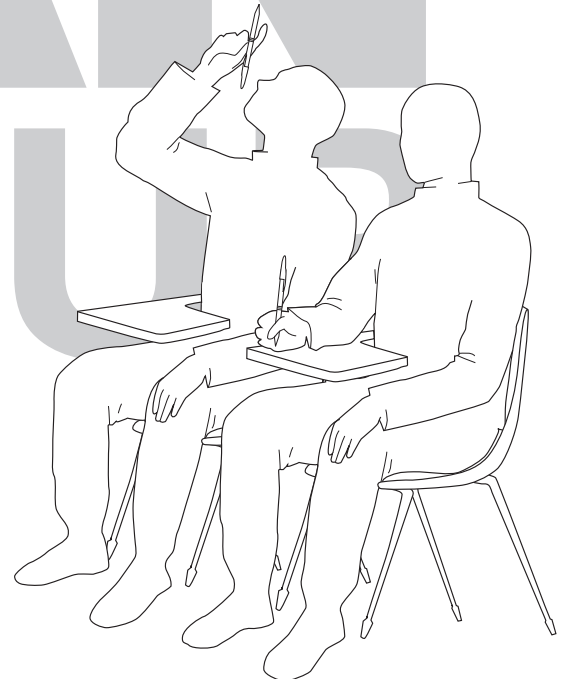


# education

BLUE MAN GROUP



BLUE  
MAN  
GROUP



# Your Guide to the Guide

BLUE MAN GROUP EDUCATION



This material is intended for use after experiencing a Blue Man Group performance.

## **EDUCATOR'S GUIDE, p.3 and 4**

### **RELATED SUBJECTS**

Blue Man Group will relate to many areas of study in your curriculum. Here are a few suggestions.

### **OBJECTIVE**

Key topics to apply and adapt to your classroom needs.

### **THE BIG PICTURE**

Main ideas at a glance.

### **BACKGROUND INFORMATION**

This additional explanation is intended to help you help your students after experiencing a Blue Man Group performance.

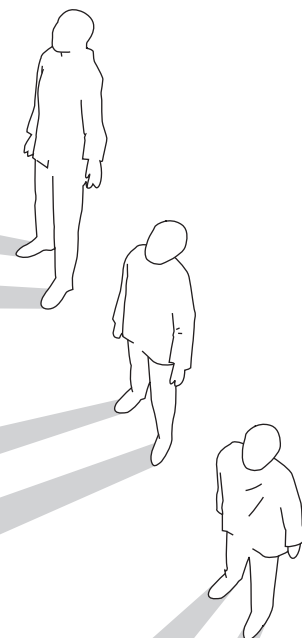
### **VOCABULARY LIST**

### **EDUCATOR'S REFERENCE**

Related books, films and other resources. Blue Man Group draws from many facets of our world.

### **WORKS CITED**

### **CREDITS**



## **STUDENT GUIDE, p.5-15**

These pages are the student guide. Copy these pages for your students to use after seeing the Blue Man Group performance. You can also use the Blue Man Group Learning Labs to broaden in-class activities. These materials are intended for use by students ages 14-18.

## **THINGS TO THINK ABOUT**

Activities, questions and thoughts that relate to everyday life and help develop independent judgments about issues and ideas. Also encourage self-expression, imagination and analytical thought. These can be used separately or in a sequence of your choice.

### **ACTIVITIES**

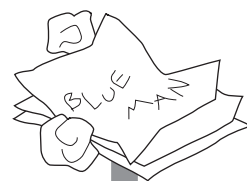
Look for icons like these

### **WORDS YOU SHOULD PROBABLY KNOW**

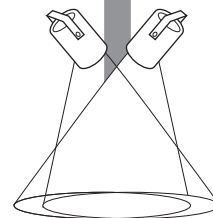
Definitions essential to Blue Man Group vocabulary.

### **OTHER COOL STUFF**

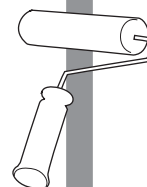
Exciting resources your students can check out for continued research.



writing



theatre

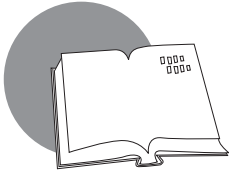


art



# Who is the Blue Man?

BLUE MAN GROUP EDUCATION



## RELATED SUBJECTS

National Standards in Social Studies, Philosophy, Language Arts, Fine Arts

## OBJECTIVE

To offer a foundation for the Blue Man's character and a discussion of how that character relates to our society and culture. Topics include **social/cultural masks, environment/community, conformity and non-conformity.**

## THE BIG PICTURE

### Where the Blue Man came from.

There are many theories. One theory asserts that the Blue Man is a product of our environment. He is a reaction to information overload and media saturation fueled by rampant consumerism –all of which numb the creative spirit.

### How the Blue Man sees the world.

The Blue Man sees the world with childlike wonder. He sees everything like he is seeing it for the first time. He has no individuality or ego. The Blue Man's interactions with society are selfless.

### What the Blue Man wants.

The Blue Man acts as a medium between our common reality and the participatory and sublime experience. He desires to create a revitalizing, vivid and intensely felt experience in a ritual built on communal creative expression.

## BACKGROUND INFORMATION

The Blue Man has been summoned into the age of information, technology, and consumerism to create a ritual that will provide a **Motherwellian** experience for those of us in our society who suffer from the symptoms of **ICDAD, Fragmentia** and **IBIS**. These individuals may be numbed by information overload and media saturation. They may be preoccupied by the effects produced by consumerism. It is the intent of the Blue Man to investigate the elements of these forces of isolation and lead us in a ritual as a community to celebrate the creative force of life.

The Blue Man is a **shaman** and a trickster, a hero and a clown. The Blue Man has a unique mind in that, in Freudian terms, it lacks an ego. The mind of the Blue Man is composed of the goal-driven superego and the instinctual id. The Blue Man thus is not bogged down by the self-conscious and judgmental inner critic of the ego. Heroes like Gandhi and Superman have huge superegos that allow them to will things into existence with their passion and commitment to their causes. Id driven individuals such as Forrest Gump have no goals. They become heroes by accident. Their honesty and innocence are profound because they are so rare in our world. The Blue Man is Forrest Gandhi (or Gandhi Gump). Because he lacks an ego, the Blue Man is "more than human." As he seeks to create an exalted **blesh**, revitalizing himself and our world, his mission is to remind us of our humanity, our commonality, our individuality and the seismic potential a blushing community may possess; the ways in which the creative human spirit can collaborate to form a vibrant, self-nurturing community that is greater than the sum of its parts.



## VOCABULARY LIST

**Motherwellian** Painter and abstract artist Robert Motherwell said, "The need is felt for experience – intense, immediate, direct, subtle, unified, warm, vivid, rhythmic."

**ICDAD\*** (Info-Community Divergence Affective Disorder) Irrational mood swings that occur when individuals feel that they have less and less in common with the people around them.

**Fragmentia\*** A relatively new cognitive disorder where one feels cut off from a sense of wholeness because of constant exposure to only incomplete parts of things and ideas which do not

**IBIS\*** (Info-Biological Inadequacy Syndrome) A form of anxiety brought on when a person wishes he or she could absorb information at a rate somewhat faster than the level that was hard-wired into human DNA back in the Paleolithic era.

**Shaman** A religious specialist, originally found in hunting-gathering cultures. Shamanism in its classical form is found in Siberia, and several forms have been observed in Central Asian, North American and Oceanic societies. The shaman is a medium between the common and the spiritual or the ecstatic.

**Blesh** (from More Than Human, by Theodore Sturgeon) A combination of blend and mesh.

\* Official Blue Man Group Lingo

## EDUCATOR'S REFERENCE

*Amusing Ourselves to Death*, Neil Postman

*Being Digital*, Nicholas Negroponte

*Being There*, Jerzy N. Kosinski

*Being There* (film, 1979)

*Chaos*, James Gleick

*Flatland*, Edwin Abbott

*The Fool and His Scepter*, William Willeford

*Forrest Gump* (film, 1994)

*The Fourth Dimension*, Rudy Rucker

*Gandhi* (film, 1982)

*The Hero With a Thousand Faces*, Joseph Campbell

*Information Anxiety*, Richard Saul Wurman

*Shamanism*, Mircea Eliade

*Superman – The Movie* (film, 1978)

*TV's Best Adventures of Superman* (film, 1955-1958)

*Technicians of Ecstasy*, Mark S. Levy

*We've Had a Hundred Years of Psychotherapy and The*

*World's Getting Worse*, James Hillman

## WORKS CITED

The American Heritage Dictionary of the English Language. Morris, William (Editor). American Heritage Publishing Co., Inc., 1975.

The Encarta® Desk Encyclopedia Copyright © & ? 1998 Microsoft Corporation. All rights reserved.

Sturgeon, Theodore. More Than Human. Random House, 1998.

## CREDITS

**Blue Man Group Conceived, Written, Produced and Directed by** Chris Wink, Matt Goldman, Phil Stanton



# Who is the Blue Man?

BLUE MAN GROUP EDUCATION

## THE BIG PICTURE

### Where the Blue Man came from.

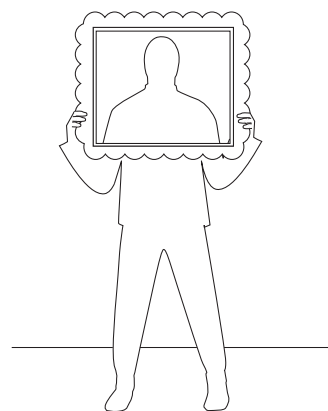
There are many theories. One theory asserts that the Blue Man is a product of our environment. He is a reaction to **information overload** and media saturation fueled by **rampant consumerism** –all of which numb the creative spirit.

### How the Blue Man sees the world.

The Blue Man sees the world with childlike wonder. He sees everything like he is seeing it for the first time. He has no **individuality** or **ego**. The Blue Man's interactions with **society** are **selfless**.

### What the Blue Man wants.

The Blue Man acts as a medium between our common reality and the **participatory** and **sublime** experience. He desires to create a revitalizing, vivid and intensely felt experience in a **ritual** built on **communal** creative expression.



## WORDS YOU SHOULD PROBABLY KNOW

**Information Overload** An over abundance of information channeled through all forms of media (tv, radio, internet, etc. –media saturation).

**Rampant consumerism** Attachment to materialistic values or possessions. The compulsive need to buy buy buy!

**Individuality** Distinctness. Distinguishing attributes of a person or thing. The things that make you different from anyone else in the world.

**Ego** Your consciousness, the part of your brain that controls your behavior and is most in touch with reality. An exaggerated sense of self-importance.

**Society** The relationship of human beings within a common culture. American society, Asian society, African society, etc.

**Selfless** Thinking of everyone around you without thinking of yourself.

**Participatory** To take part, or share with others.

**Sublime** Of high spiritual, moral or intellectual worth. Inspiring awe; impressive; moving. The ultimate example of something such as front row seats at: insert your favorite rock-pop-r&b star here.

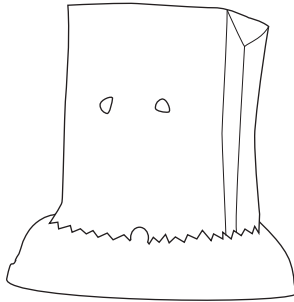
**Ritual** A ceremonial act or series of such acts. Also personal daily habits: getting a bagel with vegetable cream cheese every morning on your way to school might be your daily ritual.

**Communal** Of or relating to a community.

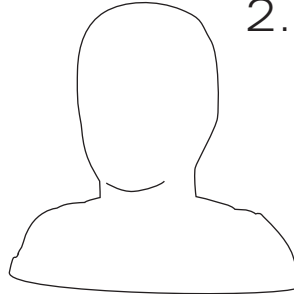
# The Mask

## THINGS TO THINK ABOUT

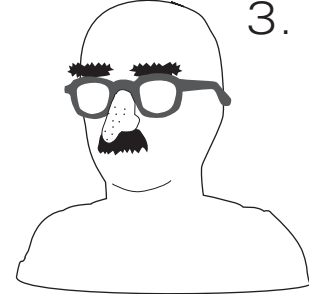
- ① A covering worn on the face to conceal one's identity.
- ② A face having a blank, fixed, or mysterious expression.
- ③ Face covering used in **ritual** and theatre that disguises the wearer and usually communicates an alternate identity.



1.



2.



3.

### quote

*We have found that performing in a mask can be a truly profound experience.*

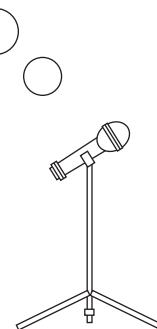
*One of the things people report about wearing a mask is that it "puts them in their body." Part of this is pure mechanics. Masks often limit facial movement and seem to have the effect of squeezing **expressiveness** into the extremities. But it also has to do with "getting out of one's head" and entering a more **visceral state**.*

*When we wear a mask, we are freed from our own identities, our own personalities and our own **egos**.*

*We become less **self-conscious**. We stop thinking so much. When our attention can be removed from tending to our precious little circumstances, we become open to feelings and actions that are more **authentic**. All of the energy we normally expend to manage our appearance in the eyes of others become available for more creative endeavors.*

*Before we tried it, we had the mistaken notion that wearing a mask meant covering one's self up. Now we know that wearing a mask means exposing one's self. What gets covered up is the **cultural mask**; the selves we have been creating since our school days, when we first realized that we needed to manipulate our personas in order to fit in.*

Chris Wink, Matt Goldman, Phil Stanton – Founders of **BLUE MAN GROUP**

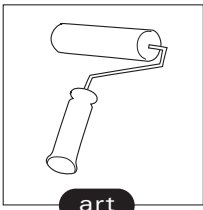




writing

Masks aren't just things that cover our face. We all wear masks –and not just on Halloween. Modern **society** has constructed its own set of masks –social/cultural masks that we hide behind in an attempt to fit in. Even the clothes we wear can be masks. These masks are in a constant state of change; the mask we wear with our parents at age 10 will morph to an entirely different one at age 18 or 25 or 28. We all have different masks we wear at our jobs, in our classes, with friends, with children.

- ?** How many masks do you wear?
- ?** Give names (e.g. "Fearless Big Sister Mask," "Confident and Cool Friend Mask") to at least 5 masks you wear in your everyday life. Use 1 or 2 adjectives in naming your mask that describe the "character" you are portraying when you wear that particular mask.
- ?** Identify the mask you enjoy most. What about the one you dislike most?
- ?** Do you imagine that as you grow older you will have fewer masks?



art


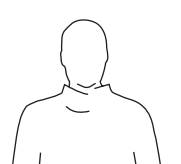
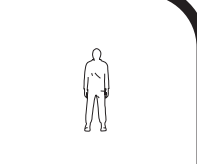
I. You are an artist who is going to create a non-human mask –an animal, something not of this world or an inanimate objects (e.g. a radio or stapler). Imagine your mask. Write down your thoughts about what it looks like, its personality and where it's come from –be very descriptive. Once you have determined the mask's identity and history, move on to step II.

II. Now construct the mask. Your mask should be a 3-dimensional object that could be worn, hung in your room or displayed in a gallery. Possible materials to use: fabrics, paper, paint, metal, wood, modeling clay, papier mâché, collage, found objects (e.g. kitchen sponge, toilet paper roll, bottle caps). Be creative –you can use a variety of things.

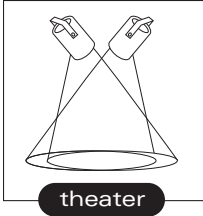
- III. When your mask is finished, show it to friends and have them tell you what they see. Hopefully they will describe your mask with some of the same adjectives you wrote down when thinking about it.
- IV. Reflect on your work using the 3 excitement levels of the Blue Man and these three main ideas:



Check the things that apply.

			
	This Blue Man is extremely excited!	This Blue Man is sort of excited.	You did not get his attention.
creativity – is it unique, dynamic, inspirational?			
investment – did you invest time and energy into your work?			
execution – does your project fulfill all of the requirements of the assignment?			



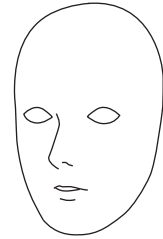


I. The Blue Man has stripped away his **individuality** to rediscover a childlike wonder –to have a completely fresh view of the world. Imagine that you are a child –or actually you are yourself but a fresh new you. You know nothing about the world around you; you have no concept of what it is to be “late” or “angry” or “in trouble.” Imagine what it was like when you saw something or felt something for the very first time. To help you, find or create a “neutral mask.” You can either purchase one at your local theatrical supply house or you can make one on your own.

II. Wearing the mask.

- a. Put the mask on and look at yourself in the mirror. How does it change you? How does it change your perception of you? Take off the mask to record your thoughts. (Remember that your masked self doesn’t even know how to write or what a pen is.) When you have the mask back on, pick up an object and examine it. You have never seen it before. What does it do? How does it feel? Are you excited by it, scared of it? How do you feel about it? Do this several times with different objects. Remember to take off the mask to record your thoughts and feelings about each object. Look at yourself in the mirror before you examine each object.
- b. Now find a partner and have them observe your neutral mask. Can they guess how you are feeling without seeing your face? Now switch. Then try the exercise together (both wearing your neutral masks) with different objects. How do you interact, react, without using language? Can you use the object to communicate? How can you communicate under these circumstances –stripped of your social/cultural masks?


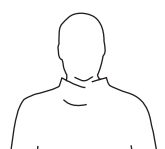

Neutral Mask



III. Make sure you have recorded all of your thoughts and feelings. Compare and contrast your observations with your partner’s. Complete the project by writing a paragraph summarizing your experiences with your neutral mask including any similarities or differences with your partner’s.

IV. Reflect on your work using the 3 excitement levels of the Blue Man and these three main ideas:

Check the things that apply.

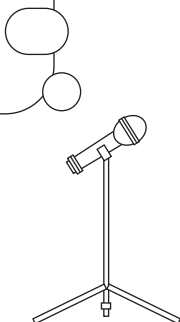
			
	This Blue Man is extremely excited!	This Blue Man is sort of excited.	You did not get his attention.
creativity – is it unique, dynamic, inspirational?			
investment – did you invest time and energy into your work?			
execution – does your project fulfill all of the requirements of the assignment?			



quote

*Watching someone who is wearing a mask is definitely not as good as doing it one's self, but it is still potentially moving if the circumstances are right.*

Chris Wink, Matt Goldman, Phil Stanton –  
Founders of **BLUE MAN GROUP**



## WORDS YOU SHOULD PROBABLY KNOW

**Ritual** A ceremonial act or series of such acts. Also personal daily habits: like getting a bagel with vegetable cream cheese every morning on your way to school might be your daily ritual.

**Expressiveness** The ability to make one's feelings or thoughts known.

**Visceral state** Intensely emotional. Pertaining to, situated in or affecting the body organs; specifically the intestines.

**Ego** Your consciousness, the part of your brain that controls your behavior and is most in touch with reality. An exaggerated sense of self-importance.

**Self-conscious** Aware of oneself or one's own being, actions or thoughts. Excessively conscious of one's appearance or manner; socially ill at ease.

**Authentic** Real, genuine.

**Cultural/Culture** The big picture of everything you are taught by society within your lifetime: behavior patterns, arts, beliefs, institutions and all the characteristics of a community or population.

**Society** The relationship of human beings within a common culture. American society, Asian society, agrarian society, democratic society, etc.

**Individuality** Distinctness. Distinguishing attributes of a person or thing. The things that make you different from anyone else in the world.

## OTHER COOL STUFF

\*the following suggestions are books or short stories unless otherwise noted

*Ant Hills of the Savannah*, Chinua Achebe  
*Cat's Cradle*, Kurt Vonnegut, Jr.  
*Comedy of Errors*, William Shakespeare  
*The Count of Monte Cristo*, Alexandre Dumas  
*Anne Frank the Dairy of a Young Girl*, Anne Frank  
*Dr. Jeckyl and Mr. Hyde*, Robert Louis Stevenson  
*Fires in the Mirror* (play), Anna Deveare Smith  
*Flowers for Algernon*, Daniel Keyes  
*Frankenstein*, Mary Shelley  
*The Great Gatsby*, F. Scott Fitzgerald  
*Immortality*, Milan Kundera  
*Mask* (film, 1985)

*The Mask* (film, 1994)  
*Narcissus and Goldmund*, Herman Hesse  
*Masque of the Red Death*, Edgar Allan Poe  
*Rope*, Alfred Hitchcock (film, 1948)  
*The Scarlet Letter*, Nathaniel Hawthorne  
*The Short Stories – The Short Happy Life of Francis Macomber*, Ernest Hemingway  
*Siddhartha*, Herman Hesse  
*Steppenwolf*, Herman Hesse  
*Things Fall Apart*, Chinua Achebe  
*Tootsie* (film, 1982)  
*Twilight: Los Angeles* (play), Anna Deveare Smith



# Environment

## THINGS TO THINK ABOUT

**en•vi•ron•ment** *n.* 1. Something that surrounds; surroundings. 2. The total of circumstances surrounding an organism or group of **organisms**, specifically: **a.** The combination of external or **extrinsic** physical conditions that affect and influence the growth and development of organisms. **b.** The complex of **social** and **cultural** conditions affecting the nature of an **individual** or **community**.



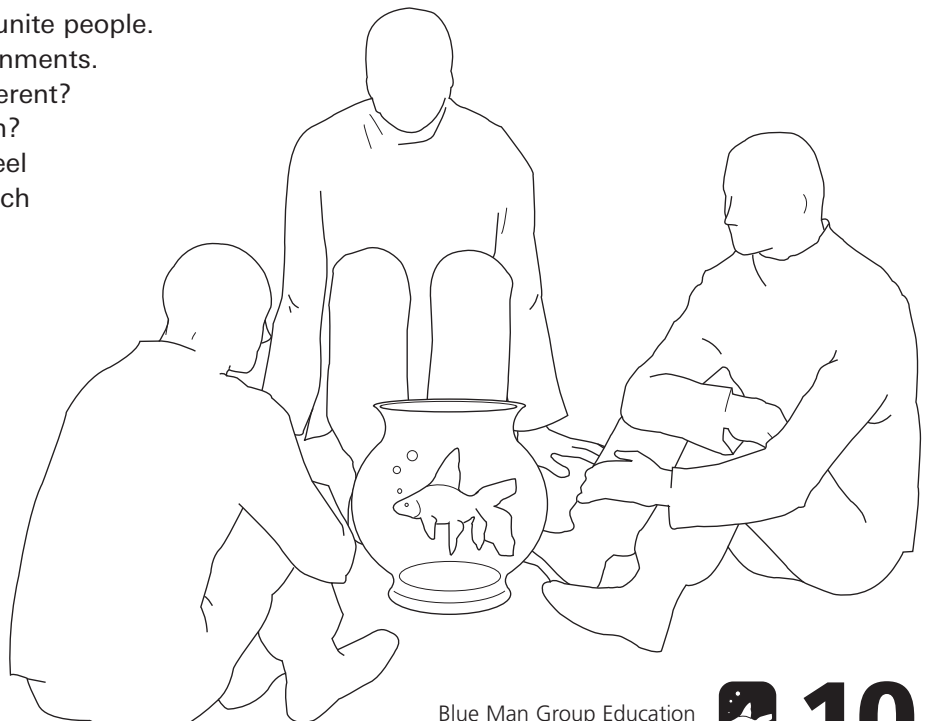
- ① What does environment mean to you after reading the above definition?
- ② Describe the three environments you enjoy being in the most? Describe at least one environment you dislike being in.
- ③ Do you walk, talk or think differently depending on your environment? If so, why?

- ④ Painter and abstract artist Robert Motherwell said, “The need is felt for experience — intense, immediate, direct, subtle, unified, warm, vivid, rhythmic.” Do you feel Blue Man Group was an experience like Robert Motherwell describes?

*“Without community there may be no ritual, and perhaps without ritual there may be no community.” — Joyce Carol Oates*

- ⑤ The Blue Men are aware that the most important part of their environment is you – the audience. But to get to know you better they experiment with and explore things that are important to the community. How did you feel the first moment the Blue Men came out into the audience? Did this feeling change? At the end of every show the Blue Men engage the audience in a **ritual** – as the paper is passed from person to person, strangers are connected. What other events unite people who may otherwise not be connected? Think of at least 5.

- ⑥ You listed 5 events which unite people. These events create environments. How are each of them different? What is unique about them? Which of these 5 do you feel most connect people to each other? Which the least? And why?



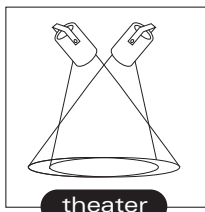
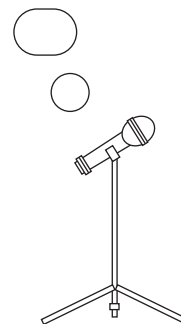
quote

*The paper ritual is the ultimate goal of Blue Man’s journey. The paper is a representation of the experience of the whole show and the journey that the audience and Blue Man take. It is the result of the rest of the show’s experimentation and exploration.*

*The Blue Man is trying to help an audience full of disconnected people find a common element, a bond that ties us all together. We live in a culture where you can reach almost anyone anywhere in the world via pager, cell phone, or e-mail, but you don’t necessarily know the name of the person who is living in the apartment above you or the house next door. You can visit the website of someone who lives thousands of miles away to see pictures of his/her family, but you don’t say hi to the people who ride with you on the elevator every day.*

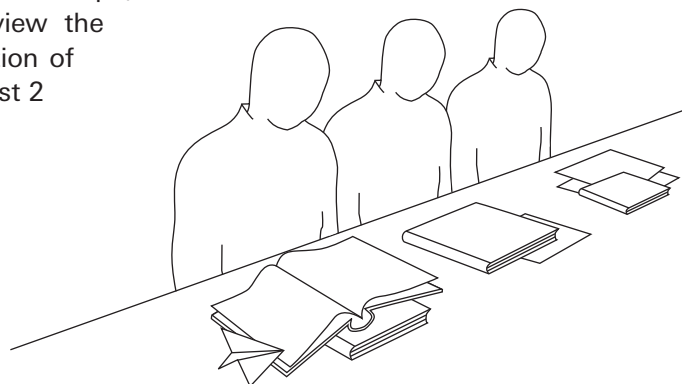
*The Blue Man is trying to show us the connection between all of us; the paper is a representation of that bond. If you ever get a chance to watch the paper sequence from an outsider’s perspective, you notice that there comes a moment when the entire audience is linked together. Everyone is tied to each other with these strands of white crepe paper. It’s a powerful image.*

Michael Quinn – Associate Artistic Director


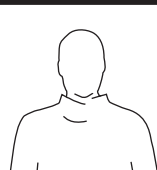



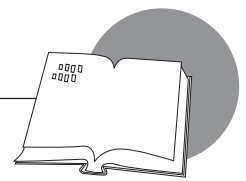
I. You are a \_\_\_\_\_. Choose one of the following to fill in the blank (or create your own exciting role!): dj, party planner, teacher, parent, office manager, director, choreographer, spoken word artist, rapper, social activist, spiritual leader, or teen superstar. Using the paper ritual in the Blue Man Group performance as a model or guide, think of another way to bring a group of people (who may or may not know each other) together. Carefully plan your activity by writing down all the steps and materials needed –if any. Some things to think about: Are you the only one who knows what’s going to happen? Is it okay if the ritual changes from what you thought it would be once you involve others? Where does the activity happen? Is the time of day important? How long do you think it will last? Is it for a large group or a small group? Are there specific things that must happen? What determines the ritual’s success? How does the activity end? Remember you are the leader and want it to be as full of excitement as possible.

- II. Gather a group of people and let the experience begin!
- III. Document the experience. You can use a variety of media to do so –e.g. have each member of the group write about the experience and collect their feedback; compose a questionnaire for the group to complete; videotape, photograph, or audio record the event. Review the documentation and write a one page description of the event that you created including in it at least 2 other participants’ perspectives.



IV. Reflect on your work using the 3 excitement levels of the Blue Man and these three main ideas:

			
	This Blue Man is extremely excited!	This Blue Man is sort of excited.	You did not get his attention.
<input checked="" type="checkbox"/> Check the things that apply.			
creativity – is it unique, dynamic, inspirational?			
investment – did you invest time and energy into your work?			
execution – does your project fulfill all of the requirements of the assignment?			



## WORDS YOU SHOULD PROBABLY KNOW

**Organism** Any living individual; any plant or animal.

**Extrinsic** Not forming an essential part, an accessory – beads, bangles, headbands and ear rings.

**Social** Of or relating to society.

**Cultural/Culture** The big picture of everything you are taught by society within your lifetime: behavior patterns, arts, beliefs, institutions and all the characteristics of a community or population.

**Individual** One human being; existing as a distinct entity; singular; separate; independent.

**Community** A social group or class having common interests. They come in many shapes and sizes. Your school is one; your friends may form another. It can also be the public at large –everybody in the US.

**Ritual** A ceremonial act or series of such acts. Also personal daily habits: like getting a bagel with vegetable cream cheese every morning on your way to school might be your daily ritual.

## OTHER COOL STUFF

\*the following suggestions are books or short stories unless otherwise noted

*2001: A Space Odyssey* (film, 1968)  
*All Quiet on the Western Front*, Erich Maria Remarque  
*Alice in Wonderland*, Lewis Carroll  
*Amusing Ourselves to Death*, Neil Postman  
*Brazil* (film, 1985)  
*Call of Wild*, Jack London  
*Charlie and the Chocolate Factory*, Roald Dahl  
*Crime and Punishment*, Fyodor Dostoevsky  
*The Diamond Age*, Neal Stephenson  
*Flowers for Algernon*, Daniel Keyes  
*Harry Potter* (Books 1-7), J.K. Rowling  
*James and the Giant Peach*, Roald Dahl

*Jane Eyre*, Charlotte Bronte  
*The Lion, the Witch and the Wardrobe*, C.S. Lewis  
*The Matrix* (film, 1999)  
*Quest for Fire* (film, 1982)  
*Pay It Forward* (film, 2000)  
*Red Badge of Courage*, Stephen Crane  
*Slaughterhouse 5*, Kurt Vonnegut, Jr.  
*The Time Machine*, H. G. Wells  
*Things Fall Apart*, Chinua Achebe  
*To Build a Fire*, Jack London  
*Yellow Wallpaper*, Charlotte Perkins Gilman

# Conformity/ Nonconformity

## THINGS TO THINK ABOUT

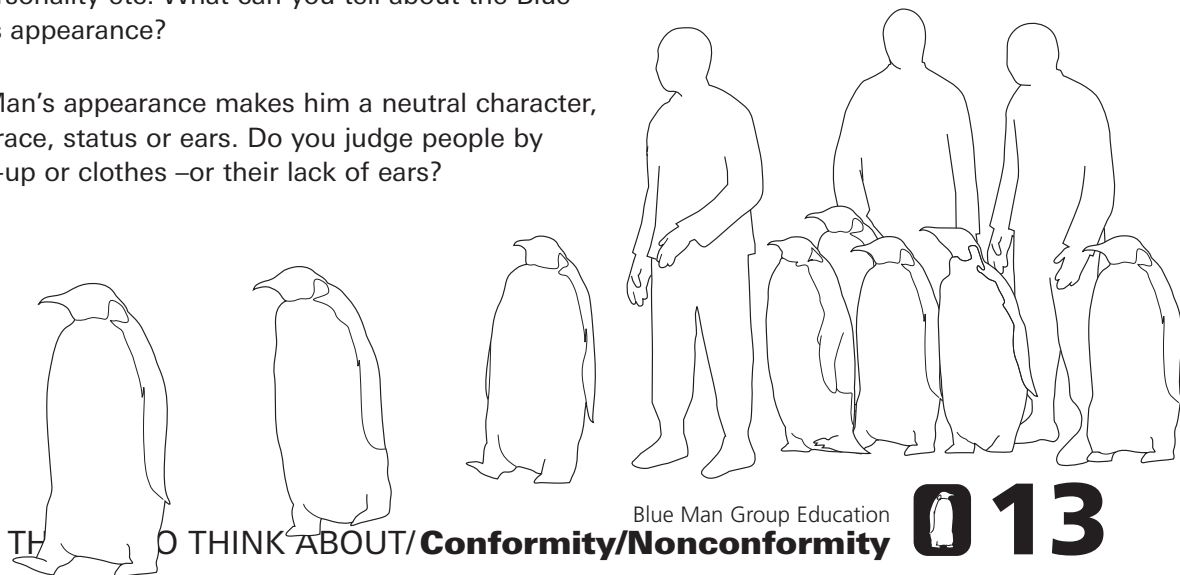
*"The trickster is a boundary crosser. Every group has its edge, its sense of in and out, and in every case the trickster will cross the line and blur the distinction." — Lewis Hyde, Trickster Makes This World*



writing

- ❓ Some people don't **conform** to the latest fashions or trends in music. What other ways are there to not conform?
- ❓ Do you feel like you conform? In your family? At school? In your city? In your internet community?
- ❓ The Blue Men all look alike and dress alike. Did you feel like they each had their own personalities?

- ❓ How do you keep your **individuality** within a group? Do you try to dress and be like your friends or do you celebrate your differences?
- ❓ Is it easier for you to be yourself in an on-line chat or virtual internet community? If yes, why? Do you present yourself as who you are or who you want to be?
- ❓ During the Twinkie-eating feast, the Blue Men get the guest to go along with what they are doing. Do you ever feel like people are trying to get you to go along with what they are doing?
- ❓ If so, how do you deal with it when you want to go along? When you don't?
- ❓ If you had been chosen to go on stage, what would you have done? Would you have trusted the Blue Men?
- ❓ What makes you trust (or distrust) the Blue Men?
- ❓ In most plays, an actor's costume and make-up tell you something about the character's status, gender, personality etc. What can you tell about the Blue Man by his appearance?
- ❓ The Blue Man's appearance makes him a neutral character, he has no race, status or ears. Do you judge people by their make-up or clothes –or their lack of ears?




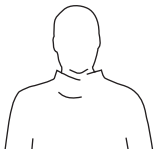



I. You are a student. You have been asked to write a short paper (1-3 pgs.) discussing the pros and cons of conformity. Make at least 3 points for each side of the issue. Use specific examples to support each point. Think about your friends and family and other students in your school. How do they conform or not? How do people view them? How do they view themselves? Extend your thoughts to include people in history (or present day) that were non-conformists and conformists: artists, activists, leaders. Use your knowledge about them to support your points.

- II. Write your paper. Be sure to use proper punctuation, grammar, and spelling. Always double-check your work!
- III. Find someone else who wrote a paper. Compare and contrast the ideas you presented with theirs. Did they use some of the same examples? Did they cite some of the same historical or public figures? Discuss what you learned from each other's papers.
- IV. Reflect on your work using the 3 excitement levels of the Blue Man and these three main ideas:



Check the things that apply.

			
	This Blue Man is extremely excited!	This Blue Man is sort of excited.	You did not get his attention.
creativity – is it unique, dynamic, inspirational?			
investment – did you invest time and energy into your work?			
execution – does your project fulfill all of the requirements of the assignment?			

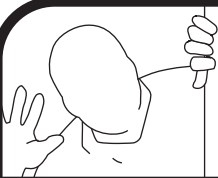
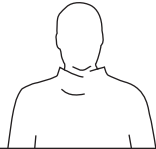



I. You are a poet. You have decided to write a poem about your neighborhood and the people that populate it. Are they alike? Or how are they different? Your poem is to be told from someone else's perspective. Choose a person that you believe to be the furthest away from yourself. Perhaps it is someone older – or of a different race or socioeconomic background. Include in your poem at least three situations, environments, interactions or conflicts that you yourself would not be exposed to on a normal day.

- II. Write the poem. A few things to realize: your poem may or may not rhyme (it's up to you); it might be 10 lines or several pages. There are no restrictions – be creative and imaginative. You decide what your poem will be.
- III. When your poem is finished, trade it with a friend. Read your friend's poem and tell them several things you learned. Look for some of the things suggested above. Do you feel they attempted to view things from a different perspective? How does the poem make you feel? After you have shared your thoughts with your friend have them share their thoughts about your poem.

IV. Reflect on your work using the 3 excitement levels of the Blue Man and these three main ideas:

Check the things that apply.

			
	This Blue Man is extremely excited!	This Blue Man is sort of excited.	You did not get his attention.
creativity – is it unique, dynamic, inspirational?			
investment – did you invest time and energy into your work?			
execution – does your project fulfill all of the requirements of the assignment?			



## WORDS YOU SHOULD PROBABLY KNOW

**Conformity** Action or behavior in correspondence with current styles. What you wear, listen to, put in your mouth, put on your face can all be viewed as either conforming to societal standards or rejecting them.

**Individuality** Distinctness. Distinguishing attributes of a person or thing. The things that make you different from anyone else in the world.

## OTHER COOL STUFF

\*the following suggestions are books or short stories unless otherwise noted

*Animal Farm*, George Orwell  
*The Catcher in the Rye*, J.D. Salinger  
*Charlie and the Great Glass Elevator: The Further Adventures of Charlie*  
*Bucket and Willie Wonka*, Chocolate-Maker Extraordinary, Roald Dahl  
*The Chocolate Wars*, Robert Cormier  
*Clueless* (film, 1995)  
*Fahrenheit 451*, Ray Bradbury  
*God Bless You Mr. Rosewater*, Kurt Vonnegut, Jr.  
*The Handmaid's Tale*, Margaret Eleanor Atwood  
*Heathers* (film, 1989)  
*The House of Spirits*, Isabel Allende  
*Huckleberry Finn*, Mark Twain  
*Illusions, The Adventures of a Reluctant Messiah*, Richard Bach  
*Jitterbug Perfume*, Tom Robbins  
*Jonathan Livingston Seagull*, Richard Bach  
*Jungle Book*, Rudyard Kipling

*The Machine Stops: and Other Stories*, E.M. Forster  
*Malcolm X* (film, 1992)  
*The Matrix* (film, 1999)  
*Narcissus and Goldmund*, Herman Hesse  
*On the Road*, Jack Kerouac  
*One Flew Over the Cuckoo's Nest*, Ken Kesey  
*Rebel Without a Cause* (film, 1955)  
*Romeo and Juliet*, William Shakespeare  
*Sirens of Titan*, Kurt Vonnegut, Jr.  
*The Stepford Wives* (film, 1975)  
*Suburbia* (play), Eric Bogosian  
*Things Fall Apart*, Chinua Achebe  
*To Kill a Mockingbird*, Harper Lee  
*Tom Sawyer*, Mark Twain  
*Walden*, Henry David Thoreau  
*Watership Down*, Richard Adams  
*The Wheel*, Herman Hesse  
*The World According to Garp*, John Irving  
*Yellow Wallpaper*, Charlotte Perkins Gilman