

ACTIVE AUDIENCE

FEB | MAR 2020

guide

SNOW

WHITE

Directed by **DESDEMONA CHIANG**
By **GREG BANKS**

**AN INTERVIEW WITH
PLAYWRIGHT
GREG BANKS**

**SNOW WHITE:
TELLING, RETELLING,
& DISRUPTING A
CLASSIC STORY**



SEATTLE
CHILDREN'S
THEATRE

SYNOPSIS | THEATRE ETIQUETTE | VOCABULARY LIST | SUGGESTED READING

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SEATTLE PREMIERE

SNOW WHITE

By **GREG BANKS**

Directed by **DESDEMONA CHIANG**

FEB 6 – MAR 8

RECOMMENDED FOR
PATRONS 5 YEARS & OLDER

FIERCE FAIRYTALE

Deep in the forest, a classic tale emerges and then is radically transformed. Two dynamic actors morph into a multitude of characters including a princess, her evil queen, a magical mirror, a huntsman, and the beloved seven dwarfs. Both lively and imaginative, this new adaptation of Snow White will leave you experiencing this classical story with an entirely fresh perspective while wondering: How did they do that?

synopsis

BE WARNED: THIS SYNOPSIS HAS SPOILERS

This show is performed by two characters named SW and 4 who often switch characters mid-scene (sometimes mid-sentence).

SW begins as the Queen, lamenting how she is cold and lonely. 4 enters and the two argue as the show was not supposed to start yet. In 4's mind, SW should have waited for the rest of the actors to arrive. SW responds the audience was already in their seats. After brief audience interaction, they decide to begin.

The Queen sings about being lonely and wanting a baby. She pricks her finger and wishes for a child with lips as red as blood, hair as black as the bark of trees, and a heart as pure as snow. Then, Snow White is born.

Shortly after Snow White's birth, her mother dies. A year later, her father, the King, marries a very pretty woman whose obsession with beauty makes her proud and arrogant. The new Queen places a magic mirror on her wall, which she often speaks to, saying "Mirror on the wall, who in this land is the fairest of all?" The mirror replies, "You, my Queen, are fairest of all." This pleases the Queen to no extent, so she continues to ask the mirror over and over again for years, always receiving the same reply.

In the meantime, Snow White grows up. The Queen is very strict and will not let Snow White have any friends or go outside. The Queen tells Snow White that it's very dark and dangerous outside the castle, the trees are dangerous, and all kinds of beasts are waiting to attack. Snow White wanders the halls of the castle, telling jokes to herself, and feeding little animals. Snow White also grows quite beautiful.

One morning, when the Queen asks the mirror her question, the mirror replies, "You, my Queen, may have a beauty quite rare, but Snow White is a thousand times more fair." This causes the Queen to fly into a rage, and say many cruel things to Snow White.

The Queen's jealousy grows and grows until she decides she must get rid of Snow White. The Queen summons a Huntsman. She orders him to take Snow White into the forest, kill her, and bring back her liver and lungs. The Huntsman reluctantly agrees and takes Snow White into the forest.

The two walk for a long time until the Huntsman finally stops. As Snow White is looking away, he draws his knife to stab the girl, but she sees him and asks why he has a knife. The Huntsman tells Snow White of his orders, and she asks him not to kill her. The Huntsman changes his mind and implores Snow White to run away and never come back. She runs.

The Huntsman then comes across a wild pig, which he kills and disembowels in order to take "proof" of Snow White's death back to the Queen. When the Queen is presented with the liver and lungs, the Queen eats the organs.

As the sun is setting Snow White finds a house, which we learn very quickly is the house where 4 lives—with some other dwarves who have no names, they simply go by numbers. Snow White knocks on the door. No one answers. She goes inside, finds a bed, and falls asleep. Later that day, the Dwarfs arrive home to find Snow White sleeping in their bed.

At this point we break from the story as 4 tells SW that there are no actors to play the other Dwarfs. With the help of the audience, SW convinces 4 to play all of them.

4 wakes the others and they argue about what to do about the sleeping girl. 1 and 2 want to kick her out, 5 and 6 think she should stay, 1 and 5 fight each other, Snow White wakes up.

1 and 2 tell Snow White she has to leave, and she agrees. Then 7, who is the oldest of the men and has been quietly sitting in the corner for all this time, asks Snow White about her past, and they all learn how she came to be in this house in the middle of the woods. Most of them are moved by her tale, but 1 and 2 still want her gone. Eventually 7 convinces the Dwarfs to let Snow White stay and they all sing and dance together.

Every day, the Dwarfs leave to dig for coal in the mines. They tell Snow White not to come with them as it is dirty and dark in the mines. They

instruct her to not stray too far from the house or open the door to anyone. She stays nearby, playing in the woods.

Back at the castle, the Queen still believes Snow White is dead. One day she questions the magic mirror again. The Mirror replies, "You, my Queen have a beauty most rare, but beyond the woods, where the seven Dwarfs dwell, Snow White is living." This incenses the Queen and she makes a plan to finish her off once and for all. The Queen disguises herself like an old woman to find Snow White.

The Queen arrives in disguise at the house and persuades Snow White to let her in so Snow White can purchase gifts for her friends. The Queen then uses the laces to tighten Snow White's corset so snugly that it causes Snow White to faint.

The Dwarfs arrive home from work to find Snow White lying on the ground. 1 cuts the laces free causing Snow White to wake up. Snow White tells them about the Old Woman and the Dwarfs realize it must have been the Queen in disguise. They panic for a moment, but 7 reassures them all that if the Queen thinks Snow White is dead, there is nothing to fear. He makes Snow White promise not to open the door to a stranger again.

The Queen returns to the castle and consults the magic mirror once again. And the Mirror replies, "You, my Queen have a beauty most rare, but beyond the woods, where the seven Dwarfs dwell, Snow White is thriving, and this I must tell: She is a thousand times more fair." The Queen erupts, taking an apple, and vows to poison Snow White.

After the Dwarfs leave for work, Snow White hears a woman crying for help. The woman says her carriage has overturned and she is stranded and hurt. She asks for shelter, but Snow White is hesitant. Finally, after hearing the woman wail in the rain, Snow White decides to let her in. As a token of her appreciation, the woman offers Snow White an apple. Snow White takes a bite of apple and collapses.

The Dwarfs arrive home to find the door open and Snow White lying lifeless on the floor. Believing her to be dead, they place her in a glass coffin with a sign on it reading "Snow White. Our Princess."

One day, seven years later, a Prince shows up. He is very snooty. He spies Snow White in the glass coffin and is excited to read she is a Princess. The Prince has been traveling for years looking for a Princess to save. He kisses Snow White bringing her back to life. They begin to run off together to get married and live in a castle when the play stops. We learn that this version is the story the Prince told. Here's what really happened:

The kiss didn't wake Snow White, so the Prince decided to take the glass coffin with him so he may always gaze on her. As the Dwarfs are carrying Snow White's coffin to his carriage, they stumble, which dislodges a chunk of apple from Snow White's throat. She can breathe again and she wakes to meet the Prince. Seeing how arrogant and self-important the Prince is, Snow White rejects his marriage proposal and sends him away.

The Queen returns again to kill Snow White, this time with an axe. Thinking Snow White is all alone, she attacks, but is blind-sided by the men who take turns pouncing on her until she promises to go away and never return. Snow White confronts the Queen about the lies. The trees, she says, are not dangerous, they are beautiful. Taking offense to Snow White's characterization, the Queen raises her axe to cut down a tree when suddenly a host of birds descend upon her. The birds take little pieces of her with them until there is nothing left of the evil Queen.

SW and 4 celebrate their telling of the story, 4 starts to leave so he can tell the others what they've accomplished, but he is stopped by SW. The story, she tells him, hasn't ended. Snow White never returned to the castle. She still lives in the forest with her friends. Through the finishing of the story, we learn that these two are not actors, but the actual Snow White and 4 from the story. They all still live together, dancing and singing, and telling jokes. ■

STATE LEARNING standards

Snow White touches on many themes and ideas. Here are a few we believe would make good **Discussion Topics**: self-discovery, inner beauty, and courage.

We believe that seeing the show and using our Active Audience Guide can help you address these **21st Century Skills**:

- Creative Thinking
- Collaboration
- Critical Thinking
- Perseverance
- Communication
- Growth Mindset

We also believe that seeing the show and using the AAG can help educators meet many of the **Washington State Learning Standards**. Below are some that might fit in well with certain articles or activities. Where more than one standard within a specific area applies, we selected a few examples. Multiple standards could apply to most of these articles and activities.

Standards are grouped by the AAG articles and activities they connect to. Descriptive text of chosen standards is on the following page.

ATTENDING A PERFORMANCE OF SNOW WHITE

ARTS

Theatre Arts | Anchor Standards 7–11

SNOW WHITE: TELLING, RETELLING, AND DISRUPTING A CLASSIC STORY

For parents, educators, and older students: Explore the history of *Snow White*, reflect on the importance of fairytales, and reimagine the role of these classic stories in a modern context.

ENGLISH LANGUAGE ARTS

Reading Standards for Informational Text | RI.1, RI.2

AN INTERVIEW WITH PLAYWRIGHT GREG BANKS; A WORD FROM OUR DESIGNERS

These articles explore the perspectives of theatre artists involved in the creation of *Snow White*.

ARTS

Theatre Arts | Anchor Standards 7, 8, 11

ENGLISH LANGUAGE ARTS

Reading Standards for Informational Text | RI.1, RI.2, RI.7

DRAMA IN ACTION

ARTS

Theatre Arts | Anchor Standards 1–6

HEALTH AND PHYSICAL EDUCATION

Physical Education | 2.1, 4.4

VOCABULARY LIST

ENGLISH LANGUAGE ARTS

Language Standards | L.4

Reading Standards for Informational Text | RI.7

Reading Standards: Foundational Skills | RF.3

JUMP START

ARTS

Theatre Arts | Anchor Standards 1–6

Visual Arts | Anchor Standards 1–2

ENGLISH LANGUAGE ARTS

Language Standards | L.1

Speaking and Listening Standards | SL.1, SL.3, SL.5, SL.6

Writing Standards | W.1, W.2, W.3, W.8

ACTIVITY PAGES

ARTS

Visual Arts | Anchor Standards 1, 2, 8

Writing Standards | W.3

WASHINGTON STATE K-12 LEARNING STANDARDS

ARTS

THEATRE ARTS

Anchor Standard 1 | Generate and conceptualize artistic ideas and work.

Anchor Standard 2 | Organize and develop artistic ideas and work.

Anchor Standard 3 | Refine and complete artistic work.

Anchor Standard 4 | Select, analyze, and interpret artistic work for presentation.

Anchor Standard 5 | Develop and refine artistic techniques and work for presentation.

Anchor Standard 6 | Convey meaning through the presentation of artistic work.

Anchor Standard 7 | Perceive and analyze artistic work.

Anchor Standard 8 | Interpret intent and meaning in artistic work.

Anchor Standard 9 | Apply criteria to evaluate artistic work.

Anchor Standard 10 | Synthesize and relate knowledge and personal experiences to make art.

Anchor Standard 11 | Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

VISUAL ARTS

Anchor Standard 1 | Generate and conceptualize artistic ideas and work.

Anchor Standard 2 | Organize and develop artistic ideas and work.

Anchor Standard 8 | Interpret intent and meaning in artistic work.

HEALTH AND PHYSICAL EDUCATION

PHYSICAL EDUCATION

2.1 | Demonstrate safe movement in personal and general space at a slow to moderate speed.

4.4 | Demonstrate how to share equipment and space with others and take turns.

COMMON CORE

ENGLISH LANGUAGE ARTS

LANGUAGE STANDARDS

Vocabulary Acquisition and Use

L.1 | Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.4 | Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on age appropriate level reading and content.

READING STANDARDS: FOUNDATIONAL SKILLS

Phonics and Word Recognition

RF.3 | Know and apply grade-level phonics and word analysis skills in decoding words.

READING STANDARDS FOR INFORMATIONAL TEXT

Key Ideas and Details

RI.1 | With prompting and support, ask and answer questions about key details in a text.

RI.2 | With prompting and support, identify the main topic and retell key details of a text.

Integration of Knowledge and Ideas

RI.7 | With prompting and support, describe the relationship between illustrations and the text in which they appear (e.g., what person, place, thing, or idea in the text an illustration depicts).

SPEAKING AND LISTENING STANDARDS

Comprehension and Collaboration

SL.1 | Participate in collaborative conversations with diverse partners about age appropriate topics and texts with peers and adults in small and larger groups.

SL.3 | Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.

Presentation of Knowledge and Ideas

SL.5 | Add drawings or other visual displays to descriptions as desired to provide additional detail.

SL.6 | Speak audibly and express thoughts, feelings, and ideas clearly.



WRITING STANDARDS

Text Types and Purposes

W.1 | Use a combination of drawing, dictating, and writing to compose opinion pieces in which they tell the reader the topic or the name of the book they are writing about and state an opinion or preference about the topic or book (e.g., My favorite book is...).

W.2 | Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about the topic.

W.3 | Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.

Research to Build and Present Knowledge

W.8 | With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.

SCIENCE MEMBER guide

Experiencing theatre is a group activity shared not only with the actors, but also with the people sitting around you. Your attention and participation help the actors perform better, and allows the rest of the audience to enjoy the show. ***We invite you to laugh when it is funny, cry when it is sad, gasp when it is shocking, but refrain from talking during the show, as it disturbs audience members and performers alike.***

**HERE ARE SOME HELPFUL GUIDELINES
ON HOW TO ENJOY THE PERFORMANCE:**

Leave cell phones, tablets, hand held games, and other distracting and noise-making electronic devices at home or turn them completely off.

Do not text during the performance. The light and the motion is very distracting to those around you, on stage, and the tech crew behind you.

Gum and food must stay in the lobby. Drinks are only allowed if they have a lid.

The lights dimming and going out signal the audience to quiet down and settle in your seats: the play is about to begin.

Don't talk with your neighbors during the play. It distracts people around you and the actors on stage.

Focus all your attention on the play to best enjoy the experience. Listen closely to the dialogue and sound effects, and look at the scenery, lights, and costumes. These elements all help to tell the story.

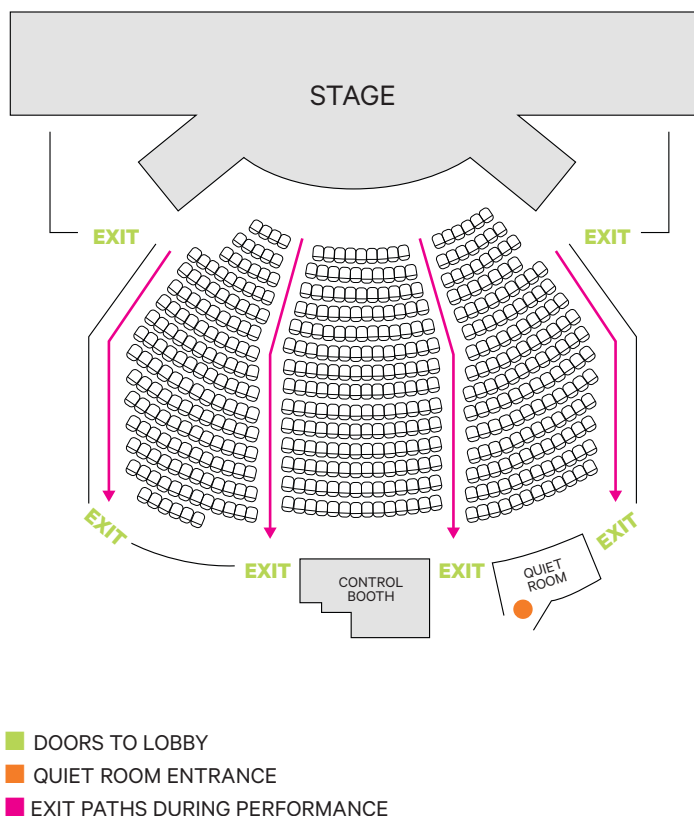
Get involved in the story. Laugh, cry, sigh, gasp — whatever the performance draws from you. The more emotionally involved you are, the more you will enjoy the play.

Remain in your seat during the play. Please use the restroom before or after the show, as well as during intermission.

During the curtain call remain in your seat and applaud because this is part of the performance too. The actors will come out on stage one more time to say thank you for your participation as an audience member.



THE CHARLOTTE MARTIN THEATRE



Thank you being part of the SCT family. If you have any questions please visit our FAQ page at **WWW.SCT.ORG/FAQ** or contact us at **info@sct.org**.

SNOW WHITE: TELLING, RETELLING, AND DISRUPTING A

classic story

SOURCES

Kawan, C. S. (2008). "A Brief Literary History of Snow White" *Fabula*.

Layng, J. M. (2001). "THE ANIMATED WOMAN: The Powerless Beauty of Disney Heroines from Snow White to Jasmine" *The American Journal of Semiotics*

Bacchilega, Cristina. *Postmodern Fairy Tales: Gender and Narrative Strategies*.

Hurley, D. (2005). "Seeing White: Children of Color and the Disney Fairy Tale Princess." *The Journal of Negro Education*.

In the early 1930s, Disney was on a quest for the perfect story, one that would provide the narrative for their first full-length animated feature film. In their previous, live-action films, Disney had relied heavily on well-known actors in starring roles to draw the attention of audiences. With an animated cast, Disney knew they needed a story that was itself familiar, with characters and tropes that audiences in 1937 could recognize instantly. Also important? Comedy, romance, and a happy ending.

With these considerations, Disney chose to adapt the well-known Grimm's Fairy Tale of *Sneewittchen* (German for *Little Snow White*). First published in 1810, this story was an amalgamation of various earlier told and retold folktales from widespread European Cultures, and, by some accounts, dating in written form back to a tale from Ovid's *Metamorphoses* published 8 CE. Disney updated this tale for 1930s America, aging the heroine from seven years old to an appropriate romantic age, changing the original ending (in which the Wicked Queen danced herself to death wearing blisteringly hot dancing slippers), and injecting the tale with humor.

Unchanged in Disney's adaptation? Narratives about the role of women in society that we recognize today as harmful. In Disney's *Snow White*, two women are depicted as polar opposites — Snow White, symbolizing the perfect woman, powerless, innocent, and beautiful; and the Wicked Queen, symbolizing the worst kind of woman, powerful, jealous, and scheming. Snow White, like most other Disney heroines, is not an agent of change in her own life but an object to be acted upon, waiting for her Prince to come. The Wicked Queen, on the other hand, can and does take action to change her circumstances. For this crime, she is punished by death.

Made even more problematic in Disney's adaptation? The story's implicit racism. While the equation of whiteness = goodness has existed in this story for hundreds of years, the equation of blackness = evil did not exist in *Snow White* until introduced by Disney. The Wicked Queen in the movie wears black. She lives in a black castle that has black rats. She forces Snow White to flee into a dark forest with black bats.

According to scholar Cristina Bacchilega, fairy tales like *Snow White* have power in their artifice: they pretend not to express opinions, but rather to faithfully mirror the natural world. Snow White's subservience is seen as right and good, not because this is the opinion of (male) storytellers, but because a woman's "natural place" is in the home. In the same way, the Wicked Queen's power is framed as wrong and evil, not because it makes the (male) storytellers uncomfortable, but because a woman having power and agency upsets the "natural order of things." These stories' racialized language and images behave similarly, posing as honest reflections of nature rather than of society.

Modern retellings of classic stories, like this production of *Snow White*, have their own kind of power. Through making strategic changes to well-known narratives, artists retelling these stories can expose and challenge sexist and racist values underlying their earlier presentations. Artists have the power to make this previously invisible artifice visible.

Young people learn about accepted gender roles and racial stereotypes from the media they consume, including classic fairy tales. We know these understandings are quickly internalized. But, as scholar Dorothy Hurley argues, we are not going to get rid of Disney princess stories—they are embedded in American culture. What we can do is provide young people with disruptive alternatives to these tales, alternatives which expose their originals' implicit biases. We can also commit to teaching critical literacy skills so that young people can question, disrupt, and revise dominant cultural narratives for themselves.

Forget everything you thought you knew about *Snow White*. Prepare to see what was once invisible. ■



AN INTERVIEW WITH PLAYWRIGHT

greg banks

CAN YOU TALK ABOUT YOUR RELATIONSHIP TO THE STORY? WHEN DID YOU FIRST HEAR/READ IT? WHAT DREW YOU TO ADAPTING IT?

Like many people, my first experience of the story was through the Disney film. When I was asked by Children's Theatre Company if I would be interested in writing my own version of the story, I knew that there were lots of things that I might want to change and I was curious to see what they might be. First off, I wondered how the Dwarfs would really react if a strange girl turned up on their doorstep wanting shelter. Once accepted by the Dwarfs how would she spend her days? In the original story, Snow White has to clean and cook for the Dwarfs to earn her keep, that didn't seem like much fun and I don't think I would have stayed, so I needed to figure out what she would do, what she would bring to the Dwarfs that would also be good for her. I wondered what would happen if Snow White didn't want to marry the prince, a person she didn't know and maybe didn't even like. What would it be like for the Huntsman having to take Snow White into the woods and leave her there, what would go through his head? Why was the Stepmother behave so horribly! Lots to explore!

CAN YOU TALK ABOUT YOUR CONNECTION OR RELATIONSHIP TO FAIRY TALES?

I like fairy tales because they don't shy away from the difficult things in life. The themes are often quite dark and disturbing. Somehow, they have become known as children's stories and as a result of that many of the darker themes, such as poverty, greed, and jealousy, amongst others, have been watered down. When I am adapting these stories, I try to find a way to go to their heart, to be faithful to the difficulties they address. I believe young audiences want to understand the world they find themselves in and it is part of my job to help them do that, not to shy away from scary things but to explore them in the safety of a theatre accompanied with plenty of laughs.

WHEN YOU SIT DOWN TO WRITE A PLAY DO YOU KNOW WHAT YOU ARE CAPABLE OF?

Not really. Every new play is a challenge and I never quite believe I will solve the puzzle. It's only through starting to write that I discover how I want to tell the story and what I want to say with it. The act of writing a line of dialogue will suggest the next line and I move on from there, line by line. I do not really plan. I discover what the characters will say rather than figuring it out in advance.

WHAT'S THE MOST IMPORTANT REMINDER WHEN WRITING GETS DIFFICULT?

When the writing gets difficult it just means I am not satisfied with what I'm doing. Sometimes it is just difficult and I have to remember that's ok. So I either leave it for a bit, have a bit of toast, gaze out of the window, go for a walk, or just get something down and not worry if it's not quite right. Having a deadline really

helps, then I just have to get it done. It might not be perfect, but there is always a chance to do rewrites.

DID YOU WRITE AS A CHILD? IF SO, WHAT DID YOU WRITE ABOUT? WHAT CAPTURED YOUR ATTENTION AND SPIRIT?

I started writing something a bit like poems when I was about twelve. I just wrote words that came into my head, often I didn't understand what they were about, I just enjoyed putting words together and feeling them bounce off each other. I still do that now, making up songs as I go about my day, with lyrics that don't make much sense but are great fun. Luckily no one else has to listen to them, I'm a rotten singer. There is a great freedom in not always having to make sense, in seeing what happens if I just let the words come out.



WHAT DO YOU HOPE AUDIENCES BRING TO THE PLAY?

I hope audiences come prepared to use their imagination, to accept and enjoy our telling of the story even if it feels different to what they may have expected.

WHAT'S YOUR BIGGEST DREAM FOR THE PLAY?

I don't have a specific dream for the play as I know everyone brings their own experience to a performance. I guess I would feel I had achieved something if people get to laugh, be a little astonished, have their preconceptions challenged, and take something back into their daily lives. If on some level they feel their spirits have been lifted, then the play will have been a success. ■

**THERE IS A GREAT FREEDOM
IN NOT ALWAYS HAVING TO
MAKE SENSE, IN SEEING WHAT
HAPPENS IF I JUST LET THE
WORDS COME OUT.**

SUGGESTED
reading

INTERSTELLAR CINDERELLA

by Deborah Underwood

GOLDY LUCK AND THE THREE PANDAS

by Natasha Yim

SNORING BEAUTY

by Bruce Hale

TELL THE TRUTH, B. B. WOLF

by Judy Sierra

ABUELO AND THE THREE BEARS

by Jeff Tello

**THE TRUE STORY OF THE THREE
LITTLE PIGS**

by John Scieszka

FAIREST

by Gail Carson Levine

ELLA ENCHANTED

by Gail Carson Levine



The Seattle Public Library

A WORD FROM OUR *designers*



Above: Preliminary dimensional model of the cottage



Above: Preliminary dimensional set design

The development of the sound design for *Snow White* has been a really fun process thus far. It reteams me with one of my favorite and innovative directors, Desdemona Chiang, as well as the brilliant scenic designer Andrea Bush. In our first design meeting, we all identified that this production would be a non-traditional re-telling of a beloved tale most people were quite familiar with. It is our goal to use the sound design to support the story telling by helping us define locations, like interior and exterior, but also to help flush out the magical or hyper realistic environments. Additionally, we might augment or treat the performers' voices to assist in the definition of which of the multiple characters they might be portraying.

SHARATH PATEL, *sound designer*

From a design standpoint, what I find most intriguing about this iteration of *Snow White* is the fun challenge of using the extreme economy of elements — two actors in one realized setting — to effectively and evocatively depict the multitude of characters and locations of the story. With lighting, we can create a sense of place or object such as using leaf and tree patterns for the forest scenes, a cool color palette to represent the castle and iciness of the stepmother, or a tightly defined crisp rectangle of light to be the glass coffin. In addition, the lighting can help us visually “push pause” on the story when actors jump in and out of the narrative to directly address the audience. Although this play is very different from the Disney version of *Snow White*, it was worthwhile to revisit that film, I definitely didn't register all the references to German Expressionism when I watched it as a child!

CONNIE YUN, *lighting designer*

When I first began my process on *Snow White*, I was immediately fascinated by the way the text was structured. Instead of walking through the story step by step in time with the events, we are tasked with recounting something that has already happened. In this story, we meet Snow White when the familiar parts are already over. Our Snow White is a young woman who has walked through a difficult situation and survived and as a result, discovered a lot of things about herself and her world. For me, creating the clothing

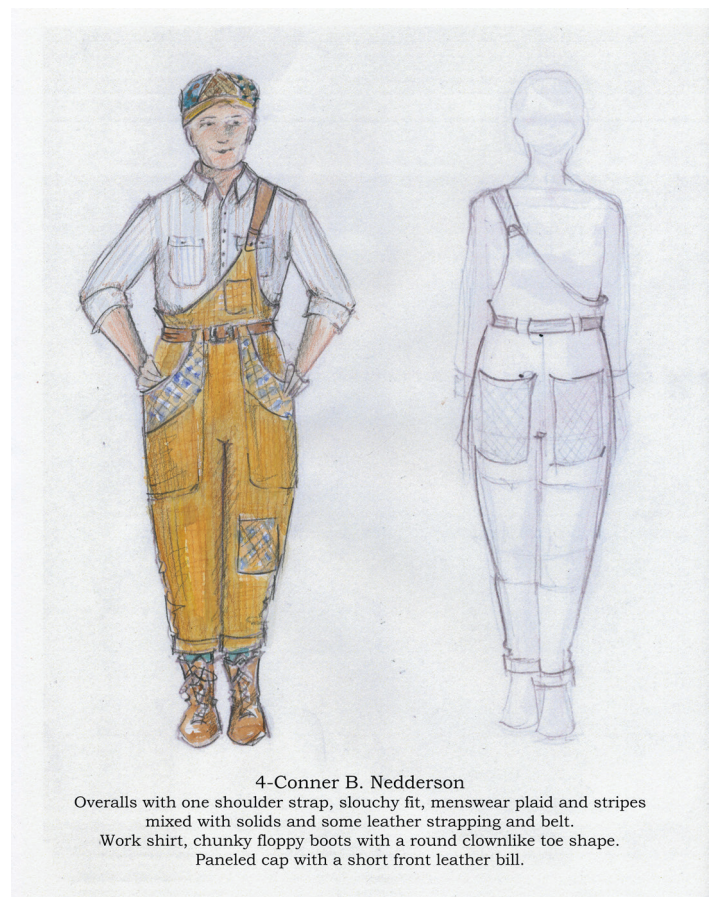
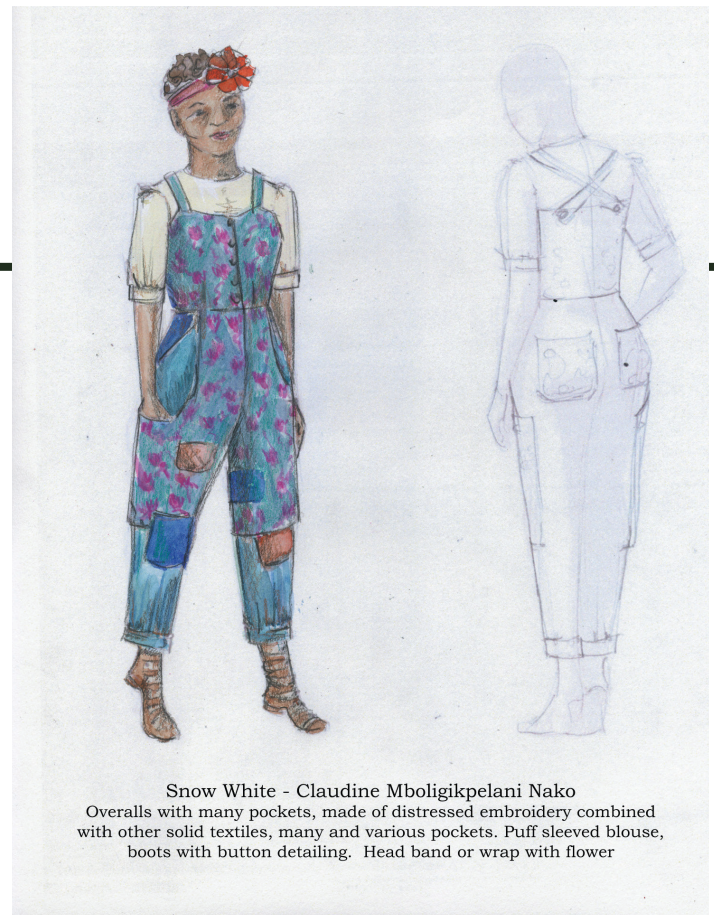
for her character has been about honoring and connecting her to the girl she was when she entered the forest but fully realizing the person she has become when she made the choice to live a life she enjoys with her friends. As a result, her clothes are a "crazy quilt" of sorts, using parts from what might have been her princess dress combined with the clothes she may have found in her new home and that are more suited to the life she lives now caring for a house full of dwarfs! 4's clothes reflect his humor and the day to day work that is required of a dwarf. The dwarves live a simpler life, and they use and reuse their clothing by combining it and patching it as needed. The repurposed aesthetic of the costumes is a very natural partner to the storytelling method that the author has given us. As you watch the play you can see the actors find and bring other things from their environment to life and give them a new purpose in telling the story. What resourceful characters they are!

CHRISTINE TSCHIRGI, *costume designer*

Below: Fabric option for Snow White

Upper Right: Costume design for Snow White

Bottom Right: Costume design for 4 © Christine Tschirgi



DRAMA IN *action*



EXERCISE: Character Walk

GRADES: First and up

TIME: 15 minutes

SET-UP: Works best in an open space

SUPPLIES: None

In this adaptation of *Snow White*, two actors work together to tell a story with many different characters in it. In this exercise, students will explore using voice and movement to create different characters.

INSTRUCTIONS:

Ask students to join you in a sitting circle. If students have not seen SCT's production of *Snow White*, take some time to explain that two actors are in charge of playing all the characters in *Snow White*'s story. Pose the question: How might someone pretend to be so many different people? If students have already seen the production, pose the question: How could you tell which character someone was pretending to be? Brainstorm some answers.

Make sure that you have enough open space in the room for all students to be moving around. Invite students to spread out, finding their own open space in the room. Define "open space" as somewhere you can windmill your arms without bumping into anyone or anything else. Invite students to walk around the room as they normally would—not too fast or slow. Define this as neutral. Practice going into neutral by asking students to walk around very quickly and then calling out for students to go "neutral."

Invite students say hello to others as they walk around the class. When the room feels ready, ask students to say hello to each other embodying different emotions. Start with happy. As students embody happy, say aloud the physical and vocal changes you notice with their body language. Celebrate students that are making big choices! Continue to prompt the class—is this character's walk fast or slow? Why? Does the character stand up tall or slouch? When the room feels ready to transition to another emotion, bring students back to neutral.

Repeat the process of neutral walks between the following character emotions: Happy, Sad, Angry, Grumpy, Sleepy, Scared, Silly, Sneezy, etc.

When all character emotions have been explored, have students line up on one side of the room and invite students one by one to share a walk they explored. They can say hello if they would like, either to imaginary friends in the space, you, or to the rest of the class.

As each student shares their walk, ask the other students to guess what emotion we are seeing in their walk (happy, sad, sleepy, etc...).

VARIATION:

If they have mastered using different movements and voices to communicate character, give students the opportunity to create mini-scenes. Have two students pair up and assign a characteristic to each student. Scenes might consist of two people greeting each other asking one another a question or two, and then saying goodbye to one another.

Bring the SCT experience back to your classroom! Expand your experience of watching *Snow White* with a Mainstage Season Workshop all about the production. Engage your students' bodies, voices, and imaginations while deepening their knowledge about the themes, characters, historical context and production elements of the play. Mainstage Season Workshops can occur either before or after seeing the play, and can be held at SCT or at your location. To learn more about our community engagement programming and to reserve a workshop for your class, contact educationoutreach@sct.org!

JUMP start

SNOW WHITE vocabulary

IDEAS FOR THINGS TO DO, WONDER ABOUT, TALK ABOUT, OR WRITE ABOUT BEFORE OR AFTER YOU SEE SNOW WHITE.

Name some common relationships in fairy tales.

Write a sequel or prequel to *Snow White*.

What are other fairy tales that could be told with two people?

Retell the story from the Evil Queen's perspective.

How does Snow White change over the course of the play? What does she discover about herself?

Make up a song the Dwarfs could sing together.

Why do we reimagine fairy tales?

Draw a picture of something you think of as "beautiful". It could be a landscape, an animal, or a delicious meal.

Design a poster for the play.

Tell the story backwards.

What would you do to convince the Huntsman to change his mind?

Write a poem about the woods.

Write a scene for all seven Dwarfs that uses one actor. Imagine their different voices and qualities.

CLEARING (n) a tract of land cleared of wood and brush
*After a long hike in the woods, we reached a **clearing**.*

DAB (v) to apply lightly or irregularly
*She **dabbed** the paint onto the canvas.*

EXQUISITE (adj) marked by flawless craftsmanship or by beautiful execution
*The **exquisite** vase caught everyone's attention in the room.*

NUISANCE (n) one that is annoying, unpleasant, or obnoxious
*My allergies are a **nuisance** in the springtime.*

PITY (n) the feeling of sorrow and compassion caused by the suffering of others.
*I feel deep **pity** for the loss of his pet.*

RUMMAGE (v) to make a thorough search through
*She **rummaged** through the attic looking for her family album.*

DAMAGE (n) physical harm that is done to something or to someone's body
*The items were packed carefully to avoid **damage**.*

SHRED (v) to cut in long strips
*The machine quickly **shredded** the document.*

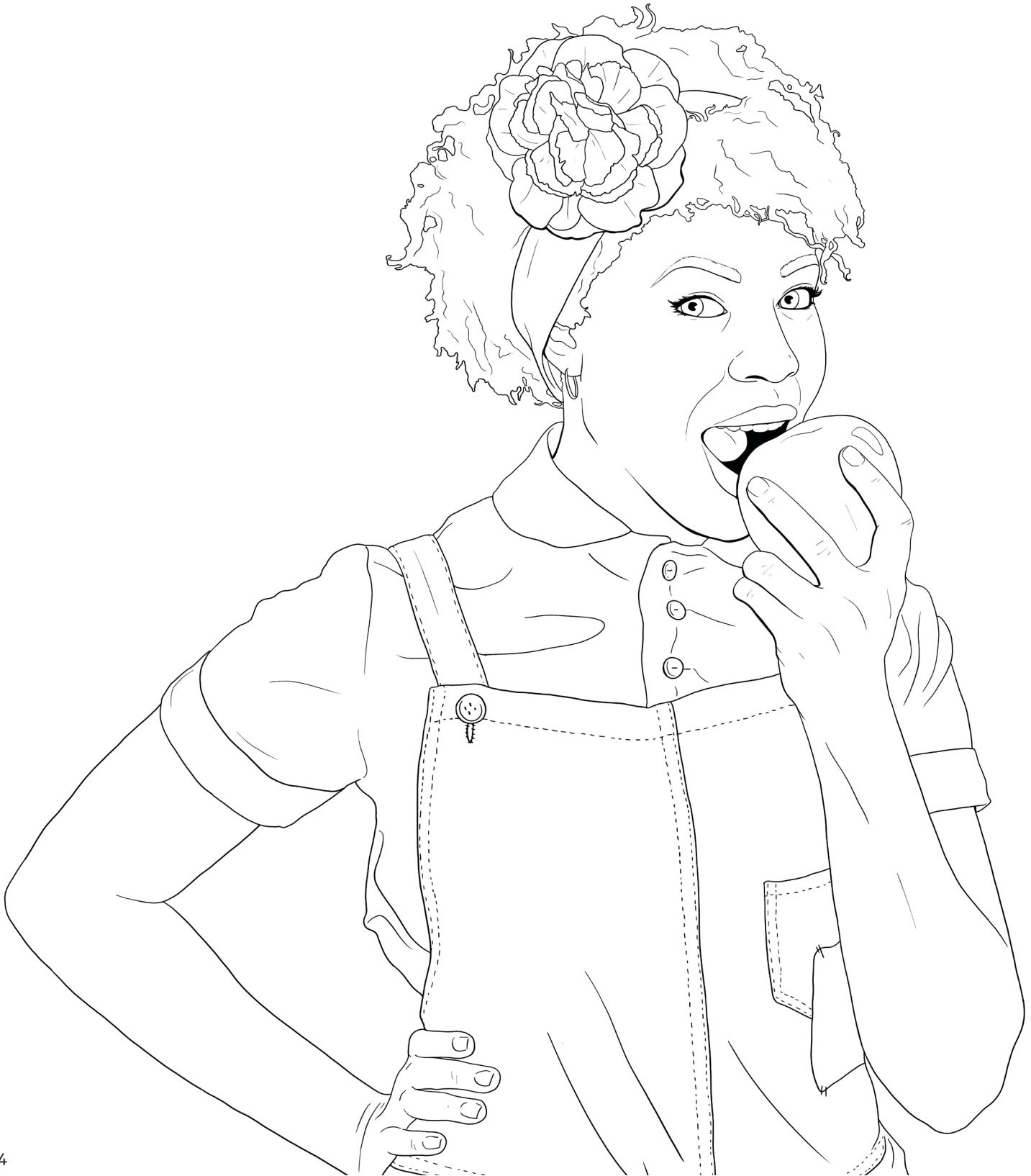
SPARE (v) to relieve of the necessity of doing, experiencing, or undergoing something
*She **spared** herself the trouble.*

SQUEAMISH (adj) easily nauseated, queasy
*The smell of the deviled eggs made him feel **squeamish**.*

VICIOUS (adj) dangerously aggressive or marked by ferocity
*The **vicious** tiger growled at the other animals.*

SNOW WHITE *activities*

COLOR SNOW WHITE!



TITLE:

SCT @YOUR school

BRING AN SCT TEACHING ARTIST TO YOUR CLASSROOM!

Yes, we will come to you! Whether you are a parent who loves SCT or you're an educator who has felt the impact that theatre and SCT has on your students, we can make it happen. Purchase a workshop or residency for your child's class or for your students, and get ready to stretch imaginations, weave theatre and core curriculum together, explore storytelling, and have a ridiculous amount of fun.

For more information, please visit WWW.SCT.ORG/ATYOURSCHOOL, call 206.853.4023, or send us an email at educationoutreach@sct.org.



SCT | KAISER PERMANENTE production of "Ghosted." Pictured Charles Wright & Sofia Raquel Sanchez © Elise Bakketun

KAISER PERMANENTE EDUCATIONAL THEATRE PROGRAM

Now entering the third year of partnership, SCT and Kaiser Permanente's Educational Theater Program has visited over 48,000 students and 3,000 Teachers statewide. The Educational Theater Program consists of touring productions, in class residencies, workshops and professional development opportunities for teachers and students alike, all free to qualifying schools. All of our programming is designed to inspire children, teens and adults to make informed decisions about their health and build stronger communities.

To book a performance, please contact Brodrick Ryans at brodrickr@sct.org or 206.443.0807 Ext. 1164.



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RECOMMENDED FOR
PATRONS 8 YEARS & OLDER



**DON'T LET
THE PIGEON
DRIVE
THE BUS!**

Based on the
picture book by
MO WILLEMS
Written by
MO WILLEMS &
TOM WARBURTON
Lyrics by
MO WILLEMS
& Music by
DEBORAH
WICKS LA PUMA
Directed by
JERRY WHIDDON

APR 9 – MAY 20

RECOMMENDED FOR
PATRONS 5 YEARS & OLDER