

**GREAT
LAKES
THEATER**

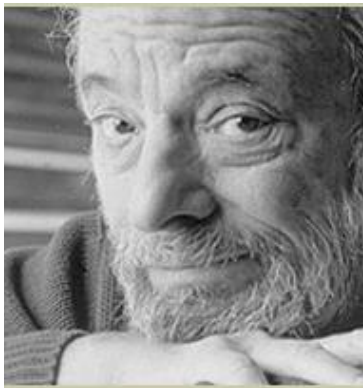
TEACHER PREPARATION GUIDE

INTO *the* WOODS



Music and Lyrics by Stephen Sondheim
Book by James Lapine
Originally Directed on Broadway by James Lapine
Orchestrations by Jonathan Tunick
Directed by Victoria Bussert

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Fall 2024

Dear Educator,

Thank you for your student matinee ticket order to Great Lakes Theater's production of *Into the Woods*. This production will be performed in repertory with William Shakespeare's *A Midsummer Night's Dream* the beautiful Hanna Theatre at Playhouse Square from September 27—November 10, 2024.

Venture deep into the woods, where "happily ever after" takes a detour. Familiar fairytales are flipped on their heads as wishes take wicked turns in Sondheim's Tony Award-winning musical. This beloved masterpiece takes you on a humorous, poignant journey that is as enchanting as it is thought-provoking, with a touching and sophisticated score that features favorites like "Into the Woods," "Giants in the Sky" and "No One is Alone."

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 *Into the Woods*. We offer special thanks to arts educator Jodi Kirk for her outstanding contributions 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,

A handwritten signature in cursive script that reads "Kelly Schaffer Florian".

Kelly Schaffer Florian
Director of Educational Services
Kflorian@greatlakestheater.org

A handwritten signature in cursive script that reads "David Hansen".

David Hansen
Education Outreach Associate
dhansen@greatlakestheater.org



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 watch or a silent cell phone (used for checking the time, 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 our own camera and editor, choosing our own 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 may be 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.

DIRECTOR'S NOTE *Victoria Bussert*

As I sat in my office in Ohio, immersed in my pre-production work for *Into the Woods*, I couldn't help but remember the real-life Prince and Princess so many of my generation grew up with, Charles and Diana. "Once upon a time there was a fairy tale wedding and a fairy tale princess, and she and the prince lived happily..." But, of course, they didn't, and their family didn't, and their world didn't. This is what Stephen Sondheim and James Lapine are getting at in this musical. Be careful what you wish for, you may get it. Life is not a fairy tale, but a mix of adventures in happiness, grief, births, deaths, love found, love lost, giants, wolves – and we are not alone. We need each other to help us get through our individual and collective "woods." We have to grow up, take responsibility. We are no longer children; life isn't once-upon-a-time.



Princess Diana understood the great importance of introducing her sons to people less fortunate, to touch and feel for others. That sense of connectedness is key to our very existence. As we as a society continue to express our pain and dismay over the seemingly never ending violence in our world, and as we demand accountability, I can't help but think of some of the most poignant lyrics written for this piece:

*Careful the things you say
Children will listen
Careful the things you do
Children will see
And learn.*

Or as these lyrics suggest:

*Mother isn't here now
Wrong things, right things
Who knows what she'd say?
Who can say what's true?
Nothing's quite so clear now
You decide
But you are not alone.*

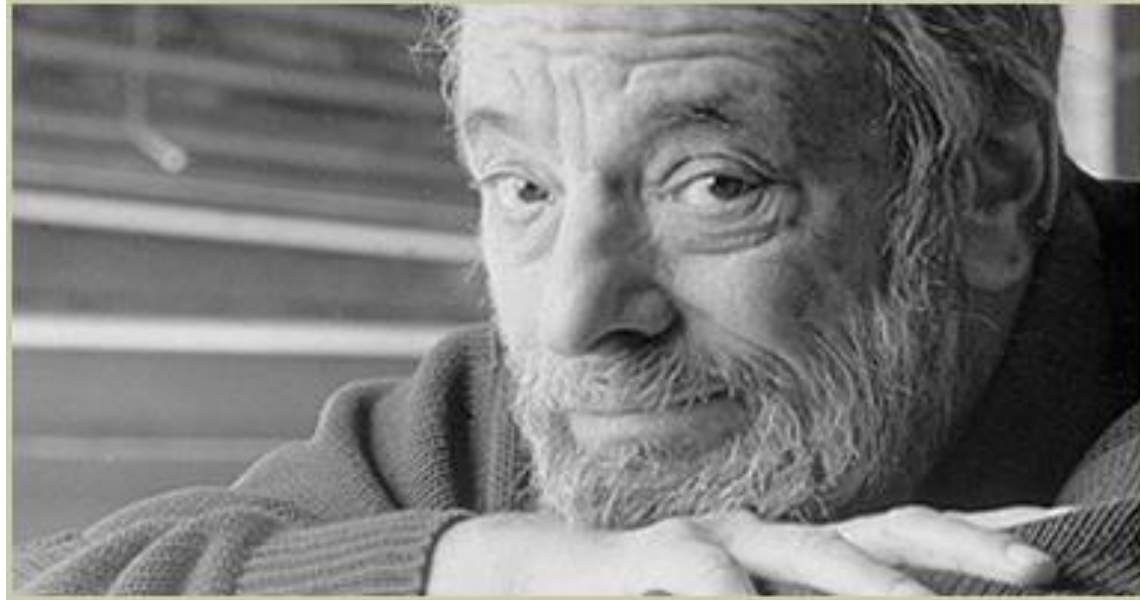
As we speed through our incredibly busy lives, *Into the Woods* reminds us to pause for a moment and remember, "No one is alone, careful, no one is alone." Come and experience the life lessons of this remarkable, wise and affecting piece – welcome to musical theater for grown-ups.

Victoria Bussert
Director

ABOUT THE MUSICAL'S CREATORS

Stephen Sondheim

Stephen Joshua Sondheim (March 22, 1930 – November 26, 2021) was born in New York City. His father, Herbert Sondheim, was a successful dress manufacturer, his mother, Janet Fox, a fashion designer. Young Stephen was given piano lessons from an early age, and showed a distinct aptitude for music, puzzles and mathematics. His parents divorced when he was only ten, and



Stephen, an only child, was taken by his mother to live on a farm in Bucks County, Pennsylvania. A close neighbor was the playwright, lyricist and producer Oscar Hammerstein II, who had a son Stephen's age. Stephen Sondheim and Jimmy Hammerstein soon became friends, and Stephen came to see the older Hammerstein as a role model.

Although Sondheim aspired to write both words and music, his first Broadway assignments called on him to write either one or the other. At age 25 he was hired to write lyrics for Leonard Bernstein's music in the landmark musical *West Side Story*. Before *West Side Story* opened, he made his Broadway debut as a composer, with incidental music to N. Richard Nash's play, *The Girls of Summer*. After the success of *West Side Story* in 1957, he won a second lyric-writing assignment for the Broadway musical *Gypsy*. Both shows had scripts by Arthur Laurents and were directed by Jerome Robbins.

The credit "Music and Lyrics by Stephen Sondheim" finally appeared on Broadway for the first time in 1962. The show, *A Funny Thing Happened on the Way to the Forum*, was an unqualified success, and introduced the first Sondheim tune to become a show business standard, "Comedy Tonight." The script for *Forum* was co-written by Sondheim's friend Burt Shevelove. Sondheim collaborated with Arthur Laurents again on *Anyone Can Whistle* (1964).

Sondheim returned to the role of lyricist-for-hire one more time to collaborate with Hammerstein's old partner Richard Rodgers on *Do I Hear a Waltz?* in 1965. From then on, he would insist on writing both music and lyrics, although nearly five years would elapse before a new Sondheim musical opened on Broadway.



Sondheim in New York, 1972

Sondheim made a historic breakthrough as both composer and lyricist with *Company* (1971), a caustic look at love and marriage in contemporary New York City. *Company* was Sondheim's first collaboration with director Harold Prince, who had produced both *West Side Story* and *Forum*. Sondheim's second collaboration with Prince as director, *Follies*, paid masterful tribute to the song styles of Broadway's past, while deploying them to ironic effect in a poignant commentary on the disappointment of middle age and the corrosive effects of nostalgia and self-delusion. His next production, *A Little Night Music*, put to rest rumors that his music was too sophisticated for popular success. Its elegant, waltz-based score and warm humor charmed audiences on both sides of the Atlantic, while its signature song, "Send in the Clowns," became an unexpected pop standard.

Never content to continue along comfortable or familiar lines, Sondheim and Harold Prince explored further new territory with *Pacific Overtures* (1976), and *Sweeney Todd, The Demon Barber of Fleet Street* (1979). *Merrily We Roll Along* (1981) was adapted from a bittersweet Kaufman and Hart drama of the 1930s.

Sondheim then embarked on a partnership with playwright and director James Lapine. The first fruit of their collaboration was *Sunday in the Park With George* (1984), a work inspired by Georges Seurat's pointillist painting, "Sunday Afternoon On the

Isle of the Grande Jatte." *Into the Woods* (1987), another collaboration with Lapine, sought the meaning inside some of the most familiar childhood fairy tales, and has been produced successfully all over the United States.

One of Sondheim's most disturbing productions was *Assassins* (1990), an examination of the motives and delusions of the men who murdered American presidents. *Passion* (1994), another collaboration with James Lapine, took a dark, intimate story of unrequited love and set it to music of heartrending poignancy. *Bounce*, recounting the follies of the 1920s Florida land boom, opened in Chicago and Washington in 2003. Its script, like that of *Pacific Overtures* and *Assassins*, was written by the playwright John Weidman.

Over the last 50 years, Sondheim has set an unsurpassed standard of brilliance and artistic integrity in the musical theater. His music, steeped in the history of the American stage, is also deeply informed by the classical tradition and the advances of modern concert music. His words, unequalled in their wit and virtuosity, have recorded a lifetime of profound, unblinking insight into the joys and sorrows of life and love.

www.Achievement.org

ABOUT THE MUSICAL'S CREATORS

James Lapine



James Lapine, a Mansfield, Ohio native, trained at CalArts as a photographer and graphic designer and spent several years plying those trades on the West Coast. Eventually, Lapine headed East when he accepted a position teaching design at the Yale School of Drama. With encouragement from some of his students, he adapted and staged Gertrude Stein's play *Photograph*, which caught the attention of a producer who moved the show to Off-Broadway in 1977. Flush from winning a special Obie (Off Broadway Theater Award), Lapine staged his *Twelve Dreams*, inspired by a case study of Carl Jung, as a work in progress. Two years later, he garnered attention and acclaim for his breakthrough stage comedy *Table Settings*, about a zany Jewish-American family. Lapine subsequently collaborated with composer William Finn on *March of the Falsettos*, a sort of sequel to Finn's earlier *In Trousers*. Centered on Marvin, a divorced father who has "come out" as a gay man, the musical tackled darker themes than the typical stage fare. While Lapine went on to other fruitful collaborations, he and Finn revisited the characters of Marvin, his neurotic wife Trina, his son Jason, the psychiatrist Mendel, and Marvin's lover Whizzer in a sequel *Falsettoland* (1990). This time the creators opted to introduce the more serious specter of AIDS. A moving and powerful study of love as well as a paean to family, *Falsettoland* won a strong following.

Director-choreographer Graciela Daniele hit on the idea of combining the two relatively short shows into one evening marking the birth of *Falsettos*. Lapine and Finn reworked the material slightly and with some of the same cast (Michael Rupert, Stephen Bogardus, Chip Zien) from the earlier productions, took the show to Broadway in 1992, where it won Tony Awards for its book and score. In between these productions, Lapine also struck up an artistically profitable association with composer Stephen Sondheim. Beginning in 1983, the duo began work on *Sunday in the Park with George*, a project that found its inspiration in the unusual, Georges Seurat's pointillistic masterpiece "A Sunday on the Island of La Grande Jatte-1884." The collaborators fashioned a piece that spanned some 100 years, with act one culminating in a recreation of the famous painting and act two a contemporary send-up of the art world.



Stephen Sondheim and James Lapine

Lapine and Sondheim again turned to odd material for their next collaboration *Into the Woods* (1987). Although seemingly inspired by fairy tales, the show owed much to Bruno Bettelheim's *The Uses of Enchantment* as the musical explored the darker territories of responsibility for one's actions that lay behind the "happily ever after" ideal. Effectively mounted by Lapine and well-cast with actor-singers, *Into the Woods* proved to be the pair's most successful collaboration (to date), earning the Best Book and Best Score Tony Awards. It, too, was filmed (with Lapine at the helm) for airing on PBS' American Playhouse in 1991.

As a follow-up, Sondheim and Lapine originally intended to produce two separate one-act musicals, which would serve as commentary on society's preoccupation with beauty. *Muscle* was to focus on bodybuilders while *Passion*, based on a Ettore Scola's *Passione d'Amore*, which in turn was an adaptation of an obscure Italian novel, would deal with the obsessive love of an unattractive woman. As the work progressed, however, Sondheim and Lapine found their focus drawn to *Passion*, which evolved into a full-length intermission-less show about the many faces of love. *Passion* received strong reviews and several accolades including the Best Musical Tony.

In addition to his work in the musical theater, Lapine became a noted stager of dramatic works, including Shakespeare. He enjoyed a spectacular success with a 1982 production of *A Midsummer Night's Dream* starring William Hurt as Oberon (telecast on PBS). He also reteamed with Mandy Patinkin for *The Winter's Tale* in 1989, and undertook the staging of the revised version of *The Diary of Anne Frank* in 1997. He followed the Broadway production of David Henry Hwang's *Golden Child* with *Dirty Blonde* (1999), a comedy-drama that was part biography of Mae West and a meditation on fame and fandom. When the show moved to Broadway in May 2000, the reviews were nearly all raves.

Like many stage directors, Lapine ventured into the realm of filmmaking. In 1991, working from a script by his wife Sarah Kernochan, he helmed *Impromptu*, a romantic romp set in the 19th-century. Lapine's follow-up also demonstrated his flair with actors and his ability to mix drama and comedy. *Life With Mikey* (1993) starred Michael J. Fox, who portrayed a struggling talent agent whose attempt to turn a pickpocket into a child star reinvigorates his love for his work. Although he guided TV productions of *Into The Woods* and *Passion*, Lapine did not tackle a full-out feature-length project again until 1999's made-for-cable "Earthly Possessions" (HBO).

Source: <http://www.pbs.org/wnet/broadway/stars/lapinej.html>

Musical Numbers

Act One

Act 1 Opening.....	Company
Cinderella At The Grave.....	Cinderella, Cinderella's Mother
Hello, Little Girl.....	Little Red Ridinghood, Wolf
I Guess This is Goodbye.....	Jack
Maybe They're Magic.....	Baker's Wife, Baker
Baker's Reprise.....	Baker
I Know Things Now.....	Little Red Ridinghood
A Very Nice Prince.....	Cinderella, Baker's Wife
First Midnight.....	Company
Giants in the Sky.....	Jack
Agony.....	Cinderella's Prince, Rapunzel's Prince
A Very Nice Prince (Reprise).....	Cinderella, Baker's Wife
It Takes Two.....	Baker, Baker's Wife
Second Midnight.....	Company
Stay With Me.....	Witch, Rapunzel
On the Steps of the Palace.....	Cinderella
Act 1 Finale.....	Company

Act Two

Act 2 Opening.....	Company
Agony (Reprise).....	Rapunzel's Prince, Cinderella's Prince
Witch's Lament.....	Witch
Any Moment.....	Cinderella's Prince, Baker's Wife
Moments in the Woods.....	Baker's Wife
Your Fault.....	Jack, Baker, Little Red Ridinghood, Witch, Cinderella
Last Midnight.....	Witch
No More.....	Baker, Mysterious Man
No One is Alone.....	Cinderella, Little Red Ridinghood, Baker, Jack
Act 2 Finale.....	Company

DRAMATIS PERSONAE

(in speaking order)

Narrator/Mysterious Man.....	Brian Sutherland*
Cinderella.....	RhonniRose Mantilla*
Jack.....	Nick Hermick
Jack's Mother.....	Jessie Cope Miller*
Baker.....	Joe Wegner*
Baker's Wife.....	Jodi Dominick*
Cinderella's Stepmother.....	Boe Wank*
Florinda.....	Royer Bockus*
Lucinda.....	Zoë Lewis-McLean
Little Red Ridinghood.....	Jaedynn Latter
Witch.....	Jillian Kates*
Cinderella's Mother.....	Jillian Kates*
Granny.....	M.A. Taylor*
Giant.....	Benjamin Michael Hall*
Wolf/Cinderella's Prince.....	Dan Hoy*
Rapunzel.....	Ángela Utrera*
Rapunzel's Prince.....	Benjamin Michael Hall*
Steward.....	M.A. Taylor*
Snow White.....	Royer Bockus
Sleeping Beauty.....	Zoë Lewis-McLean

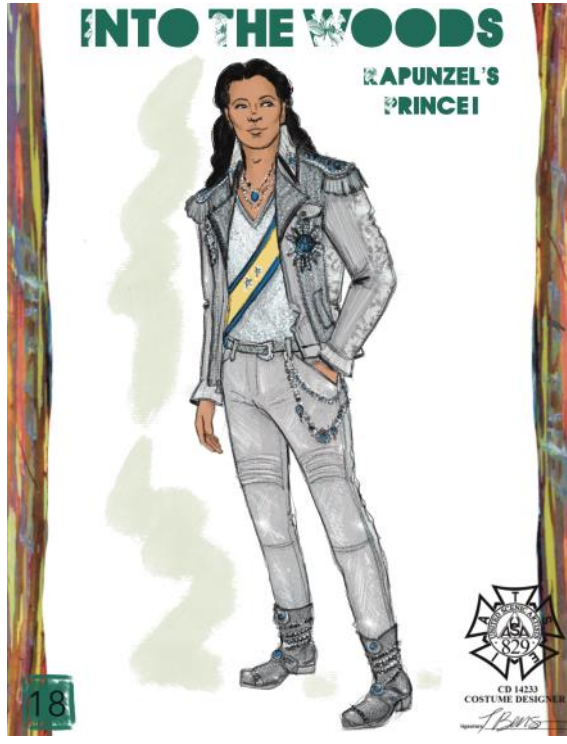
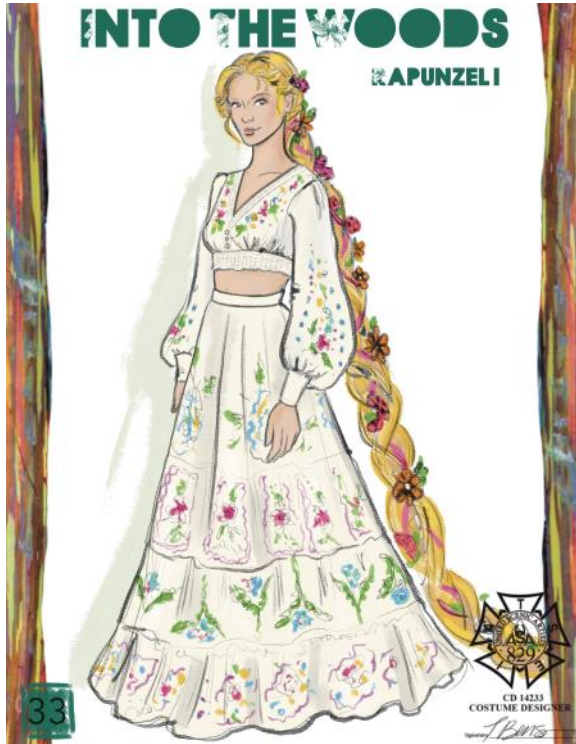
*Member of Actors' Equity Association

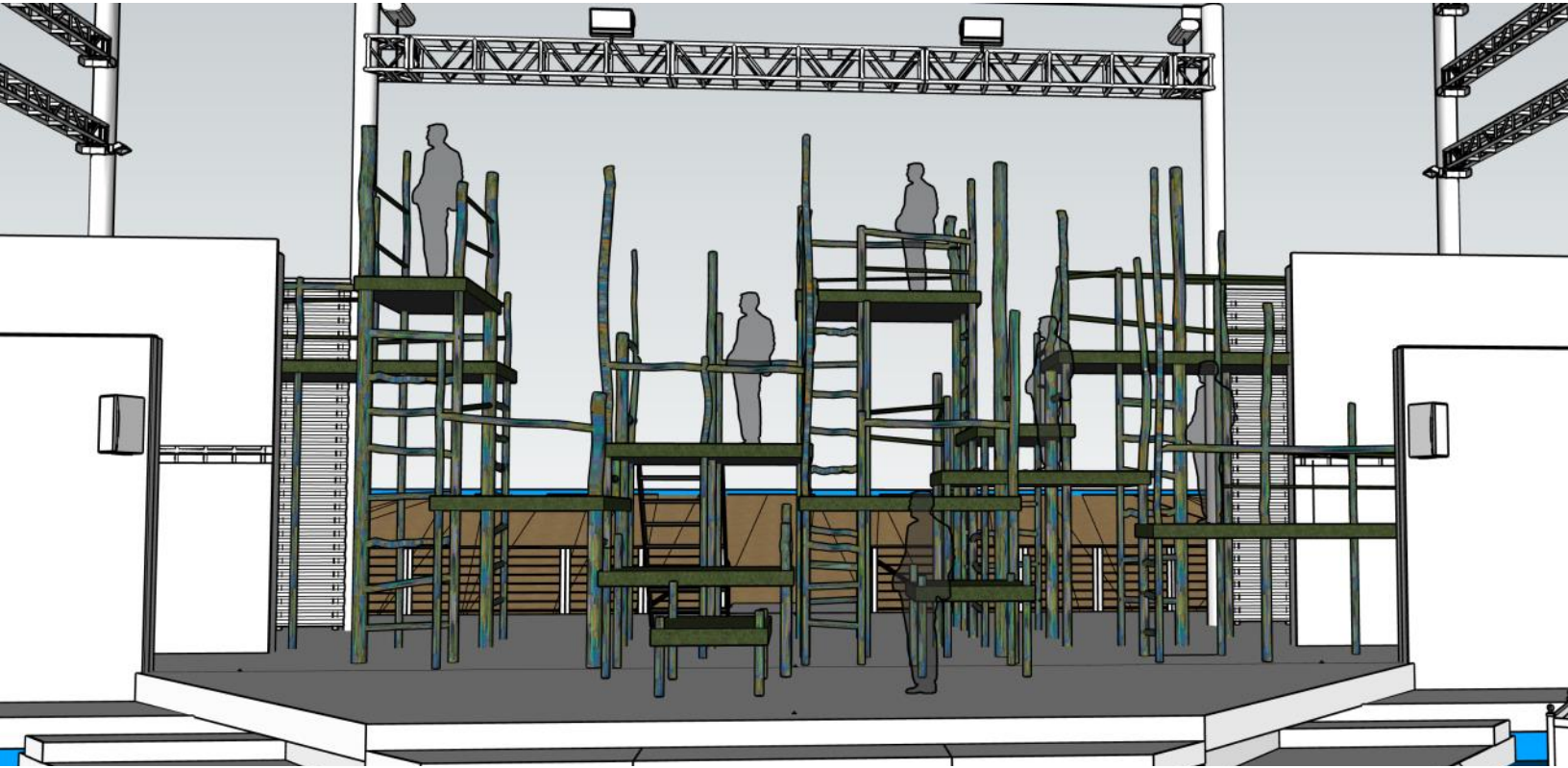
Cast of *Into the Woods*, Idaho Shakespeare Festival











Rendering of the set, as created for the stage at Idaho Shakespeare Festival (above).

Note: Broken and unbroken chimney pieces to have similar paint treatment. Broken chimney can incorporate more charred/black areas from years of use and damage.

Rock Variation Reference

Color & Texture Reference

Sheen:
Low Luster/Satin on rocks

Semi-Gloss with worn, flatter sheen in spots on wood

Darker burnt/ash treatment in both fireboxes.

GREAT LAKES IDAHO SHAKES | **03** | **INTO THE WOODS**
 JACK'S CHIMNEY & CINDERELLA'S STOVE

PLATFORM C

PLATFORM D

01
 WOODS & MIDSUMMER
 GREAT LAKES IDAHO SHAKES

04
 WOODS & MIDSUMMER
 GREAT LAKES IDAHO SHAKES

Discussion Questions

Prior to attending the performance

1. What was your favorite fairy tale when you were little? Why? When do you first remember hearing, reading or watching versions of *Cinderella*, *Little Red Riding Hood* and *Jack and the Beanstalk*? What impressions did they make? How do you think these types of stories affect your world view?
2. Do you believe in "Happily Ever After"? How does one achieve "happily ever after"? Is happiness a state of being, a human condition, an idealized perspective or a reward? What do most fairy tales teach us about "happiness"?
3. Define evil. What do fairy tales teach us about good and evil? As a child, what kind of moral conclusions — if any — did you make from your favorite fairy tales? In what ways do childhood stories lay the groundwork for our understanding of morality and ethical behavior? Who decides what is right and what is wrong? Is morality an innate quality or is something that we are taught? What, if any, are universal moral laws? What role does good and evil play in our understanding of morality?
4. 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 classic fairy tale villains? In what ways was justice served? How did you feel about their ultimate defeat? 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?
5. Have you ever found yourself siding with the "bad guy" in a story, book or movie? What prompted you to consider the situation from his or her point of view? Take a moment and retell the story of *Cinderella*, *Little Red Riding Hood* and *Jack and the Beanstalk* from the perspective of the evil step mother, the wolf and the giant. In what ways do these classic tales change? How is our understanding of good and evil challenged or altered?
6. In the classic fairy tales that we grew up with, the heroes and villains are pretty clearly delineated, but, in *Into The Woods*, Stephen Sondheim and James Lapine examine the very nature of witches, giants, wolves, princes, fathers, mothers, children, wishes and curses. The woods themselves become a metaphor and symbol for both terror and adventure. What do "the woods" represent to you? Who are the "giants" and "witches" in your life -- in our world? Why do we need to identify and vilify some kind of "enemy"? What role does blame play in your life and in the greater community?
7. It seems as if both the protagonists and antagonists in many fairy tales are outcasts of some sort. How does not fitting in shape character? How does the need to belong influence their dreams and actions? What makes the feeling of belonging or the sense of connection such a powerful emotion? What does it mean to truly be "alone"? Can you be alone even when you are in the company of others? Explain. When is being alone necessary, desired and/or positive?
8. Help redefine a quote that is in danger of becoming cliché — "life is about the journey not the destination." In what way does this adage reflect the childhood lessons that are taught to us in fairy tales, books, movies and school? How does our understanding of "success" — economic, educational and social — contradict the essence of "journey"? How does the idea of journey come into play in your own life?

9. 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? How does pushing yourself or being pushed out your comfort zone lead to personal transformation? In what ways can a period of difficulty make someone change for the better? Has this ever happened to you or someone you know? When?
10. What is the difference between killing and accidental death? Does the intent of an action, however "right", change your perception/understanding of the end result? How? Are you more forgiving of an action, however wrong, if you love the person committing the act? Do you have higher expectations for family and friends than other people in your life? Why? How do your standards differ? Is this a fair expectation? Why?
11. 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?
12. What does it take for you to trust someone? What does it feel like to have trust and faith betrayed? Is there any way to get past that deep sense of betrayal? What does it take to forgive and move on? What is the difference between forgiving and forgetting? Which is more powerful? Why?
13. Can you "make" someone love you? Explain. Is the chase of love or a desire more thrilling than the reality? Why?
14. What do you believe should be your parent's primary responsibility in raising you? As a parent, how do you think you will strike the balance between freedom/experimentation and security/protection? How and when is childhood innocence eroded? Is this a necessary step in growing up? Why?
15. Define "truth". If truth is a seemingly universal value, why is deceit so prevalent in all aspects in our world? Is deceit an essential element in the human condition? Why? Is it possible to be in a relationship without any form of deceit? How? What is the difference between deceit and a secret? How do secrets destroy trust? What is the difference between a big lie and a "little white" lie? When is lying justified?
16. What is the difference between a wish and a dream? How important are your dreams in your life? In what ways do wishes and dreams influence your life choices? How do your wishes or dreams affect your behavior or the behavior of others? What are some of your goals/wishes/dreams for the future? What are some of the actions that will be required by you to achieve them? What role does "choice" play in determining how our goals and aspirations play out? What do you do about the events and issues in your life for which you seem to have no control? Is it ever necessary to take advantage of someone or something in order to achieve your dream or fulfill your wish? What does it take to make a dream come true? How will the fulfillment of those dreams/wishes change you? Are wishes/dreams crippling or empowering? Explain.

Activities & Writing Prompts

COMMUNITY BUILDING, GROUP PROBLEM SOLVING and TRUST EXERCISES

Into The Woods reminds us that even though "no one is alone", our individual actions have consequences for others. In the end, the only way to overcome the giant was to work together. The following activities/exercises are geared to build community and examine group problem skills.

Blind Walk

Students work with a partner. One partner is blindfolded as they are lead through an obstacle course by the other partner. All communication is NON-VERBAL. Once they have successfully completed the course, roles are reversed. The group discusses the roles of leading as well as being lead. Personal journeys are examined as the teams share their experiences.

Trust Fall

Split the class into groups of 8 - 10 students. Within each group, a tight circle is formed. Each student will have the opportunity to be in the center. The participant in the center, closes their eyes and will "fall" into the group and be pushed back into the center until they are literally passed by the group, relying on them for their care and safety.

NEWS (North, East, West, South)

This is a movement based version of "follow the leader". Have students stand in three or four rows. Choose a leader for the front and back rows as well as the two sides. Play some music. Start with the leader in front. They will move to the music with the rest of the group following. When they have completed "leading", they will "give" leadership to the row captain to their right by turning their body to the right. That leader will then take over leading the group until leadership is passed again. Once leadership has been returned to the original leader, the exercise is complete. The objective is to work as an ensemble. The goal of the leader is to ensure that movements are slow and large enough so that the group can seamlessly follow.

Group Counting

The goal is for the group to count to 20 or 25. Have students stand or sit in a circle. There is no designated leader or preset order. The group must listen and respond and discover when to chime in. If a number is ever said by more than one person you must return to the beginning. It will take many efforts before you are able to move noticeable forward. The goal of 20 or 25 may never be achieved. That is okay. The process is more important reaching the goal.

Human Knot

Divide the class into two. Each group forms a circle and raises their right arm. They take the hand of someone across the circle and raise their left arm. They take the hand of a different partner across the circle. A human knot has been created and the group has got to work together to untangle themselves.

Electric Fence

A rope – the “electric” fence - is held three to four feet in the air. The entire group must figure out a way to get each member across the fence without ever touching the rope. If the rope is touched at any time, the entire group must go back and start over. The group must take into account individual need, fear, strengths and challenges while working on a solution for the entire group in order for all members to SAFELY get over the fence. What does it take for you to trust another individual? Are you more protective of your physical or emotional “safety”? How do you share your individual gifts while still working with and for the larger group? Are you a naturally a leader or a follower? What does it take for the part to work as a whole?

MORE ACTIVITIES

I WISH...

Have students create a "Wish Box". Take an ordinary shoe or gift box and decorate the outside with words and images that best reflect you. Now dream. Write down your wishes and hopes for the future, both short and long term and fill the box. Be specific and write in the affirmative (I will travel to Italy, I will find the perfect prom dress, I will get accepted to Mount Union College, Harvard and Ohio State, I will get an "A" on next week's math test, etc.). Once you have articulated your dreams and wishes, secure them in the box and put it away for safe keeping. Let a year pass and open the box. Read through your wishes. What wishes were made manifest this year? What wishes no longer hold any significance? What new wishes and dreams do you want to nurture and grow? Allow this to be an authentic ritual for yourself, a time where you can take stock, reflect and dream on.

INTO THE WOODS / MINE FIELD

A huge part of the play centers with the notion of journey and quest. Characters leave the comfort and knowledge of home in order to pursue their wish. They journey "into the woods." Clear a large area and create an obstacle course with chairs and other large objects so there is no clear path. Divide the class into four or five groups. One member of the group is blindfolded. Their objective is to make it to the other side of the woods. If they come in contact or touch any of the objects in the obstacle course they must return to home base and start over. Each crossing should have a new set of rules/circumstances.

- | | |
|----------|--|
| Phase I | Have one member of each group lead the blindfolded member safely to the other side. They may not speak. |
| Phase II | Have a member of each group lead the blindfolded member through half of the course and silently leave. The objective -- to get to the other the side — remains in play. |
| Phase II | Have team members lead their blindfolded member through the woods by giving commands from the other side. All four or five blindfolded members are crossing over at the same time. |
| Phase IV | Blindfolded students are on their own. The only assistance they may receive is to come from other blindfolded members. |

Discuss the process of overcoming the obstacles with and without the assistance of others. What skills were they forced to rely on? How did they overcome their fear and anxiety to achieve their goal? Which phase proved to be the most challenging? Why? What was it like to work hard only to end up back where they started? What did it feel like to finally make it to the other side? What did each phase of the journey teach you about yourself?

PARADOXICAL WARNINGS

Write the following lines down on slips of paper. Fold the slips of paper. Have members of your class take one slip of paper and give a three minute impromptu speech based on their "line".

Even flowers have their dangers

Scary is exciting

Don't be scared — just be prepared

Isn't it nice to know a lot? And a little bit not.

Sometimes the things you most wish for are not to be touched

The harder to get, the better to have

The prettier the flower, the farther from the path

We had to lose a lot to win

I ventured out and saw within

No one is alone

There are shouldn'ts and shoulds

Wishes are children

There are giants in the sky

Witches can be right, giants can be good, you decide what's right, you decide what's good

If life were filled with moments, then you'd never know you had one.

The farther you run, the more you feel undefined

NEW TALES

Take three or four of your favorite fairy tales or children stories and construct a new tale which weaves them together and redefines them in some way.

NEW ENDINGS

Choose one of your favorite fairy tales or children's story and rewrite the ending. What happens when happily ever after isn't the goal?

GROUP POEM

Write a group poem based on things that the group remembers hearing as children, both good and bad. After a brainstorming session, have students write a found poem based on what was shared.

"When I was little I used to believe..."

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

"When I am old and gray, I will most likely..."

"In order to fit in I must..."

"The person I marry will..."

"Most people would never guess that I..."

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

"I am most like my..."

"If I could be anybody else, I'd definitely be _____ because..."

"Morality is best taught when..."

"Mercy is when..."

"I feel lonely when..."

"Love is like..."

"Marriage is..."

"I wish..."

Discussion Questions

After Attending the Performance

1. What were your favorite aspects of this production? How did the visual elements — the set, costume and lighting design — aid in the telling of this classic 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. At the beginning of the show, each character has a wish that propels them to take some kind of action. Name the wishes of each character. Is there a difference between a wish and a need? What are the obstacles that stand in the way of their wishes? How do they work through or bypass those obstacles? What obstacles stand in the way of your wishes or dreams? How do you plan to overcome them?
3. In order to reverse the curse and conceive a child, the witch tells the Baker that he must collect four items — a cow as white as milk, the cape as red as blood, the hair as yellow as corn and the slipper as pure as gold — before midnight of the third day. Why is it so difficult for the Baker to accept the help of his wife? How do you include others in your dreams and wishes? What role do your loved ones play in overcoming obstacles? Are there some dreams or desires that must be accomplished on your own? Why?
4. What is your impression of the witch? How do the authors, Stephen Sondheim and James Lapine, infuse humor in the intertwining of these stories? Do you think of the witch as a comic foil or as force of nature or as a truth teller? Explain. Is there a "witch" in your life? What qualities do they possess? What impact have they made in the way that you view your wishes/goals and the world in general?
5. Jack's mother is a pragmatist and Jack is a dreamer. In order to survive and get food for the table, Jack's mother orders Jack to go into the marketplace and sell Milky White. Has desperation ever forced you to make a difficult decision? What does it feel like to sacrifice something you love/value in order to please someone else? Is his mother's request unfair? Explain. Jack sells his "friend" for the Baker's "magic beans." Is it a fair exchange? Why? Sondheim once said that Jack's good-bye song to Milky White is the play's only true love song. Do you agree?
6. Cinderella goes "into the woods" to confer with her mother's spirit in order to achieve her wish to go to the festival. Her mother warns: "*Opportunity is not a lengthy visitor and good fortune, like bad, can befall when least expected.*" She adds: "*Do you know what you wish? Are you certain what you wish is what you want?*" How do you *know* what you want? How do other people's opinions and desires color or cloud your personal wants and wishes? What is the difference between a want and a wish? What role does opportunity or fate play in achieving a goal or fulfilling a wish? What does Cinderella really *want*? How will going to the festival meet that want or need?
7. Little Red goes "into the woods" to visit her grandmother and encounters the wolf. Were you surprised by the depiction of the wolf in this production? Why? In his manipulation of little Red, the wolf gives what could be construed as sage advice and encourages Little Red to take her time and stray from the path. When — if ever — is it important to stray from the known path? Is the thrill and

potential danger of the unknown worth the risk? Explain. Little Red reflects on her incident with the wolf and concludes:

*And I know things now
Many valuable things
That I hadn't known before
Do not put your faith
In a cape and a hood--
They will not protect you
the way that they should--
And take extra care with strangers,
Even flowers have their dangers,
And though scary is exciting,
Nice is different than good
Don't be scared
Granny was right,
Just be prepared
Isn't it nice to know a lot!
...and a little bit not...*

How can you feel excited and scared at the same time? In what way is *nice* different than *good*? Discuss. Can you ever fully be prepared for the — as of yet — unknown pleasures and potential dangers that occur in life? Is there a clear moment when childhood innocence is stripped away or does it happen a little bit at a time? Is knowledge power or is ignorance bliss? Explain. How is Little Red changed by her incident with the wolf? What are the experiences that changed the way in which you see and understand the workings of the world?

8. The Baker's moral indecision to steal Little Red's cape and "buy" Milky White from Jack is eradicated by his wife's pleading. She sings:

*If you know what you want
Then you go
And you find it
And you get it—*

*— and you give
And you take
And you bid
And you bargain,
Or you live
To regret it...*

*There are rights and wrongs
And in between
No one waits
When fortune intervenes...*

*If the thing you do
Is pure intent
If it's meant*

*And it's just a little bent,
Does it matter?
No, what matters is that
Everyone tells tiny lies—
What's important, really, is the size...*

*If the end is right
It justifies the 'beans'*

Do you agree with the Baker's Wife's moral philosophy? Why? Why are resilience and persistence important in accomplishing a goal and achieving an objective? Does purity of intention excuse minor or even major lapses in ethical behavior? Explain. Is there always a window of opportunity for getting what you want? What happens if you miss the moment of opportunity? Have you ever regretted not jumping at a the chance to fulfill your heart's desire? Is regret more painful and or harmful than a moral indiscretion? Why? What are the "in betweens" of right and wrong? How do you personally determine what is right and what is wrong? Have you ever crossed a moral line that you never thought you would cross? What did it feel like? Once you've crossed that line can you ever go back? Why or why not? Are the Baker and his wife justified in stealing the cape and lying to Jack about the beans? Explain.

9. Before snatching Little Red's cape, the Baker rationalized his action by stating: "*things are only what you need them for — what's important is who needs them more*" How do you feel about this statement? How do you determine what needs are more important individually and for the community at large? In our world today, do you think political leaders do a good job at balancing the needs of the people? Why? Whose needs are discounted? Why? What system should be put in place to assure that everyone's needs are met? What is the primary responsibility of the individual, of the citizen, or corporations, and of our political leaders? How do those responsibilities and needs support and conflict one another? How do the differing needs of the individual characters in *Into The Woods* provide conflict and how do the consequences of obtaining those needs/wishes affect the community at large?
10. At several points in the play, the witch warns: "*Sometimes the things you most wish for are not to be touched.*" What does she mean by this statement? Do you agree with her conclusion? Discuss.
11. What happens to Jack after he climbs the beanstalk and discovers that there are "*Giants in the Sky*"? He sings:

*The roof, the house and your mother at the door.
The roof, the house and the world you never thought to explore.
And you think of all of the things you've see,
And you wish that you could live in between,
And you're back again, only different than before,
After the sky.*

*There are giants in the sky!
There are big tall terrible awesome scary
Wonderful
Giants in the sky!*

Have you every 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 the norm or out of

your comfort zone? What is it like to return to what you have always known? Is it possible to "live in between"? What does "living in between" even mean? How do Jack's encounter with the Giant and Little Red's incident with the wolf mirror each other? In what ways are they different? Once again, there is a great deal of paradoxical thinking and feeling surrounding the experience — terrible/awesome, scary/wonderful — are all transformative experiences that complicated? Why?

12. Describe your image of "Prince Charming". What does he look like? What qualities does he possess? How do the princes in *Into The Woods* measure up to this image? Were you surprised by their portrayal? Why? In their duet "Agony," the princes seem to both lament and long for that which seems to be unattainable — Rapunzel and Cinderella — how much of our sense of love and desire is enhanced by yearning, frustration and the sheer agony of it all? Why are things/people that seem forbidden or beyond our reach naturally more desirable? Is the chase more exciting than the getting? Why? Is the nature of "true love" painful? Explain.
13. When the witch discovers that Rapunzel has disobeyed her, she is hurt, angry and revengeful and spews "Children should listen". She views locking Rapunzel in the tower as the only means of protecting her from the evils of the world, whereas Rapunzel sees the action as imprisonment. Although extreme, the witch's motive comes from her love for Rapunzel and her desire to protect her from the many ills that she has suffered. Have you ever felt that your parents are over-protective? 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 you and provide for you? Have you ever disobeyed your parents? Why? What were the consequences? At one point the witch accuses Rapunzel of being embarrassed and ashamed of her. Why do you think the witch draws this conclusion? How do the insecurities and fears of those we love color the way they view our choices and decisions? In relationships — parental and otherwise — is it possible to remove self from the equation? How?
14. Cinderella's wish to go to the Festival is made manifest. She is the belle of the ball and while the experience is beyond her wildest dreams, she feels out of place and unsure of herself. When confronted by the Prince's seeming desire, she runs. Does this "decision" make sense? Why? What does it feel like to feel out of place in a situation of your own desire? Have you ever felt unworthy of great success or recognition? Why? Define self worth. How do self worth and self esteem differ? Cinderella does not seem entirely taken with the prince even though he "appears" to be perfect. Have you ever met the "perfect" mate only to find that something is missing? What is missing for Cinderella? In her solo, " *On the Steps of the Palace*", Cinderella confides:

*It's your first big decision,
The choice isn't easy to make.
To arrive at a Ball
Is exciting and all --
Once you're there, though, though it's scary
And it's fun to deceive
When you know you can leave,
But you have to be wary.*

*There's a lot that's at stake
But you've stalled long enough
'Cause you're still standing stuck
In the stuff on the steps...*

*Better run along home
And avoid the collision.
Even though they don't care
You'll be better off there*

*Where there's nothing to choose,
So there's nothing to lose.*

So you pry up your shoes

*Then from out of the blue,
And without any guide.
You know what your decision is,
Which is not to decide.*

Why are decisions so difficult to make? How do you go about making important decisions? Has fear and/or a sense of inadequacy ever stopped you from making a choice? Why? Have you ever taken Cinderella's path and left choice and action to the powers that be? How did that work out for you? Have you ever stopped yourself from taking action because you wanted something so badly that the prospect of losing the dream was too overwhelming? How does the prospect of success potentially limit the vision of who we could be? Explore the ways in which supreme happiness and wish fulfillment can be daunting.

15. By the end of Act I, all of the goods are collected and the witch is able to make the potion and reverse the curse — in a flash — she is “beautiful.” Later she complains:

*I was perfect,
I had everything but beauty,
I had power,
And a daughter like a flower,
In a tower.
Then, I went into the woods
To get my wish
And now I am ordinary...*

If you could choose physical beauty or power, what would you choose? Why? Why do you believe our society is so obsessed with physical beauty? What are people willing to sacrifice in order to achieve the perception of physical “perfection”? Why is it so challenging to value what we have until we lose it? What has the witch lost? What does she discover about herself in the process? Outside of her physical transformation, how is the witch a changed being? Is change always a good thing? Discuss.

16. At the conclusion of Act I, the narrator claims:

*And it came to pass, all that seemed wrong was right,
the kingdoms were filled with joy, and those who deserved to were certain to live a long
and happy life.
Ever after.*

Is "happily ever after" ever attainable? How? Is "happily ever after" truly desirable? Why? What do you believe is the purpose of life? How does your purpose shape the journey? In most fairy tales, good is rewarded and evil is punished. Why is the end of the Act I a satisfying conclusion? Is it a realistic conclusion? Why? After witnessing the first act, did you feel like the play needed a second act? Why do you think Sondheim and Lapine chose to examine the lives of the characters after they received their wishes? Before seeing *Into The Woods* did you ever ponder the after life of Cinderella, Prince Charming, Rapunzel, Jack, Little Red, Cinderella's stepsisters and the like? What did you imagine their lives to be like? In life, what role does fairness play in the reward of good and the

punishment of evil? What is necessary in order to fulfill your wishes or get recognized for your worth or "make it" in this world? Define "happiness". In what ways does that definition differ from success and purpose? What does the black and white moral system of most fairy tales teach us? Are they valuable lessons? Why?

17. Act II begins with a new status quo. Everyone is adjusting to their new lives, living out their dreams and promising to be "perfect" in every way, they are all so "happy" until all is interrupted by a large crash — presumably the wrath of the giant. The witch warns:

*With a giant, we'll all have to go to battle! A giant is the worst! A giant has a brain.
Hard to outwit a giant.
A giant's just like us -- only much, much bigger...*

In what way is retaliation and revenge part of the human psyche? The destruction of the giant prompts the characters to — once again — go "into the woods". In Act I, they left to "*see, to sell, to get, to bring, to make, to lift...to go to the Festival*" and in Act II, they head into the very same woods to "*shield, to slay, to flee, to find, to fix, to hide, to move, to battle...to see what the trouble is....*" How does this shift in perspective color their second journey? How does your understanding of the main characters change in the second act? How did the performers embody these differences?

18. In the midst of all the madness, a crazed Rapunzel lashes out at the witch. In response to the witch's question, "*What's the matter?*" she replies:

Oh nothing! You just locked me in a tower without company for fourteen years, then blinded my Prince and banished me to a desert where I had little to eat, and again no company, And then bore twins! Because of the way you treated me, I'll never —never—be happy!

To which the witch answers: "*I was just trying to be a good mother.*" Is it ever possible to escape your past? How? How much does our upbringing affect our future success and happiness? What responsibility — if any — should Rapunzel take for her current state of being? Is Rapunzel a victim? How does one discover personal power and strength when circumstances seem to strip away those very attributes? Describe the qualities of a "good mother".

19. Upon the revelation that it is indeed the giant's wife who is seeking revenge, chaos ensues. In looking for Jack, the giant takes the life of many others and the community of players is all too willing to sacrifice others in order to save themselves. Again, although the play is a "fairy tale" of sorts, what modern day parallels — if any — can be drawn from the way in which the characters respond to this crisis? How do you respond in moments of crisis? Historically, how has our nation responded to threats to our national security? Who are the "giants" of today? Were you surprised at the ease in which the witch was about to give up Cinderella's blind stepsisters or the fact that everyone turned on the narrator? In times of turmoil, who are our sacrificial lambs?

20. In their attempt to find Jack, the Baker and his wife split whereupon she meets Cinderella's prince and has a "moment in the woods". Why do you think the authors included this encounter and subsequent solo at this point in the play? How does the Baker's wife's indiscretion color your opinion of the character? Have you ever done something seemingly out of character when dealing with some sort of crisis? What prompted the behavior? What prompts the Baker's wife to act the way she does? Were you surprised by the actions of Cinderella's prince? Why or why not? In response to her fling with the prince, the Baker's wife sings:

*Let the moment go...
Don't forget it for a moment though.*

*Just remembering you had an "and"
When your back to "or"
Makes the "or" mean more
Than it did before
Now I understand —
And it's time to leave the woods*

What does the Baker's wife "now understand"? Have you ever had a "moment in the woods"? How do those extreme moments of either undeniable bliss, uninhibited passion or even high moments of drama shape our day to day moments? Is it impossible to have it all? In what way is real life a series of compromising "ors" rather than all encompassing "ands"?

21. As the death toll rises and the threat of the giants continues to loom large, the witch — the true realist — wants to give the giant Jack so the turmoil will end. In a moment of desperation, the Baker agrees and puts the blame on Jack: *"Yes! He's the one to blame! It's because of you that there's a giant in our midst and my wife is dead!* Soon, everyone is pointing their fingers at one another — laying blame. When a conflict arises why do we look for someone to blame? What makes it so difficult to claim individual responsibility? Must someone always be at fault? Why? As Jack, Little Red, Cinderella and the Baker play the blame game, the witch literally explodes and even though she willingly takes the blame — that is the role of the witch after all — she gives them their last curse: *"I am leaving you alone. You can tend the garden. Separate and alone,"* and departs. Explain the curse.
22. After the witch departs, the group begins to take some ownership of their role in the destruction and decay of the community at large, but are lost and overwhelmed by the current state of being. The circumstances overwhelm all of the characters, but the Baker simply can not take it anymore and he runs away. He runs and meets the mysterious man — his father — and together they sing the devastating *"No More"*. The Baker pleads:

*No more giants,
Waging war.
Can't we just pursue our lives
With our children and our wives
Till that happier day arrives,
How do you ignore
All the witches,
All the curses,
All the wolves, all the lies,
The false hopes, the goodbyes, the reverses,
All the wondering what is worse is
Still in store.*

*All the children
All the giants
No more*

In spite of all the pain and the devastating loss of his wife, the Baker somehow moves forward and returns to the group. He breaks his father's legacy and doesn't desert his son. Why? 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 envelope us? Have you ever wanted to shut out the world and run away? Is there a way to shut off feeling? How do you begin to heal when you suffer a loss?

23. Once the Baker returns, the group comes up with a plan to slay the giant. As they wait, they sing "No One is Alone." The lyrics are both precautionary and comforting:

*You move just a finger
Say the slightest word
Something's bound to linger,
Be heard
No one acts alone
Careful,
No one is alone.
People make mistakes.
Fathers.
Mothers.
People make mistakes,
Holding to their own
Thinking they're alone
Honor their mistakes —
Fight for their mistakes —
Everybody makes —
— one another's
Terrible mistakes.
Witches can be right.
Giants can be good.
You decide what's right
You decide what's good
Just remember
Someone is on your side
Someone else is not.
While we're seeing our side —
Maybe we forgot —
They are not alone.
No one is alone.
Hard to see the light now...
Just don't let it go.
Things will come out right now.
We can make it so.
Someone is on your side...
No one is alone.*

What did this particular moment in the production mean to you? What do you think it meant for the character's growth and development? Do you believe that no one is alone? What remains with us when everything and everyone around us seems to be lost? How do you decide what and who is right and good? What does it feel like to realize that your parents are human and they make mistakes? How do you hold onto the light in the darkest of moments?

24. Track each character's transformation from the beginning to the end of the show. What discoveries are made by the characters who survive Act II? Which character do you think grows the most? Why? How is that growth manifested in performance? What do you imagine happens to them in "Act III"?
25. The play ends with the Baker holding his son, unsure and scared. The spirit of his wife warns her husband not to be overcome with grief and to tell their son the story. The witch returns to remind us all to be "*Careful the things you say, children will listen. Careful the things you do, children will see. And*

learn." What are today's children hearing, seeing and learning? What is the most important thing we should be teaching our children? How has what you have heard and seen shaped you? Was the ending of Act II more or less satisfying than the happily ever after ending of Act I? Explain.



Cast of *Into the Woods*, Idaho Shakespeare Festival

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.

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.

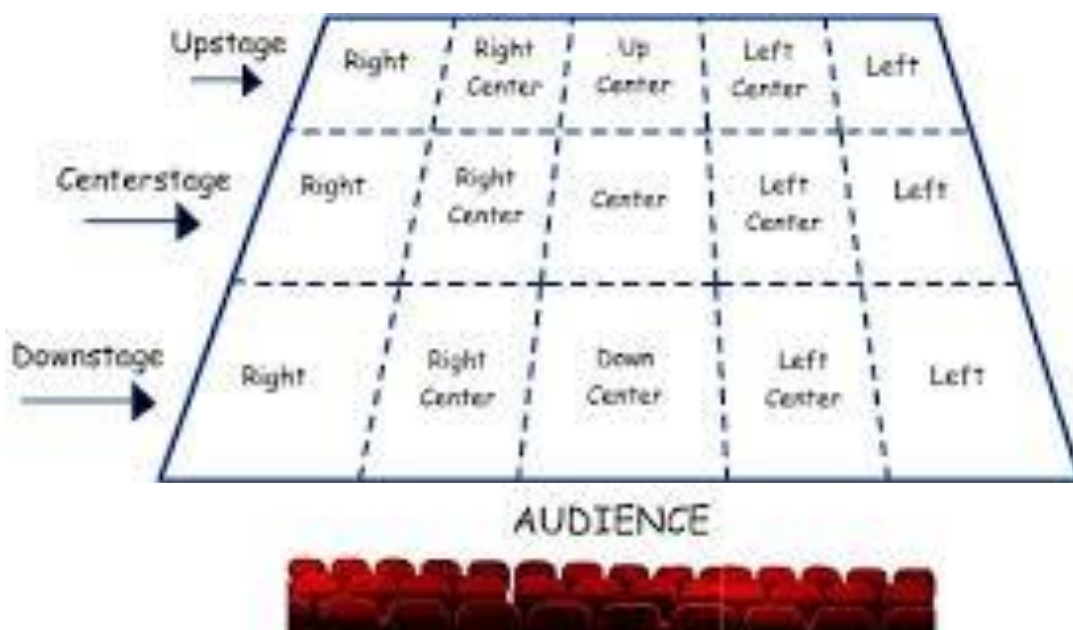
<http://faculty.chemeketa.edu/jrupert3/eng105/Annrev.html>

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



Learning Standards

CCSS.ELA-LITERACY.SL.11-12.1.A

Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCSS.ELA-LITERACY.SL.11-12.4

Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

CCSS.ELA-LITERACY.RL.11-12.7

Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.L.11-12.5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-LITERACY.L.11-12.5.A

Analyze nuances in the meaning of words with similar denotations.

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.RL.11-12.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

CCSS.ELA-LITERACY.L.11-12.1.A

Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

CCSS.ELA-LITERACY.L.11-12.5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-LITERACY.L.11-12.5.A

Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

CCSS.ELA-LITERACY.L.11-12.5.B

Analyze nuances in the meaning of words

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.SL.11-12.2

Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

CCSS.ELA-LITERACY.RL.11-12.5

Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

CCSS.ELA-LITERACY.RL.11-12.6

Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).



Student Matinee Series 2024-2025 Season

Into the Woods by Stephen Sondheim & James Lapine

A Midsummer Night's Dream by William Shakespeare in a modern translation by Jeff Whitty

A Christmas Carol by Charles Dickens

Peter and the Starcatcher by Rick Elice

Twelfth Night by William Shakespeare

Noises Off by Michael Frayn

Make Classic Theater Come Alive for Your Students!

Since 1962, students have enjoyed the thrill of experiencing classic plays, professionally produced by Great Lakes Theater. Our student audiences experience the same top-quality productions offered in our public performances, but at a fraction of the cost. The state-of-the-art classical thrust stage configuration in the gorgeously renovated Hanna Theater affords students a dynamic audience experience unequaled in our region.

[Greatlakestheater.org/education](https://greatlakestheater.org/education)



School Residency Program

Bring the Classics to Your Classroom!

Launched in 1981, Great Lakes Theater's in-school residency program is now one of the most successful artist-in-residence programs in the country. Each year over 16,000 students in over 100 schools experience the pleasure, power and relevance of classic literature brought to life in their own classrooms.



From *The Sneetches* to *Romeo and Juliet* (and so many more in between!) each week-long residency uses an interactive, hands-on approach, and is designed to meet the common core education standards. We visit your school with scripts, props, costumes—and for high schools, swords, daggers and stage blood—to explore classic literature in an unforgettable way!

For more information contact Lisa Ortenzi at 216.453.4446

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Great Lakes Theater individual donors!



Into the Woods is part of the
Kulas Musical Theatre Series
at Great Lakes Theater





Sara Bruner, 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, bringing students to the theater for matinee performances and sending specially trained actor-teachers to the schools for weeklong residencies developed to explore classic drama from a theatrical point of view. GLT is equally dedicated to enhancing the theater experience for adult audiences. To this end, GLT regularly serves as the catalyst for community events and programs in the arts and humanities that illuminate the plays on its stage.

Great Lakes Theater is one of only a handful of American theaters that have stayed the course as a classic theater. As GLT celebrates over a decade in its permanent home at the Hanna Theatre, the company reaffirms its belief in the power of partnership, its determination to make this community a better place in which to live, and its commitment to ensure the legacy of classic theater in Cleveland.

1501 Euclid Avenue, Suite 300 • Cleveland, Ohio 44115 • Tel. (216) 241-5490

greatlakestheater.org