

# WICKED THEMES

## CHOICES, CONSEQUENCES AND BULLYING

In **WICKED**, we learn that for every choice there is a consequence. We become who we are, not only through circumstance but also through our own doing and undoing. Good and evil (wicked) are not thrust upon us from outside; it is within our power to choose between the two. The initial friendship and eventual schism that exists between Galinda/Glinda and Elphaba is based on the choices that each of them makes. Throughout the production, ask yourself this question: “What would I have done in that circumstance and what would that mean to my future?”

FIYERO (sings)

DANCING THROUGH LIFE

SKIMMING THE SURFACE

GLIDING WHERE TURF IS SMOOTH

LIFE'S MORE PAINLESS

FOR THE BRAINLESS

WHY THINK TOO HARD?

WHEN IT'S SO SOOTHING

**DISCUSSION/DEBATE: (Intermediate)** Create a debate with the topic: “Life is a better place if you don’t worry too much about things and concentrate more on enjoying yourself” Divide into two teams. When preparing your debate consider the following ideas: Do you agree with Fiyero’s philosophy on life? Is life easier if you don’t think too hard? Should we all follow this philosophy? Can you imagine the world if everyone followed this philosophy? Can you see a downside to it?



## CHOICES, CONSEQUENCES AND BULLYING CONT...

### BULLYING

#### From the show

*(All at once, Dillamond turns to the assembled students)*

#### **DILLAMOND**

Take your seats, take your seats—I've something to say, and very little time. *(With urgency)*  
My dear students—this is my last day, here at Shiz. Animals are no longer permitted to teach.

#### **ELPHABA**

What? *(roquets angrily to her feet)*

#### **DILLAMOND**

Please, Miss Elphaba—I want to thank you all, for sharing with me your – enthusiasm, your essays, however feebly structured, and even, on occasion -- *(smiles at Elphaba)*

Your lunch.

*(Morrible has entered the classroom, accompanied by several GOVERNMENT OFFICIALS one of which blows a loud whistle.)*

#### **MORRIBLE**

Oh, Doctor, I'm so terribly sorry.

#### **ELPHABA**

Madame, you can't permit this!

#### **DILLAMOND**

Miss Elphaba—don't worry about me. They can take away my job, but I shall continue speaking out! *(One of the Officials yanks him...)*

#### **FIRST OFFICIAL**

Come on, Goat! *(As Two of the Officials start to lead him away...)*

#### **DILLAMOND**

You're not being told the whole story!  
Remember that, class--! *(They take him away.)*

#### **ELPHABA**

Doctor Dillamond--! *(to the class)*  
Are we all just going to sit here? *In silence?*

#### **MORRIBLE**

*(sympathetically)*

Miss Elphaba, I'm afraid there's nothing we can do.

**DRAMA: (Beginners – Advanced)** In small groups, devise a play where someone who should speak up about something at school, remains silent. For example, they may witness theft, vandalism, bullying. Fear is one reason why a person may remain silent. Can you think of other reasons? Create an effective climax in your scene. Then re-enact the scene with the person speaking out. Perhaps they seek help from others. How does speaking out affect the outcome?

## CHOICES, CONSEQUENCES AND BULLYING CONT...

### FROM THE SHOW

**GLINDA**

Don't be afraid.

**ELPHABA**

(a discovery) I'm not. It's The Wizard who should be afraid. Of me.

**DISCUSSION: (Intermediate – Advanced)** What is it that Elphaba discovers about herself that has brought about such a change? How is she being transformed? Is it something external, from outside herself, or something that is going on inside her?

### FROM THE SHOW

(Elphaba grabs the broom.)

**ELPHABA**

Quick! Get on!

(Glinda stares at her. Shocked.)

**GLINDA**

What?

**ELPHABA**

Come with me. Think of what we could do... together.

**DISCUSSION: (Advanced)** Can you imagine some of the things that they might have been able to achieve together? Can you imagine the world of Oz if Glinda had accepted Elphaba's offer? How would accepting the offer have changed the story of *The Wizard of Oz*?

### FROM THE SHOW

**GLINDA**

BUT I COULDN'T BE HAPPIER

SIMPLY COULDN'T BE HAPPIER

Well—not simply...

'CAUSE GETTING YOUR DREAMS

IT'S STRANGE, BUT IT SEEMS

A LITTLE -- WELL -- COMPLICATED

THERE'S A KIND OF A SORT OF ... COST

THERE'S A COUPLE OF THINGS GET ... LOST

THERE ARE BRIDGES YOU CROSS

YOU DIDN'T KNOW YOU'D CROSSED

UNTIL YOU'VE CROSSED ...

**WRITING: (Intermediate – Advanced)** Write a story where a dream may be realised... but at a cost.

## CHOICES, CONSEQUENCES AND BULLYING CONT...

### FROM THE SHOW

**GLINDA**

Well, I'm a public figure now! People expect me to—

**ELPHABA**

Lie?

**GLINDA**

(fiercely) *Be encouraging!* And what exactly have *you* been doing? Besides riding around on that filthy old thing!

**DRAMA AND DISCUSSION: (Beginners - Advanced)** In what situations, if any, is it acceptable to tell a lie? In small groups, create a play where a lie is justified.

### FROM THE SHOW

**MORRIBLE**

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

**DRAMA: (Beginners - Advanced)** Devise a telephone conversation or an interview where Glinda explains to a reporter how she became a celebrity in Oz.

