

Retreat to
BROADWAY
be inspired • be renewed • be transformed

Arts Education Resource Guide: RENT



Welcome and Overview



Greetings to our Retreat to Broadway Arts Education Resource Guide Readers! Thank you so much for supporting our second national Arts Education Initiative focused on *RENT* the musical.

I was first introduced to *RENT* via mix tape in college. Yes, a mix tape! I had never heard of the show at that point in time, but I immediately wanted to know more and eventually see the production. There were so many powerful themes throughout the music alone: creativity, diversity, empathy, sexuality, bullying, addiction, conflict resolution, and acceptance of self and others. I ended up seeing the first national touring production in Cincinnati soon after I

received the mix tape, and the show stretched and inspired me in countless, profound ways. I still remember being shocked at the beginning of Act II; even after a "Show Warning" was mailed to each patron beforehand, about half of the theater emptied out because so many audience members couldn't handle the various subject matter *RENT* addresses. So many of the same issues still need to be discussed and dealt with proactively today.

We've been grateful to have the original Mark from *RENT* (Broadway & film version)—Anthony Rapp (see photo below and spotlight on following pages)—on our Retreat to Broadway Speakers Bureau since 2014. Anthony has shared a lot about his *RENT* experience (among others) during our various programs. Since our first pilot program in 2005, Retreat to Broadway has produced 48 programs and events serving over 2,100 people nationwide with the help of an expanded Speakers Bureau of 11 Broadway actors. We've also granted 234 financial hardship scholarships. We are blessed, proud and humbled. Again, we thank you for your support!

Inside these pages you will find many different activities, lesson plans, reflection questions, watch party ideas, recipes and more. We invite you to take this opportunity to reflect on what *RENT* calls each of us to reflect upon: our upbringing, our identity, our dreams, our personal relationships, our relationship with drugs or alcohol, our legacy, our struggles and our own response to all of these things. We hope you're inspired, renewed and transformed by *RENT* and this Resource Guide.

Measure Your Life In Love,

Brian F. B. Reavey

Brian F. B. Reavey
Director & Founder,
Retreat to Broadway



Anthony Rapp (top row, left) with Retreat to Broadway group after *IF/THEN* on Dec. 14, 2014.

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Using the Retreat to Broadway Arts Education *RENT* Resource Guide

Along with an undying love of musical theatre, the Retreat to Broadway community seeks to inspire, renew, and transform people in dramatic ways. *RENT Live*, *RENT* the movie, and *RENT* stage productions provide a perfect opportunity to explore important social themes, share human emotions, and create significant connections between the lives of the characters and our own.

This resource is intended to be used by schools, families, theatre groups, book clubs, community groups, watch parties, church groups, etc. The Guide contains distinct sections pertaining to specific themes, but each section contains activities that encourage viewers to Explore, Create, and Reflect.

In order to help navigate the Guide, each lesson contains a brief overview along with learning objectives. While “participant” is the word of choice for these objectives, it could just as easily be “student”, “learner”, “retreatant”, or “viewer”.

Educators should bear in mind that this Guide is intended for high school students and older. Some activities may be modified for a younger audience depending on the participant. Tailor whatever activities are most relevant to your group in order to provide a rich experience that provokes meaningful dialogue and deeper understanding.

The Guide is best used as a dynamic resource. Click on links throughout the Guide which lead to additional resources, printable pdfs, and websites.

Section 1: BROADWAY VOICES

RENT is a life-changing work—not just for audiences but also for the actors who bring life to these characters. Three members of the Retreat to Broadway Speakers Bureau can claim RENT on their resume. With RENT coming to television, Anthony Rapp, Kathy Deitch, and Douglas Lyons share their experiences with the show and how it impacted their personal and professional lives.

Anthony Rapp

Jonathan Larson was a friend just by virtue of the fact of him inviting us to his home and not in a formal way... It wasn't like showing up on your best behavior.

It was, 'Welcome to my house for a peasant's feast. Bring your food. We'll have drink and food and sit and commune and share. This is my home, and it's your home, and you are my friend.' And, he gave a toast in which he said, 'This is a show about my friends, about my life, and you are my friends.' That alone... No writer has ever done that. I've had friendly relationships with different writers, different moments...but it's a different thing to literally welcome us collectively and intentionally make sure that we knew that we were a part of his life — that this wasn't just a job.

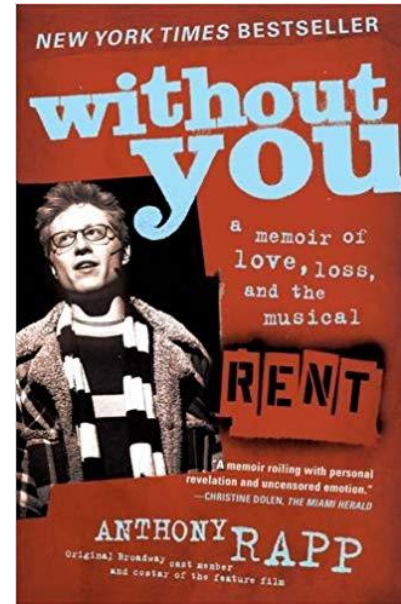


It was collaborative, too. When I was on the set of "Twister" in Oklahoma, he called me up and played, really excitedly as he did. I'd learned after the fact that he did that all the time with all of his friends. He had just written a version of 'What You Own,' and he played it for me over the phone, and it was really exciting to be included in that. We also talked about the fact like he had a crush on my friend that was an actress that I knew. And then he never really had the guts to tell her, and that was one of the last conversations he and I had... I talked about it in my book ["Without You"]. In the little foyer of the New York Theatre Workshop, he had his little coffee cup, and we were just sort of talking, and he was feeling shy about that. She was one of the people I called when he died because I didn't know who else might know that they knew each other."

Excerpt from Playbill.com's 20th Anniversary of RENT Article by Michael Gioia. [Click for full article.](#)

***Without You* by Anthony Rapp**

"Meanwhile, we all continued our long, long days, singing and teaching from noon till midnight, putting together all of the final elements of the show, so we could finally perform it for our first audience on dress rehearsal night. That night finally came, and thankfully Jonathan was feeling well enough to return to the theatre, joining Michael and the cast onstage before the performance for a brief photo shoot with a *New York Times* photographer. The *Times* had sent the photographer with a writer - not a critic - who was doing a story on the one hundredth anniversary of Puccini's *La Bohème* and thought it might be interesting to include our modern-day, rock opera version in his piece. Jonathan still looked wan and ashen, but his nervous excitement for his big night shone through as the flashes went off.



After a few minutes the shoot ended, and it was time for us to go backstage and ready ourselves. Jonathan stood at the end of the stage and said, smiling and waving, "have a good show, everybody. I'll be watching!"

For a dress rehearsal, it was a great show. The audience was with us from the first moment, cheering each number, and leaping to its collective feet at the end of the night ... For the moment, I reveled in the immediate joy that was bouncing around the theatre."



Kathy Deitch

I was fresh out of college when *RENT* opened on Broadway. As soon as I could, I bought a standing room ticket and took in a show that changed my life.

This musical seemed to see me: "Bohemia! Bohemia!" they sang with abandon. I was an artist and wanted to live my life as one. This show celebrated artists and all of the beauty and suffering that choice brings. They also were artists who cared. They cared about the world, about injustice, about their own fears of death, loneliness, poverty, and even success. And oh, how they loved! That was the thing that struck me the most—seeing all kinds of people and genders madly in love with each other in all kinds of ways. My first Broadway call back (when the creative team calls you back after an open audition) was for *RENT*, and I chased that dream for almost two decades.

Flash forward to 2010: I had just moved to Los Angeles, and *RENT* was coming to the Hollywood Bowl. They were adding ten more people to the cast, and I figured that I may be able to get up in there! How lucky that I did. I will never forget the first moment I heard Maureen's "Over the Moon" in rehearsal, sitting as a homeless person at her feet. Something opened up in me that I never knew was closed. I saw the plight of the homeless as not far from my own desire for a place to create. We were family. I will never forget singing "I'll Cover You" in the second act around the piano for the first time—weeping, grieving for those we lost to AIDS. I will never forget singing "Will I Lose My Dignity?" to an audience of 18,000 on a mountainside without the sound of a pin drop from them, as if making a noise would disrupt the reverence of questioning your own worth in society.

RENT is not just a reflection on life but also challenges you about that life! If not now, when? Time is not guaranteed. The spirit of Jonathan Larson lives within that score; it swirls around you, makes you laugh, makes you cry, makes you wish for a better world, makes you see how you can be a part of that change, starting with you: how you feel about yourself, how you treat others, how you make choices in the world around you.

After leaving that performance so many years ago, I felt like I knew Jonathan Larson from witnessing the show he wrote. After performing it, I felt like he was an angel visiting me, whispering in my ear, "La vie Bohème! No day but today!"

Douglas Lyons

I'll never forget the call. It was the summer of 2006, and over the past 2 years I had had a total of 6 callbacks for *RENT*. When I called back the 212 area code call that I had, I was told I'd be joining the *RENT* national tour covering 6 roles including Benny and Collins. Before I knew it, I was on a plane saying goodbye to my parents, taking a year hiatus from college, and touring the country at 19 years old.



RENT was everything to me. Not only onstage but offstage. I was a baby in the cast but found myself growing up very quickly. *RENT* taught me that sexuality is a spectrum, and love is defined by what you feel within, not from the rules you're given. And oh my Lord, the music! Singing that music still gives me chills to this day. I made lifelong friends on that tour who I still keep in touch with 13 years later.

As I head into 2019, I found myself recently listening to "Seasons of Love". Though it may sound cheesy, measuring your life in love and not in materialism changes how you navigate the world. *RENT* was my tip-toe into show business, and I would not have had it any other way. The show's themes of love and community truly last the test of time. That's why we're still talking about it today.

Section 2: IDENTITY

RENT grapples with some very human questions: Who am I? Who gets to define me? What do I believe? In this section, we explore some of these big questions.

“La Vie Bohème”: From Toast to Creed

Author: Katy McAndrew

Description: Participants will create their own toast that could be added as a verse to the song “La Vie Bohème”.

Themes: Acceptance of Self and Others, Core Personal Values

Activities: Discussion/Composition/Reflection

Materials Needed:

- Pens or pencils
- Copies of bottle worksheet

Objectives:

- Participants will identify core values or areas of importance within their own lives.
- Participants will create their toast on the worksheet provided.



Anthony Rapp in the 2005 film of RENT.

Outline:

- Facilitator will welcome group participants and introduce the idea of composing an individual creed. In “La Vie Bohème,” this group of friends each take a turn sharing their unique set of beliefs - the things that make them “an us, instead of a them.”
- What are the fundamental things that make you different from the rest of the world?
- If you were in that restaurant on that one night, what would you raise a toast to?
- Below are some examples:

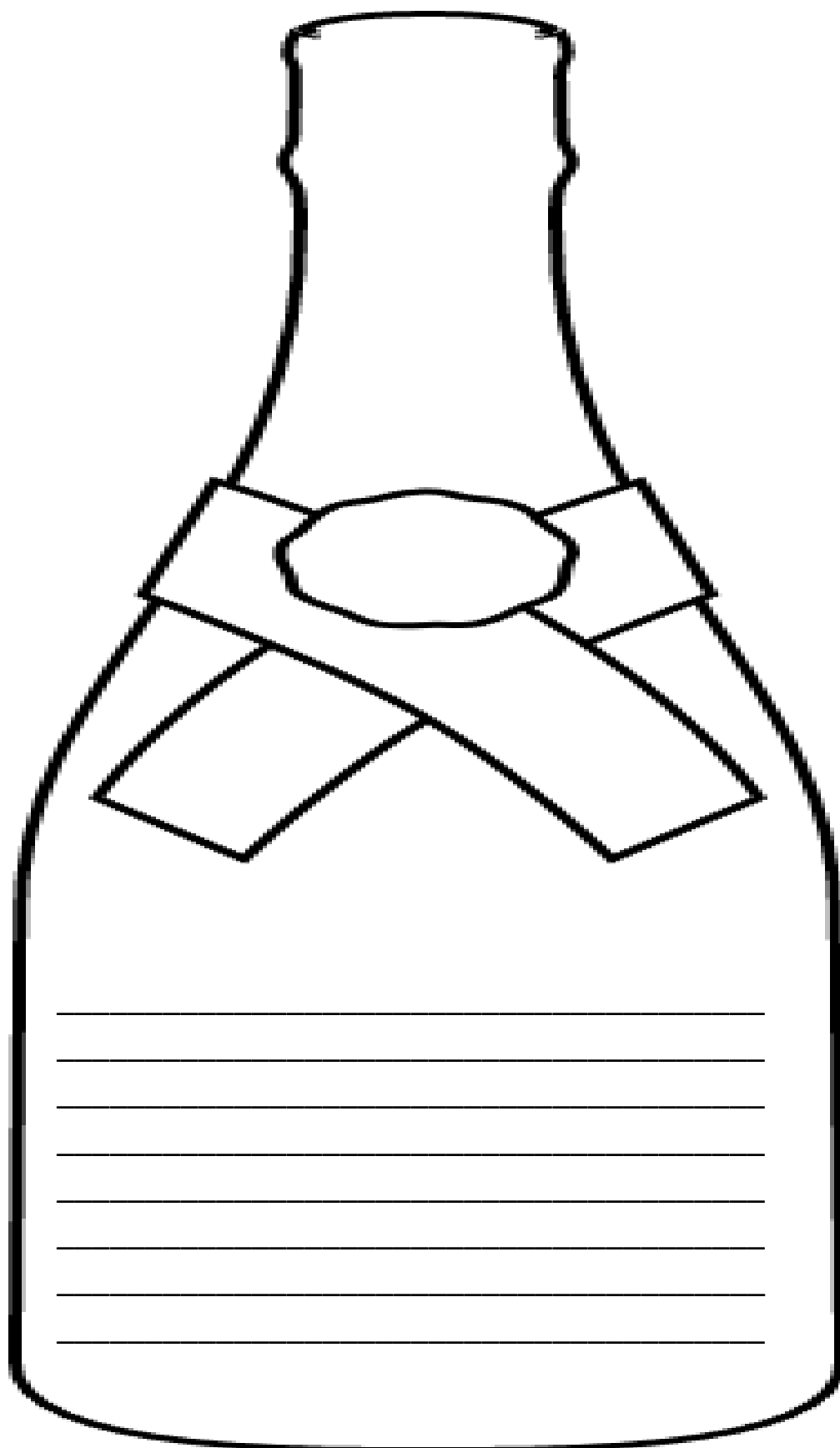
To days of inspiration
 Playing hooky
 Making something out of nothing
 The need to express
 To communicate
 To going against the grain
 Going insane
 Going mad

(Mark - “La Vie Bohème”)

I believe in pink.
 I believe that laughing is the best
 calorie burner.
 I believe in kissing, kissing a lot.
 I believe in being strong when
 everything seems to be going
 wrong.
 I believe that happy girls are the
 prettiest girls.
 I believe that tomorrow is another
 day and I believe in miracles.

(Audrey Hepburn)

- Write your creed on the bottle and decorate.
- Wrap-up with a discussion about how we take these toasts and live them day to day.
 - What are you doing right now to stay true to yourself?
 - What stands in your way?
 - Which part of the toasts do you struggle with?
 - Are there any ideas from the original lyrics that you want to adopt and make your own?
 - Are there any ideas from the original lyrics that you reject?



Identity & Culture

Author: Daniel Horst

Description: Participants will define “identity” and “culture” and compare their experience with character in *RENT*.

Themes: Identity, Culture, Individual & Society

Activities: Discussion/Reflection

Objectives:

- Participants will reflect on how individuals fit into society.
- Students will discuss how a person operates within a society whose freedoms and values conflict with his or her own.

PART ONE: YOURSELF

- What does the word “identity” mean?
- What does the word “culture” mean?

<p>Identity: the fact of being who or what a person or thing is</p>
--

One way to define *identity* is to ask yourself, “How do I view myself and how do others view me?”

Explain how each of the following factors affects how you view yourself and how you think others view you:

- Your gender
- Your age
- Your race, culture, religion
- Your socioeconomic status

<p>Culture: the customary beliefs, social forms, and material traits of a racial, religious, or social group; practices that characterizes an institution or organization</p>
--

What cultural groups do you belong to? Think about family, friends, school, programs you are a part, etc. Create a list of as many groups as you can think of that YOU are a part of.

PART TWO: CHARACTERS IN *RENT*

After examining your own identity and culture, choose a character from *Rent* and try to determine how that person would identify and what his or her culture would be.

- Answer the following questions:
 1. How does the musical develop the character of _____?
 2. What problem does _____ face in his/her culture? How does he/she handle this problem?
 3. How does _____ identify himself/herself? How does his/her culture impact his/her identity?
- Choose one line/song/scene from *RENT* that YOU think best represents who the character you have chosen is as a person. Explain what it represents about him/her and why it is the BEST.



The original cast of RENT, 1996. ([Wikipedia](#))

LGBT Identity Stars Activity



Author: Ish Ruiz

Description: This offers a guided reflection on the process of “coming out.”

Themes: LGBT Identity, Perception, Empathy

Activities: Discussion/Reflection/Roleplay

Materials Needed:

- Pre-cut, 5-pointed stars of four colors: Blue, Orange, Red, or Purple. Each student should have one star of any color.
- Pens, Pencils

Objectives:

- Participants will envision scenarios in which an individual comes out to various people and groups in their life.

Outline:

First, let each person pick their own star, they should have their choice of color. Once they have picked their star, read the following instructions to them:

- 1) Imagine that this star represents your world. You are the center of this world and the things or people that are the most important to you are each point of the star. Put your name in the middle of the star.
- 2) Now, pick one of the five points of the star. It doesn't matter which point you choose. This point represents a very close friend—someone you tell everything. Write their name on this point.
- 3) Choose another. This point represents a community you belong to. This community could be the church you go, a club you belong to, or even something as simple as “my friends.”
- 4) The third point of your star will be a specific family member. This family member can be any family member that you trust who makes you happy when you're sad and is one that you confide your secrets to. Write their name down.
- 5) The fourth star belongs to the job you want. This can be a current job you have or one that you've always wanted. Regardless of what it is, write it down on this point.
- 6) On the last point that you have, write down any dreams and hopes that you have. You can put down as many things on this point as you wish.

Once each person has finished writing on the points of their stars, have them stand up and stand in a circle. Tell them that they cannot talk until the end of this activity. Ask them to imagine that each of them are gay or lesbian and that they are about to go through the process of coming out.

Scenario #1

You decided that it will be the easiest to tell your friends first. These friends have always been there for you and you feel they have a right to know your sexual orientation.

- If you have a BLUE star, your friend has no problem with the news. They've suspected it for a while and thank you for sharing. They also don't act any differently toward you and around you since they accept you for who you are.
- If you have an ORANGE or PURPLE star, your friends are kind of hesitant. They're a little irritated that it took you so long to tell them; however, you're confident that they'll come to terms with this news. Please fold back this point of your star.
- If you have a RED star, you're met with anger and disgust. This friend—who has been by your side through good and bad—tells you that being LGBT is wrong, and they can't be associated with anyone like that. If you have a red star, please tear off this side and drop it on the ground. This friend is no longer a part of your life.

Scenario #2

With most of you having such good luck with your friends, you decide that your family deserves to know. You decide to turn to your closest family member first so that it will be easier to come out.

- If you have a PURPLE star, the conversation doesn't go exactly how you planned. Several questions are asked as to how this could have happened, but after some lengthy discussion, this person who is close to you seems slightly more at ease with this information. Fold this point of your star back since this person will be an ally in time.
- For those of you that have BLUE stars, this family member embraces you. They are proud that you have decided to come out of the closet and let you know that they will always be there for you.
- If you have an ORANGE or RED star, your family rejects the thought of being related to a person who is LGBT. Much like some of your friends, they are disgusted at this. Some of you are thrown out of your house or disowned. You're now a part of the 42% homeless youth who identify as LGBT. If you are an orange or red star, please tear off this side and drop it to the ground.

Scenario #3

- Having told your friends and family, the news of you coming out has been spread around. Members of your community are aware of your sexual orientation.
- If you have a PURPLE or BLUE star, your sexual orientation is accepted by your community. They embrace this news with positivity.
- If you have an ORANGE star, you are met with mixed responses. Some accept you, and some don't know what to think. You remain a part of this society, but it will take some time for you to be accepted as you once were. If you have an orange star, please fold back this point.

- If you have a RED star, your community reacts with hatred. They tell you that you don't belong to this community. The people who have supported you through everything no longer speak to you or acknowledge you. If you have a red star, tear off this side and drop it to the ground.

Scenario #4

The rumors are still flying around about you coming out. In the past, you have confronted rumors, but you're not sure if you should confront these rumors, because they could have a harmful impact. However, you don't have a choice.

- If you have a RED or ORANGE star, you continue to work as if nothing has changed. But, one day, you show up to work and you're informed that you have been fired. Any personal belongings you had at work are now boxed up, and you are asked to remove yourself from the property. If you have a red or orange star, please rip off this point and let it drop to the ground.
- If you have a BLUE star, your coworkers begin to approach you and let you know that they've heard the rumors, and they don't care about them. They will support you, and your bosses react the same way.
- If you have a PURPLE star, your workplace becomes very interesting. Everyone seems to think that you're lesbian or gay, even though you haven't confirmed or denied the rumors. Some people speak to you less, yet the environment doesn't seem to have changed too drastically. If you have a purple star, please fold back this point.

Scenario #5

Now, your future lies ahead of you as a member of the LGBT community. Your hopes, dreams, and wishes for the perfect life remain for some of you.

- If you have a PURPLE, BLUE, or ORANGE star, these hopes and dreams are what keep you going. Most of you have been met with some sort of rejection since the beginning of your coming out process. Yet, you have managed to continue to live a happy and healthy life. Your personal hopes and dreams become a reality.
- If you have a RED star, you have fallen into despair. You have been met with rejection during every step of the process while coming out. Your friends, family, community, and workplace have all turned on you. This has caused depression. Without any other place to turn, alcohol and drugs offer some relief. Eventually, you seriously wonder whether your life is worth living at all. If you have a red star, please tear it up and drop the pieces to the ground. You're now most likely a part of the 40% of suicide victims who are LGBT.

Wrap-up:

- How did the act of folding or tearing points of your star make you feel?
- Have I ever witnessed or experienced any of these scenarios in real life?
- How do I feel after this exercise?

Year at a Glance

Authors: Jeanne Frawley & Christine Schrack

Description: Appropriate for English, Social Studies, or Sociology, participants will use music from *RENT* to assess their past and future self.

Themes: Overall Acceptance of Self

Activities: Reflection/Writing

Objectives:

- After listening to the song "Seasons of Love," (https://youtu.be/7_k7VR_5GVA) participants will reflect upon their experiences in the past year and set goals for the year ahead.

Reflection Thoughts:

- 1) How do YOU measure a year?
- 2) What has happened in the past year that makes you feel proud/sad/accomplished?
- 3) Did you face an obstacle in the last year? How did it impact you? What did you learn from it?
- 4) What are your goals for the upcoming year?
- 5) How will you measure your goals (in friendships/in good report cards...)?

IN DAYLIGHTS, IN SUNSETS,
IN MIDNIGHTS, IN CUPS OF COFFEE
IN INCHES, IN MILES,
IN LAUGHTER, IN STRIFE
IN FIVE HUNDRED TWENTY-FIVE THOUSAND
SIX HUNDRED MINUTES
HOW DO YOU MEASURE
A YEAR IN A LIFE?



Starting a Conversation on HIV/AIDS with *RENT*

Author: Sami DeSocio

Description: Participants will discuss ideas, reactions, and stigma surrounding HIV/AIDS.

Themes: HIV/AIDS, Stigma, *RENT* Characters

Activities: Discussion/Reflection/Exploration

Objectives:

- Participants will consider aspects of HIV/AIDS as it relates to characters in *RENT*.

Outline:

While the story of *RENT* celebrates things like love, building a family outside of your blood, and living in the moment, Jonathan Larson also used it as a vehicle to spread awareness of HIV/AIDS and to celebrate his friends who were living with or had succumbed to AIDS. His characters Roger Davis, Mimi Marquez, Tom Collins, and Angel Dummot Schunard are all affected by the disease. Each contracted the disease differently—something Larson did intentionally. While watching *RENT*, consider these reflection questions based on his affected characters.

Reflection Questions:

- 1- In your opinion: Did Roger infect April with HIV? Or did April infect him? Why do you feel this way?
- 2- Each character affected by the disease (Angel, Collins, Roger and Mimi), each got infected differently. Why was this so important for viewers to understand?

TALKING POINT: Before AIDS became known as what it is called today, it was referred to as GRID (Gay Related Immune Deficiency). This marked it as a disease exclusive to gay men, which stigmatized gay men in both the media and within their own, real lives. However, later research and cases found that the virus was also contracted by sharing needles (as was the case with Roger and Mimi) or even by blood transfusion. This meant it was *not* just a “gay disease”. Jonathan Larson understood that, because he saw his friends from all walks of life suffer from the illness. He used *RENT* as a tool to educate people on what the reality of the disease really was, and to open up the conversation. Read more (https://en.wikipedia.org/wiki/Gay-related_immune_deficiency).

- 3- In your opinion: Why does Roger run off to Santa Fe after Angel’s funeral (“Goodbye Love”). Consider the lines between he and Mark:

MARK: Mimi still loves Roger/ Is Roger really jealous/ Or afraid that Mimi’s weak?

ROGER: Mimi did look pale....

MARK: Mimi’s gotten thin,/ Mimi’s running out of time,/ Roger’s running out the door

ROGER: No more, oh no, I gotta go

- 4- In your opinion: Why do you think it took Roger and Mimi so long to reveal their status to each other?

TALKING POINT: There was such a stigma surrounding HIV/AIDS during this time that if you did have it, you told only those closest to you, and like Roger did, try to keep people from getting close to you. Real-life rockstar and front man for Queen—Freddie Mercury—lived with the disease for 7-8 years before he passed. He chose not to tell the public for fear that he would get pity, and that people would only purchase his music out of pity. Instead, he hid his status from the general public until one day before he passed away at the age of 45.

- 5- Why did Collins not want Angel to clean him up in the alley after he had been attacked?

TALKING POINT: Before Angel tells him of his status, Collins does not know Angel also has AIDS and is protecting him from exposing him to it. AIDS can be passed through bodily fluid or contact such as blood from an open wound like Collins had. Angel then reveals she too is infected:

Collins: Life Support?

Angel: Yeah, it's for people with AIDS... people like me.

Collins: Oh, me too.

- 6- In the 2005 film version of *RENT*, there is a scene where Collins is holding Angel on the subway, and Angel appears to have bruises. What are they, and what do they mean?

TALKING POINT: Those are Kaposi's sarcoma. They are bruises that can appear anywhere on the body near the end stages of AIDS. This would've been a very clear, very real, and very frightening thing for Collins to find on Angel. These would indicate Angel would soon be succumbing to the virus.

Deeper than a Diagnosis

Authors: Jeanne Frawley and Christine Schrack

Description: Exploring HIV/AIDS from a Health perspective, participants will consider the overall health climate in the 1980s and draw comparisons to today.

Themes: Health Stigma, Overall Acceptance of Self and Others, Empathy

Activities: Researching/Writing/Discussing

Objectives:

- After learning about HIV/AIDS and how people can be stigmatized, students will choose another health topic, research it, and consider how people may currently be stigmatized.

Activity:

- Define HIV/AIDS and discuss its history through the 1980s (when *RENT* took place).
- As a group, brainstorm additional health topics (ex. Autism, Depression, Bipolar, Mental Health, ADHD, Anxiety, Eating Disorders, Opioid Epidemic).
- Each student can choose a health topic, research it, and share it with the class.
- Conduct a class discussion on whether or not people are still stigmatized for the diseases. What does that look like? How can we work on acceptance in our community?



Will I lose my dignity? Will someone care? Will I
wake tomorrow from this nightmare?

(Jonathan Larson)

Section 3: SOCIAL ISSUES

One of the reasons RENT was such a significant work was because it didn't shy away from difficult topics of the time. Drug abuse, sexual expression, and social inequality are only a few of the topics that the show explored. But perhaps RENT is remembered most for directly addressing the AIDS crisis in the United States.

Double-Sided Debate

Authors: Jeanne Frawley & Christine Schrack

Description: Ideal for an English, Social Studies, or Sociology setting, participants will examine some of the social issues central to the plot of *RENT*.

Themes: Conflict Resolution, Empathy

Activities: Researching/Debating/Mock Trial

Objective:

- Develop and structure an argument for debate, including fact finding, legal standing, etc.

Outline:

Have students develop an argument for one side or another. Host a debate where they argue their points and have a group of students act as jury. To promote empathy, have the groups rotate roles and groups and repeat the activity

Debate suggestions:

- Living rent free and working in the Cyber Art Studio vs Supporting the Tent City (from the perspectives of Mark and Roger vs Benny)
 - Cost of doing business vs. ability to pay. Tenants aren't paying but are receiving a service. What costs does the business owner have that must be covered (taxes, maintenance, etc.)? What are squatters' rights?
 - Verbal vs. written agreements - Benny said, "We were golden" but investor expects rent.
- Debate over use of community space - Which serves the community better? Tent City vs Art Studio
 - Logistics - What does it take to support a tent city vs. a cyber art studio?
 - Leadership - What community leaders must be involved?
 - Impact - What are likely outcomes with each side?
- Social Responsibility - Where does society's vs. the individual's responsibility fall when managing a health crisis?
 - Cost of inaction - Sample costs for society when there is an epidemic?
 - Choices - Impact of individual choices on an epidemic with samples of alternatives (good and bad).
 - Solutions - What are proposed solutions? What logistics (costs, programming, etc.) are involved?

Common Core Standards addressed (<http://www.corestandards.org>):

Grades 9-10

- English - Comprehension and Collaboration
 - CCSS.ELA-LITERACY.SL.9-10.1.A - Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
 - CCSS.ELA-LITERACY.SL.9-10.1.D - Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.
- English - Presentation of Knowledge and Ideas
 - CCSS.ELA-LITERACY.SL.9-10.4 - Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
- Social Studies - Key Ideas and Details
 - CCSS.ELA-LITERACY.RH.9-10.1 - Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.
- Social Studies - Integration of Knowledge and Ideas
 - CCSS.ELA-LITERACY.RH.9-10.6 - Compare and contrast treatments of the same topic in several primary and secondary sources.

Grades 11-12

- English - Comprehension and Collaboration
 - CCSS.ELA-LITERACY.SL.11-12.1.A - Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
 - CCSS.ELA-LITERACY.SL.11-12.1.D - Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.
 - CCSS.ELA-LITERACY.SL.11-12.2 - Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.
 - CCSS.ELA-LITERACY.SL.11-12.3 - Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.
- English - Presentation of Knowledge and Ideas
 - CCSS.ELA-LITERACY.SL.11-12.4 - Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
- Social Studies - Key Ideas and Details
 - CCSS.ELA-LITERACY.RH.11-12.1 - Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.
 - CCSS.ELA-LITERACY.RH.11-12.2 - Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.
 - CCSS.ELA-LITERACY.RH.11-12.3 - Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain.
- Social Studies - Integration of Knowledge and Ideas
 - CCSS.ELA-LITERACY.RH.11-12.7 - Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.
 - CCSS.ELA-LITERACY.RH.11-12.8 - Evaluate an author's premises, claims, and evidence by corroborating or challenging them with other information.
 - CCSS.ELA-LITERACY.RH.11-12.9 - Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.

Additional Resources Website with Common Core Standards associated with Mock Trial:

<https://www.nysba.org/mtcommoncore/>

Websites with Mock Trial resources: <https://teachingcivics.org/wordpress/wp-content/uploads/2013/06/Mini-Mock-Trial-ManualInstructions-2014.pdf>

<http://www.scholastic.com/browse/article.jsp?id=3749996>

Putting the AIDS Crisis in Context

Author: Courtney Mueller

Description: Participants will discuss ideas, reactions, and stigma surrounding HIV/AIDS as it relates to those who experienced the epidemic firsthand.

Themes: HIV/AIDS, Stigma, Personal Testimony, Primary Sources

Activities: Discussion/Reflection/Research/Interview

Objectives:

- Participants will reflect on historical context of the HIV/AIDS and investigate primary sources.

Reflection Question:

- How would this story be different if it was set in the 1980s? 2000s? Today?

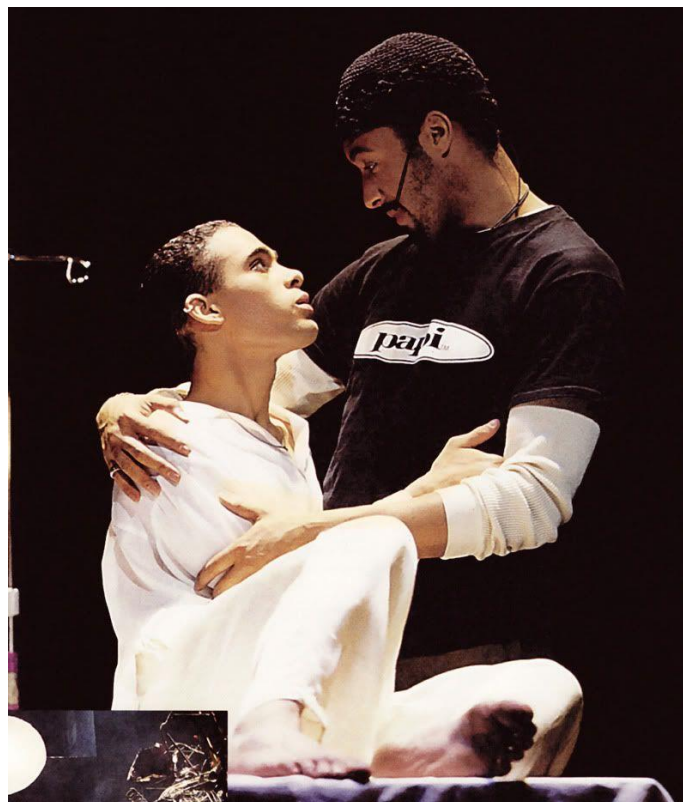
Research Questions:

- How common was HIV/AIDS (especially in New York City) during your given decade?
- What scientific and medical developments have been made (or lack of in the 1980s) that would change the story?
- What was the climate of social acceptance in your chosen decade?

Interview Questions:

Interview someone living with HIV/AIDS (contact a local support center in your area if you don't know anyone personally). If their age makes it appropriate, ask what *RENT* meant to them when it was first popular. These questions could also apply to other mainstream or popular films, TV shows, or other depictions of HIV/AIDS in theatre.

- What did they get right?
- What did they get wrong?
- What does this representation mean to you?
- Why does representation matter?



Wilson Jermaine Heredia and Jesse L. Martin in the original production of *RENT*. ([Pinterest](#))

Without You: A Session on Loss

Author: John Roche

Description: Loss is one of the major themes present throughout *Rent*. In our own lives, loss will be something that we will be presented with and that we will have to live through. How do we live with, struggle through, cope with the many losses that are presented in our lives? That is what we will be looking at in this session.

Themes: Loss, Grief, Mourning, Suicide, Pain

Activities: Writing/Reflection/Listening/Discussion

Objectives:

- Identify experiences of loss in our own lives.
- Discuss the emotions that come with our losses.
- Compose a "Without You" letter to someone we have lost.

Materials Needed:

- Pens/pencils for everyone in the group
- Copy of the handout for each person in the group
- Tissues (may be necessary)
- Ability to play "Without You" from YouTube, CD, etc. (<https://youtu.be/CYb9jH7yK8o>)

PART ONE:

- Welcome Everyone to the session
 - Distribute the handout to each participant
 - Explain that the session may be emotional and that this is a safe space
 - Explain that you want the best for all individuals in the room and as such you will need to report anyone who is thinking of hurting themselves, is hurting someone, or is being hurt by someone else to get the person help
 - This is important especially if working with youth
 - See resource information at the end of this lesson plan
- Introduce the topic of loss
 - Ask everyone in the group to write their own definition of loss in their handout
 - Once everyone has written a definition, ask people to share their definitions
 - Summarize the idea by sharing Google's definition:
 - "the fact or process of losing something or someone"
- Where have we felt loss in our own lives?
 - Now that we have a working definition of "loss" let's talk about where we have experienced loss
 - Invite participants to write down experiences they have felt loss
 - Loss can be experienced in a number of ways:
 - Loss of family members or friends
 - Loss of a strangers
 - Loss of a pet
 - Loss of a job
 - Loss of a house

- Loss of a possession
- Experiencing a traumatic experience
- Loss of innocence/youth
- As participants are writing these experiences, you may want to circle throughout the room
- Pay attention if anyone is particularly struggling

PART TWO:

- Once you notice that participants have finished their reflection call the group together to discuss
 - Invite individuals to share who/what they wrote down on their handout
 - It may be helpful to identify someone/something you have lost
- Introduce “Without You”
 - Explain that in *RENT*, Mimi sings “Without You” as she tries to grasp at the losses she is experiencing – Roger, Angel, drugs, etc.
 - Mimi sings the song as a way of explaining what she sees happening all around her without these things in her life
 - Oftentimes when we experience a loss, it’s easy to notice everything that is passing by as we try to cope with the loss
- Letter Writing to our loss
 - For this activity, participants are invited to write a letter to a person or thing that they have lost letting out all the emotion they are feeling
 - It is important to emphasize to participants that these emotions are normal whatever they may be
 - There is no one way to grieve a loss and we are not here to judge what is being felt
 - Explain that the letter will be for their eyes only
 - If they would like to write/draw/doodle/etc. that is fine
 - It is for the participant to decide how to express what is inside
 - In the background, play “Without You”
 - If more songs are needed, perhaps use “Seasons of Love,” “Goodbye Love,” and “Your Eyes”
- As participants work on their letters, you can circulate the room/space to see if anyone needs to talk
- Once the letter writing has finished – invite the group back together
 - You can then invite the participants to share if they feel called to do so
- To conclude the session – watch “Finale B” – which is a mashup of “Without You” and “No Day But Today”

Resources:

- Emergency Assistance – 9-1-1
- Hotlines for Individuals in Crisis:
 - American Foundation for Suicide Prevention: 1-888-333-2377
 - National Domestic Violence Hotline: 1-800-799-7233
 - Suicide Prevention Lifeline – 1-800-273-8255
 - Substance Abuse and Mental Health Services Administration – 1-800-662-4357
 - National Hopeline Network – 1800-784-2433
 - National Youth Crisis Hotline – 1800-448-4663
- *It’s OK That You’re Not OK* by Megan Devine (BOOK)

Lyrics to “Without You”

Without you, the ground thaws
the rain falls
the grass grows

Without you, the seeds root
the flowers bloom
the children play

The stars gleam
the poets dream
the eagles fly
without you

The Earth turns
the sun burns
but I die, without you

Without you, the breeze warms
the girl smiles
the cloud moves

Without you, the tides change
the boys run
the oceans crash

The crowds roar
the days soar
the babies cry
without you

The moon glows
the river flows
but I die without you

The world revives
colors renew
but I know blue
only blue
lonely blue
willingly blue
Without you

Without you, the hand gropes
the ear hears
the pulse beats

Without you, the eyes gaze
the legs walk
the lungs breathe

The mind churns
the heart yearns
the tears dry without you

Life goes on
but I'm gone
'cause I die, without you
without you
without you
without you...

Without You

How would you define LOSS?

Google defines LOSS as...

Who or what have you LOST?

A LETTER TO MY LOSS:

Community Cares

Author: Jeanne Frawley & Christine Schrack

Description: Participants will gain awareness of the resources available to them during times of struggle.

Themes: Conflict Resolution, Empathy

Activities: Research/Discussion

Objective: Participants will identify key social/economic/personal issues that may impact students in your school community and create a list of resources for support.

- 1) Reach out to a school counselor or faculty advisor
- 2) Consider the issues impacting the characters in the story (making bills, food insecurity, losing a friend, illness, substance abuse, etc)
- 3) Reflect on whether or not these issues may impact students in your community.
What other issues may impact your community?
- 4) Create a list of issues and a list of resources that may support students.
- 5) How will you share this information with your school?

Drug Addiction 101

Contributor: Kathy Murray

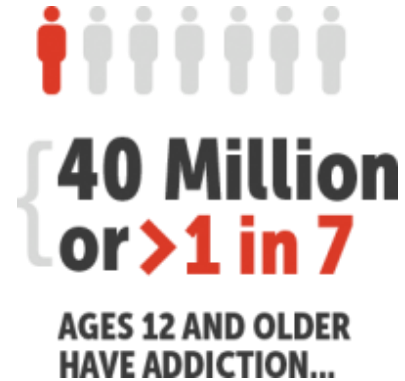
Description: Participants will gain a basic understanding of substance abuse—a struggle for several characters in *RENT*.

Themes: Drugs, Substance Abuse, Signs & Symptoms, Risk Factors, Resources

Activities: Reading/Investigating/Discussion

Objectives:

- Participants will examine drug addiction and substance abuse.
- Participants will identify risk factors that contribute to addiction.
- Participants will cite resources for future reference.



Addiction is a complex disease of the brain and body that involves compulsive use of one or more substances despite serious health and social consequences. Addiction disrupts regions of the brain that are responsible for reward, motivation, learning, judgment and memory. It damages various body systems as well as families, relationships, schools, workplaces and neighborhoods. <https://www.centeronaddiction.org/what-addiction/addiction-disease>

DRUG ADDICTION 101

People who abuse substances often say they take them to have fun or get high. It's not that simple for addicts, though. An addicted person can no longer control whether or not he/she uses. Mentally and physically, the addict feels compelled to have the drug. Addiction is considered a chronic disease with the possibility of relapse an ever-present reality.

What you should know:

- Addiction is a disease that is complex but treatable.
- Prolonged drug use affects brain function.
- Illegal drugs are defined as controlled substances under federal and state law. They are monitored and enforced by the Drug Enforcement Agency (DEA).
- Marijuana is the most-used illicit drug, with 19.8 million U.S. users age 12 and over, according to the 2013 National Survey on Drug Use and Health (NSDUH), which is published by the Substance Abuse and Mental Health Services Administration (SAMHSA).
- Six-and-a-half million Americans use prescription pain relievers non-medically, and 1.5 million are dependent on or abusing cocaine, according to SAMHSA's 2013 NSDUH survey.
- In 2013, 22.7 million people 12 and over who could have benefited from substance use treatment in a specialty facility did not receive that help. It's a myth that someone must want to go into treatment for substance abuse for it to be effective, says the National Institute on Drug Abuse (NIDA).

CAUSES

For decades, researchers have been trying to figure out what leads people to become addicted to drugs. While there's no single root cause of drug addiction, experts think a combination of the following are most likely to play a role:

- Your role models. Your early years, including your mother's and father's parenting styles and whether one or both parents or even an older sibling abused substances can affect whether you experiment with drugs and go on to develop an addiction. Our early role models, for good or ill, influence our behavior. They can also teach us appropriate ways to handle problems, bounce back and persevere; these coping skills make it less likely someone will develop an addiction. A family history of substance abuse is also linked to an increased risk. For more on the role of genetics, go the Risk Factors section.
- Your personal history. Stressful or traumatic events, living in poverty, the availability of illegal drugs, peer pressure and whether or not your friends and family use drugs – all are associated with a greater likelihood of developing a substance abuse problem.
- Your psychological makeup. How you feel about yourself, especially your self-esteem during adolescence, your temperament, a tendency toward impulsive behavior and exhibiting aggressive or antisocial behavior early in life are thought to forecast later drug or alcohol problems as well as a tendency toward violence.

On the flip side, there are factors that can lower someone's chances of having an addiction; these include developing good self-control, practicing religious beliefs, having healthy relationships with family and friends and being involved in social activities in the community, reports SAMSHA.

SYMPTOMS OF DRUG ADDICTION

There are a number of signs that may indicate a substance abuse problem, including:

- A change in friends and hangouts
- An unexplained need for cash
- Bloodshot eyes or enlarged pupils
- Sudden weight changes (gain or loss)
- Tremors in the hands
- Slurred speech
- Secretive behaviors
- A drop in attendance at work or school
- Lying
- Belligerence
- Changes in sleep, mood, motivation or attitude

Keep in mind that physical dependence on a drug or medication is not the same thing as having an addiction; a person may be dependent on a drug if he or she experiences withdrawal symptoms if the drug is stopped. Someone may also develop a tolerance to the substance so that he or she requires increasingly larger doses of a drug in order to achieve the same effect or high. And when a drug user comes off a substance, he or she may experience withdrawal symptoms that vary depending on the substance(s). According to the American Psychiatric Association's (APA) diagnostic manual, DSM-5, "Neither tolerance nor withdrawal is necessary for a diagnosis of a substance use disorder."

Doctors, therapists and addiction counselors look at a variety of factors when deciding whether someone has a substance use disorder. If you or a loved one have two or three of the indicators below, it can point to a mild problem with drugs, while having four or five symptoms can underscore a moderate problem. Six or more of these symptoms may signal a severe substance use disorder. No matter how serious a drug problem is, recognizing the symptoms of drug addiction is the all-important first step to getting help – and recovering. So ask yourself these questions:

Are you or a loved one...

- Using a substance over a longer time period of time than planned?
- Making unsuccessful attempts to control or stop taking the drug(s)?
- Spending a lot of time finding, using or recovering from using a substance(s)?
- Experiencing cravings for a substance(s)?
- Failing to show up or fulfill expectations at work, school or home?
- Continuing to use an illegal substance(s) despite problems it's causing in relationships?
- Giving up activities once enjoyed in order to use a drug(s)?
- Using a drug(s) regularly while in situations where it poses physical danger (such as driving, operating machinery or boating)?
- Ignoring physical or psychological problems resulting from drug use?
- Developing a tolerance for a drug's effects?
- Experiencing withdrawal symptoms or masking them with another substance(s)?

RISK FACTORS

The more you know about substance abuse, the better the chances of avoiding a drug addiction before it starts. Here are several red flags that raise the risk of becoming a substance abuser:

- Inheriting the genes-As mentioned above, your biological makeup has a lot to do with whether you'll develop an addiction. In fact, the APA goes so far as to say that 50% of your susceptibility to becoming addicted is related to genetic factors. And when it comes to tobacco, genetics account for 75% of a person's tendency to try smoking and 60% of their chances of becoming hooked. But DNA alone isn't destiny. Besides the genes you're born with, environmental factors, like how you were raised; whether you were sexually or physically abused; and whether you grew up in poverty or witnessed violence can also influence a person's vulnerability to addiction.
- Dealing with a mental health issue-If you or someone you love suffers from a mental disorder such as depression, anxiety, attention deficit disorder, post-traumatic stress disorder schizophrenia or an eating disorder, among other conditions, substance abuse is likelier to become a problem. In 2013, nearly eight million U.S. adults had both a substance use disorder and at least one mental issue. And 2.3 million of that group had a co-occurring SUD and a serious mental health issue, which the NSDUH defines as "a mental, behavioral or emotional disorder that substantially interferes with or limits one or more major life activities."
- Experimenting at an early age-In 2013, nearly 9% of U.S. adolescents ages 12 to 17 were illicit drug users, and 1.3 million teens had a diagnosed SUD. While it's possible to become an addict at any age, many teens are natural risk-takers, mostly because the parts of the brain in charge of self-control and good judgment are still developing in adolescence. That can make trying illicit drugs a lot more attractive. The trouble is, say experts at NIDA, "the earlier drug use begins, the more likely it will progress to more serious abuse." And there's some evidence to suggest that how a drug is taken –

especially if it's smoked or injected into a vein – may increase its risk of becoming addictive.

<https://www.addiction.com/addiction-a-to-z/drug-addiction/drug-addiction-101/>

SIGNS OF ADDICTION

An addiction doesn't develop or happen overnight. In general, the path leads first to abuse and then, in some people, to addiction. So the most important thing you can do is to avoid that path, or get help in stepping off of that road as soon as you recognize a possible problem. In most cases, an addiction typically starts with experimental use and progresses over time into a need to use regularly, even at the expense of health and safety.

Over a period of time (how long depends on the individual and the substance or behavior), the addict compulsively seeks out and craves the substance or behavior, needing more and more to attain euphoria or the "high." At this point, the addict is no longer able to stop using. Because addiction is a disease, treatment and ongoing support are typically necessary, and relapses are common and to be expected.

It can be extremely difficult to admit to a possible problem – and even harder for the addict to recognize that he or she is addicted. Here are some of the most common signs of addiction, from the U.S. Department of Health and Human Services:

- Change in friends and hangouts
- Changes in mood, motivation, attitude
- Absenteeism at work or school
- Increased need for cash
- Bloodshot eyes or enlarged pupils
- Sudden weight changes (gain or loss)
- Secretive behaviors
- Lying
- Tremors in the hands
- Ignoring once-loved activities

Answering "yes" to the following questions can also indicate a problem:

- Are you feeling more irritable or angry? Are you more often aggravated with those around you at home, work or school?
- Do others accuse you of being lazy or inattentive – not getting your work or assignments done well and/or on time – or criticize you for missing important events or obligations? Are you disappointing those in your life you care about so you can use?
- Do you find yourself being secretive about your use, hiding it or lying about it?
- Do you feel agitated?
- Are you sleeping less in order to devote more time to an activity or substance?
- Are you using eye drops or sunglasses to cover up tired or bloodshot eyes?
- Are you losing or gaining a significant amount of weight? Have others noticed a change in your weight or appearance?
- Are you buying breath sprays, mints, perfume, air fresheners or body mists to hide odors from substances you're using?
- Do you crave and seek out the substance or behavior?
- Do you need to use more often to achieve the same pleasure or high?

- When you can't use do you experience physical symptoms of withdrawal (vomiting, muscle aches, sweating, tremors, fever, diarrhea, yawning and/or insomnia)? Do you experience psychological symptoms of withdrawal (anger, upset and sadness)?
- Has your mood deteriorated to the point where you feel desperate or hopeless? Have you contemplated, planned or attempted suicide? (Call 911 immediately if you have any suicidal thoughts or plans.) • Have you changed your daily routine to allow more time or opportunities to use?
- Are you hanging out with friends who use?
- Are you spending more time in places where you have easier access to a substance or problematic behavior?
- Do you need more cash to fund your use?
- Have you missed bill payments?
- Are you asking friends and family to fund your use or to cover expenses you cannot pay as a result of your use?
- Do you make secret withdrawals, get cash advances from the bank, or have you set up a credit card in your own name (without telling your partner or family) so that you can hide your spending?
- Are you stealing money or things or considering doing so to pay for your use?

If you answered "yes" to any of the questions above, it's worth reaching out to your doctor or a counselor for additional screening. If you're diagnosed with an addiction or compulsive behavior a health care professional can help you find the types of treatment that are right for you.

Sources: Diagnostic and Statistical Manual of Mental Disorders (5th ed.); Substance Abuse and Mental Health Services Administration; U.S. Department of Health and Human Services.
<https://www.addiction.com/get-help/for-yourself/signs-addiction/>

The following link presents prevalence rates of substance use disorder in the U.S. across the total population and different demographic segments of the population. Substance use disorder prevalence rates may vary depending on characteristics such as sex, age, race/ ethnicity, and where they live. Differences in prevalence occur for a variety of reasons, including cultural and sub-cultural variation and as a result of biological, psychological, and social differences.
 Statistics: <https://www.recoveryanswers.org/addiction-101/epidemiology/>

MENTAL HEALTH AND SUBSTANCE ABUSE RESOURCES

Behavioral Health Treatment Services Locator

Find alcohol, drug, or mental health treatment facilities and programs around the country at <https://findtreatment.samhsa.gov/>

Buprenorphine Physician & Treatment Program Locator

Find information on locating physicians and treatment programs authorized to treat opioids, such as heroin or prescription pain relievers, at <https://www.samhsa.gov/medication-assisted-treatment/physician-program-data/treatment-physician-locator>

Early Serious Mental Illness Treatment Locator

Find treatment programs in your state that treat recent onset of serious mental illnesses such as psychosis, schizophrenia, bi-polar disorder, and other conditions at <https://www.samhsa.gov/esmi-treatment-locator>

Opioid Treatment Program Directory

Find treatment programs in your state that treat addiction and dependence on opioids, such as heroin or prescription pain relievers, at <https://dpt2.samhsa.gov/treatment/>

Suicide Prevention Lifeline

1-800-273-TALK (8255)

TTY: 1-800-799-4889

Website: www.suicidepreventionlifeline.org (link is external) 24-hour, toll-free, confidential suicide prevention hotline available to anyone in suicidal crisis or emotional distress. Your call is routed to the nearest crisis center in the national network of more than 150 crisis centers.

SAMHSA's National Helpline

1-800-662-HELP (4357)

TTY: 1-800-487-4889

Website: www.samhsa.gov/find-help/national-helpline

Also known as, the Treatment Referral Routing Service, this Helpline provides 24-hour free and confidential treatment referral and information about mental and/or substance use disorders, prevention, and recovery in English and Spanish.

Disaster Distress Helpline

1-800-985-5990

Website: www.samhsa.gov/find-help/disaster-distress-helpline

Stress, anxiety, and other depression-like symptoms are common reactions after any natural or human-caused disaster. Call this toll-free number to be connected to the nearest crisis center for information, support, and counseling.

Veteran's Crisis Line

1-800-273-TALK (8255)

TTY: 1-800-799-4889

Website: www.veteranscrisisline.net

Connects veterans in crisis (and their families and friends) with qualified, caring Department of Veterans Affairs responders through a confidential, toll-free hotline, online chat, or text.

Drug-Free Workplace

1-800-WORKPLACE (967-5752)

Website: www.samhsa.gov/workplace/resources/drug-free-helpline

Assists employers and union representatives with policy development, drug testing, employee assistance, employee education, supervisor training, and program implementation.

Find a Meeting Near You

Narcotics Anonymous is a global, community-based organization with a multi-lingual and multicultural membership. We offer recovery from the effects of addiction through working a twelve-step program, including regular attendance at group meetings. The group atmosphere provides help from peers and offers an ongoing support network for addicts who wish to pursue and maintain a drug-free lifestyle. Our name, Narcotics Anonymous, is not meant to imply a focus on any particular drug; NA's approach makes no distinction between drugs including alcohol. Membership is free, and we have no affiliation with any organizations outside of NA including governments, religions, law enforcement groups, or medical and psychiatric associations.

<https://www.na.org>

Alcoholics Anonymous is an international fellowship of men and women who have had a drinking problem. It is nonprofessional, self-supporting, multiracial, apolitical, and available almost everywhere. There are no age or education requirements. Membership is open to anyone who wants to do something about his or her drinking problem.

https://www.aa.org/pages/en_US

Al-Anon members are people, just like you, who are worried about someone with a drinking problem.

<https://al-anon.org>



Idina Menzel and Tracie Thoms in the 2005 film version of RENT.

“Take Me For What I Am”: Intent-Action-Effect

Author: Marg Van Herk-Paradis

Description: Just as Maureen and Joanne struggle to understand each other, sometimes a lack of understanding can cause conflict. This exercise will examine conflict resolution.

Themes: Conflict Resolution, Understanding, Empathy, Communication

Activities: Reflecting/Discussing/Analyzing



Materials Needed:

- Credence & Co. Conflict Workbook ([Access 15-page companion piece here](#))

Objectives:

- Participants will examine a past or present conflict in their life.
- Participants will seek understanding using empathy.
- Participants will employ Intent-Action-Effect.

The following lesson is reprinted with permission from Credence & Co. which supports workplaces, organizations, and communities of faith to achieve organizational health, success and joy.

Intent-Action-Effect Worksheet

After an incident with another person has occurred, however large or small, it is valuable to take time for reflection. The following questions are provided as internal-conversation starters, based on the Intent-Action-Effect model.

- What happened?
- Effect on me
 - How did it affect me?
 - What else in my context or back story may be impacting how I am being affected by this situation?
 - What effect on me may they be expecting their action might have?
- The other person's intent
 - What did I automatically think was the other person's intent? What do I think now?
 - What could have been the other person's intent that has nothing to do with me?
 - What might be the other person's back story (of which they may or may not be aware) that is influences their intent?
 - How can I regard this back story with compassion?
- My intent
 - When I responded, what was my intent?
 - What story am I telling myself about my intent?
 - What is my back story that is influencing my intent?
 - How do I regard my back story with compassion?
 - What may they surmise was my intent? How will that impact our ongoing relationship?
- Effect on them
 - What effect may my action have had on them?
 - What effect was I hoping for?
 - What else in the context or in their back story may impact how they receive my action?
 - What piece of the effect on them do I need to own? How can I make this right?
- Talking it out
 - If I were to bring this "into the public," what intent will I have? What can I say so that I am heard and that my good intent comes through? How can I approach the other person?
 - How can I apply the model, "I feel (share impact and own the impact something has had on me)... when (be specific about action)... because (identify something about the context or back story)..."?
 - How can speak so that I take ownership for how something impacted me and offer benefit-of-the-doubt regarding the other person's intent?
 - If I should apologize, how can I be specific enough in my apology so that it lands well?

Sentence Strands Using Intent-Action-Effect

- 1) "My intent with this conversation is..."
- 2) "What is your understanding of what happened (action)?"
- 3) "Let me tell you how I perceived what happened (action)."
- 4) "What was your intent when...?"
- 5) "Let me share with you my intent when I..."
- 6) "This is how this action affected me." Or, "I feel/felt... when... because..."
- 7) "What effect did my action have on you?" Or, "How did you experience the action I took?"
- 8) "I was expecting my action would have the following effect..."
- 9) "Can you say more about effect you anticipated your action would have?"
- 10) "Given the effect this had on you, what did you think my intent was?"
- 11) "I assumed the following intent based on the effect this had on me."
- 12) "What else was going on for you that influenced the effect my action had on you?"
- 13) "Let me tell you what else was going on for me that influenced the effect your action had on me."
- 14) "What meaning did you take from my action?"
- 15) "Can I share with you the meaning I took from this action?"
- 16) "Given what we have discussed (by way of IAE), in the future I would value..."

Racial Justice & Social Change

The following lesson is reprinted with permission from the Anti-Defamation League. This Resource includes a lesson overview with links for full lesson plans. WARNING: Some lessons contain strong images. Facilitators are encouraged to preview before sharing with younger participants or those who may be triggered by such images.

Description: What message does the recent Nike ad convey about believing in something?

Themes: Racial Justice, Social Justice, Personal Beliefs, Social Media

Activities: Reading/Writing/Discussion/Listening

Materials Needed:

- Index cards (one for each student)
- Nike Ad (project in classroom or print one copy for each student)
- "Colin Kaepernick's Nike Campaign Keeps N.F.L. Anthem Kneeling in Spotlight" article (The New York Times, September 3, 2018, www.nytimes.com/2018/09/03/sports/kaepernick-nike.html), one copy for each student)
- Nike – Dream Crazy video (2018, 2 min., Nike, www.youtube.com/watch?time_continue=2&v=Fq2CvmqoO7I)
- Board/Smart board or chart paper and markers

Objectives:

- Participants will understand more about the controversy around Colin Kaepernick's protest and the recent Nike ad.
- Participants will explore the question about what it means to believe in something so strongly you would sacrifice everything.
- Participants will create their own ad that expresses something they believe in.



Lesson Overview:

In early September 2018, it was announced that Colin Kaepernick, the former N.F.L. quarterback with the San Francisco 49ers, is prominently featured as part of Nike's 30th anniversary "Just Do It" campaign. The campaign's slogan "Believe in something. Even if it means sacrificing everything" is featured in the ad. Kaepernick previously had a deal with Nike that was set to expire, but it was renegotiated into a multi-year deal in conjunction with this campaign.

In August 2016, Kaepernick decided to take a stand about racial injustice by refusing to stand for the National Anthem at football games. He spent much of the season either sitting or kneeling during the anthem. It was the subject of a lot of public discussion and controversy. After the 2016 season, Kaepernick opted out of his contract with the 49ers, which made him a free agent at the beginning of the 2017 season, but he has not been hired by another team. Since the Nike ad came out featuring Kaepernick, there have been a variety of responses including praise for Nike and the ad, as well as people being angry at Nike and vowing to boycott their products.

This lesson provides an opportunity for students to learn more about Nike's decision to feature Colin Kaepernick in their 30th anniversary campaign, explore what they strongly believe in and create their own ad about something that is important to them.

Links to ADL website:

Overview: <https://www.adl.org/education/educator-resources/lesson-plans/believe-in-something-nike-kaepernick-and-social-change>

Full Lesson Plan: <https://www.adl.org/media/11865/download>

Understanding Homophobia/Heterosexism & How to Be an Ally

The following lesson is reprinted with permission from the Anti-Defamation League. This Resource includes a lesson overview with links for full lesson plans. WARNING: Some lessons contain strong images. Facilitators are encouraged to preview before sharing with younger participants or those who may be triggered by such images.

Description: The goal of this lesson is to contribute to making classrooms and schools more safe and welcoming for all students—including LGBTQ students and increase students' understanding of and empathy for how homophobia manifests itself in schools and society.

Themes: Homophobia, Heterosexism, Ally Awareness, LGBTQ

Activities: Reading/Speaking/Listening

Materials Needed:

- *That's So Gay* - Wanda Sykes video (2008, 3 minutes, GLSEN, www.youtube.com/watch?v=sWS0GVOQPs0)
- Categories of Homophobia Worksheet (one for each student)
- Straight Girl Stands Up for Gays (Youth Communication, www.youthcomm.org/topics/activism/Straight_Girl_Stands_Up_for_Gays.html?story_id=NYC-2012-05-03), one for each student

Objectives:

- Participants will understand what homophobia is and will be able to identify and categorize specific examples of homophobia.
- Participants will learn about the different ways in which homophobia is manifested in our society on an interpersonal, institutional and internalized level.
- Participants will reflect on ways to be an ally to LGBTQ people through reading an essay written by a high school student.
- Participants will identify ways that they can be an ally to LGBTQ people in their school and community

Lesson Overview:

Middle and high school students, especially those who identify or are perceived as LGBTQ (lesbian, gay, bisexual and queer or questioning), often face ongoing acts of homophobia. As LGBTQ students go about their everyday lives in school, they can feel unsafe, miss school, be harassed and bullied, hear anti-gay slurs and other biased remarks and experience discriminatory policies and procedures. Despite the great



strides our country has made in public opinion and positive legislation for LGBT individuals—especially around marriage equality—there is still work to be done in both words and deeds.

The goal of this lesson is to contribute to making classrooms and schools more safe and welcoming for all students—including LGBTQ students and increase students' understanding of and empathy for how homophobia manifests itself in schools and society. Middle and high school students will have the opportunity to learn more about what homophobia and heterosexism are and how they manifest themselves, read an essay about being an ally and discuss ways they can be an ally, including actions they can take on behalf of their school or community.

[NOTE TO TEACHER: Given the absence of this topic in the curriculum and the disproportionate rates of anti-LGBT bullying and harassment, it is important to educate students about LGBTQ people and issues. When discussing any new or sensitive topic, however, there is the potential for some students to react with stereotypes or in disrespectful ways. It is therefore critical that educators carefully review the lesson and assess students' maturity and readiness to engage in the lesson prior to teaching and to establish clear parameters with students that will ensure safe and constructive dialogue. See Establishing a Safe Learning Environment for guidelines on building safe forums for discussing sensitive issues.

Equally important is to reflect on and consider that you are likely to have students in your classroom who are lesbian, gay, bisexual or transgender, or whose parents or family members are LGBTQ and it is critical to be sensitive to that and prepared. Further, it is possible that if a student has not shared this previously, she or he may disclose it during the course of the lesson. That information should only come from the student directly. Be aware that young people do not always feel comfortable sharing this information with their friends and family so do not assume that everyone in the young person's life knows this aspect of their identity.

If students or their adult family members ask questions about how to reconcile their religious beliefs with LGBTQ people and issues, keep in mind that the relationship between religion and LGBTQ identity can vary greatly across time, place and religious denomination. Students and their parents/guardians may say that being lesbian, gay, bisexual or transgender contradicts what their religion teaches. It is not your job to argue or disagree with them about whether it is right or wrong. Everyone is entitled to their beliefs based on their religion and you are not aiming to change their religious beliefs. However, it is important that the student is respectful about what you are teaching and understands that not everyone holds this point of view. The student's religious beliefs should not dominate the conversation or cause other students distress and it is critical that the students abide by the classroom ground rules.

The term LGBTQ is used throughout the lesson. For young people, the "Q" sometimes means questioning and often means queer. Depending on the user, the term has either a derogatory or an affirming connotation, as many within the LGBTQ community have sought to reclaim the term that was once widely used in a negative way.]

Links to ADL website:

Overview: <https://www.adl.org/education/educator-resources/lesson-plans/understanding-homophobia-heterosexism-and-how-to-be-an>

Lesson Plan: <https://www.adl.org/media/6713/download>

Unheard Voices: Stories of LGBT History

The following lesson is reprinted with permission from the Anti-Defamation League. This Resource includes a lesson overview with links for full lesson plans. WARNING: Some lessons contain strong images. Facilitators are encouraged to preview before sharing with younger participants or those who may be triggered by such images.

Description: This lesson explores the ways in which LGBT people, events and issues have been made invisible in mainstream accounts of history. In the first half of the lesson, students reflect on excerpts from Ralph Ellison's *Invisible Man* to explore the impact of invisibility on people and as a jumping off point for researching how different groups have been historically marginalized in society. In the second part of the lesson, students participate in a history matching game and listen to LGBT oral histories that increase their awareness of significant LGBT people and events, and the ways in which these topics have been erased from the historical record.

Themes: LGBTQ History, Primary Sources, Same-Sex Marriage, Gender Identity

Activities: Reading/Speaking/Listening

Materials Needed: (links in Full Lesson)

- (Optional) Excerpts from *Invisible Man* (one per student)
- Examples of Marginalized Groups in Society (one copy)
- History Match-Up Historical Figures (one set per small group)
- History Match-Up Biographies (one per small group)
- History Match-Up Answer Key (one copy)

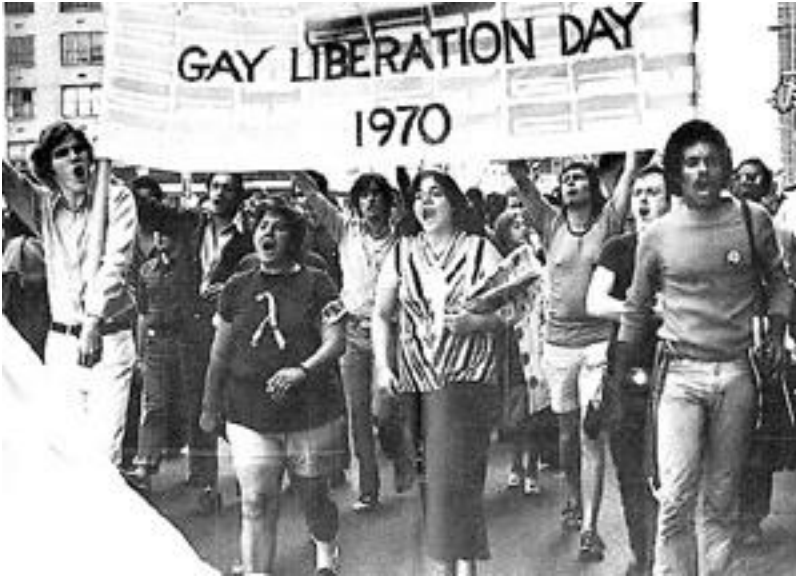
Objectives:

- Participants will analyze literary excerpts and make "text to self" connections.
- Participants will research historically marginalized groups in society.
- Participants will increase their awareness of the ways in which LGBT people have been made invisible in history.
- Participants will learn about historically significant LGBT people, topics and events.

Overview:

In response to the lack of representation of lesbian, gay, bisexual and transgender (LGBT) people in school curricula and disproportionate incidents of bullying and violence against LGBT youth, ADL, GLSEN and StoryCorps have collaborated to create Unheard Voices, an oral history and curriculum project that will help educators to integrate LGBT history, people and issues into their instructional programs.

At the core of the program are brief audio interviews with individuals who bore witness to or helped to shape LGBT history in some way. Each interview is accompanied by a backgrounder with discussion questions and activities for educators, and a student reading with biographical information about the interview subject and historical background on the era.



In addition, several lesson plans are included for middle and high school students that explore broad themes—such as silence and invisibility, inclusion and exclusion, and name-calling—as well as specific topics related to the interviews, such as marriage equality and gender identity. One or more oral histories are integrated into each lesson plan.

According to GLSEN's 2009 National School Climate Survey, less than a fifth of the seven thousand students surveyed (17.9%) reported that LGBT-

related topics were included in their textbooks or other assigned readings. When asked whether they had been taught about LGBT people, history or events in school, a vast majority (86.6%) of students reported that these topics were not taught in any of their classes, and only about a tenth (11.7%) of all students were exposed to positive representations of LGBT people, history, or events.

The consequences of this invisibility can be devastating for young people. The survey cited above indicates that 84.6% of LGBT students were verbally harassed and 40.1% were physically harassed at school in the past year, three-fifths (61.1%) felt unsafe at school because of their sexual orientation and about a third (30%) skipped a day of school in the past month because of feeling unsafe. In such environments, all students are restricted by rigid sexual and gender norms and narrow conceptions of humanity.

Conversely, the GLSEN study indicates that in schools with positive representations of LGBT topics in the curriculum, LGBT students were less likely to report hearing homophobic remarks or experiencing victimization at school, and more likely to report that school personnel and their peers intervened when homophobic remarks occurred. Less than half (42.1%) of LGBT students in schools with inclusive curricula felt unsafe because of their sexual orientation, compared to almost two-thirds (63.6%) of students in schools without this resource. Consequently, less than a fifth (17.1%) of LGBT students with inclusive curricula reported missing school in the past month compared to almost a third (31.6%) of other students.

Understood within this context, the resources in *Unheard Voices* can serve as a lifeline for LGBT youth and a potent bullying prevention tool. More generally, LGBT inclusive curricula can help educators to create more honest and accurate instructional programs, as well as safer and more affirming environments for all youth.

Links to ADL website:

Overview: <https://www.adl.org/education/educator-resources/lesson-plans/unheard-voices-stories-of-lgbt-history>

Lesson Plan: <https://www.adl.org/media/4699/download>

Section 4: ART & EXPRESSION

Many of the characters of RENT are self-identified artists who live in the Village in New York City at a time when artistic, Bohemian sensibilities seemed under direct attack from big business and a changing world. Part of the journey of these characters is the ability to express themselves artistically and—more importantly—to figure out what they have to say.

Using Art to Explore Injustice & Social Justice

The following lesson is reprinted with permission from the Anti-Defamation League. This Resource includes a lesson overview with links for full lesson plans. WARNING: Some lessons contain strong images. Facilitators are encouraged to preview before sharing with younger participants or those who may be triggered by such images.

Description: This lesson provides an opportunity for students to reflect on pieces of art that critique injustice, understand past and current day white supremacist groups and explore other ways art can be used to inspire and communicate social justice.

Themes: Bias, Discrimination & Hate, Race & Racism, Social Justice

Activities: Reading/Writing/Speaking/Listening

Materials (Links in Full Lesson):

- Jacob Lawrence paintings
- Background Information on White Supremacy (for teacher only)
- The City I (to be projected)
- Vincent Valdez: The City (one copy for each student, optional)
- Artwork Descriptions (for teacher only)
- Other Artwork (to be projected)
- “At the Education Department, Student Artworks Explore Tolerance and Racism” article (one for each student)

Objectives:

- Participants will reflect on the purpose of art in society and how art can be used to convey a message.
- Participants will explore their thoughts and feelings about a recent work of art focused on the KKK and white supremacy and learn the historical context for creating the image.
- Participants will consider other ways in which art can be used to explore injustice and ways to work towards justice.

Overview:

In July 2018, a painting called *The City I*, was placed on display at the Blanton Museum of Art in Austin, Texas. *The City I*, by Vincent Valdez, is a four-part canvas that portrays a group in Ku Klux Klan robes and hoods on a hill overlooking a metropolis at night. The black-and-white palette recalls the look of historical photographs and old movies, but details such as an iPhone, a can of Budweiser beer, and a new Chevrolet truck situate the work firmly in present day.

Beginning in the fall of 2015, two years before Charlottesville happened, Valdez worked for nearly a year to complete his *City* series. The scenes they depict are invented, but as the Texas artist points out, this underscores their continued relevance: “This could be any city in America. These individuals could be any Americans. There is a false sense that these threats were, or are, contained at the peripheries of society and in small rural communities.... It is possible that they are city politicians, police chiefs, parents, neighbors, community leaders, academics, church members, business owners, etc. This is the most frightening aspect of it all.”



Throughout history, here and in other parts of the world, art has served as a reflection of society and the times in which we are living. Artists use their unique and compelling vantage point to make powerful statements on the social justice issues of the day. This important artwork provides an opening to talk with students about how art can reflect and critique the injustice in the world and can also illustrate how we wish the world to be by promoting social justice. Art, in its various forms, can indeed be an act of social justice in and of itself.

This lesson plan provides an opportunity for students to reflect on pieces of art that critique injustice, understand past and current day white supremacist groups and explore other ways art can be used to inspire and communicate social justice.

Links to ADL website:

Overview: <https://www.adl.org/education/educator-resources/lesson-plans/using-art-to-explore-injustice-and-social-justice>

Lesson Plan: <https://www.adl.org/media/11801/download>

Play the Playwright

Author: Jenn Cunha

Description: Participants will extend the story of *RENT* in two directions.

Themes: Character, Background Story, Prequel/Sequel, Story Structure

Activities: Writing/Composition

Materials Needed:

- Paper and Pens, or Computer

Objectives:

- Participants will examine the plot of *RENT*
- Participants will create additional events using the established plot and characters.



Anthony Rapp and Adam Pascal in the original production of RENT, 1996.

Outline

RENT begins and ends on the same day, one year apart. In Act 1, we see all of the characters meet each other on Christmas Eve—"December 24th, 9pm, Eastern Standard Time". At the end of Act 2, we're at "December 24th, 10pm, Eastern Standard Time". Once again, a majority of the characters are together. But the action of the musical is only a slice of these characters' lives.

Write a prequel:

After you've seen the show, choose a character and determine what they were doing December 24th, 8pm, Eastern Standard Time, the year before the play's action begins.

- What are they doing?
- Are they in New York City or are they somewhere else?
- Have they met any of the other characters?
- Write a brief scene or monologue for them using what you know about their character from what Jonathan Larson tells us throughout *RENT* as your guide.

Write a sequel:

RENT ends on a somewhat uplifting note. While it's the end of the play, it's not the end of these characters' lives. Choose a character and determine where they will be December 24th, 11pm, Eastern Standard Time, the year after the play ends. For an extra challenge, use the same character to write the prequel and sequel.

- Are they all still friends?
- Have there been any changes to the romantic relationships?
- Write a brief scene or monologue for them using what you know about their character and what Jonathan Larson tells us throughout *RENT* as your guide.

Work together:

Once you know what your character is doing, pair up with a person working on a different character (or work in a large group and have each character covered). Write a scene for them that includes dialogue. See if you can expand the story while also maintaining Jonathan Larson's themes.

The Ultimate List Song: “La Vie Bohème”

Author: Jenn Cunha

Description: Participants will investigate—and update—the lyrics of “La Vie Bohème.”

Themes: Character, Lyrics, Connotation, Context

Activities: Researching/Writing/Composition

Materials Needed:

- “La Vie Bohème” Lyrics
- Highlighter, pens

Objectives:

- Participants will discover references tucked within the lyrics of “La Vie Bohème”.
- Participants will consider what references today might provide similar connotation.

Outline:

“La Vie Bohème”—the first act closing number—is long and catchy. Larson mentions authors, drugs, pop culture, and food to name a few. Go through the lyrics, highlighting any words, phrases, or names that you’re not familiar with. Do some research and make some notes about what they mean. How does knowing the references change your understanding of the song?

Think about references from today that would have the same connotation. Would you be able to write an additional verse or two using these references? Give it a try!

LYRICS

“La Vie No, please no
Not tonight, please no
Mister, can't you go?
Not tonight, can't have a scene

What!?

Go, please go you- hello sir!-
I said no, important customer

What am I, just a blur?

You sit all night, you never buy

That's a lie, that's a lie!
I had a tea the other day

You couldn't pay!

Oh yeah...

Benjamin Coffin the Third? Here?

NOTES

LYRICS**NOTES**

Oh no...

Wine and beer!

The enemy of Avenue A
We'll stay

Oy vey!

What brings a mogul in his own mind to the Life Cafe?

I would like to propose a toast
To Maureen's noble try
It went well-

Go to hell!

Was the yuppie scum stomped?
Not counting the homeless,
How many tickets weren't comped?

Why did Muffy-

Alison!

-miss the show?

There was a death in the family, if you must know

Who died?

Our Akita-

Evita!

Mimi, I'm surprised
A bright and charming girl like you
Hangs out with these slackers
Who don't adhere to deals
They make fun- yet I am the one
Attempting to do some good
Or do you really want a neighborhood
Where people piss on your stoop every night?
Bohemia, Bohemia
Is a fallacy in your head
This is Calcutta;
Bohemia is dead

Dearly beloved we gather here to say our goodbyes

LYRICS**NOTES**

Dies irae - dies illa, Kyrie eleison
Yitgadal v'yitkadash

Here she lies, no one knew her worth
The late great daughter of Mother Earth
On these nights when we
Celebrate the birth
In that little town of Bethlehem
We raise our glass - you bet your ass to -
La vie Bohème

La vie Bohème
La vie Bohème
La vie Bohème
La vie Bohème

To days of inspiration
Playing hookey, making
Something out of nothing
The need to express-
To communicate,
To going against the grain,
Going insane, going mad
To loving tension, no pension
To more than one dimension,
To starving for attention,
Hating convention, hating pretension
Not to mention of course,
Hating dear old Mom and Dad
To riding your bike,
Midday past the three-piece suits
To fruits - to no absolutes-
To Absolut - to choice-
To the Village Voice-
To any passing fad
To being an us for once ... instead of a them!

La vie Bohème!
La vie Bohème

Is the equipment in a pyramid?
It is, Maureen.
The mixer doesn't have a case
Don't give me that face!

Ahhem

LYRICS**NOTES**

Hey Mister - she's my sister

So that's five miso soup, four seaweed salad
Three soy burger dinner, two tofu dog platter
And one pasta with meatless balls

Eww

It tastes the same

If you close your eyes

And thirteen orders of fries
Is that it here?

Wine and beer!

To hand-crafted beers
Made in local breweries
To yoga, to yogurt, to rice and beans and cheese
To leather, to dildos, to curry vindaloo
To Huevos Rancheros and Maya Angelou

Emotion, devotion, to causing a commotion
Creation, vacation

Mucho masturbation

Compassion, to fashion, to passion when it's new

To Sontag

To Sondheim

To anything taboo

Ginsberg, Dylan, Cunningham and Cage,
Lenny Bruce
Langston Hughes

To the stage

To Uta. To Buddha. Pablo Neruda, too.

Why Dorothy and Toto went over the rainbow
To blow off Auntie Em

La vie Bohème!

And wipe the speakers off before you pack

Yes, Maureen

LYRICS**NOTES**

Well, hurry back!

Sisters?

We're close

Brothers!

Bisexuals, trisexuals, homo sapiens,
Carcinogens, hallucinogens, men,
Pee-wee Herman
German wine, turpentine, Gertrude Stein
Antoniotti, Bertolucci, Kurosawa
Carmina Burana

To apathy, to entropy, to empathy, ecstasy
Vaclav Havel - The Sex Pistols, 8BC
To no shame - never playing the Fame Game

To marijuana!

To sodomy, it's between God and me
To S&M!

Waiter ... Waiter ... Waiter ... Waiter!

La vie Bohème!

In honor of the death of Bohemia an impromptu salon
will commence immediately following dinner
Mimi Marquez, clad only in bubble rap,
Will perform her famous "lawn chair handcuff dance"
To the sounds of iced tea being stirred

And Mark Cohen will preview his new documentary
about his inability to hold an erection
on the high holy days.

And Maureen Johnson,
back from her spectacular one-night engagement at the eleventh street
lot, will sing Native American tribal
chants backwards through her vocoder,
while accompanying herself on the electric cello -
which she has never studied.

Your new boyfriend doesn't know about us.

There's nothing to know

Don't you think that we should discuss...

It was three months ago.

LYRICS**NOTES**

He doesn't act like he's with you.

We're taking it slow.

Where is he now?

He's right... Hmm, where'd he go?

And Roger will attempt to write a bittersweet, evocative song.

(Roger plays a solo)

That doesn't remind us of "Musetta's Waltz!"

Angel Dumott Schunard will model the latest fall fashions
from Paris while accompanying
herself on the 10 gallon plastic pickle tub.

And Collins will recount his exploits as anarchist -
including the tale of the successful reprogramming of the M.I.T.
virtual reality equipment to
self-destruct, as it broadcasts the words:

"Actual reality - Act Up - Fight AIDS"

Check!

Excuse me - did I do something wrong?
I get invited - then ignored all night long

I've been trying - I'm not lying
No one's perfect. I've got baggage

Life's too short, babe, time is flying
I'm looking for baggage that goes with mine

I should tell you

I got baggage too

I should tell you

Baggage

Wine and beer!

AZT break

You?

Me. You?

Mimi

“It’s Time Now to Sing Out!”

This lesson was originally recorded for the San Diego Theatre Educators Alliance.

Author: Bradley J. Behrmann

Description: Participants will rehearse range-appropriate parts for “Seasons of Love” and perform it with *RENT* Live during the broadcast.

Themes: Music, Part Singing, Anthem

Activities: Singing, Performing

Materials Needed:

- Copy of “Seasons of Love” SATB arr. Roger Emerson available on MusicNotes (<https://www.musicnotes.com/sheetmusic/mtd.asp?ppn=MN0088152>)
- YouTube Videos (Click on thumbnails below)

Objectives:

- Participants will learn Soprano, Alto, Tenor, or Bass parts for “Seasons of Love”.
- Participants will examine stylistic treatment of phrasing and riffing.
- Participants will perform their part along with accompaniment.

Outline:

- Once procuring sheet music, decide on a part you’d like to sing. From highest to lowest, the parts are Soprano, Alto, Tenor, and Bass. After you’ve decided where you fit, click on the appropriate link below. Follow along as you learn to sing your part.
- Rehearse your part as many times as you like. When you think you’ve mastered it, try singing alone with the Accompaniment Track.
- After you’ve built up your confidence, get ready to sing along with the Live Broadcast. NOTE: You might want to ask everyone else in the room if it’s okay that you sing along with the television.
- As an alternative, you can grab your friends and teach them the other parts. Make your own ensemble. Get in a single line downstage, because “it’s time now to SING OUT!”



Writing Your Personal “Seasons of Love”

Author: Holly Berger

Description: Participants will reflect on how they’ve measured their life and rewrite the lyrics to “Seasons of Love” to make it applicable to them.

Themes: Celebrating Differences, Lyrics, Context

Activities: Writing/Composition

Objectives:

- Participants will rewrite lyrics for “Seasons of Love”.
- Participants will compare their lyrics with the original.
- Participants will perform their re-worked composition.

Outline:

The song “Seasons of Love” encourages you to “measure your life in love.” Love can mean many things to many people. It might mean love between romantic partners, family, friends, or pets. It could even mean the love you have for a hobby, like theatre or sports.

Take 10 minutes to talk with those around you:

- What does love mean to you?
- What do you love?

Now, think about the song “Seasons of Love.” How can you rewrite the lyrics to make them apply to the things you love? Spend about 20 minutes working on your new song. When you are done, have a couple members of your group sing or speak the lyrics to the songs for everyone.

- In what ways are your songs similar?
- How are they different?
- What have you learned about someone in your group that you might not have known before?
- Take the remaining time to discuss these similarities and differences with each other.



"Seasons of Love" from the 2005 film version of RENT.

Emotions From Art

Authors: Jeanne Frawley & Christine Schrack

Description: The characters of *RENT* find intense inspiration from music: inspiration that makes them create other works of art. Participants will seek that same experience.

Themes: Celebrating Differences, Expression of Self

Activities: Listening/Responding/Painting/Creating

Materials Needed:

- Paint (colored pencils/crayons are optional if paint isn't available)
- Paper
- Musical selections

Objectives:

- Participants will listen to music and respond verbally and artistically.
- Participants will use various media to create a piece of art.

After discussing the impact of music on the show, play a piece of music and give students 10-15 minutes to create a piece of art inspired by the music. Students will share their pieces and discuss its connection to the musical piece.

Music choices can include but are not limited to: rap, country, classical, etc. You could use anything; as a starting point, *RENT* itself mentions composers (John Cage), complete works (*Carmina Burana*), and songs ("Musetta's Waltz").

- Discuss whether or not the music evoked the same response in each person. For example, one student may respond positively to classical while another does not.
- Discuss the importance of music and respect for students and diversity in music.



Maureen (Idina Menzel) performs "Over the Moon" in the 2005 film version of RENT.

Extension: Fold a paper into 4 sections and create one piece of art in each section. Compare the feelings evoked by each piece of music.

“Will Someone Care?": Legacy & Making an Impact

Author: Meghan Chun

Description: Many of the characters in *RENT* wrestle with whether their lives—and their art—matter. And because they must say goodbye to some of their friends, the stakes are high regarding this question. Participants will explore their own legacy.

Themes: Legacy, Impact, Creation

Activities: Listening/Reflecting/Discussion

Materials Needed:

- Paper
- Markers, Pens, Pencils
- Whiteboard/Flipchart

Objective:

- Participants will define legacy.
- Participants will explore how each person can intentionally create their personal impact statement.

PART ONE: DISCUSSING LEGACY

1. Group leader and/or chosen facilitator begins discussion with the following talking points:
 - In *RENT*, many of the characters are striving to define their impact and the difference they want to make in the world.
 - For many of these characters, the importance of legacy takes on new meaning as they face illness, financial struggle, and loss.
 - No matter our circumstances, we have the opportunity to consider how we want to make a difference and what kind of impact we want to have.
 - We are going to start our time discussing what it means to create a legacy and connect with the characters in *RENT* who longed to create their impact.
2. Facilitate a discussion with the following questions:
 - Choose any character from *RENT*. How are they striving to define their impact throughout the show? What impact do they hope to have on the world?
 - How do you define the word “legacy”?
 - Why do you think defining your purpose and impact is important?

PART TWO: CREATING A PERSONAL IMPACT STATEMENT

1. Group leader and/or chosen facilitator begins discussion with the following talking points:
 - We do not have to wait for a major life event to define our legacy—to determine the impact we want to have in the world.
 - We are going to create our own personal impact statements as a way to define the purpose we want to have in this world and to guide our actions to that purpose.
 - These statements will be a starting point—always evolving as we grow and change. But by intentionally writing them and returning to them, we not only define our purpose but also find our deepest joy.
2. Group leader and/or chosen facilitator hands out paper, markers, pens, and pencils. On a whiteboard/flipchart or handout ask participants to consider the following questions:
 - What social issues are most important to you and why?
 - What are your unique strengths and how do you use them in your daily life?
 - What are your most important values that shape your life?
 - What activities, hobbies, tasks, and work bring you the most joy?
 - If money or time were no object, what would you want to do in order to make a difference in the world?
3. Ask each participant to reflect upon the questions and then to create a 3-5 sentence impact statement that they will share with the group. They can use the markers and pens to decorate it as much or as little as they would like.
4. After everyone has created their statements, provide time to share in the group. Encourage each person to keep their statement and update as they grow and evolve. To connect back to *RENT*, consider sharing a brief phrase (“No day but today” or “I’ll cover you”) that summarizes your impact statement.

Measure Your Life in Love

This lesson was developed by Coloring Broadway—Where Musical Theater Meets Mindfulness. Find out more about this organization at <https://www.coloringbroadway.com/>.

Author: Andrea Koehler

Description: In this mindfulness activity, you will use coloring as a tool to help you focus your thoughts and set intentions.

Themes: Mindfulness, Intention, Focus, Creativity

Activities: Coloring/Creating/Reflection/Discussion

Materials Needed:

- Coloring Broadway worksheets on the following pages
- Colors! (Colored Pencils, Markers, Crayons, etc)

Objective:

- Participants will center themselves and reflect on what is important to them.
- Participants will reflect on their experience while coloring.



Measure Your Life in

LOVE



Coloring page by



www.coloringbroadway.com

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Measure Your Life In LOVE

A Coloring Broadway Musicals & Mindfulness Activity

***In daylights, in sunsets, in midnights, in cups of coffee,
in inches, in miles, in laughter, in strife***

In five hundred twenty-five thousand six hundred minutes, how do you measure a year in the life
How about *love*?



Rent has a magical power. It inspires us to think about our lives, about who we are, who we have been and who we want to become. When we are reminded that time is finite, that there are only 525,600 minutes each year, we get clear(er) on what is truly important to us and we get more “choosy” with how we spend the time that we have.

How do you measure YOUR life? What matters to each of us is different. It could be Connection, Love, Laughter, Continual Learning, Exploration, Adventure, Gratitude, Forgiveness, Spontaneity or something else. What is important is that we get clear on what IS important to us and set intentions and take actions that set us on our path. Getting clear on what is important to you is the antidote to that hairy fear of missing out.

Your life is your canvas. And YOU are the artist that gets to create our masterpiece. Only we get to determine what they will look like. What will you create?

Activity: In this mindfulness activity, you will use coloring as a tool to help you focus your thoughts and set intentions. Focusing on coloring quiets the “monkey mind” and creates brain space for you to think. Because you’re using multiple parts of your brain –the Logical, Kinesthetic, & Creative part – getting present and finding that FLOW is easy.

Use the **questions/prompts** below to center yourself and reflect on what is important to you (your passions, your people, what fuels you). And then take it deeper and think about what you will create from there.

QUESTION 1: What are the qualities in life that you KNOW are important to you? These could be People (Friends/Family/Connections), Activities (Adventure, Exploration, etc.), Learning & Growth, Joy, Fulfilment, Gratitude, Forgiveness, or ANYTHING you know fuels you.

How Do You Measure A Year in the Life

QUESTION 2: Looking at the past year, what are the moments that you remember the most? What about these moments makes them stand out? What feelings do they evoke? What activities are involved? Who is there with you? What moments do you do that you want to create more of? Which moments do you not want to repeat?

QUESTION 3: From the questions above, choose ONE of these qualities or moments to focus on while you color. (write it down here – be specific)

Now lets get *DEEPER*:

- Why did you choose this intention?
- Why is this intention important?
- What does this intention mean for you?

Now lets get *Creative!*

- Pick up your coloring tools and explore.
- Try to color for at least 15 minutes.
- Keep your intention in mind as you color
- You can turn on your RENT Cast Album, Sound Track or even put the movie on in the background!

SEASONS OF LOVE

Reflections

How do you feel? What are you present to after coloring? How do you feel? What did it feel like to quiet your monkey mind and listen to your inner self? What are you present to?

Discovery: What did you discover about your intention? Did it shift? Is it the same as when you wrote it down? What came up?

ONE THING: What is **one action** you can do this week to set your intention in motion? Write it down below. Writing it down helps turn that intention into action.



We Believe that Musicals are magic.

They lift us up, through story, song and dance.

They connect us, sharing the stories of our human experience.

They explore, helping us see and feel things from different perspectives.

They give voice to feelings and emotions we don't know how to express.

They pull the strings of our souls together in stories, song and dance.

Section 5: WATCH PARTY

RENT Live airs on FOX on Sunday, January 27, 2019. Check local listings for times. Enjoy these activities with your fellow viewers the night of the show.

“No Day But Today” Trivia

Contributor: Katie Lane

Match the event with the date it occurred.

- | | |
|-------------------|--|
| A. June 29, 2007 | Yosemite named first U.S. national park_____ |
| B. Aug. 28, 1963 | George Washington crosses the Delaware_____ |
| C. July 20, 1969 | Abraham Lincoln is assassinated_____ |
| D. April 29, 2011 | The Titanic hits an iceberg_____ |
| E. April 6, 1917 | The U.S. enters World War I_____ |
| F. Aug. 26, 1920 | American women win the right vote_____ |
| G. Dec. 25, 1776 | MLK delivers “I Have a Dream” speech_____ |
| H. April 14, 1865 | Neil Armstrong walks on the moon_____ |
| I. Nov. 4, 2008 | The fall of the Berlin Wall_____ |
| J. April 29, 1996 | <i>RENT</i> moves to Broadway_____ |
| K. June 10, 1752 | The first iPhone is released_____ |
| L. Nov. 9, 1989 | Barack Obama becomes President_____ |
| M. April 14, 1912 | Prince William marries Kate Middleton_____ |

“No Day But Today” Trivia**Answer Key**

June 10, 1752 = Yosemite is named as the first US national park

Dec. 25, 1776 = George Washington crosses the Delaware

April 14, 1865 = Abraham Lincoln is assassinated

April 14, 1912 = The Titanic hits an iceberg

April 6, 1917 = The U.S. enters World War I

Aug. 26, 1920 = American women win the right vote

Aug. 28, 1963 = MLK delivers “I Have a Dream” speech

July 20, 1969 = Neil Armstrong walks on the moon

Nov. 9, 1989 = The fall of the Berlin Wall

April 29, 1996 = *RENT* moves to Broadway

June 29, 2007 = The first iPhone is released

Nov. 4, 2008 = Barack Obama becomes President

April 29, 2011 = Prince William marries Kate Middleton

RENT Bingo

Contributor: Katie Lane

See attached bingo board pages; four different versions of bingo board cards are included.

Group facilitator can read the comment next to each object below and the players can guess the photo that represents the comment. Alternative: Play as you watch the show and be on the lookout for objects on television.

Guitar - Roger is a musician who plays guitar and spends the year struggling to try and write a song.

Candle - Mimi knocks on Roger's door when searching for a light for her candle after the power in the building is turned off.

Cow - Maureen uses a cow as a symbol when she sings 'Over the Moon' at her protest rally.

Tent - to symbolize tent city.

Answering Machine - "SPEAK" was the greeting on the answering machine in Mark and Roger's apartment.

Bike - Mark rides a bike throughout the city as his means of transportation.

Film - Mark is a documentary filmmaker who films the plight of the homeless, and ultimately completes his own movie with footage telling the story of their friend group.

Apartment Building - home to Roger, Mark, Mimi, Tom, and formerly Ben before his company wanted to evict them for non-payment of past-due rent.

Pumpkin - Halloween was Angel's favorite holiday and the day of her funeral.

Happy New Year - New Year's Eve was a night of celebration and upon return from the night out, there was an eviction notice and a lock on the door to the apartment building.

Red Ribbon - a symbol in support of people living with AIDS, the disease that was the cause of death for April and Angel.

Champagne Flutes - champagne was served to celebrate the engagement of Maureen and Joanne but ultimately the engagement party ended with their break-up.

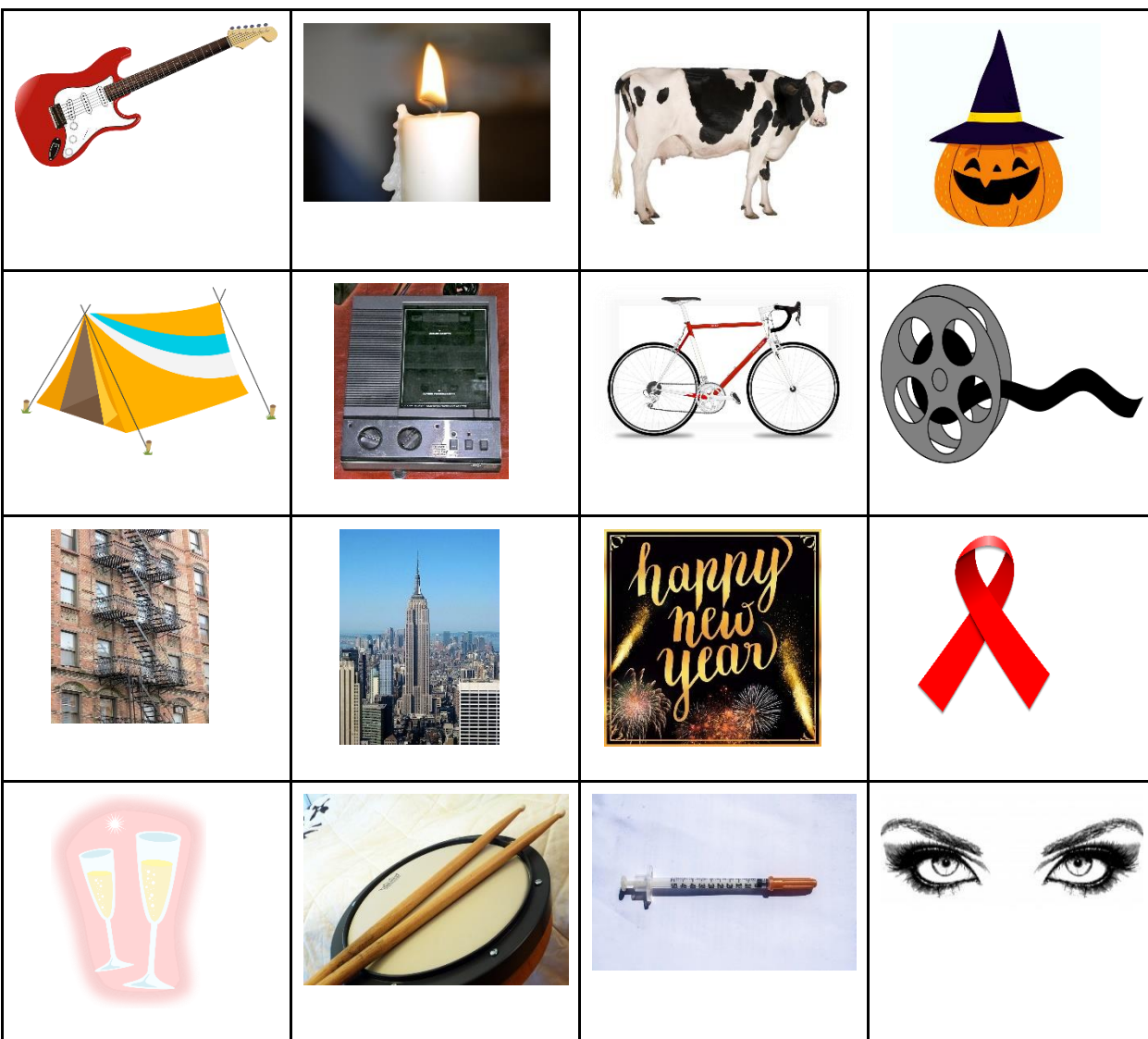
Drumsticks and Bucket - Angel was a street performer who met Tom Collins while playing a bucket drum.

Hypodermic Needle - symbolizing April and Mimi's struggle with heroin use and the assumed means of how they contracted AIDS.

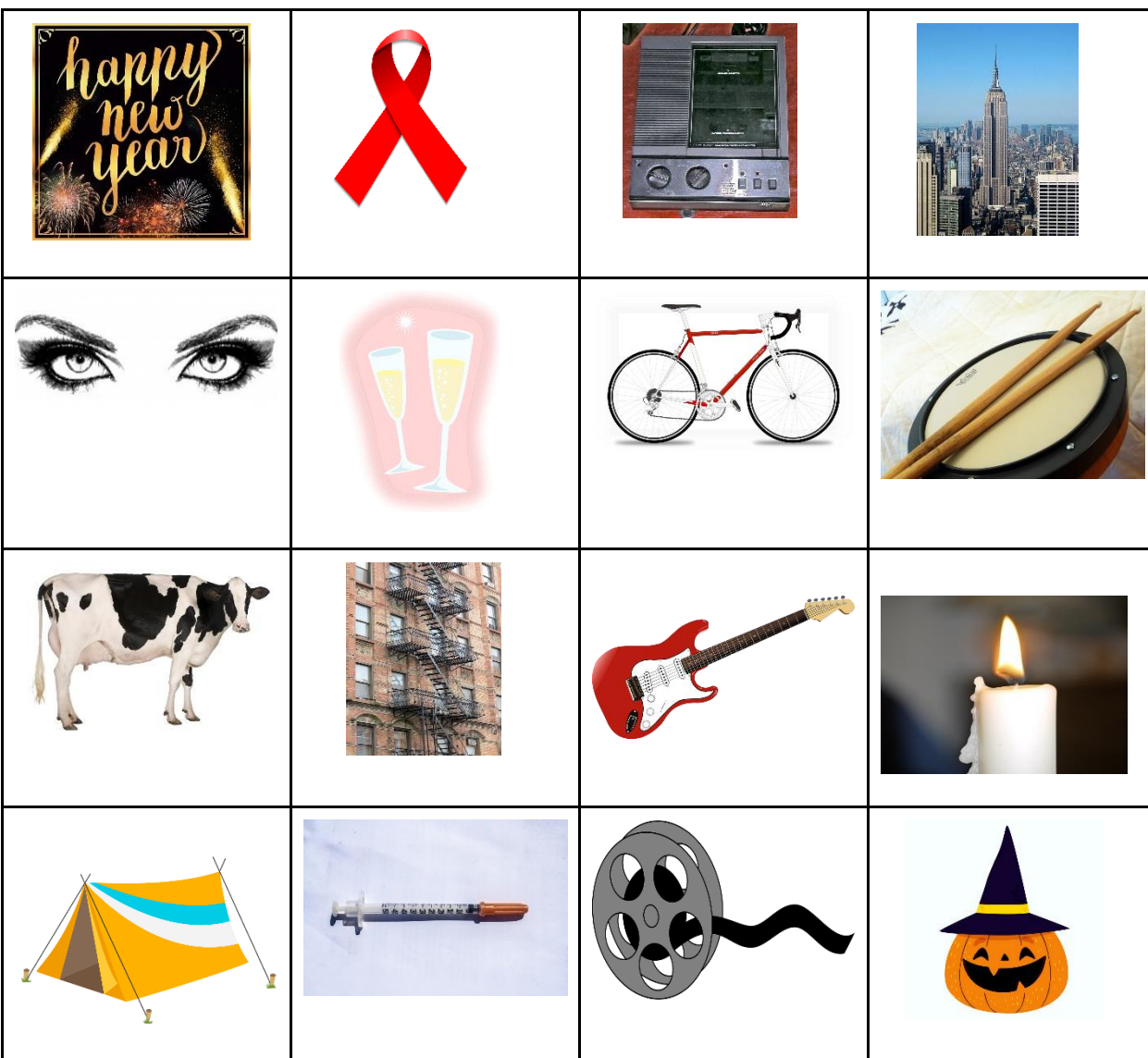
Eyes - 'Your Eyes' was the name of the song that Roger wrote for Mimi after leaving NYC and moving to Santa Fe, New Mexico.

NYC Skyline - location/setting for the story.

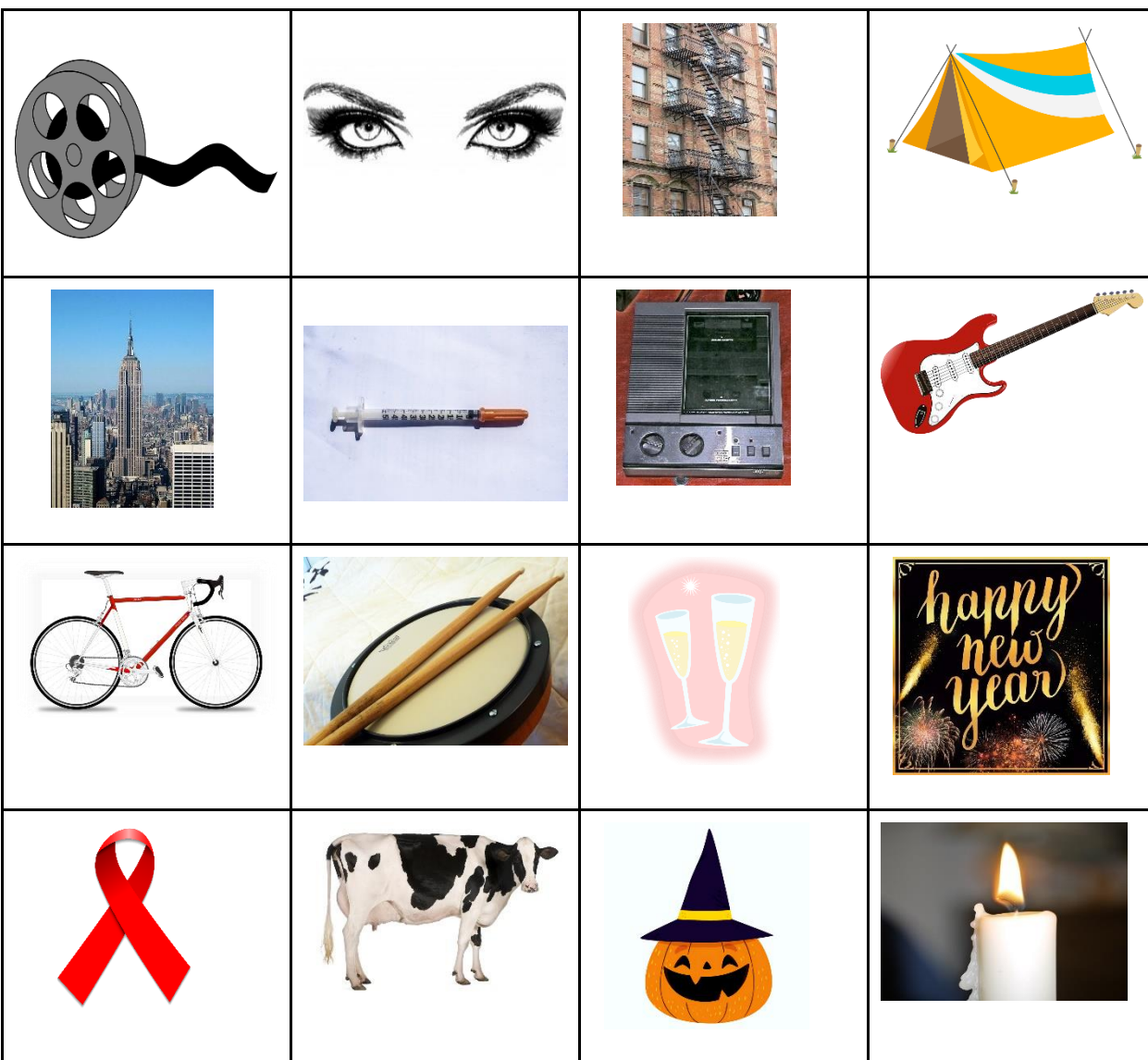
R E N T



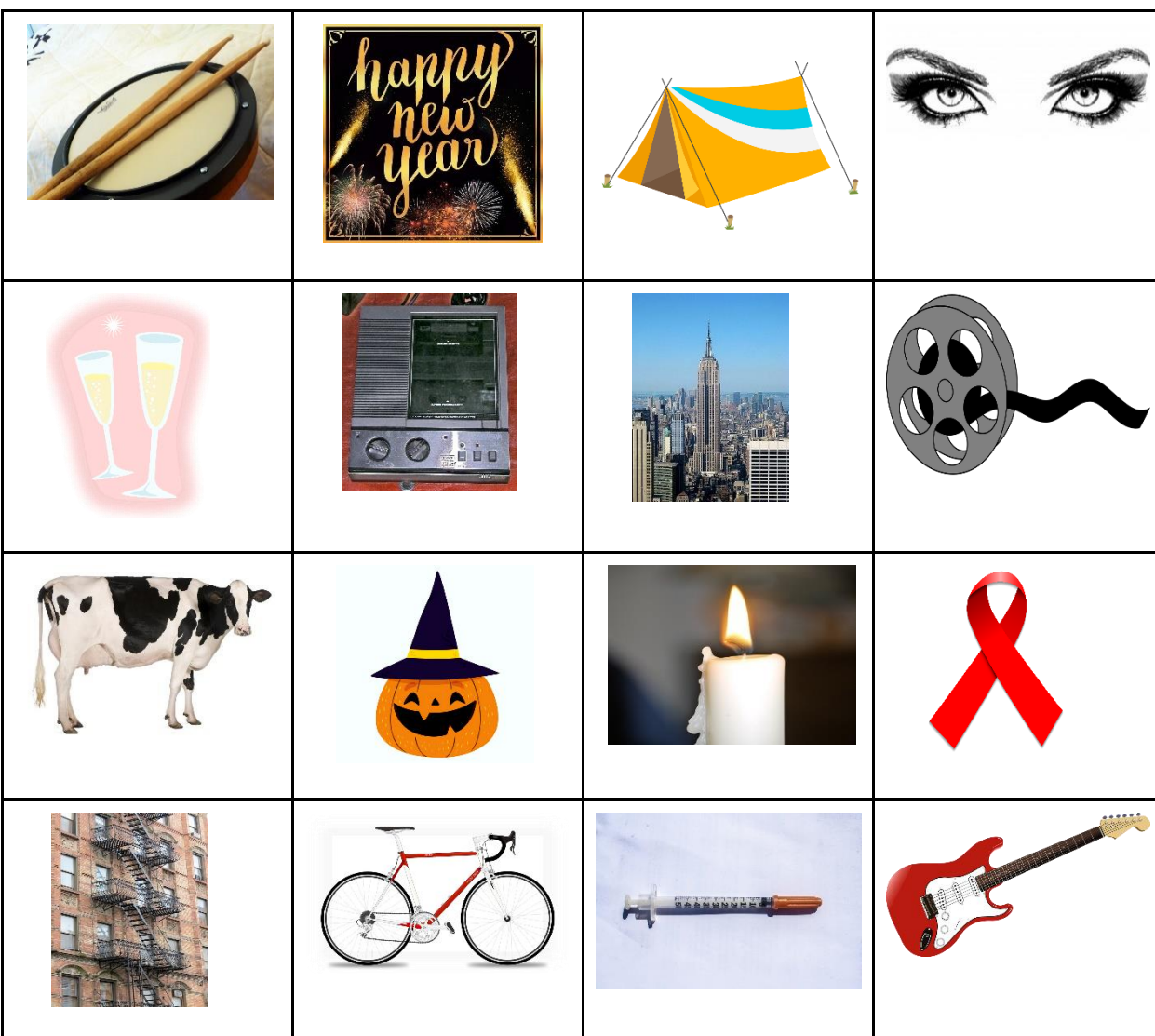
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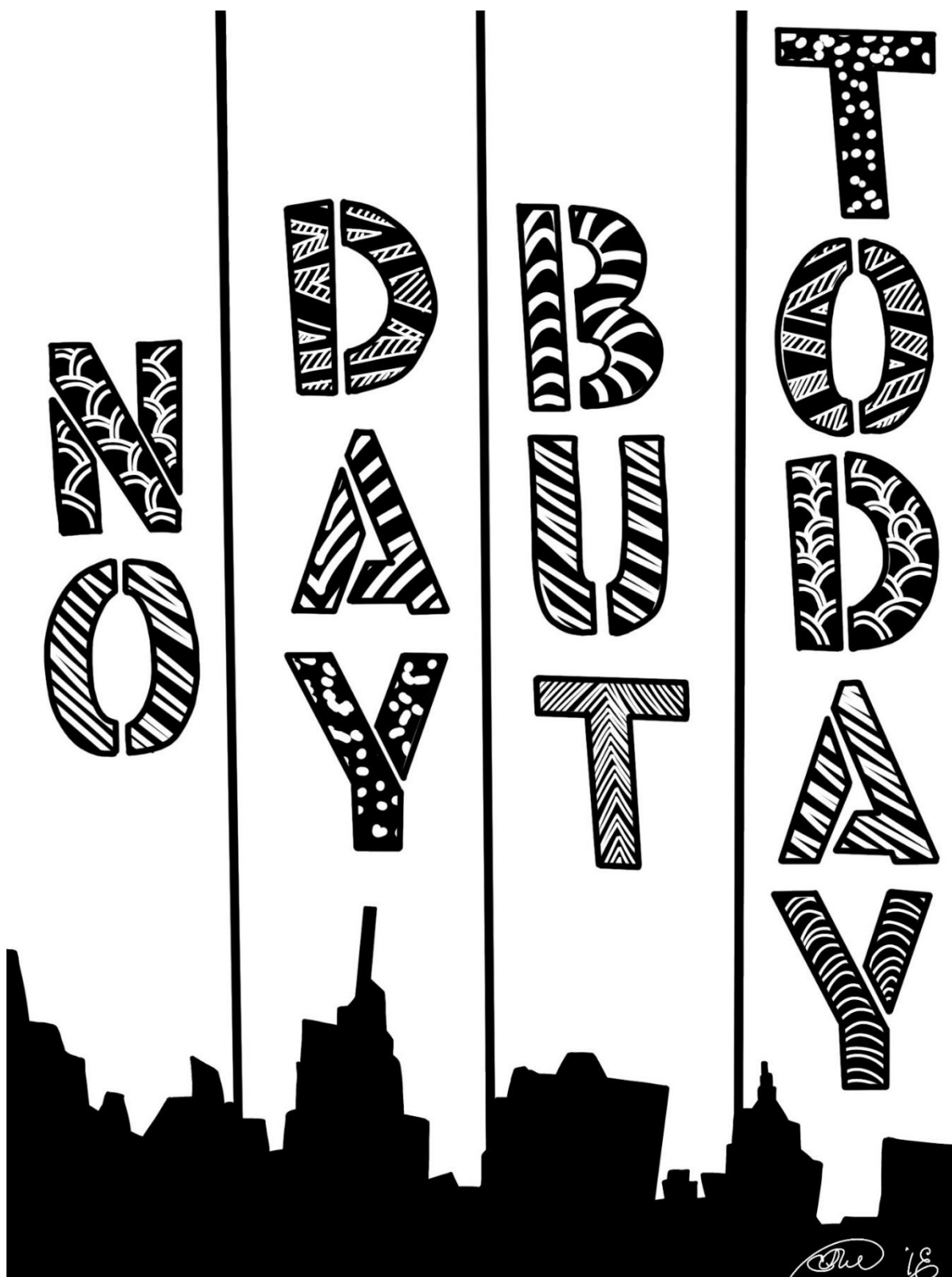


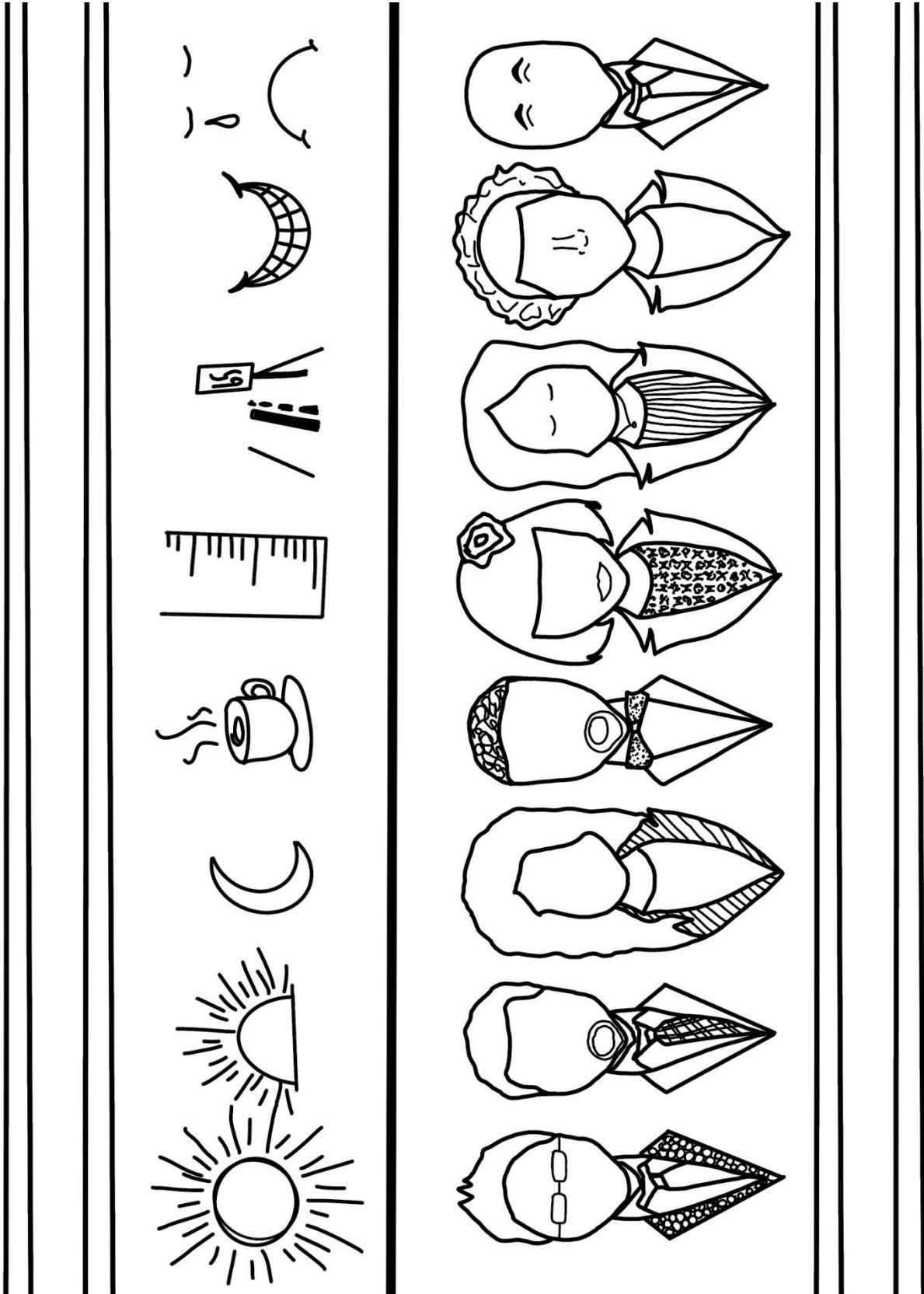
R E N T



Coloring Pages

Contributor: Kathy Walsh







525
600

minutes

ew'r

Life Café Cuisine

Contributor: Sami DeSocio

During “La Vie Bohème,” there are specific food items mentioned during the celebration. Try some of them for yourself using these fantastic recipes! Serve them at your viewing party!

Huevos Rancheros: <https://www.allrecipes.com/recipe/57947/authentic-huevos-rancheros/>



Miso Soup: <https://www.epicurious.com/recipes/food/views/miso-soup-103391>



Pasta with Meatless Balls (veggie meatballs):

<https://www.foodnetwork.com/recipes/spaghetti-and-no-meat-balls-recipe-2124367>

**Seaweed Salad: <http://www.pbs.org/food/recipes/seaweed-salad/>**

Enjoy these foods with your favorite beverage...maybe "WINE AND BEER!!!"



***inspiring, renewing, and transforming individuals & organizations
via innovative programming & live theater***

Retreat to Broadway is a sponsored project of Fractured Atlas, a non-profit arts service organization, that pairs vibrant programming with live theater for any audience of any size. With increasing requests for retreat experiences across the country, *Retreat to Broadway* is a respected entity with proven programmatic success for groups of all sizes and ages. Programs are uniquely designed to best meet the needs of your group and/or your individual taste, and our programs can be scheduled at your convenience.

There are four different **Program Categories** for groups of all sizes & ages

- | | |
|---|----------------------------------|
| 1. Educational (e.g. schools, faculties/staffs) | 3. Social (book clubs, families) |
| 2. Professional (corporations, non-profits) | 4. Spiritual (church groups) |

and many different **Program Options** available:

- team building activities
- small group sharing and large group facilitation
- organized reflection and journaling sessions
- opportunity to see a local show (not required) & discuss as a group
- opportunity to hear from one of our *Retreat to Broadway's Speaker Bureau* members: a unique, private discussion for your group by a pre-approved Broadway professional; includes their personal sharing and a private Question & Answer session with your group
 - see additional flyer for more info about our *Speakers Bureau*
 - speakers also available via Skype (computer projection)

Programs can be scheduled at your convenience and adapted to best meet the needs of your group. Exact program costs depend on program options utilized, length of program, # of participants, and if travel costs are necessary for facilitators. Rates are negotiable, and *Retreat to Broadway* will work with any budget to ensure the most affordable quality programming for all involved. Please feel free to contact us for a complimentary estimate / program quote.

Retreat to Broadway is open to any and all suggestions; we are extremely flexible and willing to discuss anything written here and/or other possibilities. For more information or if you have any questions, please contact Brian Reavey, Director & Founder, at retreattobroadway@gmail.com.

Retreat to Broadway

inspiring, renewing, and transforming people & organizations in dramatic ways

Contact us to design your retreat today!



Kathy Deitch (2nd from right) in RENT at the Hollywood Bowl, August 2010.

Program Categories	Potential Audiences
EDUCATIONAL	Students of all ages, faculties, staffs
PROFESSIONAL	Corporations, non-profits, division meetings, staff and/or board development, networking groups
SPIRITUAL	Faith-based groups, religious education classes, youth groups, faith sharing communities
SOCIAL	Birthdays, book clubs, holidays, family reunions, special occasions

Program Options
- Exclusive access to the <i>Retreat to Broadway Speakers Bureau</i> consisting of pre-approved Broadway professionals who can serve as your group's keynote speaker for a private Personal Story / Q & A Session
- Team building activities
- Small group sharing and large group facilitation
- Skills building exercises customized to your needs
- Organized reflection and journaling sessions
- Service projects
- Prayer experiences and theological reflection
- Show ticket purchasing and premiere discounts
- Lodging/meal reservations and premiere discounts
- Tours of local theater districts



Retreat to Broadway Speakers Bureau member, Kathy Deitch (seated center), with program participants after retreat talk and before appearing in RENT at the Hollywood Bowl, August 2010.

Email us at
retreattobroadway@gmail.com

Find us on Facebook & Twitter



+ Our Most Recent Addition:

LESLI MARGHERITA

Zorro the Musical (Olivier Award Winner), *Matilda*, *Dames at Sea*, "Homeland," "Instinct," "Opening Night"



Meet our Speakers Bureau...



Ioana Alfonso
Wicked, 9 to 5
"Smash"
"Kelly & Michael"



Sebastian Arcelus
Jersey Boys, *Wicked*
"House of Cards"
"Madam Secretary"



Stephanie J. Block
The Cher Show,
Falsettos, *Mystery of Edwin Drood*



Sarah Bolt
Sister Act, *Wicked*
"Peter Rabbit"
(voice of Jemima)



Kathy Brier
Hairspray,
"One Life to Live"
"Boardwalk Empire"



Kathy Deitch
Footloose, *Wicked*
"American Horror Story", "LOFT"



Julie James
Sirius/XM Radio
"Broadway Names with Julie James"



Douglas Lyons
Beautiful: The Carole King Musical,
Book of Mormon



Anthony Rapp
IF/THEM, *RENT*
Author *Without You*, "RENT"



Marty Thomas
Secret Garden,
Wicked, *Xanadu*
"Grace & Frankie"

Our Speakers Bureau looks forward to meeting you!
Contact us via www.retreattobroadway.com
to schedule your next Educational, Professional,
Social, and/or Spiritual retreat program.