

INSIDE THE MUSICAL GUIDE

SPRING AWAKENING

JUNE 7-30, 2024

Music by Duncan Sheik
Book and Lyrics by Steven Sater
A 5TH AVENUE THEATRE DEBUT

Directed by Jay Santos

Co-Intimacy Directed by Ian Bond and Jay Santos

Music Directed and Conducted by R.J. Tancioco

Choreographed by Katy Tabb

This “Inside the Musical” Guide offers supplementary curriculum containing educational content, interactive activities, opportunities for reflection, and resources based on the themes of the show *Spring Awakening*. This guide can be utilized before or after experiencing the show.

Questions? Reach out to educationprograms@5thavenue.org

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Spring Awakening is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI.
www.mtishows.com



SYNOPSIS

Based on Frank Wedekind's groundbreaking and controversial play—once banned in Germany—Steven Sater and Duncan Sheik's brilliant rock score and searingly emotional book take the story of sexual awakening, youth revolt, and self-discovery into a new century. It's 1891, and grown-ups hold all the cards. Headstrong Melchior and naive Wendla stumble into each other's arms, passionate and curious. Anxious Moritz struggles to live up to the stringent expectations of society. With only each other for guidance, this group of young men and women travel the fraught and rocky path of adolescence, discovering their bodies, their minds, and themselves along the way. An electric, vibrant celebration of youth and rebellion, *Spring Awakening* fuses issues of morality, sexuality, and rock and roll into a story that packs a powerful emotional punch.



Spring Awakening is for the ones who fought the status quo. For the ones who pushed the boundaries. For the ones who loved unconditionally. For the ones who made tough choices. For the ones who dreamed of a better future. *Spring Awakening* is for the rebel in all of us who just wanted to be seen.

In an electrifying tour de force, visionary director Jay Santos leads a rockin' cast of 5th Avenue Theatre debuts in a tale of teenage rebellion, the clash between generations, and the consequences of societal silence; issues as prevalent today as when the original play was first written.



CONTENT ADVISORY

(EXPANDED VERSION)

Spring Awakening is a world wherein several tough subjects are explored, including moments or references of violence, sexual assault, simulated sex, suicide, child abuse, bullying, teen pregnancy, and death. This production is suitable for individuals familiar/comfortable with content which is typically rated R and is not recommended for those under the age of 14. This extended content advisory is intended to support patrons who might be triggered by certain events.

It is important to acknowledge that while this play is set in the past, the topics, themes, and subject matter are relevant today more than ever. While challenging, we encourage individuals to embrace these subjects with care and compassion and in support of the artists who bring this story to life on the stage.

The following is content which will be depicted on stage.

Systems and Structures

Oppressive religion, sexism, ageism, classism

Parental abuse

Grooming of minors for abuse, physical abuse of children by adults including teachers and parents, verbal abuse

Violence

Domestic violence; assault; depictions of self harm; the suggestion of suicide with a razor and a suicide by gun; weapons: a gun, a razor

Sexual Content

Puberty; sexual fantasizing; sexual activity including kissing, caressing, spanking/switching, intercourse, masturbation and group masturbation; nudity; heterosexuality; homosexuality; pregnancy, reproductive education, abortion

Language

Verbal harassment/abuse, explicit language

While this production will endeavor to handle these subjects with great care, uncomfortable or overwhelming emotions can sometimes accompany content of this nature. Below are some resources we've compiled to support our patrons in their experience:

- Somatic Care Practices — simple activities you can utilize at home or in your theater seat to reduce stress or calm heightened emotions <page 17>
- Resources to local organizations and groups that contribute to community care or wellness <page 19>



CHARACTER BREAKDOWN

THE BOYS — STUDENTS AT SCHOOL

HANSCHEN
ERNST
GEORG
OTTO

MELCHIOR GABOR
INTELLIGENT

WENDLA BERGMAN
INQUISITIVE

MORITZ STIEFEL
TORMENTED

ILLSE NEUMANN
A FRIEND OF THE OTHER CHILDREN,
NOW LIVING IN AN ARTISTS' COLONY

THE GIRLS — WENDLA'S FRIENDS

MARTHA
THEA
ANNA

THE ADULTS
ADULT WOMAN
ADULT MAN

HOW MANY PEOPLE DOES IT TAKE TO MAKE A MUSICAL?

Did you know that over **200 people** play an important role in making our production of *Spring Awakening* blossom?

22 
CAST

Principals, ensemble, external understudies

 **9**

ORCHESTRA

 **19**
CREATIVE TEAM

Directors, Choreographers, Designers, Intimacy Director, Music Department

 **5** 
PROPS

6 
STAGE MANAGERS & PRODUCTION ASSISTANTS

4 
AUDITION & CASTING

 **6** 
HAIR & MAKE-UP & WARDROBE

 **16** 
SETS

 **70**
ADMINISTRATIVE STAFF

6 
SOUND

Carpenters, Builders, and Scenic Artists

 **40**
USHERS

 **10** 
COSTUMES

7 
LIGHTING

+YOU!

UP TO **1,886** PEOPLE CAN ATTEND EACH PERFORMANCE

Learn about the roles of The 5th's staff and *Spring Awakening* team members on our website or in the show program.

The Rise and Role of Intimacy Professionals

An Interview with Ian Bond, Fight & Intimacy Co-Director of *Spring Awakening*

By Beth Pollack



Spring Awakening contains moments of emotionally challenging content that require incredible vulnerability between characters, as well as the actors involved. How do actors prepare to tell stories that include sexual actions and other intimate material? How can they safely

replicate those actions day after day, for weeks at a time? How do we in the audience know that the actors are being taken care of in those situations?

Enter the intimacy director. “The goal of an intimacy director is threefold,” says Ian Bond, Intimacy and Fight Director for *Spring Awakening*. “To craft a compelling story onstage, to advocate for performers and for other folks involved, and to be a liaison between departments in order to make sure people are getting what they need to make the story happen.” You may have seen Ian’s fight and intimacy direction work from last season’s production of *Sweeney Todd: The Demon Barber of Fleet Street*, or on stages across Seattle. You may also recognize Ian as an actor who has worked consistently around town over the past decade.

“The goal of an intimacy director is threefold, to craft a compelling story onstage, to advocate for performers and for other folks involved, and to be a liaison between departments in order to make sure people are getting what they need to make the story happen.”

After being a part of the Seattle theater scene for a few years, Ian found himself pondering how he was contributing to the theater community. “I thought about what Seattle theater was lacking at the time, which was more fight education and more fight choreographers, and at the time we had almost no one doing intimacy work. So I decided I was going to make a pivot into training those things more seriously.”

Why is fight direction coming up in the same breath as intimacy direction? To Ian, the process for creating a fight is actually quite similar to creating a moment of intimacy. “When I choreograph a fight, my goal is to create a space of trust that works slowly and centers the relationship between the partners on stage. We build choreography without tension, without aggression — and essentially what



Ian also works to make sure that actors have a role in creating the story they are telling, giving them opportunities to state and reinforce boundaries that preserve their personal comfort and emotional safety.



we create is a dance. Once we've built that trust, we can layer on the aspects of performance that make the story look like a violent event.

“It's similar in intimacy direction. We start from a base of consent and work to craft a story out of the context of the play (instead of out of our own

experience), and then we can layer on the qualities that communicate to the audience a live and true event. Basically, I try to make it all a dance and then we add on some things later that tell a story to the audience, but we are dancing as partners. We can make it look more sexy or more violent, but the dance is people working together consensually.”

Historically in the theater industry, an imbalance of power between actors and institutions has led to actors feeling unable to voice boundaries for fear of being labeled “difficult” or “troublesome”. To combat this, Ian also works to make sure that actors have a role in creating the story they are telling, giving them opportunities to state and reinforce boundaries that preserve their personal comfort and emotional safety. He works with the director and the rest of the creative team to ensure that processes are in place that

help actors feel confident in voicing their needs and preferences at all points in the rehearsal process, even if those needs or preferences change.

He also advocates on behalf of the actors when certain design elements might enhance the actor's comfort or ability to do their job. Additionally, Ian introduces rituals and techniques that can help actors (or any team member) keep their show life separate from their personal life. Since bodies are not necessarily able to tell the difference between reality and performance, Ian can help to establish mindfulness practices that facilitate the transition from character back to actor.

Ian has a few thoughts for how audiences can take care of themselves as well:

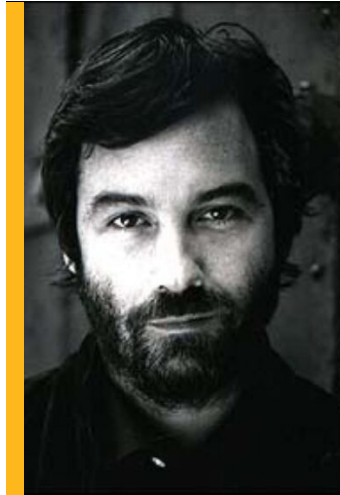
“Currently, the state of American theater is to sit and watch an event in a dark room. And while that's great and we very much enjoy it, it starts to separate us from our body. I think a thing that can really help is having something physical to do after this show, and to find a release of breath — and breath is something that can help you during the show in a moment of tension. You're no less an audience member if you need to process something in the course of the event. It doesn't make you a problem. Intermission is a great time to get up, stretch, and breathe. Let your body relax from the experience, then come back through act two, and then do it again at the end. Give yourself the space to process the experience afterward.” *

**Check out our Somatic Care Practices on page 17 for some easily accessible grounding activities you can do from your theater seat!*

DUNCAN SHEIK

A CONTEMPORARY SONGWRITER ON BROADWAY

By Albert Evans



Duncan Sheik, the composer of *Spring Awakening*, was born in 1969, about the same time as the rock musical. Sheik was the child of well-off parents. Introduced to classical music by his pianist grandmother, he instead took up the electric guitar and played in a high school cover band. He received an elite education at Andover Prep and Brown University, where he studied semiotics, the study of signs and symbols and their uses. While at Brown, he wrote songs and played guitar for Lisa Loeb's college band.

His first album was the self-titled *Duncan Sheik*, released in 1996. *Rolling Stone* called it "a defiant debut — beautiful and benevolent of spirit." Sheik's guitar-based alt-rock songs attracted an enthusiastic young audience, with the enduring hit single "Barely Breathing," as well as "She Runs Away," and "Reasons for Living."

He has revealed that when creating a song, he often imagines it sung by Thom Yorke of Radiohead — a band that was a strong influence, lyrically and musically, on Sheik's entire generation of singer-songwriters. Sheik rapidly became a favorite headphones-in-the-bedroom artist for smart but alienated 90s teenagers, with tracks that were thrillingly angsty, but a bit one-sided in their take on failed relationships. (Spoiler: It's always her fault.) However, one-sided can be just the thing to help develop compelling story characters, and Sheik soon found an artistic outlet in the mediums of theater and film.

While continuing his performing and studio album work, Sheik composed quirky original music for New York Shakespeare Festival's 2002 production of *Twelfth Night* and the soundtrack for the 2005 documentary film *Through the Fire*. His greatest success remains *Spring Awakening*, with lyrics and book by Playwright/poet Steven Sater and based on the notorious expressionist play by Frank Wedekind.

Sheik and Sater workshoped *Spring Awakening* for seven years. Its theme of the erotic fantasies of teenagers in sexually repressive homes and schools was ideal for Sheik's own penchant for adolescent angst. Sater's book and lyrics allowed Sheik to fully express a female point of view, expanding his emotional range. The story gave Sheik a chance to write evocative music for characters he drew upon in his personal work, while the structure allowed the characters to step outside the story for commentary in interior monologues, singing concert-style into hand-held microphones. The Sheik/Sater adaptation hit a bullseye for teen theater audiences of 2006, winning 8 Tony Awards™ and 4 Drama Desk Awards that year. A revival opening in 2015 received another 3 award nominations.

Now in his 50s, Duncan Sheik shows no signs of stopping. In addition to several projects currently in development, he has continued his adventurous stage writing with *American Psycho* (with an electronica score), *Because of Winn-Dixie* (lyrics by *Legally Blonde*'s Nell Benjamin), and *The Taming of the Shrew* for Washington D.C.'s Shakespeare Theatre Company.



German Education Reform at the Turn of the Century

by Beth Pollack


In *Spring Awakening*, Melchior and Moritz's experiences at school are a central part of the world of the show. Playwright Frank Wedekind drew on his own experiences in the German school system when writing the play *Frühlings Erwachen*, on which *Spring Awakening* is based.

Education was a pressing issue in Germany during the turn of the century. As the German states united in the late 1800s, education was seen as a vital part of creating a national identity. While schools strove to standardize their educational model, the school environment began to focus on subduing students through punishment and excess work. Curricula prioritized memorization or imitation (similar to the scenes in *Spring Awakening* where they boys recite the *Aeneid*) while restricting access to “inappropriate” information.

The rift between book learning and experience-based education was significant during this era. However, in 1890, Kaiser Wilhelm II held a national conference on education and declared that book learning and traditional educational models were disconnected from the actual life experiences of a student. Reformers, like Frank Wedekind, agreed, arguing that traditional educational models failed to teach students how to reason or interpret their own experiences, thereby weakening their character and limiting their creativity.

Additionally, traditional schools in Germany subscribed to an ideology called the “schwarze pädagogik” (“black pedagogy”), which was derived from medieval church rituals and focused on toughening a student for later life. Teachers were encouraged to break the will of the child, often by administering beatings with rods, canes, paddles, rulers, and straps. “Softer” disciplinary measures included punishments meant to humiliate the student, such as the dunce cap, or increase psychological pressure, such as the threat of expulsion. By the time Wedekind was in school, 40% of male adolescent suicides were attributed to stress and failure in school.

Wedekind personally knew students who died by suicide during his school years and wrote *Spring Awakening* with those experiences in mind. He wanted to show how the disciplinary actions that students endured, the impossible demands of endless exams, and the unfair structure of the grading scales all contributed to a profound decline in mental health for himself and his schoolmates. Wedekind championed school and education reform, and advocated for embracing physical learning styles, often placing value on intangible human abilities such as intuition and impulse. Eventually, schools heeded the calls of reformers and started to shift toward a slower-paced system that allowed for more than one way of helping students to learn and absorb material.



“WHY DO
WE GO TO
SCHOOL?”

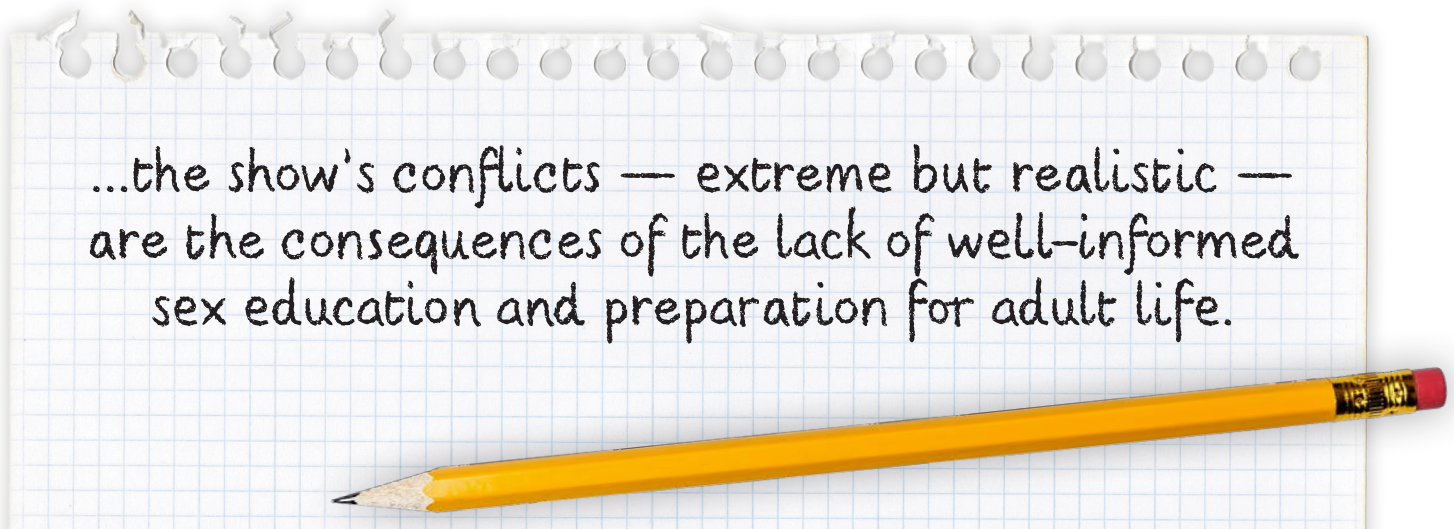
***Spring Awakening's* case for youth sexual empowerment**

By Bri Little


Adolescence is universally one of the most disorienting times in life. On top of bodily changes, for many people, puberty awakens sexual feelings and urges. These feelings become more confusing as society works overtime to both suppress and exploit completely typical curiosities. *Spring Awakening* is an example of the former: the show's conflicts — extreme but realistic — are the consequences of the lack of well-informed sex education and preparation for adult life. Whether in society or in school, neglecting to give young people a holistic sexual education undermines

youth sexual empowerment, and leads directly to unintended, preventable consequences, like unwanted pregnancy, sexual exploitation, and poor mental health outcomes.

The backdrop of *Spring Awakening* — the original play by Frank Wedekind — is late 19th century Germany, a time when education was increasingly standardized and strictly regulated. In 1889, Kaiser Wilhelm II issued the Royal Decree on Reformed School Instruction as a Means to Combat Social Democracy. Under this



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Spring Awakening and countless other depictions of adolescent life, such as *Euphoria*, and *Degrassi*, and even our own experiences, show that the “out of sight, out of mind” approach never works when it comes to sex, and perhaps only induces more confusion.

authoritarian decree, children were conditioned to unquestioningly obey the German monarchy, with an emphasis on the “fear of God and love of the fatherland.” Youthful whimsy and exploration were staunchly discouraged, never mind sexual exploration!

That’s not to say children don’t still wonder. Regardless of what they are or are not formally taught, adolescents tend to become naturally curious about and aware of sex as they mature. At the start of *Spring Awakening*, Wendla laments her mother’s aversion to teaching her where babies come from with “Mama Who Bore Me.” Moritz, Melchior’s classmate, has a less conscious sexual awakening with erotic dreams. Feeling alienated from his own body, he believes he’s descending into madness. *Spring Awakening* and countless other depictions of adolescent life, such as *Euphoria*, and *Degrassi*, and even our own experiences, show that the “out of sight, out of mind” approach never works

when it comes to sex, and perhaps only induces more confusion.

Spring Awakening exposes the flaws of a conservative, rigid education structure, one that discourages failure of any kind and seeks to groom young people into unconditional obedience to authority, rather than support their growth into responsible and successful adults. **The characters’ conditions serve as a moral plea: there’s a social obligation to teach adolescents how to shamelessly navigate their changing bodies, desires, and relationships with others, prioritizing safety and consent. Doing so with adequate sex education and a more exploratory general education structure empowers young people to make confident, informed decisions about their bodies and their lives.**



The Impact of Patriarchy on Femmes in School

By Jess Ellison

Themes of patriarchy are present throughout *Spring Awakening*, but are especially prominent in school settings and the conversations regarding education; the girls are never actually shown in school or in class, only the boys. Patriarchy is a social system that upholds traditional views of masculinity, in which males hold power and tend to dominate in leadership and social privilege. While other men and masculine people can experience patriarchal-based harm, the largest impact is on women and femme-presenting people. The remainder of this article will use the terms masc and femme to more fully encompass various gender identities. Masc is a term that people who identify as masculine may claim, and femme is a term that people who identify as feminine may claim.


In educational spaces, rules that reflect patriarchal values contribute to a dangerous and harmful cycle that reinforces gender norms. Education from a patriarchal lens assumes that boys and masc students will achieve at a higher rate than girls and femme students. This assumption leads masc students to greater levels of confidence and provides them with additional educational opportunities. But for many femme students, this leads to dwindling confidence levels and can discourage them from reaching their academic and career goals. They may get stuck in a cycle that prioritizes domesticity and caregiving over education. These inequities can then carry on to professional environments, as gender biases are present in hiring and promotion practices, pay

These inequities can then carry on to professional environments, as gender biases are present in hiring and promotion practices, pay inequities, and gender-based discrimination and bullying.

inequities, and gender-based discrimination and bullying. As you watch *Spring Awakening*, I encourage you to reflect on the journey of Ilse's character and how it may relate to this larger idea. You may also take note of the costumes in the production and explore how the appearance of characters may be tied back to the idea of empowerment for some and domesticity for others.

In order to move away from patriarchal education systems, a shift in mindset needs to occur in parents, teachers, and administrators. Additional support services within school spaces such as affinity groups, clubs, and advocacy organizations can be particularly beneficial for students who need additional support, and for educators seeking to expand their worldviews. In more supportive social environments, femmes and anyone else who falls outside of traditional views of masculinity can be better equipped to navigate their education and advocate for themselves.

Additional support services within school spaces such as affinity groups, clubs, and advocacy organizations can be particularly beneficial for students who need additional support, and for educators seeking to expand their worldviews.



Tools to Analyze Spring Awakening's Poetic Lyrics

By
Beth
Pollack

Steven Sater, who wrote the book and lyrics for *Spring Awakening*, is a lauded poet. His lyrics in particular exemplify his poetic instincts: Slater won both the Drama Desk Award for Outstanding Lyrics and the Outer Critics Circle Award for Best Lyrics in 2007 for his work on *Spring Awakening*.

If you're curious, confused, or somewhere in between when you listen to the lyrics of *Spring Awakening*, you're not alone! Sater eventually published *A Purple Summer: Notes on the Lyrics of Spring Awakening* to further discuss his poetic work in the course of creating the show.

Understanding poetry is both a personal and ephemeral endeavor. Here are some tools to keep in mind as you search for the meaning of Sater's lyrics and explore your personal interpretations of each song.

- 1 Try reading the lyrics of a song to yourself as well as listening to a recording of the song. Having the lyrics in front of you can help you catch words or phrases that might be more difficult to hear.
- 2 Examine the diction, or word choice. Pay special attention to words or phrases that evoke a sensorial response and seek to understand any metaphors or similes.
- 3 Identify the point of view of a song and whether it shifts throughout the course of the song. How does the point of view inform the mood or tone of the lyrics? How does that coincide with the musical element of the song?
- 4 Try to paraphrase the lyrics. When paraphrasing, focus on simply translating the language into your own words rather than condensing or summarizing.

CONTINUING THE CONVERSATION

By Colin Buchanan and Ashley Lanyon

As you reflect on your experience at this show, and as was suggested in the curtain speech, we urge you to connect with a young person in your life. This could be a family member, a neighbor, or a friend. Find an activity to do together — you could go for a walk or listen to music they like. You could share a meal and discuss an exciting life event. Take an interest in something that matters to them. Get curious and actively listen to them. Learn from each other. Mentorship matters.

As you spend time with people of a different generation than yourself, conflict may arise — and that's okay! Remember, while difficult conversations may be challenging and uncomfortable at times, they can also strengthen your relationship. Here are a few tips to help you better navigate those conversations:

TIPS FOR OLDER GENERATIONS

- Make time and space for the conversation.
- Try to stay calm and avoid getting emotional — remember, tone matters!
- Just Listen. Do not assume you know what is wrong, interrupt, or offer solutions while they are talking.
- Be supportive and patient; there is nothing wrong with silences.
- Ask open-ended questions.
- Use “I” statements to avoid judgment and criticism. “I feel...”

TIPS FOR YOUNGER GENERATIONS

- Organize your thoughts before engaging — clarify to yourself if you are asking advice and/or guidance or just want them to hear what you have to say.
- Choose a good time — schedule it in advance if need be.
- Share your thoughts and feelings by being honest and open.
- Use “I” statements. “I feel...”
- Be ready to listen.
- Learn how to disagree. Do not make it personal, focus on the concept/idea that you disagree with.
- Stay calm.

Showing Love to Your 14-Year-Old Self

By Ashley Lanyon

Being a teenager is hard. This is a universal truth. The changes. The pressures. The confusion. Thinking back on what your life was like (is like) as a teenager, what are some words of affirmation or advice you would share? We've created an example letter as a launch pad. Read it to yourself, share it with a friend, or consider writing your own. Share some learned insight with your past self along with an abundance of self-love.

Dear 14-year-old Me or [Insert Your Name],

First and foremost, I want you to know that everything you're feeling right now is valid and normal. Full stop. These teenage years can feel like a rollercoaster of emotions, but please know that you can be strong and resilient; and there are others feeling similar highs and lows. The challenges you're experiencing may feel like impassable mountains to climb, full ranges even, but trust me when I say that they are only temporary guideposts on your journey. This is all, of course, easier said than done, but let me remind you, as your future self, I can 100% guarantee that YOU'VE GOT THIS.

Now, let's talk about the small stuff. The B you got in class last week—you're still stressing over it, right? Let it go. The fashion trends you're forcing yourself to like? They'll change faster than you can say "jeggings," and, anyway, isn't it antithetical to RISE low? Those friendship dramas? They hurt now, for sure, but they'll fade into good stories, renewed bonds, and even budding relationships before you know it. What really matters is staying true to yourself and being kind to others along the way.

Here's the exciting part: the world is your oyster, my friend—yours to be totally shucked! There are so many wonderful people you will meet, places you'll explore, and dreams you'll manifest. Don't be afraid to step out of your comfort zone and try new things. Brussels sprouts, for instance! What feels small now: your town, your school, your music taste ;), will continue to expand and grow like you can't imagine! All of this is true because YOU aren't small—you dream BIG, and a BIG life is waiting for you.

Oh, speaking of those dreams of yours? Never stop believing in them. Seriously. Whether it's becoming a rock star, traveling the world, or making a difference in your community, you've got what it takes to make it happen.

Above all, know that you are loved, so go out and spread it! You are worthy, and you are enough. Let's read that again—you (me) and me. You are worthy, and you are enough. You are a beautiful human with so much to offer the world. I am endlessly proud of the person you are becoming.

Give yourself a hug, or a snack, probably both.

with all my love, *Me*

Somatic Care Practices for Your Show Experience

Spring Awakening is a world wherein several tough subjects are explored. While this production will endeavor to handle these subjects with great care, uncomfortable or overwhelming emotions can sometimes accompany content of this nature. Here are a few somatic care practices that you can utilize in your seat to reduce stress or calm heightened emotions.



3-2-1

Grounding techniques can help calm fight-or-flight responses and help you find balance when experiencing overwhelming thought cycles. Try these grounding techniques to help you shift your focus from worry or anxiety and bring you back into the present moment.

3 THINGS YOU CAN SEE

- Name three things you can see in your immediate environment, noticing the details.
- Give yourself a category of things to look for: three things that are red, three things that are round, three things that look soft, etc.

By shifting your thoughts toward the things you can see, you are disrupting any building anxiety and rising stress levels.

2 THINGS YOU CAN HEAR

- Close your eyes and listen to the sounds around you.
- Identify the sounds with as much specificity as you can.

Listening carefully to ambient sound can help draw your thoughts outward and bring you back into touch with the present world around you.

1 THING YOU CAN FEEL

- Identify at least one physical sensation you are currently experiencing - the feeling of your clothing touching your skin, the feeling of the seat you're sitting on, the feeling of air passing by you.

Engaging a tactile sensation is a great way to further ground yourself in the present moment.

SQUARE BREATHING

Focusing on your breath is another great strategy to calm anxiety, reduce stress, or simply clear your head. You can engage in square breathing at any time, anywhere for a quick reset.



The Basics of Consent

By Jess Ellison

Consent is an active discussion between people on boundaries and comfort level, and is based on communication. The concept of consent can be applied in various areas of daily life; sexual scenarios, conversations around personal touch, emotional boundaries, and more.

The following information is especially useful for conversations regarding sexual consent, a large topic in Spring Awakening, but can also be applied to non-sexual forms of consent. The information below has been compiled from **Saskatoon Sexual Assault & Information Centre (SSAIC)** and the **Rape, Abuse, and Incest National Network (RAINN)**.

Consent must be voluntary and should never be forced.

Consent cannot be given under threat of violence, or through bribery, guilt, or pressure.

Consent is an individual decision.

You can only give consent for yourself, you cannot give consent for other people.

Consent must be specific.

Consent must be given to specific people for specific acts—it is not something that can be given prior to certain acts taking place, it must be given in the moment.

Consent must be enthusiastic.

Enthusiastic consent is a fairly new model that puts a focus on the presence of a positive “yes.” Prior to the model of enthusiastic consent, many believed that the absence of a “no” indicated consent. With the model of enthusiastic consent, a verbal and positive “yes” is required to indicate consent.

Consent can be revoked.

At any point in time, someone can withdraw consent if they become uncomfortable with a certain activity. Withdrawing consent can be communicated verbally or nonverbally through body language.

Consent has to be given while sober. If someone is under the influence of drugs or alcohol, is sleeping, or is unconscious, they cannot appropriately consent. Consent must be given when someone is fully present and coherent.

Community Resource List

Curated by Aviona Rodriguez Brown

While *Spring Awakening* is based on a fictional story, we recognize that many of the themes and experiences of the characters are relevant to the challenges and hardships existing throughout time in society. The list below is curated to contain both local and national resources for individual and community wellness.

KEY

- ★ Local WA Organization
- ★ National Organization
- Youth Focused
- 🏳️‍🌈 LGBTQIA+ Focused
- Culturally Focused
- Community Partner Organization

**King County
information hotline
for any or all of the
below listings,
CALL 2-1-1**

**National Suicide
& Crisis Hotline
for any or all of the
below listings,
CALL 9-8-8**

BULLYING

- AACAP ★ ■
- Committee for Children ★ ■
- No Bullying ★ ■
- Stop Bullying ★
- TeenLink ★ ■

HOUSING INSECURITIES

- Cascade Housing Foundation ★
- Chief Seattle Club ★ ●
- Compassion Housing Alliance ★ ●
- Cocoon Housing ★ ■ ●
- Communities of Belonging ★
- Jubilee Women's Center ★ ●
- Lavender Rights Project 🏳️‍🌈 ● ●
- POCAAN 🏳️‍🌈 ● ●
- Northwest Justice ★
- MLKHousing ★ ●

LEGAL SUPPORT SERVICES

- King County Bar ★
- Lavender Rights Project 🏳️‍🌈 ● ●
- QLAW Foundation
of Washington ★ 🏳️‍🌈
- TeamChild ★ ■

MENTAL HEALTH ASSISTANCE

- Asian Counseling and
Referral Service ★ ■ ● ●
- Crisis Connection —
County Based Hotline ★
- Fairfax ★
- National Alliance of Mental
Health Illness (NAMI) ★
- TeenLink ★ ■
- Lambert House ★ 🏳️‍🌈
- Wa Therapy Fund ★

PHYSICAL & PERSONAL SAFETY

- Children's Hospital ★ ■
- Coalition ending
Gender-Based Violence ★
- Domestic Shelters ★ ★
- Futures Without Violence ★
- Global Network of
Women's Shelters ★
- Northwest Family Life ★
- Sexual Assault Hotline
Call 1-800-656-HOPE (4673) ★

SCHOOL AND SYSTEMS NAVIGATION FOR PARENTS

- Asian Counseling and
Referral Service ★ ■ ● ●

SOCIAL NAVIGATION

- Help Me See Myself ★
- Lambert House ★ 🏳️‍🌈
- Youth Eastside Services
(Y.E.S.) ★ ■ 🏳️‍🌈 ●

SUICIDAL THOUGHTS AND ACTIONS

- Crisis Text Line — Text 741-741 ★
- TeenLink ★ ■
- National Suicide Prevention
Hotline — Call 9-8-8 ★
- Now Matters Now ★
- Suicide Lifeline —
Call 1-800-273-8255 ★

SUBSTANCE ABUSE SUPPORT

- 23rd & Cherry Fellowship ★ ●
- FairFax ★
- Narcotics Anonymous ★
- POCAAN ★ ● ●
- TeenLink ★ ■
- Washington Recovery Helpline —
Call 1-866-789-1511 or Dial 7-1-1 ★

TRANSPORTATION SUPPORT

- Crisis Connection — Ride United ★
- King County Metro Services ★

ABOUT THE CONTRIBUTORS



Colin Buchanan is a graduate student at Seattle University and will receive her Master's in Arts Leadership this summer. Before returning to school, Colin was a professional pastry chef in the Seattle area since 2011. She enjoys baking, theater, books, and playing ultimate frisbee.



Jessica Ellison (they/she) is the Education & Engagement Programs Manager at The 5th Avenue Theatre, as well as a freelance dramaturg, writer, and adjunct professor of theater. Jessica received their Bachelor of Arts in Anthropology from the College of William and Mary and their Master of Arts in Theatre Studies from the University of Houston. Their artistic practice seeks to uplift stories written by and for Black queer communities, while also bringing anthropological theory into conversation with theater studies. You can check out more of Jessica's writing at www.jeedramaturgy.com.



Albert Evans has been on The 5th Avenue Theatre staff since 2008 as a Musician, Lyricist, Composer, Speaker, and Dramaturg. He was Composer-In-Residence at New Jersey's Paper Mill Playhouse in the 1990s and is the composer and/or lyricist of the musicals *Nite Club Confidential*, *A Country Christmas Carol*, *The Texas Chainsaw Musical*, and *Pageant*. He also wrote English lyrics for New York City Opera's *The Merry Widow*, televised on *Live from Lincoln Center*. Evans is now a proud member of the 5th's Education Department, creating podcasts and blog posts that explain and demonstrate the artistic and craft elements that make our mainstage productions so extraordinary.



Christa Fleming is a graphic designer whose experience spans over 25 years. She has worked with a number of Seattle area organizations, including: The 5th Avenue Theatre, ACT Theatre, Town Hall Seattle, Pratt Fine Arts Center, The Arboretum Foundation, Associated Recreation Council, Pasado's Safe Haven, Cornish, Book-It Repertory Theatre, Northwest Girlchoir, Navos, many independent schools, and more. She also crochets. A lot. You can check out her design work at christafleming.com.

ABOUT THE CONTRIBUTORS



Amberlee Joers (she/her) endeavors to foster and support greater equity, accessibility, and social justice in the arts through her work as an administrator and Teaching Artist. She is currently the Associate Director for The 5th Avenue Theatre and has been a Teaching Artist, curriculum consultant, and managing arts education programs in the greater Seattle area for over a decade including work with Seattle Children's Theatre, Seattle Theatre Group, Seattle Rep, Urban ArtWorks, Book It Repertory, and Village Theatre's KIDSTAGE program, among others. She has facilitated professional development workshops and events for educators and artists and is passionate about the intersections of anti-racism and disability justice. She is a graduate of Washington's Teaching Artist Training Lab, UW's Certificate Program in Nonprofit Management, and Creative Dance Center's Summer Institute for Teachers. Amberlee strives to foster arts environments where people can connect, create, and celebrate.



Ashley Lanyon is a multifaceted artist and educator, having recently been onstage at The 5th in *White Christmas* and *Something's Afoot*, while also leading Friday's at the 5th workshops and contributing to the Rising Star Project. Currently pursuing her MFA in Arts Leadership at Seattle University, she's eager to explore additional artistic avenues. Alongside her husband, Harter, and their adventure pup, Charley, Ashley embraces her new Seattle life through hiking, crafting wood-fired pizzas, attempting to garden, and communing with the city's vibrant artistic scene.



Bri Little is a poet, journalist, voracious reader, and Copywriter/Editor at The 5th Avenue Theatre. She enjoys horror movies, fancy beverages, and starting (and sometimes finishing) crafting projects.



ABOUT THE CONTRIBUTORS



Beth Pollack (she/her) is a Seattle-based performer, dramaturg, and teaching artist. She is the Dramaturg and Curriculum Specialist at The 5th Avenue Theatre. As a dramaturg, Beth has additionally worked with Seattle Shakespeare Company and Dacha Theatre. As an educator, Beth has worked with Seattle's Young Shakespeare Workshop, Seattle Children's Theatre, Seattle Shakespeare Company, Jet City Improv, Book-It Repertory, ACT Theatre, and Seattle Rep's Public Works Program. As an actor, you may have seen or heard her work with Seattle Children's Theatre, Village Theatre, Seattle Shakespeare Company, Book-It, Strawberry Theatre Workshop, or Dacha Theatre, where she is a proud company member. Beth graduated magna cum laude from NYU's Gallatin School of Individualized Study with a degree in Theatre Studies and the Historicization of Dramatic Literature, and would be happy to explain what that means. More at beth-pollack.com.



Aviona "Creatrix" Rodriguez Brown instills inclusivity and accessibility, by creating multidisciplinary art to tell stories surrounding being multiracial, exploring queerness, working through mental illness, stress, navigating drug addiction, and houselessness. Creatrix encompasses the many art avenues to which they contribute: Assoc. Director of Engagement at The 5th Avenue Theatre, (3) Board Memberships (Evergreen Land Trust, Pricearts LLC, VP of Pierians, INC.- Seattle Chapter), Actor, CEO & Founder of Avión- ARB Arts Consulting Agency, Curator, Director, Instrumentalists, Mentor, Performer, Painter, Producer, Stage Manager, Teacher, Writer. Connect: https://linktr.ee/avionacreatrix_official



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