PACIFIC CONSERVATORY THEATRE PRESENTS

A STUDY GUIDE FOR EDUCATORS

GENEROUSLY SPONSORED BY
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Sandy and Albert Mills
Linda Stafford Burrows.
Welcome to PCPA

A NOTE TO THE TEACHER

Thank you for bringing your students to PCPA at Allan Hancock College. Here are some helpful hints for your visit to the Marian Theatre. The top priority of our staff is to provide an enjoyable day of live theatre for you and your students.

Use the study guide to prepare your students prior to the performance. Each study guide has grade level notations to help you navigate to material you can use in your curriculum.

SUGGESTIONS FOR STUDENT ETIQUETTE

Note-able behavior is a vital part of theater for youth. Going to the theater is not a casual event. It is a special occasion. If students are prepared properly, it will be a memorable, educational experience for all.

1. Have students enter the theater in a single file. We suggest one adult for every ten to fifteen students. Our ushers will assist you with locating your seats. Please wait until the usher has seated your party before any rearranging of seats to avoid injury and confusion. While seated, teachers should space themselves so they are visible, between every ten to fifteen students. Teachers and adults must remain with their group during the entire performance.

2. Once seated in the theater, students may go to the bathroom in small groups and with the teacher’s permission. Please chaperone younger students. Once the show is over, please remain seated until the House Manager dismisses your school.

3. Please remind your students that we do not permit:
   • food, gum, drinks, smoking, hats, backpacks, large purses
   • disruptive talking.
   • disorderly and inappropriate behavior (stepping on/over seats, throwing objects, etc.)
   • cameras, radios, cell phones, beepers, tape recorders, game boys, electronics. (Adults are asked to put any beepers or cell phones on silent or vibrate.) In cases of disorderly behavior, groups may be asked to leave the theater without ticket refunds.
4. Teachers should take time to remind students before attending the show of the following about a live performance:

Sometimes we forget when we come into a theatre that we are one of the most important parts of the production. Without an audience there would be no performance. Your contribution of laughter, quiet attention and applause is part of the play.

When we watch movies or television we are watching images on a screen, and what we say or do cannot affect them. In the theatre the actors are real people who are present and creating an experience with us at that very moment. They see and hear us and are sensitive to our response. They know how we feel about the play by how we watch and listen.

An invisible bond is formed between actors and a good audience, and it enables the actors to do their best for you. A good audience helps make a good performance.

PCPA welcomes you as a partner in the live theatre experience from the moment you take your seats. We hope that your visit will be a highlight of your school year.

Nick Tubbs as Quasimodo, Erik Stein as Frollo, Amani Dorn as Esmeralda and Jeff Salsbury as Phoebus.
# The Hunchback of Notre Dame

## Production Team and Cast

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<td>Andrew Mark Wilhelm</td>
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<td>Soldier, Reveler, Citizen</td>
<td>Brian Bohlender</td>
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*Member, Actors’ Equity Association*
HOW TO USE THIS STUDY GUIDE

The Study Guide is a companion piece designed to explore many ideas depicted in the stage production of *The Hunchback of Notre Dame*. Although the guide’s intent is to enhance the student’s theatrical experience, it can also be used as an introduction to the elements of a play (in this case a musical play or play with music), and the production elements involved in the play’s presentation. Although many students are familiar with the general storyline, this specific stage adaptation presents a wealth of new questions for this generation to answer. The guide has been organized into three major sections:

- **Elements of the story**
- **Elements of production**
- **Discussion Topics and Activities**

Teachers and group leaders will want to select portions of the guide for their specific usage. Discussion questions are meant to provoke a line of thought about a particular topic. The answers to the discussion questions in many instances will initiate the process of exploration and discovery of varied interpretations by everyone involved. This can be as rewarding as the wonderful experience of sight and sound that *The Hunchback of Notre Dame* creates on-stage.

It is recommended that the original Broadway cast recording, available on either compact disk or digital download on iTunes, be used in conjunction with discussion of the musical elements. The lyrics and musical arrangements aid in discussion of various aspects of the production.
ELEMENTS OF THE STORY

ABOUT THE PLAY

Inspired by Victor Hugo's gothic novel and songs from the Disney animated feature, this version of The Hunchback of Notre Dame was adapted for the stage by the creative team of Alan Menken, Stephen Schwartz and Peter Parnell in 2014.

Quasimodo, the deformed bell-ringer of the Notre Dame Cathedral, has spent his life locked in a tower by his guardian, archdeacon Dom Claude Frollo. Longing to be with other people, Quasimodo escapes to spend one day ‘out there,’ which leads to his chance encounter with the enchanting gypsy, Esmeralda. Quasimodo isn’t the only one captivated by her free spirit, though – the handsome Captain Phoebus and Frollo are equally enthralled. As the three vie for her attention and Frollo attempts to destroy the gypsies, powerful forces propel each of them toward their fate, be it malevolent, graceful, loving or heroic.

In 1829, when Victor Hugo began writing the novel that inspired the musical, many Gothic buildings in Paris were being demolished and new modern constructions were being built in their place. According to The Vintage News, “Quasimodo is, in fact, a symbol for the forgotten Gothic architecture of Paris, and the book is Hugo’s way of alerting the citizens of the City of Light to preserve the beautiful buildings of the city.” Hugo’s masterpiece achieved its goal and resulted in a movement, which fought to protect Gothic architecture in Paris.

One hundred and eighty-five years later, Hugo’s masterpiece has been adapted numerous times. In fact, it’s been made into 13 films (according to director, Brad Carroll, the 1939 Charles Laughton film is a must-see!), 5 movies made for television, 5 non-musical adaptations, 8 musicals, 6 operas, 5 ballets and a video game. Clearly, this universal story of unrequited love and a yearning for acceptance resonates as powerfully today as it did when Hugo created it.

In an interview with PLAYBILL, composer, Alan Menken spoke to the character of Quasimodo, saying, he’s the perfect example "of ugly on the outside and beautiful on the inside. That strikes a chord with everyone. In the same interview, lyricist, Stephen Schwartz agreed. Quasimodo "resonates very much for me. I write a lot of shows with outcasts in the lead.” What’s more, Schwartz was so determined to connect to Quasimodo’s perspective on the world that he wrote the lyrics to “Out There” in the bell tower of the Notre Dame Cathedral. “I brought my little yellow pad up there with me and scrawled lyrics,” Schwartz recalls. “It was very helpful just for getting a feeling of what it must have been like for the character of Quasimodo to have lived his entire life up there.”

"This story has been told countless times. People keep trying to do it in various forms — a film, a television movie, a musical, an opera,” Schwarz explains. “The story, as they say, has legs." Theatrical producer and current president of Disney Theatrical Group, Thomas Schumacher, takes it a step further when he says, “These characters all come together, all with purpose, all trying to do the right thing while facing extraordinary obstacles...We don’t offer a solution, but we go to this place that you or others may call dark, that I would call life.”
ABOUT THE PRODUCTION

BRAD CARROLL

Brad Carroll (Director) notes, this adaptation of The Hunchback of Notre Dame uses the age-old convention of “Story Theatre,” a theatrical device in which an ensemble of storytellers not only narrate the story but also take on various roles. “I find this style of theatre particularly captivating,” Carroll explains, “Because it asks the actors and the audience alike to journey together into a realm of shared imagination.”

In telling this epic story of “love rendered impossible,” the musical features theatrical elements of melodrama, medieval pageantry, religious ceremony, musical theatre, opera and, of course, Disney. For Carroll, the larger-than-life yet completely human characters that populate this story each represent a conflict of opposites. “Frollo and Esmeralda are both, at once, fire AND ice; Quasimodo is inner beauty but external ‘damage’; Phoebus is external beauty but inner ‘damage.’ These opposing factors, so human and so real, are the forces that drive the action of the play,” Carroll says. “The compelling question posed by this musical – ‘What makes a monster and what makes a man? – is a question that seems to be both as old as time and as current as today’s headlines. And then there is the larger question – are we either one or the other? Or does the potential exist in all of us for both?’”
Alan Menken (Composer) has composed some of the most beloved songs and musical scores of our time, winning eight Academy Awards, seven Golden Globe Awards, eleven Grammy Awards, one Tony Award, one Drama Desk Award and two Outer Critics Awards in the process. Born to a “young aspiring actress/playwright and boogie-woogie piano-playing dentist,” Menken attended New York University’s College of Arts and Sciences, where he graduated with a degree in Musicology. He then joined BMI Musical Theater Workshop, taught by eminent conductor and composer, Lehman Engel, and the rest is musical history. While best known for his Disney film scores for animated masterpieces like Little Mermaid, Beauty & the Beast and Aladdin, Menken also composed the scores for Little Shop of Horrors, Newsies, Hercules, Enchanted, Sister Act, and Tangled, among others. Menken doesn’t seem to be slowing down any with recent projects including the various television series like Tangled: The Series, and Once Upon a Time, and Mystery Science Theater 3000: The Return in addition to composing for The Tonight Show Starring Jimmy Fallon.
Stephen Schwartz (Librettist/Lyricist) wrote the music and lyrics for the Broadway hit, *Wicked*. Schwartz has his own collection of awards, including three Academy Awards and four Grammy Awards and has contributed music to and/or lyrics to beloved musicals like *Godspell*, *Pippin*, and *Children of Eden*, among others. Local audiences may remember Schwartz as composer and lyricist for the American Premiere of the Hans Christian Anderson musical, *My Fairytale*, produced by PCPA in Solvang in 2011. This is not the first collaboration between Menken and Schwartz. In fact, the pair earned Oscars and Grammys for their work on Disney’s *Pocahontas* and *Enchanted*. Schwartz also provided songs for DreamWorks’ first animated feature, *The Prince of Egypt*, earning him another Academy Award for the song “When You Believe.” Schwartz has been inducted into the Theatre Hall of Fame and the Songwriters Hall of Fame, and has been given a star on the Hollywood Walk of Fame.
Peter Parnell (Book) is a Broadway and Off-Broadway playwright, television writer and children’s book author. Born in New York City in 1953, Parnell received his B.A. from Dartmouth College and was the recipient of the Reynolds Travelling Fellowship in Playwriting upon graduation. His plays have been produced at the Public Theater and Playwrights Horizons in New York City, the Mark Taper Forum in Los Angeles, and the Seattle Repertory Company, among others. Parnell was writer and producer for the popular television shows *The West Wing* and *Six Degrees* and *Brain Dead*. His 1998 stage adaptation of John Irving’s, *The Cider House Rules*, at the Mark Taper Forum Theatre was awarded the Back Stage Garland Award for Production and the Los Angeles Stage Alliance Ovation Award for Best Play.
Victor Hugo (Author) is a celebrated French Romantic author best known for his poetry and his novels, including Les Misérables and Notre-Dame de Paris. Born in France in 1802, Hugo studied law but he never committed himself to legal practice. Instead, he followed his mother’s advice and embarked on a career in literature. Hugo was a passionate artist and activist. In 1830, Hugo went so far as to assemble a “Romantic Army” to ensure that his play, Hernani, was not shut down by French censors. “The Battle of Hernani” was a triumph for the Romantics leading Hugo to become one of the most important French Romantic poets, novelists and dramatists of his time. Hugo died in Paris in 1885 and remains one of the giants of French literature.
Main Characters

**Quasimodo** is the Hunchback of Notre Dame adopted by Claude Frollo. He is hideously deformed and feared by the townspeople as a sort of monster, but his heart is pure. He finds sanctuary in an unlikely love that is fulfilled only in death.

In 2010, a British researcher found evidence suggesting there was a real-life hunchbacked stone carver who worked at Notre Dame during the same period Victor Hugo was writing the novel and they may have even known each other.

**Claude Frollo** is a ruthless, self-righteous and religiously pious archdeacon of Notre Dame. He has an intense hatred of the gypsy population and seeks to annihilate their entire race. Frollo generally believes all he does is in God's will.

After the death of his brother, Jehan, Frollo adopts his baby and names him Quasimodo. He raises Quasimodo with the bleakest of religious doctrines, as well as forcibly isolating him from the outside world by keeping him within the towers of Notre Dame.

**Esmeralda** is a beautiful gypsy (Roma) street dancer. She charms everyone she meets with her stunning looks and magic tricks and has a kind and generous heart.

**Phoebus** in the original novel is an antagonist. In the musical, Phoebus serves a supporting protagonist who displays sympathy towards the downtrodden and poor and serves as a love interest for Esmeralda. He serves as the Captain of the Cathedral Guard.

**Clopin Trouillefou** is King of the Gypsies.
A SYNOPSIS OF THE STORY

Act One

In 1482, the congregants at Notre Dame narrate the origins of the hunchback. Orphaned brothers Jehan and Claude Frollo are taken in by the priests of Notre Dame. Jehan is mischievous and deviant while Claude is pious. After Jehan is caught with a gypsy woman named Florika in his room, he is kicked out of Notre Dame by Father Dupin. Jehan leaves with Florika, and is not heard from again in years. After becoming the archdeacon of Notre Dame, Frollo gets a letter from Jehan, pleading to meet him at another location. When Frollo arrives, he finds that Jehan is dying from the pox. Jehan explains that his wife had died 3 months ago from the same ailment and that his baby boy needs to be taken care of. When Frollo sees the deformed baby, he tells Jehan that he will get rid of him. Jehan dies and as Frollo is about to kill the child, he feels the glances from Notre Dame’s statues and decides against it, feeling that it is a test from God. He names the baby Quasimodo and raises him in Notre Dame as his own son. A male actor comes onstage and poses a question: "What makes a monster, and what makes a man?" He uses his fingers to paint a series of lines (deformities) on his face, straps on a "hunch," and covers it with his tunic to become the character of Quasimodo right before the audience's eyes ("Bells of Notre Dame").

Twenty years later, Quasimodo, now a young man, has gone partially deaf from ringing the bells. He speaks to the objects in the cathedral such as the bells, statues, and gargoyles. He daydreams about going to the Feast of Fools. Frollo arrives at the bell tower and asks him who he is speaking to. When Quasimodo answers that he has been speaking to his friends, Frollo reminds him that stone cannot talk. They recite the biblical story of the flight into Egypt and Saint Aphrodisius, whose name Quasimodo has a hard time pronouncing. After that, Frollo complains about how he must attend the Festival of Fools ("Sanctuary Part I"). Quasimodo offers to accompany him for protection. Frollo declines and warns him that he would be shunned for his deformities. ("Sanctuary Part II"). Quasimodo reminisces about his "sanctuary" and how he would love to spend one day out there ("Out There").

Down below, the Feast of Fools begins ("Topsy Turvy Part I"). Meanwhile, Captain Phoebus of the Paris Guard arrives at the city and flirts with some women ("Rest and Recreation"). Frollo later welcomes Phoebus and tells him that there is no time for "rest and recreation" as they must get rid of the city’s scum. At the Festival of Fools, Esmeralda, a kind gypsy, dances for the crowd ("Rhythm of the Tambourine"). After that, they get ready to crown the King of Fools, who ends up being Quasimodo, who was entered to the contest by Esmeralda ("Topsy Turvy Part II"). In the middle of the celebration, he is humiliated by the crowd after a citizen starts a riot. Frollo refuses to have Phoebus intervene, but Esmeralda rescues the hunchback and uses a magic trick to evade arrest. Frollo intervenes and stops the riot, and then asks Quasimodo if he is now aware that he was right about how cruel and wicked the world is. Quasimodo tells him that he will never leave the bell tower again ("Sanctuary Part III").

Esmeralda follows Quasimodo inside Notre Dame, but Frollo tells her that her kind isn’t allowed in the church and tells her that Quasimodo is his responsibility. Esmeralda asks if he has any charity, to which Frollo responds that he may be able to save her. After Frollo leaves to conduct mass, Esmeralda prays to the Virgin Mary and
asks God to help the less fortunate ("God Help the Outcasts"). Phoebus finds Esmeralda and they both argue and fight. Phoebus tells her not to cause any more trouble and that he’s simply following orders. She tells him to please let her go so that she may see Quasimodo. Phoebus tells her not to fight battles that cannot be won, but she says that she cannot help it.

Esmeralda runs up the stairs to the bell tower and befriends Quasimodo. Encouraged by the bells and gargoyles, Quasimodo gets to speak to her ("Top of the World"). Quasimodo rings the bells and tells them to "sing for her". Frollo runs up to the tower, confused as to why he is ringing them at completely the wrong time. Frollo is shocked by Esmeralda’s presence because he thought she had left. He offers her shelter at the cathedral so that he may save her soul, but she rejects his offer. Frollo orders Phoebus to escort her out of the church and that she is to be arrested if she ever sets foot in Notre Dame again. Frollo lectures Quasimodo for thinking that Esmeralda is kind and tells her that she is a dangerous person sent from Hell.

Having developed lustful feelings for Esmeralda, Frollo starts to roam the streets every night. After walking down an unknown alley, he discovers the gypsies celebrating with wine and dance ("Tavern Song (Thai Mol Piyas)"). Phoebus pays them a visit to have a little fun, and discovers that Esmeralda is there. The dancing resumes as Frollo, despite his efforts, is unable to look away.

Up at the tower, some of the objects tell Quasimodo not to think of Esmeralda because Frollo forbade it, while others tell him that no one should be able to dictate his thoughts. Quasimodo thinks about the many times he’s observed couples in love, and how he never thought himself worthy of being loved until now ("Heaven’s Light"). Frollo, meanwhile, begs the Virgin Mary to save him from Esmeralda's "spell" to avoid eternal damnation ("Hellfire").

At the Bastille, Frollo arrives unexpectedly to ask King Louis XI for special powers to stop a gypsy witch in order to protect the citizens. The King tells him to do whatever he feels is necessary, but to be prudent. Having obtained the necessary permission, Frollo instigates a citywide manhunt for Esmeralda, eventually ending up at a brothel known for hiding gypsies. When they do not yield what he is looking for, Frollo orders Phoebus to burn it down. Phoebus defies him and Frollo orders his arrest. Esmeralda shows up to stop him, and a fight breaks loose. During the commotion, Frollo stabs Phoebus and frames Esmeralda for it. Esmeralda and Phoebus escape and Frollo continues the hunt, while Quasimodo grows worried about her whereabouts ("Esmeralda").

**Act Two**

Esmeralda returns to Notre Dame and asks Quasimodo to hide Phoebus, who is badly injured. She gives Quasimodo a woven band which doubles as a map to the Court of Miracles, and she leaves. Despite the gargoyles' warnings not to help Esmeralda, Quasimodo becomes inspired by the story of Saint Aphrodisius to go out to the world and help her ("Flight into Egypt"). Frollo returns to Notre Dame later that night and asks Quasimodo about Esmeralda's whereabouts, but Quasimodo tricks Frollo into not knowing where she is. A guard comes up to the tower to tell Frollo that they know where the gypsy is. Frollo cheerfully tells Quasimodo that they will now be successful in capturing her and leaves.
Using the map Esmeralda gave him, Quasimodo and Phoebus find the court to warn the gypsies ("Court of Miracles"). Phoebus discloses that Frollo will attack at dawn, and the gypsies start to pack up to relocate. When Phoebus asks Esmeralda to go with her, they embrace and acknowledge their love for each other. Quasimodo looks on, heartbroken that his love will never be returned ("Heaven's Light (Reprise)/In a Place of Miracles"). Frollo interrupts and thanks Quasimodo for helping him find the Court of Miracle and arrests the gypsies present as well as Phoebus.

Frollo visits Esmeralda at her prison cell, and tells her that he can save her if she accepts being with him. When Esmeralda refuses, he threatens Phoebus' life as well. He tells her that his love for her burns like hot lead and attempts to assault her ("Sanctuary (Reprise)"). He halts when a guard shows up with Phoebus. Frollo thinks that allowing her to have a final conversation with Phoebus will make her rethink his offer. Esmeralda tells Phoebus that the only way to save both of their lives is to give herself up to Frollo. Phoebus pleads that she does it so that she may save herself, which Esmeralda refuses. They speak about a day when life will change for the better ("Someday").

At the bell tower, the gargoyles try to encourage Quasimodo to free himself so that he may save Esmeralda. Quasimodo refuses and tells them to leave him ("Made of Stone").

Outside of the cathedral, Frollo reads off Esmeralda's crimes, which include entering Paris illegally, stabbing a soldier of the church, and witchcraft. He declares that her sentence is death, but Frollo gives her one last chance to save herself and tells her to think of his offer. Esmeralda answers with spitting in his face. Angered, he lights the pyre to which Esmeralda is tied. Quasimodo rescues Esmeralda and takes her back to the cathedral. Phoebus convinces the people of Paris to fight against the guards, but they are still able to make their way to the cathedral and they try to break into it. Upon seeing this, Quasimodo dumps a cauldron of molten lead onto the guards, but Frollo manages to enter. In the cathedral, Esmeralda thanks Quasimodo for being a good friend and she dies of smoke inhalation. Frollo comes in and asks Quasimodo if she is dead, which he confirms. Relieved, he tells Quasimodo that they are finally free of her poison. Encouraged by the gargoyles, Quasimodo throws Frollo to his death in the molten lead below.

Devastated, Quasimodo realizes that everyone he's ever loved is now dead. Phoebus arrives and discovers that Esmeralda has perished and tries to carry her away, but is unable due to his injuries. Quasimodo carries Esmeralda's body outside and sets her down in front of the crowd. Afraid he will be blamed for her death, he starts to retreat. A girl emerges, and twists her body to show that she is just like him. The rest of the crowd follows suit, accepting him at last. The company addresses the audience with a question asked in the beginning of the show, "What makes a monster, and what makes a man?" Quasimodo, now without any of his deformities, as well as Esmeralda and Frollo (who have painted deformities on their faces), join the rest of the company onstage ("Finale Ultimo").

Adapted from Wikipedia
WHAT IS A MUSICAL?

A musical is the presentation of a story using the elements of music, singing, dancing and theatrical production, all presented on a stage in front of a live audience. The musical has many stage contentions that audiences must accept; for example, the characters talk, then break into song, and the orchestra will be heard throughout the show.

BACKGROUND OF THE HUNCHBACK OF NOTRE DAME

In 2008, lyricist Stephen Schwartz revealed, "I think we're starting up Hunchback of Notre Dame, hopefully, next year." In a November 2010 interview, composer Alan Menken confirmed that he was working on an American production, and that they would use James Lapine's book. On January 9, 2013, it was announced that the musical would finally be produced for a Broadway performance with a new book by Peter Parnell and new songs by Menken and Schwartz, who did the songs for the movie and the original musical.

“These characters all come together, all with purpose, all trying to do the right thing facing extraordinary obstacles... We don’t offer a solution, but we go to this place that you or others may call dark, that I would call life,” said Thomas Schumacher in an interview with State of the Arts NJ for the 2015 Paper Mill Playhouse production.

The Hunchback of Notre Dame had a workshop in February 2014 and had its North American premiere at La Jolla Playhouse on October 28, 2014 and ran through December 7, 2014, directed by Scott Schwartz [Stephen Schwartz’s son]. The production featured a 32-voice chorus, appearing onstage during the entire show. The La Jolla Playhouse production transferred to the Paper Mill Playhouse from March 4 through April 5, 2015.

The style of the show is a "Victor Hugo adaption with the score of Disney's Hunchback". "The Bells of Notre Dame" is rewritten to include Frollo's past as a priest as well as his relationship with his brother Jehan before becoming the cathedral's archdeacon. The gargoyles, Victor, Hugo, and Laverne (Charles, Antoine, and Loni in the Berlin production), who are the comic reliefs in the 1996 movie, are cut. Quasimodo speaks with a "strangled slur", rather than his pure voice in the movie. He relies on a form of sign language that he has invented, and while he is unable to articulate, the statues of Notre Dame serve as figments of his imagination, which provide insight into his thoughts and attitudes as a Greek chorus. Some of the original characters from the novel are added, as well as songs such as "The Tavern Song", "Rhythm of the Tambourine," "Flight into Egypt" and "In a Place of Miracles".

The ending was proposed by director Scott Schwartz, who turned to the original source material for inspiration. After Michael Arden, who played the role of Quasimodo in this version, read the book and discovered that Quasimodo is actually deaf from bell-ringing, he incorporated this aspect into his character, including a sign language-based form of communication. He had to selectively choose the moments to forgo the ailment in order to sing, such as moments when Quasimodo is alone; from his perspective he does not see his deformities. Michael Arden said of his part that he would retire from the role in future incarnations of the show.
Themes

*The Hunchback of Notre Dame* uses the history of the Middle Ages and the structure of the Notre Dame cathedral to express its major themes. Notre Dame is the geographical and moral center of Hugo's fictional Paris. The cathedral inspired Hugo to write the novel and encouraged his lifelong passion for Gothic art and architecture. Hugo was also a scholar of medieval Christianity and used the history of its churches, martyrs, and saints as a backdrop for the novel's action. The French title of the novel is *Notre Dame de Paris*, emphasizing Notre Dame's role as a symbol of the city. Not only does most of the novel's action unfold inside or around the cathedral, but from the top of its towers, Claude Frollo and Quasimodo can spy on virtually anyone in the entire city. Architecturally, it is an "amalgamation" that mirrors Quasimodo's own deformities.

At the time Hugo was writing, Notre Dame was falling apart, and there was very little respect for its architecture. Nothing had been done to repair the damage done to it during the French Revolution. However, the Romantic literary movement seized upon the cathedral as a symbol of France's glorious Christian past. For example, in Eugène Delacroix's famous depiction of the 1830 Revolution, Liberty Leading the People, the two towers of Notre Dame can be seen in the background, evoking the mythic presence of Paris. Hugo greatly admired this painting, striving to represent Notre Dame as the cultural and political center of Paris. At the Romantics' urging, Parisians gradually came to see Notre Dame as a national monument and symbol of France. By 1845, a massive restoration program of Notre Dame began.

The novel is primarily concerned with the theme of revolution and social strife. Hugo was profoundly concerned by the class differences that set the 1789 French Revolution in motion. Discord between the Clergy, Nobility, and the Third Estate (a middle class of artisans, craftsmen, and intellectuals) toppled the monarchy and established a republican government that no longer recognized the special privileges of the aristocracy and the Church. Writing during the July 1830 Revolution, Hugo was more conscious of class divisions than ever. For example, as the vagabonds prepare to march, Clopin declares: "Trade is incompatible with nobility." Consequently, the vagabonds' assault on Notre Dame represents an example of historical foreshadowing that would remind Hugo's contemporary readers of the 1789 storming of the Bastille. The fact that Louis XI is in the Bastille when the vagabonds attack further emphasizes this historical reference. The fact that every character is an orphan also evokes the deterioration of the feudal system. French society was viewed as one giant happy family under the Bourbon kings and the breakdown of this family unit in the novel foreshadows the civil wars that would divide the nation in two beginning in 1789.

The theme of determinism also dominates the novel, especially in the scene where Frollo watches a fly get caught in a spider's web. Many characters in the novel do not believe in free will. For example, when Pierre Gringoire follows La Esmerelda he "resigns his free will" and accepts any direction that she chooses. Similarly, Frollo believes that all actions have been predetermined and that nothing can stop him from catching La Esmerelda. Just as the fly is bound to get caught in the spider's web, he thinks that she is bound to fall into one of his traps. He thus uses this example of "fatality" to justify his actions since nothing he or anyone else can do will change the predetermined outcome. As he warns his associate, one should never "meddle with fatality." Hugo acknowledges that fate plays a powerful role in the novel, but implies that
free will is possible. Hugo suggests that Frollo's deterministic attitude and resignation of free will is what allows him to become such a horrible person. Hugo suggests that we must all exercise our free will to retain our sense of morality and the responsibility for our actions.

Spark Notes

Amani Dorn as Esmeralda
Musical Themes

The musical relies on a series of musical leitmotifs, which are reprised either instrumentally or vocally. A leitmotif is a short constantly recurring musical phrase associated with a person, place or idea. It can either appear as a repeated melody, harmony or rhythm.

Richard Wagner is the earliest composer most specifically associated with the concept of leitmotif. A more modern composer who uses a large number of themes specifically associated with people and concepts is John Williams. In the Star Wars series, a particular leitmotif occurs whenever Darth Vader appears and another is attached to Luke Skywalker and the idea of the Force.

Each of the central characters in The Hunchback of Notre Dame has a theme ("Out There" for Quasimodo, "God Help the Outcasts" for Esmeralda, "Hellfire" for Frollo, and "Rest and Recreation" for Phoebus). "The Bells of Notre Dame" acts as a narrative device to tell parts of the story.

Variations from the 1996 film

Characters

- The gargoyles' (named Victor, Hugo, and Laverne) have been changed to a congregation of stone Saints and Gargoyles. The gargoyles' comedy in the musical is greatly toned down; they sing in many more songs, and they are also firmly established as figments of Quasimodo's imagination.
- Neither Esmeralda's goat Djali nor Phoebus' horse Achilles appear in the stage musical, due to the difficulties of making them believable on stage.
- Frollo has a younger brother, Jehan, in this version.
- Esmeralda is shown a way out of Notre Dame rather than Quasimodo climbing down, holding her.
- In the American production, narration duties are delegated to the congregation.

Plot Points

- Frollo's past is expanded to note that he was once a priest, harking back to his position as the archdeacon in the original novel. The American production goes as far as to add his brother, Jehan.
- Esmeralda dies at the end, as in the original novel.
- Frollo is thrown off the cathedral by Quasimodo, instead of falling from the crumbling gargoyle fixture.
- "Sanctuary", the song that consists of Quasimodo and Frollo that played before "Out There" is expanded and the Gargoyles are added in the number. In the American production, the song is mostly the same as the movie, but with a few of Frollo's lyrics changed and a few lines of dialogue cut.
- It is the archdeacon who brings Phoebus to Quasimodo instead of Esmeralda. The archdeacon is absent in the American production.
- The ending of the American production stays true to the original novel by Victor Hugo, in which the skeletal remains of Quasimodo and Esmeralda are discovered locked together in an embrace.

Disney Animated Feature Film 1996 - Disney Wikia
Notre-Dame de Paris, meaning "Our Lady of Paris"), also known as Notre-Dame Cathedral or simply Notre-Dame, is a medieval Catholic cathedral on the Île de la Cité in the fourth arrondissement of Paris, France. The cathedral is widely considered to be one of the finest examples of French Gothic architecture, and it is among the largest and best-known church buildings in the Catholic Church in France, and in the world. The naturalism of its sculptures and stained glass serve to contrast it with earlier Romanesque architecture. As the cathedral of the Archdiocese of Paris, Notre-Dame contains the cathedra of the Archbishop of Paris, currently Cardinal André Vingt-Trois. The cathedral treasury contains a reliquary, which houses some of Catholicism's most important relics, including the purported Crown of Thorns, a fragment of the True Cross, and one of the Holy Nails.
In the 1790s, Notre-Dame suffered desecration in the radical phase of the French Revolution when much of its religious imagery was damaged or destroyed. An extensive restoration supervised by Eugène Viollet-le-Duc began in 1845. A project of further restoration and maintenance began in 1991.

Notre-Dame de Paris was among the first buildings in the world to use the flying buttress. The building was not originally designed to include the flying buttresses around the choir and nave but after the construction began, the thinner walls grew ever higher and stress fractures began to occur as the walls pushed outward. In response, the cathedral's architects built supports around the outside walls, and later additions continued the pattern. The total surface area is 5,500 m².

Many small individually crafted statues were placed around the outside to serve as column supports and water spouts. Among these are the famous gargoyles, designed for water run-off, and chimeras. The statues were originally colored as was most of the exterior. The paint has worn off. The cathedral was essentially complete by 1345. The cathedral has a narrow climb of 387 steps at the top of several spiral staircases; along the climb it is possible to view its most famous bell and its gargoyles in close quarters, as well as having a spectacular view across Paris when reaching the top.
The Hunchback of Notre-Dame (French: Notre-Dame de Paris, "Our Lady of Paris") is a French Romantic/Gothic novel by Victor Hugo, published in 1831. The original French title refers to Notre Dame Cathedral, on which the story is centered. Frederic Shoberl's 1833 English translation was published as The Hunchback of Notre Dame which became the generally used title in English. The story is set in Paris in the Late Middle Ages, during the reign of Louis XI.

Victor Hugo began writing Notre-Dame de Paris in 1829, largely to make his contemporaries more aware of the value of the Gothic architecture, which was neglected and often destroyed to be replaced by new buildings or defaced by replacement of parts of buildings in a newer style. For instance, the medieval stained glass panels of Notre-Dame de Paris had been replaced by white glass to let more light into the church.[1] This explains the large descriptive sections of the book, which far exceed the requirements of the story. A few years earlier, Hugo had already published a paper entitled Guerre aux Démolisseurs (War to the Demolishers) specifically aimed at saving Paris' medieval architecture.[2] The agreement with his original publisher, Gosselin, was that the book would be finished that same year, but Hugo was constantly delayed due to the demands of other projects. In the summer of 1830, Gosselin demanded that Hugo complete the book by February 1831. Beginning in September 1830, Hugo worked nonstop on the project thereafter. The book was finished six months later.
ELEMENTS OF PRODUCTION

A. AUDIENCE

When you enter a theatre, you join other audience members who are there to enter the world of the play. Without you and the others in the auditorium, the performance of a play is incomplete. As the performance begins, the lights, in the auditorium go down and the lights on the stage come up revealing a set that took many hours to design and build, costumes especially constructed to provide color, interest and information, props, light, music and much more. There are more people involved increasing a production of a play than just the actors on the stage. There are thousands of hours and work before the curtain even goes up! Without the audience there to respond to what has been prepared, the art of the theatre cannot take place.

To be involved in theatre requires a lot of dedication, but the rewards are many. Inspiring an audience to laugh, cry, shout, clap, or sigh is a theatre artist’s reward. Theatre isn’t like television; theatre is live every time. Each performance is unique. It is as if each show that is performed has a life of its own, which can make your participation in it very special. You, the audience, add to the life of the performance. The more you pay attention and respond to what you see and hear, the stronger the performance becomes. The actors can feel how much you like or dislike the performance, even without listening to the applause. The combination of the actors and audience that has gathered to see the performance is something that has never happened before and will never happen again. It is truly a “live” performance.

Discussion section:

• What are the characteristics of a good audience?
• What are the characteristics of a bad audience?
• What are the differences between a theatre audience and a movie audience?

B. PERFORMERS

The performer or actor (meaning a male or female actor) is also essential to the art of the theatre. When a person stands in front of a group of people and begins to speak and move in a way that portrays a character that is not the performer, that person is acting. Acting is a demanding profession which requires intelligence, a flexible body and voice, energy, stamina, sensitivity and imagination. In a musical, the actor needs to have all of these characteristics plus a well-trained signing voice and the ability to dance.

The performer playing the role of Quasimodo has a most demanding role. His role demands stamina since he for the majority of the show he is physically transformed into a hunchback. He sings vocally demanding songs that must launch the story forward, and he has several stage crosses that take him from one end of the stage to another in a very short period of time, including climbing stairs. In the song *Hell Fire*, sung by the character Claude Frollo, the character faces a very disturbing truth about himself, and the song builds into a frenzy of fear and hatred that pivots and moves the plot of the story into an entirely new direction. In creating the character of Quasimodo, the performer also shows a variety of emotional qualities: She is needed to be caring and thoughtful, sheltered, frightened, angry, lonesome, romantic, happy and sad, etc.
**Discussion Section:**

- Have the class identify scenes in which Quasimodo showed the emotions mentioned above. How did the performer express the emotions using his voice, his body movements, or his facial expression?
- Discuss with the class some of the demanding movements required of the performers in the following dance numbers:
  - Topsy Turvy
  - Feast of Fools
  - The Tavern
- What were some of the skills needed by the actors playing the parts of the Quasimodo, Clopin and Esmeralda?
- Which performers had the most/least physically demanding roles in the play?

**C. MUSIC AND SOUND**

The original animated film score was expanded to include new songs to express more of the character’s story. *Top of The World*, a love song showing Quasimodo’s loneliness and longing for companionship. *Rest and Relaxation*, is Pheobus’ song of battle fatigue and the need to escape the violence of battle. *The Tavern* is an ensemble number that shows the contrast between the free thinking Gypsies and the harsh disciplined rules Frolo lives by. All the new songs are integrated so as to appear both familiar and new. The audience can relate to the characters through the music.

A design element that is not visual is sound. Sound effects include special effects like the sound of cracking whips and large crowds. Sound effects also include the ringing of the bells of Notre Dame, throughout the show. Incidental music that was frequently played to underscore the action of the play, setting a tone or mood for the action, is also considered a sound effect. The performers also wore body microphones so that their voices could easily be heard by everyone in the large auditorium. Augmentation of stage voices is actually more difficult than it appears and the task falls to the sound designer.

**Discussion Section:**

- Listen to the music from *The Hunchback of Notre Dame*. Which instruments signal different characters, moods or feelings? Which instruments were used to express sorrow, laughter, mystery, excitement, happiness, terror, love, loneliness or frustration?
- Chart the musical program of *The Hunchback of Notre Dame*. Pick a character and show how a particular song reveals his/her deepest desires. Do specific songs focus on specific character?
- Do the songs move the story ahead? How?
- Do some of the characters sing their thoughts and feelings? What do they sing about?
D. COSTUMES AND WIGS AND MAKE-UP

Costume design for Quasimodo. Rendering by Eddy L. Barrows
Costume designer Eddy L Barrows had the challenge of designing over 60 costumes for a cast of 25 actors. He also had to create a look that sets our story in Paris of 1831. As well as a variety of characters that include, Gypsies, Clergy, Soldiers, Stone Saints and Gargoyles and of course the title character, Quasimodo, The Hunchback of Notre Dame.

The clothes, or costumes, that the performers wear communicate information to the audience about the character. The costume not only includes the clothes but the make-up, hairstyles and wigs, masks and prosthetics that the character wears as well. All work together so that when a character walks on stage, the audience immediately knows something about the character. The clothes tell us if the character is male, female or, in *The Hunchback of Notre Dame*, who is a Gypsy, or a Priest or Soldier. The clothes also indicate the nature of characters in the play: Their stations in life, their age, occupations and personalities. Clothes indicate the historical period the play as well as the locale in which the action occurs.

The costumes also need to meet the needs of the individual performer, making it possible for an actor to move or dance freely, make a quick change from one costume to another, or to make a change/transformation on stage in front of the audience.

**Discussion Section:**
- How did Quasimodo’s costume tell you that he has been hidden away from society?
- How did the costume also tell you that he was “deformed”?
- How do the costumes reflect a time period and place?
- Costumes also should indicate something of the personality of the character. What are the personality traits of Quasimodo? How is that reflected in his costume? Look at the color, fabric choices, the line of the costume. How did it separate him from the people of the city? In designing the Quasimodo’s costume, the designer had to consider the fact that the actor needed to undergo a transformation in front of the audience. How did he accomplish this?
- Examine the costume designs of Frollo and Quasimodo. By looking at the colors, line and fabric, explain how the costumer indicated that there was a vast difference between these two characters.
- Write down a list of adjectives that would describe the character of Esmeralda. Using a picture of Esmeralda’s costume, how are the adjectives expressed through the design? Compare her dress to those of the other women of the town.

**FUN COSTUMES FACTS**
- It took between 300 and 400 man-hours to create the Beast costume.
- There are over 30 wigs on stage each night.
- There are at least 40 pounds of hairpins backstage ready to go.
- There are four dressers one supervisor and one wig person backstage for every performance to maintain and run the show.
- The average number of costume changes for each ensemble member is three per performance.
Costume design for Frollo. Rendering by Eddy L. Barrows
Costume design for Esmeralda. Rendering by Eddy L. Barrows
Costume design for Capt. Phoebus. Rendering by Eddy L. Barrows
E. SETS, LIGHTING AND SPECIAL EFFECTS

The challenges set designer Jason Bolen was presented with includes creating the visual information the audience will need to follow the story. A stage setting establishes the locale and period in which the play occurs. Is the location a small part of the city? A Cathedral? A bell tower high above the city? Is the time period the “Roaring Twenties”? Is it in the 1960’s in the United States or in the 1960’s in China? The setting also tells the audience what kinds of characters the play is about. The scenery depicting the stain glass window and Saint statues immediately suggests that the play is about Notre Dame Cathedral. The stairs of rustic wood suggests the play is about an ordinary people below the height of the Cathedral. A set design can also indicate whether the play is realistic or non-realistic, both in the way the elements of design are visually presented and how they move in and out of view of the audience.

The element of scenic design was a very important element in the staging of *The Hunchback of Notre Dame*. Visually, the stage design created a much different look and feeling from the film version of the story, in color and texture to help set the tone and style of the PCPA production.

The scenery works together with all production and performance elements to create artistic consistency throughout the play. For example, the deep gray, blue and scarlet of the main floor design are consistent with the iconic stain glass of the Cathedral and the traditional music of a Catholic Mass of the opening prologue. Spurred on by Frollo, the mood of the villagers turns ugly in Act I, as they hunt down Esmeralda. This mood is reflected in a change of lighting consisting of dark, somber colors, diffused shadowy lighting, that elicit a sense of foreboding.
Discussion Section

The mood of the play begins in a very somber way. At what point does the mood begin to change? How is the mood expressed through the change of the set?

The set of the Notre Dame Cathedral is large and grandiose with curved arches, flights of stairs and bells high above the set, etc. What does such visual information tell you about the place and characters in this setting? The Cathedral is also cast in shadow because the only light within is coming from candles and light that enters from windows. What does this visual information add to the understanding of place and character? When Quasimodo goes to the Fiest of Fools how does the set design transform to go from the Cathedral to the city square where the festival takes place? How did the set and lighting designers accomplish those changes through color, texture and light?

Set changes need to be made quickly and efficiently. Sometimes this requires that changes be made in full view of the audience. In The Hunchback of Notre Dame, this smooth transition from place to place reinforces the difference between the stone structure and strict life within Notre Dame and the free and uninhibited lives of the people who live in the city. What staging technique was used for telling the story and change locations at the same time? After Esmeralda enters Notre Dame Cathedral she prays the Virgin Mother to help her outcast people. What staging technique was used when the people of Paris suddenly appear to pray at the evening Mass?

How did the visual aspects of light, color, line (vertical, horizontal, circular, etc.) and texture (smooth, rough, etc.) affect the mood of the play? What visual elements changed to affect the mood? Were the changes in keeping with the overall artistic concept of the play?

THEATRE, THE COLLABORATIVE ART

Ultimately, theatre is a collaborative art. All of the production elements that have been described above must be coordinated and brought together to create an artistic, cohesive whole. The work of the actors and musicians must be coordinated with scene changes, lighting and sound cues, costume changes, make-up, and special effects experts in an attempt to create the illusion of the world of the play. The actors, those individuals whom the audience see, are only a part of the creative team that brings a single production together.

Below is a list of the different kinds of expertise that nurtures the development and execution of a musical like The Hunchback of Notre Dame.

Producer
lyricist
composer
musical director
musician
casting director
production manager
choreographer
costume designer
set designer
lighting designer

electrician
sound operator
props master
dresser
tailor
rehearsal pianist
director
sound designer
accountant
marketing manager
house manager

stage manager
company manager
group sales manager
special effects designer
box office manager
wig designer
merchandise manager
puppet master
publicity manager
actor/understudies
scenic artist / painter
DISCUSSION TOPICS AND ACTIVITIES

PRESHOW PREPARATORY ASSIGNMENTS

1. If you have already seen the animated video, pay special attention and note the six new songs you haven’t heard before, when listening to a recording of the Broadway cast or as you watch a stage performance.
2. In the opening ensemble number look closely at the various faces and pick out a particular member of the chorus that you noticed or stand out to you. Maybe have some of your friends look for another person in the ensemble cast. As the show progresses, keep watching for your selected cast member as they appear in various costumes. Whenever there is a really big dance number, you may be surprised at all different “looks” that can be created for the same people.
3. Make a list of the various locations in the movie version of The Hunchback of Notre Dame. Before seeing the stage show, write down or sketch how you might depict such places on a stage (i.e.: What pieces of furniture are essential to use? What can be three dimensional and what would have to be a painted backdrop?). When you see the show, compare your notes with what the set designer actually created for this stage.
4. Think about the clothes you wear today. How are they different from garments used in other times and places? Look for unusual garments or accessories in the theatrical costumes. How do these add to the feeling of the show?
5. Think about a theatre building and what functions must take place inside. Make your list of what you would expect to find there. Consider the public areas as well as backstage. Don’t forget very practical things like directional signs, bathrooms, storage areas. What are other nice things you might like to find, such as large waiting areas, fancy lighting fixtures, and comfortable seating. Compare your before and after lists once you have visited your local theatre.

POST SHOW DISCUSSION TOPICS

1. How does the treatment of the Romani (Gypsy) people of the play compare or contrast with the experience of modern “outsiders” such as refugees?
2. Explore the themes of discrimination and acceptance portrayed in the play (especially with gender, disability, and origin).
3. The play begins and ends with the same question: “What makes a monster and what makes a man?” Consider how each character is neither all good nor all bad.
4. Talk about a time when you felt like an outcast. How did that affect your self-esteem and social interactions? How does it feel to bring someone in from the outside?
5. Can the Cathedral of Notre Dame be considered a character in the play? Why or why not?
6. What does “sanctuary” mean to you? Where do you feel safe? Is it a place or feeling?
7. Identify modern-day versions of the “Feast of Fools”.
The following activities are designed to aid you in exploring theatrical concepts. These can be modified in numerous ways to suit the needs of your classroom and the ages of your students. The first group of pre-show assignments are easy ideas to get students thinking before they go on a field trip and to keep them focused while they are in the audience. The next group of activities are intended for classroom applications to reinforce curriculum in various areas. It is up to individual teachers to select what is relevant for their particular students.

**A REAL YARN!**

**Objective:** Develop concentration, listening skills, encourage storytelling skills, foster group cooperation.

**Activity:** Seat the students together in one large circle. The teacher begins the activity by introducing an idea for a story (exposition), setting the place and introducing a character. As the teacher begins to tell the story, he/she unwinds a ball of yarn. When he/she comes to a knot in the yarn, the teacher stops his/her storytelling, and passes the ball of yarn to the student on his/her right. The student picks up the story where the teacher left off, adding details and action to the story until she/he comes to a knot in the ball of yarn. The yarn and the story are passed along the circle until the story of the ball of yarn reaches an end.

**Evaluation:** Examine the story that was passed around the circle for elements of exposition, rising action, climax, etc. Which elements made the story exciting? Which elements are omitted? What could have been added to make the story more interesting? Replay.

**Preparation:** A large ball of yarn with knots randomly added.

**PICTURE THIS**

**Objective:** Develop a personal interpretation of art, foster storytelling techniques.

**Activity:** Show the class a painting by a well-known painter. Choose a painting that allows for story exploration. (Give examples.) Ask the students for their interpretations of the painting. Why do different people see things differently?

Divide the class into small groups. Give each group a copy of the picture. Tell each group that they are to create a short story about the picture. Where does the story take place? Who is in the picture? Encourage the students to think creatively. Have each group choose a spokesperson who will share the group’s interpretation of the picture with the rest of the class.

**Evaluation:** What did the interpretations have in common? What was different? How did each of the stories incorporate the elements of plot?
TV INTERVIEW

Objective: To learn to form character and character motivations by using physical movement and emotional motivations.

Motivation: Discuss how all the characters in the story need an appropriate and clearly defined motivation for all actions. Identify the wants/needs of important characters in *The Hunchback of Notre Dame*.

Presentation: Have a student assume the role of a TV interviewer (i.e., Dan Rather, Oprah Winfrey, etc.). Have another student assume the role of the Beast, Belle, Gaston, Maurice, etc. Have the TV interviewer ask questions of the characters that reveal what each wanted. Allow the class to ask questions of the characters from the floor which challenge the motivations of the characters.

Amani Dorn as Esmeralda