, 2 around the circle. Have #1 students write a Pro piece for an informal debate (or for a school newspaper article). #2 students will write a Con piece.

Sharing

Ask for volunteers to share their pieces. Collect and post their pieces. If appropriate and there is time, hold an informal debate in the classroom with students presenting their pieces “in-role” as attorneys or stump speakers.



Experiential

Objective

To engage students hands-on clothing design to connect to thoughts and discussion in Lesson One.

Teaching Tips

1) Have lots of white 8 1/2 x 11 paper available, as well as colored pencils, markers, #2 pencils. (If you have art materials, offer sketch pads, charcoals, watercolors, mats for the sketches all the better.)

2) If this is not an art class, or perhaps even if it is, some students may not be comfortable with fashion design. Assure them that we are trying to communicate ideas, not be artists or designers! Some students may be very resistant to this assignment. If so, they might begin by describing in words the clothing styles. Ask them to create a list, and transform each word visually into their sketch or drawing.

3) Teachers may wish to model the acting warm-up first, through asking the whole class to “show” their favorite (or most recent) Halloween costume (as described above) together in a circle at the same time, to assuage nerves/stage fright.

4) Depending on the class timeframe, teachers may wish to have students choose one or two costume sketches, and do the others for homework.

Elle’s friend Margot sings:
 “CAUSE YOU’VE BOTH GOT SUCH GREAT TASTE IN CLOTHES!
 OF COURSE HE WILL PROPOSE!!!”

Later, Elle tells Emmett, after she helps him update his wardrobe:
 “THE OUTSIDE IS NEW
 BUT NOW IT REFLECTS WHAT’S ALREADY IN YOU,
 COULDN’T CHANGE THAT IF I WANTED TO.”

EXERCISE

Introduction

“In Legally Blonde Elle Woods and her sorority sisters at college dress and wear their hair in a certain style which is very important to them. Costume design is an integral element of the musical Legally Blonde. The character Elle expresses both her emotions and personality in her clothing choices, and is both celebrated and derided for her faith in her own appearance. Today we will explore the elements of costume design, and how clothing characterizes a person through creating our own costume designs.”

[We have included two different warm-ups here for your choice, to integrate the interview and to introduce drama exercises that can be expanded on in Lesson Four, if desired]

Warm-Up: Character Walk

When actors create their characters, they often analyze and create their physicality based on their character’s clothes and posture. Ask students the following questions:
 How do people show their character/personality in their clothing choices?
 How does how they feel about their clothing affect their physicality?

Clear a large space in the room for your class to comfortably walk around in, or if space is small, ask students to place their chairs under their desks for maximum room. Ask students to stand, and walk around the room according to the following prompts. Between each prompt, ask students to freeze and observe their own and others’ choices. Encourage students to transform their posture and gestures using their imagination and whole body.

Walk like your favorite Halloween costume. (How did you walk? How did you hold

your body?)

Walk like a person who is wearing their favorite outfit.

Walk like a person who is not comfortable in their outfit.

Walk like a person on their way to an interview.

Walk like how you imagine yourself in the future.

Walk like you have on your dream outfit.

After the activity, discuss. Discussion questions for after the activity:

What choices and discoveries did you make?

How do you think clothes make, or don’t make, the person?

How do clothes (and how we feel about them) change our physicality? Why?

[An alternative to this drama Warm-Up: is the following:]

Pass out copies of the interview with Tony-award winning costume designer Gregg Barnes. Ask students to read the questions, assigning around the circle partners to read as interviewer and designer (questions and answers).

Main Activity: Costume Design.

Discuss with the students the two quotes from the musical, above, in either a large-group discussion, or in small groups. Ask students to share their thoughts.

Pass out copies of the costume design sketches from the study guide. In pairs, ask students to find three elements of costume design sketches (fabric choices, colors, plot point/event, mood, theme, etc.). Write these criteria on the board.

continued on page x

After Hours

Objective

To give students opportunity to explore further their own self-image relating to fashion and hair style.

Teaching Tips

When students return to

school with their completed work, create in the classroom a “gallery” space. Students can present their characters in the classroom and tell about them, and a digital photo of each can be taken, to be hung in the Gallery, with a label stating the name of the character they’ve created.

EXERCISE

Introduction

“We have done several exercises based on the themes of Legally Blonde, all relating to who we are inside as a person, and how we present ourselves on the outside. Today we are going to explore our ideas of what is important in how we choose our fashion style and the creation of original character through fashion and text.”

Warm-Up: Make a Chart:

What is Important in Choosing Clothing & Hair Style?

Ask students to gather into a circle, and ask a volunteer to chart the class’ ideas for what is important in how we choose our fashion style in a word web. In the circle of the web, write the phrase “Choosing One’s Own Fashion Style.” As the class goes around the circle, create ask each student to contribute a criteria for what they think is a fashion style. The instructor/teacher will connect or “web” the points made by the students.

Possible talking points:

Trying to stand out in the crowd
Colors I like, and emotions they express

What my friends like to wear
What my mom/dad wants me to wear

Task #1: “Me Today/Me Tomorrow”

Create a Character Collage from Magazine Pictures/Words. Clip images from magazines and paste them onto a piece of construction paper (provided by your teacher). Choose clothing/hair styles/accessories that appeal to you, either who you are now or who you would like to be. Choose print words to describe style/feeling. Bring the collage in to class to share with your classmates.

Task #2: “Dress-Up”

“Be” someone else for an hour. Choose clothing from the closets of friends or family members (don’t forget the accessories and shoes!). Create a whole “new you” or original theatrical character: Put on the whole outfit and see how it feels. Notice how this person walks, sits, etc., and how these differ from your way of walking, sitting, etc. In Legally Blonde, Elle changed to a blue suit to be more “Harvard” or lawyerly. In this exercise, you are trying this out yourself.

EXERCISE continued from page x

Next, in light of these quotes and sketch examples, ask students to act as costume designers through drawing or sketching their own three outfits with the following prompts:

- 1) An outfit that is comfortable for you now.
- 2) An outfit that you dream of...or how you see yourself in the future.
- 3) An outfit that is appropriate for a job interview.

Teachers may want to model this activity by sketching a “class” costume design on a large

poster board, with volunteers coming up to add in details.

Sharing

After completing the assignment, hang each student’s favorite sketch (or all three, depending on the space and individual class) in a “gallery” format around the classroom. Guide students on a “gallery walk” to observe each other’s work.

Discussion questions post-gallery walk (for either written or oral reflection):

What similarities did you notice? Where they any/many differences? What do we communicate through our choice of color? Through our clothing choices? If someone choose a style that is not the most common, not the norm, how is that viewed? Is conformity important? Why or why not? Is non-conformity important?

Legally Blonde Resources

Films:

Legally Blonde, directed by Robert Luketic, starring Reese Witherspoon. Released by MGM, 2001. Rated PG-13.

Legally Blonde II: Red, White and Blonde, directed by Charles Herman-Wurmfeld, starring Reese Witherspoon. Released by MGM, 2003. Rated PG-13.

Valley Girl, directed by Martha Coolidge, starring Nicholas Cage and Deborah Foreman. Released by MGM, 1983. Rated R.

Unzipped, directed by Douglas Keene, starring Isaac Mizrahi. Released by Miramax, 1995. Rated R.

Books and Plays:

Editors of Phaidon Press. *The Fashion Book*. Phaidon Press, 1998.

Brown, Amanda. *Legally Blonde*. Time Warner Paperbacks, 2003.

Brown, Amanda. *Elle Woods: Blonde Love (Legally Elle Woods)*. Hyperion, 2007.

Brown, Amanda. *Elle Woods: Vote Blonde*. Hyperion, 2006.

Gregory, Mollie. *Women Who Run the Show: How a Brilliant and Creative New Generation of Women Stormed Hollywood*. St. Martin's Griffin, 2003.

Johnson, Donald Clay and Helen Bradley Foster. *Dress Sense: Emotional and Sensory Experiences of the Body and Clothes*. Berg Publishers, 2007.

Lynch, Annette and Mitchell Strauss. *Changing Fashion: A Critical Introduction to Trend Analysis and Cultural Meaning*. Berg Publishers, 2007.

Mossman, Mary Jane. *The First Women Lawyers: A Comparative Study of Gender, Law And the Legal Professions*. Hart Pub, 2006.

Russell, Willy. *Educating Rita: A Comedy*. A&C Black, 2001.

Watson, Linda. *20th Century Fashion: 100 Years of Style by Decade and Designer, in Association with Vogue*. Firefly Books, 2004.

Music:

Legally Blonde: The Musical Original Cast Recording, 2007

Legally Blonde: Original Motion Picture Soundtrack, A&M, 2001

Websites:

The official website for Legally Blonde: The Musical
www.legallyblondethemusical.com

For a wonderful behind-the-scenes look at the show, check out "The Road to Broadway":
<http://www.broadway.com/gen/general.aspx?ci=540070>

Amazon: To purchase any of the merchandise listed
www.amazon.com

Playbill Online: For the latest information and news on Legally Blonde: The Musical
www.playbill.com

Harvard Law School
<http://www.law.harvard.edu/>

Defense Research Institute
www.dri.org

Fashion of Legally Blonde – Interview with film costume designer Sophie de Rakoff
www.thread.co.nz/article/573

Legally Blonde Style and Beauty Page
<http://www.stealtheirstyle.co.uk/movies/Legally%20look.html>

Retail Stores:

Drama Book Shop
250 West 40th Street, NYC
212-944-0595
www.dramabookshop.com

Theatre Circle Books
1 Shubert Alley, NYC
346 West 44th Street, NYC
212-586-7610
800-223-1320
www.BroadwayNewYork.com

StageNOTES™

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