

**GREAT
LAKES
THEATER**

TEACHER PREPARATION GUIDE

The Great Lakes Theater Production of
THE

HUNCHBACK OF NOTRE DAME



Music by ALAN MENKEN, Lyrics by STEPHEN SCHWARTZ,
and Book by PETER PARNELL

Based on the book by VICTOR HUGO

Directed By VICTORIA BUSSERT

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Cleveland's Classic Company
at Playhouse Square

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The mission of Great Lakes Theater,
through its mainstage productions
and its educational programming,
is to bring the pleasure, power and
relevance of classic theater to
the widest possible audience.

Fall 2017

Dear Educator,

Thank you for your student matinee ticket order to Great Lakes Theater's production *The Hunchback of Notre Dame* by Alan Menken, Stephen Schwartz and Peter Pamell, which will be performed in repertory with William Shakespeare's *A Midsummer Night's Dream* in the beautiful Hanna Theatre at Playhouse Square from September 29th through November 5th.

As the bells of Notre Dame's cathedral sound in fifteenth-century Paris, Quasimodo - a deformed, captive bell-ringer - observes the city's Feast of Fools from afar. Escaping his captor Frollo to join the festivities, Quasimodo is rejected by every reveler except the beautiful Gypsy, Esmeralda - with whom he is immediately smitten. However, a handsome Captain and Frollo are equally enthralled by her. As they vie for her attention, Frollo embarks on a malevolent mission to destroy the Gypsies and steal her love. It's up to an unlikely hero to ring true and save the day in this transformative musical celebration of love and acceptance.

This guide is designed - through essays, discussion questions and classroom activities - to give students both an introduction to, and a point of entry for, a personal exploration of *The Hunchback of Notre Dame*. We offer special thanks to arts educator Jodi Kirk for her outstanding contribution to this guide.

Great Lakes Theater is proud to provide you with the finest in classic theater and the necessary educational resources to support your work in the classroom. We are thrilled that you will be coming to see us and we welcome your input on how best to support your classroom preparation for our work. Please let us know what you think!

Sincerely,

Kelly Schaffer Florian
Director of Educational Services
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A NOTE TO STUDENTS: WHAT TO EXPECT AT THE THEATER



You may or may not have attended a live theater performance before. To increase your enjoyment, it might be helpful to look at the unique qualities of this art form — because it is so different from movies or video.

The live theatrical performance not only involves the actors on the stage; it is meant to involve you, the audience, in ways that film and television cannot. In truth, although you are sitting in an auditorium and the actors are on stage, there is very little separating the audience from the performers. How you react to the play *deeply affects* the actors. Something as seemingly trivial as whispering or unwrapping a candy bar can distract them and disrupt the mood and tone of their performance. Due to the important relationship between actors and audience members, there are certain, perhaps obvious, provisions of live theater we wish to call to your attention.

In the Hanna Theatre, it is important to know that the taking of pictures, either with or without a flash, is strictly prohibited. Also, it is essential that all electronic equipment, including cell phones, music players (even with headphones), alarm watches, etc.,

be completely powered off once you have entered the theatre. Even the glow from a silent cell phone (used for text messaging, or posting social network updates, for example) can be very distracting to fellow audience members, even if you try to mask it under your hand or an article of clothing. Our goal is to provide every person in the audience with the best possible theatrical experience, so we appreciate your respectful cooperation during the performance.

Other differences live theater provides: in film or video, the camera and editing define what we will see. In the theater, however, each of us works as a camera and editor, choosing his or her personal points of focus. And in the Hanna Theatre, you should know that often we do not use microphones. As audience members you'll need to actively listen and "tune in" to the sound of the unamplified human voice.

As for our lighting and scenery, it might surprise you to know that these are not necessarily meant to be realistic. In this production, for example, there are design elements that are abstract or metaphorical.

The theater's ability to focus on human experience — distilled through the dialogue and behavior of people on stage and enhanced by the scenery, costumes, lighting, music and dance — is a centuries-old tradition. Being part of the communal magic when performer and audience connect — whether at a baseball game, music concert or theater performance — cannot be duplicated.

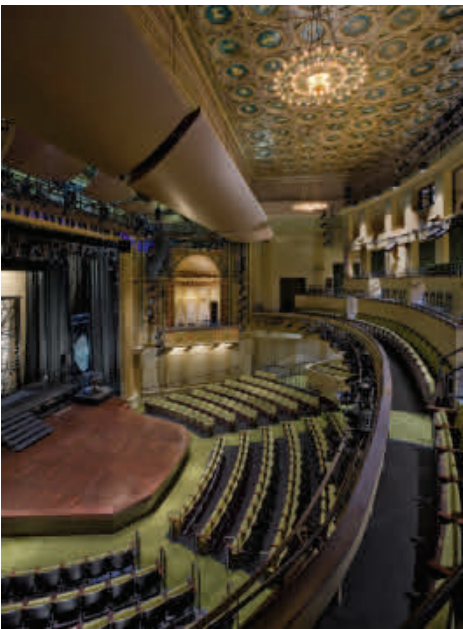
The performance you will see at Great Lakes Theater will happen only once. It is unique and personal. Though this play will be performed more than a dozen times, the performance you see belongs only to you.

We hope you enjoy it, and we'd like you to share your response with us.

GLT: OUR HISTORY, OUR FUTURE



Tom Hanks and fellow company member Bert Goldstein.



The beautifully renovated Hanna Theatre.

Since 1962, Great Lakes Theater (GLT) has brought the world's greatest plays to life for all of Cleveland. In 1961, the Lakewood Board of Education president persuaded a Shakespeare troupe, led by Arthur Lithgow, to make Lakewood Civic Auditorium its home. The theater that opened its doors on July 11, 1962 as Great Lakes Shakespeare Festival presented six Shakespeare plays in rotating repertory. In exchange for free rent, the company provided student matinee productions. The repertory was expanded in 1965 to include non-Shakespearean classics as a result of an exchange of productions with Princeton's McCarter Theater. The Company outgrew its original home at Lakewood Civic Auditorium and, in 1982, made the move to the Ohio Theatre in Playhouse Square, launching the revitalization of downtown Cleveland's Theatre District.

In 2001 the Company was searching for a new Producing Artistic Director, and the Board sought a candidate with well-established business skills as well as artistic leadership. Charles Fee was selected for his commitment to Shakespeare and his reputation for building Idaho Shakespeare Festival into a highly successful regional theater. GLT recommitted itself to its founding core values: Shakespeare, rotating repertory and an acting company of the highest caliber. During Fee's tenure, the company has been recognized for its artistic excellence, winning the *Northern Ohio Live Magazine Award* for excellence in Theater in 2005 after three years of being a finalist, as well as *The Free Times Reader's Choice Award* for Best Performing Arts Group in 2006, and for eliminating the inherited accumulated net deficit of over one million dollars.

The Company has also been a revolutionary producing model unlike any other in America to create cost efficiency and enhance our artistic product. We now exchange our repertory productions with Idaho Shakespeare Festival (ISF) in Boise, Idaho and Lake Tahoe Shakespeare Festival (LTSF) in Nevada. This deep collaboration between independent producing organizations is a first in American theater. With this visionary model now fully in place, GLT, ISF, and LTSF are able to deepen the artistic quality of the work on our stages, share our production costs, maximize our resources, and provide nearly year-round employment to our resident company of artists.

Now, GLT has entered into a new phase, making the historic Hanna Theatre in Playhouse Square its home. The renovation of the Hanna Theatre, as well as the creation of GLT's first endowment fund, is part of our *Re-Imagine A Classic* Campaign to ensure GLT's future. Our new home in the Hanna features a hydraulically operated thrust stage, a first for this region, and innovative and intimate seating where no seat is farther than eleven rows from the stage. We believe that this extraordinary theater experience will revolutionize the way Northern Ohio experiences classic theater.

Great Lakes Theater is one of only a handful of American theaters that have stayed the course as a classic theater. With a plucky history of bucking economic trends to strive for and nurture the highest artistic quality, it remains a distinctive and significant cultural resource in an extraordinary American city.

DIRECTOR'S NOTE

BY VICTORIA BUSSERT

“ Although the novel is layered with Hugo’s extensive thoughts on many topics including gothic architecture, religion, politics, immigration and even some amusing swipes at theater – particularly playwrights; it is this concept of Fate that hangs heavily over the novel. ”



I entered the world of Quasimodo in the same way I tackled *The Phantom of the Opera* and *Les Misérables* — through the eyes of the novelist. I love doing this kind of “detective work” and always try to find my way back to the original source of inspiration for the writer. I was slightly shocked and very excited to read that Victor Hugo’s creative inspiration for this monumental novel was his discovery of the word ‘ANANKE’, the Greek word for ‘FATE’, carved as graffiti into an obscure wall of one of Notre Dame Cathedral’s towers.

According to the Cambridge dictionary, the word “Fate” is defined as “a power that is considered to cause and control all events, so that people cannot change or control the way things will happen.”

Although the novel is layered with Hugo’s extensive thoughts on many topics including gothic architecture, religion, politics, immigration and even some amusing swipes at theater — particularly playwrights — it is this concept of Fate that hangs heavily over the novel. Archdeacon Claude Frollo is doomed by his mind; he is torn between the impossibility of his situation, “Oh, to love a woman! To be a priest!” Esmeralda is doomed by her beauty – a beauty that causes women to hate her and men to renounce even God. And finally, Quasimodo is doomed by his heart; he will go to any length, commit any selfless act, to save Esmeralda.

The long reach of fate extends even into death as we can see in the tragically beautiful final chapter of the novel, taking place two years after the death of Esmeralda and the simultaneous disappearance of Quasimodo. While searching the burial vault containing the remains of those who had

been put to death, a strange discovery is made: "...two skeletons, one of which held the other in a singular embrace. One of these skeletons, which was that of a woman, had still about it some tattered fragments of a garment, that had once been white... The other, which held this one in a close embrace, was the skeleton of a man. It was noticed that the spine was crooked, the head depressed between the shoulders, and that one leg was shorter than the other. Moreover, there was no rupture of the vertebrae at the nape of the neck, whence it was evident that he had not been hanged. Hence the man to whom it belonged must have come thither and died there. When they strove to detach this skeleton from the one it was embracing it crumbled to dust."

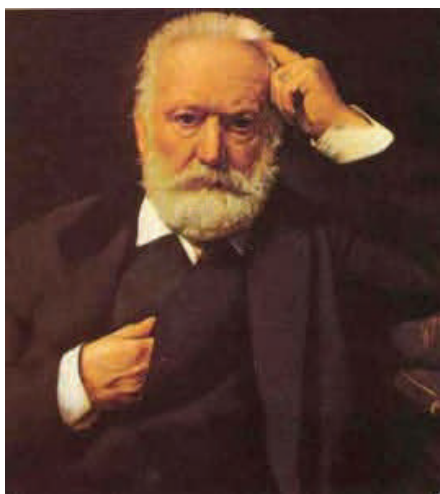
While in the final stages of writing the novel, Victor Hugo returned, once again, to Notre Dame, only to discover a final strange twist of fate; his inspirational word, Ananke, had been erased – whitewashed over by caretakers of the cathedral. Hugo was so distressed by his finding that he wrote in the preface to the novel, "Since then the wall has been plastered over or scraped—I forget which—and the inscription has disappeared. For thus, during the past two hundred years, have the marvelous churches of the Middle Ages been treated. Defacement and mutilation have been their portion—both from within and from without."

Musical Director's Note

Joel Mercier

The Hunchback of Notre Dame is a unique show – and a Music Director's dream – because of the style and writing of its music. Carefully constructed to emulate the clerical sounds you'd hear within the cathedral walls of Notre Dame, the music creates an epic voice which narrates the story from start to finish. Many devices are used in the writing to achieve this, but the standout feature is the addition of the community choir, comprised of local talent. Where most musicals rely on a cast of roughly twenty to create vocal strength and harmony, *Hunchback* doubles the voices you hear to achieve the richness and beauty of a massive cathedral choir. It is an extremely effective way to deliver the dramatic storyline of a community coming together to fight against the unjust. In fact, the addition of the community choir draws valuable parallels to the story by giving regional theaters an opportunity to reach out to their communities, asking them to come together as a choir to deliver Victor Hugo's message. As Music Director, it's an amazing opportunity to tie together the sounds of a fully-trained orchestra, a professional cast of actors from across the country, and local choirs willing to pour heart and soul into the music they sing. The teamwork and harmony we create is indeed the essence of this incredible piece.

VICTOR HUGO



Victor Hugo was born on February 26, 1802, in Besançon, France on February 26, 1802 to mother Sophie Trébuche and father Joseph-Léopold-Sigisbert Hugo. His father was a military officer who later served as a general under Napoleon.

After training as a lawyer, Hugo embarked on the literary career. He became one of the most important French Romantic poets, novelists and dramatists of his time, having assembled a massive body of work while living in Paris, Brussels and the Channel Islands. Hugo died on May 22, 1885, in Paris.

Hugo studied law between 1815 and 1818, though he never committed himself to legal practice. Encouraged by his mother, Hugo embarked on a career in literature. He founded the *Conservateur Littéraire*, a journal in which he published his own poetry and the work of his friends. His mother died in 1821. The same year, Hugo married Adèle Foucher and published his first book of poetry, *Odes et poésies diverses*. His first novel was published in 1823, followed by a number of plays.

Hugo's innovative brand of Romanticism developed over the first decade of his career. In 1831, he published one of his most enduring works, *Notre-Dame de Paris (The Hunchback of Notre Dame)*. Set in the medieval period, the novel presents a harsh criticism of the society that degrades and shuns the hunchback Quasimodo. This was Hugo's most celebrated work to date, and paved the way for his subsequent political writing.

A prolific writer, Hugo was established as one of the most celebrated literary figures in France by the 1840s. In 1841, he was elected to the French Academy and nominated for the Chamber of Peers. He stepped back from publishing his work following the accidental drowning of his daughter and her husband in 1843. In private, he began work on a piece of writing that would become *Les Misérables*.

Hugo fled to Brussels following a coup in 1851. He lived in Brussels and in Britain until his return to France in 1870. Much of the work that Hugo published during this period conveys biting sarcasm and fierce social criticism. Among these works is the novel *Les Misérables*, published in 1862. The book was an immediate success in Europe and the United States. Later reinterpreted as a theatrical musical and a film, *Les Misérables* remains one of the best-known works of 19th century literature.

— *Biography.com*



Illustration from *Victor Hugo et son temps* (1881).

SCENES & MUSICAL NUMBERS

ACT ONE

Prologue

“The Bells of Notre Dame” ... Company

Scene 1: Bell Tower

“Sanctuary” ... Frollo & Quasimodo

“Out There” ... Quasimodo

Scene 2: Town Square

“Topsy Turvy” ... Clopin, Quasimodo, & Ensemble

“Rest & Recreation” ... Phoebus, Frollo, Clopin, & Ensemble

“Rhythm of the Tambourine” ... Esmeralda, Phoebus, Frollo, Quasimodo, Clopin, & Ensemble

“Sanctuary Reprise” ... Frollo & Quasimodo

Scene 3: Inside the Cathedral

“God Help the Outcasts” ... Esmeralda & Ensemble

Scene 4: Bell Tower

“Top of the World” ... Esmeralda, Quasimodo, & Ensemble

Scene 5: Tavern

“Tavern Song (Thai Moi Piyas)” ... Esmeralda, Frollo, & Ensemble

Scene 6: Bell Tower

“Heaven’s Light” ... Quasimodo

Scene 7: Prayer Stalls

“Hellfire” ... Frollo & Ensemble

Scene 8: The King’s Court

Scene 9: Streets of Paris

“Act I Finale” ... Company

ACT TWO

“Entr’acte” ... Company & Orchestra

Scene 1: Bell Tower

“Flight into Egypt” ... Saint Aphrodisius, Quasimodo, Statues, Gargoyles, & Ensemble

Scene 2: Streets of Paris

“The Court of Miracles” ... Clopin & Gypsies

“In a Place of Miracles” ... Phoebus, Esmeralda, Quasimodo, & Ensemble

Scene 3: Prison

“Someday” ... Esmeralda & Phoebus

Scene 4: Bell Tower

“Made of Stone” ... Quasimodo, Statues, & Gargoyles

Scene 5: Town Square

Scene 6: Bell Tower

“Finale Ultimo” ... Company

PAST PERFORMANCES OF THE HUNCHBACK OF NOTRE DAME



The 1923 film version of *The Hunchback of Notre Dame* starred Lon Chaney and was directed by Wallace Worsley. The supporting cast includes Patsy Ruth Miller, Norman Kerry, Nigel de Brulier, and Brandon Hurst. The film was Universal's "Super Jewel" of 1923 and was their most successful silent film, grossing over \$3 million.



Notre-Dame de Paris is a 1956 French-Italian film version of Victor Hugo's novel of the same name, directed by Jean Delannoy. This film is the first



version of the novel to be made in color. It stars US actor Anthony Quinn as Quasimodo and Italian actress Gina Lollobrigida as Esmeralda. Quinn and Lollobrigida are the only two actors in the film who actually speak in English; the rest of the cast is made up of French actors who have had their voices dubbed into English. Anthony Quinn's portrayal of the hunchback Quasimodo is more human and less horrific than most other portrayals. Instead of having a huge hump and a hideously deformed face, he only has a small curve in his spine and a slightly deformed face. The

film is one of the few adaptations to use Victor Hugo's original ending; although Esmeralda is killed by a stray arrow rather than hanged. Esmeralda's last words were: "Life is wonderful" ("C'est beau, la vie"). A voiceover narration tells us at the end that several years afterward, an excavation group finds the skeletons of Quasimodo and Esmeralda intertwined in an embrace.

Charles Laughton starred as Quasimodo in the 1939 film *The Hunchback of Notre Dame*, which also featured Maureen O'Hara as Esmerelda. For this production RKO Radio Pictures built on their movie ranch a massive medieval city of Paris and Notre Dame Cathedral, one of the largest and most extravagant sets ever constructed.



Disney's *The Hunchback of Notre Dame* was directed by Kirk Wise and Gary Trousdale and the film's voice cast featured Tom Hulce, Demi Moore, Tony Jay, Kevin Kline, Paul Kandel, Jason Alexander, Charles Kimbrough, David Ogden Stiers, and Mary Wickes in her final film role. Produced during a period known as the Disney Renaissance, the film is considered to be one of Disney's darkest animated films as its narrative explores such mature themes as infanticide, lust, damnation, genocide, and sin, despite the changes made from the original source material in order to receive a G rating. The musical score was written by Alan Menken, with songs written by Menken and lyricist Stephen Schwartz, who had previously collaborated on *Pocahontas*, released the year before.



The English-language musical *The Hunchback of Notre Dame* had its debut at La Jolla Playhouse in San Diego, California on October 28, 2014 and ran until December 7, 2014. Subsequently, the show went on to open on March 4, 2015 at the Paper Mill Playhouse in Millburn, New Jersey. The show closed on April 5, 2015, after it was announced that it would not move to Broadway. Left: Michael Arden and Ciara Renée at Paper Mill Playhouse.

IDAHO SHAKESPEARE FESTIVAL'S PRODUCTION OF *THE HUNCHBACK OF NOTRE DAME*, NOW PLAYING AT GLT'S HANNA THEATRE



Clockwise from top left: the company; Alex Syiek; Keri René Fuller; Keri René Fuller & Corey Mach; the company; Cory Mach & Tom Ford. Photos by DKM Photography.

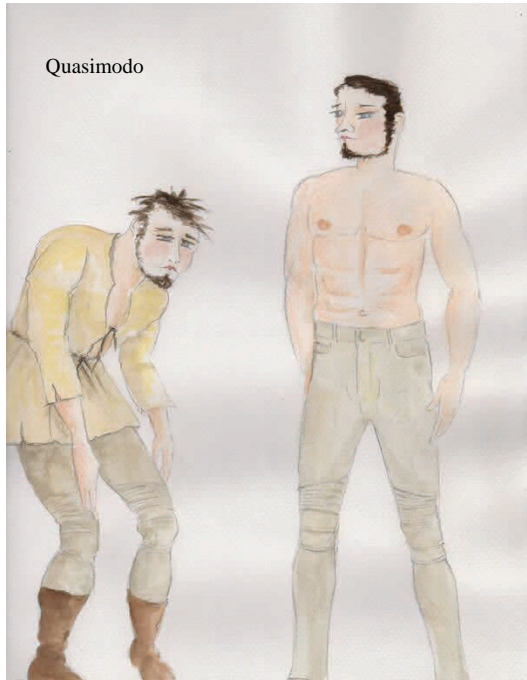




Clockwise from top left: Jon Loya, Keri René Fuller & Tom Ford; Jon Loya & Keri René Fuller; Jon Loya, Keri René Fuller, Jon Syiek & company; Keri René Fuller, Tom Ford & company; Keri René Fuller & Corey Mach; Tom Ford & company. Photos by DKM Photography.

COSTUME DESIGN

BY MARTHA BROMELMEIER



Clockwise from top: Corey Mach; Tom Ford; Keri René Fuller; Keri René Fuller & Cory Mach. Photos by DKM Photography.





Clopin



Phoebus and Soldiers



Male Gypsies



Jehan and Florika



Clockwise from top: Alex Syiek; Jon Loya & Keri René Fuller; the company of *The Hunchback of Notre Dame*. Photos by DKM Photography.

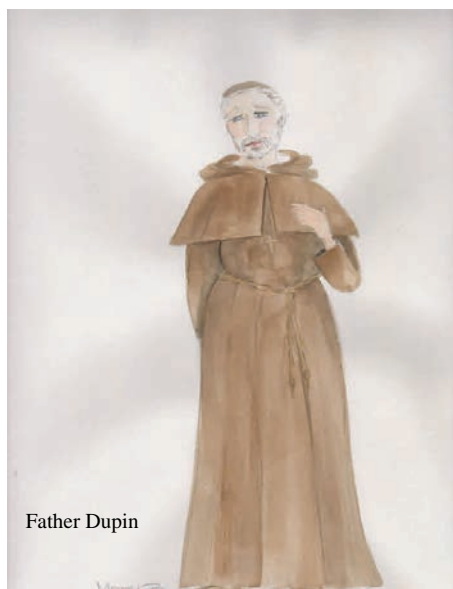


Female Gypsies





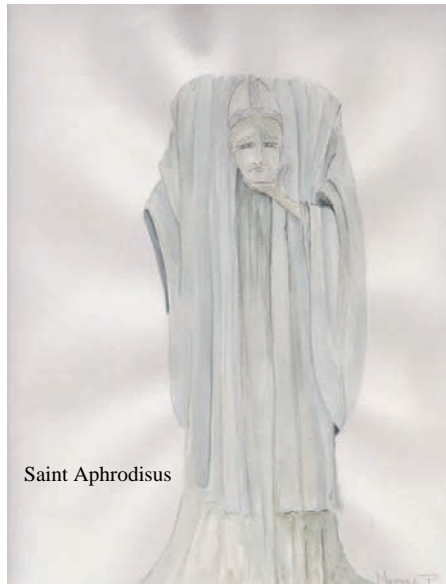
Clockwise from left: the company of *The Hunchback of Notre Dame*, Dan Hoy; and a final cast image. Photos by DKM Photography.



King Louis



Saint Aphrodisius

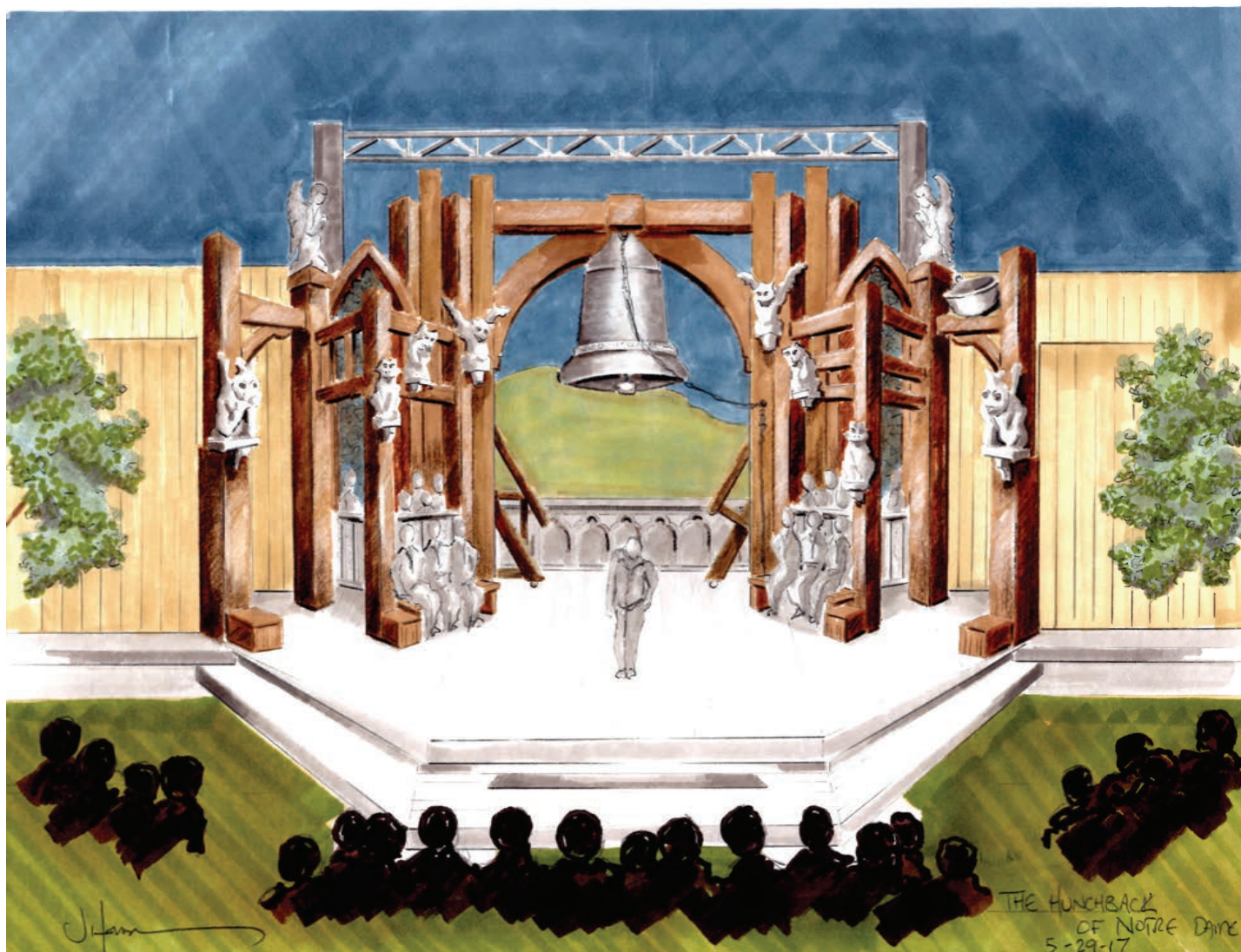


The Tribunal



SCENIC DESIGN

BY JEFF HERRMANN



Color scenic renderings by Jeff Herrmann (above). Wood treatment and bell color renderings, left.



A scenic artist paints the centerpiece of Jeff Herrmann's design, a large bell created out of Styrofoam.

Photos of scenic model, above.

Finished set, Idaho Shakespeare Festival. Photo by DKM Photography.



QUESTIONS FOR DISCUSSION

PRIOR TO ATTENDING THE PERFORMANCE

1. What do you imagine it takes to produce a Broadway musical the scope of *The Hunchback of Notre Dame*? In what ways do you think seeing a musical is different from seeing a play? What does it take for you – personally - to lose yourself in the story and journey of the characters? Is this type of transcendence more difficult at a live performance? Why? How does the experience of witnessing *live* performance differ from going to the movies, renting a DVD, or sitting in front of the TV?
2. Obviously, in real life people do not break out in song whenever they need to express a thought or feeling. How do you imagine this musical conceit enhances (or distracts) the audience from soaking in the full theatrical experience? In what ways do you think seeing a musical is different from seeing a play? Which do you prefer? Discuss your rationale/preference.
3. What is your favorite musical? What makes it so great? Musical Theater performers are said to be “Triple Threats” because they need to be able to sing, dance and act. Which skill do you believe is most important? Why?
4. Before seeing the show, what - if anything, - do you know about the story of *The Hunchback of Notre Dame*? If you have seen the animated Disney version, what are some of your expectations? How do you imagine that this material will translate into a fully staged and orchestrated musical? Do you think some material is better suited to a musical format than others? Why? How do you determine the best story telling format?
5. One of the central themes in *The Hunchback of Notre Dame* focuses on the role of the “outcast”. In our current society, who do you believe are viewed as “outcasts”? How are they treated differently? Our current administration is attempting to legislate immigration policy with a focus on DACA. What are your thoughts about the close to 800,000 “Dreamers” who have been brought to our country illegally but who know no other home and who attend school and work and pay taxes and have been woven into the fabric of America? What would it mean to “them” and “us” if they were pushed back into the shadows?
6. Why do you suppose that the “them” vs. “us” mentality is still so pervasive in our world? Think about your world and the daily encounters that make up your routines and rituals. Who would you label as “them”? Who would be included in your “us”?
7. Have you ever been excluded from a group? What does it feel like to be labeled or treated like an “other” or an outcast? How does not fitting in shape character? How does the need to belong influence your dreams and actions? What makes the feeling of belonging or the sense of connection such a powerful emotion? How does one create their own “tribe”? What unites your circle of friends?
8. What are some ways to bridge the gap between those who live on the outside and those who seem to always claim the center? What can we learn from those individuals or groups who don’t readily conform to societal norms or personal expectations? Have you ever made an effort to get to know and understand someone who was “different” than you? How did that encounter or relationship alter your understanding of your identity and/or the way you viewed the world?
9. How important is it to fit in? How do you stay true to yourself if your “friends”/peers don’t seem to

-
- accept you for who you are? What would you willingly change about yourself in order to be part of the majority? Where do you draw the line?
10. How does our past history affect our understanding of now and alter future possibilities? Can people ever escape their past?
 11. How does poverty change you? How important is the excess and/or absence of money in shaping our essential selves? Explain.
 12. What role does your faith or religious upbringing play in your formation of self? In what ways does your understanding of religion shape your personal moral construct? How do you know the difference between right and wrong? Who decides what is right and what is wrong? Is morality an innate quality or is it something that we are taught? What, if any, are universal moral laws? What role does good and evil play in our understanding of morality?
 13. Define “sin.” Do you believe that some people are naturally good whereas others are born evil? What do you believe plays a stronger role in the way we behave in this world, our circumstances (our environment), the relationships we have growing up, or fate itself (our nature is basically predetermined)? What do you believe is the strongest factor in making you, you?
 14. What do you imagine it feels like to be living on the edge? How do people manage to live up to work, school and/or financial responsibilities, nurture relationships and remain open to inspiration when they are dodging one crisis after another? Do you think some people are just hard wired to avoid, deal with, create or perpetuate the dark or the light? Explain. Where do you fit in on the dark/light equations? Are you someone who tends to see the good even in the most challenging of times or someone who tends to focus more on the weight and reality of those challenges? Are you a pessimist, optimist or realist?
 15. How does your environment and/or opportunity change who you are? In what ways does the core nature of who we are stay the same regardless of where we are or who we are with?
 16. What are the things that inform how we see ourselves? What are some of the negative influences - media images, negative labels, personal insults etc. – that have chipped away at your self confidence or made you believe that you were somehow “less.” How do you combat that type of negative bombardment and own the fullness of who you are and who you dream to be? They say for every negative comment or image that you are exposed to, you need to hear (and soak in) at least 10 positive affirmations. In what ways do you agree with that statement? Is it easier for you to accept a compliment or trust a criticism? Explain your answer.
 17. In the darkest of times, what gives you a sense of hope?
 18. What are some current examples of religious hypocrisy? What does it feel like when faith leaders betray a trust? Why do some religious leaders and other adult authority figures place so many restrictions/expectations on teens and young adults? When does the intent to protect and teach cross over and serve to repress and shame? In what ways is rebelling against authority part of the adolescent/young adult experience? What is the best way to get your voices heard?
 19. Have you ever met someone who was larger than life? How did that encounter and/or relationship impact the way you saw yourself and how you chose to interact with the world around you? How does pushing yourself or being pushed out your comfort zone lead to personal transformation?

-
20. In what ways does "love" make us vulnerable? What are the benefits and costs of vulnerability? What are the transcendent qualities of love? In what way does love transform your life?
 21. Have you ever kept a blind eye to a difficult truth? Why? How do you break destructive patterns in order to create a new path for yourself or for someone you love? Why do we sometimes sabotage our own efforts to manifest change? What must happen for personal change and transformation to occur? Why is change so scary? What is more frightening, that which we already know or the unknown possibilities that lie before us?
 22. Does love serve to empower or weaken our sense of self? In what way does love make us susceptible to rash emotion and/or overall recklessness? Can the same be said of "hate"? What would you be willing to change about yourself for the person you love? Does true love require compromise and self sacrifice? How do you know when you have gone too far?
 23. What circumstances force us to pause and re-examine who we are, who we are with, and what we should be doing? Describe a moment of clarity when you knew you had to move forward and make a change. How did that realization make you feel? What, if any, choices from the past haunt you? Is regret a worthy feeling or emotion? Can you rewrite the past through present actions? How?

ACTIVITIES

SCATTEGORIES

We want to look at the way this classic tale and the lives of these characters have meaning for us — today. Right here, right now. To get us started we are going to play a simple game of Scattergories. The following exercise focuses on shared commonalities. The first segment is very playful.

Round 1: Have students move their desks to the side and form a large circle in the open space — there must be clearly delineated spaces for each participant. There should be one less chair/space in the outer circle than there are participants (a la Musical Chairs). The “extra” student stands in the center of the circle. They must say a truth about themselves that they believe might be true for other members in the group. For example, “Anyone who hates homework,” “Anyone who is wearing blue jeans,” “Anyone who has lunch fifth period,” etc. If the statement is true for anyone in the circle, they must leave their spot and find a new place in the outer circle. The student who asks the question also tries to find an available space. The last student remaining in the circle after everyone has moved and found a new space is caught in the middle and must come up with a new category. It is a fun, fast-paced and energetic game that ends up being more about finding a space than finding similarities. Which is why after several rounds, you will change the rules and overall tone.

Round 2: For this next round, add an additional chair/space so that each student will have a “home” spot. During this next segment, you will be the facilitator. If a statement is true for anyone in the circle, they still are asked to move and find a new space. Instead of rushing to the next spot, students are asked to take their time crossing the circle and are asked to make eye contact with anyone else they encounter before moving forward to their new chair/spot. As you lead this exercise, make sure that you change the tone...slow it down and give weight to the following statements. Remind the class that this is a non-verbal exercise. Pause before each statement. You – as the facilitator – may also participate, if and when a statement pertains to you.

Move to a new spot if you or if you have ever ...

Felt like an outsider

Been mocked or labeled

Felt judged because of something you wore

Have had some comment on your appearance as you were walking down a street

Hidden part of your true self

Judged someone because their actions went against a faith belief

Hidden your pain with a smile or joke

Struggle with or care about someone who struggles with addiction

Lost someone who is important to you

Finds refuge and solace in your faith

Have ever blamed someone else for your actions

Worries about your health or the health of someone you love

Believes that love heals all wounds

Have friends that are closer than family

Are hopeful about the future

Sees the good in everyone

Believes that everyone “sins”

Trusts easily

Feels that some people are not worth saving

A free spirit

Pretends everything is okay when it isn’t

Speaks up when someone has been judged, mocked or ridiculed

Is comfortable being their own person, even if it goes against the crowd

Tries to fit in

Forgives easily

Has experienced hypocrisy from a moral “leader,” parent or mentor

Ever befriended or reached out to someone who would be considered “an outcast”

After the exercise, have students return to their desks and take a few minutes to debrief. How did the two rounds differ? In what ways, if any, did the class dynamic and overall energy shift? What does a silent acknowledgement feel like? Did it make carrying that particular shared truth easier or more difficult? Explain. After going through the exercise, what character – if any – from the play did you identify with? What characteristics do you share?

REAL WORLD CONNECTIONS

Although the source material for the novel *The Hunchback of Notre Dame* by Victor Hugo was written more than 175 years ago, many of the themes of the play and challenges facing the characters can be seen in today's headlines. Divide the class in small groups and have them research, collect stories and data, debate and create a group presentation on the following current topics relating it back to the situations and characters in the musical.

- DACA, immigration, amnesty, refuge cities – current situation for “shadow people”
- Religious hypocrisy in the news – fall from grace from religious leaders (televangelists caught in various public scandals; abuse cases of priests in the Catholic church, the uproar over Joel Osteen not opening his church to flood victims in Texas etc. ...)
- Student dress codes and various protests – examine & debate the gender differences in what is appropriate for male vs. female students. Investigate and debate the underlying principle behind the “distraction” argument.

CHARACTER COLLAGES

The characters in *The Hunchback of Notre Dame* are as complex as they are compelling. Their motivation, wants and relationships are multifaceted. Choose one of the central figures of the play — Frolo, Quasimodo, Esmeralda and Phoebus — and search for images, words, headlines, metaphors, colors and textures that best reflect and/or capture the essence of the character. Have students create a visual collage for a chosen character (this might need to be done as at home). Display the various collages throughout the classroom and have the class meander through, museum style. Discuss what you see. Challenge students to articulate and defend the choices they made in putting together the collage. Were various characters easy to identify? Why? What similarities and differences were present? Discuss.

WRITING PROMPTS

1. Have students write character “I AM” statements using the following format for Quasimodo, Frollo, Esmeralda and Phoebus.

I am (character name)

I see

I wonder

I believe

I hope

I question

I dream

I know

I will

I am (character name)

2. Have students write their own “I AM” poems.

I am (name)

I see

I wonder

I believe

I hope

I question

I dream

I know

I will

I am (name)

3. Write a personal value statement. Include a life mantra that defines your beliefs and dictates your behavior/action (i.e. “it is always darkest before the morning light”... “live at the end of your comfort zone”... “fake it till you make it”... “no pain, no gain,” etc.
4. Write a eulogy for the deceased characters in the play.
5. The chorus represents the physical building of Notre Dame, as if the cathedral were a character. Create a new story, or retell a familiar story, from the perspective of a physical building or room. What historical story might be told by the White House in Washington DC or Independence Hall in Philadelphia? What personal story might be told by your house?
6. Journal entries:
The biggest issue plaguing today’s society is...
Genuine connection can only happen if...
The three words that best describe me are _____, _____, and _____ because..

Authenticity is when...

The emotion I most readily own is...

The lesson I will take from *The Hunchback of Notre Dame* is...

The character I most identify with is...

Religion ...

Faith centers on ...

Love is

I am drawn to people who...

In order to fit in I must...

Most people would never guess that I...

The time that I am most myself is when...

It would kill my soul if I ever...

My sanctuary ...

Redemption occurs when ...

Temptation feels like

Goodness happens

Evil is perpetuated when ...

The worst hypocrisy is when

Outcasts are ...

What the world needs is

I take the path that is ...

When I was little I used to believe...

Now that I am older I know that what really matters is...

HOW TO WRITE A REVIEW

MORE HOW AND LESS WHAT

A theater review is not a book review, you do not need to summarize what happens. Provide the necessary background so the reader knows the name of the play and the basics of what kind of play it is, and then move into your commentary. You do not need to explain WHAT the play is, instead write about HOW successfully it was presented.

THE ACTOR NOT THE CHARACTER

You can disapprove of the decisions a character makes, but how well did the ACTOR perform the role? Was their behavior appropriate to the part as written? Feel free to share your opinions, comparing or contrasting their work with other actors with whom you are familiar.

WHAT IS DIRECTION?

Maybe you have heard of a “director” in theater or film, but do you know what they do? It is not a director’s job to tell the actors how to say every line, but they are the person responsible for creating the general mood and concept for the production. What was your impression of the production as a whole? Was it too funny for a serious play? Or not amusing enough for a comic play? Use words to reflect back to the director how successful the production is as a whole.

DON’T FORGET THE DESIGN

The set you see and the sounds you hear are also unique to this one production of this play. Describe what you see and hear, but also be sure to make clear how successful these designs are in telling the story of the play.

IN CONCLUSION ...

While it is not necessary to give a “thumbs up” or “thumbs down” your concluding sentence should summarize your impression of the production as a whole.

THEATER REVIEWS IN THE NEW MEDIA

Reviews in news websites may be 1000 words, they may be as brief as 300 words. Can you write a one-page review? Can you write a 100 word review, to post on Facebook? Do you think you could create a 140-character review that sums up the production for posting on Twitter?

A sample review written by a student follows this page.

— *David Hansen, Education Outreach Associate*

A SAMPLE REVIEW WRITTEN BY A STUDENT

"Gambit": More Poetry Than History — Mark Wood

If Aristotle was correct when he said that poetry “is a higher thing than history,” then “Royal Gambit,” which opened Friday night at Pentacle Theater, is, I suppose, on the right track.

For those who were expecting a representational treatment of the life of England’s Henry VIII, “Royal Gambit” was a shock, if not a disappointment. Those who sought poetry got it, although of a very dogmatic and simplistic sort.

This unusual, highly presentational play by Hermann Gressieker, directed by Ed Classen, is an indictment of modern man as a ruthless opportunist. The Tudor king is a representative of a rationalizing, shifty society which has become “superior to the highest” while “wallowing in the depths.”

As Henry uses the banners of “reason” and “humanism” to obtain then dispose of his six wives, so modern man uses them for his own pleasure and glorification, uses them to wage war in the name of peace, to hate in the name of love.

Such is the grim theme pleasingly presented by a company of seven actors, who performed their roles energetically, if unevenly. The presentational acting style employed here is difficult to perfect. It should be theatrical, yet believable; aimed at the head, yet acceptable to the heart.

Louise Larsen was a standout as Catherine of Aragon, Largely because she utilized this presentational approach and was not afraid of open theatricality. Her flamboyant stage presence, which needed to be toned down in her recent role in “Last of the Red Hot Lovers,” found full vent here.

Henry's fourth wife, Anne of Cleves, was portrayed by Gale Rieder, who quickly became an audience favorite. Her thick accent was letter-perfect and her direct humor was a welcome contrast to the bitter satire of the rest of the play.

The other four actresses—Kathy Stratton, Marcia Engblom, Polly Bond and Patricia Sloan—each had their exceptional moments. However, they generally seemed tied to more conventional, representational acting styles.

Ron Fox was superb in the role of Henry. Tuxedoed, leering with the look of a demonic marionette, the vacant stare of a deranged orator, Fox dominated the stage fully, commanding both in voice and stage presence.

The technical elements of the play were more than adequate. Musical accompaniment was appropriately sparse and simple.

At one point the play, King Henry roared, “In my realm I decide what constitutes tragedy!” Ironically, Gressieker strips modern man not only of his possibilities as a tragic figure worthy of any sympathies at all. In the final moments of the play, Catherine of Aragon announces the death of modern man and the birth of a new era. It is a scene of great hope, but it is not as profound as her earlier pronouncement to her husband that “the ways of the world are not so cut and dried!”

For my own part, I wish that “Royal Gambit’s” statement were not so cut and dried. By making man out to be such a simple monster the play defeats its own purposes and turns poetry into scathing dogma, which is probably even less interesting than, say, history.

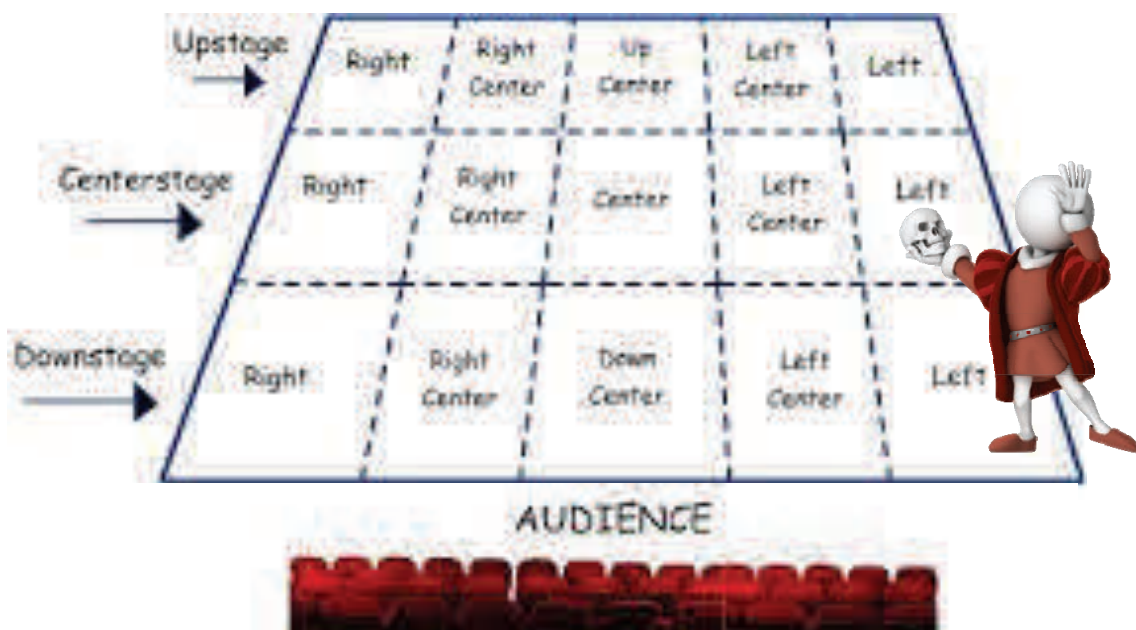
<http://faculty.chemeketa.edu/jrupert3/eng105/Annrev.html>

A BRIEF GLOSSARY OF THEATER TERMS

| | |
|----------------------------|--|
| Apron | The part of the stage in front of the curtain |
| Auditorium or House | Where the audience sits |
| Beam Spread | The area a single light covers |
| Blackout | Turning off all the lights in the theatre at once |
| Board | The control center for lights, sound, or both |
| Book (The) | A copy of the script containing all notes and blocking |
| Box Office | Where the audience buys tickets |
| Box Set | A set in a proscenium with three walls |
| Call | The time certain members of the production need to be at the theatre |
| Cheat | When an actor takes a realistic action and modifies it for the audience to see |
| Cloth | Scenery painted on fabric |
| Cue | A line or action that immediately leads to another action by the actor (for them to speak) designer or stage manager (to change the lights or sound) |
| Curtain Call | The bows at the end of the show |
| Dimmer | Equipment that controls the brightness of a light |
| Director | The creative head of a production. They create a vision for the show and work with actors, designers, and crew to bring that vision to life |
| Flat | A frame covered with canvas, cardboard, or some other light material which is then painted as part of the set |
| Floodlight | A light that has a wide unfocused beam covering most of the stage |
| Fly | A system used to raise set backgrounds, set pieces, or potentially actors |
| Follow-spot | A spotlight that can follow an actor as they move across around the stage |
| Footlights | Floodlights on the floor at the front of the stage. |
| Gel | A piece of plastic placed over the light to change its color |
| Greenroom | A room where the company can relax, eat, or potentially watch the show if a TV and a camera has been rigged |
| Notes | The director's notes on the performance or rehearsal |
| Pit | An area between the stage and the audience where an orchestra can sit (typically below audience level) |
| Producer | The person responsible for all logistical and financial aspects of a production (as opposed to the creative head, the director). |

| | |
|----------------------------|--|
| Properties or Props | Items used by actors in a show (such as swords, plates, watches, etc.) |
| Proscenium | A type of stage defined by a proscenium arch. Proscenium theatres typically distinctly separate the audience and stage by a window (defined by the proscenium arch). The stage typically will not go far past the proscenium arch (the Ohio Theatre, for example). |
| Raked Stage | A stage that is angled (upstage is the top of the hill and downstage the bottom) so that the audience can see the action more clearly |
| Set | The scenery used in a scene or throughout the play |
| Set Dressing | Parts of the set that don't serve a practical function but make the set look realistic. |
| Spotlight | A type of light that is focused so that it can light a very specific area |
| Strike | Taking apart and removing a set from the theatre |
| Thrust | A stage that goes beyond the proscenium arch so that the audience is sitting on three sides of the set - in front, and on either side (the Hanna Theatre, for example). |
| Tracks | The rails on which curtains (tabs) run. |
| Trap | A hole in the stage covered by a door where actors or set pieces can exit or enter |
| Understudy | An actor who learns all of the lines and blocking of another actor (typically one of the actors in a lead role) who can perform in case the main actor cannot go on |
| Upstage | The rear of the stage |
| Wings | The sides of the stage typically blocked off by curtains where actors and crew can stand and wait for their cues |

STAGE DIRECTIONS



QUESTIONS FOR DISCUSSION

AFTER ATTENDING THE PERFORMANCE

1. What were your favorite aspects of this production? How did the visual elements – the set, costumes and lighting design — aid in the telling of this musical? What actor do you believe had the most fully realized characterization? What was it about his or her performance that drew you in? What production number(s) were most memorable? Why?
2. What was your response to the ensemble - the congregants, the gypsies and the storytellers? How did they shape your understanding of the world of the play? In what ways did the choral music lay the emotional groundwork for the tale of Frollo, Quasimodo and Esmeralda?
3. The musical opens with the stirring “*Bells of Notre Dame*”:
Morning in Paris, the city awakes
To the bells of Notre Dame
The fisherman fishes
The bakerman bakes
To the bells of Notre Dame
To the big bell as loud as the thunder
To the little bell soft as a psalm
And some say the soul of
The city's the toll of
The bells
The bells of Notre Dame

What do you imagine the cathedral of Notre Dame represented to the people of the city? How can one structure/symbol/idea be so different for so many? What do the bells signify to Frollo? To Jehan? To Quasimodo? To Esmeralda? To the gypsies? To the people of the city? Can you think of a modern day religious or civic landmark that holds a promise or represents an ideal for some but keeps others at bay or offers nothing but scorn and derision? What wakens your soul, your spirit and your passions? What are the figurative tolls that call you to action?

4. What do you make of Frollo’s sermon to his Congregants?

Congregants. We gather here, in this vast symphony of stone, on the morning of the Feast of Fools. Our streets will soon be filled with those unsavory elements – criminals, foreigners, and Gypsies – who have infested our city and are on this day free to roam without being subject to arrest Beware the temptation of those less devout than we. We must fight the urge to indulge ourselves, for remember, we are born sinners ...

Why is Frollo so judgmental? What assumptions does he make in his statement to the people of the city? Do you agree with Frollo, are we born sinners? What is sin? How would describe religious devotion? What purpose does stoking up fear and resentment serve in either the religious or political arena? What role does hateful and fear based rhetoric play in our current political landscape? Who are today’s targeted outcasts? How does fear mongering by politicians, religious leaders and the media shape your understanding of the “other”?

5. What are your impressions of Frollo? How would you define the relationship between him and his brother,

Jehan? How is it possible that the walls of the cathedral and promises of faith/religion provide sanctuary for Frollo while becoming a prison for his brother? Why do you suppose the brothers, who both had the same upbringing, respond so differently to their circumstances? Is this a common experience? Do you believe that we are born with our core nature/sensibilities or that our environment shapes who we are and how we respond to the world? Why do you believe this? Why is Frollo so afraid of the outside world? Is he more afraid of what he will encounter or of the way he will handle various experiences? What does it take to trust yourself? Is it better to face temptation and expose yourself to various experiences or stay protected and somewhat sheltered? Explain your answers.

6. When Frollo finally reunites with his brother, he wants to return to the sanctuary of the church and heal his body and soul. Jehan responds harshly, saying:

Enough with your pieties. It is too late for me anyway. But if you've truly discovered charity at this late date, there is someone you can help.

Piety is defined as “the quality of being religious or reverent.” In what way is Frollo pious? Do you believe he is a religious hypocrite? Why? Why does Frollo choose to raise his brother’s child? Upon first looking upon his nephew’s face, Frollo exclaims:

A monster! It is God's judgment on you. The wicked shall not go unpunished.

Do you believe that Frollo loves his brother? Do you believe that he loves Quasimodo? How does Frollo show love? Why does he take Quasimodo back to the “sanctuary” of the cathedral? Why does he banish him to the bell tower? What does the following lyric tell you about Frollo’s character?

*See this loathsome creature
From whom lesser men would flee ...
I will keep and care for him
And teach him at my knee
To think like me.*

7. The name Quasimodo means “half formed.” After watching the performance and witnessing his journey, in what way does Quasimodo become fully formed? How does Frollo’s instruction shape his dreams and understanding of the world and himself? How does Quasimodo’s love for Esmeralda transform him? What were your first impressions of Quasimodo? What do you believe is his greatest strength of gift? Do you believe that goodness or a purity of the soul is cultivated or inbred? What does the story of Quasimodo teach us about the outcasts among us? Have you ever been taught an important lesson from someone who might have deemed “less” in some way, due to a physical, mental or environmental challenge? What did you learn?
8. What makes a monster? What makes a man? How much stock do we as a society place on outward physical beauty? Why do you believe that physical appearance is so important? In what ways is physical beauty an asset? When does it become a hindrance? How are people who don’t fit into the cultural standard of what is “attractive” treated? Have you ever felt judged or discriminated against because of the way you looked or how you presented yourself? How does one cultivate or maintain a positive body image or self confidence when you – for whatever reason – don’t seem to fit in? Does external and internal beauty always go hand in hand? Explain.

9. Does Frollo speak the truth when he tells Quasimodo that:

*You are deformed
You are ugly
And these are crimes for which
The world shows little pity
You do not comprehend
Out there they'll revile you
As a monster*

Is it wrong that Frollo wants to protect Quasimodo from a cruel and wicked world? Frollo views locking Quasimodo in the bell tower as a means of protecting him from the evils of the world, whereas Quasimodo longs for a day “out there.” Although extreme, do you believe that Frollo’s motive comes from his love for Quasimodo and a desire to protect him or a way to control him?

10. Have you ever felt that your parents or guardians are overprotective? What do you think is their motivating factor? What do you imagine it feels like for them when your need/desire for independence and experience outgrows their ability to shield and protect you? Have you ever disobeyed your parent’s or guardian’s wishes? Why? What were the consequences? How do the insecurities and fears of those we love color the way they view our choices and decisions?
11. What do you believe should be your parent’s or guardian’s primary responsibility in raising you? As a parent, mentor or guardian how do you think you will strike the balance between freedom/experimentation and security/protection? How and when is childhood innocence eroded? Is experiencing what is “out there” a necessary step in growing up and discovering who you are? Why?
12. What is the deal with Quasimodo’s relationship with the statues and the bells? What do you think their advice to Quasimodo signifies? Do you have an inner voice that propels you to think differently about a situation or reminds you of your strengths or encourages you to try something new? Have you ever engaged in positive self talk? Has it worked for you?
13. What are your first impressions of Esmeralda? Why are Frollo, Phoebus and Quasimodo so captivated by her? What do you imagine they each see in her? Have you ever experienced someone or something that totally rocked your world and changed you forever? What is it like to experience something that is completely out of your norm? Out of your comfort zone? What is it like to return to what you have always known? How does Quasimodo, Frollo and Phoebus’ encounter with the Gypsies and Esmeralda alter their perspective and change their understanding of the world and themselves? There is a great deal of paradoxical thinking and feeling surrounding the experience — terrible/awesome, scary/wonderful — are all transformative experiences that complicated? Why?
14. Can you ever fully be prepared for the unknown pleasures and potential dangers that occur in life? Is there a clear moment when innocence is stripped away or does it happen a little bit at a time? Is knowledge power or is ignorance bliss? Explain. What are some of the experiences that changed the way in which you see and understand the workings of the world.
15. What do you imagine Quasimodo is feeling when Frollo denies help? How does Esmeralda’s kindness counteract the terrible treatment of both Frollo and the revelers? What happens when preconceived notions of someone you know and love are turned upside down? How do past loyalties shift when a relative shocks and disappoints you? What does it take to continue to support and love them? Is there a point of no

return or is the bond of family too strong to sever? How does our past history affect our understanding of now and alter future possibilities? Can people ever escape their past? What lesson did Quasimodo learn from his time “*Out There*”?

16. During the Feast of Fools both Quasimodo and Esmeralda are treated with scorn and derision and yet, they somehow manage to show kindness and compassion. Throughout the play, there is a delicate dance between dark and light. How is it possible to maintain decency and a sense of goodness in a world that seems to compromise both? What moments did you experience this in the play? Where do you see this in today’s world? When have gestures of kindness and acceptance overcome the cruelties we experience in life?
17. Other than her physical beauty and his repressed sexual desire, what does Frollo see in Esmeralda? He claims that he wants to save her soul. Do you believe that she has the power to save his? What could Frollo learn about mercy and God’s love from Esmeralda? What, if anything, did you learn from her powerful anthem “*God Help the Outcasts*”? What prayers or hopes do you have for our often weary world? Who are the outcasts in our world that need our prayers, understanding, mercy, support and love?
18. What is the difference between love, lust and infatuation? How would you describe Quasimodo’s feelings for Esmeralda? How does it differ from the feelings of Frollo and Phoebus? What do you think Esmeralda feels for each of these men? Why does Frollo blame Esmeralda for his desires? How does his religious fervor and belief system, not to mention his role as priest, color his desire for Esmeralda? What was your response to “*Hellfire*”? How did that song and his subsequent actions shape your understanding and feelings for this character? Does Frollo have any redeeming qualities?
19. Define evil? How does our faith history shape our understanding of evil – of what is right and wrong? How does Frollo’s faith shape his understanding of his human failings? What role does punishment and fear of vengeance play in your understanding of right and wrong? Is temptation — of any kind — a universal trait that everyone struggles with? What intensifies temptation? Why is Frollo so obsessed with Esmeralda?
20. By the end of the first act, the split between light and dark, good and evil becomes clearer and the characters of Frollo, Quasimodo and Esmeralda are aligning themselves in more traditional roles. With that in mind, who is your favorite fairy tale villain? Why? What are the qualities that made them so formidable? What role does fear or being scared play into those early childhood memories of these classic villains? How does Frollo fit that model? In contrast, who is your favorite hero or heroine? What qualities did you most admire or seek to emulate? Why? What aspects of their lives seemed to reflect your own? Again, how do Quasimodo and Esmeralda fit into that template?
21. What transforms Phoebus’s loyalties and alters his course of action? What does it take to stand up for a belief and fight against the status quo? Have you ever fought for something that you felt was unjust? When is enough, enough? What is your personal trigger that says I can't stand this anymore, I need to speak up and take a stand? What stops most of us from doing the right and/or difficult and unpopular thing? How do you know when to respect authority and abide by set rules and when to oppose them? What does it take for you to personally take action?
22. Define “sanctuary.” Where do seek comfort? Describe a place or person who offers refuge and a sense of security. Why does Esmeralda bring Phoebus to the cathedral and trust Quasimodo with his care? What makes Quasimodo so trustworthy? What does it take to earn your trust?

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23. What role does Saint Aphrodisius play in this musical drama?
24. As the tensions rise and the pending capture of Esmeralda and the destruction of the Gypsies become imminent, Quasimodo takes action. He lies to Frollo and decides to protect and save Esmeralda. As he and Phoebus discover The Court of Miracles, Frollo and the guards descend upon the Gypsies and capture Esmeralda. Quasimodo is betrayed by the only “parent” he knows. What are the unspoken promises that we expect from our parents? What does it feel like when a parent or someone you love and believe in breaks that promise or betrays an intrinsic expectation? What do you do when the actions of a parent or a trusted mentor go against a core value and belief? What does it take to forgive — or even accept — someone who we placed upon a pedestal when their actions, behavior and faults come crashing to the ground? How does Quasimodo’s relationship with and understanding of Frollo shift after witnessing his treatment of Esmeralda and the Gypsies?
25. Frollo gives Esmeralda an opportunity to save her own life. She chooses death rather than giving herself to him. Were you surprised at her decision? As she and Phoebus say their goodbyes, she sings a beautiful song about the promise of tomorrow:

*Someday
Life will be fairer
Need will be rarer
Greed will not pay
God speed
This bright millennium
On its way*

What does it feel like to hit rock bottom? What is it in the human condition that allows us to go on even when tragic events seem to envelop us? What remains with us when everything and everyone around us seems to be lost? How do you hold onto the light in the darkest of moments? What is the power of hope?

26. As with many epic tragedies, at the end of the play, many of the main characters die. Do you believe that justice was served? Is Quasimodo’s killing of Frollo justified? How do you decide what and who is right and good? What were you left with at the end of the production? What lessons can be learned from the *The Hunchback of Notre Dame*? Why is it a story worth telling? What makes it a classic?

NOTES

NOTES

GENEROUS SUPPORT FOR OUR STUDENT MATINEE PROGRAM IS PROVIDED BY THE FOLLOWING FUNDERS



Paul M. Angell Family Foundation

The Community Foundation of Lorain County

The Harry K. and Emma R. Fox Charitable Foundation

The GAR Foundation

The Gries Family Foundation

The George Gund Foundation

Leonard Krieger Fund of The Cleveland Foundation

The Victor C. Laughlin, M.D. Memorial Foundation Trust

The Lubrizol Foundation

Nordson Corporation Foundation

The Shubert Foundation

The Kelvin & Eleanor Smith Foundation

The George E. and Marjorie E. Springer Memorial Fund

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ABOUT GREAT LAKES THEATER



Charles Fee, Producing Artistic Director

The mission of Great Lakes Theater, through its main stage productions and its education programs, is to bring the pleasure, power and relevance of classic theater to the widest possible audience.

Since the company's inception in 1962, programming has been rooted in Shakespeare, but the company's commitment to great plays spans the breadth of all cultures, forms of theater and time periods including the 20th century, and provides for the occasional mounting of new works that complement the classical repertoire.

Classic theater holds the capacity to illuminate truth and enduring values, celebrate and challenge human nature and actions, revel in eloquent language, preserve the traditions of diverse cultures and generate communal spirit. On its mainstage and through its education program, the company seeks to create visceral, immediate experiences for participants, asserting theater's historic role as a vehicle for advancing the common good, and helping people make the most joyful and meaningful connections between classic plays and their own lives. This Cleveland theater company wishes to share such vibrant experiences with people across all age groups, creeds, racial and ethnic groups and socio-economic backgrounds.

The company's commitment to classic theater is magnified in the educational programs (for both adults and students) that surround its productions. Great Lakes Theater has a strong presence in area schools, offering an annual series of student matinees and, for over 30 years, an acclaimed school residency program led by teams of specially trained actor-teachers.

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