



Legally **BLONDE** **THE MUSICAL**

EDUCATOR'S STUDY GUIDE
ST JACOBS COUNTRY PLAYHOUSE

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ABOUT

ABOUT DRAYTON ENTERTAINMENT

An award-winning, not-for-profit charitable organization, Drayton Entertainment produces the finest in live theatre at seven venues in southwestern Ontario. Each theatre maintains its distinct identity, but at the same time, combines the strengths and energy of all to provide an entertainment experience that is unparalleled.

The stage for success was first set in 1991, with the launch of the Drayton Festival Theatre. Under the leadership of founding and current Artistic Director, Alex Mustakas, the theatre was an immediate success. Since then, Drayton Entertainment has added the St. Jacobs Schoolhouse Theatre, King's Wharf Theatre (in Penetanguishene), Huron Country Playhouse (with two stages in Grand Bend), St. Jacobs Country Playhouse, and the Hamilton Family Theatre Cambridge.

Drayton Entertainment's distinctive business model provides protection from the inherent fragility of the theatre industry,

while providing an outlet for growth and prosperity. This has positive implications for artists and audiences – all of whom enjoy enhanced opportunities both on and off the stage.

By successfully balancing the competing demands of quality productions, fiscal responsibility, and community integrity, Drayton Entertainment has emerged as a true innovator and leader for arts and culture in Canada.

ABOUT THE DRAYTON ENTERTAINMENT YOUTH ACADEMY

The Drayton Entertainment Youth Academy is Drayton Entertainment's newest venture into inspiring the next generation of performers. First opening in the spring of 2022, the Youth Academy has sought to dismantle barriers surrounding theatre education and training, providing opportunities for young artists to grow their passion for performance alongside industry professionals.



Our mission is to adopt equitable and inclusive principles and practices to realize a community where diversity thrives and aligns seamlessly with Drayton Entertainment's values. We aim to provide unparalleled opportunities that cultivate community, ignite imagination, boost confidence and develop a deeper, life-long appreciation for the performing arts.

DRAYTON ENTERTAINMENT YOUTH ACADEMY, 2022



Founded upon its four core values—respect, creativity, growth, and accountability—the Youth Academy welcomes performers from all walks of life into its hallways. Upcoming opportunities include: performing arts classes for all ages (including in musical theatre, acting, stage combat, and technical production), performance opportunities (such as 2022's *Frozen Jr.* and the current production of *Legally Blonde The Musical*), week-long March Break and Summer Theatre Camps, and more!

THE HIGH SCHOOL MUSICAL

Legally Blonde The Musical is the Drayton Entertainment Youth Academy's inaugural High School Musical Production. This production features a cast and crew made of local high school students who have had the opportunity to learn about the ins and outs of performance and production in a professional setting. Aside from performance, students have had the opportunity to work in areas such as stage management, crew, set construction, wardrobe, lighting, and sound. The program is intended to reduce barriers to arts education and is offered completely free of charge for participants. Please enjoy the result of all the incredible work they have done to bring this show to life!

SYNOPSIS

Elle Woods is a bubbly and bright Delta Nu sorority sister about to finish her senior year at UCLA. Rich, blonde, and beautiful, there's nothing more perfect to round out her year than a proposal from her senate-bound boyfriend, Warner Huntington III. But when Warner decides Elle isn't serious enough to be a part of his new life at Harvard Law and breaks up with her, Elle's world is turned upside down. Heartbroken, Elle realizes that she needs to transform herself into the type of girl Warner wants and becomes determined to follow him to Harvard Law where she can prove she's serious marriage material. But Elle quickly realizes that fitting in at Harvard is going to be a bigger challenge than she initially thought. Throughout all of this, Elle relies on the support of her newfound friends to help her buckle down and succeed as a law student, even earning herself a prestigious internship spot and a chance to prove herself on a real case—the murder trial of fitness mogul and former Delta Nu sorority sister, Brooke Wyndham.

Throughout the ups and downs of her newfound journey, Elle is determined to show everyone—and herself—that she's more than just a pretty face. Acing law school doesn't have to mean sacrificing who she is, no matter what mold people try to force her into.

ABOUT THE SHOW

Legally Blonde's first iteration was as a 2001 novel written by Amanda Brown. Brown was inspired to write the novel based on her own experiences as a woman attending Stanford Law.

Later than year, Brown's book was turned into a film starring Reese Witherspoon, which has become the most famous iteration of the story. The movie made many notable changes from the source material, such as the addition of the characters Emmett and Callahan and the setting change from Stanford Law to Harvard Law, but kept the story's key themes of feminism and staying true to one's self. The film's success prompted multiple sequels and spin-offs of the original material.

In 2007, the film was adapted into a musical that premiered on Broadway after initial tryouts in San Francisco. The Broadway production was directed and choreographed by Jerry Mitchell and starred Laura Bell Bundy as Elle. *Legally Blonde The Musical* was nominated for seven Tony Awards, but did not win any. The musical later opened in London's West End in 2010 and won three Laurence Olivier Awards, including Best New Musical.

CHARACTER BREAKDOWN

ELLE WOODS

Elle is a very bubbly college-age girl who follows her ex-boyfriend to Harvard Law School and realizes that she has more than just a pretty face and a bubbly personality to offer the world! She is very lovable, determined, vulnerable, energetic and outgoing!

EMMETT FORREST

Emmett is a smart, quirky, sensitive and personable law student. He ends up taking Elle under his wing and believes in her when it seems that no one else does.

PAULETTE BUONUFONTE

Paulette is the funny owner of Hair Affair, a local salon. She becomes friends with Elle and longs to marry a man from Ireland. She and Elle help each other achieve their dreams!

PROFESSOR CALLAHAN

Callahan is a pompous and manipulative law professor at Harvard.

WARNER HUNTINGTON III

Warner is attractive and charming but very self-absorbed. He will do whatever it takes to achieve his dream of becoming a senator, including breaking Elle's heart.

VIVIENNE KENSINGTON

Vivienne is an overachieving, stuck-up, wealthy, smart and savvy law student who is intellectually driven. Yet she feels very threatened by Elle's presence at Harvard.

BROOKE WYNDHAM

Brooke is an exercise video star and former Delta Nu sorority girl who was accused of murder.

ENID HOOPES

Enid is a Harvard Law student with a passion for social issues, regularly organizing initiatives to aid with her causes.

SERENA

A Delta Nu sorority sister and energetic cheerleader.

MARGOT

A Delta Nu sorority sister who is known for her dim-wittedness and obsession with boys.

PILAR

A Delta Nu sorority sister who is sensible and sassy.

KYLE B. O'BOYLE

Kyle is a physically fit, smooth-talking UPS deliveryman. We soon find out that he is Paulette's dream guy.

HISTORY

LAW

LAW IN CANADA

Canada's legal system is very similar to that of the US and Great Britain, given Canada's origin as a British colony. In 1867, the Constitution of Canada was authorized by the British giving Canada lawmaking powers outside of the British government—though Canada did not officially stop being a British colony until 1931. Canadian law is based on similar principles to US law; laws must be clear and rational, people are innocent until proven guilty, the law's power is based on the precedent set by the constitution, and so on. These precedents are the result of English common law, a system of lawmaking used by the British that ensured cases were judged based on the precedent set by previous cases. Common law is the opposite of a civil law system, used by countries such as France and Spain, which does not look at precedent and instead focuses on very specific laws that pertain to individual cases. The majority of Canada operates based on the common-law tradition, except for Quebec. Quebec's legal system is based on the civil-law tradition. Until 1982, Canada operated on the principle of parliamentary supremacy, which granted Canadian parliament the highest

authority over law. This meant that parliamentary laws could only be overturned by themselves. Parliamentary supremacy was challenged when Prime Minister Pierre Trudeau introduced the Charter of Rights and Freedoms, a bill that outlined human rights which could not be violated under any circumstances, even by parliamentary laws. The power over parliamentary laws established by the Charter of Rights and Freedoms led to a growth in judicial power over lawmaking.

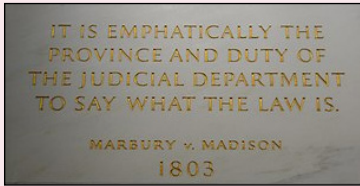
LAW IN THE UNITED STATES

The Judicial system currently in place in the United States is also the result of English common law. When the USA first became an independent country, they structured their government under the "Articles of Confederation," a predecessor to the current US Constitution. However, the Articles of Confederation did not distribute enough power to the federal government, which would create issues should the States need to unite to solve nation-wide problems. Instead, the US ratified a new constitution in 1789, which is still in place today. This constitution outlined three different branches of government (executive, legislative, and judicial), introduced basic laws for the country, and outlined

the rights of citizens. In the portion of the US Constitution known as the Bill of Rights, the four basic principles of the American Law system were outlined, those being: equal justice, due process, the adversary system, and presumption of innocence. The purpose of these principles was to establish all American citizens as equal under the law and to protect them from undue process that could result in an unfair trial. The Constitution also established the US Supreme Court as the final court of appeals in the United States for both federal and state court systems.

The Supreme Court's decisions cannot be overruled by any other court in America. Supreme Court Justices are to review the US Constitution and apply them to the cases they encounter; the precedent they set with their rulings informs the decisions of lower courts and lawmakers moving forward.

A SELECTION OF SIGNIFICANT COURT CASES IN US HISTORY



1803 – Marbury v. Madison

Marbury v. Madison is a landmark case occurring in 1803 that gave the US Supreme Court the power of judicial review, allowing them to review legislation and declare it null and void should it violate the precedent set by the US Constitution. This case is one of the foundations of US Constitutional Law.



1857 – Dred Scott v. Sandford

This case is significant for the role it played in the start of the American Civil War. Dred Scott, an enslaved Black man, appealed a case to the US Supreme Court wherein he argued that he had been freed from slavery when the slave-owners who controlled him moved from Missouri (which allowed slavery) to Illinois (where slavery was illegal). The Supreme Court ruled that Black people were not considered “citizens” and were therefore not included in the laws outlined in the Constitution. After the Union’s victory in the American Civil War in 1865, this decision was superseded by the 13th and 14th amendments, which outlawed slavery and guaranteed citizenship for all people “born or naturalized in the United States,” respectively.



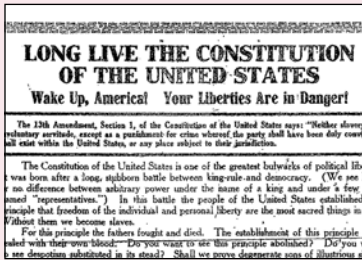
1886 – The Haymarket Riot Trial

In May of 1886, workers of at the McCormick Harvesting Machine Company in Chicago declared that they would strike for better working conditions. During a protest where police were in attendance, a bomb of unknown origin was thrown. In the panic that ensued, police began firing randomly into the crowd, killing and injuring many (including police officers). The bombing and rioting were blamed on the labour movement following the incident. Charges were brought against eight men and, despite their innocence, seven were sentenced to death. Later, three of the convicted men were pardoned (the rest had already been killed) when it was determined that the court’s decision was based on the mass hysteria following the event. Despite this, the labour movement was slow to recover from the negative press they had received.



1898 – Plessy v. Ferguson

In 1898, the US Supreme Court ruled that laws regarding racial segregation were constitutional as long as the facilities for different races were equal in quality. This doctrine came to be known as “separate but equal.” This decision occurred after Homer Plessy, a mixed race man, purposefully boarded a train car deemed to be for white people only. Plessy argued that his rights had been violated under the constitution, but the court upheld that a legal distinction between white people and Black people was not unconstitutional, allowing for Jim Crow legislation to become common across the country.



1919 – Schenck v. United States

In this landmark case, the US Supreme Court determined that speech could be considered dangerous and upheld the government’s ability to stringently regulate the boundaries of free speech during wartime. The case was brought about after Charles Schneck and Elizabeth Baer were convicted of violating the Espionage Act because they sent leaflets to conscripted soldiers stating that their involuntary servitude violated the 13th Amendment. It was argued that the leaflets, while permissible under law during peace time, posed a danger to the war effort and were therefore inadmissible.



1951 – The Rosenberg Trial

The Rosenberg Trial was the first time execution was used as punishment for espionage on American citizens during peacetime. Julius and Ethel Rosenberg, known members of the Communist Party who worked closely with the Manhattan Project, were charged with running a Soviet spy ring in the US and passing information to Russia regarding the atomic bomb. Their trial took place at the height of the Cold War and Red Scare, a time of increased fear of Communism at a national level, making it almost impossible for the Rosenbergs to have a fair trial. Their execution remains incredibly controversial as many believe they were persecuted harshly due to their connections to Communism.



Members of Supreme Court

1954 – Brown v. Board of Education of Topeka

During this case in 1954, the Supreme Court ruled that racial segregation of children in public schools was unconstitutional. Multiple cases regarding segregation were brought before the Supreme Court, but in this most-famous example a man named Oliver Brown filed a class-action lawsuit wherein he stated it was unconstitutional for his daughter, Linda Brown, to be denied access to Topeka, Kansas' all-white elementary school. Brown argued that schools for Black children were not to the same standard as all-white schools, therefore violating the “separate but equal doctrine” set in place by Plessy v. Ferguson. The Supreme Court, while initially split, eventually ruled unanimously that segregated schools could not be “separate but equal” as they were “inherently unequal.”

DIVISION OF CORRECTIONS
CORRESPONDENCE REGULATIONS

MAIL WILL NOT BE DELIVERED WHICH DOES NOT CONFORM WITH THESE RULES

Rule 1 - Only 2 letters each week, not to exceed 10 sheets before and 10 after and written on one side only, and of legal paper, 10 x 5 1/2 inches. These envelopes must be sealed at the corner of your letter. (Stamp)

Rule 2 - All letters must be addressed to the complete prison name of the inmate. Last number, where applicable, and prison number, must be placed in lower left corner of envelope. Give your complete name and address in the upper left corner.

Rule 3 - Do not use any language which is abusive, obscene, libelous, defamatory, or obscene. (All numbers, where applicable, must be placed in lower left corner of envelope.)

Rule 4 - Letters must be written in English only.

Rule 5 - Books, magazines, pamphlets, and newspapers of reputable character will be delivered only if mailed from the printer.

Rule 6 - Material must be sent in the form of postal money orders, or in the inmate's complete prison name and prison number.

RECEIVED _____ DATE _____

MAIL ROOM _____

MAIL ROOM _____

In The Supreme Court of the United States
Washington, D.C.
Clarence Earl Gideon
Petitioner vs.
A.G. Gideon Jr. as
Director, Prison
State of Florida
Petitioner for writ
of Habeas Corpus directed
to the Supreme Court
of the State of Florida
No. 140

1963 – Gideon v. Wainwright

This case established the right for legal counsel to be appointed by the state for those who stand trial in the event they are unable to appoint their own lawyer. The decision came after Clarence Earl Gideon, a Floridian man with a history of non-violent crime, challenged a previous conviction he held for breaking and entering with the intent to commit a misdemeanor on the grounds that he was unfairly not provided legal counsel, forcing him to represent himself during trial. The Court agreed that denying counsel meant that a fair trial could not take place, therefore violating the due process clause of the 14th Amendment.

Dear Chief:

I am writing out my suggestions addressed to your Miranda opinion with the thought that we might discuss them at your convenience. I feel guilty about the extent of the suggestions but this will be one of the most important opinions of our time and I know that you will want the fullest expression of my views.

I have one major suggestion. It goes to the basic thrust of the approach to be taken. In your very first sentence you state that the root problem is "the role society must assume, consistent with the federal Constitution, in prosecuting individuals for crime."

1966 – Miranda v. Arizona

The origin of the phrase “Miranda Rights” came from the 1966 Miranda v Arizona Supreme Court case. In this decision, which addressed four different cases, the Supreme Court stated that the prosecution in a case cannot use admissions made by the defendant in court if they were obtained prior to informing the defendant of their rights. In other words, if the appropriate “procedural safeguards” were not in place before police began an interrogation, allowing the evidence they obtained is considered a violation of the defendant’s Fifth Amendment rights.



1973 – Roe v. Wade

Roe v. Wade was a 1973 court case that constitutionally upheld a pregnant-person's right to an abortion during the initial trimesters of pregnancy. It came about after Norma McCorvey, under the pseudonym "Jane Roe," sued her local district attorney after being denied an abortion in the state of Texas. The Supreme Court, at the time, upheld that denying access to abortion was a violation of the due process clause of the 14th Amendment because it gave US citizens the right to privacy. There were some limits to this decision, as the Court ruled that the right to abortion was not absolute and was limited based on the stage of development of the pregnancy, but the decision made it so that it would be impossible for States to ban abortion outright. Regardless of this decision, many states passed "trigger" laws that would ban abortion immediately should the Supreme Court's decision be overturned.



1974 – United States v. Nixon

During a separate court case involving white house staff members being charged with conspiracy, a subpoena was issued for documents and recordings that involved President Richard Nixon. Nixon was against submitting the documents, as he believed presidential privilege was above the need to submit the evidence to the court. The Supreme Court overruled this and decided that a President does not have absolute privilege over confidential communication with regards to criminal proceedings. The decision made by the Supreme Court outlined limits to presidential power, ensuring it was not absolute in nature.



2015 – Obergefell v. Hodges

In 2015, the Supreme Court ruled that bans on recognizing and performing same-sex marriages were unconstitutional as they violated the due process and equal protection clauses of the 14th Amendment, thereby legalizing same-sex marriage across the United States. Fourteen same-sex couples and two men whose partners had passed filed lawsuits against Michigan, Kentucky, Ohio, and Tennessee, claiming that to deny them the ability to be legally married violated their constitutional rights. The Sixth Circuit Court of Appeals consolidated these cases, but ruled that states had no obligation to provide marriage licenses to same-sex couples. Their decision was overturned when brought before the Supreme Court.



2022 – Dobbs v. Jackson Women's Health Organization

In 2022, a case was brought before the Supreme Court regarding whether Mississippi's Gestational Age Act could be considered constitutional. Mississippi had introduced a law banning abortion after 15 weeks of pregnancy, with exceptions for medical emergencies and fetal abnormalities. Many argued that the precedent set by *Roe v. Wade* and *Planned Parenthood v. Casey* meant the law could not be implemented, but the Supreme Court ruled that the constitution does not protect the right to an abortion and had been misapplied in *Roe v. Wade*, overturning the 1973 decision. The Supreme Court was split in the decision, 5-4 for overturning *Roe v. Wade* and 6-3 for upholding the Mississippi law at hand. The overturning of both *Roe v. Wade* and *Planned Parenthood v. Casey* was widely criticized by allies of the United States, including Canada.

WOMEN IN LAW

The History of Women practicing law is complex and varies based on location. Both the United States and Canada have many female trailblazers who laid the groundwork for those that followed in different ways. Harvard Law School, featured in *Legally Blonde*, was one of the last law schools in the US to begin admitting female students. The first women to attend Harvard Law were admitted in 1950.



Margaret Brent (1648)

Margaret Brent was the first woman to practice law before a court in the English North American Colonies. Her work helped maintain peace in the midst of political turmoil in the Colony of Maryland.



Arabella Mansfield (1869)

The first woman to be admitted to the legal profession in the US was Arabella Mansfield in 1869, a woman from the state of Iowa. Iowa law only allowed white men to take the bar exam at the time, however, Mansfield was admitted despite not having a law degree and earned high scores. Iowa later amended the law to allow women to be admitted that same year after the law was challenged by Mansfield in court. Although admitted to the bar, Mansfield did not practice law. Rather, she focused her efforts on teaching and activist work, becoming a member of the women's suffrage movement.

**Ada Kepley (1870)**

Ada Kepley became the first American woman to graduate law school after completing her degree from the Union College of Law (now Northwestern Pritzker School of Law) in 1870. Despite graduating, she was initially denied a licence to practice alongside her classmates by the State's Attorney's Office, as women in Illinois were barred from entering any learned profession. Her husband began drafting a bill to counter this that was eventually passed in 1872. However, Kepley did not reapply for her legal licence until 1881 and spent the time between as a member of the women's rights movement.

**Charlotte E. Ray (1872)**

In 1872, Charlotte E. Ray became the first Black woman admitted to practice law in the US. She was accepted into Howard Law School under the name C.E. Ray, which some believe she used to mask the fact that she was a woman when applying. Ray graduated from Howard in 1872 and was admitted to the District of Columbia bar in March of that year. She established an independent practice in 1872, but was forced to close the practice years later after being unable to obtain a steady flow of clients due to prejudicial beliefs held against her. After closing her practice, Ray returned to teaching, as she had been doing prior to applying to law school.

**Clara Brett Martin (1897)**

Clara Brett Martin became the first female lawyer in the British Empire in 1897. She began studying in Toronto in 1888 and graduated in 1890 before applying to become a student at the Law Society of Upper Canada. She was initially refused by the Law Society, but was later admitted as a student in 1893. While at school, she placed first in the Law Society's examinations. After becoming a lawyer in 1897, she established her own practice in Toronto, but faced difficulty with being allowed to appear in court.



Lyda Conley (1902)

Lyda Conley was the first Native American to argue a case in front of the US Supreme Court. She is most famous for the time she spent defending the Huron Indian Cemetery in Kansas City, Kansas. The cemetery was the burial site of hundreds of Wyandotte tribesmen, including her mother and sister, but was threatened with development as Kansas City grew. She began studying law in preparation to protect the land and was admitted to the Missouri Bar in 1902.



Violet Pauline King Henry (1954)

Violet King began attending the University of Alberta in 1948, later attending law school. In 1953, she graduated with her law degree as the only woman in her graduating class. In 1954, King was admitted to the Alberta bar and became the first Black female lawyer in Canada. Throughout her career, she actively spoke out against the racism and sexism faced by women of colour in the workforce.



Sandra Day O'Connor (1981)

In 1981, Sandra Day O'Connor became the first woman to serve on the US Supreme Court. She was elected by President Ronald Reagan and was unanimously confirmed by the Senate after already having a long career practicing law. She retired from the Supreme Court in 2006.

THEATRE

GREEK THEATRE

Ancient Greece is often credited with being the foundation for modern theatre. Theatre was initially tied to festivals and tributes to the god Dionysius in Greece, who would become known for his connection to the medium. Beginning in the 6th century BCE in Athens, theatre in Greece would go on to establish many of the conventions of drama that would continue into the present day, such as the physical layout of theatres and Aristotle's six theatrical elements.

***Aristotle's Six Theatrical Elements:**

Plot, character, thought, diction, spectacle, and song.

Greek theatre is well known for its use of two key genres: comedy and tragedy. In fact, the two masks often used to represent Drama are images of Greek theatre masks depicting these two types of performance.

The early beginnings of Greek Comedy are relatively unknown. As Aristotle put it in his work Poetics: "because it was not taken seriously, the origins of comedy have been forgotten." Greek

Comedies, though their history has been lost to time, are known for their ridiculousness. Comedies were original stories that exaggerated their characters in order to have an effect on the audience. The genre was not seen as high-brow among the Ancient Greeks and was instead considered a genre pioneered by common folk.

While tragedy in the 21st century is generally seen as a genre that typically ends in sadness and destruction, this was not necessarily the case with Ancient Greece. Even the word "tragedy" does not have an etymological root relating to sadness—it actually comes from the Greek tragoidia, meaning "goat song." There are many theories as to why the genre is named after goats, but not one definitive answer. Greek tragedies could have either a sad or happy ending; what defined them as a genre was the way they approached their subject material. A tragedy's subject would have almost always been of a mythical story that the audience was already familiar with. This story would be treated with the utmost seriousness and was performed to evoke an emotional response in the audience, which Aristotle called "catharsis."



Honey, this is a tragedy and every tragedy needs a Greek Chorus.

LINE FROM LEGALLY BLONDE



GREEK CHORUS

Legally Blonde The Musical contains many references to Greek theatre throughout the tale. One of these references is the Greek Chorus the Delta Nu sorority sisters form in order to guide Elle through her “tragic” story. A chorus is a standard part of Greek theatre and typically featured a large group of people (usually Athenian men) who would act in unison as a single character throughout the play. They were often accompanied by an *auletes*, a musician who would play a type of reed instrument called an aulos. The chorus was a central part of performance in ancient Greece; when a playwright had their work selected to compete in a festival, it was said they were “granted a chorus.” Even the official command to begin a performance is said to have been: “Bring on your chorus.”

***Fun fact: The Oresteia, a trilogy of plays written by the Greek playwright Aeschylus in the 5th century BCE, depicts the origin of the judicial system in Athens—including the first ever courtroom murder trial.**

Discussion Questions

What are the similarities and differences between Elle’s journey through Harvard Law and the experiences of other famous women in law? Is Elle a trailblazer in her own right?

Were the foundations of American law (equal justice, due process, the adversary system, and presumption of innocence) maintained throughout Brooke’s murder trial?

How can elements of both comedy and tragedy be found in *Legally Blonde*? Why might the playwright have chosen to include both?

In-Class Activity

Ancient Greek theatre made use of masks to represent each of the characters in the show. Have your students create masks to represent the *Legally Blonde* characters as if the show was being performed in Ancient times. What inspired their design choices? Do they see the characters as comedic or tragic?

LANGUAGE ARTS

PERSUASIVE LANGUAGE

The study of persuasion, more formally known as the study of rhetoric, dates back thousands of years. The Sophist Gorgias of Leontini (480 BCE – 375 BCE) was the first to establish rhetoric as a formal art. He brought the study of rhetoric to Athens, where he began teaching for money alongside other Sophists. This practice made the Sophists some of the first professional teachers, though the exchange of currency caused the philosopher Plato to look down upon them.

The use of persuasive language and rhetoric is a key part of *Legally Blonde*. Lawyers within the story are tasked with putting together arguments that will convince the judge and jury for their case to accept their version of events. Inside the courtroom, Elle effectively uses persuasive language to prove Brooke's innocence:

ELLE

Thank you. Now, Ms. Wyndham, you claim on the day of the murder, you got a perm. Was this your first perm?

CHUTNEY

No. I've permed my hair since junior high, about three a year.

ELLE

Interesting. My associate has just gotten a perm herself today. Exhibit B: Ms. Enid Hoopes.[...]

ELLE

Thank you. Ms. Hoopes, would you step into the shower, please?

ENID enters the shower, closes the shower curtain, turns on the water. After a beat, she re-emerges, her perm stick-straight.

CHUTNEY

Idiot. You can't get a perm wet for 48 hours -

ELLE

Exactly! Water deactivates the perm's ammonium thiglycolate and completely ruins it. It's the cardinal rule of perm maintenance. Your perm is still intact so you couldn't have showered that day. Why would you lie about being in the shower?

CHUTNEY

I was—

ELLE

Why would you lie about NOT hearing the gunshot?

CHUTNEY

But I—

In this script excerpt, Elle effectively uses logic (logos) to unravel Chutney's story about how she came to see Brooke standing over her father's body. Not only does Elle bring physical proof of the effects of water on perms, she also reinforces to the audience that this is an incredibly basic fact that Chutney no doubt would have known: "It's the cardinal rule of perm maintenance." This is to ensure that they, without a doubt, follow the version of events she has begun to present—one that does not involve Chutney taking a shower. After this, Elle systematically begins dismantling the story Chutney has introduced, successfully pressuring her into admitting the truth. In this scene, Elle effectively uses logic to persuade the audience to not believe Chutney's story, proving Brooke's innocence after Chutney is caught in her lie.

However, persuasive language does not only appear during trial. Multiple characters use persuasive language throughout the story in more casual settings. For example, Emmett uses persuasive language to convince Elle to being taking her studies seriously while at Harvard Law:

EMMETT
BUT I KNOW IT'LL ALL BE WORTHWHILE
WHEN I WIN MY FIRST LUCRATIVE TRIAL
AND BUY MY MOM THAT GREAT BIG HOUSE OUT ON THE CAPE.

ELLE
That's so sweet.

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

ELLE
I just need to prove to everyone that I'm serious.

EMMETT
What you need is to get to work.

Through telling Elle about his own experiences and reasoning for being at Harvard, Emmett is able to convince Elle that she can achieve her goals if she puts the work in to study. Here, Emmett employs the artistic appeals of ethos and pathos. Emmett establishes his credibility (ethos) by explaining his background and how hard he has had to work to be at Harvard law: “Though I can’t take the day off, I just think of the payoff.” This demonstrates to Elle that he is an authority on the realities of the opportunity they have been afforded—he has had to consider exactly what it means to be a law student and what he can achieve by succeeding at Harvard. Emmett also introduces emotional appeal (pathos) to his argument by relating his goals back to his family. This clearly resonates with Elle as she is a very caring person: “[Emmett] When I win my first lucrative trial and buy my mom that great big house out on the cape. [Elle] That’s so sweet.” He reminds her that attending Harvard Law can provide more than simply a new fiancé. Instead, it’s a chance for her to work hard and prove herself to the people around her.

**Connection to Key Themes: The motto for Harvard Law School is “veritas,” meaning “truth” in Latin. Through the practice of law and the use of a legal trial, it is the goal of those involved to determine the true circumstances surrounding the case at hand and apply the law to them in order to seek retribution. Gorgias himself once said, “It is the duty of one and the same man both to speak the needful rightly and to refute the unrightfully spoken.” In other words, the goal of persuasion should always be to uphold the truth, not to deceive the listener. Throughout*

Legally Blonde, Elle exemplifies this need to uncover the truth as she dedicates herself to proving Brooke’s innocence instead of immediately believing she murdered her husband like the rest of Brooke’s legal team. This connects to a running theme throughout the musical of remaining true to yourself and others.

Discussion Questions

At what points in the story do the characters use persuasive language, both inside and outside of the courtroom?

What persuasive tactics do the characters employ throughout the story? Are certain tactics more effective in certain contexts? Provide examples.

In-Class Activity

Exercise One:

Think of a time in your life where someone has used persuasive language. It could be a friend, family member, teacher, mentor, etc. Then, ask yourself:

- What point were they trying to make?
- Who was their intended audience?
- What are some ways the speaker shaped their language in order to reach that audience?

Ex: a politician wants voters to vote for her (and not her opponent) by making promises and highlighting her experience. Or a teenager wants to convince his parents to let him stay out later because he has shown that he is responsible and

trustworthy. Make a record of these different speakers on a white board or sheet of paper. It will be helpful to create a chart [Speaker/Argument/Audience/Methods] to record student's responses for reference in Exercise Two.

Exercise Two:

Now think of a time where you have used a form of persuasive language. Ask:

- What point were you trying to make?
- Who was your audience?
- How did you shape your speech in order to get your point across?
- Were you successful in your persuasion? Why or why not?
- If you weren't successful, how might you change your argument/speech to be more successful?

Exercise Three:

1. Before the exercise, prepare a set of statements related to *Legally Blonde* which students are likely to have strong opinion on. They may include things like: "It is never OK to repeat a secret", "Anger is always negative", "It's understandable why Elle was never taken seriously before" etc...
2. On large sheets of paper write out five possible responses to the statement: Strongly Agree, Agree, Neither Agree or Disagree, Disagree, Strongly Disagree.

3. Line these pieces of paper in order across the floor, leaving plenty of space behind them and around them.
4. Read a statement from your list and ask the students to vote with their feet and stand behind the paper that corresponds to their own opinion to the statement. When they have settled on their responses ask them to discuss with the classmates who are standing with them, and who therefore have the same opinion as them. Ask the group to select a spokesperson who can relate to the rest of the group the main points of the discussions in sixty seconds or less. You can also try to enlist people from other groups to join them. Once all the arguments have been heard, give students the opportunity to move if the arguments have changed their minds.
5. After the exercise have a group discussion about which arguments were particularly effective, and why? How did it feel to have to explain what they believed? How did it feel to change their minds?

KEY THEMES

FEMINISM

Legally Blonde can be analyzed through a feminist lens in a variety of ways. The multitude of female characters within the story are dimensional and central to the plot. The way they interact with men, each other, and the world around them provides commentary on many aspects of life as a woman. In particular, *Legally Blonde* tackles topics such as:

- Women's role in romantic and platonic relationships;
- Sexism in academia;
- Sexism in the workplace;
- Workplace sexual harassment;
- Female beauty standards;
- And much more

“TO THINE OWN SELF BE TRUE”

“This above all: to thine own self be true,
And it must follow, as the night the day,
Thou cans't not then be false to any man.”
(Ham. 1.3.84-86)

This excerpt from Shakespeare's *Hamlet*, quoted by Vivienne in the last scene of the show, is exemplary of a running theme throughout *Legally Blonde*. Namely, that being true to yourself is the surest way to success.

Throughout the story, Elle is told that she must change who she is in order to be successful—something she wholeheartedly believes at the beginning of the musical. After Warner breaks up with her for not being serious enough, she is inspired to completely revitalize her identity in order to become the type of girl Warner wants. While at Harvard, she is ousted by her classmates for not fitting in with her bright personality and girly behaviour. Because of this, Elle does what she can to try and blend in. She goes to the Hair Affair salon to have her hair dyed brown (which Paulette talks her out of) and begins dressing

less pink when she starts working for Callahan. However, Elle soon realizes that she can be successful and smart and not have to sacrifice the aspects of herself that make her unique:

VIVIENNE
[...]
I SEE NO END TO WHAT YOU'LL ACHIEVE—
THAT'S ONLY IF YOU DON'T TURN AND RUN.
YOU PROVED IT TO ME, NOW SHOW EVERYONE
WHAT YOU CAN DO
ENID enters with a conservative lawyer suit.
VIVIENNE & ENID
AND YOU LOOK GREAT IN DARK BLUE!
[...]
ELLE, not unkindly, pushes the offered suit away.
ELLE
Sorry, Vivienne, you keep it. I'm never wearing that
again.
*ELLE purposefully walks upstage to a closet door,
enters, slamming it behind her.*
There is an awkward pause.
PAULETTE knocks sheepishly on the DOOR.
PAULETTE
Um...honey? You're in the supply closet.
ELLE (O.S.)
I know! I said I'm not wearing that again.
I'm wearing THIS!
*ELLE bursts through the door, now dressed
in a fab PINK LAWYER SUIT.*

Elle goes on to win the Brooke Wyndham case and demonstrate to her peers that her personality is an asset to her, rather than something that holds her back. Even when faced with difficult times (like when she is being pressured to give up Brooke's alibi), Elle refuses to compromise her beliefs and identity, leading to her success: "Elle Woods trusts her gut and has shown more legal smarts than most on my [Callahan's] staff. She won this round, making her a good lawyer. And while we'd still love to hear that alibi she got, by keeping it, she's never compromised the client's trust, making her a great one." Elle's character demonstrates to the audience the importance of remaining true to yourself and not sacrificing what makes you unique in order to please others.

STEREOTYPES

A key aspect of *Legally Blonde* is the way the story reinforces stereotypes before dismantling them throughout the tale.

Elle begins the show as a stereotypical sorority girl: bubbly, emotional, and obsessed with boys and appearances. However, her shallow first impression is undermined throughout the story as she demonstrates herself to be smart, caring, determined, and worthy of the respect many characters refuse to give her. Other characters also overturn stereotypes throughout the show. For example, Vivienne is initially presented to be a stuck up mean girl, but she eventually shows her caring side and becomes one of Elle's best friends and biggest supporters.

The show even goes out of its way to satirize and examine stereotypes with the comedic number "Gay or European," where the characters mull over whether or not Nikos Argitakos is gay:

CALLAHAN
(*studying him*)
So stylish and relaxed.

ALL
Is he gay or European?

CALLAHAN
I think his chest is waxed.

VIVIENNE
But they bring their boys up different there;
It's cultur'llly diverse.
It's not a fashion curse

ALL
If he wears a kilt or bears a purse!

ALL BUT ELLE
Gay or just exotic?
I still can't crack the code!

BROOKE
Yeah, his accent is hypnotic
But his shoes are pointy-toed.

ALL
(*tilting heads reflectively*)

Huh.
Gay or European?

In this song, the characters ponder whether or not Nikos is gay using shallow stereotypes about both groups. It is a comedic number due to the ridiculousness of trying to prove he is gay using any of the attributes they bring up because (as they realize in their discussion) none of these stereotypes are inherently tied to someone's sexuality and could be caused by a number of factors. In fact, the only factors that end up being relevant to proving Nikos is gay are (1) he is not attracted to Elle—the catalyst for this line of questioning, (2) his boyfriend is present in the courtroom and publically says they are together, and (3) Nikos admits he is gay while on the stand.

Overall, the show continuously subverts stereotypes by presenting them to the audience and then dismantling those initial impressions throughout the show.

DETERMINATION

Legally Blonde continuously reinforces to the audience that the path to success involves hard work and determination. Elle is clearly an intelligent character due to the feats she achieves, however, the show demonstrates that she is only successful after dedicating the time to improving her skills.

When Elle initially decides to follow Warner to Harvard, the musical intentionally makes it a point to show the entire process of her studying for the LSAT and applying to admissions. Elle has to work incredibly hard to earn her score of 175 on the LSAT, choosing to forego spring break activities in order to study.

Later, she convinces Harvard to admit her by bringing an entire marching band and cheerleading squad to their office to show them she is worthy of a spot—she cannot simply sit back and relax, she has to work incredibly hard to get into law school.

After getting to Harvard, the show continues to reinforce Elle's need to work for success by having her initially fail. She isn't prepared for her classes and is kicked out towards the beginning. It is not until she begins to study at the encouragement of Emmett that she starts to do better. She spends months working over the holidays and avoiding parties in order to achieve higher marks and earn an internship spot with Callahan.

Elle must even remain dedicated throughout her emotional journey. There are multiple points within the story where Elle wants to give up on Harvard, but she pushes through and faces her challenges head-on. Through these events, it is continuously demonstrated that success is not just handed to a person, they must stay dedicated to their goals in order to earn their achievements.

DISCUSSION QUESTIONS

Do you think Elle's story is a realistic depiction of what a woman would experience in Law School?

How does Elle and Vivienne's relationship develop over the course of the show? What external and internal factors impact their relationship throughout?

What did you take away as the central message of the show?

Do you think Elle Woods is a "strong female character"? Why or why not?

What stereotypes can be seen in *Legally Blonde*? How do these stereotypes differ between men and women in the story? Do you think they are used effectively in the show?

IN-CLASS ACTIVITY

Have your students write a cover letter to Professor Callahan from the perspective of one of the characters in the show explaining why they should be chosen for an internship position.

Alternatively, have them write a short personal essay to the Harvard Admissions Office from the perspective of one of the characters explaining why they should be admitted. Elle brought a whole marching band, what creative ways can they come up with to earn their spot at law school?

ROLES IN THEATRE

THE DIRECTOR'S CHAIR

The Director's job is not an easy one, as it involves a host of considerations – everything from selecting the play, to casting, stipulating lighting and special effects desired, and approving set design.

Their word is final in matters ranging from promotion, costuming, choreography and staging, to set design and construction. They must study the play until she can visualize every aspect of it – how each character should look, speak, walk, dress; how every prop should fit into the overall picture; how each scene should be lit; how easily scenes can be changed, and how effectively they convey the mood and atmosphere they want.

They must work within a tight budget; yet produce a superior product that will draw audiences again and again. Not only must they know their theatre, its advantages and shortcomings, but they must also know the audience that comes to that theatre, and their likes and dislikes – all of which must be taken into consideration. The more skilled the director at their art, the more cohesively the elements will flow together, and the more scintillating the performance will be.

Of all the people involved in putting on a play, the Director is far

and away the most important. It is a challenging job – and one that is never noticeable when it is well done. The artistic success of a theatrical production can be measured by the prowess of its director.

THE ACTING BUG

It may seem like a glamorous life, but being a working actor is just that – work. From the time an actor receives a contract confirmation to play a role; it is their responsibility to be prepared, mentally and physically.

Depending on the type of role and the amount of experience the actor has, research may be necessary to prepare for the performance. Once rehearsals are called, actors must learn how to work with other performers, the director, and technical staff to ensure a productive work environment.

Being in a highly creative environment can be both rewarding and challenging. Getting ideas from other actors, challenging each other to arrive at the best performance and honing your own skills are extremely satisfying. However, it can be frustrating and physically demanding as well. Different plays present different challenges – comedies rely on timing, musicals on singing and dancing. Dance routines must be memorized, vocals

must be perfected, and the straight man can never crack a smile.

Aside from the work on stage, there is the preparation before the curtain rises. Costumes must be fitted. Hair and makeup must be perfected. Lighting and sound cues may be changed once the director has fine-tuned the performance. In the end, it's all worthwhile – with an adoring crowd on its feet.

ON THE PRODUCTION LINE

The Executive Producer of a theatre company has the delicate job of combining business with art. Working with the Artistic Director, the Executive Producer uses a budget to create contracts for all artistic positions – such as directors, actors, choreographers and musical directors. The Executive Producer creates the season schedule of performances to coincide with the contracts.

Another important task of the Executive Producer is to participate in theatre associations, thereby keeping current with industry standards. The Executive Producer is also responsible for securing the rights and royalties for productions by observing proper legal channels.

YES, GENERAL MANAGER!

The General Manager's role in theatre is that of the business manager for the organization.

Working with each department, the General Manager is aware of all human resource matters such as hiring and firing, increase

or decrease in ticket sales, structural and operational needs of the theatre and representing the theatre in the community, such as industry organizations. This position is closely aligned with the Artistic Director and Executive Producer.

BEHIND THE SCENES TYPES

There are several roles behind the scenes, including but not limited to: Stage Management, Audio, Lighting, Set Design, Costume Design as well as builders, painters, wardrobe, and stage hands. It's easy to forget the people behind the scenes. After all, if a technician's job is done well, you shouldn't think of them at all.

A jack-of-all-trades, a technician can be in charge of a follow spot to highlight a performer's dramatic solo, or be backstage to move sets between scenes. They ensure the set is ready for each performance and make any repairs necessary for the next performance. Many help stage management with cuing actors and operate special effects.

THE FRONT LINE

There are a couple of different "fronts" in the theatre. The public is most familiar with the Box Office. This department is responsible for booking tickets for patrons either in person or over the phone. They provide information on the show, the theatre and any services they offer, such as Hearing Assist for the hearing challenged. They make reservations, accept payments and update patron accounts.

Another area is Group Sales. Group tour bookings make up a large number of ticket sales in a season. The Group Sales Department is responsible for contacting group tour operators, handling their ticketing requirements, updating files, accepting payments and providing other information, such as local restaurants and attractions. Group Sales representatives also attend tourism events that will generate interest in the theatre, either through independent sales, or group bookings.

Marketing & Development is the front line for media and corporate sponsors. In many cases there is overlap. A media outlet could become a supporter by providing advertising space/ time free of charge, to the theatre. Marketing is the key for a theatre to spread the word. Each year it is important to have a marketing plan and decide what new areas to pursue to ensure growth of the audience. Development is vital for the support of the theatre. The ticket price alone only supports a fraction of the cost of a performance. The balance must be covered by corporation sponsorship, fund raising, grants and foundation support. These all fall in the Development Department.

Volunteers play an important role in live theatre. There is always a job that needs to be done and for many theatres, it's the volunteers that do it. Whether it's greeting patrons at the door, selling refreshments, answering questions or assisting with raffles, volunteers are some of the key players of a successful theatre organization.

GLOSSARY

LEGAL TERMINOLOGY

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

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

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

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

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

Common Law Marriage is only recognised in 11 States and the District of Colombia in the USA.

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

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

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

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

DISTRICT ATTORNEY (or D.A.) - Essentially, an attorney for the US state; an attorney who, on behalf of the people of a state, prosecutes (i.e. initiates and carries out a legal action to its conclusion) the case against a defendant charged with breaking the state's laws. There

are also district attorneys who protect and prosecute for the United States Government.

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

MOTIVE - The cause or reason that moves an individual to a certain action. In a criminal trial, the reason why the defendant committed the crime with which they are charged.

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

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

PLEA - In a criminal case, the "plea" is the statement by the defendant as to whether

they are “guilty or not guilty”, made at the arraignment (the proceeding during which the state charges a person with a crime).

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

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

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

KEY TERMS IN LEGALLY BLONDE

UNIVERSITY OF CALIFORNIA LOS ANGELES (UCLA) - Founded in 1919, the University of California Los Angeles (known as UCLA) is the second oldest of the ten campuses that make up the University of California. In 2022, over 140 000 people applied, making it the most applied-to university in the United States. It is attended by around 31 600 undergraduates and 14 300 graduate students every year. Amongst its Alumni it boasts Nobel Prize winners, important politicians and lawyers, Olympic athletes, plus notable names such as Francis Ford Coppola (director of the *Godfather*), Simone Biles (Olympic gymnast), Jack Black (actor) and Nancy Cartwright (the voice of Bart Simpson).

SORORITY - Almost every American University Campus is strewn with houses featuring Greek letters on their doors. These are the houses belonging to the Sororities and Fraternities, which are single-sex student societies. Sororities are women-only (the name means sisterhood

- Fraternities are the male equivalent) and most universities have a number of them. Early in each academic year, Sororities host events for new students in a week called “rush week”, enabling newcomers to get a feel for the different sororities and their members (there are more than 60 Fraternities and Sororities at the real UCLA). If a student subsequently decides to apply, her application will be judged and voted on by existing members. If successful she will be admitted into the sorority through an initiation ceremony. Alongside the core value of a support network, sorority membership comes with other benefits including accommodation in the sorority house, financial support through scholarships, and networking with existing and former sorority sisters. The names of sororities are often represented by Greek letters, which link to their mottos. As seen in *Legally Blonde*, sorority women are often parodied, being represented as airheaded and stupid – yet, as Elle goes on to prove, in reality, sisters are often highly intelligent young women who go on to excel in their chosen fields. Delta Nu is a fictionalised sorority at UCLA.

HARVARD LAW SCHOOL - Founded in 1817, Harvard Law School is now the oldest continuously operating law school in the US. Considered the world's premier centre for legal education and research, Harvard Law is home to the world's largest academic law library, comprising nearly 2 million volumes. For the class of 2022, Harvard received 7419 applications but offered admission to only 916 applicants; which is an acceptance rate of only about 12%.

LSAT - The Law School Admission Test (LSAT) is an examination taken by prospective Law School students in the United States before applying to their chosen school. Created as a method to give Law Schools a way to judge all applicants uniformly, the exam tests a candidate's logic and reasoning skills. Scores range from 120 to 180, with an average score of about 151. As Harvard is such a prestigious law school, Elle is required to score highly in the LSAT. Elle's score of 175 comes in at one point higher than the average LSAT score of those admitted to Harvard Law.

INTERNSHIP - An Internship is a temporary position in an organisation similar to an apprenticeship. The intern will receive on the job training rather than just employment. Getting the right internship with the right firm early in a career can offer valuable experience and contacts. As a leading lawyer, Callahan's internships are highly prized by young law students wanting to get a leg up in their career.

SENATOR - Congress, The US Parliament, has two elected houses: the lower house, the House of Representatives, and the upper house, the Senate. Each US State is represented by two Senators. There are 100 Senators in total in the Senate.

ROLES IN THEATRE

DIRECTOR - The director of a show prepares cast members to perform their lines, choreography, songs, etc. in a way that suits their overall vision for the production. They are in charge of creative decisions and determining the unique direction the production will take.

ACTOR/ACTRESS - Someone who performs on stage or screen.

STAGE MANAGER AND ASSISTANT/ APPRENTICE STAGE MANAGERS

- When performances begin, the production becomes the stage manager's show. They work behind the scenes to ensure everything runs smoothly, including cueing actors, sound, lighting, and music from the booth. The assistant stage managers work with the stage manager from other places within the theatre (such as backstage) to ensure the show goes off without a hitch.

SOUND AND LIGHTING TECHNICIANS

- Technicians are responsible for ensuring everyone onstage can be seen and heard. They work with equipment such as microphones, speakers, spotlights, and more.

HAIR AND MAKEUP ARTISTS - These artists are responsible for the "looks" that go onstage during the show.

COSTUMERS/WARDROBE - The wardrobe team is responsible for

finding, creating, and maintaining all the costumes worn onstage according to the vision of the director and the needs of the production.

SET DESIGNERS AND BUILDERS/

PAINTERS - The set designer is responsible for bringing to life the environment of the production. They create pieces to go onstage that communicate the setting of each scene to the audience according to the director's vision.

PROPERTIES - This is normally shortened to "props" and involves all the pieces on stage the actors will interact with, pick up, and use to enhance the performance.

THEATRE VOCABULARY

BLOCKING - The actor's movements on the stage.

CAST/COMPANY - All of the actors in the entire show.

CALLBOARD - A place backstage where

company rules, announcements, notes, and messages are posted.

CHARACTER - A personality that an actor or script creates.

CHOREOGRAPHY - The organized dance moves.

COSTUME - The clothing or outfit worn on stage by performers.

CRITIQUE/REVIEW - Opinions and comments that evaluate the actors or their performances.

CUE - A signal that indicates something else is about to happen.

CURTAIN CALL - The section at the end of a performance where everyone comes out to bow.

DIALOGUE - The conversation between actors on stage.

DRESS REHEARSAL - The final rehearsal before the performance with costumes and makeup.

ENSEMBLE - The group of performers on stage (usually with multiple roles) that support the story. In musicals, this group typically does large song and dance numbers.

FRONT OF HOUSE (FOH) - Staff that work in the house (i.e. not onstage or backstage). Includes ushers, house managers, box office personnel, etc. ro

GESTURE - An expressive body movement.

GREENROOM - A gathering room for performers backstage.

HOUSE - The entire theatre beyond the front of the stage. Includes the audience, lobby, etc.

LIBRETTO - The book or text of a musical or opera.

MONOLOGUE - A long speech by a single character.

MOTIVATION - The character's reason for doing or saying something.

MUSICAL THEATRE - A type of play that contains music, singing, and usually dancing.

PLAYWRIGHT - The person who writes a play or book of the musical (also called libretto).

PROPS - The items carried or used by actors.

STAGE - The area where the characters perform – usually containing a set.

TECH BOOTH – Small, enclosed space towards back of auditorium that is used to house light and sound equipment. The stage manager often runs the show from the booth.

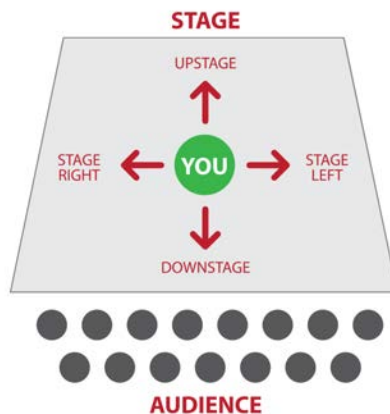
STAGE DIRECTIONS

DOWNSTAGE – The part of the stage closest to the audience.

UPSTAGE – The part of the stage furthest from the audience.

STAGE LEFT – the left of the stage, according to the actor's perspective.

STAGE RIGHT – The right side of the stage, according to the actor's perspective.



LEGALLY BLONDE RESOURCES

Here are some supplementary materials that can enhance discussions surrounding *Legally Blonde* through association and comparison.

FILMS

Legally Blonde. Directed by Robert Luketic, performance by Reese Witherspoon, Metro-Goldwyn-Mayer, 2001. Rated PG-13.

Legally Blonde II: Red, White & Blonde. Directed by Charles Herman-Wurmfeld, performance by Reese Witherspoon, Metro-Goldwyn-Mayer, 2003. Rated PG-13.

Mean Girls. Directed by Mark Waters, written by Tina Fey, performances by Lindsay Lohan and Rachel McAdams, Paramount Pictures, 2004. Rated PG-13.

The Devil Wears Prada. Directed by David Frankel, performances by Meryl Streep and Anne Hathaway, 20th Century Fox, 2006. Rated PG-13.

Unzipped. Directed by Douglass Keene, performance by Isaac Mizrahi, Miramax, 1995. Rated R.

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MUSIC

Legally Blonde: The Musical Original Cast Recording, 2007.

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

WEBSITES

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www.legallyblondethemusical.com

Harvard Law School, www.law.harvard.edu

Defense Research Institute, www.dri.org

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