

**ain't
too
proud**
THE LIFE AND TIMES OF
THE TEMPTATIONS

STUDY GUIDE



welcome

Teachers are encouraged to use this guide to elicit student discussion before the show, guide them through aspects of the production, and engage them in activities once they return to the classroom. Our goal is to help teachers utilize the production as a catalyst for student education, collaboration, and inspiration, incorporating these essential concepts:

- Collaborating with others to follow dreams
- Balancing individual talents and group dynamics in order to create
- Understanding the struggle and passionate determination to achieve equality
- Utilizing performance and production techniques for storytelling
- Understanding characters' situations, actions, words, and points of view
- Contemplating characters' journeys in concert with personal experience

ain't too proud chronicles the fortunate beginnings, unique talents, personal struggles, and musical triumphs of the Temptations. We hope that your students, inspired by the production, can learn from you and from each other through these activities.

Please feel free to copy the materials in this guide to aid you in energizing classroom interest and discussion before and after the performance. These activities may be used separately or together as part of a cross-curricular exploration of the production.

Enjoy the show!

contents

the production

PRE-SHOW CONSIDERATIONS	3-4
CHARACTERS	5-6
SYNOPSIS	7-8
THE TEMPS & THE TIMES	9
CREATING THE PRODUCTION	10-12

classroom connections

QUESTIONS FOR DISCUSSION	13
LANGUAGE ARTS	
"MY GIRL" • EXAMINING THE POETIC ODE	14
"THE WAY YOU DO THE THINGS YOU DO" • COMPARISONS	15
"SINCE I LOST MY BABY" • CHARACTER COMMUNICATION	16
SOCIAL STUDIES	
"I WISH IT WOULD RAIN" • CIVIL RIGHTS MOVEMENT	17
"BALL OF CONFUSION" • SONGS AS SOCIAL COMMENTARY	18
THEATRE ARTS	
"I CAN'T GET NEXT TO YOU" • MOVEMENT & MOTIVATION	19
"GET READY" • EXPLORING THEATRICAL WARM-UPS	20
VISUAL ARTS	
"JUST MY IMAGINATION" • UTILIZING THE CREATIVE MIND	21
"I CAN'T GET NEXT TO YOU" • VISUALIZING LYRICS	22

resources

CONTENT STANDARDS	23-24
OFFICIAL SITE / SOCIAL MEDIA	

pre show considerations

Use the information in this guide and the web resources as a starting point to get to know **ain't too proud**. The production celebrates the incredible personal, professional, and musical journeys of the Temptations.

- Learn what you can about theatre. How does musical theatre tell a story? How do the scenes work together? How do the songs tell the story? How do the technical aspects help?
- Take a peek at the discussion questions in the guide. Give yourself an idea of what issues, ideas, and situations the show deals with. Get a jump start for the class discussion after the show!
- Think about what your expectations of the production are: What will you see on stage? What will the story be like? How will the characters interact with each other? How will it begin and end?



pre show considerations

Going to see a Broadway show is an incredibly exciting and entertaining experience. In order to enhance that experience, here are some things to keep in mind:

Take your seat. Be sure to get to your seat in time to ready yourself for the journey you'll take with this production.

Turn off your cell phone. The messages and texts can wait until later - get into the world of the show completely!

Get ready to watch carefully. The great thing about live theatre is that it's happening right in front of you! Be sure to soak it all in.

Let the actors do the talking. Feel free to laugh at the jokes and be moved by the drama, but save your commentary for the conversation with the class after the show.

Show your appreciation. When the show is over, applaud for the actors and wait for the curtain call to be over before leaving your seat. To show them your highest praise, give them a standing ovation.



characters

Otis Williams

Founding member and guiding force of the Temptations whose inspiration and organization kept the group going through challenging times.

Melvin Franklin

Original member with a deep bass voice who sustained a long friendship with Otis Williams and long standing tenure with the group.

Eddie Kendricks

Original member known for his falsetto singing style on songs like "Get Ready" and "Just My Imagination (Running Away From Me)." Kendricks later went solo.

Paul Williams

Original member who contributed both lead vocals and smooth dance moves on the Temptations' early songs. Williams started his singing career with Kendricks.

David Ruffin

Childhood friend of Williams' whose husky tenor voice inspired several Smokey Robinson hits for the group including "My Girl" and "Ain't Too Proud to Beg."

Al Bryant

Early member of the group who's violent altercations with group members led to his expulsion and replacement.

Tammi Terrell

Popular Motown singing artist famous for her duets with Marvin Gaye. She later developed a romance on tour with David Ruffin.

Dennis Edwards

Singer brought in to replace David Ruffin whose lead vocals supported the Temptations' later stylistic changes.

Berry Gordy

Influential head of the highly successful Motown Records whose gift in finding and supporting talent elevated the Temptations to great success.

Smokey Robinson

Highly regarded Motown recording artist and writer responsible for many of the Temptations' hits including "The Way You Do The Things You Do" and "My Girl."

Norman Whitfield

Competing writer for many of the Temptations' hits. His style of introducing elements of funk and political protest led the Temptations in a new musical direction.

characters

Josephine

Otis' first love and mother of his son who struggles to maintain a family while Otis is constantly on tour.

Shelly Berger

High-profile manager who helped the Temptations achieve broader national success.

Johnnie Mae

Powerful and influential Detroit manager for Otis Williams' original groups.

Richard Street

Singer brought in to assist with Paul Williams' vocals, later added to full roster.

Lamont

Otis and Josephine's son who kept a long distance relationship with his father.



the temps & the times

May 17, 1954 • Brown v. Board of Education

December 1, 1955 • Rosa Parks refuses to give up her seat on a bus in Montgomery

September 4, 1957 • "Little Rock Nine," are blocked from integrating into Central High School in Little Rock

August 28, 1963 •
The March on Washington

March 20, 1964 • *Meet The Temptations Released*

February 21, 1965 • Malcolm X is assassinated

March 7, 1965 • Selma to Montgomery March

March 22, 1965 • *The Temptations Sing Smokey Released*

August 11, 1965 • Watts Riots

November 1, 1965 • *The Temptin' Temptations Released*

June 15, 1966 • *Gettin' Ready Released*

July 17, 1967 • *The Temptations with a Lot o' Soul Released*

July 23, 1967 • Detroit Riots

November 27, 1967 • *The Temptations in a Mellow Mood Released*

April 4, 1968 • Martin Luther King, Jr. is assassinated in Memphis

April 11, 1968 • President Johnson signs the Civil Rights Act of 1968

April 29, 1968 • *The Temptations Wish It Would Rain Released*



Image: [Wikimedia](#)



Image: [Vice Sports](#)

questions for discussion

- 1.** Otis begins the story by saying that, "there's no progress without sacrifice." What do you think he means by that? Have you ever had to make a sacrifice for progress?
- 2.** How was Otis able to put the original Temptations together? How did he persuade everyone to join?
- 3.** What is important to keep a group working together and getting along?
- 4.** Paul says that, "you could be on top of the world and still feel beneath it." What struggles did group members experience with their increasing fame?
- 5.** What does it mean to be a "crossover artist"? Why do you think David is angry that artists aren't "crossing over" to them?
- 6.** What influence can music artists have on societal problems? How might they be able to change hearts and minds?
- 7.** Do you think artists have a responsibility to speak out about social injustice? Why or why not?
- 8.** How might you have handled the personalities and problems the group experienced over the years?
- 9.** Have you ever had to "let go of one dream to get to something bigger" like Otis did? Explain.
- 10.** Despite their differences, the Temptations had a special bond. What do you think drew them together and kept them going?
- 11.** Explain what happens to the original lineup of the Temptations. What lessons can we draw from their experiences?
- 12.** Otis finishes the show by saying "the only thing that really lives forever is the music." Do you agree? Why or why not?

language arts

YOUR TASK: The song "My Girl," the Temptations first number one single and the first to feature David Ruffin, has elements in common with the poetic ode form. The "ode" is a lyrical poem that usually celebrates a person, place or thing. Utilize the questions below to examine "My Girl" and use your discoveries to create your own ode poem or song.

MY GIRL

*I've got sunshine on a cloudy day
When it's cold outside I've got the month of May
Well I guess you'd say
What can make me feel this way?
My girl (my girl, my girl)
Talkin' 'bout my girl (my girl)*

*I've got so much honey the bees envy me
I've got a sweeter song than the birds in the trees
Well I guess you'd say
What can make me feel this way?
My girl (my girl, my girl)
Talkin' 'bout my girl*

*I don't need no money, fortune, or fame
I've got all the riches baby one man can claim
I guess you'd say
What can make me feel this way?
My girl
Talkin' 'bout my girl*

What do the opening lines celebrate specifically about the girl in question?

Describe what the comparisons mean in the second verse:

How does the final section sum up the feelings for the girl?

Now think about a subject you might want to celebrate and utilize some of the figurative language you identified and other techniques to create your original ode. You can research classic odes for further inspiration. Share your work with the class!

CCSS Utilized [Grades 9-12 • Reading: 1, 2 • Writing: 1, 4, 5, 9, 10 • Speaking & Listening 1, 4]

language arts

YOUR TASK: The song that opens the show, "The Way You Do The Things You Do," utilizes a series of comparisons as its basic structure. Poets and songwriters often use comparisons, such as metaphors or similes, as a way of enriching the points they're trying to make by asking the reader or listener to visualize the items and make connections. Work through the questions below to analyze the technique.

THE WAY YOU DO THE THINGS YOU DO

*You got a smile so bright
You know you could have been a candle
I'm holding you so tight
You know you could have been a handle
The way you swept me off my feet
You know you could've been a broom
The way you smell so sweet
You know you could've been some perfume
Well, you could've been anything that you wanted to
And I can tell
The way you do the things you do*

*As pretty as you are
You know you could've been a flower
If good looks was a minute
You know you could've been an hour
The way you stole my heart
You know you could've been a crook
And baby you're so smart
You know you could have been a school book
Well, you could've been anything that you wanted to
And I can tell
The way you do the things you do*

*You may make my life so rich
You know you could've been some money
And baby you're so sweet
You know you could have been some honey
Well, you could've been anything that you wanted to
And I can tell
The way you do the things you do*

What kinds of things are used in the comparisons? Why do you think they're utilized? _____

Which one of the comparisons do you like the best? Why? _____

What is the rhyme scheme utilized in the song? How does it help the song flow?

Use the back of this paper to create a series of your own comparisons about someone. Share your creations with your classmates and who you're writing about.

CCSS Utilized [Grades 9-12 • Reading: 1, 2 • Writing: 1, 4, 5, 9, 10 • Speaking & Listening 1, 4]

language arts

YOUR TASK: Throughout the production, characters have missed opportunities for direct and clear communication. Write a letter from one character of **ain't too proud** to another. This letter should express some important thoughts that the first character wants to express to the other. You'll be expressing that character's point of view on a particular event that happened in the production. It may be a friendly greeting, an apology, a question that needs answering, or something you think they'd need to share or speak about. Read your letter to the class—compare messages and meanings.

Which character would you choose to write the letter? Why?

Which character would you write the letter to? Why?

Outline below what the main points of your letter will be. Just what do you have to say?

Now that you've outlined what you have to say, write the letter. Be sure to use the proper letter format with an opening greeting and a final message and signature. Organize your ideas paragraph by paragraph so they develop smoothly and flow from one idea to the next. Try to use the character's "voice" as you write as much as possible.

CCSS Utilized [Grades 9-12 • Writing: 3, 4, 5, 6 • Speaking & Listening 1, 3, 4, 6]

social studies

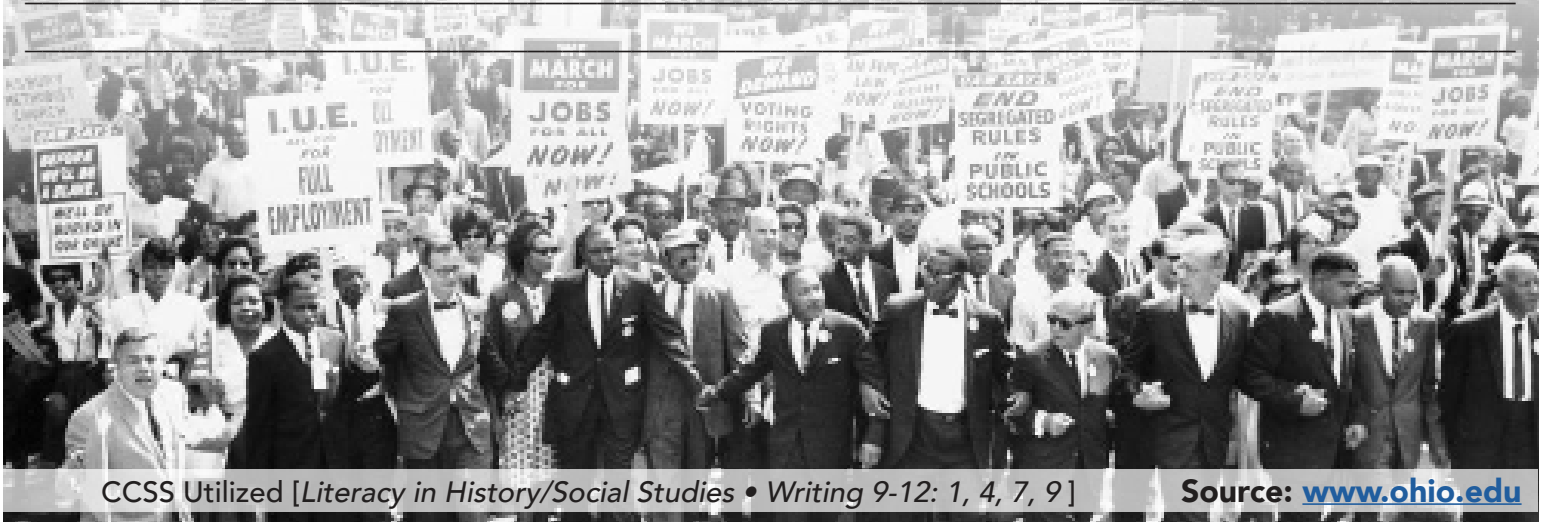
YOUR TASK: As the Temptations were achieving higher levels of success in the 1960s, the country was experiencing a tumultuous social upheaval as African Americans were protesting racial segregation and discrimination. Utilize the prompts below to begin a deep look into the important aspects of the civil rights movement and its achievements to provide context for the events of the production.

What are some of the significant events that occurred during the civil rights movement? _____

Describe some of the important figures in the civil rights movement and their contributions:

Explain the government legislation enacted as a result of the protests: _____

How might these events from the 1960s provide a deeper understanding of the characters and situations you encountered in **ain't too proud**? _____



CCSS Utilized [*Literacy in History/Social Studies • Writing 9-12: 1, 4, 7, 9*]

Source: www.ohio.edu

social studies

YOUR TASK: The Temptations struggled with how to best utilize their popularity to bring attention to social issues they were affected by and concerned about in songs like "Ball of Confusion (That's What The World Is Today)." Since its flourish in the 1960's, singers have used their public presence to prompt changes in attitudes and policies. Research a range of "protest songs" and present your findings below. Work with classmates to create a broad range of artists and issues to share with the class.

PROTEST SONG TITLE: _____
ARTIST: _____ **DATE RELEASED:** _____
ISSUE: _____
DESCRIPTION: _____



PROTEST SONG TITLE: _____
ARTIST: _____ **DATE RELEASED:** _____
ISSUE: _____
SONG DESCRIPTION: _____



PROTEST SONG TITLE: _____
ARTIST: _____ **DATE RELEASED:** _____
ISSUE: _____
SONG DESCRIPTION: _____



Singers such as Joan Baez, Bob Dylan, Woodie Guthrie, Bob Marley and Beyoncé have used their music to deliver socially conscious messages. Image Sources: [Wikipedia](#) • [Wikimedia](#)

CCSS Utilized [*Literacy in History/Social Studies • Writing 9-12: 1, 4, 7, 9*]

theatre arts

YOUR TASK: Characters can express association or estrangement depending on how they interact physically. Recall three powerful moments from the production where characters' emotional shifts were matched by shifts in physicality to create a meaningful picture onstage. Explore and examine those moments using the prompts below.

MOMENT ONE: **characters involved:** _____

dramatic situation: _____

how did the movement tell the story? _____

MOMENT TWO: **characters involved:** _____

dramatic situation: _____

how did the movement tell the story? _____

MOMENT THREE: **characters involved:** _____

dramatic situation: _____

how did the movement tell the story? _____

theatre arts

YOUR TASK: The cast portraying the characters in **ain't too proud** have particularly vigorous and physically demanding performance tasks each night of the production, but every actor needs to prepare physically and vocally for their work. Investigate new possibilities for warm-up exercises or explain your own preparations in the spaces below. Share your findings with the other members of your troupe to expand your preparation exercise portfolio.

WARM-UP: _____

FOCUS: _____

PROCEDURE: _____

WARM-UP: _____

FOCUS: _____

PROCEDURE: _____

WARM-UP: _____

FOCUS: _____

PROCEDURE: _____

WARM-UP: _____

FOCUS: _____

PROCEDURE: _____

RESOURCES: THEATREFOLK • [3 Fun, Physical Warm-Ups To Get Your Students Moving](#)
THEATREFOLK • [5 Collaboration or Warm-Up Games for the Drama Classroom](#)
PBS LEARNING MEDIA • [Theater Warm-Up Games | Ford's Theatre](#)
THE NATIONAL THEATRE • [Warm-Up Exercises](#)
DIGITAL THEATRE • [A Frantic Assembly Warm-Up](#)

NATIONAL CORE ARTS STANDARDS - Theatre: Creating, Performing, Responding, Connecting

visual arts

YOUR TASK: The Temptations' song "Just My Imagination (Running Away with Me)," chronicles the dreams for a romantic future with imaginative visuals. Singers and other artists often utilize their creative minds in many imaginative ways to tell stories and create work. Utilize the prompts below to start creatively letting your artistic imagination "run away."

Why is imagination such an important tool for an artist? _____

Use your imagination to artistically capture a memory you have from **ain't too proud** (For example: a character, a moment, a visual, a song...) and sketch it out below:

Turn your sketch into a fully developed piece. Share it with us on Instagram: **ainttooproudmusical**.

NATIONAL CORE ARTS STANDARDS - Visual Arts: Creating, Presenting, Responding, Connecting

visual arts

YOUR TASK: With the song "Can't Get Next to You," the Temptations create some intriguing, complex and powerful visuals to add texture and meaning. Look through the selection from the song below and utilize the captivating images to produce artwork that illustrates each idea you choose from the song.

I CAN'T GET NEXT TO YOU

I can turn the gray sky blue

I can make it rain whenever I want it to

Oh, I can build a castle from a single grain of sand

I can make a ship sail, huh, on dry land

But my life is incomplete and I'm so blue

Cause I can't get next to you (I can't get next to you, babe)

Next to you (I can't get next to you)

I just can't get next you (I can't get next to you, babe)

(I can't get next to you)

I can fly like a bird in the sky

Hey, and I can buy anything that money can buy

Oh, I can turn a river into a raging fire

I can live forever if I so desire

Unimportant are all the things I can do

Cause I can't get next to you (I can't get next to you, babe)

No matter what I do (I can't get next to you)

I can turn back the hands of time

You better believe I can

I can make the seasons change just by waving my hand

Oh, I can change anything from old to new

The things I want to do the most, I'm unable to do

Decide which visual images in the song appeal to you. Pick 3 images and work out plans for their illustration below:

image 1.

DESCRIPTION FROM SONG: _____

ESSENTIAL ELEMENTS: _____

image 2.

DESCRIPTION FROM SONG: _____

ESSENTIAL ELEMENTS: _____

image 3.

DESCRIPTION FROM SONG: _____

ESSENTIAL ELEMENTS: _____

Now that you have a sense of the basics for each image, use the medium of your choice to realize your designs. Share the final results with your classmates and with us on Instagram: [ainttoproudmusical](https://www.instagram.com/ainttoproudmusical).

NATIONAL CORE ARTS STANDARDS - Visual Arts: Creating, Presenting, Responding, Connecting

content standards

NATIONAL CORE ARTS STANDARDS

theatre

CREATING

- Organize and develop artistic ideas and work.
- Refine new work through play, drama processes and theatre experiences using critical analysis and experimentation.
- Generate and conceptualize artistic ideas and work.

PERFORMING

- Select, analyze, and interpret artistic work for presentation.
- Develop and refine artistic techniques and work for presentation.
- Convey meaning through the presentation of artistic work.

RESPONDING

- Perceive and analyze artistic work.
- Interpret intent and meaning in artistic work.
- Apply criteria to evaluate artistic work.

CONNECTING

- Synthesize and relate knowledge and personal experiences to make art.
- Interpret intent and meaning in artistic work.
- Apply criteria to evaluate artistic work.

SOURCE: <http://www.nationalartsstandards.org/>

visual arts

CREATING

- Organize and develop artistic ideas and work.
- Refine and complete artistic work.
- Generate and conceptualize artistic ideas and work.

PRESENTING

- Select, analyze and interpret artistic work for presentation.
- Develop and refine artistic techniques and work for presentation.
- Convey meaning through the presentation of artistic work.

RESPONDING

- Perceive and analyze artistic work.
- Interpret intent and meaning in artistic work.
- Apply criteria to evaluate artistic work.

CONNECTING

- Synthesize and relate knowledge and personal experiences to make art.
- Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.



Common Core State Standards for English Language Arts & Literacy in History, Social Studies, Science & Technical Subjects

ENGLISH LANGUAGE ARTS ANCHOR STANDARDS

CCSS WRITING 6-12

- Text Types & Purposes
- Production and Distribution of Writing
- Research to Build and Present Knowledge
- Range of Writing

CCSS SPEAKING & LISTENING 6-12

- Comprehension & Collaboration
- Presentation of Knowledge & Ideas

CCSS LANGUAGE 6-12

- Conventions of Standard English
- Knowledge of Language
- Vocabulary Acquisition & Use

LITERACY IN HISTORY, SOCIAL STUDIES, SCIENCE & TECHNICAL SUBJECTS ANCHOR STANDARDS

CCSS READING 6-12

- Integration of Knowledge and Ideas
- Range of Reading and Level of Text Complexity

CCSS WRITING 6-12

- Text Types & Purposes
- Production and Distribution of Writing
- Research to Build and Present Knowledge
- Range of Writing

SOURCE: <http://www.corestandards.org/>

resources



the production web

OFFICIAL SITE: <https://www.ainttooproudmusical.com/>

social media

TWITTER: <https://twitter.com/ainttooproud>

INSTAGRAM: <https://www.instagram.com/ainttooproudmusical/>

FACEBOOK: <https://www.facebook.com/AintTooProudMusical/>