



RESOURCE GUIDE

The PERKS of Being a WALLFLOWER

Based on the book written by **STEPHEN CHBOSKY**

Adapted by **HAILEY ROHN**

Produced by special arrangement with
SUMMIT ENTERTAINMENT, LLC

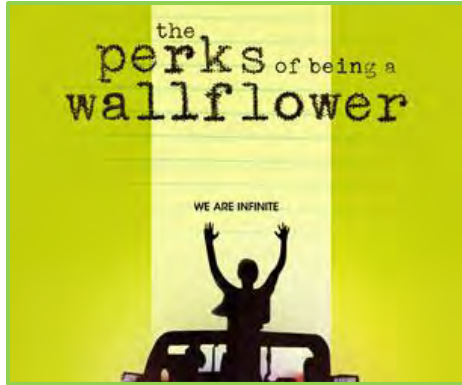
Directed by **JEFFREY M. CORDELL**

**Prime Stage Theatre Performances are located at
The New Hazlett Theater Center for Performing Arts**

Welcome to Prime Stage Theatre's 2016-2017, 20th Anniversary Season!!

Bringing Literature to Life!

Dear Educator,



We are pleased to bring you the World Premiere play of *The Perks of Being a Wallflower* adapted by Hailey Rohn from the book by Stephen Chbosky, our third and final production of the season. The play is produced with special arrangement with Summit Entertainment, LLC.

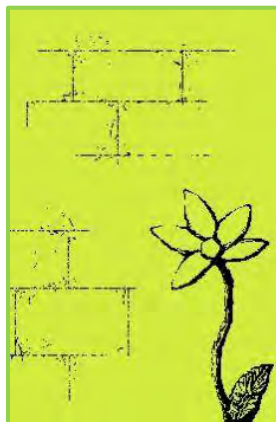
All literature produced by Prime Stage is always drawn from middle and secondary Reading Lists and themes are in the current Pennsylvania curriculum.

This Resource Guide is designed to provide historical background and context, classroom activities and curricular content to help you enliven your students' experience with the literature and the theatre. We encourage you to use the theatrical games and creative thinking activities, as well as the Theatre Etiquette suggested activities to spark personal connections with the themes and characters in the story of *The Perks of Being a Wallflower*.

If you have any questions about the information or activities in the guide, please contact me and I will be happy to assist you **and** I welcome your suggestions and comments!

Linda Haston, Education Director & Teaching Artist
Prime Stage Theatre
lhaston@primestage.com

The activities in this guide are intended to enliven, clarify and enrich the text as you read, and the experience as you watch the literature.



Our Education Programming is funded in part by the following:

Literacy In ACTion Program

Student Matinee Field Trips

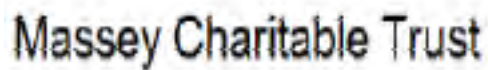
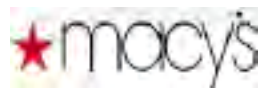
Global Learning

Theatre Mentor/Interns

Professional Development

Education Director

Teen Dating Awareness



Featured National Standards:

English/Language Arts Standards Developed by International Reading Association and National Council of Teachers of English

1. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, and aesthetic) of human experience.
2. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context and graphics).
3. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, and video) to gather and synthesize information and to create and communicate knowledge.
4. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, and video) to gather and synthesize information and to create and communicate knowledge.
5. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.
6. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

Theatre

NA 5-8.3 Designing by developing environments for improvised and scripted scenes

Students analyze improvised and scripted scenes for technical requirements.

NA5-8.7 Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions

Students articulate and support the meanings constructed from their and others' dramatic Performances Students use articulated criteria to describe, analyze, and constructively evaluate the perceived effectiveness of artistic choices found in dramatic performances.

NA 9-12.2 Acting by developing, communicating, and sustaining characters in improvisations and informal or formal productions

Students analyze the physical, emotional, and social dimensions of characters found in dramatic texts from various genres and media.

NA 9-12.3 Designing and producing by conceptualizing and realizing artistic interpretations for informal or formal productions

Students analyze a variety of dramatic texts from cultural and historical perspectives to determine production requirements.

NA9-12.5 Researching by evaluating and synthesizing cultural and historical information to support artistic choices

Students identify and research cultural, historical, and symbolic clues in dramatic texts, and evaluate the validity and practicality of the information to assist in making artistic choices for informal and formal productions.

NA9-12.7 Analyzing, critiquing, and constructing meanings from informal and formal theatre, film, television, and electronic media productions

Students articulate and justify personal aesthetic criteria for critiquing dramatic texts and events that compare perceived artistic intent with the final aesthetic achievement.

Students analyze and critique the whole and the parts of dramatic performances, taking into account the context, and constructively suggest alternative artistic choices.



All Prime Stage productions and Resource Guides address the following:

**Pennsylvania Common Core Standards for *Perks*:
Pennsylvania Academic Standards for Reading, Writing, Listening, Speaking**

CC.1.3.9-10.A: Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CC.1.3.9-10.C: Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

CC.1.3.9-10.D: Determine the point of view of the text and analyze the impact the point of view has on the meaning of the text.

CC.1.3.9-10.E: Analyze how an author's choices concerning how to structure a text, order events within it and manipulate time create an effect.

CC.1.3.9-10.F: Analyze how words and phrases shape meaning and tone in texts.

CC.1.3.9-10.G: Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.

CC.1.3.9-10.H: Analyze how an author draws on and transforms themes, topics, character types, and/or other text elements from source material in a specific work.

CC.1.3.9-10.K: Read and comprehend literary fiction on grade level, reading independently and proficiently.

CC.1.5.9-10.A: Initiate and participate effectively in a range of collaborative discussions on grades level topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CC.1.5.9-10.G: Demonstrate command of the conventions of standard English when speaking based on grade 9-10 level and content.

CC.1.6.11.A: Listen critically and respond to others in small and large group situations. Respond with grade level appropriate questions, ideas, information or opinions.

CC.1.6.11.C: Demonstrate awareness of audience using appropriate volume and clarity in formal speaking presentations.

CC.1.6.11.D: Listen to and acknowledge the contributions of other students well introducing ideas and opinions to enrich the discussion.



Theatre Etiquette and House Rules

Going to a play is a special experience, one that you will remember for a long time.

Everyone in the audience has been looking forward to seeing the performance. The production team put in many long hours and hard work to mount this performance. If you keep in mind common courtesy for the performers as well as your fellow audience members, everyone's theatre experience will be terrific.

A few reminders for attending the theatre.

- When you arrive, stay with your group at all times, and wait for the ushers to help you find your seat.
- Gum, food, drinks, or candy, are **never** allowed in the theatre.
- Please go to the restroom before seating for performance or at intermission.
- **TURN OFF ALL** cell phones, pagers, beepers, alarms, **anything** that can disturb the production, actors and the audience during the performance.
- Lights will dim just before a performance and then go dark. Show your knowledge by sitting quietly and calmly.
- **Do not talk during the performance.** The actors on stage can hear you which is why you can hear them so well. Laughter is permissible at appropriate times.
- **No** taking of pictures or video recording is allowed.
- **Stay in your seat until the cast has taken their curtain call at the end.** Show your appreciation by clapping. The actors love to hear applause. This shows how much you enjoyed the performance!



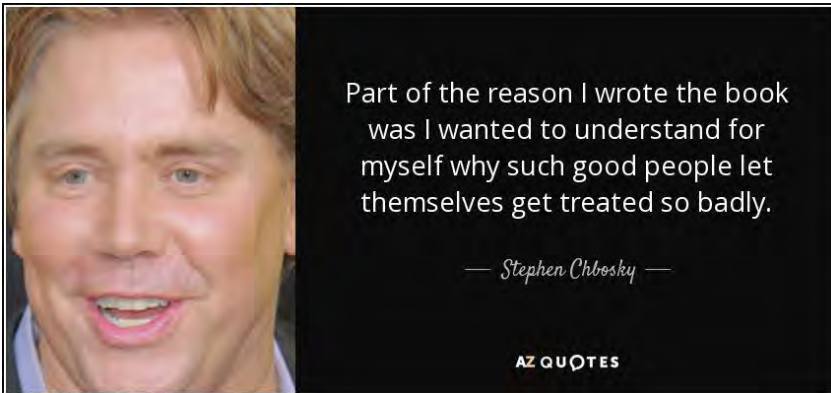
**STEPHEN CHOSKY – American novelist, screenwriter
and film director**



Stephen Chbosky was born in Pittsburgh, Pennsylvania, on January 25, 1970. He grew up in a Catholic family made up of his mother, father, and younger sister. As a teenager, Chbosky was moved by J.D. Salinger's novel, *The Catcher in the Rye*. Upon graduation from Upper St. Clair High School he met Stewart Stern, the screenwriter of *Rebel Without a Cause*, and the two became close friends. After writing *The Perks of Being a Wallflower*, Chbosky revealed that the character Bill, a literature teacher, was based on Stern and reflected the positive influence of Stern on his own development.

Chbosky left Pittsburgh to attend the University of Southern California's Film Writing Program, where he began work on his first film, *The Four Corners of Nowhere*, which premiered at the Sundance Film Festival. Following this initial success, Chbosky spent the 1990s writing screenplays that went unpublished, but in 1994 he began work on the novel he is now most famous for - *The Perks of Being a Wallflower*.

In a 2001 interview with Ann Beisch of *LA Youth*, Chbosky described the initial stages of the project: "I was writing a very different type of book than *Perks*, but then I wrote the line, 'I guess that's just one of the perks of being a wallflower.' And I stopped. I realized that somewhere in that sentence was the boy I was really trying to find." After five years of research and composition, Chbosky published the novel in 1999; the book became a bestseller. Chbosky went on to tell Beisch that he wrote the book "for very personal reasons," and was happy that people had been able to relate to it in such a positive way.

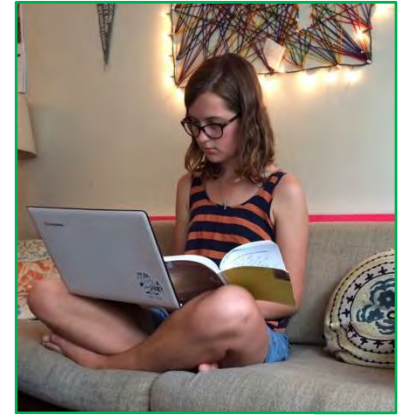


The Perks of Being a Wallflower was Chbosky's first novel, as well as his most successful, but Chbosky's talents extend beyond his role as a novelist. In 2005, he wrote the screenplay for the film version of the Broadway hit *Rent*. In 2012, Chbosky went back into film, serving as the screenwriter and

director of the movie version of *The Perks of Being a Wallflower*. In a 2012 interview after the film was released, Chbosky revealed that he had always hoped his novel would become a film, and that he was thrilled to be so heavily involved in the production. This time, his film efforts were met with great praise. Currently, Chbosky lives in Los Angeles, California, and continues to write – most recently the screenplay for *Beauty and the Beast*.

Q&A WITH PLAYWRIGHT - HAILEY ROHN

Hailey got her start in theatre with the clubs No Refund Theatre and The Penn State Thespians, the first of which provided the platform to debut the first iteration of this stage adaptation. Perks was also her film debut, where she got the opportunity to be a featured extra in the movie. A former resident of Pittsburgh, Hailey now resides in DC where she spends her time working at an urban farm and nursery.



What drew you to adapt *The Perks of Being a Wallflower* for the stage?

The Perks of Being a Wallflower is a story that has been near to my heart for years. From reading it as a freshman, to getting cast as an extra in the movie, the characters that Stephen Chbosky brought to life have been there with me every step of the way.

In college at Penn State, I was in a club called No Refund Theatre, and we were VERY low budget & did not sell tickets to our events, so we had a lot of freedom for creative projects. For my senior show, I knew that I wanted to direct a show that meant a lot to me. I had already been toying with adapting Perks, but when my good friend Ryan (who later became my AD) suggested that he was thinking about it, I knew that it was something that I had to do.

What are some of the unique challenges you've encountered as a writer working on this play?

One of the biggest challenges has been getting the script in working order for anyone to read. When I first adapted it, it was meant for an audience that knew the play and was full of stage directions like CHARLIE sits at his record player- is that something we can get? Will have to ask Ryan) that were specifically written for the space and budget that was available to me with NRT. The director Jeff Cordell has been instrumental in helping me smooth out those gnarly bits and really ironing out the play into something that all audiences can see and comprehend, regardless of prior knowledge of the work.

What's something an audience member should know before they go to see this play?

Audiences should know that the things that happen to Sam, Patrick, and Charlie happen to everybody. Everyone goes through hardships but everyone also gets to experience falling in love for the first time. These might all be stories, but they're universal experiences that no one has to go through alone.

Educator Info:

The Perks of Being a Wallflower is a story that is incredibly dear to my heart. I first read it in the 9th grade, and the relatability of the characters and their stories captivated me. Again and again, these characters have inspired me during some of my darkest times. From the text itself to the opportunity to be an extra in the movie and write the stage adaptation, Stephen Chbosky and the folks at Prime Stage Theatre have given me so many great opportunities.

The idea for adapting this script came from my involvement with a very low budget theatre club called No Refund Theatre. I was looking for a play to direct for my senior show, and had been toying with the idea of adapting Perks when my close friend (and eventual assistant director), Ryan, told me that he was thinking about adapting Perks. Somehow, Playbill got wind of the production and wrote an article about this being the first stage adaptation (well, first to get the legal rights to do it), which is how Prime Stage Theatre found me.

Since, I have been hard at work rewriting the play and making it something that anyone could produce, regardless of age, budget, or professional credibility. Jeff, the director, and everyone at Prime Stage Theatre have been instrumental in helping me fine tune this work and transform it into something that can be enjoyed by all while conveying the incredibly poignant and often overlooked stories that happen to everyone who is sixteen-turning-seventeen.

Q&A WITH DIRECTOR - JEFFREY M. CORDELL

Q: Why is directing *Perks* so special to you, to others, and to today?

Life is at its sweetest complexity when we invite others to share treasured stories with us. That is why I make, study, and teach theatre. That is why I loaned my copy of *The Perks of Being a Wallflower* to others who came back staggered and wanting to talk. That is why, when my former teacher and friend Melissa Hill Grande first told me about this project in Prime Stage's 20th anniversary season, my heart leapt: "Yes. Of course. Thank God that is happening! It makes so much sense."



In all of my experiences with Perks – reading it, discussing it, seeing the film version, working towards this Prime Stage production – the constant that emerges is how this story feels so real and revelatory. Stephen Chbosky captures the lightning storm of the awakening self in a paperback bottle. The text is truth conveyed through art.

The words that run through my mind with Perks are: "Yes. Now I know I am not alone."

Perks is set in the South Hills suburbs of Pittsburgh in from August 1991 through August 1992.

In 1992, I started my own 9th grade year at Mt. Lebanon High School. My self-confidence and my activities blossomed that year, thanks in large part to older teens who befriended and mentored me. Wow, am I glad for all of those times I decided to engage! I also had the gift of supportive parents and outstanding teachers. I built a network of summer camp "misfit toys" who, through the exchange of long handwritten letters and handcrafted mix tapes, helped me feel infinite through high school graduation and beyond.

I connect deeply with the Perks story.

And things do get better.

Take, for example, the wonderful chain of events which led me to direct this adaptation. One link of that chain is that Prime Stage's production will happen at the New Hazlett Theater. Thanks to the Pittsburgh Public Theater and the "A for the Arts" program back in the early 90s, this is the theatre space where I allowed myself to get lost in theatre as an imaginative art form and where I fell in love with drama. At the Hazlett, I felt I belonged somewhere special, somewhere smart and exciting. The energy is palpable for me. In 2001, I received opportunities to act, design, and direct at the Hazlett with new companies using the space. To return to Pittsburgh this year with this specific project at the Hazlett is powerful kismet.

Through this theatrical production of *The Perks of Being a Wallflower*, we honor our past stories while encouraging vital conversations about identity and agency for all of those young people currently discovering themselves, surviving and thriving NOW.

I hope our show communicates to them: "Yes. We understand. Know that You are not alone." That is the power of human experiences becoming the written word becoming the public action of live theatre.



COSTUME DESIGN NOTES



Perks of Being a Wallflower is a coming of age book and film beloved by many for its intimate look at teen psychology and sexuality set against the local backdrop of Pittsburgh.

The challenges of costume design in this piece are in recreating a world that specifies the early 1990's (in terms of Pittsburgh area fashions) coupled with numerous and varied scene changes that necessitate wardrobe quick changes for actors playing multiple roles and gender changes. As with any Prime Stage production, the design and technical teams work in close collaboration to create a world found in the literature we are interpreting. In any modern play, the costumes must support the set design which founds the basis for a specific time and place.

In "Perks", the world of teenagers from high school classrooms, to the football field/stadium to prom, driving cars and after hour parties are explored and must be explained through costumes and costume pieces.

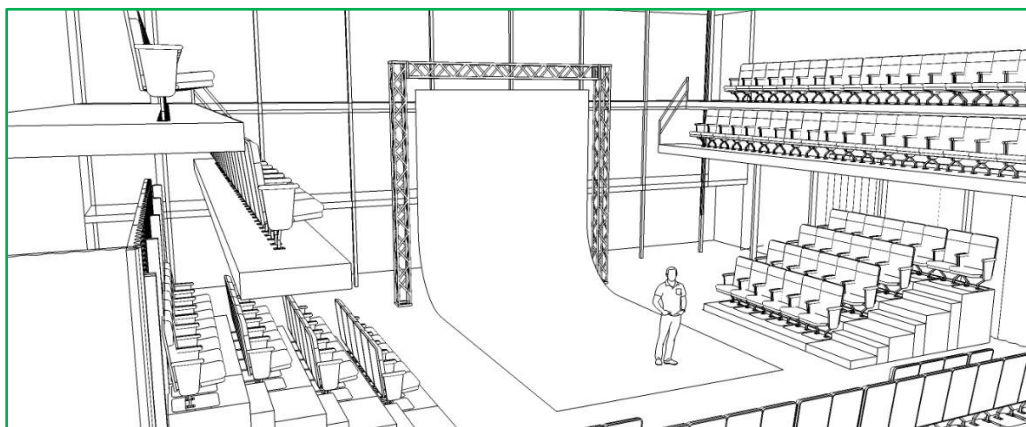
I look forward to creating a world that is somewhat familiar to both old and young teenagers who have experienced many of the things that the "Perks" characters-especially Charlie, Sam and Patrick-find for themselves.

Kim Brown

Costume Designer

Prime Stage production of "The Perks of Being a Wallflower," May, 2017

SCENIC DESIGN



Set designer's rendering full truss arch.

While thinking about the scenic design for *The Perks of Being a Wallflower*, the director and I quickly realized that 20 individual scenes would be nearly impossible to fully realize in the space of the theatre. Instead, we decided to brainstorm how we could present the spirit of the script (and novel) with a few simplistic elements and still tell the story efficiently.

*if somebody likes me, i want them to like
the real me, not what they think i am.
and i don't want them to carry it
around inside. i want them to show me,
so i can feel it, too. i want them to be
able to do whatever they want around
me.*

One main idea that we wanted to feature was the idea of Charlie's writings. Throughout the play, he is transcribing his thoughts to an unknown recipient, first with paper and pen, and then later with the typewriter that was gifted to him. This notion of writing is simplistically represented in my design as a large white canvas that sweeps from a vertical hanging position down onto the stage floor which then

becomes that actors' playing space. Through lights and projectors, the canvas changes shape as the actors move in and around the space it provides. Similarly, I also wanted to represent a strong nod to Pittsburgh in the design. To support the hanging canvas, I created a truss-like structure - a design that you would easily find on any of the city's multiple bridges. We even went as far as researching the shade of yellow that was initially used on the bridges around the city - Aztec Gold.

In keeping the visual elements of the show simple but distinct, we have created an environment that aides Charlie in telling his story.

JohnMichael Bohach

Scenic Designer

Prime Stage production of "The Perks of Being a Wallflower," May, 2017



THE PERKS OF BEING A WALLFLOWER SUMMARY



The Prime Stage “Perks” Cast

Sam – played by Julia Zoratto, Charlie – played by Peter Joseph Kelly Stamera

Patrick – played by Logan Shiller

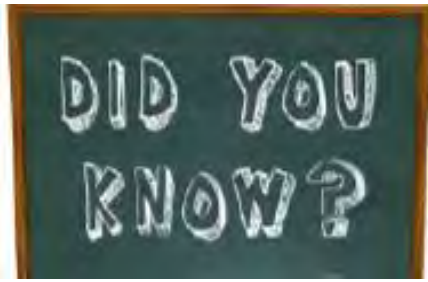
The Perks of Being a Wallflower is a novel written from the point of view of a high school freshman, [Charlie](#). The novel is structured as a series of letters that Charlie writes to an unnamed friend, and these documents chronicle Charlie's trials, tribulations, and triumphs as he goes through his first year of high school. He begins writing soon after the suicide of his friend Michael, and he feels very alone in the world as school starts. Early in the year, Charlie meets an older student named [Patrick](#), and Patrick introduces Charlie to his step-sister, [Sam](#). Even though he is a wallflower who mostly sits back and watches the lives around him, Charlie tries hard to participate and to be more in control of his world. Assisting Charlie on his emotional journey is his English teacher, [Bill](#), who pays special attention to Charlie and assigns him extra books to read and papers to write for personal enrichment.

Although Charlie chronicles his adventures with his new friends in the letters, his writing also reflects the larger personal problems that he deals with every day. Charlie constantly worries about other people and tries to determine what is going on beneath the surface of society. As the story continues, Charlie's mental instability becomes clearer. He is obsessed with his [Aunt Helen](#), who died on Charlie's birthday when Charlie was a young child. Charlie feels persistent guilt about this death because Helen died while buying Charlie a second birthday present. His love for Aunt Helen is unwavering.

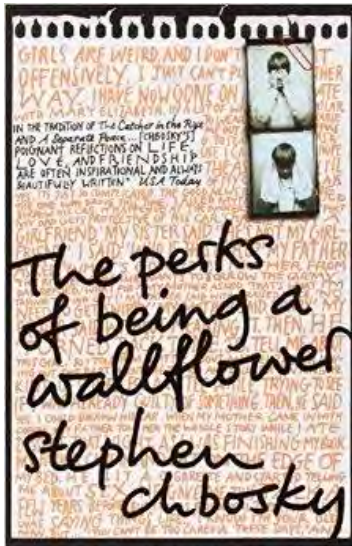
Charlie meets people who deal with difficult personal issues: cheating, abortion, and drug use. At the end of the novel, Charlie realizes that Aunt Helen had abused him. He begins to have a breakdown, but his friends are there to lend assistance. When Sam leaves for college soon after this revelation, Charlie's downward spiral continues and he is hospitalized in due course. After undergoing several weeks of therapy, he comes to terms with the fact that his Aunt Helen molested him. His immense love for her led him to suppress the memories these events.

Charlie closes the novel by announcing that he may no longer need to write his letters. He has started to believe that he has agency over his own life and that he does not need to be defined by his past. Charlie's development and growth as a character demonstrate the perks, and the drawbacks, of being a wallflower.





Novel vs. Movie—a comparison



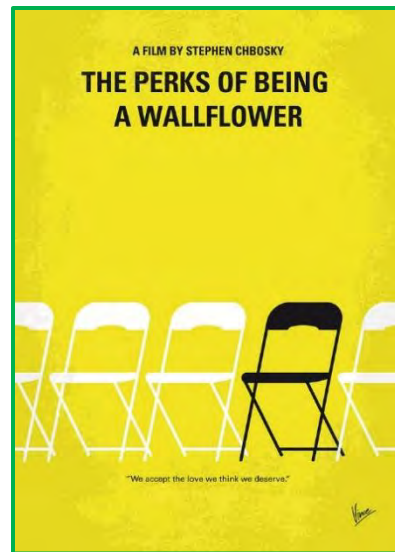
In the Book

Bill, Charlie's English teacher gives him a B on a paper and then starts to give him books and gets him to do extra reports.

Charlie's sister is hit by her boyfriend and it is big event.

Charlie has a grandfather who has racist tendencies.

Bob tells Charlie about Brad getting caught with Patrick and Brad getting beat by his father because of it.



In the Movie

Mr. Anderson asks the students a few questions on the first day, and sees that Charlie writes the correct answers on his paper, but refuses to answer. They become friends and he gives him books.

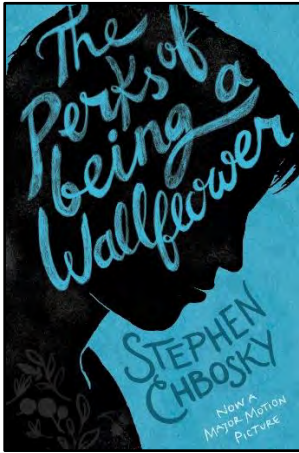
This is downplayed.

He isn't shown.

Patrick tells Charlie while they're at the golf course together telling stories.

Patrick pulls a prank and paints all the tools in his shop class pink.





In the Book

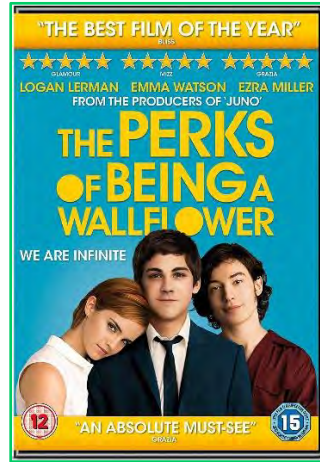
Charlie's parent are not religious.

Bill is living with his girlfriend that Charlie meets at the end.

Charlie's sister becomes pregnant and he takes her to get an abortion.

Charlie's sister becomes pregnant and he takes her to get an abortion.

The story is presented as letters written by Charlie.



In the Movie

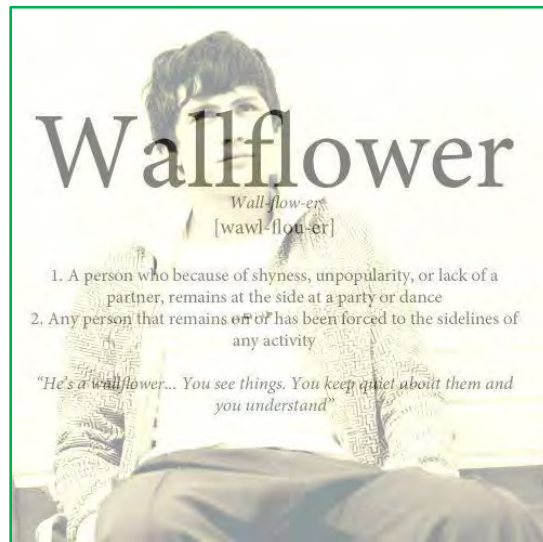
The family is portrayed as being fiercely Catholic.

Billy's girlfriend is replaced with his wife who Charlie never meets. The relationship between Bill and Charlie is also not as close.

This doesn't happen.

This doesn't happen. (Happens in a deleted scene that's on the DVD).

Charlie writes, but the story unfolds in a natural narrative.



****ACTIVITIES****

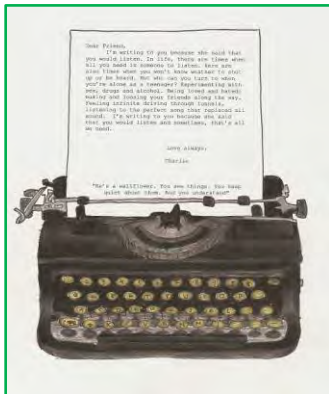
After you finished reading the book and seeing the play, try some of these activities!

Make Your Own Mixtape

Music is an important part of the book and movie-make your own mixtape of songs that you find meaningful. What's your tunnel song? What song reminds you of your friends?



Write Your Own "Dear Friend" Letter



Write honestly in a journal, on your computer, or wherever else you feel comfortable in the same "Dear Friend" letter format Charlie uses. See how writing your thoughts down makes you feel and if it helps you understand Charlie's need to write the letters.

Manage Your Stress Activity

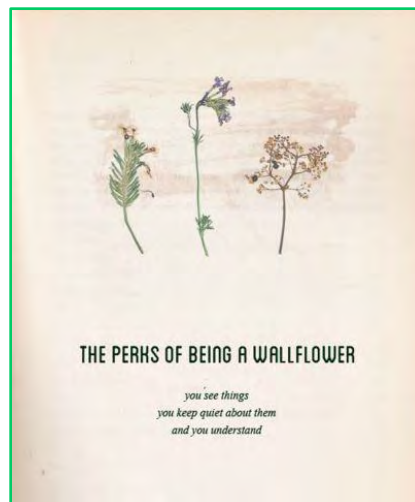
	My Worries Today	How will they matter next year?
At School		
At Home		
With Relationships		
About My Future		

Make a chart like the one above to fill out the things that are stressful to you. Ask yourself, "How will this matter a year from now?" Consider the situation and if the stress will still affect you long term-this might give you some perspective on smaller problems or allow you to reach out for help if the worry is bigger.

Take this Quiz!

Are you a wallflower or a participant? Follow this link to take a short quiz:

<http://www.quizilla.teenninck.com/quizzes/24357586/are-you-a-wallflower-or-a-participator>



Create a circle of control. Put the circle in a notebook, on your computer, in chalk-whatever works for you. Inside the inner circle, write what things you can control, such as your reaction to events. In the outer circle, write what is out of your control, like when someone says something negative about you.

This is a good visual for teens who get stressed because of events they cannot control.

For more ideas about this activity, check out this blog post: <http://www.psideaweb.com/2012/08/what-can-i-control.html>





Answer this

I feel infinite when:

- I'm driving through tunnels
- I'm hanging out with my friends
- I'm writing in my journal/diary
- I'm playing music
- I'm reading

Make your own:

- I'm _____
- I'm _____
- I'm _____
- I'm _____
- I'm _____

COMING OF AGE THEME AND PREPARING STUDENTS TO SEE AND RESPOND TO THE IMAGES ON STAGE

Project the following images on the screen and pass out a hard copy of the following questions.
Have students work individually.

Have them pick one of the following images and respond to the following questions:



Describe what is happening in the picture.
What is the setting? What does the physical surrounding add to the photo?

- How many people are in the photo? If there is more than one, what seems to be the relationship between them?
- What mood(s) does the photo evoke? Use specific details from the photo that emphasizes the feeling.
- Do you think other people can relate to the subject(s) in the photo? Can you identify with what they may be experiencing?
- How do you think art can help express a person's feelings? Why might this be cathartic?



After seeing the production, discuss specific moments and images from the production using the same prompts. Have the students participate in a class discussion, allowing each group to share what they decided on and why. Focus in on what they found out about “Coming of Age” and how that can be expressed in art and was expressed in the production and the book.

Carly Stephans, University of Georgia, Fall 2013
http://smago.coe.uga.edu/VirtualLibrary/Stephans_2013.pdf

EMPATHY AND TEXT-TO-SELF CONNECTIONS WITH LITERATURE

As readers work through a passage, they look for the familiar — ideas they have seen in other books, places similar to their own experiences, and events they have seen in the real world. Connecting what they read to what they are familiar with is part of what Louise Rosenblatt called the “Transactional Theory to Teach Reading.” Teachers need to show students how to make text-to-text, text-to-self and text-to-world connections through modeling and guided practice. They can ask students to write in journals about the connections they make. Theoretically, the writing process helps students clarify their connections and use them to improve their comprehension.

Have the students complete a journal entry independently by responding to one prompt:

- Is there a character you most identify with? Why or why not?
- What makes him/her stand out to you?
- What are some of his/her positive characteristics? Does he/she have any flaws?

Have students get in groups of four for discussion on the reading for today. Instruct the students to discuss the relationships between the given subjects and how it impacts Charlie.

- Topic 1: Charlie, Bill, and books
- Topic 2: Charlie and drugs
- Topic 3: Charlie, Sam, and Mary Elizabeth
- Topic 4: Charlie and his sister

Then have the students formulate their own questions and generate their own thoughts without extensive prompts. Instruct them to type up their questions and discussion points as they will be made into a collective class handout. Have groups share what they discussed with the class.

WRITING LETTERS AND JOURNALS IMPORTANT TO THE BOOK AND THE PLAY.

RAFT is a writing strategy that helps students understand their role as a writer and how to effectively communicate their ideas and mission clearly so that the reader can easily understand everything written. Additionally, **RAFT** helps students focus on the audience they will address, the varied formats for writing, and the topic they'll be writing about. [Here is a link to more information about this strategy.](#)

Teachers encourage students to write creatively, to consider a topic from multiple perspectives, and to gain the ability to write for different audiences. Students learn to respond to writing prompts that require them to think about various perspectives:

- **Role of the Writer:** Who are you as the writer? A movie star? The President? A plant?
- **Audience:** To whom are you writing? A senator? Yourself? A company?
- **Format:** In what format are you writing? A diary entry? A newspaper? A love letter?
- **Topic:** What are you writing about?

Have students create a **RAFT** as a response to reading the book or seeing the play. For example:

- **Role of the Writer:** Charlie, Patrick, Sam, Mary Elizabeth, etc.
- **Audience:** Charlie, Patrick, Sam, Mary Elizabeth, parents, etc.
- **Format:** A letter, a postcard from Penn State, a song, a card that goes with a gift, etc.
- **Topic:** Apology to Mary Elizabeth, what would you say, Charlie's personal reflection.

Have the students either read their **RAFT** or have the “Audience” read the **RAFT** and respond.

THE PERKS OF BEING A WALLFLOWER

QUOTE SCAVENGER HUNT

“And in that moment, I swear we were infinite.” ~ Charlie

There are many fabulous quotes in this novel. Using the book or the play as a resource, complete the chart with the quotes that best fit the left hand column.

Find a quote that ...	Quote	Who said it?
...is about friendship.		
...gives a positive view of the future.		
...you think is good advice.		
...is about love.		
...is about books or reading.		
...you do not agree with.		
...you would say to someone who's depressed.		
...you believe epitomizes the novel.		

An EnglishCaddy Document www.englishcaddy.org/wallflower.htm



LESSON PLANS FOR *THE PERKS OF BEING A WALLFLOWER*

WORKSHOP I

Theatrical Warm-up and Get students engaged!

Objective: Students will develop physical awareness as it relates to self-expression and vocal production. Stretching limbers the muscles and connective tissues so that they can move with the demands of any dramatic situation.

Procedure:

- Begin with movement/vocal warm-up

Start with head/neck roles

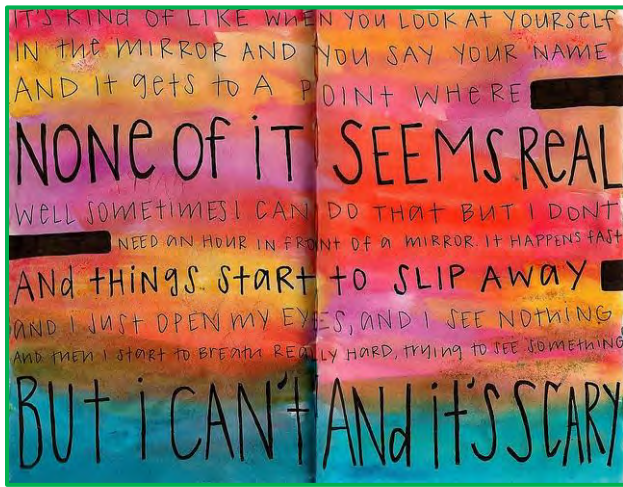
The Puppet –

1. Stand in a circle with some room around you to move.
2. Imagine a string is attached to each of your shoulders. Let the string pull your shoulders up to the ceiling. Try and touch the ceiling with your shoulders. Really try.
3. Now imagine the string is attached to your elbows. Let it lift your elbows to the ceiling. Try and touch the ceiling with your elbows.
4. Now imagine the string is attached to your wrists. Try and touch the ceiling with your wrists.
5. Now imagine the string is attached to your fingertips. Try and touch the ceiling with your fingertips. Stretch and reach to the ceiling.
6. Release your spine from the waist with a big “uhhh” sound. Hang bent over at the waist like a rag doll, relaxing everything in your body but those few muscles required to keep you on your feet.
7. Breathe a big sigh and let out any tension remaining.
8. Now roll up your spine, stacking one vertebra atop the other. Leave your head, shoulders and arms released until the very last minute when your head will float into place above the spine.
9. Breathe another big sigh and release the tension.
10. Repeat the entire exercise double time.

6-8 minutes -----

VOCABULARY – READING AND RESPONDING TO TEXT

Objective: Students will strengthen inter-personal skills with knowledge of vocabulary used in different ways throughout their reading and writing. Using and understanding different vocabulary will also expedite comprehension and focus. It allows for **audibility**: projecting your voice so your audience can hear and understand you; **pronunciation**: recognizing words before you say them and pronounce all sounds correctly; **articulation**: using your tongue, mouth and lips to pronounce all the sounds correctly; **vocal variety/expression**: using appropriate pitch, volume and flow.



Pennsylvania Academic Standards for Reading, Writing, Listening, Speaking
The following standards are addressed in this lesson plan:

1.6.11.A: Listen critically and respond to others in small and large group situations. Respond with grade level appropriate questions, ideas, information or opinions.

1.6.11.C: Demonstrate awareness of audience using appropriate volume and clarity in formal speaking presentations.

1.6.11.D: Listen to and acknowledge the contributions of other students well introducing ideas and opinions to enrich the discussion

Vocabulary

Objective: Students will strengthen inter-personal skills with knowledge of vocabulary used in different ways throughout their reading of *1984*. Using and understanding different vocabulary will also expedite comprehension and focus.

Divide class into teams. Use vocabulary cards and distribute copies to the students for example:

convention
perspective
wallflower
alternative
nostalgia
anonymous
initiate
bias
articulate
epilogue

Ask students to refer to the definitions they wrote on their vocabulary cards to answer each question below. The questions require them to apply the meaning of the words to their own experiences.

1. What is an experience that you find **nostalgic**?
2. When have you seen something that was **conventional**?
3. Describe the **perspective** of a character from a movie.
4. Tell about a **anonymous** source from the news.
5. What would you describe with the word **wallflower**?

20 minutes

Objective: Students will strengthen inter-personal skills with knowledge of vocabulary used in different ways throughout their reading. Using and understanding different vocabulary will also expedite comprehension and focus.

- **Comprehension Focus**

Analyze Theme

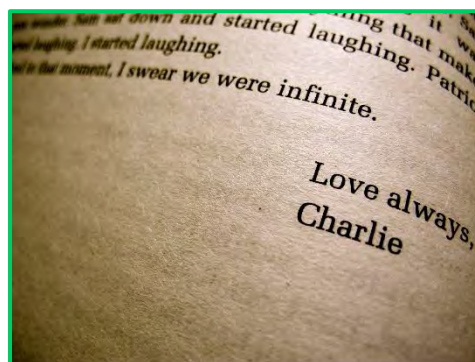
Community vs Individual

This is designed to guide students through Stephen Chbosky's *The Perks of Being a Wallflower*, a novel that spans several themes and experiences typically encountered during adolescence. This dynamic novel is written through the voice of a teenage protagonist, "Charlie," as a series of detailed letters to an anonymous reader; the letters, dated sequentially, provide a linear story arch touching upon a variety of common social complexities within an American high school.

Divide students into teams

1. Using all the characters in "*Perks*" distribute "Character" cards to the teams.
2. Allow them to discuss amongst themselves for 4 minutes how the characters contribute to the theme and movement of the play.

19-20 minutes End of Workshop I



WORKSHOP II

Objective: Students will develop physical awareness as it relates to self-expression and vocal production. Stretching limbers the muscles and connective tissues so that they can move with the demands of any dramatic situation.

Procedure:

- Begin with movement/vocal warm-up from Workshop I

6-8 minutes

Theatre Game:

Observing Change

This exercise focuses entirely on your power of observation. It becomes more difficult for your partner as your attention to detail improves. This exercise will all also discipline the student to focus and observe the performance for comprehension and clarity.

1. Sit on the classroom floor across from a partner.
2. Spend two minutes observing everything about your partner in as much detail as possible.
3. Turn away. Your partner will then change three small things about his or her appearance.
4. Turn back when your partner is ready.
5. Try and guess the three changes.
6. Switch roles.

This exercise can be done with four students at a time so that the class can observe changes.

20 minutes

Objective: Training students on how to be an “audience” member.

Theatre Etiquette

1. Bring in a playbill – explain the importance of reading the contents of the Playbill.
2. Bring in picture of the set – explain the importance of observing the set and how important it is to the movement and tone of the play.

Explain how important it is to respect performers on stage by being quiet and listening to the performance. Students will learn the proper way to attend a theatrical performance by being observant and focused on the playbill, the set the language and will thus have an enjoyable experience and be able to ask intelligent questions at the Q&A after the performance.

20 minutes

END Workshop II



WORKSHOP III

AFTER THE PRODUCTION

Evaluation, Reflection and Comprehension

Objective: To evaluate the learning experience of the play and comprehension quality of the experience. Reflections on student experience.

Procedure: Initiate and participate with students in collaborative discussion on various aspects of the play. A Q&A period on paper and/or verbally for the entire session.

To properly evaluate the learning experience for the students, the Instructor can pose questions on paper from Workshops I and II and the theatre experience. **40 minutes**



**THE PERKS OF BEING A WALLFLOWER
AGREE/DISAGREE QUESTIONNAIRE**

Before seeing the play *The Perks of Being a Wallflower*, respond as to whether you agree or disagree with each statement by providing a check (✓) if you agree or an X if you disagree.

After seeing the play, examine your answers in the before column and respond again in the after column. Have any of your answers changed?

Before

After

	It is normal for teenagers to feel as though adults do not <i>really</i> understand what they are going through.	
	Being able to express yourself freely in emails, texts, and instant messages is a great way to bond with friends and helps you to get through certain problems and challenges.	
	Making friends in high school is more difficult than it was in junior high school.	
	Many adults have forgotten what having a crush feels like for a teenager.	
	Drug use among teenagers is exaggerated by adults and the media.	
	Kissing someone should be reserved for someone you truly love.	
	Adults have no idea what really goes on at teenage parties.	
	Life experience provides better education for teenagers than reading books.	
	The frequency of sexual activity among teenagers is greatly exaggerated by adults and the media.	
	Teenagers are closer to their siblings and friends than to their parents.	

Ryan Nelson *ENG 4800* - <http://www.teachwithmovies.org/guides/perks-of-being-a-wallflower-files/RyanNelsonUnitPlan.pdf>

If you enjoyed *The Perks of Being a Wallflower* we encourage you and your students to explore these and other topics further by checking out the following suggested reading resources.



SUGGESTED READING RESOURCES:

If I Stay, Gayle Forman

Eleanor & Park, Rainbow Rowell

Me and Earl and the Dying Girl, Jesse Andrews

Looking for Alaska, John Green

Zac and Mia, A.J. Betts

Before I Fall, Lauren Oliver

Forgive Me, Leonard Peacock, Matthew Quick

The Spectacular Now, Tim Tharp

The Beginning of Everything, Robyn Schneider

Please go to our website: www.primestage.com to find this form and send it back directly online! Or you can mail it to us at: Prime Stage Theatre P.O. Box 99446 Pittsburgh, PA 15233.

THE RESOURCE GUIDE STUDENT EVALUATION FORM

YOUR NAME _____

NAME OF SCHOOL _____

GRADE _____ NAME OF TEACHER _____

What part/parts of this story did you enjoy when you were seeing the play?

What part/parts of this play confused you while reading or watching the play?

What part/parts of the stage version helped you understand the book?

What did you learn from reading or seeing this play?

Which character would you like to play?



Please go to our website: www.primestage.com to find this form and send it back directly online!
Or you can mail it to us at: Prime Stage Theatre P.O. Box 99446 Pittsburgh, PA 15233.

THE RESOURCE GUIDE TEACHER EVALUATION FORM

Prime Stage constantly assesses the work provided by our education department. Your feedback is vital to our ongoing need for funding for this program. Please fill out the following forms and mail or email them to the address given below. Thank you.

YOUR NAME _____

NAME OF SCHOOL _____

EMAIL ADDRESS _____

Which part(s) of the play and experience you find most helpful for you and your students?

Was the guide useful to you?

Which part(s) did you find most helpful?

How can we improve the theatrical for the future?

