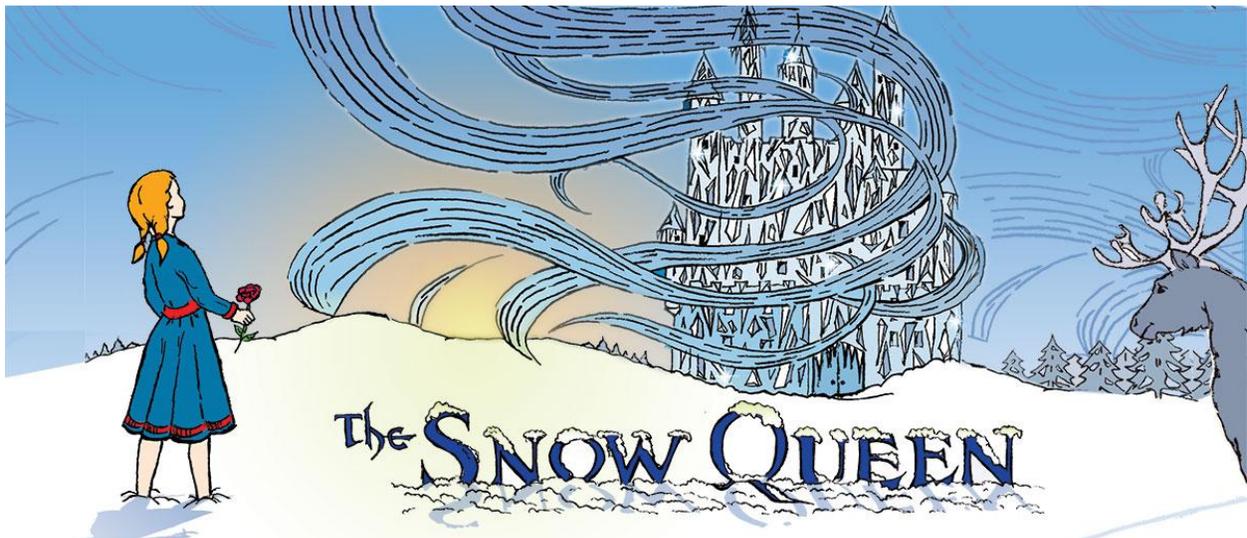


ENCHANTMENT
THEATRE
COMPANY

Presents HANS CHRISTIAN ANDERSEN'S



A STUDY GUIDE FOR CLASSROOM TEACHERS

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To learn about Enchantment Theatre Company, visit enchantmenttheatre.org or call 215-496-9160

INTRODUCTION TO ENCHANTMENT THEATRE COMPANY

Enchantment Theatre Company is a professional non-profit arts organization based in Philadelphia whose mission is to create original theater for children and families. For more than 25 years, the Company has performed throughout the United States and the Far East, presenting imaginative and innovative theatrical productions for school groups and families. Originally a privately-owned touring company, Enchantment put down roots in Philadelphia in 2000, when it was re-established there as a resident non-profit theater. While dedicated to serving its home community, the Company also maintains an extensive national touring schedule that includes performances on its own and in collaboration with the nation's finest symphony orchestras.

Perhaps the best way to explain the qualities that distinguish Enchantment is to concentrate on the values that underscore its work. These are: originality, imagination, transformation and community. Everything Enchantment does reflects and is supported by these important values – from the company's business decisions to how it presents itself on stage. These values, along with the company's mission and set of beliefs, are a reminder of what we expect of ourselves. They also define what we promise to our audiences.

In its home city of Philadelphia, Enchantment reaches an audience of about 12,000 for its innovative and imaginative holiday presentations of fables, fairy tales and literary classics for children. On tour across the United States each year, we reach more than 150,000 people in 35-40 states. About 80% of that audience will be children from 5-12 who delight in the company's fantastic life-size puppets, skilled masked actors, original music and startling feats of magic and illusion. It is to their infectious laughs, astonished gasps and enthusiastic applause that Enchantment is dedicated.

MISSION STATEMENT

Enchantment Theatre Company exists to create original theater for young audiences and families. We accomplish this through the imaginative telling of stories that inspire, challenge and enrich our audiences, on stage and in the classroom. In doing so, we engage the imagination and spirit of our audience until a transformation occurs and the true grace of our mutual humanity is revealed.

THE SNOW QUEEN STORY SUMMARY

1. The First Story

Now then! We will begin. When the story is done you shall know a great deal more than you do now. There were once some mischievous Goblins who created a magic mirror with special powers: It distorted anything beautiful or good and made what was evil seem attractive. The Goblins flew the mirror up to heaven to make fun of the angels, but the mirror laughed so hard that the Goblins dropped it and it shattered into millions of pieces. If a fragment got into someone's eye, it made everything beautiful appear to be ugly; if a splinter got into someone's heart, their heart became like a lump of ice. There are still splinters of the mirror flying about the Earth. This is a story about the trouble caused by a few of them.

2. Gerda & Kai

Once upon a time there were two children who were the best of friends. Their names were Gerda and Kai. They lived in a city, in adjacent roof-top apartments. In the summer, roses grew in the flowerbox between their windows. In the winter, Gerda's grandmother would tell them fantastic stories. One winter it snowed very hard and the Grandmother told the children about the Snow Queen who flies in the center of the snow storm. Instead of falling to the ground like the other snowflakes, she flies through the streets and looks in through the windows. If you see ice flowers on your window, you know she has passed by. Gerda was frightened by the story but Kai told her not to worry. If the Snow Queen came inside, he'd put her on the stove and melt her.

That night, Kai looked out his window at the falling snow and saw a beautiful woman looking in at him. She was wearing a cape made of millions of snowflakes and her face was like glittering ice. She beckoned to him with her hand, but Kai leaped back in fear. A shadow crossed the windowpane and she vanished.

Spring came and roses grew in the flowerbox. One day while Gerda and Kai were playing, Kai cried out in pain that something had stabbed his heart, and that something was in his eye. The pain went away, but from that moment on Kai was completely different. He became hateful and unhappy. He made fun of Gerda and pulled out all the roses because he thought they were ugly. He was mean and thoughtless to everyone. He hurt Gerda very deeply, but she still loved him with all her heart.

Winter came and Kai went to the town square to play. He tied his sled onto a big white sleigh to get a ride. The sleigh suddenly took off and flew out of the town, going faster and faster. Kai tried to untie his sled but it was being magically pulled. Suddenly the sleigh stopped and the driver turned toward him—it was the Snow Queen. She beckoned to him to come and sit next to her, under the fur blankets. "Are you still cold?" she asked and kissed him on the forehead. The kiss was colder than ice and went into his heart. At first he thought he might die, but it hurt only briefly and then he no longer felt the cold. The Snow Queen kissed Kai again and he forgot all about Gerda, his Grandmother and his home. "Now you must not have any more kisses or I might kiss you to death," she said coldly.

Kai looked at the Snow Queen. She was the most beautiful woman he had ever seen—to him, she was utterly perfect. He no longer felt any fear. He tried to tell her everything he had learned at school, but

somehow it seemed he really didn't know very much. She smiled at him and the sleigh flew high into the black storm clouds over the earth.

3. The Enchanted Flower Garden

No one knew where Kai had gone. Gerda was heart-broken. In the spring Gerda said "Kai is dead and gone," but the sunshine and the swallows said "I don't think so" and in the end Gerda didn't think so either. She went to the river to ask it where Kai had gone. She threw her new red shoes into the river to offer them in exchange. But the waves seemed to nod strangely and her shoes floated back to her, as if the river didn't want her shoes because it didn't have Kai. She climbed into a boat to throw the shoes further out, but the boat was untied and floated quickly into the river. At first Gerda was frightened but then she thought the river might be taking her to Kai. The swallows flew along the shore and sang to comfort her.

She floated many hours and came to a little house by a cherry orchard. An old woman with a crooked cane and a sun hat with flowers painted on it came out of the house and rescued Gerda. Gerda told the old woman her story and the old woman said that she hadn't seen Kai but he was sure to pass by soon. The old woman had always wanted to have a daughter, so she took Gerda in to her house and fed her some cherries and combed her hair with a magical golden comb and soon Gerda began to forget all about Kai. The old woman could work magic and she went into her garden and made the roses disappear so Gerda wouldn't remember Kai. Gerda played every day in the garden but felt that some flower was missing. Then one day she saw the roses on the hat of the old woman and immediately remembered Kai. She ran into the garden and could find no roses and began to cry. Her tears fell on the ground and the roses sprang up magically. She asked the roses if they had seen Kai and they said he wasn't under the ground where they had been. Then she asked all the flowers in turn, but they only told her fanciful tales, and the narcissus was terribly vain. Gerda ran to the edge of the garden, opened the rusty latch and ran out in her bare feet into the wide world. Beyond the magic garden it was already late autumn. Gerda realized how much time had been lost and ran on.

4. The Prince and Princess

Gerda rested on her journey and a crow hopped in front of her and asked her where she was going. She told the crow her story and asked if he had seen Kai. The crow told her he may have seen Kai. In the kingdom where they were there lived a very clever Princess. The Princess decided she should get married, but she wanted to find someone who wouldn't just stand around and be boring, or be intimidated by the grand castle. She wanted someone who was clever and cheerful. Many people came for her hand but they all became frightened and tongue-tied when they entered the castle. (The crow knew all of this because his sweetheart was a tame crow who lived at the palace).

Then a young man came with long hair, intelligent eyes and poor clothes. ("That's Kai!" cried Gerda). He strode in to the palace and wasn't at all shy. He was bright and interested in learning the Princess' wisdom. They liked each other right away and he became the Prince. The crow and his sweetheart helped Gerda sneak into the palace that night so she could see if the Prince was really Kai. Shadows along the wall swished past them and the crow explained that it was the dreams of the Prince and Princess. They came to the bedroom and the Prince and Princess were each in a bed that looked like a lily. Gerda moved aside the leaves to peek at the Prince, and seeing his red neck, thought it was Kai. She

called out his name, the dreams swept through the room, he woke and turned his head, but it wasn't Kai. The Princess woke and asked Gerda what was the matter. She wept and told them the whole story. The Prince got out of his bed and let Gerda sleep there. She dreamed of Kai sitting on his sled, nodding to her and thought how kind human beings and animals were! In the morning the Prince and Princess gave Gerda lovely clothes to wear and asked her to stay with them. But Gerda asked them for a small carriage with a horse to draw it and some boots so she could go out in search of Kai. They gave her a muff and boots and a coach of gold with coachmen and horsemen. Then they waved goodbye and Gerda set off. The crow traveled with her for the first part of the journey, then he flew to a tree and flapped his wings as she drove off.

5. The Little Robber Girl

Robbers saw Gerda's carriage and seized it, killing everyone but Gerda. "She's nice and plump and will taste just like a fattened lamb," said an old robber woman with a long beard, as she pulled out her knife. But just then the robber woman yelled because her daughter had jumped up onto her back and bitten her ear. "She will play with me. She will give me her muff and her pretty dress and she will sleep with me." The little robber girl had her way because she was a very willful child. Gerda and the robber girl traveled in the coach to the robbers den. She asked Gerda if she was a Princess and Gerda told her of all her adventures and her search for Kai. The robber girl looked at her very seriously, "I won't let them kill you even if I get cross with you; I'll see that I do it myself." When they arrived at the robber's castle, the robber girl took Gerda to her corner where she kept all of her pets. There were hundreds of pigeons and doves perched above them. The robber girl seized one of the poor birds by its feet and made Gerda kiss it. Then the robber girl showed Gerda a reindeer that was tied up. "Every evening I tickle him with my dagger—it makes him afraid of me." She ran the sharp point over the reindeer's neck, who struggled to get away, but she just laughed. She pulled Gerda into her straw bed. "Do you always bring your knife to bed?" asked frightened Gerda. "Oh, yes," said the robber girl, "you never know what might happen."

Then the robber girl made Gerda tell her all about Kai again, put her arm around Gerda's neck and soon fell asleep. But Gerda could not sleep at all, she was too frightened. Suddenly the wood pigeons said to her: "We've seen your Kai. He was sitting in the Snow Queen's carriage which flew low over our wood. She blew at our nest and all the young ones died." Gerda started up "The Snow Queen with Kai! Where did she go?" "She would go to Lapland where there is always snow and ice. Ask the reindeer." "Lapland is a glorious place for snow," said the reindeer. "The Snow Queen has her summer tent there, but the place that is her home is up near the North Pole." "Oh Kai!" cried Gerda.

In the morning Gerda told the robber girl everything the wood pigeons had said. The robber girl looked at Gerda very seriously and then asked the reindeer if he knew where Lapland was. "Of course," he said. "I was born and bred there." The robber girl said, "All the men are away today and my mother will take a nap after lunch, then I will do something for you." Saying that, she jumped out of bed, rushed to her mother and pulled on her whiskers, saying "Good morning mother nanny-goat." Her mother affectionately boxed her ears. After lunch the robber woman fell asleep and snored loudly. The robber girl said to the reindeer, "I'd love to tickle you more with this knife of mine, because then you're funny. But I'm going to untie your rope and ask you to take this little girl to Lapland to the Snow Queen's palace." The reindeer leapt for joy and Gerda cried. The robber girl helped Gerda to get on the reindeer's back. She gave Gerda some warm boots and her mother's big gloves (she kept Gerda's pretty muff). She gave them food for their journey and helped them leave the castle. Gerda waved goodbye as the reindeer

flew off into the big forest. Wolves howled and the sky turned red. The sky flashed with the Northern Lights as they ran faster and faster to Lapland.

6. The Lapp Woman and the Finn Woman

Gerda and the reindeer reached a tiny hut. They crawled inside and there was a little old Lapp woman. Gerda was so cold she couldn't speak, so the reindeer told the old woman Gerda's story, but only after he had told his own which he thought was much more important. "Oh you poor dear, you've a long way to go yet. Finland is hundreds of miles from here. The Snow Queen is there now shooting off her blue fireworks. I'll send you to a wise Finn woman who can give you more information." She wrote a message on a dried codfish, fed and warmed them, and sent them on their way.

They flew off into the Northern Lights and arrived at the Finn woman's home the next day. They had to knock on the chimney, because there was no door. The Finn woman was small and round and jolly. She barely wore any clothes at all because it was so hot in her little hut. She helped Gerda off with her coat, put a piece of ice on the reindeer's head and sat down to read the codfish message. She read it three times to be sure she knew it, then threw the fish in the pot to cook, for she never wasted anything. Then the reindeer told her the whole story, and asked the wise woman for a potion to help Gerda overcome the Snow Queen. The wise woman pulled him to a corner and said, "Kai is with the Snow Queen and he thinks it is the best place in the world. But that is because he has a glass splinter in his heart and a bit of glass in his eye. First they'll have to come out or he'll never be human again and the Snow Queen will have him in her power." "But can't you give Gerda something to take, so she will have the power to save Kai?"

"I can't give her any greater power than she already has," said the wise woman. "Don't you see how great she is? Don't you see how animals and human beings serve her, and how well she has got on in the world in her bare feet? She hasn't to learn of her power from us, it's in her heart. If she can't find her own way to the Snow Queen and get the glass out of Kai's eye, then we can't help her. Ten miles from here is the beginning of the Snow Queen's garden. Take Gerda there and leave her by the bush with the red berries. Don't waste time and hurry back."

So saying, the Finn woman helped Gerda onto the Reindeer's back and off they flew. In their hurry Gerda had left without her boots and gloves. The reindeer put her off at the bush, kissed her and big tears ran down his cheeks. Then he turned and ran back to the hut. There stood Gerda, all alone without boots or gloves in the icy bitter cold. She began to run toward the palace but her way was blocked by giant snowflakes. They ran along the ground toward her, becoming bigger and more menacing. They took on fantastic, frightening shapes. Gerda realized that they were the Snow Queen's guards. She began to pray and in the cold her breath took on form and became an army of bright little angels. They all had helmets and spears and they broke the snowflakes into hundreds of pieces. Then they rubbed Gerda's hands and feet so she didn't feel the cold and she walked forward to the Snow Queen's palace. But where was Kai?

7. The Snow Queen's Palace

The palace was made of snow and wind. It had hundreds of halls, all lit by the Northern Lights. In the center was a frozen lake that had cracked into thousands of pieces. When the Snow Queen was home she

would sit at the center of the lake, and call it her Mirror of Reason. Kai was blue from the cold, but he didn't feel it. The Snow Queen had kissed away his shivers and his heart was a lump of ice. He was busy trying to form a word out of the pieces of ice. The Snow Queen had promised him if he could spell the word, "eternity" he would be his own master, he would have the whole world and a new pair of skates. But somehow he could never get it right. The Snow Queen had flown off to bring snow to the warmer countries. Kai was alone with the pieces of ice, puzzling over the word he could not quite remember.

Gerda entered the great hall and saw Kai. She ran to him and threw her arms around him, calling his name. But he sat cold and stiff. She began to cry hot tears on his chest and all at once the ice in his heart melted. Then he recognized her and called her name, and big tears ran down his cheeks until the bit of glass came out of his eye. "Gerda, where have you been? Where have I been—it is so cold here!" And all the pieces of ice got up and danced for joy, and when they lay down they formed the word "eternity." Then Gerda and Kai walked hand in hand out of the Snow Queen's palace, and wherever they went, the winds died down and the sun poked through.

The reindeer was waiting for them by the bush with the red berries, and he brought another reindeer with him, with udders full of warm milk. The children drank their fill and then rode to the hut of the Finn woman who fed them and gave them instructions for their journey. Then they traveled to the hut of the Lapp woman, who had made new clothes for them, and then they traveled in her sleigh to the edge of Lapland. There they said farewell to the reindeer and the Lapp woman and walked on into the spring. A girl on a splendid horse came toward them and Gerda recognized the robber girl immediately. "You're a fine one to go roaming about," she said to Kai. "I wonder if you deserve to have people running to the ends of the earth for your sake!" But Gerda patted her cheeks and asked her about the Prince and Princess. "They're traveling in foreign lands," said the robber girl. "And the crow has died. His sweetheart hops around the palace with a bit of black wool tied around her leg."

Then she asked them to tell their story and declared it was very exciting indeed. She told them she would visit them someday and rode off into the wide world. Gerda and Kai walked hand and hand through the spring until they came to a city with church bells ringing and tall towers and they knew they were home. They ran up the steps to their home and entered the room where grandmother sat reading. They sat down before her holding hands. They looked into each other's eyes and realized that they had grown up. Like a bad dream they had forgotten the Snow Queen's icy palace. So there they both sat, grown up yet children at heart; and it was summer, warm and glorious summer.

ABOUT THE STORY

The Snow Queen is an original fairytale written in 1844 by the great Danish storyteller, Hans Christian Andersen. Drawing inspiration, imagery, characters and probably a good deal of story from folktales that existed in his day, Andersen crafted this rich and complex story about devotion, bravery and the triumph of love.

Andersen begins the tale with a mythic prologue: Goblins create a magic mirror that has the power to distort one's vision. What is good appears to be bad, and what is bad looks wonderful. When the mirror shatters, the pieces go all over the world. If a piece gets in one's eye, then all that is beautiful seems ugly. If a piece gets in one's heart, it turns into a lump of ice.

Knowing that the splinters of the mirror are floating about, we are now introduced to the main characters of the story, Gerda and Kai. They are best friends and neighbors. In the winter, Gerda's grandmother tells the children the story of the Snow Queen. The Snow Queen flies at the center of the snow storm and peers in through the windows in the town. Gerda is frightened by the story but Kai tells her not to worry, that if the Snow Queen comes inside he'll put her on the stove and melt her. Then one day while Gerda and Kai are playing, splinters of the Goblin's mirror get into Kai's eye and into his heart. He becomes cruel and hateful and rejects Gerda. When the Snow Queen appears on her magic sleigh, Kai is at first frightened and then fascinated by her—the ice in his heart matches her icy nature, and she spirits him away. When Kai vanishes, Gerda begins a fantastic journey to find him and bring him home.

The Snow Queen is Gerda's story—her quest to rescue Kai. At each new turn of the tale, she is tempted to stay where she is and not continue, but her love for Kai always pulls her on. Gerda meets a marvelous succession of characters on her journey. The Flower Witch rescues Gerda from the river and bewitches her so she forgets about Kai, much as the Snow Queen has bewitched Kai. But Gerda is able to escape the enchantment when the roses that were hidden by the Flower Witch reappear and remind her of Kai and home. She meets a helpful Crow and then a Prince and Princess, who again tempt her to stay with them. She is captured by robbers and befriended by a willful Robber Girl. But at each step of her journey she makes the choice to continue. Her intuition and her steadfast love for Kai guide her. When Gerda discovers that Kai is with the Snow Queen, the Robber Girl sends her off to Lapland with the help of her pet Reindeer. They encounter the shaman-like Finn Woman. When the Reindeer begs the Finn Woman to help Gerda, she says:

“No power that I could give her could be as great as that which she already has. Don't you see how men and beasts are compelled to serve her, and how far she has come in the wide world since she started out in her naked feet? Strength lies in her heart.” (1)

The Snow Queen is a story about growing up. When Kai is influenced by the splinters from the Goblin's mirror, he behaves just like anyone going into adolescence. He rejects those closest to him and is attracted to the dangerous, seductive Snow Queen. The Snow Queen is a symbol for death; she represents winter and the dying of the light. She also represented cold, unfeeling intellect with Gerda symbolizing the warmth of the heart. When the Snow Queen first encounters Kai she kisses him and he feels as if he is dying. Then she says “I mustn't kiss you again or I will kiss you to death.” Kai gets suspended in this icy, heartless realm. Gerda goes on her adventure and is able to transcend each boundary, maturing yet staying innocent, gaining more and more power in her heart.

When Gerda finds Kai, it's the depth of her love that transforms him. She cries and her tears melt the ice in his heart. This is a moment of redemption akin to the Beast's when Beauty is able to love him in spite of his appearance. The Beast was once a Prince who is turned into a Beast because he was cruel. Kai is turned into a heartless being by the Goblin's mirror. Each one is saved by a pure love. The great power of the story lies in Gerda's willingness to save Kai, in spite of the perils she encounters. Wolfgang Lederer writes in his book, *The Kiss of the Snow Queen*:

"The most moving passages of the story are those relating the reunion of Gerda and Kai. Speaking to what we deeply know but do not know we know, they remind us how lonely we are or have been; how, if we are men, we need the validation, the confirmation, the redemption by women; and if we are women, how the redemption of such a lonely man is one of the magic feats, one of the miracles a woman can perform.

We live in an age when, in the strife of causes and liberations, in the divisiveness that increasingly fractures the bonds between men and women, such a basic truth stands to become submerged. To the degree to which this is happening, we are all further impoverished. To the degree to which Andersen moves us, reminds us of how we could be for each other, we owe him a debt of gratitude." (2)

CURRICULUM CONNECTIONS

Language Arts: Classic Literature, Oral Storytelling, Inductive Thinking from Observation of Non-Verbal Language, Comprehension

ABOUT THE AUTHOR: HANS CHRISTIAN ANDERSEN

What can we find of Hans Christian Andersen's life in *The Snow Queen*? Andersen was born in 1805 in the ancient walled city of Odense in Denmark. His parents were poor and the family lived in a rooftop apartment, much like the apartments of Gerda and Kai. At the age of fourteen he traveled "far away into the wide world" to seek his fortune, just like Gerda, who went out into the world all alone and in her bare feet to find Kai. Andersen trusted that he would succeed in fulfilling his dreams, as Gerda believed she would find Kai. Like Gerda, people were compelled to serve him, and he was to have mentors and famous patrons all through his life.

His father introduced him to literature and his mother and grandmother to folklore and fairytales. There is something of his grandmother in Gerda's grandmother, and the shaman-like Finn Woman is reminiscent of a favorite character from early childhood tales. The Snow Queen herself is similar to the mythic figure of the Ice Maiden, who Andersen's sick father said would take him away when he died. When Andersen begged his mother to allow him to seek his fortune, she consulted a wise woman who declared "Your son will become a great man, and in honor of him Odense will one day be illuminated." In 1867 Andersen was awarded the freedom of Odense and his hometown was illuminated in his honor.

There is something of him in all of his tales: he is both the ugly duckling who becomes a beautiful swan as well as the foolish, vain emperor; he is the steadfast tin soldier and the brave and innocent Gerda. Please refer to the books mentioned in footnotes (1) and (2) for more detailed information about Andersen's life.

INTRODUCTION TO THEATER

The origin of theater is obscure because it did not develop over-night, but evolved slowly out of the practice of ritual. Primitive man cultivated certain rituals to appease the elements or to make things happen that he didn't understand (for example, to make crops grow or to have success in hunting). In Ancient Greece, similar rituals began in honor of Dionysus, the God of fertility, and would include choral singing and dancing. These rituals were so popular, that people began to choreograph, or plan out, the dances more carefully. The songs grew more sophisticated, and eventually included actors speaking in dialogue with one another and with the chorus. Soon, writers wrote full scripts to be performed; entire festivals were organized in honor of Dionysus, and drama as we know it was born.

What makes a theatrical experience? Actors on a "stage," (which might be anything from a huge amphitheatre to the front of a classroom) portray characters and tell stories through their movement and speech. But even though there are actors playing characters and telling stories, it is still not a theatrical experience until one more very important element is added. It is the presence of an audience—watching, participating, imagining—that makes it a true theatrical experience. Theater enables us to collectively experience that which we may know and feel within, but which may be unspoken and unacknowledged in our outward lives. Theater is the coming together of people—the audience and the actors—to think about, speak of and experience the big ideas that connect us to our inner and outer worlds.

What does the audience bring to the theater? Attention, intelligence, energy and, above all, imagination.

INTRODUCTION TO MASKS, PUPPETS AND MAGIC

Masks

In this production of *The Snow Queen*, all of the actors wear masks and some of the characters in the play are puppets. Though masks are rare in American contemporary theater, masks have been used since the very beginning of theater. The early Romans used enormous masks that exaggerated human characteristics and enhanced the actor's presence in the huge amphitheaters of their day. Greek theater used masks that were human scale to designate tragic and comic characters. Masks have been used in the early Christian church after the ninth century and were revived during the Renaissance in Italy with the Commedia Dell' Arte. Theater throughout Asia has used masks to create archetypal characters, human and divine. In Balinese theatrical tradition, masks keep ancient and mythological figures recognizable to a contemporary audience, preserving a rare and beautiful culture. Though used differently in every culture, the mask universally facilitates a transformation of the actor and the audience.

"A mask allows the actor to submerge his ego in the service of an archetypal role whose significance dwarfs his own personality...The power of the mask is rooted in paradox, in the fusion of opposites. It brings together the self and the other by enabling us to look at the world through someone else's face. It merges past and present by reflecting faces that are the likenesses of both our ancestors and our neighbors. A mask is a potent metaphor for the coalescence of the universal and the particular, immobility and change, disguise and revelation." (3)

Puppets

Puppets have a long and esteemed history. They have been used to represent gods, noblemen and everyday people. In the history of every culture, puppets can be found, from the tombs of the Pharaohs to the Italian marionette and the English Punch and Judy. The Bunraku Puppet Theatre of Japan has been in existence continuously since the seventeenth century. In the early days of Bunraku, the greatest playwrights preferred writing for puppets rather than for live actors. Puppets are similar to the mask in their fascination and power. We accept that this carved being is real and alive, and we invest it with an intensified life of our own imagining. Because of this puppets can take an audience further and deeper into what is true. Audiences bring more of themselves to mask and puppet theater because they are required to imagine more. Masks and puppets live in a world of heightened reality. Used with art and skill, they can free the actor and the audience from what is ordinary and mundane, and help theater do what it does at its best: expand boundaries, free the imagination, inspire dreams, transform possibilities and teach us about ourselves.

Magic

To early humans, the world was filled with magic—stars glittered and constellations moved, lightning flashed and fire appeared out of the sky, nature went through cycles of death and rebirth. Ancient people wished to understand and control their world the same as people do today. Shamans and priests used magic in their ceremonies to assuage the gods, gain support of nature and to give their tribe a sense that they could control their fate. Those who performed magic became both revered and feared. As humans evolved, both holy men and con men were associated with the word “magic”: soothsayer and sorcerer; wise man and wizard; mystic and fortune-teller; prophet and trickster. Over time the practice of the magical arts transformed into the religion, art and science that we know today.

In the eighteenth century magic grew into an art form, practiced to entertain and enchant. Magicians performed sleight of hand and illusion to dazzle their audiences, using misdirection, invention and skill. In the nineteenth and twentieth centuries magic flourished and elaborate magic productions toured the world. Today magic continues to delight audiences with skillful performers who take on personas both mysterious and comic. Enchantment Theatre uses magic in an innovative way to enhance the magical aspects of the tales that it tells. In the beginning of *The Snow Queen*, Gerda’s grandmother gently carves a paper snowflake (without using scissors!), and when Gerda and Kai delightfully crumple it in their hands, a flurry of snowflakes magically appear around them, defining the world of the play as one with extraordinary possibilities.

Discovering and learning about the art of magic is possible for everyone. There are books and magazines in libraries that explain and teach the principles and practices of the art. But one aspect of magic that makes it quite special is that there is a secret to how it’s done. The tradition of keeping magic a secret exists to preserve the foundation of this extraordinary art form and to keep it surprising and marvelous for each new generation.

BEFORE YOU SEE *THE SNOW QUEEN*

Activity One: Prepare for the Play

Read the introductory sections about *The Snow Queen* and read the story summary aloud with your class. Look up the words “heroine,” “fairy tale,” and “folk tale” and “adaptation.” Ask the students the following questions for discussion:

1. Does this story fit into the description of a folk tale or a fairy tale? Why?
2. What do you think the "main idea" of the story is?
3. Who is the heroine of *The Snow Queen*? Why do you think so?
4. Make a list of the five most important characteristics you think a heroine or hero should display. Why did you choose these particular characteristics?
5. Who did Gerda meet on her journey? How did these characters help her along the way?
6. Describe Kai at the beginning of the story. How does Kai change over the course of the story?
7. After you define “adaptation” with your class, talk about the fact that Enchantment Theatre’s play *The Snow Queen* is an adaptation of the original Hans Christian Andersen tale of the same name. The recently popular movie *Frozen* was inspired by the same tale.
 - a. Ask your students to keep this in mind while they are watching the performance. See if they can find 5 similarities and 5 differences between Enchantment’s adaptation of the original story and the movie inspired by it, *Frozen*.

Activity Two: Explore Puppets

In this production, the Snow Queen is played by a puppet. Puppets ask the audience to use their imagination to help bring them to life. They also allow a small cast of actors to play many different roles. Puppets, like masks, also help a character become bigger than life. They can represent different exaggerated qualities of a person or an animal. Based on the type of puppet used and the way it moves, a character can be understood at first sight as silly, scary or ethereal.

The following are some ways you may introduce puppetry to your students before they see *The Snow Queen*:

1. Make a list on the board of all of the different kinds of puppets that can be used: hand puppets, string puppets (marionettes), rod puppets, shadow puppets. To see examples of all different kinds of puppets, visit: <http://www.sagecraft.com/puppetry/>
2. Have the students make a simple hand puppet from a sock. What kind of expressions and characters can they portray?

3. Have the students find or bring objects to the class that they wouldn't ordinarily think of as a puppet—a paper bag, a scarf, a folded piece of paper. Can the students make their object come to life? What are the actions the puppet performs that make it look real?
4. Choose one character from *The Snow Queen* and sketch a design of a puppet of that character. What type of puppet would it be? How would it move? What type of voice would you give it?

Activity Three: Magic and Transformation

One of the most important elements in fairy tales, folk tales and myths is that they connect us with the subtler aspects of our lives as well as with the unseen forces that affect us in the larger world. Often a magical being or event signals that we have crossed over into the mythic or fairy tale reality. In our production of *The Snow Queen* we use magic in many different ways to reveal these connections.

Use the following questions and exercises to prompt a discussion about magic:

1. What role does magic play in this story?
2. Do you believe this story? Why or why not?
3. Discuss Kai's transformation at the end of the story.
 - a. Make a list of words describing Kai when Gerda finds him at the Snow Queen's palace.
 - b. Make another list of words describing Kai after his transformation.
 - c. What prompts Kai's transformation?
4. What if *The Snow Queen* was not a story in a book but a true story? How would you explain Kai's transformation?

Activity Four: The Role of Music

The music used in this production was composed by Andy Teirstein. It was especially written to underscore the action and to help the performers tell the story. It is wonderfully theatrical and evocative, meaning that if you sit and listen to it with your eyes closed, you can feel and see with your inner eye what is happening in the story. Each major character has their own musical theme—The Grandmother, Gerda, Kai, The Snow Queen, etc. When you attend the performance, encourage your students to pay attention to the music, and remember how the music created different moods within the piece.

To illustrate the role of music in storytelling, try the following activity:

- Ask your students to recall a personal experience (ex. a family vacation, first day of school). Ask one student to tell his/her story to the class. After he/she is finished, have your student retell the same story. This time, play a dynamic track of music (preferably instrumental) to underscore the story. Ask the class how this music affected the story.

Activity Five: The Importance of Imagination

The set for this play is very simple, with six vertical steel units, connected with a horizontal header. The header piece has stained glass-like panels in it picturing the sun, moon, planets and stars. This structure is surrounded by another structure of hanging curtains, creating five different spaces through which actors can enter the stage. During the play silk fabric panels will be released and cover the doorways of the entrance spaces, creating different spaces for Gerda to travel to on her journey. The play is asking the audience to use their imagination to see Gerda's home and the places to which she journeys.

1. From reading *The Snow Queen*, what do you imagine you will see on stage?
2. Draw a scene from the story that you see in your imagination.

Activity Six: Find Out About Jobs in Theater

1. Students and teachers can visit Kids Work, a website that allows children to explore a variety of different jobs in a typical community: <http://www.knowitall.org/kidswork/>
2. What kind of jobs do the students imagine people have at the theater? Can they name five different kinds of theater jobs?

When your class comes to the theater, look around to see what kinds of jobs people are doing. You will see someone in the box office, ushers and actors. There are also people doing jobs you don't see, like the stage manager who will call the cues for the show, and the lighting technician who will be running the lights. There are also many others who you don't see as well: the director who directed the actors; the costume designer; the designers who created the masks, puppets and magic equipment; the people who publicize the show, answer the phones and sell the tickets.

EXPERIENCING LIVE THEATER

Preparing Your Students to be Audience Members

A theater is an energetically charged space. When the "house lights" (the lights that illuminate the audience seating) go down, everyone feels a thrill of anticipation. By discussing appropriate audience behavior as a class ahead of time, the students will be much better equipped to handle their feelings and express their enthusiasm in acceptable ways during the performance.

Audience members play an important role—it isn't a theater performance until the audience shows up! When there is a "great house" (an outstanding audience) it makes the show even better, because the artists feel a live connection with everyone who is watching them. The most important quality of a good audience member is the ability to respond appropriately to what's happening on stage...sometimes it's important to be quiet, but other times, it's acceptable to laugh, clap, or make noise!

Here Are Some Key Words to Keep in Mind:

- **Concentration:** Performers use concentration to focus their energy on stage. If the audience watches in a concentrated, quiet way, this supports the performers and they can do their best work. They can feel that you are with them!
- **Quiet:** The theater is a very “live” space. This means that sound carries very well, usually all over the auditorium. Theaters are designed in this way so that the voices of the actors can be heard. It also means that any sounds in the audience—whispering, rustling papers, or speaking—can be heard by other audience members and by the performers. This can destroy everyone’s concentration and spoil a performance. Do not make any unnecessary noise that would distract the people sitting around you. Be respectful!
- **Respect:** The audience shows respect for the performers by being attentive. The performers show respect for their art form and for the audience by doing their best possible work. Professional actors always show up for work ready to entertain you. As a good audience member, you have a responsibility to bring your best behavior to the theater as well. Doing so shows respect for the actors—who have rehearsed long hours to prepare for this day—and the audience around you.
- **Appreciation:** Applause is the best way for an audience in a theater to share its enthusiasm and to appreciate the performers. At the end of the program, it is customary to continue clapping until the curtain drops or the lights on stage go dark. During the curtain call, the performers bow to show their appreciation to the audience. If you really enjoyed the performance, you might even thank the artists with a standing ovation!
- **Common Sense:** The same rules of behavior that are appropriate in any formal public place apply to the theater. If audience members conduct themselves in orderly, quiet ways, with each person respecting the space of those around him or her, everyone will be able to fully enjoy the performance experience.
 - Enter the building quietly.
 - Food and drinks are not allowed in the theater.
 - Radios, tape recorders, video recorders and cameras are not allowed in the theater. Please turn off cell phones. You may not take pictures or use a video recorder during the performance.
 - Please use the restrooms before the performance. Do not get up to use the restroom during the performance unless there is an emergency.

AFTER YOU SEE *THE SNOW QUEEN*

Activity One: Respond to the Play

Ask students to describe with as much detail what they remember about the performance. What type of costumes did they see? How many characters were in the story? How did the actors transform themselves to play different characters? What happened that was exciting? Scary? Funny? What kind of music was used?

Some other questions to ask the students:

1. What character did you like the most? Why?
2. How did Kai and Gerda change throughout the story?
 - a. What did Kai learn by the end of the play?
 - b. What did Gerda discover about herself?
 - c. Tell a story about a time in your life when you felt changed or transformed.
3. Did the music play an important role in the story? How? Can you describe the music?
4. How did the use of masks affect the telling of the story?
 - a. How did the masks come to life?
 - b. Did you forget the actors were wearing masks?
5. How did the use of puppets affect the story? Did you forget they were puppets and accept them as people?
6. The story was told by an unseen narrator and no actor spoke. How did you know what the characters were feeling?
7. Gerda was willing to go on a dangerous journey to find her friend. Look up the definition of “heroine.” Is Gerda a heroine and why?
8. Have you ever helped someone else even though it was difficult or dangerous to do so? Has someone else helped you?
9. What surprised you the most in the play?
10. How is being at the theater different than being at the movies?
11. Remind your students that this performance was an adaptation of the original Hans Christian Andersen fairy tale and that the movie *Frozen* was also based on this tale. Ask them to list 5 similarities and 5 differences between Enchantment’s adaptation of the original story and the movie inspired by it. Why do they think Andersen’s story is so popular, even 170 years later?

Activity Two: Discover Theater in the Classroom

In *The Snow Queen*, the actors were able to communicate ideas and feelings without using words. Discuss with the students how the actors let the audience know what was happening, even when they weren't using their voices. Use the following activities to explore the possibilities of communicating without speaking:

- Invisible Object:** Imagine you are holding a very heavy bowling ball. Pass it around the circle without speaking and without dropping it! Think about how you have to stand to hold a heavy object, what your muscles feel like, how slowly you have to move. Give prompts like, "Be ready for it! It's heavy. Make sure your neighbor has it before you let go!" When it's gone all the way around, try passing around a very light feather, a hot potato, a live frog. "Don't let it get away!" Don't say what it is you are passing, have the students guess based on how you handle the imaginary object.
- Without Words:** Ask students to think of actions or gestures they use to communicate. For example, can they think of ways to act surprised using only their face? Without speaking, try saying:

Hello!	I love you	It's over there
Yes! / No! / I don't know	I'm hungry	My stomach hurts
I'm sleepy	Go away! / Come here!	I'm going to sneeze
I'm scared	That's funny!	Where are you?
- How Do You Move?** Make a space in the classroom for the students to move freely. Tell the students they are standing on a towel on a very hot beach and in order to get to the ocean they must walk through the scalding hot sand. Ouch! How do they move across the space? Other suggestions for environments to move through:
 - A sidewalk covered with chewed bubble gum
 - A frozen pond
 - A very steep hill
 - A pond scattered with stepping stones
 - The surface of the moon
- More Mime:** Extend the space exploration to include activities:
 - Carefully paint a door. After finishing, open the door and step through it without getting any paint on your clothes.
 - Build a snowman. The teacher should be able to tell how big the snowman is by how the student uses the space.
 - Eat an ice cream cone. At some point, the ice cream should fall on the floor. How do you react to this?
 - Rake leaves into a large pile. Admire the size of the pile, make sure no one is looking, and then jump into it.
- To conclude, ask the students to list the ways they saw one another communicate without using words (through facial expressions, movement, gesture).

Activity Three: Write Your Own Stories

Get your students to start writing their own stories with the following activities:

1. Think about someone you care about (a good friend, a brother/sister, a neighbor). Think about how you might feel if this person was in trouble or far away from you. Write a story about an imaginary adventure you take to help this person.
2. Write a letter as a character from the story. Exchange letters and respond:
 - a. Pretend you are one of the characters Gerda meets along the way (ie. The Flower Witch, the Robber Girl, the Shaman Woman, the Prince and Princess, the Reindeer). Write a letter or postcard to Gerda after she leaves. What questions would you ask her? What would you want her to know about yourself? Do you miss her?
 - b. Pretend you are the Snow Queen and write a letter to Kai. Are you sorry for taking him away?

Activity Four: Magic and Illusion

In fiction, magic is often used to explain things that are difficult to understand. Hans Christian Andersen uses magical characters in *The Snow Queen* to help Gerda on her journey.

As a class, look at some optical illusions. (You may have in your school library *The Great Book of Optical Illusions* by Gyles Brandreth, Sterling Publishing Company, New York City, 1985 or find some optical illusions online). Ask:

1. What is an illusion? What is real?
2. How is magic used in this production? List the kinds of magic you saw.

Activity Five: The Art in Theater

1. Have the students draw a picture of their favorite character from *The Snow Queen*.
2. Create shadow puppets of some of these characters and perform a mini-shadow show in the classroom.
3. Have the class make masks using paper plates or paper bags. (An excellent book on masks and mask construction is *Maskmaking* by Carole Sivin, Davis Publications Inc., Worcester, MA, 1986.)

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1. Jackie Wullschlager, *Hans Christian Andersen*, p.3
2. Wolfgang Lederer, *The Kiss of the Snow Queen*, pp. 183-184
3. Ron Jenkins, *Two Way Mirrors*, Parabola Magazine, Mask & Metaphor Issue

SCAVENGER HUNT

When you went to see *The Snow Queen*, you were a part of an audience of many different people: people from different schools, different neighborhoods, of different ages. You all saw the same play, but you may not all have the same ideas about it. The greatest thing about theater is that we all experience it in different ways. What is silly to you may be scary to someone else.

Complete the scavenger hunt below to find out what your classmates felt about *The Snow Queen*. You may be surprised!

1. List 5 people who laughed at some point during the performance.

_____ What part? _____

2. List 1 person whose favorite part was the same as yours.

_____ What part was it? _____

3. List 2 people who were sad when they saw Kai at the Snow Queen's palace.

4. List 4 people whose favorite part was the magic. What was his or her favorite trick?

_____ 's favorite trick was _____

5. List 2 people who loved the costumes. What was his or her favorite costume?

_____ 's favorite costume was _____

_____ 's favorite costume was _____

6. List 1 person who thinks he/she has a magic trick figured out. Which trick? Explain.

7. List 2 people who were afraid of the Snow Queen.

8. Imagine your class was performing *The Snow Queen*. Ask 5 people what character they would like to play and why?

(1) _____

(2) _____

(3) _____

(4) _____

(5) _____
