

SHAKE & STIR THEATRE CO, QUEENSLAND PERFORMING ARTS CENTRE AND BRISBANE FESTIVAL PRESENT

# GRIMM

ADAPTED AND CREATED BY SHAKE & STIR



**TEACHER RESOURCES**

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# ABOUT SHAKE & STIR

Shake & Stir is one of the country's leading contemporary theatre companies touring Australia and New Zealand since 2006. Shake & Stir produce an annual season of Mainstage and in-school productions.

Mainstage work: Tae Tae in the Land of Yasss!, FOURTEEN, The Twits, Fourthcoming, Fantastic Mr Fox, A Christmas Carol, The Australian premiere of Green Day's American Idiot, George's Marvellous Medicine, Endgame, Roald Dahl's Revolting Rhymes & Dirty Beasts, Dracula, Wuthering Heights, 1984, Tequila Mockingbird, Out Damn Snot, Animal Farm and Statespeare. The company is widely acknowledged as a leading national touring theatre company, taking medium to large scale works to major metropolitan and regional centres in every state/territory of Australia, annually. Shake & Stir has been nominated for APACA'S Drover Award for Tour of the Year for every past national tour, collecting the Award consecutively in 2014 & 2015.

National Tours included: Jane Eyre, The Twits, George's Marvellous Medicine, Green Day's American Idiot, Dracula, Wuthering Heights, Roald Dahl's Revolting Rhymes & Dirty Beasts, 1984, Animal Farm and Statespeare.

## SHAKEANDSTIR.COM.AU

Shake & Stir Theatre Co acknowledges the traditional custodians of the land on which the company gathers; Yagarabul and Turrbul country and pay respects to the Elders that are with us today and those past. First Nations people have been creating stories to educate, record history and entertain for over 2000 generations and we are honoured to be able to continue in this.

***Before we brutalise and dismember these tales...***

### ***ADDITIONAL NOTES REGARDING WARNINGS:***

This production contains: adult themes, sexual references, simulated violence and gore, infrequent coarse language, depiction of alcohol consumption, smoke effects, strobe lighting and loud sound effects/music, pyrotechnics and complete theatrical blackouts.

Please note:

- The show begins with a surprise blackout and loud thriller soundscape - including screams and disorientating sounds.
- There is a scene containing a parody of a floor show detailing sexual encounters of assorted 'damsels'.
- There are multiple deaths and harm referenced and depicted through simulated gore - including severed limbs, toes and a head.
- Performers leave the stage for short periods of audience interaction.

# GRIMM



# ABOUT OUR SHOW

RUN TIME: 1 hour 25 minutes

*(no interval, subject to change)*

Recommended ages 14+

## WARNINGS:

This production contains: adult themes, sexual references, simulated violence and gore, infrequent coarse language, depiction of alcohol consumption, smoke effects, strobe lighting and loud sound effects/music, pyrotechnics and complete theatrical blackouts.

Happily, ever after? Never.

GRIMM, the latest tour de force from Shake & Stir Theatre Co beckons you into a world where fairytales are reimagined with a profound intensity. Be warned – these bedtime stories may cause nightmares...

Within darkened corridors and haunting landscapes, Snow White, Cinderella, and Little Red Riding Hood emerge from the shadows, the truth behind their stories – warts and all – boil and bubble to the surface.

From the company behind the award-winning stage spectacles – Frankenstein, Jane Eyre and A Christmas Carol – comes this bold adaption of tales from the Brothers Grimm in a bewitching theatre experience.

Adapted by Nelle Lee, directed by Daniel Evans, and costumes designed by Australian fashion icon Paul McCann – expect a lavish, loud and lucid night.

Tuck yourself in...

## CURRICULUM CONNECTIONS

### ENGLISH

Unpacking the known in a new and exciting way, GRIMM uses the well-versed world of fairy tales to invite the audience to ask what assumptions they've always made. A perfect inspiration for students developing their own literary voice or working with classical texts.

### DRAMA

Leaning into the original eerie and impactful storytelling of the Grimm brothers, students will be immersed in the magical and gothic re-interpretation of these tales as a dynamic, contemporary performance.

## CREATIVES

Adaptor	Nelle Lee with Daniel Evans
Creative Producers	Ross Balbuziente Nick Skubij
Director	Daniel Evans
Costume Designer	Paul McCann
Set Designer	Josh McIntosh
Lighting Designer	Trent Suidgeest
Sound Designer	Guy Webster
Dramaturg	Saffron Benner
Choreographer	Dan Venz
Fight Director	Niki J Price
Cast	Aljin Abella Nelle Lee Brendan Maclean Angie Milliken

# SPINDLES & SPOILERS

As an original work, the development of GRIMM involved different processes from script development, adjustments on the rehearsal floor and finishing touches refined throughout the season. Consider the titles given to the moments in the show to help structure its development. Prior to the show, make predictions as to what these moments may include and how they link to prior knowledge you have of fairy tales. Use this as a reference point post-show to document what you recall of the show.

## *THE TERRIFYING OPENER*

### **ACT 1 - Once Upon and Twice Up Under**

- Ramalama Rules
- To Grandmother's House
- Stay on the track
- Curses
- To the ball

### **ACT 2 – If you go into the Woods tonight**

- Hungry Eyes
- Blind Man's Buff
- Gingerbread
- A Virgin Heart
- Breadcrumbs

### **Act 3 – The people you meet in a swap**

- The swamp of sadness
- Apples never fall
- Little Redder
- Dress Code
- Midnight
- Ashputtle
- Beast and the Beauty
- Little Red

### **Act 4 - The Moral of the Story**



# AT A GLANCE

## THEMES

Tradition vs change  
Love lost and found  
Power and revenge  
Family and duty  
Societal expectations & influences  
Freedom and autonomy  
Poverty and riches  
Fortune vs fate  
Wonder vs realism

## LITERARY DEVICES

Folktale  
Narration  
Non-linear structure  
Motif  
Use of symbol  
Archetypes: characters and plot

## DRAMATIC CONVENTIONS

Fluid characterisation  
Multiple-role  
Non-linear narrative  
Narration, Direct Address + Voiceover  
Hybridity – Gothic, Magical Realism, Cabaret  
Ritualised and stylised movement  
Ensemble and Chorus  
Surreal transformations  
Symbolic use of props + costumes  
Music and Song  
Eerie Atmosphere  
Placard/ Surtitles  
Puppetry

## DRAMATIC FORMS & STYLES

Gothic Theatre  
Ensemble Theatre  
Visual Theatre  
Cabaret  
Contemporary Performance  
Text transformation



# ABOUT THE BROTHERS' GRIMM

## ***Once upon and twice up under there were two brothers...***

Brothers who would craft stories that would be told and retold, again and again. Stories that would be used to entertain, to judge, to correct and sell an extensive range of merchandise.

Stories of children, and godmothers and geese and wolves – all collected in an attempt to shape a memory of a history, to build a picture of a Germany the brothers thought important to preserve.

Jacob and Wilhelm Grimm knew the struggles of a childhood marked with change and forces working against their will. Wilhelm also knew the taunt of a love delayed or thwarted by circumstance.

But despite rising against the odds, scraping money for an education, and building a legacy that stood the test of time, often the true nature of the Grimm brothers' collection of stories is overlooked.

The Grimm brothers never intended children to be their target audience. Their endeavour to capture, record and edit folk stories, from a scientific and linguistic perspective, rather than as works of entertainment, differs from contemporary uses of these know well-known tales.

## **A work of fantasy**

Although the brothers claimed they had captured the text verbatim from their various different peasant storytellers they had encountered, even providing copious footnotes to cement their claims, modern scholars and historians have since confirmed otherwise.

Chi Luu explains how, *"One imagines the two excitable librarians travelling about the countryside gathering tall tales from their country people, buttonholing them in muddy fields, in pubs and country inns, beer steins and notebooks in hand. Sadly, this is apocryphal. In reality, many of their sources were either literary or gathered from eager acquaintances of their own class (some which were kept anonymous to avoid uncomfortable questions), and as a result, some were probably not even natively German."*

The Grimm brothers' most well-known work, *Kinder und Hausmärchen* (Children's and Household Tales) was actually focused on the scholarly pursuit of recording local German culture, rather than bedtime stories. Jacob himself stated, *"I did not write the story-book for children, although I rejoice that it is welcome to them; but I would not have worked over it with pleasure if I had not believed that it might appear and be important for poetry, mythology, and history to the most serious and elderly people as well as to myself."*



# GRIMM



## A tale of transformation

So how have we collectively resolved that these fairy tales should be in the children's section?

The original collection of wonder tales, as they were commonly known in Germany, originally did not sell well. It was criticised both for being too academic but also unsophisticated, and the innuendo and graphic ideas in the original tales made them less appealing to 19th-century bourgeois public, which later emerged as their main target audience. It wasn't until the older brothers enlisted the talents of their younger brother, Ludwig Grimm, to illustrate the first children's edition published in 1825 that their hard work collecting became profitable.

*"Despite the portrayal of these stories being for the common people, the Grimm brothers, predominantly Wilhelm, continued to sanitise, censor and modify their collection themselves, as noted in prefaces to their publications: "In this new edition we have carefully removed every expression inappropriate for children." Jacob and Wilhelm Grimm, preface to the 1819 and 1857 edition*

*"In our translation of these "Household Stories" ... we have omitted about a dozen short pieces to which English mothers might object, and for good and satisfactory reasons have altered, in a slight way, four other stories. The mixture of sacred subjects with profane, though frequent in Germany, would not meet with favour in an English book." English translation, 1853*

However, these variations didn't always remove the violence or gore, but rather refined the use of it to ensure the villains or antagonists met their appropriate end.

There is much to unearth across the different editions, with the evolving use of language, roles and outcomes each depicting layers of meaning. Some of these are explicitly clear to English readers, such as in the 1819 version of Snow White, we have an evil stepmother, but just a few short years earlier in the 1812 version, the villain was a biological mother jealous of her own daughter's beauty. Lots to unpack there!

Other linguistic choices also offer consideration around bias and moral implications innate in a text. The Grimm brothers when describing a female character who was good or very young use the neutral pronoun 'es', but in other stories with bad girls or mature young women they are described with the feminine pronoun 'sie'. English translations use only 'she', but this subtle difference actually points to an assertion of how to view women throughout the stories.

So – these stories have changed in how they have been told, even from their origins from the pens of the Grimm bros. Turns or the nights are still long, and the winter still cold – but thanks to the Brothers' Grimm, at least we've got a story to tell.



Further reading:

Luu, C. (2018) The fairytale language of the brothers Grimm - JSTOR Daily, JSTOR DAILY. Available at: <https://daily.jstor.org/the-fairytale-language-of-the-brothers-grimm/> (Accessed: 2 August 2024).

# PRE-SHOW PONDERINGS

## LIFE LESSONS FROM FAIRY TALES:

Have students reflect on their current knowledge of fairy tales and the pervading influence they have by using the sentence starters below to create a collective list of LIFE LESSONS FROM FAIRY TALES. Encourage them to cite their sources. \*Note - these don't have to be restricted to the Grimm's collection.

**Happily ever after looks like ...**

**Ways to find true love include ...**

**Beauty is important/not important because...**

**Problems can be solved with ...**

**Beware of ...**

**To break a curse you need to ...**

Discuss what patterns you observe as a class in your responses. Allocate students in groups a specific lesson/rule and have them dissect and analyse the responses. Discuss the application of this specific lesson to a contemporary audience - is it still relevant? How has it changed?

This could be contrasted with a current children's program. See if there are any overlaps or contradictions between a past and present response to these ideas.



# THE O.G GRIMM (and other editions)

Spend some time researching the original GRIMM stories.

Encourage students to take note of which publication version they are reading

Common editions: 1812, 1819 or 1825.

## Stories to explore:

Cinderella (Ashputtle)

Hansel and Gretel

Little Snow White

Little Red-Cap

The Robber Bride Groom

The Pied Piper (The Children of Hameln)

Beauty and the Beast (The Summer and Winter Garden)

Sleeping Beauty (Little Briar-Rose)

Rumpelstiltskin



University of Pittsburgh has a useful anthology, compiled by D.L Ashliman, of different versions that can be found here: <https://sites.pitt.edu/~dash/grimmtales.html>

## Questions to prompt further study:

- Who is the protagonist of this story? What is the central tension they face?
- What or who is the antagonist in this story? Has our interpretation of that changed?
- What symbols or motifs exist in the story? Has this persisted through retellings?
- How does the story resolve? Is that satisfying for a contemporary audience?
- How does this version relate to how you remember this story?
- How would you describe this story? Does it fit within a specific story type?

*Rags-to-riches, quest, rebirth, overcoming the monster, voyage and return.*

# Hansel and Gretel (First edition, 1812)

*Note\* - Hansel and Gretel were originally named 'The Little Brother' and the 'Little Sister' in the 1810 manuscript.*

Next to a great forest there lived a poor woodcutter who had come upon such hard times that he could scarcely provide daily bread for his wife and his two children, Hansel and Gretel. Finally he could no longer even manage this, and he did not know where to turn for help.

One evening as he was lying in bed worrying about his problems, his wife said to him, "Listen, man, early tomorrow take the two children, give each of them a little piece of bread, then lead them into the middle of thickest part of the woods, make a fire for them, and leave them there, for we can no longer feed them."

"No, woman," said the man, "I cannot bring myself to abandon my own children to wild animals that would quickly tear them to pieces."

"If you don't do it," said the woman, "all of us will starve together," and she gave him no peace until he said yes.

The two children were still awake from hunger and heard everything that the mother had said to the father.

Gretel thought that she was doomed and began to cry pitifully, but Hansel said, "Be quiet, Gretel, and don't worry. I know what to do."

With that he got up, pulled on his jacket, opened the lower door, and crept outside. The moon was shining brightly, and the white pebbles were glistening like silver coins. Hansel bent over and filled his jacket pockets with them, as many as would fit. Then he went back into the house and said, "Don't worry, Gretel. Sleep well." Then he went back to bed, and fell asleep.

The next morning the mother came and woke them both before sunrise, "Get up, you children. We are going into the woods. Here is a little piece of bread. Take care and save it until midday."

Gretel put the bread under her apron, because Hansel's pockets were full of stones, and they set forth into the woods.

After they had walked a little way, Hansel began stopping again and again and looking back toward the house. The father said, "Hansel, why are you stopping and looking back? Pay attention now, and keep up with us."

"Oh, father, I am looking at my white cat that is sitting on the roof and wants to say good-bye to me."

The mother said, "You fool, that isn't your cat. That's the morning sun shining on the chimney." However, Hansel had not been looking at his cat but instead had been dropping the shiny pebbles from his pocket onto the path.

When they arrived in the middle of the woods, the father said, "You children gather some wood, and I will make a fire so we won't freeze."

Hansel and Gretel gathered together some twigs, a pile as high as a small mountain. They set it afire, and when the flames were burning well, the mother said, "Lie down by the fire and sleep. We will go into the woods to cut down trees. Wait until we come back and get you."

Hansel and Gretel sat by the fire until midday, and then ate their bread. They sat on until evening, but the mother and father did not return, and no one came to get them.

When it became dark, Gretel began to cry, but Hansel said, "Wait a little until the moon comes up." After the moon had come up, he took Gretel by the hand. The pebbles were lying there like newly minted coins. Glistening, they showed them the way. They walked throughout the entire night, and as morning was breaking, they arrived at the father's house.

The father was overjoyed when he saw his children once more, for he had not wanted to leave them alone. The mother pretended that she too was happy, but secretly she was angry.

Not long afterward there was once again no bread in the house, and one evening Hansel and Gretel heard the mother say to the father, "The children found their way back once, and I let it be, but again we have only a half loaf of bread in the house. Tomorrow you must take them deeper into the woods, so they cannot find their way home. Otherwise there will be no help for us."

The man was very disheartened, and he thought it would be better to share the last bit with the children, but because he had done it once, he could not say no. Hansel and Gretel heard the parents' conversation.

Hansel got up and wanted to gather pebbles once again, but when he came to the door, he found that the mother had locked it. Still, he comforted Gretel and said, "Just go to sleep, Gretel dear. God will help us."

Early the next morning they received their little pieces of bread, even less than the last time. On the way, Hansel crumbled his piece in his pocket, then often stood still, and threw crumbs onto the ground.

"Why are you always stopping and looking around?" said his father. "Keep walking straight ahead."

"Oh!, I can see my pigeon sitting on the roof. It wants to say good-bye to me."

"You fool," said his mother, "that isn't your pigeon. That's the morning sun shining on the chimney."

But Hansel crumbled all of his bread and dropped the crumbs onto the path. The mother took them deeper into the woods than they had ever been in their whole lifetime.

There they were told to sleep by a large fire, and that the parents would come and get them in the evening.

At midday Gretel shared her bread with Hansel, because he had scattered all of his along the path. Midday passed, and evening passed, but no one came to get the poor children. Hansel comforted Gretel and said, "Wait, when the moon comes up I will be able to see the crumbs of bread that I scattered, and they will show us the way back home."

# Hansel and Gretel (First edition, 1812)

The moon came up, but when Hansel looked for the crumbs, they were gone. The many thousands of birds in the woods had found them and pecked them up. Hansel thought that he would still be able to find the way home, and he and Gretel set forth, but they soon became totally lost in the great wilderness.

They walked through the night and the entire next day, and then, exhausted, they fell asleep. They walked another day, but they could not find their way out of the woods. They were terribly hungry, for they had eaten only a few small berries that were growing on the ground.

On the third day they walked until midday when they came to a little house built entirely from bread with a roof made of cake, and the windows were made of clear sugar. "Let's sit down and eat our fill," said Hansel. "I'll eat from the roof, and Gretel, you eat from the window. That will be nice and sweet for you."

Hansel had already eaten a piece from the roof and Gretel had eaten a few round windowpanes, and she had just broken out another one when she heard a gentle voice calling out from inside:

Nibble, nibble, little mouse,  
Who is nibbling at my house?

Hansel and Gretel were so frightened that they dropped what they were holding in their hands, and immediately they saw a little woman, as old as the hills, creeping out the door. She shook her head and said, "Oh, you dear children, where did you come from? Come inside with me, and you will be just fine." She took them by the hand and led them into her house.

Then she served them a good meal: pancakes with sugar, apples, and nuts; and made two nice beds for them. Hansel and Gretel went to bed, thinking it was though they were in heaven.

But the old woman was a wicked witch who was lying in wait there for children. She had built her house of bread in order to lure them to her, and if she captured one, she would kill him, cook him, and eat him; and for her that was a day to celebrate.

So she was overjoyed that Hansel and Gretel had found their way to her. Early the next morning, before they awoke, she got up, went to their beds, and looked at the two of them lying there so peacefully.

"They will be a good mouthful," she thought. She grabbed Hansel and put him in a little stall, and when he awoke, he found himself in a cage, locked up like a young dog, and he could walk only a few steps.

Then she shook Gretel and cried, "Get up, lazybones! Fetch water. Go into the kitchen and cook something to eat. Your brother is locked in that stall there. I want to fatten him up, and when he is fat I am going to eat him. For now, you have to feed him." Gretel was frightened and cried, but she had to do what the witch demanded.

Now Hansel was given the best things to eat every day, so he would get fat, but Gretel received nothing but crayfish shells.

Every day the old woman came and said, "Hansel, stick out your finger, so I can feel if you are fat enough yet." But Hansel always stuck out a little bone, and she wondered why he didn't get any fatter.

After four weeks, one evening she said to Gretel, "Hurry up and fetch some water. Whether your brother is fat enough now or not, tomorrow I am going to slaughter him and boil him. In the meantime I want to start the dough that we will bake to go with him." With a sad heart Gretel fetched the water in which Hansel was to be boiled.

The next morning Gretel had to get up early, make a fire, and hang up the kettle with water. "Watch it until it boils," said the witch. "I am going to make a fire in the oven and put the bread into it."

Gretel stood in the kitchen and cried tears of blood and thought that it would have been better if wild animals had devoured them in the woods, for then they would at least have died together and would not now be suffering so, and she herself would not have to be boiling the water that would kill her dear brother; and she prayed, "Dear God, save us poor children."

Then the old woman called, "Gretel, come here right now to the oven." And when Gretel came, she said, "Look inside and see if the bread is nicely brown and done, for my eyes are weak, and I can't see that far. If you can't see that far either, then sit on the board, and I'll push you inside, then you can walk around inside and take a look."

But once Gretel was inside, the witch intended to close the door, and bake her in the hot oven, and eat her as well. That is what the wicked witch was thinking, and that is why she called Gretel.

However, God let Gretel know this, so she said, "I don't know how to do that. First show me. You sit on the board, and I will push you inside."

So the old woman sat on the board, and since she was light, Gretel pushed her all the way inside, then quickly closed the door and secured it with an iron bar.

The old woman in the hot oven began to cry and to wail, but Gretel ran away, and the old woman burned up miserably.

Gretel ran to Hansel and unlocked his door. He jumped out, and they kissed each other and were overjoyed. The whole house was filled with precious stones and pearls. They filled their pockets, then ran away and found their way back home.

The father rejoiced when he saw them once more, for he had not had a happy day since they had been gone, and now he was a rich man. However, the mother had died.

# Hansel and Gretel (Final edition, 1857)

Next to a great forest there lived a poor woodcutter with his wife and his two children. The boy's name was Hansel and the girl's name was Gretel. He had but little to eat, and once, when a great famine came to the land, he could no longer provide even their daily bread.

One evening as he was lying in bed worrying about his problems, he sighed and said to his wife, "What is to become of us? How can we feed our children when we have nothing for ourselves?"

"Man, do you know what?" answered the woman. "Early tomorrow morning we will take the two children out into the thickest part of the woods, make a fire for them, and give each of them a little piece of bread, then leave them by themselves and go off to our work. They will not find their way back home, and we will be rid of them."

"No, woman," said the man. "I will not do that. How could I bring myself to abandon my own children alone in the woods? Wild animals would soon come and tear them to pieces."

"Oh, you fool," she said, "then all four of us will starve. All you can do is to plane the boards for our coffins." And she gave him no peace until he agreed.

"But I do feel sorry for the poor children," said the man.

The two children had not been able to fall asleep because of their hunger, and they heard what the **stepmother** had said to the father. Gretel cried bitter tears and said to Hansel, "It is over with us!" "Be quiet, Gretel," said Hansel, "and don't worry. I know what to do."

And as soon as the adults had fallen asleep, he got up, pulled on his jacket, opened the lower door, and crept outside. The moon was shining brightly, and the white pebbles in front of the house were glistening like silver coins. Hansel bent over and filled his jacket pockets with them, as many as would fit.

Then he went back into the house and said, "Don't worry, Gretel. Sleep well. God will not forsake us." Then he went back to bed.

At daybreak, even before sunrise, the woman came and woke the two children. "Get up, you lazybones. We are going into the woods to fetch wood." Then she gave each one a little piece of bread, saying, "Here is something for midday. Don't eat it any sooner, for you'll not get any more."

Gretel put the bread under her apron, because Hansel's pockets were full of stones. Then all together they set forth into the woods. After they had walked a little way, Hansel began stopping again and again and looking back toward the house. The father said, "Hansel, why are you stopping and looking back? Pay attention now, and don't forget your legs."

"Oh, father," said Hansel, "I am looking at my white cat that is sitting on the roof and wants to say good-bye to me."

The woman said, "You fool, that isn't your cat. That's the morning sun shining on the chimney."

However, Hansel had not been looking at his cat but instead had been dropping the shiny pebbles from his pocket onto the path.

When they arrived in the middle of the woods, the father said, “You children gather some wood, and I will make a fire so you won’t freeze.”

Hansel and Gretel gathered together some twigs, a pile as high as a small mountain. The twigs were set afire, and when the flames were burning well, the woman said, “Lie down by the fire and rest. We will go into the woods to cut wood. When we are finished, we will come back and get you.”

Hansel and Gretel sat by the fire. When midday came each one ate his little piece of bread. Because they could hear the blows of an ax, they thought that the father was nearby. However, it was not an ax. It was a branch that he had tied to a dead tree and that the wind was beating back and forth. After they had sat there a long time, their eyes grew weary and closed, and they fell sound sleep.

When they finally awoke, it was dark at night. Gretel began to cry and said, “How will we get out of woods?” Hansel comforted her, “Wait a little until the moon comes up, and then we’ll find the way.” After the full moon had come up, Hansel took his little sister by the hand. They followed the pebbles that glistened there like newly minted coins, showing them the way. They walked throughout the entire night, and as morning was breaking, they arrived at the father’s house.

They knocked on the door, and when the woman opened it and saw that it was Hansel and Gretel, she said, “You wicked children, why did you sleep so long in the woods? We thought that you did not want to come back.” But the father was overjoyed when he saw his children once more, for he had not wanted to leave them alone.

Not long afterward there was once again great need everywhere, and one evening the children heard the mother say to the father, “We have again eaten up everything. We have only a half loaf of bread, and then the song will be over. We must get rid of the children. We will take them deeper into the woods, so they will not find their way out. Otherwise there will be no help for us.”

The man was very disheartened, and he thought, “It would be better to share the last bit with the children.” But the woman would not listen to him, scolded him, and criticized him. He who says A must also say B, and because he had given in the first time, he had to do so the second time as well.

The children were still awake and had overheard the conversation. When the adults were asleep, Hansel got up again and wanted to gather pebbles as he had done before, but the woman had locked the door, and Hansel could not get out. But he comforted his little sister and said, “Don’t cry, Gretel. Sleep well. God will help us.”

Early the next morning the woman came and got the children from their beds. They received their little pieces of bread, even less than the last time.

On the way to the woods, Hansel crumbled his piece in his pocket, then often stood still, and threw crumbs onto the ground.

“Hansel, why are you always stopping and looking around?” said his father. “Keep walking straight ahead.”

“I can see my pigeon sitting on the roof. It wants to say good-bye to me.”

“Fool,” said the woman, “that isn’t your pigeon. That’s the morning sun shining on the chimney.”

# Hansel and Gretel (Final edition, 1857)

But little by little Hansel dropped all the crumbs onto the path.

The woman took them deeper into the woods than they had ever been in their whole lifetime.

Once again a large fire was made, and the mother said, "Sit here, children. If you get tired you can sleep a little. We are going into the woods to cut wood. We will come and get you in the evening when we are finished."

When it was midday Gretel shared her bread with Hansel, who had scattered his piece along the path.

Then they fell asleep, and evening passed, but no one came to get the poor children. It was dark at night when they awoke, and Hansel comforted Gretel and said, "Wait, when the moon comes up I will be able to see the crumbs of bread that I scattered, and they will show us the way back home."

When the moon appeared they got up, but they could not find any crumbs, for the many thousands of birds that fly about in the woods and in the fields had pecked them up. Hansel said to Gretel, "We will find our way," but they did not find it.

They walked through the entire night and the next day from morning until evening, but they did not find their way out of the woods. They were terribly hungry, for they had eaten only a few small berries that were growing on the ground. And because they were so tired that their legs would no longer carry them, they lay down under a tree and fell asleep.

It was already the third morning since they had left the father's house. They started walking again, but managed only to go deeper and deeper into the woods. If help did not come soon, they would perish. At midday they saw a little snow-white bird sitting on a branch. It sang so beautifully that they stopped to listen.

When it was finished it stretched its wings and flew in front of them. They followed it until they came to a little house. The bird sat on the roof, and when they came closer, they saw that the little house was built entirely from bread with a roof made of cake, and the windows were made of clear sugar.

"Let's help ourselves to a good meal," said Hansel. "I'll eat a piece of the roof, and Gretel, you eat from the window. That will be sweet."

Hansel reached up and broke off a little of the roof to see how it tasted, while Gretel stood next to the windowpanes and was nibbling at them. Then a gentle voice called out from inside:

Nibble, nibble, little mouse,  
Who is nibbling at my house?

The children answered:

The wind, the wind,  
The heavenly child.

They continued to eat, without being distracted. Hansel, who very much like the taste of the roof, tore down another large piece, and Gretel poked out an entire round windowpane.

Suddenly the door opened, and a woman, as old as the hills and leaning on a crutch, came creeping out. Hansel and Gretel were so frightened that they dropped what they were holding in their hands.

But the old woman shook her head and said, “Oh, you dear children, who brought you here? Just come in and stay with me. No harm will come to you.” She took them by the hand and led them into her house.

Then she served them a good meal: milk and pancakes with sugar, apples, and nuts. Afterward she made two nice beds for them, decked in white. Hansel and Gretel went to bed, thinking they were in heaven.

But the old woman had only pretended to be friendly. She was a wicked witch who was lying in wait there for children. She had built her house of bread only in order to lure them to her, and if she captured one, she would kill him, cook him, and eat him; and for her that was a day to celebrate.

Witches have red eyes and cannot see very far, but they have a sense of smell like animals, and know when humans are approaching. When Hansel and Gretel came near to her, she laughed wickedly and spoke scornfully, “Now I have them. They will not get away from me again.”

Early the next morning, before they awoke, she got up, went to their beds, and looked at the two of them lying there so peacefully, with their full red cheeks.

“They will be a good mouthful,” she mumbled to herself.

Then she grabbed Hansel with her withered hand and carried him to a little stall, where she locked him behind a cage door. Cry as he might, there was no help for him.

Then she shook Gretel and cried, “Get up, lazybones! Fetch water and cook something good for your brother. He is locked outside in the stall and is to be fattened up. When he is fat I am going to eat him.”

Gretel began to cry, but it was all for nothing. She had to do what the witch demanded.

Now Hansel was given the best things to eat every day, but Gretel received nothing but crayfish shells. Every morning the old woman crept out to the stall and shouted, “Hansel, stick out your finger, so I can feel if you are fat yet.”

But Hansel stuck out a little bone, and the old woman, who had bad eyes and could not see the bone, thought it was Hansel’s finger, and she wondered why he didn’t get fat.

When four weeks had passed and Hansel was still thin, impatience overcame her, and she would wait no longer. “Hey, Gretel!” she shouted to the girl, “Hurry up and fetch some water. Whether Hansel is fat or thin, tomorrow I am going to slaughter him and boil him.” Oh, how the poor little sister sobbed as she was forced to carry the water, and how the tears streamed down her cheeks!

“Dear God, please help us,” she cried. “If only the wild animals had devoured us in the woods, then we would have died together.”

“Save your slobbering,” said the old woman. “It doesn’t help you at all.”

The next morning Gretel had to get up early, hang up the kettle with water, and make a fire. “First we are going to bake,” said the old woman. “I have already made a fire in the oven and kneaded the dough.”

# Hansel and Gretel (Final edition, 1857)

She pushed poor Gretel outside to the oven, from which fiery flames were leaping. "Climb in," said the witch, "and see if it is hot enough to put the bread in yet." And when Gretel was inside, she intended to close the oven, and bake her, and eat her as well. But Gretel saw what she had in mind, so she said, "I don't know how to do that. How can I get inside?"

"Stupid goose," said the old woman. "The opening is big enough. See, I myself could get in." And she crawled up stuck her head into the oven. Then Gretel gave her a shove, causing her to fall in. Then she closed the iron door and secured it with a bar. The old woman began to howl frightfully. But Gretel ran away, and the godless witch burned up miserably.

Gretel ran straight to Hansel, unlocked his stall, and cried, "Hansel, we are saved. The old witch is dead." Then Hansel jumped out, like a bird from its cage when someone opens its door. How happy they were! They threw their arms around each other's necks, jumped with joy, and kissed one another.

Because they now had nothing to fear, they went into the witch's house. In every corner were chests of pearls and precious stones. "These are better than pebbles," said Hansel, filling his pockets. Gretel said, "I will take some home with me as well," and she filled her apron full. "But now we must leave," said Hansel, "and get out of these witch-woods."

After walking a few hours they arrived at a large body of water. "We cannot get across," said Hansel. "I cannot see a walkway or a bridge." "There are no boats here," answered Gretel, "but there is a white duck swimming. If I ask it, it will help us across." Then she called out:

Duckling, duckling,  
Here stand Gretel and Hansel.  
Neither a walkway nor a bridge,  
Take us onto your white back.

The duckling came up to them, and Hansel climbed onto it, then asked his little sister to sit down next to him. "No," answered Gretel. "That would be too heavy for the duckling. It should take us across one at a time."

That is what the good animal did, and when they were safely on the other side, and had walked on a little while, the woods grew more and more familiar to them, and finally they saw the father's house in the distance. They began to run, rushed inside, and threw their arms around the father's neck.

The man had not had even one happy hour since he had left the children in the woods. However, the woman had died. Gretel shook out her apron, scattering pearls and precious stones around the room, and Hansel added to them by throwing one handful after the other from his pockets. Now all their cares were at an end, **and they lived happily together.**

My tale is done, A mouse has run.  
And whoever catches it can make for himself from it a large, large fur cap.

By Jacob and Wilhelm Grimm  
A comparison of the versions of 1812 and 1857  
compiled and translated by D. L. Ashliman (2002)

# Unwrapping Hansel and Gretel

Read through the English translations of the 1812 and 1857 editions of the story about the Little Brother and Little Sister.

Circle any differences you notice. Use the space provided to make notes. Look closely at the language used to describe the same action. Do you notice anything specific?

## Story Elements :

### The goodies or Innocent characters:

Hansel and Gretel have a limited introduction, but they are presented to us as the victimised protagonists of the tale.

### The baddy or antagonist:

The obvious bad character in this story is the witch who captures Hansel and Gretel. But – the secondary character of the mother/step-mother is the first problem who forces the children to seek out a solution.

### The wonder or magic:

One of the main features of this story is the magical house made of cake and candy. This is presented as fact, and not questioned by the narrative. Same goes for the talking duck.

### The obstacle or task:

There are several obstacles and tasks the children must overcome. Consider what helps them escape their predicament – what moral or guidance does this point the reader towards?

## HAPPILY EVER AFTER

The children manage to get away and return to their father, the wood cutter, who is delighted to see them and they all live happily ever after. But – this family needs to have a serious discussion about a few things – stranger danger, appropriate supervision, neglect, nutritional information?

Consider what ideas these two versions offer on the following topics:

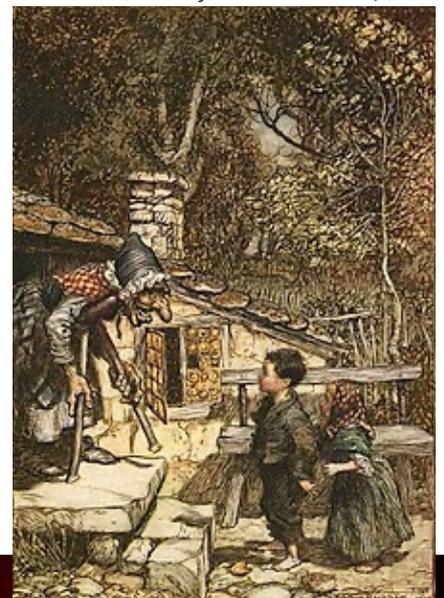
### Family roles – mother, father, children

### Consequences of actions

### Self-advocacy

### Things are not always as they seem

*Illustration by Arthur Rackham, 1909*



# THE GRIMM LIFE

Consider the following aspects of the Grimm brothers' lives. What correlations between the fairy tales that you know relate to the context of Jacob and Wilhelm's experiences.

GRIMM LIFE	Any links with fairy tales you can recall?	Food for thought
For the first few years of their lives, the brothers had a happy childhood with relative comfort, riches and education.		
Their father, Phillip Grimm, died in 1796, plunging the family into poverty.		
To support the family, the brothers took up jobs as librarians.		
Throughout their time at school and university, the brothers experienced exclusion due to their poverty.		
The Grimms were collecting their stories during the time of Napoleonic Wars, which built anxiety around bolstering a sense of patriotism across the fractured German-speaking realm.		
When employed at a university, they protested the king misusing his power, which led to them being fired.		
In 1825, Wilhelm Grimm finally marries Henriette Dorothea (Dortchen) Wild, once he finally had enough money. Henriette had been a source for many of the folktales recorded.		





# BRINGING THE STORIES TO LIFE

## CAST



**ALJIN ABELLA**



**NELLE LEE**



**BRENDAN MACLEAN**



**ANGIE MILLIKEN**



Rehearsal Images: Joel Devereux



# DESIGN

Consider the design concepts provided. How would you describe the aesthetic of the staging?

Annotate the visual links evident that are associated with storytelling and/or the Grimms' tales.

## INITIAL CONCEPTS



## FINAL DESIGN: JOSH MCINTOSH



## GRIMM - PRODUCTION DESIGN

Director: Dan Evans

Set Design: Josh McIntosh

LX Design: Trent Suidgest

# LITTLE RED REBRANDING

Everyone knows to be afraid of the wolf and charmed by the prince - BUT what if there was a different side to the story.

You work for Once Upon an Advertising, a company that specialises on developing personal branding for fairy tale personal.

Select one of the following folktale clients:

- MR WOLF
- PRINCE CHARMING
- STEP-MOTHERS
- GRANDMOTHERS



## **Consider:**

- Current perception – based on a variety of sources.

## **New and improved branding:**

- Values and priorities

Positive qualities or accomplishments:

Specific objective of the rebrand:

Interests and target audience who they can connect with:

What coherent narrative will be communicated through this rebranding:

- How will you introduce this new branding? What medium of distribution?

NOW - create a design deck (slides) to pitch this rebrand to your client.

Include: key colours, marketing strategies and branding, the approach of the campaign to launch the new and improved fairy tale creature to the world!

# THE POWER OF PLACE

Pick a location! Build a story that could happen at this location with a clear moral message for a contemporary audience.

## Locations:

THE WOODS

A COTTAGE

NEAR A WELL

A PALACE



**Step 1:** Brainstorm everything and anything about this location! Consider all associations we might have with this location.

**Step 2:** Decide on a surprising character to be your protagonist - who are they, what do they want? How did they find themselves here?

**Step 3:** Decide on a central tension - a problem linked to your initial brainstorming. What type of story are you telling now?

**Step 4:** Decide on the ending - how does everything fix itself? Is magic involved or something else?

**Step 5:** Tell your story aloud to a peer - make it go for less than 5 minutes.

**Step 6:** NOW - refine your story by writing it down. Consider how the translation from a spoken word to written story may impact the way you tell it.

**Step 7:** And just for something different - fracture it. Change the location of your story, keeping the plot the same, and consider what potential exists in this new location to add depth to your story.



# GOTHIC THEATRE

Gothic Theatre is a style that explores the haunted alongside the natural world. Themes often emphasised are those of isolation, torment, escape or the fight against the elements of the natural world or evil. Contemporary Performance techniques provide many avenues for adding to the scare factor for the audience! The Grimms' tales in their original form have the Gothic pre-loaded, so it was a natural fit to stage these tales in haunting splendor.

CONVENTION	DRAMATIC IMPACT
Stylised + ritualised movement	Consider how movement across the show helps transport us through the stories. Beware the Robber Bride Groom!
Disembodied Voices and Soundscape	From the opening moment, the haunting screams and dissonance sounds transport us into a world distinct from cute woodland critters.
Chorus	How does the ensemble work together to bring this play to life?
Multiple Role & Fluid Characterisation	What effect does the use of multiple roles have? Consider the acting skills the actors utilise when conveying many different roles throughout the play. What about the moments when they move fluidly between characters? How do they transform? Which skills of acting do they draw upon?
Symbolic costuming/props	As the characters move in and out of role, and into different settings, how do the symbolic costumes and props help communicate the plot to the audience?



# HYBRIDTY AT PLAY

Brainstorm together as a class other theatrical conventions used across the play and how they communicated dramatic action and meaning.

CONVENTION	DRAMATIC IMPACT
Parallel action	
Surreal transformations	
Music and Song	
Placard/ Surtitles	
Puppetry	



# SCRIPT EXCERPT: CURSES

GRIMM by SHAKE & STIR THEATRE CO

*A loud roar. A scream. The sound of glass breaking.*

*BEAST runs in, to find BEAUTY staring at herself in a broken mirror.*

BEAST                   What happened?  
                              What is it?

BEAUTY                 Get out!

BEAST                   Are you hurt?

BEAUTY                 My youth, my beauty —  
                              LOOK!  
                              It's vanishing before my eyes!

*She holds up a grey hair.*

BEAST                   A hair?

BEAUTY                 A grey hair!

*She reveals a whole handful of grey hairs.*

BEAUTY                 Each day there are more and more...  
                              I'd rather go bald, than grey...

BEAST                   And you would be beautiful, either way.

BEAUTY                 Don't lie to me through rhyme!  
                              Have you forgotten that by midnight tonight:  
                              my life will end.

BEAST                   It is but one day of birth?

BEAUTY                 Not just any day of birth!  
                              My fortieth day of birth!  
                              Every woman knows your fortieth  
                              moon may as well be your last.  
                              Soon I'll be as withered as the  
                              old witch that haunts the woods.

BEAST                   You'll still be / my One True Love.

BEAUTY                 A One True Love possesses the kiss to break any curse.

BEAST                   That's the rule!

BEAST                    That's the rule!

BEAUTY                  Then: why does this curse still hold?  
Look at me – trapped.  
Wasting away.  
And you -  
Look at you.  
Still torn and twisted,  
Crinkled and hunched.  
Pathetic as always.

BEAST                    .

BEAUTY                  Say it.

BEAST                    I do not need to say it to feel it.

BEAUTY                  Say it.

BEAST                    I am -

BEAUTY                  Yes?

BEAST                    Undesirable.

BEAUTY                  .

BEAST                    Hideous.

BEAUTY                  And that makes you... what?

BEAST                    .

BEAUTY                  Unloveable.

BEAST                    Yes.

BEAUTY                  Say it then.  
Say: I am / unlovable

BEAST                    / unloveable.  
I'm unlovable.  
I'm a beast.

BEAUTY                  And that is your curse, not mine.  
You were the one meant to transform, not I.  
That was the deal you made with my father when you  
bought me to break your curse.

# SCRIPT EXCERPT: CURSES

GRIMM by SHAKE & STIR THEATRE CO

BEAST                    I'm sorry that I am not the man you had hoped for.  
I have only ever wanted for your happiness

*He moves to comfort her.*

BEAUTY                 Don't.

*She grabs at his wrist.*

BEAST                    What can I do?

BEAUTY                 Give me back my youth.

BEAST                    I cannot.  
Age is a curse we all must wear.

*BEAUTY looks at the mirror in his hand as a moment of realisation.*

BEAST                    You cannot defy time, my love.  
Nothing has worked:  
magic spells,  
magic roses,  
magic mirrors ...

BEAUTY                 But what if we could.

BEAST                    *[Looking at the remnants of the mirror]*  
(This was expensive.)

BEAUTY                 What if there was a way?

*He picks up a shard of the broken mirror.*

BEAST                    Then I would do it.

*She grasps at the broken mirror.*

BEAUTY                                 Broken mirror from the floor,  
I'll ask you once then no more:  
Show me the key  
- I beg you: please! -  
Of staying young eternally.

*They both look down.*

MIRROR                    A virgin's heart, so free of sin  
Will keep your beauty from within.  
40 is a slippery slope!  
50 - 60 - then: what hope?

Hurry now!! Make this your plight!  
Eat the heart before midnight.

*BEAUTY looks up and BEAST.*

BEAUTY                    That's it!

BEAST                     A beating heart?

BEAUTY                    Of a virgin, yes.

BEAST                     No.

BEAUTY                    You must -

BEAST                     I can't -

BEAUTY                    It's our only chance!

BEAST                     Are you suggesting I kill an innocent girl and steal  
her heart?

BEAUTY                    Why not?  
You are killing me.  
Every day I rise to look upon this:  
*[Her body.]*  
And this:  
*[Him.]*  
A beauty wasted on her beast.  
You do not truly love me.

BEAST                     I do!

BEAUTY                    Prove it!  
I know I am not the beauty I once was,  
I understand why your love has faded.  
But when this spell works and I am young and beautiful -

BEAST                     You are -  
You are beautiful.

# SCRIPT EXCERPT: CURSES

GRIMM by SHAKE & STIR THEATRE CO

BEAUTY                    But I am not young!  
                              And the two they are intertwined.  
                              And if I had both, I'd be meek. And soft. And kind.

BEAST                    You rhymed...  
                              for me?

*BEAUTY nods.*

BEAST                    And if it doesn't work?

BEAUTY                    Then  
                              I will climb to the highest turret in this castle and -  
                              Free myself.  
                              And you will be alone - like this - forever.

BEAST                    Very well.  
                              I shall do the deed.  
                              But where will I find a virgin heart?

BEAUTY                    I'm no expert, but I would say: in the body of a virgin?

*He exits.*

BEAUTY                    It's just turned 10, you best make haste  
                              To stop this Beauty going to waste  
                              Find the heart, break the curse  
                              If you don't, there's nothing worse.



# SCRIPT EXCERPT: MIDNIGHT

GRIMM by SHAKE & STIR THEATRE CO

*Ensemble moves between characters. BEAUTY eats the heart.*

BEAUTY                    Is it working?

BEAST                    It's hard to say.

BEAUTY                    Am I changing?

BEAST                    Yes, you're shining. You're shaking. You're  
bulging?  
You're /  
[Intake of breath.]

ALL                        SIEBEN!  
[SEVEN.]

BEAST                    The Beauty transforms -

ALL                        But -

BEAST                    This is no Beauty.

ALL                        But -

BEAST                    Beauty - do you feel all right?

BEAUTY                    I feel resplendent!

BEAST                    Your skin's rippled with warts -

BEAUTY                    Am I sublime?

BEAST                    You're cold and slimed.

BEAUTY                    I'm ready for true love's kiss!

ALL                        There:

BEAST                    No Beauty but a Toad.



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