

THE HUNCHBACK OF NOTRE DAME

A NEW MUSICAL
BASED ON THE VICTOR HUGO NOVEL
AND SONGS FROM THE DISNEY FILM

PRODUCTION HANDBOOK

TABLE OF CONTENTS

The *Hunchback of Notre Dame* Production Handbook is here to guide you through all aspects of production: from casting to design to rehearsal exercises and beyond. We at Disney Theatrical Productions took what we learned from the world premiere productions, as well as various high school pilots, to craft a guidebook for creating your own vision of the show. To help you organize your approach to this material and your staging and rehearsal processes, we have divided this handbook into three sections:

- **Before You Begin** includes information you'll want to start thinking about before you jump into rehearsals.
- **In Rehearsal** consists of material that will assist you in working with your actors and singers.
- **Beyond the Stage** contains information that will help to craft an engaging and rewarding production for actors and audiences alike (consider referencing this section both before and during your rehearsal process).

Incorporate the material in these pages as you see fit, and above all: Enjoy!

BEFORE YOU BEGIN

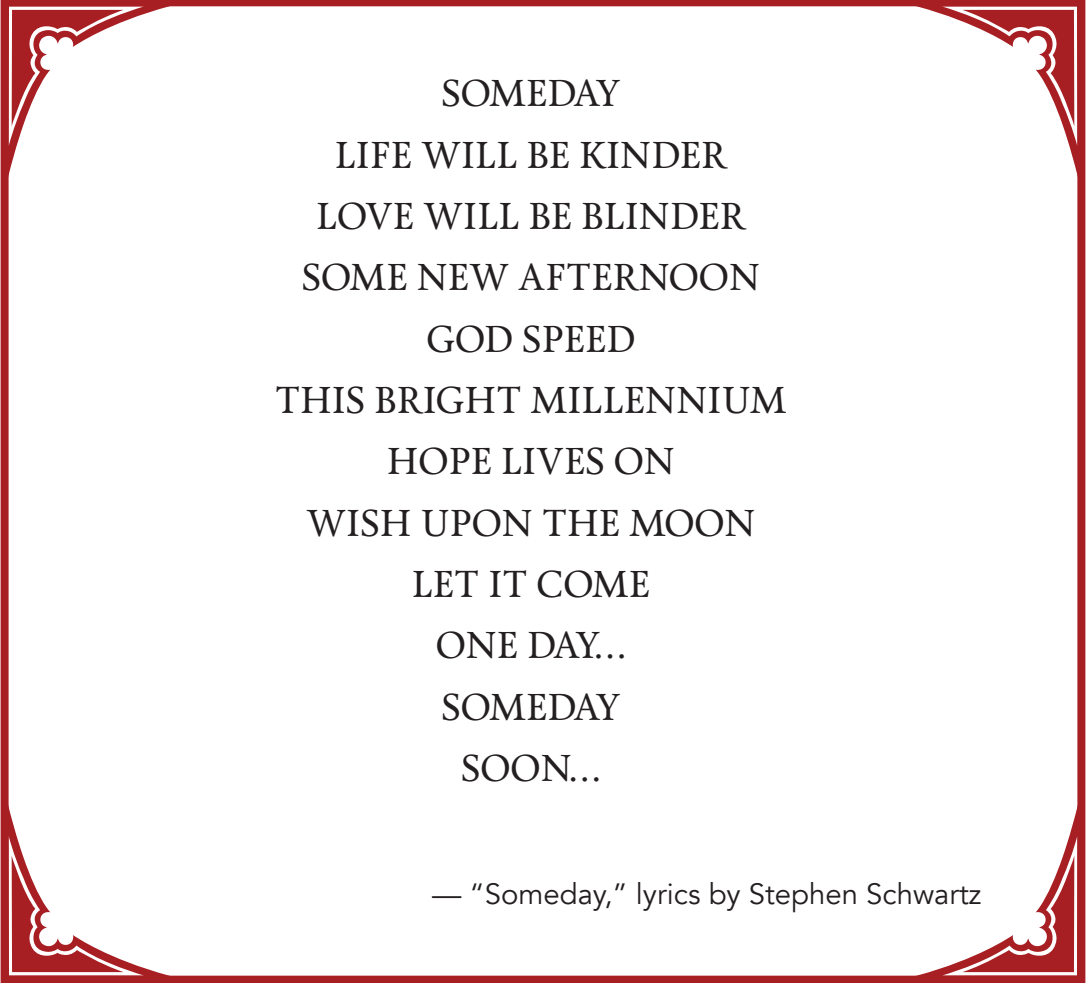
Introduction	1
Page to Stage	3
Casting	9
Design	14

IN REHEARSAL

Music Direction	23
Approaches to Character	35
Rehearsal Exercises	48
Staging	57

BEYOND THE STAGE

Contextualizing the "Other"	62
Dramaturgy	76
Audience & Student Engagement	82
Resources	96
Credits	124



SOMEDAY
LIFE WILL BE KINDER
LOVE WILL BE BLINDER
SOME NEW AFTERNOON
GOD SPEED
THIS BRIGHT MILLENNIUM
HOPE LIVES ON
WISH UPON THE MOON
LET IT COME
ONE DAY...
SOMEDAY
SOON...

— "Someday," lyrics by Stephen Schwartz

INTRODUCTION

In the midst of a feature animation renaissance in the early 1990s, the storytellers at Disney Animation set out to break new ground with their next animated feature by turning for inspiration to Victor Hugo's classic gothic novel, *The Hunchback of Notre Dame*. The resulting 1996 film produced a glorious score by composer Alan Menken and lyricist Stephen Schwartz that was quickly called to life onstage. An initial production titled *Der Glöckner von Notre Dame* premiered in 1999 in Berlin, Germany, and enjoyed a successful three-year run, but there was more work to be done on the project before a stage adaptation could be considered definitive. For the next decade, Alan and Stephen, together with Disney Theatrical president and producer Thomas Schumacher and his staff, kept the flame alive, searching for a good idea to pave the way forward.

Enter director Scott Schwartz, who proposed a thrilling new intimate stage vision for Quasimodo's journey into 1482 Paris. Working with Alan, Stephen, and book writer Peter Parnell, Scott and Disney created a new, darker, more adult, and highly theatrical version, inspired by and incorporating original text from the novel and expanding the Disney film's beloved score. This production premiered at La Jolla Playhouse and Paper Mill Playhouse during the 2014-2015 season, and it was beautifully captured in a 2015 Studio Cast Recording.

Showcasing themes such as faith, power, discrimination, isolation, and sacrifice, *The Hunchback of Notre Dame* offers a powerful message of acceptance that will resonate with each member of your production and audience. Its rich and multifaceted layers – including complex representations of disability, women, and Roma (or “Gypsies,” as they are referred to in the show) – call for ample time with your cast to explore and interrogate the material. Encourage them to participate in the creative process, including, for example, doing historical research on the Roma and their experiences as outsiders. Such an investment will bring with it joy and confidence in their portrayals.

Consider spending additional time with your actor playing Quasimodo, a fascinating character dealing with challenges stemming from a non-normative body, hearing loss, and social isolation. Likewise, discussions about the representation of women and Roma with your Esmeralda, Clopin, and other actors will reap benefits in rehearsal and onstage. For resources to help you in your efforts, refer to this guide's chapters on Approaches to Character, Rehearsal Exercises, and Contextualizing the “Other,” which offer illuminating essays on disability, women, and Roma written by experts in those fields.

In this Production Handbook, you'll find resources that you can draw from as needed; whether *The Hunchback of Notre Dame* marks your first or 100th production, we hope this guide inspires you to take risks, explore new methods of storytelling, and empower your cast to discuss and explore the rich mosaic of characters and themes it provides. As the Congregation sings in the show's finale, “Someday / Life will be kinder / Love will be blinder / Some new afternoon.” We hope your production of *The Hunchback of Notre Dame* brings your cast and community a little bit closer to that day.

Break a leg!

Optional Alterations

Given that this musical was created for adult performers and audiences, these alternatives to explicit content are approved for high school productions without the need to consult with your licensing representative at Music Theatre International (MTI):

- p.4 – **CUT** FLORIKA: "I can see you want to. I can see it in your eyes. ~~Oh—I can feel it too!~~"
- p.32 – **CUT** REVELER: "~~Gypsy whore!~~"
- p.59 – **ALT** CONGREGANT: "But the madam **said no / And she swore by the holiest saints.**"
- p.77 – **CUT** GYPSY: "~~String ‘em up!~~" and (~~Nooses descend on PHOEBUS and QUASIMODO.~~)

Similarly, to achieve a wider range of opportunity and representation in this story for your female performers, you may choose to cast a female actor to play Clopin. If you decide to do so, you are permitted to change the character's gender, including altering the following:

- p. 20 – **ALT** CONGREGANTS: "**Queen** of the Gypsies"
- p. 27 – **ALT** ESMERALDA: "... at following rules, **mademoiselle.**"
- Any relevant pronouns

Any additional requested changes must be submitted in writing and approved by your licensing representative at MTI.

PRODUCTION HISTORY

The path of the stage adaptation of *The Hunchback of Notre Dame* can be traced back many centuries to 1163 – the year in which construction began on Notre Dame Cathedral. To this day, the cathedral stands situated in the center of Paris as one of the largest church buildings in the world and an architectural marvel.

Victor Hugo's *Notre-Dame de Paris*

In 1829, a young author named Victor Hugo began writing an ode to Notre Dame, constructed centuries earlier. Hugo had a deep appreciation for Gothic architecture, the style that flourished in France between the 12th and 16th centuries and has characteristics such as flying buttresses, vaulted ceilings, gargoyles, and a grand scale. By the early 19th century, a number of Gothic buildings throughout Paris were neglected or torn down and replaced with new buildings. For Hugo, this mistreatment combined with a fascination with forgotten architecture culminated in the writing of *Notre-Dame de Paris*.

Hugo's project can be seen as a success in many ways. Published in 1831, the main character of the novel is neither Quasimodo nor Esmeralda nor Frollo, but rather Notre Dame itself. The novel thus reinvigorated an interest in Gothic architecture, and a massive restoration project of the cathedral began a few years later. The novel went on to be regarded as one of the great works of Western literature; in 1833, it was published in English under the title *The Hunchback of Notre Dame* – a title that Hugo himself disliked because it put the focus too much on Quasimodo and his physical differences as opposed to the cathedral.

Disney's Animated *The Hunchback of Notre Dame*

Hugo's novel has inspired numerous adaptations (for a full list, see pp. 80-81 of this handbook). Perhaps the most well-known of these adaptations is Disney's 1996 animated film, which began production in 1993, when Walt Disney Feature Animation development executive David Stainton was looking for material to adapt into an animated musical. The team at Disney Animation felt that it was always important to tackle a new challenge with each film; inspired by the opportunity to adapt a literary masterpiece that is sophisticated and serious in tone, Disney quickly put the film into production with directors Gary Trousdale and Kirk Wise, who had previously directed *Beauty and the Beast* together. Joining them would be composer Alan Menken, writing music for his sixth Disney animated film, and lyricist Stephen Schwartz who had previously collaborated with Disney and Menken on *Pocahontas*. After *Pocahontas*, Schwartz and Menken were offered a choice of a few ideas for their next project and were immediately attracted to *The Hunchback of Notre Dame*. Schwartz explains, "I liked the underlying themes (the idea of social outcasts and the worth of people being different than what society sees on the surface) and the struggle of Quasimodo to break free of the psychological dominance of Frollo."



1996 Disney animated film
Film Still © Disney

Adapting an Epic Novel into an Animated Film

Like most adaptations, the animated film made a number of departures from the original story. While Esmeralda is the human protagonist of the novel, the film's focus is realigned onto Quasimodo, whose isolation and treatment were topics of fascination for the filmmakers. Additionally, all of the characters were altered for the film: Quasimodo, who is mute and deaf in the novel, speaks; a 16-year-old Esmeralda, becomes a twentysomething with a significantly stronger, more mature characterization; the philandering Phoebus becomes more akin to a traditional Disney prince; and Frollo is most changed, transitioning from a priest with a complicated backstory and conflicted morality to a judge whose villainy is ever-present. Absent from the film adaptation is a poet and playwright named Pierre Gringoire who marries Esmeralda and later runs away with her pet goat, Djali (who did make it into the film).

While the film is one of Disney's darkest animated pictures, it is still significantly lighter than Hugo's novel. There are a number of divergent plot points between the two works; most notable is the ending. In the film, all of the heroes – Quasimodo, Phoebus, and Esmeralda – fight against Frollo, who dies by losing his balance and falling into a fiery abyss. In the novel, Esmeralda is hung, already having been left by Phoebus for another woman. After learning of Esmeralda's execution, Quasimodo pushes Frollo to his death. Quasimodo disappears, and a few years later, his skeleton is discovered tightly embracing Esmeralda's.

Der Glöckner von Notre Dame

Songwriters Alan Menken and Stephen Schwartz, while pleased with the film, still felt that they never completed their work on it. They had wished the film could have been darker, more closely mirroring the novel, but the demands of an animated family movie at the time necessitated a happy ending. Menken had witnessed Disney's successes with the stage adaptations of *Beauty and the Beast* (for which he composed the music) and *The Lion King*. Shortly after completing the film, he went to Disney Theatrical Productions president Thomas Schumacher and proposed revisiting *The Hunchback of Notre Dame*.

Disney was focusing on preparing Elton John and Tim Rice's *Aida* for Broadway, as well as managing the still-running *Beauty and the Beast* and *The Lion King*. So, Schumacher looked to the growing theatrical market in Europe, partnering with Stella Entertainment to produce *The Hunchback of Notre Dame* in their Musical Theatre Berlin at Potsdamer Platz under the German title, *Der Glöckner von Notre Dame*.

Menken and Schwartz fleshed out their film score, composing nine new songs. James Lapine, already notable for his work with Stephen Sondheim on *Sunday in the Park with George* and *Into the Woods*, was brought on board to write the book and direct the musical. Lapine's book and Schwartz's lyrics were written in English and then translated into German by Michael Kunze, a prominent German lyricist and librettist.

Der Glöckner von Notre Dame represented a return to the novel in many ways. The musical adopted a darker tone and restored many of Hugo's plot elements. Notably, Esmeralda dies at the end of the show and Quasimodo pushes Frollo to his death. Also, elements of Frollo's ties to the Church were reinstated and the film's gargoyles were made less comedic and established as figments of Quasimodo's imagination rather than magical creatures.



Drew Sarich as Quasimodo with the Gargoyles in *Der Glöckner von Notre Dame*

The production featured a massive scale and lavish design with a cast of 42 performers, and Quasimodo had a prosthetic face mask to represent his physical differences. Heidi Ettinger's set was a technical marvel that included 11 automated hydraulically-powered cubes that could rise up out of the stage into myriad configurations, utilizing projections by Jerome Serlin to set the scene and bring to life the architecture that Hugo wrote so adoringly about.

Der Glöckner von Notre Dame opened on June 5, 1999, with choreography by Lar Lubovitch, costumes by Sue Blane, lighting by Rick Fisher, and sound by Tony Meola, and ran successfully for three years. The new score was also able to live on through a cast recording released in German. Even still, Menken and Schwartz did not feel that they had entirely succeeded in creating their best adaptation of Hugo's novel.

A New Stage Production

By the late 2000s, Disney embarked on a new model for developing shows in which they were no longer developed solely for Broadway or the West End, but could go directly into the company's expanding licensing catalog. Under this model, Menken, Schwartz, and Schumacher wanted to take one more shot at crafting a stage adaptation of *The Hunchback of Notre Dame*, hoping once again to bring it even closer to the novel.

Director Scott Schwartz pitched a concept for the show that inspired the writers: The musical would be presented in a story theater format, influenced by John Caird and Trevor Nunn's beloved production of *The Life and Adventures of Nicholas Nickleby* (for more information, see p. 98). This new adaptation would return much more closely to the Hugo novel, with a brand-new prologue elucidating Frollo's backstory and would strip away the spectacle of the Berlin production, employing a unit set of the cathedral interior and focusing on the story and music. The cast was pared down to just 17 players, augmented by a large onstage choir.

Peter Parnell was brought on board to write a new libretto that hews closer to the novel than any of the Disney adaptations that came before. The new prologue and ending are both rooted in Hugo's writing, as are many of the changes made to the characters and story throughout. However, the history of adaptations is still visible; for example, the comedic gargoyles were invented for the animated movie, refined for the German production, and found their way into the latest adaptation as figments of Quasimodo's imagination embodied by the congregation.

The Hunchback of Notre Dame premiered with a co-production between California's La Jolla Playhouse, and New Jersey's Paper Mill Playhouse in the 2014-15 season; this production was directed by Scott Schwartz, with choreography by Chase Brock, music supervision and arrangements by Michael Kosarin, orchestrations by Danny Troob, scenery by Alexander Dodge, costumes by Alejo Vietti, lighting by Howell Binkley, and sound by Gareth Owen. It went on to receive first class commercial replica productions in Japan and Germany, and the show has since been reimagined by a number of professional and amateur theaters, including a production directed by Glenn Casale that played at Sacramento Music Circus and La Mirada Theatre for the Performing Arts featuring John McGinty, a deaf actor, as Quasimodo.



Michael Arden as Quasimodo with the Gargoyles in the world premiere co-productions of *The Hunchback of Notre Dame*

CREATIVE TEAM

Alan Menken (Music)

Stage musicals: *God Bless You, Mr. Rosewater*; *Little Shop of Horrors*; *Beauty and the Beast*; *A Christmas Carol*; *The Little Mermaid*; *Sister Act*; *Leap of Faith*; *Newsies*; *Aladdin*; *Der Glöckner von Notre Dame*; *The Apprenticeship of Duddy Kravitz*; and *A Bronx Tale*. Film work: *The Little Mermaid*, *Beauty and the Beast* (animated and live action films), *Newsies*, *Aladdin* (animated and live action), *Pocahontas*, *The Hunchback of Notre Dame*, *Hercules*, *Enchanted*, *Tangled*, and *Sausage Party*. Television: *Sesame Street*, *Lincoln*, *The Neighbors*, *Galavant*, and *Tangled*. Awards: 2012 Tony Award®, Drama Desk Award, 8 Academy Awards®, 11 GRAMMY® Awards, 7 Golden Globes, London's Evening Standard Award, Olivier Award, and Outer Critics Circle Award. Other: Songwriters Hall of Fame, Billboard #1 single and album, Disney Legend, and star on Hollywood Walk of Fame. Doctorates from NYU and the North Carolina School of the Arts.

Peter Parnell (Book)

Stage: *Dada Woof Papa Hot* (Lincoln Center Theater Company); the new book for the Broadway revival of Lerner and Lane's *On a Clear Day You Can See Forever* starring Harry Connick, Jr. and Jessie Mueller; *Trumpet* (Atlantic Theater Company), *QED* starring Alan Alda (Mark Taper Forum, Lincoln Center Theater – Broadway), and a stage adaptation of John Irving's *The Cider House Rules* (American Theatre Critics Association Award). Television: a co-producer for *The West Wing* (two Emmy® Award citations) and producer for a number of TV series, including the Amazon series *The Last Tycoon*. Books: *And Tango Makes Three*, co-authored with Justin Richardson.

Stephen Schwartz (Lyrics)

Music and/or lyrics for theater: *Godspell*, *Pippin*, *The Magic Show*, *The Baker's Wife*, *Rags*, *Children of Eden*, and *Wicked*. Films: *Pocahontas*, *The Hunchback of Notre Dame*, and *Enchanted*, all in collaboration with Alan Menken; and *The Prince of Egypt*. Opera: *Séance on a Wet Afternoon*. Artistic Director of ASCAP Musical Theatre Workshops. Awards and honors include Theater Hall of Fame, Songwriters Hall of Fame, Hollywood Walk of Fame, three Academy Awards®, four GRAMMY® Awards, four Drama Desk Awards. Biography: *Defying Gravity* (Applause Books). www.stephenschwartz.com

Scott Schwartz (Original Direction)

Directed the U.S. premiere of *The Hunchback of Notre Dame* at La Jolla Playhouse and Paper Mill Playhouse and subsequently in Tokyo and Berlin. Broadway: *Golda's Balcony* and *Jane Eyre* (co-directed with John Caird). Off-Broadway: *Murder for Two*, *Bat Boy* (Lortel and Outer Critics Circle awards, Outstanding Off-Broadway Musical; Drama Desk nomination, Outstanding Director), *Tick, Tick...Boom!* (Outer Critics Circle Award, Outstanding Off-Broadway Musical; Drama Desk nomination, Outstanding Director), *The Foreigner*, *Rooms*, *The Castle*, and *No Way to Treat a Lady*. New York City Opera: *Séance on a Wet Afternoon*. Regional theaters: ACT Theatre, Alley Theatre, Alliance Theatre, Dallas Theater Center, Denver Center for the Performing Arts, Goodspeed Musicals, La Jolla Playhouse, Old Globe Theatre, Philadelphia Theatre Company, Signature Theatre, Westport Country Playhouse. Artistic director at Bay Street Theater, graduate of Harvard University.

SYNOPSIS

Act I

In Paris, in the year 1482, a company of actors emerges, intoning a Latin chant with the onstage Choir (**Olim**). The Congregation begins to recount a story (**The Bells of Notre Dame**): Dom Claude Frollo and his beloved brother Jehan were taken in as orphans by the priests of Notre Dame Cathedral. While Frollo thrived under the rules of the Church, fun-loving Jehan took up with Gypsies (Roma) and was expelled. Many years passed until one day now-Archdeacon Frollo was summoned to his estranged brother's deathbed. Jehan's dying wish was for his brother to care for his Romani baby. Grief-stricken, Frollo agreed and kept the child, whom he named "Quasimodo" for his non-normative features, secluded in the cathedral bell tower for many years...

Now grown, Quasimodo is the lonely bell-ringer at Notre Dame, physically strong but partially deaf from the bells, and staunchly obedient to Frollo, his uncle and master. Frollo continues to offer him safety within the cathedral (**Sanctuary**), but Quasimodo longs to be part of the world (**Out There**). Encouraged by his inner voices – his "friends," Notre Dame's stone Statues and Gargoyles – Quasimodo sneaks out of the tower to attend the Feast of Fools, a day when all of Paris indulges in debauched celebration. In the square, Clopin, King of the Gypsies, leads the festivities (**Topsy Turvy – Part 1**). Captain Phoebus de Martin arrives from the battlefield to take command of the Cathedral Guard – after a little holiday (**Rest and Recreation**) – but he runs into Frollo and finds himself assuming his new position earlier than expected. Both men are instantly captivated by the dancing Esmeralda, a young Romani woman, as is Quasimodo, peering at her from the shadows (**Rhythm of the Tambourine**). The crowd then gathers to select and crown the King of Fools, the ugliest person in Paris. After her initial shock at his appearance, Esmeralda warmly encourages Quasimodo to step up for the honor (**Topsy Turvy – Part 2**). But the drunken crowd brutally abuses Quasimodo while Frollo looks on in cold silence. Esmeralda alone shows kindness to the bell-ringer and rescues him before she disappears from the enraged mob in a flash of smoke. Frollo then steps forward to chasten Quasimodo, who promises he will never again leave the bell tower (**Sanctuary II**).

Concerned for Quasimodo, Esmeralda ventures into the cathedral (**The Bells of Notre Dame – Reprise**), offering a different prayer from the other Parishioners (**God Help the Outcasts**). Phoebus happens upon her, and there is a palpable spark between them. Then, Esmeralda sees Quasimodo and follows him to the bell tower (**Transition to the Bell Tower**). Quasimodo shows Esmeralda his view of Paris (**Top of the World**) while his "friends" attempt to deal with her presence. Frollo arrives and discovers them. Taken with Esmeralda, he offers her sanctuary in the cathedral under his tutelage and protection, but she refuses.

As his obsession with Esmeralda grows, Frollo begins prowling the streets at night, until he comes upon a tavern where the Gypsies spiritedly sing and dance (**Tavern Song – Thai Mol Piyas**). He sees Phoebus with Esmeralda, and watches in turmoil as their flirtation escalates to a kiss. Back in the bell tower, Quasimodo remains infatuated by Esmeralda's kindness (**Heaven's Light**). Meanwhile, Frollo convinces himself that Esmeralda is a demon sent to tempt his very soul (**Hellfire**).

The next morning, Frollo convinces King Louis XI to put out a warrant for Esmeralda's arrest, and a search commences. Frollo targets a brothel known to harbor Gypsies (**Esmeralda – Act 1 Finale**). When Phoebus refuses a direct order to burn it down, Frollo has him arrested. Esmeralda appears to try to save Phoebus, and in the ensuing confusion, Frollo stabs Phoebus and blames her. Esmeralda and Phoebus escape, and Frollo continues the hunt while an increasingly distraught Quasimodo watches the burning chaos from above.

Act II

The Choir opens with a Latin **Entr'acte**. In the bell tower, Esmeralda implores Quasimodo to hide the wounded Phoebus until he regains his strength (**Agnus Dei**). Quasimodo agrees, and she offers him an amulet that will lead him to where she hides – the Gypsies' mysterious Court of Miracles. Prompted by an encounter with a statue of Saint Aphrodisius, Quasimodo envisions himself as Esmeralda's protector (**Flight into Egypt**). But Frollo arrives to tell Quasimodo that he knows the location of the Roma's hideaway and that his soldiers will attack at dawn (**Esmeralda – Reprise**). Quasimodo and the injured Phoebus use the amulet to find Esmeralda before Frollo does (**Rest and Recreation – Reprise**).

Arriving at the secret lair, Phoebus and Quasimodo are captured by Clopin and the Gypsies, who sentence them to death (**The Court of Miracles**). Esmeralda intervenes, and the two men warn of Frollo's impending attack. As the Gypsies prepare to flee, Phoebus decides to go with Esmeralda. She consents and matches his commitment to a life together while Quasimodo watches, heartbroken (**In a Place of Miracles**). Having tricked Quasimodo into leading him to Esmeralda, Frollo storms in with his soldiers, arrests Esmeralda and Phoebus, and sends his ward back to the bell tower (**The Bells of Notre Dame – Reprise II**).

In the prison, Frollo confesses his love to Esmeralda and forces himself on her (**The Assault**). When Esmeralda fights him off, Frollo threatens Phoebus's life unless she yields to him, and he has Phoebus brought into her cell as an inducement. Esmeralda and Phoebus spend their final doomed night together hoping for a better world (**Someday**).

Meanwhile, a devastated Quasimodo, now bound in the bell tower (**While the City Slumbered**), refuses the entreaties of his "friends" to save Esmeralda (**Made of Stone**).

In the square the next morning, a captive Phoebus watches as Esmeralda is tied to a wooden stake (**Judex Crederis, Kyrie Eleison**). Frollo again offers to save her if she will be his. Esmeralda spits in his face, and enraged, Frollo lights the pyre himself. Witnessing the horror from above, Quasimodo is galvanized into action; breaking free of his bonds, he swoops down to free Esmeralda, claiming "Sanctuary!" for her. He bars the doors of Notre Dame and returns her to safety in his tower. Violence breaks out in the square as Clopin frees Phoebus and together they rally the crowd against Frollo. When the soldiers break down the doors and are about to enter, Quasimodo pours molten lead down on them. Quasimodo returns to Esmeralda, thinking he has saved her, but she dies in his arms (**Top of the World – Reprise**). Frollo enters and tries to persuade the grieving bell ringer that they can now return to the way they were, but Quasimodo finally sees the archdeacon for the monster he has become and throws him from the tower to his death (**Esmeralda – Frollo Reprise**). Phoebus arrives and collapses on Esmeralda's body in grief. Quasimodo comforts him then picks up Esmeralda and carries her into the square, where the crowd, gathered to mourn, sees the bell-ringer in a new light (**Finale Ultimo**).



CASTING

The *Hunchback of Notre Dame* requires a cast of actors who are comfortable creating characters through movement and story theater narration. Most importantly, strong singers are needed to deliver Alan Menken and Stephen Schwartz's iconic score. Below is a description of each character along with recommended audition material and vocal ranges. (Unless otherwise indicated, page numbers reference the libretto.) For more details on how to bring these characters to life in your production, see *Approaches to Character* on pp. 35-47.

CHARACTER BREAKDOWN

(in order of appearance)

A **CONGREGATION** of gender-flexible storytellers narrates *The Hunchback of Notre Dame*.

"Congregant" indicates a solo line, "Congregants" refers to a few (together or in succession), and "Congregation" indicates the entire ensemble. In story theater style, each performer in the show begins as a Congregant before taking on the characteristics of their assigned character(s), which can include principal characters, Gargoyles, Statues, Revelers, Soldiers, Gypsies (Roma), etc. Congregation lines and lyrics can be assigned in whatever way best suits your production. Sometimes a Congregant will have a character designation, e.g., "Congregant (Frollo)," which means the actor playing Frollo will narrate that line, referring to the character in third person.

The **CHOIR** is intended to be a separate ensemble from the Congregation. Though the two overlap within songs, this particular group should be comprised of highly skilled singers who are comfortable with a variety of musical styles, ranging from Gregorian chant to contemporary pop. Since they present as a "choir" that remains outside the dramatic action, standing onstage and singing out from choir books (rather than the traditional musical ensemble – in this case, the Congregation – that actively tells the story through movement and character work), this is a great opportunity to involve your school or community choir in your production. Refer to p. 24 of this handbook for more information on this approach.

DOM CLAUDE FROLLO, archdeacon of Notre Dame, is a righteous man with a strong sense of obligation to his brother Jehan and nephew Quasimodo – but his strict devotion to the Church supersedes all. Frollo possesses a strong, imposing presence and commands attention and obedience whenever he is present. Deeply ashamed of his intense physical attraction to Esmeralda, he attempts to control his desire by persecuting her and the Romani people ("Gypsies"), whom he deems thieving, unclean, and unworthy of the Church's protection.

Vocal Range: 

Vocal Audition: "Hellfire"

Acting Audition: pp. 7-8, 47-48, 98-99

JEHAN FROLLO is Dom Claude Frollo's wild and charming younger brother and the father of Quasimodo. Though he is much less faithful to the Church than Claude, the brothers are devoted to each other until Jehan's rebellious streak finally causes a fatal rift in their relationship.

Vocal Range: 

Vocal Audition: "The Bells of Notre Dame (Part 3)"

Acting Audition: pp. 3-4, 7-8

FLORIKA, Jehan's Romani girlfriend and Quasimodo's mother.



Vocal Audition: "Esmeralda (Frollo Reprise)," "Finale Ultimo"

Acting Audition: p. 4

FATHER DUPIN is a devout priest of Notre Dame Cathedral and stern guardian of Claude and Jehan.



Vocal Audition: "The Bells of Notre Dame (Part 4)"

Acting Audition: p. 5

QUASIMODO, the bell-ringer of Notre Dame Cathedral, has a curved spine which affects his posture and gait. A life ringing the enormous bells has given him great physical strength but has also caused a partial deafness. Quasimodo's non-normative face frightens people. Curious and intelligent, Quasimodo speaks freely and confidently with his gargoyle and statue "friends" in the bell tower, but he becomes unsure and withdrawn in the presence of his master and uncle, Frollo. A lack of social interaction due to his lifelong seclusion in the bell tower can cause nervousness and shyness around other humans – including Esmeralda, who captivates him. Quasimodo's uneasiness around his uncle can manifest, at times, in a halting speech pattern; this should not be seen as a sign of a lack of intelligence, but merely a result of his severe isolation.



Vocal Audition: "Out There," "Heaven's Light," "Made of Stone"

Acting Audition: pp. 12-14, 98-99

CLOPIN TROUILLEFOU, King of the Gypsies, is a clever and agile entertainer and *sherutno* (Romani leader) who knows how to work the crowd on "Topsy Turvy" day. Acutely aware of the prejudice against Roma and their resulting precarious position in Paris, Clopin is fiercely protective of Esmeralda and the other Roma, and so shrewdly runs the Court of Miracles as a tight ship.



Vocal Audition: "Topsy Turvy," "The Court of Miracles"

Acting Audition: pp. 50-51, 78-79

PHOEBUS DE MARTIN is the dashing new captain of the Cathedral Guard. Conflicted between following his duty – including Frollo's prejudiced instructions – and doing what's right, he struggles with the trauma he experienced in four years of intense battle on the war front. Charming and arrogant, Phoebus focuses on enjoying life's pleasures before quickly falling for Esmeralda and ultimately defying Frollo. Bari-tenor comfortable hitting Gs and As with control.



Vocal Audition: "Rest and Recreation," "In a Place of Miracles"

Acting Audition: pp. 38-40, 51-52, 86-87

FREDERIC CHARLUS, lieutenant of the Cathedral Guard, is a loyal friend to Phoebus.

Acting Audition: p. 73

ESMERALDA, a free-spirited shey (a young, unmarried Romani woman), uses her talent as a dancer to support herself. Independent and strong-willed, she speaks her mind and stands up for what she believes in, including fair treatment of Roma and the sequestered Quasimodo. Esmeralda falls for the charming Phoebus despite her better judgment and staunchly refuses to give herself up to Frollo though doing so would save her life.



Vocal Audition: "Rhythm of the Tambourine," "God Help the Outcasts," "Top of the World," "Someday"

Acting Audition: pp. 38-40, 66-67, 86-87

KING LOUIS XI, though nicknamed "The Prudent," would rather act quickly than appear weak.

Acting Audition: p. 57

OFFICIAL, an officer of the court of King Louis XI, declares the arrest warrant for Esmeralda to the people of Paris.

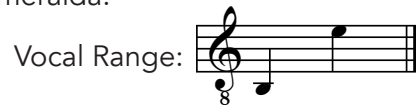


Vocal Audition: "Esmeralda/Act I Finale (Part 1)"

MADAM is the stalwart owner of a brothel and safe haven for Roma.

Acting Audition: p. 60

SAINT APHRODISIUS, a statue that comes to life, encourages Quasimodo to take action to help Esmeralda.



Vocal Audition: "Flight into Egypt"



"The Bells of Notre Dame"
Jesuit High School; Portland, OR

NON-TRADITIONAL CASTING

With the exception of Esmeralda, *The Hunchback of Notre Dame* is heavy with male-designated roles. To create more opportunities for female performers, approach auditions with an open mind. The following options can be considered for female performers:

- **CLOPIN:** If you cast a female actor in this role, you are permitted to change the character's gender, including altering the following in the script:
 - p. 20 – **ALT CONGREGANTS:** "**Queen** of the Gypsies"
 - p. 27 – **ALT ESMERALDA:** "... at following rules, **mademoiselle.**"
 - Any relevant pronouns
- **OFFICIAL:** This officer's short solo can be sung up the octave.
- **SAINT APHRODISIUS:** This martyred bishop's solo can be sung up the octave. Character remains male.

Your **CONGREGATION** of Gargoyles, Statues, Revelers, Gypsies, Soldiers, etc. can be cast to complement and balance the male-designated characters in the show. The unique characters your actors create within these ensemble groupings can reflect the performers' genders.

Casting Actors with Disabilities

The Hunchback of Notre Dame centers on a character with a non-normative body and partial deafness. Regardless of your interpretation of Quasimodo (see pp. 36-42 of this handbook), the musical's themes of discrimination and acceptance present an opportunity to open up casting of all characters to all actors, including those with disabilities. While many theaters today are working toward better representation of racial diversity in their casting, the largest minority group in the U.S. is still mostly ignored: In 2015, according to the Centers for Disease Control and Prevention, 53 million adults in the U.S. were living with a disability. When casting your production of *The Hunchback of Notre Dame*, consider actors and singers whose abilities will allow them to excel at the roles they are assigned, regardless of their physical appearance or likeness to a preconceived notion of the character.

"Have an open mind and heart. This musical is really perfect to show representation of different classes and levels. I encourage theaters to look at any persons with disabilities; it's worth it to take the risk. If you don't, you won't know how successful it could be."

— John McGinty, deaf actor; Quasimodo in *The Hunchback of Notre Dame* at Sacramento Music Circus & La Mirada Theatre for the Performing Arts

CAST SIZE & DOUBLING

The Hunchback of Notre Dame embraces story theater, a type of theatrical presentation in which an ensemble of actors plays multiple roles and provides narration to tell a story (see p. 98 of this handbook for more information). Your production, however, may benefit from providing more opportunities to a greater number of performers. Feel free to assign each of the Congregant, Gypsy, Soldier, etc. lines to as few or as many actors as needed. Alternatively, you may choose to have one group of performers play Gypsies (these could double nicely as your dancing ensemble for “Topsy Turvy,” “Rhythm of the Tambourine,” and “Tavern Song”), one group as Gargoyles, one as Congregants, etc. This last method of casting may also help to ease the scheduling of rehearsals, but choose whichever option best supports your directorial vision.

Incorporating a Large Cast

If you are working with a large group of performers that you wish to incorporate into your production, casting a separate ensemble as the Choir can assist with this (and is recommended – see p. 24 for more information.) The Choir’s music is dynamic and complex, so the casting of this group presents a wonderful opportunity to feature those who have choral experience. Another option in casting this ensemble is to partner with a community choir or arts organization (see p. 24). Whichever approach you take in casting this ensemble, ensure that all understand the level of commitment required when auditioning.

There are a lot of wonderful ways to curate this show for your specific group of performers. Just be careful of expanding your cast too much; providing acting opportunities to as many as possible is valuable, but can be visually overwhelming or confusing to audiences without clear staging. Set yourself up for success by creating a distinct directorial vision in which each performer has a perceivable dramaturgical purpose. Story theater works best when casting and staging are as straightforward and precise as possible.

Utilizing a Small Cast

If you don’t have a large group of performers to work with – or lack the space to block such a large cast – have your entire cast learn all the Choir parts. With this approach, you may wish to utilize the Accompaniment & Choir Recording (offered by MTI), which includes the orchestration and Choir parts, in order to bolster your Choir’s vocals.

Employing Alternate Casts

You could also choose to have alternate casts, so that half the cast is in the Choir for part of the run, and for the remaining, they are the Congregation. This would allow the most students the chance to engage in character building and blocking. Just keep in mind that this method of casting requires a much larger time commitment and presents a greater challenge for all involved.



DESIGN

Story theater begins with a bare stage, and it's up to you and your performers to create the world of 1482 Paris with simple scenery (chairs, crates, platforms) placed in ways to suggest various settings with the assistance of some basic props (scarves, rope, etc.) and costumes. Lighting and sound will further help guide the storytelling, while your audience will fill in the details with their imaginations!

SETS

The Hunchback of Notre Dame, despite designating eight specific locations (in addition to the “bare stage” that begins and ends the show), requires very little in the way of set design and set changes due to its story theater foundation. Since your audience will do the work of filling in the details, focus on fluid storytelling by keeping the scenic design simple and avoiding the use of unnecessary set pieces. (For lighting and sound tips, see p. 22.) How you utilize your theatrical space with props and set pieces should be as clear and specific as possible so that your audience can easily follow the story and characters (this is even more important if your actors are playing multiple roles).

Be sure that all set pieces are selected or designed to move quickly into position; this will help to maintain energy and create a smooth flow of your production. This is especially needed for *The Hunchback of Notre Dame*, which requires fluid transitions from location to location in order to support its mostly sung-through score and its transitions from narration to dialogue. However you differentiate locations, ensure these transitions are thoughtful and seamless so you can keep your audience engaged with the story.

I would encourage directors to use their imaginations. We tried to do the show with as little as possible; you don't need bells, a rose window, candles, or swords to tell this story. What you need is people and your imagination to tell it, so that the audience both sees a wonderful production and imagines it for themselves. *The Hunchback of Notre Dame* asks the audience to be a part of the action in a way that a lot of shows don't. It's a show that can be done on virtually any budget – you could probably do it with just a couple chairs and nothing else. That's the joy of this piece because the writing and the story by Victor Hugo are so rich.

—Scott Schwartz,
director of the world premiere co-productions at Paper Mill Playhouse and La Jolla Playhouse

Unit Set

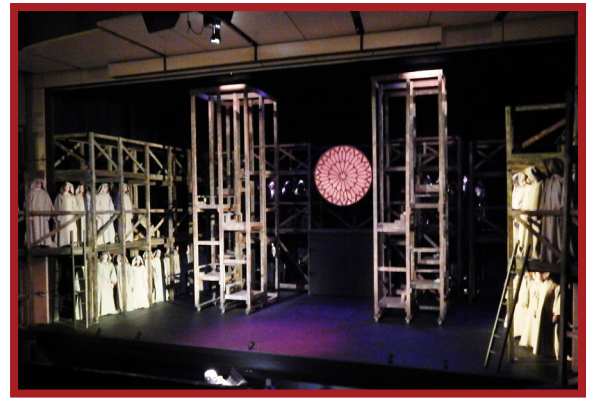
Because Notre Dame Cathedral is the centerpiece of the musical, consider how you can allude to this magnificent structure while keeping within the story theater concept. There's no need to create detailed replications of any part of the historic building – and that includes the storied bells. Remember, your audience will fill in all of those marvelous details, so focus on how best to showcase your Congregation and Choir. Designing a simple base set of (rolling) platforms and scaffolding to create various levels for blocking will suggest the Cathedral's height and create opportunities for specific staging moments such as when Quasimodo releases the molten lead. Remember, too, that your Congregation can help define space: your actors' bodies can create perimeters and pathways (like the streets of Paris) for characters to play against and traverse. Most importantly, be sure to allow enough open space to block your Congregation and Choir throughout. Below are some tips for defining specific locations within the story.

Bell Tower

This location requires little in the way of additional design if you are employing a unit set. If desired, use wooden benches or crates for Quasimodo and Frollo to utilize, and a ladder on a rolling platform can make a simple perch from which Quasimodo can look down on the city and sing "Out There." Should you wish to include bells in your design, they can be rented from theaters or schools that have previously produced the show or custom-made by a scenic shop in your area. To create your own, use a wirecutter to carve foam board into bells and then cover with a layer of foam coat and bronze paint. Alternatively, your Quasimodo can simply pull on various hanging ropes, while your Gargoyles and Statues "play" the bells with handbells.

Town Square

To distinguish this festive Feast of Fools location, drop in a line of colorful banner flags behind your performers. These could be attached to a small wooden platform that can act as a stage for the crowning of the King of Fools and for Esmeralda's dance in "Rhythm of the Tambourine." Consider draping a curtain that can open to reveal Esmeralda and which can be replaced by a backdrop depicting a king on a throne that has a hole



Unit Set
Jesuit High School; Portland, OR



Quasimodo and Esmeralda in the bell tower
The Henegar Center; Melbourne, FL



"Topsy-Turvy" Day in the Town Square
Jesuit High School; Portland, OR

your Revelers can stick their heads through and make silly faces during the raucous competition to crown the King of Fools.

Inside the Cathedral & Prayer Stalls

These two locations primarily serve as settings for “God Help the Outcasts” and “Hellfire,” and lighting will largely set the tone for these musical moments. If you wish to add more detail to the cathedral’s interior, construct a crucifix that Esmeralda can gaze upon as she sings, and a Virgin Mary statue that Frollo can kneel before. Because the lyrics indicate to whom each character sings, feel free to go the “less is more” route and have your actors sing out to the audience as though these set pieces are located in the back of the house.

Tavern

A few wooden tables and chairs – or simple wooden planks across crates – are all you will need to set the scene for the enticing “Tavern Song (*Thai Mol Piyas*).”

Court of Miracles

Similar to the Town Square, the simplest way to distinguish the Gypsies’ lair is to use a colorful backdrop, perhaps of patchworked tapestries.

The remaining locations – The King’s Court, the streets of Paris, the exterior of a brothel, the interior of a prison – can all be blocked in the general playing space of your unit set. Props and lighting largely will differentiate these scenes.



“Tavern Song (Thai Mol Piyas)”
Bradford High School; Kenosha, WI



The Court of Miracles
The Henegar Center; Melbourne, FL



“God Help the Outcasts”
Appleton North High School; Appleton, WI

PROPS

Few props are required to bring this richly layered story of 1482 Paris to life. (You may choose to use none at all and pantomime instead.) Keeping your props list short and simple will help you focus on rich and clear storytelling; below, find a list of essential and optional props along with the page number(s) on which they appear in the script to help guide you in your design.

Essential Props

- **Baby** (8-9) – Try swaddling a baby doll – or a similarly sized object – in a blanket.
- **Basket with bread & strawberry** (12-14) – The bread can be a stage prop but the strawberry should be real so that Quasimodo can devour it onstage.
- **Small goblet** (13)
- **Purse** (20)
- **Swords** (22, 62, etc.) – Phoebus will need a sword on his person throughout, as will the Soldiers for the fight in Scene 9 of the first act. Purchase plastic swords from a costume shop or, to more closely hew to story theater style, simple wooden dowels will do nicely. To keep your actors safe in their swordplay, see Stage Combat Tips on p. 61 of this handbook.
- **Scarves** (25-27, 34) – In “Rhythm of the Tambourine,” Esmeralda (and other Gypsies, should you choose to incorporate them into your choreography) should have multiple colorful scarves to dance with.
- **Tomato & other fruit** (30) – Your actors can feign throwing “fruit” while Quasimodo reacts as though he’s been hit. This will keep everyone safe and will adhere to the story theater style.
- **Rope** (31, 77, 90, 93) – The Revelers require rope or similar material to tie Quasimodo down at the Feast of Fools. Rope is also needed to restrain Quasimodo in the bell tower and to tie Esmeralda to the wooden stake. Just be sure to use loose knots that actors can undo themselves if necessary.
- **Ladle** (32)



*Frollo sees his nephew's face for the first time.
Bradford High School; Kenosha, WI*



*Frollo offers a strawberry from his basket.
Jesuit High School; Portland, OR*



*The Gypsies dance with scarves.
Appleton North Theatre; Appleton, WI*

- **Powder** (32) – Clopin can simply mime throwing this to the ground (see p. 60 of this handbook for tips on creating a cloud of smoke that covers his and Esmeralda's escape).
- **Candles** (36, 75) – Consider using flameless candles for Parishioners to light during "God Help the Outcasts" and for Phoebus and Quasimodo's journey through the streets of Paris. If using live flame, be sure to comply with local, state, and city ordinances. Always consult with your local fire marshal before using live flame onstage.
- **Knife** (38, 62) – To ensure your performers' safety, purchase a rubber stage knife for Esmeralda.
- **Torches** (58-61, 94) – Consider using flameless torches for Phoebus, Frollo, and the Soldiers. If using live flame, see note in "candles" above.
- **Amulet** (67-69, 74-75) – Esmeralda's talisman should have a woven band.
- **Rags** (70)
- **Gags** (77-78) – Clean handkerchiefs or bandanas can work well to keep Quasimodo and Phoebus quiet in the Court of Miracles.
- **Small bundles** (81) – The Gypsies need small bags for their belongings as they prepare to leave their lair.

Optional Props

- **Tambourines** (25-27) – In "Rhythm of the Tambourine," Esmeralda (and other Gypsies, if you should so choose) can have tambourines to dance with, in addition to their scarves.
- **Beer mugs or wine goblets** (49-52) – These can help set the scene in "Tavern Song."
- **Scroll** (58) – In "Esmeralda/Act I Finale (Part 1)," the Official can read the royal edict off a scroll.



*A sword fight between Phoebus and a Soldier
Jesuit High School; Portland, OR*



*Candle-lit cathedral in "God Help the Outcasts"
Appleton North Theatre; Appleton, WI*



*Quasimodo finds the map within the amulet.
Archbishop Stepinac High School;
White Plains, NY*

COSTUMES

In story theater tradition, the costumes can be as simple or elaborate as you desire. Since members of your cast will likely be playing multiple roles, a simplicity of design may be to your benefit. Consider how you can create base costumes that your Congregants can easily add costume pieces and accessories to as they take on other characters. For the principals – Quasimodo, Frollo, Esmeralda, Clopin, and Phoebus – it might make sense to craft more specific costumes that allude to their statuses and positions in medieval France. Remember, a suggestive costume piece can be equally as effective as a detailed head-to-toe costume; your audience’s imagination will fill in the rest!

Choir

Because this ensemble presents onstage as a “choir” for the entirety of the show, costume them accordingly in traditional choir robes.

Congregation

If you choose to follow traditional casting, each actor will begin as a Congregant and most will return to this narrative role throughout the show. Make this frequent transition as simple as possible by dressing your ensemble in robes or tunics of a neutral color that they can easily and quickly don over their other costumes – whether Gypsy, Soldier, Reveler, etc. – when necessary. This uniformity of costume will not only make wardrobe changes easier, it will also quickly signify to your audience that your actors are now narrators, keeping them focused on the storytelling and avoiding any confusion of character. For tips on how to costume each Congregant as they take on their character(s), see below and the following pages.

Church & Related Officials

Dom Claude Frollo: As an archdeacon, Frollo would have worn a long belted linen tunic with narrow sleeves and perhaps rosary beads hanging from his belt. Though archdeacons wore more elaborate pieces with their ceremonial dress, the audience only needs to see Frollo’s everyday attire, so keep it simple and in story theater style.

Jehan Frollo: Claude Frollo’s rebellious brother needs only a loose-fitting shirt (untucked will give him a wilder, carefree appearance to match his personality) with a vest and pants.

Father Dupin: Though priests were lower-ranking than archdeacons, they dressed similarly. A belted black robe will nicely signify Father Dupin’s position.



*Jehan & Frollo
Bradford High School; Kenosha, WI*



*Quasimodo
Appleton North Theatre; Appleton, WI*

Quasimodo: It's unlikely that Frollo gives Quasimodo new attire often, so be sure to distress the isolated bell-ringer's clothing so that it looks well-worn. A basic belted tunic paired with pants and boots will work well, and perhaps a hooded cloak for when he ventures from the cathedral. If Frollo is dressed starkly in a dark robe, consider a contrasting color palette of warm earth tones for his charge. A hump can be sewn easily into his costume, or stuff a small lightweight backpack that your actor can wear underneath his tunic. Alternatively, forego a costume piece and let your actor's movement and posture create his titular back.

Priests: Your Priests in "Hellfire" can be dressed similarly to Father Dupin in basic black robes.

Gypsies

For all Roma, including **Florika**, consider how you can easily accessorize a base costume of a skirt and blouse or pants and shirt. This can be accomplished by adding colorful sashes around your performers' waists and headscarves or turbans atop their heads. The women can also be wrapped in a traditional *kapa*, or blanket.

Esmeralda: Distinguish this stand-out *shey* from the rest of the Romani women by adding flourishes that mark her as the captivating entertainer she is. She can wear a headscarf trimmed with gold or a more elaborate turban paired with gold accessories. Alternatively, simply costume her in a richer, singular color than the other women wear. Esmeralda also carries a knife on her person, so consider how that would work into her costume – perhaps she tucks it into a wide belt around her waist.

Clopin Trouillefou: Like Esmeralda, Clopin should stand apart from the crowd. Dress this *sherutno* (Romani leader) in a richer tapestry of textures and colors than his fellow Romani men. To finish the look, adorn his fingers with gold rings and his head with an elegant turban or headscarf. Clopin will also need "beggar's rags" for his pickpocketing scheme; a cloak that he can shed easily will do the trick.

Citizens of Paris

Your Revelers; Prostitutes, including Madam; and Parishioners can be dressed simply in skirts with belted blouses or pants with belted tunics and boots.



Esmeralda
Jesuit High School; Portland, OR



Clopin
The Henegar Center; Melbourne, FL



Revelers celebrate the Feast of Fools.
Bradford High School; Kenosha, WI

The Cathedral Guard

Soldiers, including **Frederic Charlus**, should be dressed uniformly in long tunics over pants and boots. These can be the same costumes as your Citizens of Paris – simply add sheaths about the waist for their swords and perhaps metal helmets.

Phoebus de Martin: As the captain of the Cathedral Guard, set Phoebus apart from the Soldiers with a more elaborate tunic and perhaps a cape as well – and don't forget the sheath for his sword.

Gargoyles & Statues

Quasimodo's "friends" can be dressed simply in gray robes that allude to their stone origins. Consider tasking your performers with researching the gargoyles and statues that adorn Notre Dame Cathedral and selecting one that they would like to represent. They can then work with your costume designer in creating an accessory that will signify their statue – perhaps a headpiece or pair of wings. If you choose to incorporate any masks in your design, be sure that your performers can see and be heard clearly.

Saint Aphrodisius: No need to create a special costume for this statue – simply have your performer stand apart from the others. However, if you wish to portray him as he's depicted on Notre Dame Cathedral – decapitated, carrying his own head (see p. 102 for more information) – there are a variety of ways to generate this illusion. The most basic is to create a heavy stole to layer over his robe; then, an actor kneeling behind him can raise the stole with a simple "T" pole to create the illusion of his head falling off.

The King's Court

King Louis XI: Give your Congregant playing the Prudent a richly-textured royal robe, perhaps with a flourish of fur, as well as a traditional cloth hat.

Official: No need for a special costume here. Dress your Official similarly to your Soldiers, or simply give him a scroll to signify his station.



*Gargoyles & Statues
The Henegar Center; Melbourne, FL*



*Saint Aphrodisius
Jesuit High School; Portland, OR*



*King Louis XI
Jesuit High School; Portland, OR*

LIGHTING

In story theater, a great deal of the audience's enjoyment derives from seeing your performers become characters (donning costume pieces) and setting the scene (moving, creating, or becoming set pieces). Treating the transitions between scenes as parts of your storytelling will make for more fluid transformations from one location to the next, and lighting can assist with that.

The Hunchback of Notre Dame is a dark musical – thematically, but also literally. Many of the scenes occur indoors during a period when candles would be the main source of light, so consider how you can use lighting to distinguish these settings – the bell tower, inside the cathedral, the tavern, the prison, and the Court of Miracles – from those that take place outdoors in the town square. Just be sure that your lighting isn't too realistic – the audience still needs to see your performers, after all! Additionally, think about employing warm and cool washes to indicate the time of day and how specific scenes could benefit from a more varied color palette. For example, a combination of ambers and reds with a flickering effect can help establish a mysterious and alluring atmosphere for a candle-lit tavern. Alternatively, use your Congregation to help light interior scenes with handheld flameless candles, such as in "God Help the Outcasts." You may also consider how lighting can trace the emotional journey of Quasimodo: How is the light different when the bell-ringer is with his "friends" as opposed to when Frollo or Esmeralda is present? If your set is less literal and more suggestive of location, lighting can be a great tool to help your audience follow the story and its characters' development.

SOUND

While strong lighting choices will create distinctions between your interior and exterior locations, your sound design will help fill in the details of those locations. Work with your designer to create moments that can support the storytelling and not compete with the largely sung-through score. Examples of when sound effects can help punctuate key dramatic moments: a crying baby during the Prologue, the pealing of bells in the tower, and the noises of battle during Phoebus's flashback in "Rest and Recreation." To maintain clarity of storytelling, settle on just a few key moments for effects and keep in mind that in story theater, your Congregation can help create these effects – your Gargoyles and Statues, for example, might have handbells.

A particular challenge of *The Hunchback of Notre Dame* is creating an effective and clear mix of orchestra, Congregants, and Choir. Decide early on if you will use body microphones for your production. Take into account the acoustics of your space and the vocal projection of your actors. It is important that audience members are able to properly hear and understand the song lyrics, particularly for "The Bells of Notre Dame," which sets up the story and introduces each of the characters. If you choose to outfit your actors with body mics, do some research before renting. Ensure the rental package you choose can fit into your budget while giving you the quality you need. No one wants audible cracking and popping sounds to spoil the performances of the actors. Also, consider putting a monitor, a standard feature of most sound rental packages, onstage so actors can hear themselves.

Take care when choosing where the orchestra will be in relationship to the stage. Ask the orchestra members to join you for an early rehearsal with your actors to inform your decision. If you decide to use the Accompaniment Recording instead of musicians, try putting the speakers at the back of the stage so the actors can hear the music clearly.

MUSIC DIRECTION

When the Disney animated film *The Hunchback of Notre Dame* premiered in 1996, its score was hailed by critics as some of the best work by composer Alan Menken and lyricist Stephen Schwartz. Two decades later, Menken and Schwartz returned to their score and expanded it for the stage, this time bringing it closer to the tone and themes of the classic novel by Victor Hugo. Drawing inspiration from the medieval mystery plays common during the novel's setting, as well as liturgical music from Hugo's time (the Romantic era), the show is almost completely sung-through. At times, it may feel more like an oratorio than a traditional Broadway-style musical.

The stage musical features a Choir, present onstage throughout the show, very much the way the cathedral looms above the world of the novel. The director of the world premiere co-productions, Scott Schwartz, insisted that the Choir be comprised of community members from the productions' surrounding towns of La Jolla, California and Millburn, New Jersey. He saw this show as the perfect vehicle to bring communities together, eschewing fear of the "other" or outsider. The hope is that this show can do the same in your community and create a memorable experience for all involved.

Musically, the show is challenging, even for professional artists, but the results will be well worth the effort. Due to the amount of music and the level of difficulty (including several songs in foreign languages), you may want to budget a few more weeks of rehearsal than you usually would for a musical. The following pages offer some tips and strategies to maximize whatever time you have and set you up for success.

Score Resources

The following resources are available for your production:

- Glossaries of Latin, Greek, and Romani lyrics used in the show can be found on pp. 103-106.
- Choir-only scores, written in SATB format, are included with your license. These can be used in rehearsal as well as in performance should you choose to have your Choir hold music in their hands.
- Guide Vocal and Accompaniment Recordings are available for purchase through MTI. Additionally, MTI offers an Accompaniment & Choir Recording, which includes the orchestrations and Choir parts. These recordings can be used either in place of or in addition to an onstage Choir. Contact your MTI representative for more information.
- Disney's Studio Cast Recording is available to purchase through all online retailers.

CHARACTER ASSIGNMENTS IN THE SCORE

Since there are several different ensembles (or combinations of ensembles) throughout the show, the libretto utilizes the following nomenclature to help you along the way.

- **Congregation:** a troupe of storytellers, who serve as narrators; performers from this ensemble will become the principal characters, Gargoyles, Statues, Revelers, Soldiers, etc.
- **Congregant:** solo member of the Congregation
- **Congregants:** a small group from within the Congregation
- **Choir:** a group of performers separate from the Congregation
- **All:** both the Choir and Congregation singing together

In addition, there are some actor indicators, such as M1 or F2, in the score. These assignments (short for "Male 1" and "Female 2") were from the original production and can be used as a guide for assigning solos or they can be ignored altogether. Similarly, a solo may become a duet or trio, or vice-versa. As long as the storytelling is clear, the specific assignments are completely at the discretion of the director and music director. For more information, please refer to p. 9 of the Casting chapter.

THE CHOIR

The Choir is an integral part of the show and should be treated more as a character than an extension of the orchestra. Your singers need both precision and versatility as they will be asked to sing in styles as varied as Gregorian chant ("*Olim*"), Broadway ensemble ("*Topsy Turvy*"), Wagnerian opera ("*Hellfire*" and "*Kyrie Eleison*") and contemporary pop ("*In a Place of Miracles*"). If directing a high school production, when casting your Choir consider how your production can act as a bridge between your school's theater and choral programs, strengthening each while encouraging collaboration between different student groups. Alternatively, any production can be an opportunity to partner with and learn about other performing arts organizations in your community. Depending on availability, you may choose to use multiple choirs, each participating in different performances, or one that is consistent throughout the run of the show. Whether you choose to cast your Choir as a separate ensemble or have your singers double as both Choir and Congregation, consider the following:

- Will all Choir members (or choirs) rehearse together or separately?
- Are all eight parts covered evenly at each performance? Do you have at least two singers per part? We suggest a minimum of 32 singers.
- Where in the performance space will the Choir perform? Ensure that you have enough space to block your Choir; you may need to use your playing space (and perhaps your auditorium) in creative ways.
- How will you ensure that all members of the Choir (and music directors working with them) are clear on pronunciations, tempi, and approaches to each song?

If it helps your approach, you may choose to strategically rehearse the Choir separately from the Congregation until further into the rehearsal process.

VOCAL WARM-UPS

The ranges required for both the Congregation and Choir are about two to two-and-a-half octaves. In order to stay vocally healthy while singing this material, it is vital that performers incorporate a vocal warm-up into their routine. Use passages from the score or simple scale exercises to prepare for the rehearsal ahead. While in rehearsal, encourage performers to “mark” or sing at half-voice when they are learning notes and rhythms. This will help them preserve those high notes for when they’re needed most and alleviate vocal strain.

SINGING IN LATIN, GREEK, AND ROMANI

In addition to English, the lyrics in *The Hunchback of Notre Dame* are sometimes written in Latin, Greek, or Romani. The Latin and Greek passages are taken from prayers of the Catholic Church, and the Romani is derived from a series of traditional Romani folk songs (refer to the glossaries on pp. 103-106). When singing in Latin or Greek, use ecclesiastical pronunciation. If this is unfamiliar to your performers, there are many resources available such as the Studio Cast Recording of *The Hunchback of Notre Dame*, as well as MTI’s Guide Vocal Recording. Additionally, check to see if any of your local colleges or religious institutions have a sacred music program. These professors and professionals can guide your students through the first rehearsals and check back later in the process to make any necessary corrections.

The Romani used in the “Tavern Song” is spelled phonetically in the libretto, and the recordings can further help with pronunciation. See the Contextualizing the “Other” (pp. 62-75) and Resources (p. 96) chapters of this handbook for more information on the Romani language and people.

As with English lyrics, each lyric in Latin, Greek, or Romani has been carefully chosen to help tell the story. Spend time in rehearsal talking through the translations of each song and how they advance the narrative.

SINGING WITH A TRACK

If using a track, as many licensees do, try to approach the music as if the singer is leading the orchestra rather than following a recording. There are several helpful cues in the orchestration pointing to where a singer should enter. Utilize the Guide Vocal Recording a few times with your cast to get a sense of tempo and tone. Once the pitches and rhythms have been taught, move toward using the Accompaniment Recording so your cast can work on creating their own approach to the characters. Lastly, allow for time during tech rehearsals to figure out an acceptable balance so audiences can hear both the track and live performers, and the singers are always able to determine what their next notes should be.

PERFORMING WITH AN ORCHESTRA

Michael Starobin had the rare opportunity to orchestrate this score for the animated film, the first stage adaptation in Berlin in 1999, and the new stage version you are working on now. Each version was unique in terms of size and function, but all placed the emotion of the music front and center. The orchestration for *The Hunchback of Notre Dame* requires 14 players, plus conductor, as follows on the next page:

Reed 1	Trumpet 2	Violin 1
Reed 2	Trombone	Violin 2
Reed 3	Keyboard 1	Viola
Horn	Keyboard 2	Cello
Trumpet 1	Drums/Percussion	

Just like the vocal music, the orchestral parts can be very demanding. Often symphonic in nature, this score will benefit from performers familiar with both classical and theatrical repertoires. If you are working with student performers, try assigning two players to the Reed 3 book to assist with doubling. Also, you can recruit both a drummer and a percussionist to work on the same part. This will ease some of the more intricate passages, particularly if you do not have access to a malletKAT.

Once you have your orchestra in place, make sure you've set aside time during tech rehearsals to check that everyone can hear one another and see the conductor. These first rehearsals may feel like you've been relegated to the role of a traffic cop, but they are necessary to making it all fit together.

CHARACTERS BY SONG

The table on the following pages tracks which principal characters participate in each of the show's musical numbers. (Keep in mind that secondary characters Jehan, Florika, Father Dupin, the Official, and Saint Aphrodisius are not included.) A "•" indicates that a character only speaks in designated number, while a "✓" notates a singing solo. Use this table to help schedule your rehearsals efficiently.



*The Choir and Congregation
Jesuit High School; Portland, OR*

Song #	Song Title	Clopin	Esmeralda	Frollo	Phoebe	Quasimodo	Congregation	Choir
ACT ONE								
1	<i>Olim</i>	✓	✓	✓	✓	✓	✓	✓
2	The Bells of Notre Dame (Part 1)	✓		•			✓	✓
2A	The Bells of Notre Dame (Part 2)			✓			✓	✓
2B	The Bells of Notre Dame (Part 3)			•			✓	✓
2C	The Bells of Notre Dame (Part 4)			•			✓	✓
2D	The Bells of Notre Dame (Part 5)			✓			✓	✓
2E	The Bells of Notre Dame (Part 6)	✓		•		✓	✓	✓
2F	Fanfare			•				
3	Sanctuary			✓		✓		
4	Out There					✓		
5	Topsy Turvy (Part 1)	✓			•		✓	✓
6	Rest and Recreation	✓		✓	✓		✓	✓
7	Rhythm of the Tambourine	✓	✓	✓	✓	✓		
8	Topsy Turvy (Part 2)	✓	✓	✓		✓	✓	✓
8A	The Harrowing	•	•	•	•	•	•	
9	Sanctuary II			✓		✓	•	
9A	The Bells of Notre Dame (Reprise)		✓				✓	✓
10	God Help the Outcasts		✓				✓	✓
11	Transition to the Bell Tower		•			•	✓	
12	Top of the World		✓			✓	✓	
12A	How Dare You		•	•	•			
13	Tavern Song (<i>Thai Mol Piyas</i>)	✓	✓	✓	•		✓	
14	Heaven's Light					✓	•	
15	Hellfire			✓			✓	✓
16	Esmeralda / Act I Finale (Part 1)			✓	✓	✓	✓	✓
16A	Esmeralda / Act I Finale (Part 2)		•	✓	✓	✓	✓	✓

Song #	Song Title	Clopin	Esmeralda	Frollo	Phoebus	Quasimodo	Congregation	Choir
ACT TWO								
17	Entr'acte							✓
17A	<i>Agnus Dei</i>		•			•	•	✓
18	Flight into Egypt					✓	✓	✓
18A	Esmeralda (Reprise)			✓		•	✓	
19	Rest and Recreation (Reprise)				✓	✓	•	
20	The Court of Miracles	✓	•				✓	
21	In a Place of Miracles	✓	✓		✓	✓	✓	✓
22	The Bells of Notre Dame (Reprise II)		•	•	•	•	✓	✓
23	The Assault			✓				
24	Someday		✓		✓			
24A	While the City Slumbered						✓	✓
25	Made of Stone					✓	✓	
25A	<i>Judex Crederis</i>			•				✓
25B	<i>Kyrie Eleison</i>			✓	✓	✓	✓	✓
25C	Top of the World (Reprise)		✓	•		•		✓
25D	Esmeralda (Frollo Reprise)			✓		•	✓	✓
26	<i>Finale Ultimo</i>	✓	✓	✓	✓	✓	✓	✓

• = speaking only
✓ = singing solo

NOTES ON THE SCORE

Now on to the specifics of *The Hunchback of Notre Dame* score. The notes below are broken down by song and then measure numbers.

#1 – *Olim*

The lyrics in “*Olim*” are the Latin translation of the song “Someday.” This a cappella section should be sung with the purest sound possible and absolutely no vibrato. Keep working on this until your men arrive in perfect unison on the first “O.” If your Choir and Congregation are groups that do not normally sing together, practice this first cue in a circle with eyes closed. Encourage your performers to listen intently to the singers next to and across from them. The goal is to sound like one voice.

- m. 6 – Check in with this high D throughout rehearsals. It will have a tendency to go flat.
- m. 18 – Here’s where you can start adding vibrato. This isn’t a subtle moment, so rev up those engines for what’s ahead.

#2 – The Bells of Notre Dame (Part 1)

- m. 1 – Start with a dark, operatic “Ah.” This motif happens several times throughout the show, and should have the same depth of sound each time.
- m. 8 – The Soprano 1 part is extremely high and challenging even for professional singers. If you have one or two performers who can hit the D with control and successfully *decrescendo*, then brava – go for it! If not, have all of your sopranos stay on the A.
- m. 17 – A big shift happens here and it’s the first lyric that the audience hears in English. Diction will be key to pulling the audience in and setting the scene. These solos should be sung with rhythmic freedom and are intended to sound conversational. Be careful not to let this section get too slow – there will be plenty of time for *rubato* ahead.
- m. 24 – As previously mentioned, it doesn’t matter how you divide these lines. Do what makes sense for your production, which may mean singing something up or down the octave.

#2A – The Bells of Notre Dame (Part 2)

- m. 24 – Frollo should sound much younger in this first introduction. There is a big difference between where his character is in this moment and where he will end up at the show’s conclusion, and it should be reflected in his voice.
- m. 45 – Give the “k” of “*kyrie*” everything you’ve got, every single time. The Choir is the conscience of the show and they are reiterating a key theme here.

#2B – The Bells of Notre Dame (Part 3)

- m. 10 – Jehan has a very short amount of time to establish his character and pivotal role in the storytelling. Enunciate these lyrics and make sure they can be understood by the audience.

#2D – The Bells of Notre Dame (Part 5)

- m. 1 – Frollo’s voice should be desperate, but be careful not to rush. This is the first of many vamps leading into Frollo’s solos. Practice with your actor so he is comfortable jumping into the melody.
- m. 38 – Have your conductor give a good and clear prep for this transition. It’s a sudden shift, and likely one that you will have to drill with your performers.

- m. 40 – All four syllables should have equal weight and be slightly disconnected. The women's part naturally lends itself to the *marcato*, so work with the men to ensure both parts have the same feel.
- m. 49 – Allow yourself rehearsal time to practice this *accelerando*. If you have access to the Studio Cast Recording or MTI's Guide Vocal Recording, use it to familiarize yourself with the tempo shift.
- m. 56 – Another occurrence of the fierce "k" sound required for "*kyrie eleison*." It needs to feel judgmental enough to cause Frollo to change his course.

#2E – The Bells of Notre Dame (Part 6)

- m. 30 – Instruct your singers to close down immediately to the "l" sound of each "bells." Since you'll want to elide the "s" sound, it should sound something along the lines of "Sblllll." It's going to feel ridiculous to your performers and that's okay. The sound effect is more important than the beautifully sustained tone.
- m. 38 – Remind everyone to open up to the vowel on this "bells."
- m. 42 – This same motif reoccurs at the end of "Hellfire" and at the end of Act 1 (both in minor), and at the end of the show (back in major). The vocal arrangement for each moment is slightly different. If these changes are causing confusion for your singers, simplify things by having the Congregation sing the whole notes and put the Choir on the moving lines. If your sopranos and tenors are having trouble with the Bs and Ds, feel free to drop this top note.

#3 – Sanctuary

- m. 10 – If the G is too low for Frollo to sing comfortably, have him sing a B.
- m. 28-29 – Again, if the G is too low, sing all of "The world" on E.

#4 – Out There

This is Quasimodo's "I want" song. Your performer should sing it with hope and optimistic yearning, but be careful not to croon or sound woeful and musically indulgent.

#5 – Topsy Turvy (Part 1)

The Choir can take a cue from the Congregation here. The song should feel like a raucous party or a parade at Mardi Gras. It's okay to sound sloppy, especially as you get into Part 2. Just continue to check in throughout rehearsals to ensure the lyrics can be understood by the audience.

- m. 68 – If you have a female performer in the role of Clopin, adjust the octaves of the melody as needed. You may want to instruct your actor to speak or shout key lines so that the storytelling is always clear to the audience.

#6 – Rest and Recreation

- m. 30 – This section serves as a flashback for Phoebus. The tone should feel very different from the bragging he does in the first verse.
- m. 33 – The Soldiers should take their cue from Phoebus's new tone and tempo. They are wracked with fatigue.
- m. 51 – Phoebus shakes the memory and returns to the playfulness of the song's beginning.

#7 – Rhythm of the Tambourine

Esmeralda should sing this as if she is giving a grand performance. It should be delivered with charm and great theatricality.

- m. 71 – Quasimodo should sing the top B-flat in falsetto.

#8 – Topsy Turvy (Part 2)

- m. 60 – Each time the Revelers and Choir sing (or shout) “Topsy Turvy,” it should be a little more out of control. Build each occurrence so the sound can explode into the gasp of m. 75.
- m. 86 – The Revelers and Choir should sound too frightened to sing. Clopin is desperate to get things back on track.
- m. 86-101 – Allow time to rehearse this *accelerando*, especially if you are performing the show with accompaniment tracks; it can be tricky.
- m. 110 – While you’ve come back to the raucous party, the audience will still want to hear the lyrics (and the tongue-twisters they contain). Go through this section a few times down-tempo until your cast masters it.

#8A – The Harrowing

This sequence will need a good chunk of rehearsal time. If performing with a live orchestra, be mindful of how you are supporting the drama onstage. Let loose in the gaps, but pull back during the dialogue.

#9A – The Bells of Notre Dame (Reprise)

It may not seem like it, but this is one of the hardest songs in the show for the Choir. Allow more rehearsal time than you would normally schedule.

- m. 17 – The sound needs to shimmer. If your full Choir is having difficulty controlling the sound, try it with half the singers and bring everyone back in at m. 25.
- m. 21 – Sneak the tenors in. Their entrance should not be perceptible to the audience.
- m. 25 – These measures should be filled with warmth, inviting Esmeralda into the cathedral.
- m. 34-42 – Periodically check in with the baritones to ensure they are staying on pitch.

#10 – God Help the Outcasts

This is another moment in the score where the lyrics will do all the heavy lifting for you. Resist the urge to backphrase or embellish and just sing it honestly.

- m. 90 – Instruct the Choir and Parishioners to fade down to nothing. These last few lines will require tons of breath support.

#12 – Top of the World

Sing it simply. This is a rare moment where Esmeralda gets to exhale and be content. The audience will want to see her enjoy it.

- m. 37 – Assign these solos as necessary for your production.

#13 – Tavern Song (*Thai Mol Piyas*)

Refer to the libretto (and the Guide Vocal Recording or Studio Cast Recording if you have it) for pronunciation help.

- m. 31-40 – If your production needs to minimize dance music, you can cut these measures.

#15 – Hellfire

This is Frollo's soliloquy, and the rest of his actions hinge on this moment. Make sure it has an arc; we should follow his journey from pious to punishing.

- m. 1 – Return to the chant-like sound of "*Olim*." There should be no diphthongs or vibrato. Do whatever you can to make sure the performers are watching the conductor diligently for things like cutoffs and final consonants (a key culprit of sloppiness is the "s" in m. 4 and m. 7.)
- m. 14 – Spend a moment to talk through the translation of the Latin prayers (see glossary on p. 104 of this handbook) and the great dichotomy between what the Priests and Choir men are singing and what Frollo is singing.
- m. 26 – Feel free to add vibrato from this moment until the end of the song.
- m. 35 – This is a huge shift in tone and tempo. Your audience should feel the flames grow, but be careful not to rush.
- m. 45 – If the end of the song gets too high for your performers, you can ask your MTI representative for an alternate version of the song that remains in F.
- m. 76-77 – Please re-voice these chords if necessary.

#16 – Esmeralda / Act One Finale (Part 1)

- m. 1 – If you have cast a female performer in the role of the Official, you may need to speak through key lines or adjust the octaves. If you have a male voice in the role, but the low G in m. 8 is out of range, sing up the octave from m. 5-9.
- m. 29 – This section should feel militaristic and self-important. If the harmony is tripping up your performers, have everyone sing the melody (bottom line).
- m. 46 – Another big shift in tempo. Make sure your soloist is prepared.
- m. 98 – The Choir represents Phoebus's conscience. It should sound other-worldly.

#16A – Esmeralda / Act One Finale (Part 2)

- m. 21 – Frollo has been "moved by the spirit" and feels he has heard a call from God to act; he should sing this with pure righteousness. Also, the harmonies for the Choir are challenging, particularly for the men, so budget some rehearsal time to go through this section.
- m. 60 – Do everything you can to get your singers to produce a wall of sound. It should feel like "One Day More" from *Les Misérables*.
- m. 75 – Rehearse this part in sectionals and speak through the rhythms several times before you add pitches. Once the singers of each part are comfortable with their notes and rhythms, draw their attention to what is happening around them. Who has the "sing the bells" theme right before? Right after? Piece it together slowly and make sure the Choir is completely secure before you begin adding in the Congregation.

#17 – Entr’acte

The “Entr’acte” is a master choral work and Choir showpiece requiring significant rehearsal time. The Latin lyrics are challenging, as are the harmonies, ranges, and intervals. Be observant of the hand-off of melody, always allowing it to rise above the harmonies; this is especially true for m. 25-31 and m. 48-61. If your Choir is primarily positioned at the back of the stage, work with your director to see if there is a way they can be featured visually in this song.

- m. 23 – Tenors can sing this section in falsetto.
- m. 29-30 – These two measures are challenging for sopranos. Try it with a small group who can sing with great control.
- m. 46 – The rhythm of the baritone part is hard. Clap through the new meter until they feel comfortable with the change.
- m. 66 – Feel free to drop the high D if necessary.

#18 – Flight into Egypt

- m. 5 – If Saint Aphrodisius is a female performer, have her sing the entire solo in treble clef.

#21 – In a Place of Miracles

- m. 28 – Phoebus is singing toward the top of his range, but he should never overpower Esmeralda. Work with your singers to achieve a good blend.
- m. 46 – Help your performers identify which line is most important at any given moment. Work with them to adjust their sound accordingly.
- m. 74 – This solo should feel very different from the theatrical performances of “Topsy Turvy” and “The Court of Miracles.” The audience should be able to hear Clopin’s disappointment.

#24 – Someday

As beautiful a song as this is, resist the temptation to allow it to become sad or sappy. Esmeralda sings this from a place of strength and hope, not from a place of self-pity.

#25 – Made of Stone

This cue is challenging for everyone involved. It will have a tendency to drag – don’t give in. The pulse should be forward and angry with a restrained urgency.

- m. 131 – If Quasimodo is straining in any way on the high B-flat, jump down to the G.

#25A – *Judex Crederis*

The entire ending sequence of the show (#25A through the end) is a tour-de-force. It will require a lot of preparation and rehearsal before you add the element of staging. The Latin will likely be unfamiliar, and it speeds by at a breathtaking pace. Speak through these sections out of time, and gradually work your way up to tempo. Throughout, pay close attention to the rests as they will be just as important as the pitches.

- m. 3-11 – Lean into beat 5 of every measure.

#25B – *Kyrie Eleison*

- m. 1 – Don't forget all the great consonant work you did on "*Kyrie eleison*" in song #2. It's back, and sentencing Esmeralda to death. Lay on the drama.
- m. 23-32 – Have your sopranos and altos sing in chest voice. This section should feel dark and ominous.
- m. 34 – It's very easy to get tripped up on these Latin phrases. Speak through it slowly and refer to the Studio Cast Recording or Guide Vocal Recording for guidance.
- m. 62 – Give it all you've got here, until there's nothing left in the tank. The entire song – perhaps even the entire show – has been leading up to m. 69.
- m. 117 – Resist the urge to rush. Each quarter note should be exactly even and have the same amount of weight – which is a lot.
- m. 127 – Remind your Choir to switch into "Broadway"-mode and rely on your Congregation to lead the way. These lyrics need to be crisp and present.

#25D – *Esmeralda (Frollo Reprise)*

Frollo sings this cue as a broken man. Pay attention to the subtle changes in the accompaniment to help your singer give a nuanced performance.

#26 – *Finale Ultimo*

- m. 36 – Just as it says in the score, this should be sung with a pure "boys choir" sound, and no vibrato. The entire section should grow from the start of m. 36, build to m. 71, and then taper to m. 74. It should be considered one complete thought.
- m. 44 – Florika's solo should float over the top of the Choir. Listen to a recording of "*Pie Jesu*" from Gabriel Fauré's Requiem to get the proper feel.
- m. 131 – Close down to the "ll" sound, just like in the opening of the show.



APPROACHES TO CHARACTER

The *Hunchback of Notre Dame* begins and ends with a question: “What makes a monster and what makes a man?” As you begin your rehearsal process, encourage your cast to think about a time in their lives in which they felt like an outcast: How did that affect their movement? Social interactions? Self-esteem? Were they ever in the position to bring someone in from the outside?

Each group and character in the show grapples with these issues. As you explore them with your cast, use the information on the following pages to guide your discovery of each character’s unique outlook and how to bring them to life in your own richly detailed production of the show.

Throughout this chapter, you’ll also hear from six actors and two directors from premiere productions of the musical. These discussions of their processes and discoveries may prove helpful for your performers in bringing these roles to life, as well as those taking on any part in your production.

CONGREGATION

Because *The Hunchback of Notre Dame* is built on the conventions of story theater, it provides a great opportunity for a highly participatory ensemble. Depending on how you cast your production and distribute the lines for your Congregation (which includes Gypsies, Parishioners, Gargoyles, etc.), each ensemble member can have the opportunity to play multiple characters with solo singing or speaking lines. This is a piece that truly depends on each performer playing an integral part!

Story Theater: Narration & Movement

In story theater, narration plays a large part, but there is no designated narrator. Each member of your cast will begin as a Congregant, narrating the story (and will return to this convention throughout), before taking on a more specific character (or characters). In this style, for example, your actors portraying Frollo and Jehan will introduce themselves neutrally, in the third person, before playing a scene together. Explore the degrees of how the Congregation’s narration can be delivered in or out of character.

Early in the rehearsal process, allow time for your performers to play with creating a gesticular vocabulary for each character they portray. Consider, for example, how the Gypsies’ movement is different from that of the Soldiers: Is one more fluid and open, while the other more careful and precise? Will the Gargoyles’ movement give a nod to their concrete origins, or will they be free and unrestrained in Quasimodo’s presence? Once your ensemble has perfected their movement vocabulary, work with them on how to clearly and smoothly transition from “Congregant” to their other characters so that your audience can easily follow the story and these changes of character.

Gypsies, or Roma

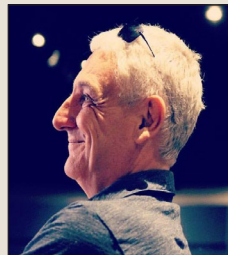
Some or all of your Congregation will portray Gypsies in *The Hunchback of Notre Dame*. Like Quasimodo, they live on the fringes of Parisian society and are treated as outcasts, and often cruelly. Roma, as they prefer to be called, were and are an oppressed people, and so it is important to represent them respectfully and avoid stereotypes. Encourage your actors portraying Roma to research their culture and history; or provide your cast with the essay “Roma: Then & Now” (pp. 72-75) as well as the resources listed on p. 97, either before or early in rehearsals, and then discuss your findings as a group.

TWO DIRECTORS' TAKES ON THE GYPSIES, OR ROMA



Scott Schwartz directed the 2014-2015 world premiere co-productions at Paper Mill Playhouse and La Jolla Playhouse.

A lot of what the show is about is how we deal with the “other” – things or people that feel foreign or scary or don’t fit comfortably into our world view. The Gypsies (Roma) are a people that are “other” to Parisian society, representing a kind of danger to Frollo and the Church. As with everything in this story, no group is all good or all bad. There is light and dark in all people.



Glenn Casale directed productions at Sacramento Music Circus and La Mirada Theatre of the Performing Arts in 2016.

I talked to the cast about the Syrian refugee crisis, which really helped the actors understand the plight of the Gypsies who were constantly on the move, trying to find a place where they belong. I wanted them to be a passionate group of people looking for a home.

QUASIMODO

The titular character is the musical’s most challenging role – one you and your actor will need to spend quite some time on – but it is also one of the most rewarding. There are myriad layers to Quasimodo, both physically and psychologically, but not all are necessary to a successful portrayal of the beloved bell-ringer. Begin simply, with a discussion of Quasimodo’s non-physical characteristics. The young man is extremely curious about the world outside of the bell tower and desirous to experience all that Parisian life has to offer, which includes a great longing for human connection and love. He also discovers his anger – at Frollo, for isolating him; at his body that Frollo has convinced him is monstrous – through the course of the show, culminating in “Made of Stone.” Focusing on these traits will help shape a well-rounded, fascinating character and also will lead organically to a physical interpretation that feels natural and true for both Quasimodo and your actor.

Physicality & Movement

Consider Quasimodo’s basic physical description: How will you portray his curved spine and facial differences in performance? Your approach to these two aspects will determine his physical and visual limitations, if any.

Quasimodo is very strong from ringing the enormous cathedral bells all his life – he’s able to save Esmeralda from the pyre and throw Frollo from the cathedral, after all – so his humpback

Physically, how to create Quasimodo onstage was a delicious challenge. Since the show is about a community coming together to reenact this story with whatever raw materials they have, you must create Quasimodo in a way that asks the audience to use their imagination and the actor to bring the most to the stage that they can.

— Scott Schwartz, director

does not seem to preclude him from any kind of physical activity. Consider how pronounced you want this physical trait to be – and ultimately how that will affect his posture and gait. As with his speech (see below), is his emotional state manifested in his body? In other words, will his humpback affect his movement less when he is feeling confident around his “friends”?

Regardless of your interpretation of his body, Quasimodo’s movement in the final sequence of the show should be believably agile and quick, so consider this when developing his physicality with your actor, and always keep in mind the safety and comfort of your performer who will need to sustain this movement and posture for the length of your run. The same is true of Quasimodo’s facial differences; while they could hinder his vision, focus on developing the psychological aspects of Quasimodo’s character rather than overemphasizing his physical characteristics. Whatever approach you choose in physicalizing your Quasimodo, costuming and make-up can offer a great assist (see p. 20 for tips), setting your actor and your production up for terrific success.

Hearing & Speech

Due to a life spent in the bell tower, Quasimodo has become partially deaf. While this is something to keep in mind while staging certain moments (see p. 58), it should not affect your actor’s performance or vocal quality. Quasimodo’s acquired hearing loss – as opposed to a congenital hearing disability – means that his speech development has not been affected. Work with your Quasimodo on his vocal delivery to ensure that he maintains his natural quality, and does not affect the speech of person who is born deaf.

Quasimodo’s lack of social interaction and his nervousness around the exacting Frollo can cause him to speak haltingly at times. Work with your actor to find one or two key moments when this speech pattern can be particularly effective at demonstrating their relationship dynamic. Encourage your Quasimodo to practice these moments so that he is comfortable with the pattern and it comes across as true to the character. As with the physicality, a less-is-more approach works best. Consider other ways Quasimodo’s demeanor and voice might change depending on who he is interacting with: In the presence of his “friends,” the Gargoyles, he is confident and spirited, but he may become quiet and unsure when faced with the intimidating Frollo.

Discussing Disability with Your Cast

To help your cast better understand Quasimodo and the role of disability within the show, utilize the following Rehearsal Exercises, found on pp. 50-54 of this handbook, to transition into the topic:

- Cross the Circle if...
- Human Barometer
- Character Perceptions
- Scene Exploration

ACTORS ON QUASIMODO



Michael Arden originated the role of Quasimodo at La Jolla Playhouse and Paper Mill Playhouse in the 2014-2015 season.



John McGinty, a deaf actor, played Quasimodo in the 2016 productions at Sacramento Music Circus and La Mirada Theatre.

The Most Interesting Aspect

Michael Arden: Quasimodo has only ever known the inside of the cathedral and what Frollo has shown and taught him. I found the idea of “forgetting” all of the world knowledge we have today very liberating. It allowed me to experience each person and situation with fresh eyes – questioning, wondering, and figuring it all out.

John McGinty: Quasimodo and I share similar traits – the biggest being how it feels to be isolated. The feeling when you walk into a room and everyone is hearing and talking and not a soul is using sign language. Even though everyone’s the same, it feels like there’s nothing in common. Quasimodo’s “friends” give him support, telling him to get out and get comfortable – it was the same with me. During college, it took a while for me to become immersed in sign language, and it changed the way I live. Like Quasimodo, you need to learn where you belong and where you fit in.

Physicalizing Quasimodo

Arden: It was important to find speech and movement that was authentic to Quasimodo’s conditions without doing an “imitation.” I thought a lot about the specifics of his musculature and bone structure when developing his posture; the novel helped me tremendously here. However, I would say to any actor in this role: Let it come from the inside-out while respecting the circumstances, and don’t attempt to force yourself to do anything that doesn’t feel right. This could result in an emotional blockage, or worse, injury.

McGinty: My biggest concern was respecting the community who has physical disabilities. We wanted to focus on Quasimodo’s internal struggle; his isolation and emotions reflect his physical body. I didn’t have a hump on my back; I just used my body. It took months to really understand what it was like to be him. But I was always more interested in the internal emotional connections.

PERFORMING DISABILITY



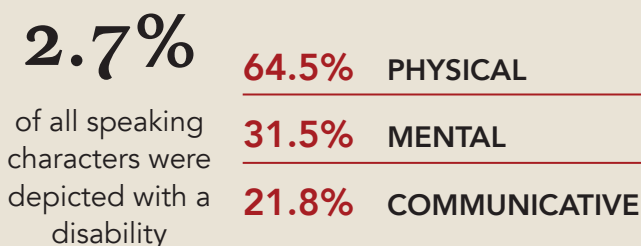
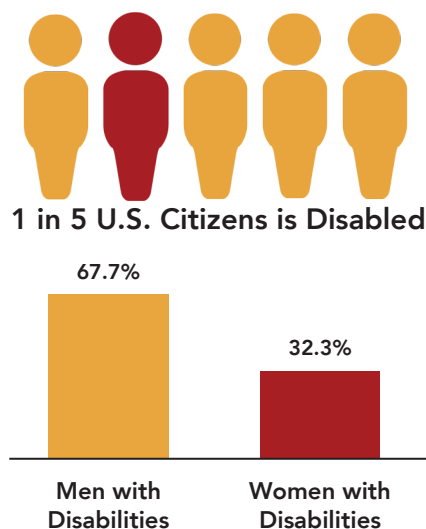
To help you and your cast better understand Quasimodo and the role of disability within *The Hunchback of Notre Dame*, we asked Gregg Mozgala to share his experience as an actor and writer with a disability. Gregg is the founding artistic director of *The Apothetae*, a theater company dedicated to the production of works that explore and illuminate the “Disabled Experience,” and in 2016 he was named a Kennedy Citizen Artist Fellow by the John F. Kennedy Center for the Performing Arts. Below are his thoughts.

You are being tasked with producing a musical adaptation of a classic work, and I’ve been asked by our mutual friends at Disney Theatrical Group to offer you some knowledge and observations on “performing disability” in regard to the eponymous character of said classic. I’ll give you some background on disability and its representation in film and theater for context, and discuss that representation’s relevance to the material, as well as share some insight and advice based on my own experience as a disabled actor and producer. My hope is that you’ll come away with various options at your disposal, and that you’ll feel confident discussing and exploring issues surrounding disability during the rehearsal process. I’m sure we’ll both do our best – here we go!

Disability in Film & Theater

To better understand how Quasimodo fits into the larger landscape of disability representation in theater and other media, it’s important to figure out where we are now. The disabled community is the largest minority group in the country, but it is the most underrepresented in the media, which has led to an ongoing conversation in the disabled community about how people with disabilities are portrayed onstage and in other media. The adjacent charts and statistics from the 2017 study, “Inequality in 900 Popular Films” offer a clearer picture of where we are now with representation. (Also noteworthy: None of these disabled roles depicted a member from the L.G.B.T.Q. community or an underrepresented racial/ethnic group.)

Historically, these roles have been performed almost solely by actors without disabilities, though we are starting to see a change in this trend (stay tuned for more on the next page!). Since the first ceremony in 1929, a number of Academy Award® acting winners and nominees played characters with disabilities, but only two of those actors identified as disabled: Marlee Matlin, 1987 Best Actress in a Leading Role winner for *Children of a Lesser God*; and Harold Russell, 1947 Best Actor in a Supporting Role winner for *The Best Years of Our Lives*. The majority of Oscar®-nominated roles are depicted



*based on U.S. Census domains

by nondisabled actors: Eddie Redmayne's 2015 Oscar win for his portrayal of Dr. Stephen Hawking in *The Theory of Everything* continued a longstanding precedent of actors receiving or being nominated for an Academy Award® for the portrayal of individuals with disabilities (nominees are indicated with an "*"): Jane Wyman (*Johnny Belinda*, 1949), Jon Voight (*Coming Home*, 1979), Dustin Hoffman (*Rain Man*, 1989), Daniel Day-Lewis (*My Left Foot*, 1990), Tom Cruise (*Born on the Fourth of July*, 1990*), Al Pacino (*Scent of a Woman*, 1993), Mary McDonnell (*Passion Fish*, 1993*), Leonardo DiCaprio (*What's Eating Gilbert Grape*, 1994*), Sean Penn (*I Am Sam*, 2002*), Salma Hayek (*Frida*, 2003*), Jamie Foxx (*Ray*, 2005), Hilary Swank (*Million Dollar Baby*, 2005), and Julianne Moore (*Still Alice*, 2015), to name just a few.

Broadway has a similar history of featuring non-disabled actors who were lauded for portraying characters with disabilities: Mark Rylance (*Richard III*, 2014 Tony Award®*), Celia Keenan-Bolger (*The Glass Menagerie*, 2014 Tony®*), Daniel Radcliffe (*The Cripple of Inishmaan*, 2014), Bradley Cooper (*The Elephant Man*, 2015 Tony®*), and Alex Sharp (*The Curious Incident of the Dog in the Night-Time*, 2015 Tony®).

Recently, though, Broadway and Off-Broadway productions have begun to cast more actors with disabilities. The 2017 revival of *The Glass Menagerie*, for example, featured Madison Ferris (as Laura Wingfield), the first actor in a wheelchair to play a leading role on Broadway; and Deaf West's 2015 revival of *Spring Awakening* featured actors from the deaf and disabled communities. In 2017, an Off-Broadway production of *Othello* featured Anthony Michael Lopez, an amputee; and a new play by Martyna Majok, *Cost of Living*, featured two roles – and two actors – with physical disabilities.

Performing Disability: A Personal Story

I played the role of John in *Cost of Living*. I'd like to share some of my experiences playing him in the hope that it might assist you in approaching the role of Quasimodo. The fact that my character and I both have cerebral palsy is where our similarities end. John is a wheelchair user – I am not – and unlike me, he has a pronounced speech impediment as a result of his cerebral palsy. I initially approached the role from a purely experiential, physical level. In my own life, I have encountered several individuals with John's particular physicality. Knowing the level of tension in my body, and how that might manifest in someone like John, I began by attempting to fully embody what I perceived as John's reality. This meant "amping up" my own disability, resulting in an incredible amount of additional stress on my body.

I will never forget the eerie hush that fell over the audience the first time I rolled myself onstage as John. A wheelchair is a powerful symbol; for many it is the key signifier of disability. I used this to my advantage, letting the wheelchair do a lot of the literal and metaphorical work for me. Instead of severely contorting my body, I adopted a posture suggestive of a physical alignment that is characteristic of someone with severe cerebral palsy. I chose to sit comfortably with my left foot slightly in front of my right on the foot rest of the wheelchair. I held my hands in loose fists with my four fingers wrapped around my thumbs. My left hand rested on my lap; my right, John's stronger side, drove the chair. I also requested to work with a vocal coach. Together, we worked to keep John's particular idiosyncratic vocal patterns authentic without compromising my voice. We developed a pre-show vocal warm-up and a post-performance cool-down that I did every day during the run to sustain vocal health.

My eventual approach to playing John was really no different than what I imagine any actor would do. Initially, I fell into the trap of playing the constraint or, in other words, showing how "disabled" John is. With the benefit of time, I began doing less physically, and as a result could devote more time to focusing on the scene and John's essential humanity.

Performing Quasimodo's Disability

There's no way to fully embody Quasimodo's humanity without his physical differences. The trick, as I see it from an acting perspective, is to "perform disability," but not to the extent that it would hinder the storytelling. In my experience, audiences and the general public have a limited awareness and understanding of disability and the community's historical, political, and cultural complexities. Disability is a diverse, complex series of populations within a larger diaspora that has no specific geographic center and represents no one particular ethnicity, gender, class, socioeconomic status, or creed. Put simply: It doesn't discriminate. These issues are myriad and complex. It's important that you are aware of them, but unpacking all of this is something you do not need to concern yourself with when preparing this production with your performers.

Still, Quasimodo's non-normative physicality must be addressed; his given name in Latin literally means "half-formed," after all. Aside from his titular back, he also has facial differences and partial hearing loss – an occupational hazard for the bell-ringer of Notre Dame. That's a lot! This would be plenty to digest and work with for any seasoned professional actor, but is especially so if you are working with teenaged performers. Being tactical about how you represent Quasimodo's physical differences – and doing more with less – will help set up your production and your actors for great success.

Remember, most of your audience will have prior knowledge of Quasimodo's non-normative traits. If they don't, they'll probably figure it out from the title. You can trust this and use it to your advantage. If it's helpful, Quasimodo was born with his physical differences (only his partial deafness was acquired later). If his body has limited him in any way, he has adapted and compensated to the point where he is able to actively participate in the world. His strongest motivation is to be free from the confines of the cathedral and be among the people. He sings. He dances. He has a job. What might appear difficult to an audience from the outside, Quasimodo makes seem largely effortless, because he has lived in his body for decades.

From the musical adaptation's origins, disability – Quasimodo's partial deafness – has always played a role. You can reference pp. 3-5 of this handbook's Page to Stage chapter for the full production history, but in 2016, John McGinty, an accomplished deaf actor, stepped into the role of Quasimodo at the Sacramento Music Circus. He later reprised the role at La Mirada Theatre for the Performing Arts near Los Angeles. In an interview with the *San Gabriel Valley Tribune*, McGinty had this to say about his approach to the role:

"I'm not really interested in trying to show the physical part of Quasimodo; I'm trying to show the internal struggle that he has because I feel like that's more important than his looks. He has a great personality and also has a kind heart. . . . I'm very fortunate to be able to play with this unique character and that he went through this awful experience and yet he has such a beautiful heart."



Quasimodo
Archbishop Stepinac High School; White Plains, NY

This is a great sentiment – I think John’s instincts are absolutely correct. Of course disabled people are people, and Quasimodo should be viewed no differently.

While some professional productions of this musical have cast artists with disabilities, this may not be an option for you, and that’s okay! If you do have a performer or performers who identify as disabled, don’t assume that they should, or would even want, to play Quasimodo. That’s okay too. If necessary, these questions can be addressed with individual conversations on a case-by-case basis.

Theater as Community

Theater is one of the greatest art forms with the ability to change perceptions about disability. Theater is immediate; events happen in real time and it demands participation. Unlike film or television, theater is an art of flesh and blood that creates community and serves as a place of inclusion and a forum for ideas.

An artistic process is about choices. In theater there are many ways to tell a story beyond the page with lighting, set design, costumes, staging, etc. How you, and the actor performing the role, choose to portray Quasimodo is another aspect of that storytelling. With *Notre-Dame de Paris*, Hugo introduced the concept of the novel as Epic Theater – a sweeping tale about the history of a whole people, from pauper to pope, incarnated in the figure of a great cathedral as witness and silent protagonist of that history. The play and this process are an opportunity to embrace the whole idea of time and life as an ongoing, organic panorama centered on dozens of characters caught in the middle of that history. People with disabilities are included in that history – as well they should be.

Have fun. Good luck. Break legs!

— Gregg Mozgala

FROLLO

An intimidating and unyielding figure, Dom Claude Frollo’s imposing presence looms over the musical in the same way that Notre Dame looms over Paris. As a much feared and respected man of the Church, Frollo’s posture should match his imperious disposition: strict, rigid, and inaccessible. This is not a man who opens up – emotionally or physically – so encourage your actor to experiment with finding a restrained bearing that conveys his closed-off nature.

Though Frollo’s actions – isolating Quasimodo, sentencing Esmeralda to death – seem unjustly cruel, it should always be clear to your audience that Frollo believes he’s doing what’s right. He is guided by his deep and profound faith, so encourage your actor to find the humanity in this tortured figure. Look to Frollo’s relationship with Jehan and his immense guilt over his failure to keep his brother on the right and godly path. His devotion to his brother – misguided as it may be – is ultimately what leads him to care for the otherwise unwanted Quasimodo. Work with your actor to ensure that the audience recognizes this act for what it is – one of obligation, but also one of love.

Frollo & Quasimodo

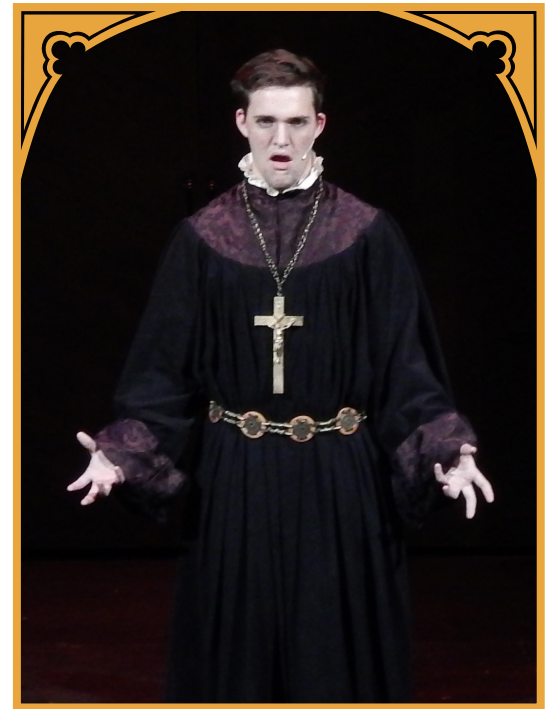
Frollo’s relationship with Quasimodo is more complex than it may appear on the surface. It’s important to remember that Quasimodo is a constant reminder to Frollo that he failed to save his brother. This, as well as Quasimodo’s physical differences, is largely what shapes the two men’s interaction, and it is what has led to Frollo’s severe treatment of his nephew, to whom he refers to as merely his “charge.” Because of

Quasimodo's non-normative appearance, Frollo infantilizes him, often scolding into submission (see their exchange over a strawberry on p. 13 of the libretto) and frightening the young man, whose confidence diminishes so much in his uncle's presence that he stumbles over his speech.

Frollo, however, is not evil or unfeeling, and it is vital that you work with your actor to discover and subtly amplify moments, such as the first scene between Frollo and Jehan, that hint at a softer side to the strict archdeacon. When Quasimodo is attacked by the Revelers at the Feast of Fools, Frollo refuses to allow Phoebus to end the cruelty until "a lesson is learned." The stage directions, however, belie an inner conflict that is not apparent in dialogue: "*Frollo watches, hiding his pain, impassive.*" Encourage your Frollo to consider how such a powerful figure might stifle his emotions in order not to appear weak, and work on ways – in movement and vocal expression – that will make that inner struggle more apparent to your audience. Frollo does care for Quasimodo though he does not know how to show it, and this makes him a fascinating and tragic character for any actor to dig into.

Frollo & Esmeralda

Frollo's desire for Esmeralda is complicated, deriving from a number of factors. As a celibate priest in the 15th century, his faith plays into his view of women, which is to say, he believes that women's bodies are inherently "tempting" and "unclean" (see "Roma: Then and Now" on pp. 72-75 for more details; feel free to share this essay with your actors). Ultimately, though, the assault that occurs near the play's end is about power: Frollo despises himself because of his desire, and so he attempts to overpower the woman who makes him feel weak and powerless. This scene is difficult for any actor, but is especially so for high school performers. Before you begin rehearsals, discuss this sequence – and your vision of it – with both your actors to ensure that they are comfortable with what it involves. See p. 59 for tips on how to approach this scene safely and with sensitivity.



Frollo
Jesuit High School; Portland, OR

It is very difficult for a young person in our largely tolerant culture to understand the psychological and societal pressure Frollo is under to repress his sexuality and violent impulses. Some study of other cultures today in which repression is institutionalized might help to open the imagination to these tensions.

— Patrick Page, actor

PATRICK PAGE ON FROLLO



Patrick Page originated the role of Dom Claude Frollo at La Jolla Playhouse and Paper Mill Playhouse in the 2014-2015 season.

The Most Interesting Aspect

Frollo is convinced he is a good man. He has tried all his life to do the right thing – for his brother, for Quasimodo, for his congregation, and for his city. He grew up as an orphan on the streets of Paris and has learned that a strict adherence to rules and discipline is the way to survive. When he experiences lust for Esmeralda, he is confused and believes that since he is inherently good (even holy), there must be dark forces working against him.

The Greatest Challenge

The memory of the Disney animated film in the minds of the audience and your creative

team is a challenge. Frollo is a very different man in this stage adaptation; he is much more akin to the man in the novel. Firstly, he is the archdeacon of Notre Dame – a Catholic priest of high standing – as opposed to a magistrate or judge as he is in the animated film. This is a crucial distinction and any actor playing the role should research this carefully; remember, priests are often celibate. The film also presents him as sinister – a trap actors in this stage version should avoid. Always remember: Frollo is trying to restore his view of himself as a good and holy man.

Reading Recommendation

Notre-Dame De Paris by Victor Hugo is the indispensable book. Read it. Read it again.

Final Thought

I think Frollo is one of the great roles of the modern musical theater because of his internal conflict. He is trying to do the right thing and that justifies his darkest actions in his own mind.

ESMERALDA

A strong-willed and self-sufficient *shey* (young, unmarried Romani woman), Esmeralda plays a vital role in *The Hunchback of Notre Dame*. One of two named female characters in a musical that is structured around three men that desire her – Phoebus, Frollo, and Quasimodo – Esmeralda incites much of the action of the play. (For more information on how Esmeralda and other women are represented in the musical, see “The Women of *The Hunchback of Notre Dame*” on pp. 67-71.) She is a talented and confident dancer who supports herself through her art and refuses to bend her will to those with more power, including the lecherous Frollo. Encourage your actor to play to Esmeralda’s great strengths: her tenacity to survive on her own in a city that looks down on her and her people, and her unadulterated desire to speak up for and act on behalf of those who cannot do so for themselves.

Movement

Even when she isn’t performing, Esmeralda should move across a room or through a crowd with the muscle memory of a dancer: agile, rhythmic, assured. Work with your actor to develop the confident demeanor of this skilled and outspoken entertainer, while ensuring that her portrayal isn’t simply provocative. Creating distinctive on- and offstage personalities for Esmeralda will make it clear that she cannily uses her femininity onstage to earn a living, and she is always in control. Those in the audience

Esmeralda is someone who has lived quite a tough life. She is gifted as a dancer, and she uses that to make money for herself and her people; but she is also someone who has an enormous social consciousness and can't resist expressing it and trying to do something about it.

— Scott Schwartz, director

(both onstage and off) should be delighted by her skill rather than her sexuality (see p. 58 in Staging for tips on achieving this).

Esmeralda & Quasimodo

Esmeralda is the only character in the play who immediately accepts Quasimodo. As a Romani woman she, too, understands what it means to be treated poorly and kept on the fringes of society; as outsiders in Paris, the two are bonded together.

When Frolo refers to Quasimodo as “impressionable” and a “child,” Esmeralda’s matter-of-fact response – “Looking at him, I don’t see a child.” – is significant. Unlike the other characters, she recognizes Quasimodo as an intelligent, desiring adult. Work with your actors so that their rapport and mutual respect comes off as natural and genuine, capstoning in their shared view at the “Top of the World.”

CIARA RENÉE ON ESMERALDA



Ciara Renée originated the role of Esmeralda at La Jolla Playhouse and Paper Mill Playhouse in 2014-2015.

The Most Interesting Aspect

Esmeralda is not perfect, but she tries so hard to find beauty in the world around her. She makes mistakes, but she is quick-witted and resourceful, and she cares about everyone, even those who don't know how to care about themselves.

The Greatest Challenge

Esmeralda is the only named female lead character in this musical. The historical setting and mores reflect many ideas about women that we still cling to today. It is the artist's job, however, to empower Esmeralda, who is strong, talented, capable, and caring despite her lot in life. Not only is she living in a time when women had no power, but she is an outcast racially and culturally. The challenge with playing most female characters is finding the most interesting

pieces and pressing into them (e.g., Esmeralda's desire for love and consistency though she is destined to be ruled over by a man and has no home to call her own), even when it seems like the easiest choice would be to fit within the roles prescribed to her (i.e., disempowered woman and outcast).

Reading Recommendation

I read a few books on Gypsies, or Roma, including *We Are the Romani People* by Ian Hancock, which speaks to the cultural differences between most Western societies and the Romani people. I found that Roma are still painted as thieves, liars, and the “other.” As with any group of people, there are certainly Roma who pick pockets and dupe people, there are plenty who are good and kind.

Final Thought

This story shows what happens when we fail to see differences as the beauty of life. We still ostracize and fear people who seem different from us; remember that you have the power and responsibility to decide whether you will be a part of this, or if you will live a life full of passion and love like Esmeralda. We need more Esmeraldas, and I hope you'll take her with you on your life journey.

PHOEBUS

The charismatic captain of the Cathedral Guard is perhaps the character who changes the most over the course of the show. When he first reports to Frollo, Phoebus is arrogant and carefree, but it's soon revealed that this soldier has been traumatized from previous battles, and he is searching for connection and purpose. Additionally, as Phoebus begins to fall for Esmeralda, he transforms into a passionate ally for Roma. Encourage your actor to play to this complexity of character rather than just the cocky and comedic playboy. For tips on how to achieve this musically in "Rest and Recreation," see p. 30 of this handbook.

ANDREW SAMONSKY ON PHOEBUS



Andrew Samonsky originated the role of Phoebus at La Jolla Playhouse and Paper Mill Playhouse in 2014-2015.

The Most Interesting Aspect

We wanted to steer Phoebus toward a more complex and less comedic character than he was in the Disney animated film. Hugo's *Notre-Dame de Paris* is very dark, and we wanted this show to have a similar feel. It was like discovering a whole new character, which was exciting, but also challenging.

The Greatest Challenge

Balancing the humor of Phoebus with the deep personal journey he goes through is a challenge. Initially, Phoebus reads as a comic

relief character, yet he is also the romantic lead; that's a combination that you don't often find. In the beginning, we had fun exploring how entertaining Phoebus could be, but because of the serious nature of the show, we felt it was worth focusing more on his war-torn past and desire to find something "good." Phoebus could easily become the Gaston (*Beauty and the Beast's* villain) of the show, but he definitely isn't. We quickly discovered that Phoebus has a healthy awareness of who he is, and what he is missing in his life. He is a man willing to look at himself and change massively.

Reading Recommendation

I read rather graphic books on medieval war, and that helped shape my understanding of what Phoebus may have experienced before we meet him in the show.

Final Thought

Phoebus is the only Disney "prince" with facial hair, so put away your razor!

CLOPIN

Like Esmeralda, this King (or Queen) of the Gypsies is a seasoned entertainer who suffers no fools. When not performing, Clopin is a shape shifter (taking on the guise of a beggar) and savvy thief, able to manipulate his movement and character to serve any situation to his advantage. Encourage your actor to be light on his feet and quick with his wit – this will serve the canny and nimble Clopin well. While this role is largely entertaining, Clopin is also a vigilant leader and protector of Roma; this is especially true of his relationship with Esmeralda, whom he is as quick to defend as to admonish. Spend time with your actors to find the right balance between barbed resistance and grudging respect in their give-and-take rapport.

Clopin is also one of the main narrators, introducing the audience to the story and its characters in "The Bells of Notre Dame." While all the Congregants address the audience, Clopin expands to a more significant narrator role in "Topsy Turvy," welcoming the Revelers and audience alike to the annual Feast of Fools. Look for ways for Clopin to connect with the audience – encourage your actor not to just "play" the role of narrator, but also take charge of and find joy in it. Discovering ways to relax into addressing the audience is key; in these moments, Clopin should exude a spontaneous energy that captivates the crowd.

ERIK LIBERMAN ON CLOPIN



Eric Liberman originated the role of Clopin at La Jolla Playhouse and Paper Mill Playhouse in the 2014-2015 season.

The Most Interesting Aspect

Clopin brings light and celebration to a very dark time. Playing Clopin was an opportunity to speak for those without a voice – the outcasts, the poor, and those with physical differences. His role is just as important now as it was in 1482! To make his plight personal to me, I unearthed parts of myself and my heritage that I would be willing to fight for – maybe even die for.

The Greatest Challenge

Finding the balance between the "showman" and the very human Clopin who genuinely loves Esmeralda (so much so that he dies for her in

the novel) is a challenge. Clopin is an unsung hero who must lead the Romani people on their continued exodus until the world awakens to their cause.

Reading Recommendation


I started with the Victor Hugo novel, which everyone should. I also visited Paris's Notre Dame (with our Esmeralda, Ciara Renée), the Catacombs (in which I imagined the Court of Miracles to have been), and the flea markets (where I collected images of historic French festivals). I encourage you to search for images that spark your imagination in terms of Clopin's physicality, his mannerisms, and the world Roma were living in at the time.

Final Thought

This work of art shares important messages of our time – those of self-acceptance, compassion, and love for those who appear to be "other." May this production open your hearts and the hearts of all those lucky enough to see it!

REHEARSAL EXERCISES

As director, your job is not only to guide the vision of the show, but also to assist your actors in developing a bond as an ensemble, introduce them to the world of the play, and guide them to join you in the storytelling process. On the following pages you will find a wide variety of exercises that will help you do just that. Each of the activities is designed to help your cast of actors build their identity as an ensemble, feel comfortable discussing sensitive topics that *The Hunchback of Notre Dame* introduces, and assist them in developing rich characters. Once you've done a full read-through, it is recommended that you begin your rehearsal process with these exercises before diving into staging as they will help you approach the themes of the play.

The activities in the **ENSEMBLE BUILDING**, **CREATING UNDERSTANDING**, and **ENSEMBLE STORYTELLING** sections can be facilitated before the show is cast and rehearsals begin; those outlined in the **CREATING CHARACTER** section are designed to be facilitated during the rehearsal process once the show is cast. By referencing the "use this to" notes marked with the  symbol, pick and choose from the exercises, selecting the activities that best suit your cast's needs and modifying as necessary. If your time is limited, select a few activities from **ENSEMBLE BUILDING** and **CREATING UNDERSTANDING** before beginning staging.



Quasimodo and Gargoyles
Bradford High School; Kenosha, WI

ENSEMBLE BUILDING

The Hunchback of Notre Dame features the Congregation, an ensemble that includes all principal characters and helps guide the story along. These exercises are designed to unify your cast and build a foundation on which you can work toward more sophisticated activities in the other sections. Beginning your process with these exercises will set the tone for your rehearsals and develop a strong ensemble. You can also use them as warm-ups once rehearsals have begun.

Circle, Star, Cathedral

 **Use this to:** *develop a cohesive ensemble.*

In a standing circle, invite actors to silently create a circle with their own bodies. Then, ask them to silently make a circle with a small group. Finally, direct them to create a circle as a whole group. Repeat these steps using “star” and “cathedral” or any other objects or scenery from the story.

Yes, and... Story

 **Use this to:** *build a foundation for collaboration.*

Gather the actors in a circle. Establish the foundational rule of improvisation: Always say “yes” and build upon what you’re given by your fellow actor(s). Invite your actors to tell a story as a group, with each contributing one sentence at a time. Start the story off with “Once upon a time” or, if you’d like to relate it to the show, begin with “When Quasimodo was alone with the Gargoyles...” When an actor finishes a sentence, the person to the right will pick up the story by saying “Yes, and...” before continuing. If necessary, remind your actors to build directly off of the previous sentence. The story should continue around the circle until it finishes.

Apply to rehearsal: by repeating the activity with just the Statues and Gargoyles, inviting them to collaboratively tell a story about Saint Aphrodisius.

Rehearsal Sanctuary

 **Use this to:** *introduce the topic of sanctuary and develop agreements for rehearsal.*

Remind the cast of the concept of sanctuary, which is generally defined as a place of refuge or safety. Discuss the laws of sanctuary as they’re used in *The Hunchback of Notre Dame*. As a group, develop a list of rehearsal agreements that you’d like to establish as your laws of sanctuary for rehearsal. Side coach as needed with questions such as: What do we need to do in order to have a successful rehearsal process? How can we create a safe environment for discussing sensitive topics? Post the established agreements in a visible place during rehearsal.

Apply to rehearsal: by revisiting your agreements before directing performers through difficult or sensitive material during a specific rehearsal.

CREATING UNDERSTANDING

The following activities are designed to further introduce your cast to the world of the play. Use these exercises to build common understanding and vocabulary around the primary themes. Facilitate these activities before you begin staging or at the start of your first few rehearsals.

Cross the Circle if...


 **Use this to:** *assess actors' comfort levels and prior experiences with the themes of the show.*

In a standing circle, invite actors to cross the circle to a new spot when a statement you say is true for them. Before beginning, explain that you will be exploring difficult themes from the show, and revisit your ensemble agreements to set the tone.

- Cross the circle if you are standing in a circle on the stage/in the rehearsal room
- Cross the circle if you are familiar with the story of *The Hunchback of Notre Dame*.
- Cross the circle if you have ever felt judged by someone else.
- Cross the circle if you have ever judged someone.
- Cross the circle if you or someone you know has a disability.
- Cross the circle if you've ever had assumptions made about you based on your identity (gender, race/ethnicity, orientation, etc.).
- Cross the circle if you have ever helped someone who was in need of protection.
- Cross the circle if you have ever changed your opinion on a topic after engaging in conversation with someone who held a different viewpoint than yourself.

For further discussion: Discuss the connections between these prompts and the show, or move directly into the "Human Barometer" activity below.

Human Barometer

 **Use this to:** *assess actors' prior knowledge and understanding of the musical's primary themes, and then begin to discuss those themes.*

This activity works best when facilitated directly following "Cross the Circle if..." Explain that you will read multiple statements and that the actors should place themselves in the room to indicate how much they (dis)agree with the statement. One side of the room represents "Yes, I 100% agree with that statement," the other side of the room represents "No, I 100% disagree with that statement," and the space in between represents the spectrum of possible opinion. After you announce each statement and the actors move accordingly, allow a moment for discussion about why people chose to stand where they are. You can do this through full group discussion, or you can invite actors standing near one another on the spectrum to discuss their choice.

- I feel that the themes of *The Hunchback of Notre Dame* are relevant to the world today.
- I think this show can make audiences think differently about outsiders.
- I think Quasimodo is the protagonist.
- I think Esmeralda is the protagonist.
- I think Frollo is neither all good or all bad.
- I am comfortable discussing gender stereotypes and representation.

- I am concerned that I don't have the proper language to talk about disability.
- I am concerned about the way women are portrayed in media.
- I have a lot to learn about the Romani people.

For further discussion: Facilitate a brief dialogue about the experience – where is there common ground? Allow time to discuss the relevancy of *The Hunchback of Notre Dame* today.

Fear of the Unknown


 **Use this to:** introduce and discuss the play's reoccurring theme of the fear of the unknown.

When the Black Plague swept across Europe, some blamed the Roma (as well as other minorities) for the spread of disease. In this activity, you'll explore concepts of fear and assumptions.

Invite actors to sit in a circle and close their eyes. Explain that when you tap an actor's shoulder, they have the Black Plague. Ask your actors to open their eyes and walk about the space, greeting each other by shaking hands. Those who have the Black Plague will squeeze a person's hand, indicating the transfer of the plague. A person whose hand is squeezed will shake hands with three more actors (without squeezing) before "fainting" to a seated position. Instruct the actors to pay attention and try to guess who has the Black Plague.

Facilitate a discussion about how it felt to participate in this exercise and its relevance to the play: How did it feel not knowing who might "infect" them? For the "Black Plague" actors, how was it to be singled out as actors made their guesses? Which characters or people might experience similar feelings in the musical? What assumptions are made about the Roma ("Gypsies"), Quasimodo, and women throughout the play? How do those perceptions impact the characters' relationships?

Sanctuary Exploration

 **Use this to:** introduce the topic of sanctuary, establish its importance in the story, and offer actors the opportunity to experience the urgency with which characters in the play utilize it.

Identify a place in the room or an object to represent "sanctuary." Remind the cast of the concept of sanctuary, which is generally defined as a place of refuge or safety, and then set the tone: In the musical, sanctuary can mean the difference between life and death. Acknowledge that this is a rehearsal exercise designed to develop a sense of urgency within a company of performers.

First, establish roles: Some will be Soldiers, and the rest will be outsiders seeking sanctuary. When you say "Feast of Fools," the outsiders should walk about the space amongst the Soldiers. When you say "Sanctuary!" the Soldiers should gather in a line along the perimeter of the playing space with their backs to the open space and to the outsiders (as if standing guard). Meanwhile, the outsiders must quietly make their way to the established "sanctuary" zone. If a Soldier can hear the outsiders, they can turn around and the outsiders must freeze. If caught moving, they are "arrested" and removed from the game. Mid-activity, swap roles so everyone can play both. As you continue through rehearsal, you can return to this activity adding specific characters and objectives (e.g., Esmerelda seeks a safe place to hide Phoebus).

For further discussion: Facilitate a conversation about the experience and personal relevance: How did it feel to require sanctuary to be safe? How did it feel to be the Soldiers? Which characters or groups in *The Hunchback of Notre Dame* use sanctuary?

Devising Movement


 **Use this to:** *guide the cast to make personal connections to the themes of the show.*

Ask the cast to consider the following: What drives you to make a bold or brave action? Ask them to create a gesture that represents their response (e.g., standing tall with their hand on their heart). Repeat this with additional questions: When was a moment that you felt dismissed? How do you feel when there's no one around to judge you?

Once they've developed their gestures (one for each question), divide them into small groups. Ask actors to share their three gestures with their groups. Instruct each group to pick one question/set of gestures to focus on and create eight counts of movement inspired by the devised gestures. Have each group share their choreography and then facilitate a discussion after each: What did you see? How did it make you feel? How were the gestures or movement you created (dis)similar?

For further discussion: Ask the actors to consider which characters' perspectives were represented in the movement sequences. What connections exist between themselves and the characters?

Outsider Improv

 **Use this to:** *guide the cast in exploring Quasimodo's experience as an outsider with no knowledge of societal "rules" when he ventures out of the bell tower.*

Ask for a volunteer to leave the room and then invite the rest to establish a scenario and objective (e.g., an airport where everyone must line up to be checked in before boarding the plane). Explain that when the actor re-enters the room, the cast can only use physical movement and gibberish to communicate. When the volunteer returns, share that that individual must inhabit the world and try to determine the scenario and objective. Repeat the activity several times. Ask the cast to discuss how the activity felt and how it relates to Quasimodo's experience.

Character Perceptions

 **Use this to:** *explore perceptions of Quasimodo and the difference between pity and compassion.*

Divide the cast into four groups. Each of the groups will explore one character's perception of Quasimodo: Frollo, Esmerelda, Phoebus, or Quasimodo (self-perception). Provide each group with a line spoken by their character. Encourage them to discuss what it reveals about their character's perception of Quasimodo. What are their motives?

QUASIMODO: "What if I came with you? I'm strong. I could protect you." And/or "No face as hideous as my face was ever meant for heaven's light."

FROLLO: "I'm sorry, my boy. I don't mean to laugh at you. But the truth is, that's what others would do. And worse." And/or "You are deformed and you are ugly."

ESMERALDA: "He's no less human than the rest of us." And/or "In my eyes, you are beautiful too."

PHOEBUS: "You? How can you possibly – you can hardly speak."

Instruct the groups to create a tableau (or frozen picture) that represents each of their character's perceptions of Quasimodo. Allow the groups time to create and rehearse and then invite them to share the tableaus. Facilitate a discussion about the tableaus: What did you see? How do the perceptions differ? How might that generate conflict?

For further discussion: Ask actors to consider which characters feel pity for Quasimodo and which feel compassion. Ask what they think the difference is and how that might influence a character's interactions with Quasimodo.

CREATING CHARACTER

Actors in your Congregation may be asked to play multiple roles. The exercises in this section will encourage them to refine their physical, vocal, and imaginative skills to create defined characters that they can quickly and easily switch between.


Developing Character Voice

 **Use this to:** explore vocal expression.

In a standing circle, invite actors to say a neutral line from the show (such as “The bells of Notre Dame”) in their neutral speaking voice one at time. Then, ask them to adjust their voices using a different pitch, volume, inflection, dialect, etc. Next, invite each of your actors to say the line as their character or one of their characters from the show. When they say the line again, they should consider the elements of vocal expression for that character. Continue repeating the line around the circle, encouraging the actors to try something new each time. If some of your actors are playing multiple characters, after a few rounds ask them to switch characters.

Apply to rehearsal: by instructing each actor to pick their favorite choice from the activity to start building off of for their character in the play.

Developing Character Movement

 **Use this to:** explore ranges of motion in space and how environment and character affect movement.

Invite your actors to move freely about the space, walking as they typically would. After the group has settled, ask them to take note of how they move, how the floor feels beneath their feet, how their bodies move through space, what part or area of their bodies seems to lead them, etc. Then, encourage them to move through the space in a new way. First, coach them through leading with different body parts (head, chest, hips, knees, toes) before returning to neutral. Then, have them experiment with moving on different levels (high, medium, low) or at different speeds (fast, medium, slow), while you side coach them to notice how this feels and how it impacts their emotions or thoughts. You may also have them experiment moving through the space as if they are in different environments (snowstorm, crowded street, etc.) or as if they are swimming, flying, etc.

Apply to rehearsal: Repeat the activity adding the characters your actors are playing. Invite them to move through the space as their characters, experimenting with leading from different parts of the body, moving on various levels, etc. You can continue with these experiments, adding scenarios related to the story, and then direct them to settle into a movement that feels right for their character.

Flocking

 **Use this to:** explore physicality and develop shared movement vocabulary.

Gather the actors in a group facing one direction and turn on some music (you may elect to use accompaniment music or underscoring from the show). Identify one member of the group, or yourself, as the leader. The leader should move to the music, and the rest should mimic the leader exactly. After the leader has led for a minute or so, they should shift to face a new direction and pass the leadership to a new person now at the front who should seamlessly become the leader of the “flock.” Continue until several actors have had the opportunity to be the leader and the group is moving seamlessly in unison.

Next, add characters to the activity. Designate each of the four directions as a character type: 1) Gypsies, 2) Soldiers, 3) Statues when Frollo is present, and 4) Statues when Quasimodo is alone

with them. Now, each time they face a new direction, they have to embody movement for that character type. For example, the Gypsy movement might be light and fluid, while the Soldier movement might be fast, precise, and rigid. Allow the actors to experiment with the various movement types for some time and then reflect on the experience.

Apply to rehearsal: by repeating the activity, inviting each actor to participate as their character (or one of their characters).

A Day in the Life

 **Use this to:** develop ensemble characters.

Divide the group into four character types: Gargoyles, Citizens of Paris, Gypsies, and Soldiers. Guide your cast through imagining a day in the life of that character group. Begin by inviting everyone to walk around the space, settling into a natural gait. Then, invite everyone to find their own space in the room. Ask them to find a space on the floor or furniture as if their characters have not yet woken up for the day. Using gentle prompts, guide them through their entire day; actors should physicalize their characters in response: How do they wake up? What is the first thing they do? What do they eat? Where do they go? How do they get there? etc. For example, you might side coach the actors playing Gypsies to provide additional context for how their days might be spent, e.g., playing music, caring for children, maintaining the Court of Miracles, etc.

Apply to rehearsal: by asking the cast what they have learned about their character(s). If playing more than one character, how might they be different? Next, ask the cast what role the ensemble plays in the storytelling. Apply the discussion to your blocking of ensemble scenes.

Scene Exploration


 **Use this to:** examine the conflicting perceptions of Frollo and Quasimodo.

Distribute (or ask the actors to look at) an excerpt of Quasimodo and Frollo's first scene together (pp.12-14 of the libretto). Divide the cast in half. Instruct half of the group to examine the scene from Frollo's perspective and the other half to examine it from Quasimodo's perspective. Ask each group to identify their character's objective for the scene, their character's intent, and their character's perception of the other. With this knowledge, ask two actors to perform the scene.

Next, if time permits, share "Disability in *The Hunchback of Notre Dame*" on pp. 63-66 of this handbook or just summarize key points for them. Ask them to consider what the scene reveals about the perception of disability then and now. Then, ask them to perform the scene again.

For further discussion: Ask the cast to consider how this scene might be different if it was set in the present, knowing what they know of disability perception. What's changed? What hasn't?

Status Dynamics

 **Use this to:** explore how status and identity interact in the show.

Label enough sticky notes for the cast with the numbers one through five (ensuring each note receives one number and that the numbers are evenly and randomly distributed among the cast). Place one in the center of each actor's back, so they cannot see their own number.

Invite the cast to silently walk about the space, observing their castmates' numbers but being careful not to give them away. Once the cast is acquainted with one another's numbers, inform them that each number represents a different status – five being the highest (someone who has the most power and respect in society) and one being the lowest (someone who does not have power or respect in society). Have the cast continue walking about the space, this time reacting to their peers according


to the status number they see. Encourage them to adjust their behavior based on how others react to their status. After a few moments, reverse the spectrum so that one is the highest status and five is the lowest status. At the end of the activity, ask the students to remove their numbers. Facilitate a brief dialogue about status. Could they tell where they fell on the spectrum? How did it feel to have a high status? A low status? A middle status? Who in the story would have a high status or low status?

Apply to rehearsal: by discussing where their character falls on the status spectrum and how this affects their relationships and interactions in the show.

ENSEMBLE STORYTELLING

The following activities are designed to help your actors build upon their foundation as an ensemble in order to tell unified and engaging stories onstage.

The Bell Tower

 **Use this to:** explore how the Statues and Gargoyles can help shape the environment of the bell tower as well as bring life to Quasimodo's inner thoughts.

Invite the actors playing the Statues and Gargoyles to walk about the space. Explain that each time you ask them to freeze, they should freeze their bodies in the shape of their characters when "frozen" (how they are when they aren't animated/alone with Quasimodo). Encourage them to make different choices each time you say "freeze." Next, ask the actors to freeze in a group tableau that communicates to the audience their location in the bell tower each time you say "freeze." Finally, share a different location or emotion for their tableau each time you say "freeze."

Apply to rehearsal: by brainstorming moments that the Gargoyles can help illustrate Quasimodo's thoughts and feelings. Devise movement to communicate these as a group or smaller groups.


Halftime Story

 **Use this to:** challenge your cast to tell stories in precise, effective, and engaging ways.

Invite four or five actors to improvise the telling of a familiar story, such as a fairy tale. One actor will narrate while the rest dramatize the action. In the first telling, give them two minutes to tell the story. Then, cut their time in half so they have just one minute. Continue to cut their time in half until they have only a few seconds to tell their story in an accurate and engaging manner.

Apply to rehearsal: by selecting a moment in the show that is told with narration as the prompt.


Conduct a Story

 **Use this to:** invite active listening, hone "yes, and" skills, and explore passing narration between actors.

Invite four or five actors to stand in a line to tell a story that's never been told before. Give them a title prompt (such as "The Story of the Giraffe that Went to the Movies") and explain that the conductor (which can be you or another actor) will point to a storyteller when it is their turn to speak and tell the story. At any moment, the conductor can point to a new person, and they must continue the story with the same level of energy and intention. All actors will need to listen carefully as it could be their turn at any moment. Remind them of the foundational rule of improv: Just say "yes."

Apply to rehearsal: by creating a title prompt directly related to the show (such as "The Story of the Day Quasimodo Learned to Ring the Bells").

Character Narration

 **Use this to:** *develop clear storytelling techniques that effectively communicate to the audience the difference between character and narrator.*

Facilitate this activity with members of your Congregation, all of whom narrate periodically throughout the show. Ask actors to think of a short story of something that happened to them recently (feel free to give them a more specific prompt). Working in small groups, ask them to tell their story to their group by acting as a narrator and using the third person. Next, ask the actors to identify moments where they can step out of their roles as narrators and become characters in the story. The goal is for the shift from narrator to character to be clear to the audience. Give them some time to plan and practice, and then invite them to share in their small groups once more.

Apply to rehearsal: by facilitating a brief discussion about the activity. How did that feel? As an audience member, were the actors' choices clear? What techniques or choices made them clear? How can we apply those learnings to our own storytelling in the show?

Personal Statues

 **Use this to:** *explore the function of the Gargoyles and Statues and make personal connections.*

Instruct the cast to track their own inner monologue for the next day or so and then return to the activity. Invite the cast to consider the various aspects of their personality and how those are reflected in their inner monologue. Next, ask the cast to personify their inner monologue. Who or what would their "Statues" be (e.g., pets, items in their room, objects they see on their way to rehearsal)? What would the traits be of each of their "Statues"? Invite them to individually reflect on these ideas and play with the physicality of their "Statues." Next, divide them into small groups and invite actors to share their "Statues" with their group (if they're comfortable – not everyone has to share). Ask the cast to pick one to explore further. The person whose "Statues" are being explored should act as the director. Ask the groups to create tableaux that represent their selected "Statues." If time allows, invite the groups to share their tableaux.

Begin a discussion surrounding the Gargoyles and Statues' purpose in the story. Who are they? How do they communicate Quasimodo's internal thoughts and feelings?

Apply to rehearsal: by facilitating a brief discussion about their experience. What did they learn? How can this exploration be applied to the staging of the Statue and Gargoyle scenes?

STAGING

The world of *The Hunchback of Notre Dame* can be created by your cast with just a few props and set pieces – the rest is up to your audience’s imagination and your approach to the many rich and complex characters. Because Quasimodo’s isolation in the bell tower with his “friends” (Gargoyles and Statues) generally lends itself to imaginative yet simple staging, this section offers tips on how to tackle the moments and character development that require more intricate or sensitive staging, including the show’s special effects. Remember, one of the many joys of this piece is in the collaboration with your Congregation ensemble. Let their imaginations – and yours – guide your discoveries of fresh and clever storytelling.

PROLOGUE: SETTING THE TONE

This extended narrative sequence sets the tone for the show and provides a great deal of information to your audience. Consider how you’d like to introduce that context; if you are embracing the story theater concept, begin here with the blocking of your Choir and Congregation. If your stage is large enough and your set accommodating, consider blocking your Choir onstage for the entirety of the show, either established as part of your unit set, or seated/on risers upstage – they can even flow offstage and into your auditorium for a more immersive feel. (At the top of Act Two, they can be brought downstage for the “Entr’acte” – their shining moment.) If this isn’t possible, your Choir can also sing from risers set up offstage in sight of the music conductor. If you choose the latter, be sure they are amplified properly and out of view of the audience.

Depending on your costume design, as each Congregant introduces themselves as a particular character, they can shed their robe or add character-specific costume pieces to their base costume in view of the audience. When Frollo holds the baby at the river, consider how you can creatively suggest a body of water. Perhaps Frollo is standing atop a mobile ladder (on a platform with casters), looking down at the “water.” Alternatively, two Congregants can create “waves” with long stretches of blue fabric that Frollo can stand behind.



*Frollo contemplates throwing the baby into the river.
Jesuit High School; Portland, OR*

GARGOYLES & STATUES

Like your Choir, you may choose to have your Gargoyles and Statues “live” within your unit set, as though they are indeed a part of the cathedral. They can come to life when Quasimodo is alone in the bell tower and return to their places, becoming inanimate figures of stone whenever anyone else enters. Imagine how these stone figures should move when they come “alive” – work with your cast in creating a consistent movement vocabulary that makes them instantly recognizable as Quasimodo’s “friends.” For tips, see “The Bell Tower” and “Personal Statues” rehearsal exercises on pp. 55-56 of this handbook.

ESTABLISHING QUASIMODO'S HEARING LOSS

Quasimodo doesn't explicitly state he's hard of hearing until Scene 4 when Esmeralda asks if he can hear her. To keep the storytelling clear for your audience, consider establishing his hearing loss in Scene 1 during his first interaction with Frollo. Quasimodo's back can be turned to Frollo upon his entrance, causing his uncle to repeat his name or surprise him with a touch on the shoulder.

"RHYTHM OF THE TAMBOURINE" & OTHER CHOREOGRAPHY

The Hunchback of Notre Dame offers few moments for traditional musical theater choreography – "Topsy Turvy" and "Tavern Song (*Thai Mol Piyas*)," specifically – so, to further showcase the dancers in your Congregation, consider adding more Gypsies to "Rhythm of the Tambourine." While this is Esmeralda's time to shine, others – both female and male – can assist in the number, even providing additional percussion with tambourines. This song is in the Feast of Fools sequence which combines choreography with staging and general movement as it moves through multiple songs and scenes of dialogues, including "The Harrowing." Be sure to set aside ample time to stage and rehearse this sequence to ensure smooth transitions and clear storytelling.

Because this is story theater, there are also myriad opportunities to use movement creatively, and the Congregation can assist in creating atmosphere and scenery throughout. For example, a row of Congregants can form the outline of a prison cell, with two turning in profile to create an entrance when Frollo enters. Look for other moments like this to incorporate your Congregation imaginatively, such as in the streets of Paris and the King's Court. This is a wonderful way to integrate non-dancers into more movement-based work, while also encouraging your performers to take an active role in devising staging.



*Congregants set the scene as the streets of Paris.
Appleton North High School; Appleton, WI*

THE HARROWING

On the surface, this sequence in which the crowd turns against Quasimodo as he's crowned King of Topsy-Turvy Day may seem complicated to stage. The Congregation narrates a disturbing sequence of events – beating, whipping, and stripping Quasimodo of his clothes – but in story theater style, this needn't be taken literally in your staging. Focus instead on the actions dictated in the stage directions, and consider having the Revelers simply mime throwing the fruit at Quasimodo, who can react as though being hit. When tying him down, a Reveler on either side can wrap the rope loosely around his wrist, allowing your Quasimodo to grab ahold with each hand and maintain control while the two Revelers pull at him from either end of the rope. Work on maintaining the “frenzied” feel of the crowd while keeping their jeers and movement low enough to hear the dialogue and retain focus on the scene's main action. Practice this sequence with your Revelers and narrators using different levels of noise and activity to find the right balance for your production.

THE ASSAULT

Frollo's assault of Esmeralda near the end of the play is not only integral to the understanding of his character and the treatment of women during the 15th century, but it also speaks to what is a too-common occurrence for women today. With this in mind, it is important that the staged assault is carefully and sensitively thought through. Consider a simple yet effective sequence of Frollo grabbing Esmeralda's arm and pulling her toward him; she can push or “scratch” him in return, causing him to release her. Ensure that both actors feel comfortable with your staging and with each other; refer to the Stage Combat Tips on p. 61 for best practices on how to rehearse this moment.

Just the fact that Frollo grabs Esmeralda is an assault enough – it does not have to be sexual. It is such an internal struggle with Frollo that he finally can't stand his feelings for her and has to act. Esmeralda is strong, and I had her scratch his eye immediately.

— Glenn Casale, director

The violence and sexuality of the assault scene must be exactly choreographed and supervised so that both actors feel safe. Rehearse it like a dance. Go slow. And always do a fight-call rehearsal of that section before each performance.

— Patrick Page, actor

QUASIMODO SAVES ESMERALDA

Consider creative ways to represent Quasimodo's descent from the bell tower that doesn't require your actor to swing from a great height. Use your set and your Congregation to create a kind of obstacle course for Quasimodo to run through in his effort to save Esmeralda. He can climb down a ladder, traverse a balustrade with the assistance of Gargoyles holding his hands, weave in and out of a “wall” of Gargoyles that disappear once he's passed them, and eventually “swing” onto the pyre. The latter can be suggested with a few Congregants lifting Quasimodo as he grabs a hanging rope, and carrying him to the pyre. In story theater, the more imaginative, the better, so consider involving your actors in the devising of this staging sequence.

FROLLO'S DEATH

There are multiple creative ways to represent Frolo's fatal fall which don't require your actor to be positioned on a high level of your set. Consider how this effect can be achieved with your Congregants and through simple movement. Perhaps, as Quasimodo stretches his arms toward Frolo, the archdeacon, with arms outstretched, can be raised by two Gargoyles who move him backward as your lighting shifts to indicate his descent into darkness (or into the fires of hell). To further the illusion of his descent, the bells – if part of your design – can be raised simultaneously as he moves backward. Another option is to block Quasimodo and Frolo on a slightly elevated level of your set – maybe a mobile staircase mounted on a platform with casters. Frolo, forced to walk to the edge, can be "pulled" down off the platform by red-lit Congregants representing "demons of Hell." Whatever you decide, just remember to rehearse this scene at every fight call in order to ensure your actors' safety.



*Frolo falls to his death.
The Henegar Center; Melbourne, FL*

Special Effects

The Hunchback of Notre Dame requires a few simple special effects. Below are some tips to get you started.

Cloud of Smoke: Clopin and Esmeralda each employ this trick in order to disappear at different points in the show. Use a small, portable smoke machine with a DMX control so it can be operated from your board, or utilize a flash pot with a remote ignitor. If using the latter, be sure it's operated by a crew member who can verify the safety of your actors before triggering the effect.

Molten Lead: No need for a "vat" to hold your molten lead. Instead, two Gargoyles can assist Quasimodo by gathering a long stretch of red poly silk and "spilling" it from the tower. Consider attaching grommets on the ends of the fabric so that it spills more fluidly and is easier to grab by your Congregants below.

The Pyre: To create the illusion of a burning pyre, light Esmeralda from below with a red LED and use a haze machine for the smoke effect.

Stage Combat Tips

In *The Hunchback of Notre Dame*, the sword fight at the end of Act I, Phoebus and Esmeralda's scuffle in Scene 3, and Frolo's assault of Esmeralda are some of the key moments that require fight choreography. While you can hire a professional fight choreographer to assist you, below are some tips on devising your own stage combat for your production that is both safe and specific. For more stage combat resources, refer to p. 98 of this handbook.

- Stage combat is also referred to as fight choreography because it needs to be as specific in movement as a choreographed dance would be. Traffic patterns (or tracks) must be replicable in order to keep your cast safe.
- When blocking, walk through the movements in slow-motion first. This is the time to set very clear parameters using rehearsal props.
- If underscoring is involved, consider how you can choreograph the fight to align with the music, just like a dance number.
- Start small and add on to the action – i.e., begin with two people, slowly adding in any others. Start with key beats, layering in details once your actors become comfortable and confident.
- Both parties should be in control at all times, but the reactor, or receiver of an action, should be dictating the movement. For example, after the Revelers tie up Quasimodo during the Feast of Fools, Quasimodo should control the pull of the rope, not the Revelers who are holding its ends. The instigator of the action initiates the contact, but the reactor performs the follow through.
- The parameters of each rehearsal should be clarified before you begin – tempo (slow motion or real time), use of props, etc. Always make sure everyone is on the same page.
- Schedule a fight call before every performance during which your actors can practice their specific fight choreography. Remind them that the adrenaline produced during live performance brings with it the possibility of mistakes, so it is important to work through these moments over and over directly before curtain.

CONTEXTUALIZING THE “OTHER”

The *Hunchback of Notre Dame* offers a rich and rewarding tapestry of themes to explore. To help you unpack three of the most prominent themes, we’ve gathered outside experts to discuss representations of disability, women, and Roma (“Gypsies”) – or, as they are depicted in the story, the “other” – in the stage musical:

- **Jan Valle**, an associate professor and disabilities scholar at The City College of New York, discusses the history of disability – specifically its existence and treatment in medieval times – in relation to how Quasimodo appears within the musical.
- **Stacy Wolf**, one of America’s foremost scholars on musical theater and director of the music theater program at Princeton University, explores how women, particularly Esmeralda, are represented in the musical and how these representations speak to our understanding of other female characters in the musical theater canon.
- **Ronald Lee**, a Canadian-Romani author and advocate for Roma, offers a history of the Roma – an oft persecuted and stereotyped people – and discusses Hugo and the musical’s portrayals of “Gypsies.”

These complex themes are important to the understanding of Hugo’s story and the Disney musical, and all production members can benefit from engaging with these essays (as well as Gregg Mozgala’s essay, “Performing Disability” on pp. 39-42) in the rehearsal room or classroom. The essays are referenced throughout this handbook – they are utilized in Rehearsal Exercises and recommended for distribution to your actors – and it is our hope that they will open up the characters and the world of the musical for you and your cast, allowing for fruitful critical discussion and shedding light on what it means to be “other” in *The Hunchback of Notre Dame* and in the world today.



Quasimodo steps out from the Congregation.
The Henegar Center; Melbourne, FL

DISABILITY IN *THE HUNCHBACK OF NOTRE DAME*

by Jan Valle

Disability is a prominent theme in *The Hunchback of Notre Dame*. Its title character, Quasimodo, hearing impaired, facially different, and humpbacked, is best understood within the context of medieval beliefs about disability. The concept of disability as a category of impairment did not exist in medieval times as we know it today; however, the medieval lexicon did contain words to describe specific physical conditions, such as *blynde*, *deaf*, *dumbe* (lacking oral speech), *hunchbacked*, *lame*, and *crippled*. Those with physical differences within the population were more generally referred to as the infirm (including the aged), the debilitated, and/or the impotent (those rendered powerless in social and economic position). Thus, the play provides an interesting lens through which to consider medieval responses to disability as well as connections to present-day disability beliefs and assumptions.

The Middle Ages: An Era of Ridicule

Public ridicule of persons with disabilities is widely documented as having occurred during the Middle Ages; however, the origins of the practice can be traced to early Greek and Roman cultures. For example, Aristotle, who endorsed the Greek practice of leaving disabled infants out in the elements to die, described people with disabilities as *lusus naturae* ("jokes of nature") and a burden to society. Roman citizens enjoyed viewing people with various disabilities in cages; among the most famous, Balbus Blaesius, a stutterer, would try to speak when people threw coins into his cage. While this kind of humiliation did not begin during the Middle Ages, its practice continued unchecked throughout the era.

Perhaps most symbolic of medieval cruelty toward the disabled is the "idiot cage," suspended in town squares where crowds gathered to view people with disabilities. The "idiot cage" also might have served as a civic means for keeping persons with disabilities from "making trouble" in society.

The Hunchback of Notre Dame is set in Paris in 1482. A Parisian diary written around this time gives historical evidence of abuse of the disabled for public amusement. The diarist reports observing a very strange battle: Four blind men, each armed with a stick, were led to a public park where they were told there was a pig they could have if they killed it. There was no pig, and spectators delighted in watching the blind men, mistaking one another for the pig, beat each other with sticks.

Cruelty as a response to disability is embodied within the play's namesake, who is given the name Quasimodo, meaning "half-formed." In the play, Frollo, the archdeacon of Notre Dame and Quasimodo's uncle, forbids his nephew to leave the safety of Notre Dame for his own protection. Consistent with historical documentation of medieval cruelty toward the disabled, Frollo explains to Quasimodo that the public would revile him as a monster because he is "ugly" and "deformed." Quasimodo later defies Frollo and ventures outside to join the crowd of bawdy revelers celebrating



An "idiot cage" in Rothenburg, Germany
"Wooden Gibbet" by Thomas Quine
licensed under CC BY 2.0 <https://flic.kr/p/NwUiWA>

the annual Feast of Fools, a mock religious procession in which commoners gleefully upend the dignity and solemnity of the Church and select a King of Fools to preside over festivities. Upon laying eyes on Quasimodo, the revelers become frenzied about having found the ugliest face in Paris to serve as their king. They shout and jeer, holding down Quasimodo and tearing off his clothes to view his naked and hairy humpback. Terrified and confused by the incident, Quasimodo laments the truth of Frollo's warning.

Not unlike the medieval commoner's fascination with disability, European and Russian royalty likewise indulged in viewing disabled bodies for entertainment. Court jesters in medieval France, the historical context for the play, were called *fous* or *bouffons*. Most jesters were men with humpbacks, cerebral palsy, Down syndrome, or epilepsy.

Dwarfs (the medieval term for little people) were highly desired by medieval aristocrats as household "pets" and signifiers of wealth; European and Russian nobility exchanged dwarfs as gifts. Given their social position outside mainstream medieval society, dwarfs were not considered to be threats in any way to the royal court, where they entertained with biting commentary on social conventions and human foibles and often had the ear of royalty. Despite their captive and demeaning status, these dwarfs enjoyed privileges unattainable for commoners with disabilities – not the least of which were safety and security.

Medieval Religious Understanding & Response to Disability

Christianity dominated the lives of peasants and nobility alike during the Middle Ages. In Judeo-Christian tradition, disability at birth was understood to be a sign of parental sin and evidence of God's displeasure. Moreover, disability was linked with sin in the common belief that people with disabilities, particularly those with epilepsy or mental illness, were possessed by the devil.

This belief appears at the beginning of *The Hunchback of Notre Dame* in a verbal exchange between Frollo and his dying brother, Jehan. In the scene, Frollo is surprised to learn that his brother has an infant son who will be orphaned upon his death. In response to seeing the baby's face, Frollo, a medieval priest, calls the baby a monster and tells Jehan that the baby is God's judgment upon him for his sins.

Along with religious ideas about disability as the embodiment of sin, the medieval Church also practiced New Testament teachings of charity toward the disabled. Jesus's acts of love for people with disabilities contributed to the emerging idea of a "holy innocent" deserving of sympathy and care. The New Testament offers numerous accounts of Jesus's miraculous healing of the disabled. Although such miracles reflect Jesus's sympathy and care toward the disabled, healing miracles can be interpreted as people with disabilities being "defective" and in need of having both their bodies and souls saved. "Saviorism" had the effect of positioning people with disabilities to be reliant upon the Church for survival. Early Christians, in their zeal to perform good works for those deemed in need of "saving," fostered dependence by creating patriarchal relationships between clergy and people with disabilities who had little choice but to accept charity in exchange for clerical control over their lives. This "saviorism" trope is pervasive even today and can be seen in literature and media featuring individuals with disabilities.

As a refuge for those in need (e.g., the aged, poor, disabled, orphaned), the medieval Church provided food, shelter, and protection in the name of Jesus. In the play, Frollo demonstrates this by taking in his brother's orphaned child to live within the confines of Notre Dame. Although such acts were a welcome humanitarian advancement during the Middle Ages, charity placed its recipients in a position of gratitude, thereby opening space for domination over those in need. An example of this dynamic is illustrated when Frollo brings Quasimodo a strawberry as a special treat, positioning Quasimodo as the recipient of charity; food is held out as a treat to be given (or not). In fact, Frollo withholds the treat until he is satisfied with Quasimodo's response. Expected gratitude for charity is revealed in Quasimodo's compliance and

thanks to his uncle whom he calls “master.” Despite his disability, Quasimodo is intelligent and physically stronger than most men. Yet the interaction between the two suggests that Frodo, and by extension, the Church, sees Quasimodo as something less than human that must be contained and protected.

Disability & Everyday Life in Medieval Europe

Given the dominance of the Church in medieval Europe and its exclusivity in producing written manuscripts, much of what is documented about disability in the Middle Ages reflects the perspective of the Church. It is worth considering that life was hard for all Europeans during medieval times; given the conditions of hard agricultural labor, disease, and malnutrition, acquired disabilities were most likely not considered to be extraordinary events but rather an expected consequence of living. It is probable that disability during the Middle Ages was thought of in terms of the impact upon a person’s ability to carry out work and social responsibilities.

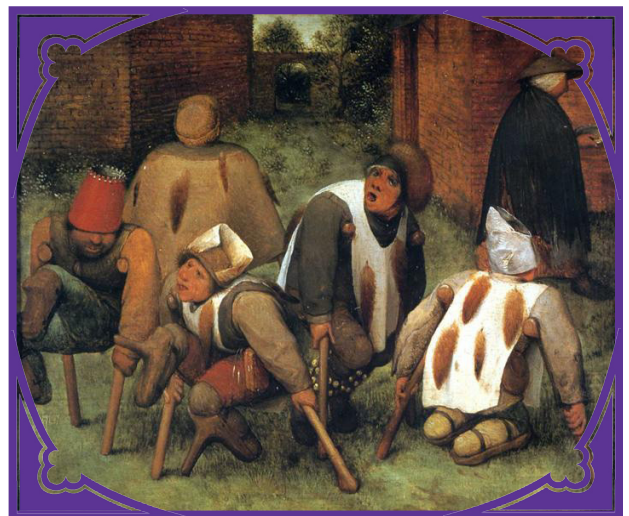
If an injury disrupted a person’s capacity to work, they likely would have joined the ranks of medieval beggars – mostly people with disabilities and the aged – wandering Europe looking for work or charity. The association of disability with poverty is well-established during the Middle Ages. Medieval art depicting crippled beggars (e.g., *The Beggars* by Bruegel; *Cripples* by Bosch) was no doubt intended to appeal to Christian charity, but probably had the effect of reinforcing widespread fear of disability, poverty, and disease among people living and working during the Middle Ages.

Making Connections to Disability Today

Disability, as depicted within *The Hunchback of Notre Dame*, appears far removed from modern society’s response to disability. Today we have laws to protect the rights of the disabled, free public education programs, public programs that assist persons with disabilities toward achieving independence at home and work, and medical advancements that have lessened the effects of disability. Yet, if we look beneath the surface, vestiges of medieval ideas about disability can be detected within our own era.

The thought of an “idiot cage” and other abuses of people with disabilities for public entertainment is shocking to our modern sensibilities. Yet, we need only look to the late nineteenth and early twentieth centuries, when the “freak show” was at its height of popularity in America, for continuing evidence of disability entertainment. Lest we believe that the “freak show” is a thing of the past, Sideshow by the Seashore, a not-for-profit venue on Coney Island, advertised its 2017 show schedule on social media with the tagline: “They’re here, they’re real, and they’re alive! Freaks, wonders, and human curiosities!”

Current reality television fare includes numerous series featuring the lives of persons with disabilities, such as *Little People, Big World*, about the daily life of a family whose members include little people; *Born This Way*, about seven young adults with Down syndrome living independently; and *The Undateables*, about people with a variety of disabilities searching for love. Do such shows promote understanding and acceptance by publicly sharing the everyday lives of people with disabilities, or are they a modern equivalent of disability entertainment enjoyed in the comfort of our homes?



The Beggars by Pieter Bruegel the Elder (1568)

Much of how modern society understands disability is influenced by media representation. The two most common disability tropes in film are disability as a symbol of evil and disability as a symbol of purity or innocence. There are numerous examples of movie villains who typically (but not always) have visible disabilities, such as Captain Hook (*Peter Pan*), Doctor Strangelove (*James Bond*), Darth Vader (*Star Wars*), Ephialtes (*300: Rise of an Empire*), and Jason Stryker (*X-Men 2*) to name a few. In other words, disability functions as a cultural symbol that signifies the presence of evil within the character. Characters with disabilities can also be represented as harmless children – despite their chronological age – whose innocence provides contrast to the ills of the world. Their capacity to overcome the “tragedy” of disability with remarkable optimism functions as an inspiration for non-disabled viewers. Examples include Tiny Tim (*A Christmas Carol*), Forrest Gump (*Forrest Gump*), Lenny (*Of Mice and Men*), and Rudy (*Rudy*). Both disability tropes contribute to the circulation of stereotypes about disability within society.



Cripples by Hieronymus Bosch (1465-1516)

Despite today's educational opportunities for people with disabilities and laws to protect their rights as citizens, on average, people with disabilities in America continue to be underemployed or unemployed, less educated, and less healthy – leading them to experience higher poverty rates than people without disabilities. There appears to be a cyclical pattern of those living in poverty being more likely to acquire a disability and those with a disability being more likely to live in poverty. The association of disability with poverty in the 21st century is a perpetuation of the plight of medieval people with disabilities wandering Europe begging for food and work.

In *The Hunchback of Notre Dame*, we see numerous instances of Quasimodo being mocked and bullied because of his disability. Today, it is estimated that eight out of ten children with disabilities are targets of bullying in school. Bullying can take the form of openly mocking a disability or ostracizing a person with a disability. But there are more subtle ways in which people with disabilities are belittled and excluded – the most common being the use of disability insults. For example, the words “retard” and “retarded,” used to refer to any action or person deemed stupid, derives meaning from its linguistic origin as a disability category (mental retardation) that is no longer used. Our language is littered with disability phrases – such as “blind leading the blind,” “What’s the matter – are you deaf?,” “That’s so lame,” and “Are you off your meds?” – that are problematic because of the insinuation that being disabled is bad and undesirable. When we treat persons with disabilities differently because of their disabilities, exclude persons because of their disabilities, or use disability insults, we might ask ourselves how different our disability beliefs really are from those held during medieval times.

Jan Valle, an associate professor in the Department of Teaching, Learning, and Culture at The City College of New York (CUNY), is a disability studies scholar and teacher educator. She is the author of three academic texts on disability as well as numerous academic journal articles and book chapters.

THE WOMEN OF *THE HUNCHBACK OF NOTRE DAME*

By Stacy Wolf

The women in *The Hunchback of Notre Dame* play Congregants, Gargoyles, Citizens of Paris, Gypsies, and Prostitutes, and the musical's female lead, Esmeralda, is "a free-spirited Gypsy." A thoughtful director who proactively engages with the challenging gender dynamics in this lively and intense musical can provide a valuable context for conversation and interpretation with the cast, creative team, crew, and the audience.

Before diving into these representations, let's start with some history. Musicals – especially those based on other sources – incorporate many time periods within them. Victor Hugo's novel *The Hunchback of Notre Dame* was published in 1831, and the story takes place in 1482. The animated Disney film was released in 1996, and the licensed musical premiered at La Jolla Playhouse and the Paper Mill Playhouse in the 2014-2015 season. The show now contains traces of all of these historical moments in the characters, story, score, and every other element. Some interpretations of the Disney stage musical might emphasize the 15th century time period to explain, for example, why women are portrayed mostly as sexual or romantic objects. Musical theater, though, is live performance, and audiences understand and feel a musical's effect, purpose, and meaning here (wherever you are) and now. In this way, all musicals, no matter their setting, converse with present-day notions of gender and representation.

Esmeralda's Agency

As *The Hunchback of Notre Dame*'s female lead, who is Esmeralda? What does she do and what does she represent? She enters the show at 30 minutes, which is late for a principal character – typically leads are onstage within the first few minutes of a show – but she quickly becomes central to the story. (It is worth noting that leads Phoebus and Clopin are introduced nearly as late.) We meet her dancing in the square "with colorful flowing scarves," and she is "striking" and "wild." This description seems to set her up as an object of desire, as all the townspeople gaze upon her. But from the start, Esmeralda is self-conscious and thoughtful, well aware of the seductive effect she has on men, and she holds the power of their gaze. She sings, "Hey, soldier boy / I see how you stare / Hey, butcher man / I see you admire / Come gather 'round." Her performance is cannily crafted as she notes the "flash of an ankle / flip of a skirt" and the choreography that will "excite / enflame and inspire." In other words, though the men seem to objectify her, the audience knows that she is in control of her performance.

At every turn in *The Hunchback of Notre Dame*, Esmeralda makes her own judgments, often contrary to society's norms, and she acts on her own. Her first spoken line, for example, is a retort to Clopin, who warns her to follow rules in Paris. She replies,



Esmeralda dances to the "Rhythm of the Tambourine."
Bradford High School; Kenosha, WI

"I'm afraid I've never been very good at following rules, *monsieur*," and he answers, "So I've heard." In this brief exchange, we learn that she has a reputation for doing exactly what she wants. This moment sets up expectations for her independence and also shows that she confidently knows herself.

So, too, does she show her independence in her friendship with Quasimodo. After initially recoiling at his appearance, she encourages him to participate in the competition to be King of Topsy-Turvy Day, having no idea that he'll be tormented and tortured. Perhaps she is unaware of how the crowd will behave, or perhaps she simply wants him to be included in society. Regardless, she naturally sees him as a person, not as a monster, which underlines her perceptiveness, as well as her kindness and empathy.

Esmeralda behaves bravely, which she demonstrates after the crowd pelts Quasimodo with tomatoes and attacks him, and she intervenes without hesitation. Though Phoebus, the soldier, asks Frollo's permission to protect Quasimodo, Esmeralda just acts, helps Quasimodo, and lets him leave the square.



*Esmeralda befriends Quasimodo.
Archbishop Stepinac High School;
White Plains, NY*

Esmeralda also exhibits selfless generosity of spirit. Her solo in the cathedral, "God Help the Outcasts," is crucial to the audience's understanding of the character because she sings it when she imagines she is alone and expresses her innermost thoughts. The song separates her from others who pray for love, wealth, or fame, as she sings, "I ask for nothing / I can get by," and prays, "Please help my people." The song reveals Esmeralda as more concerned with others than with herself. It also shows how strongly she identifies with her community of Roma ("Gypsies") – "my people."

As the musical proceeds, Esmeralda becomes increasingly active. She saves Phoebus after Frollo stabs him, and later, when Phoebus and Quasimodo try to save her at the Court of Miracles, it's she who rescues them by intervening before Clopin tries to hang them for intruding. Then, she saves the Gypsies by warning them to leave before Frollo burns the place down. All of these actions show Esmeralda's impulse to take care of others.

Finally, Esmeralda is steadfast in her self-respect, which is repeatedly tested and affirmed with each encounter with Frollo, who cajoles and then threatens her if she doesn't succumb to his seductions, and her last gesture is to spit in his face. The musical presents her refusal and subsequent death as noble acts.

Esmeralda's Romance

Esmeralda's attraction to and affair with Phoebus render her a standard musical theater female lead, even though, in terms of musical theater conventions, *The Hunchback of Notre Dame* is unusual in that it's built around three men and one woman rather than one (or two) heterosexual romantic couples. Still, the show contains a romance typical of musical theater as one of its plots.

Esmeralda and Phoebus's relationship does not structure the musical's plot overall, but it nonetheless follows musical theater's classic story: they meet, they seem to be opposites, they don't get along, and then they fall in love and sing together in harmony. Moreover, like many musical theater heroines,

Esmeralda changes her man. Phoebus transforms from an arrogant womanizer to a good, ethical, morally brave person.

Many of Esmeralda and Phoebus's early scenes together are jokey and flirtatious. They fight as equals, and later they love as equals. Like Frollo and Quasimodo, Phoebus is haunted by Esmeralda, but the musical marks him – the brave soldier – as an appropriate mate. When he grabs her and kisses her, she doesn't respond with disgust but with flustered attraction: "I have to go," she says, which in musical theater terms signals to the audience that she'll surely return and fall in love with him. Later, she saves his life and their love duets soon follow.

Esmeralda's attraction to and feelings for Phoebus make her a more complex character, a desiring subject, and a true musical theater heroine. Esmeralda sings the show's beautiful climactic number, "Someday," which combines two kinds of songs: a love duet and an anthem for the future. In this way, she plays both the musical's female romantic lead and its figure of hope.

Male Desire & Female Objectification

Going back to Esmeralda's first entrance, which musical theater scholars analyze as a character's key defining moment, she appears as neither heroine nor symbol of hope. Rather, the audience meets her as seductive performer – one who is not only accustomed to being looked at, but who chooses to be looked at. Esmeralda sings "Rhythm of the Tambourine," a diegetic number (i.e., a performance within the show, or a song that a character is aware she is singing). When it begins, the stage directions read, "*Quasimodo has appeared among the crowd and is captivated by Esmeralda as she dances on the platform. Frollo and Phoebus also watch.*" This tableau demonstrates one of the show's dynamics – the men watch her and want her.

From the start, these very different men – one gentle and open-hearted, one a cad-turned-good man, and one a hypocritical priest – want her because she is a dark, seductive woman. Her desirability is presented as if it naturally emanates from her: the classic archetype of the exoticized seductress. Though Quasimodo's affection for Esmeralda strengthens after she treats him kindly at the Feasts of Fools, and Phoebus's appreciation for her toughness grows as he gets to know her, both men respond to her physical appearance first, which is conveyed in the middle section of "Rhythm of the Tambourine."

The lyrics of their "private thoughts" underline the similarities and differences among the three men. While all fetishize Esmeralda, their desire plays out differently, which reveals much about them (though little about her). Each in turn sings, "This girl ... who is she?" To Frollo, "She dances like the devil himself," and to Quasimodo, she looks like "an angel." Phoebus expresses both views: "She dances like an angel / But with such fire."

In this song, the innocent and sympathetic Quasimodo and the brave soldier Phoebus are as entranced by Esmeralda as is the lecherous Frollo. Here, and in what follows, the musical employs the objectification of Esmeralda to reveal the essential nature of each man through his desire for her and its degree of appropriateness: less (Frollo), more (Quasimodo), and most (Phoebus).



Esmeralda comforts the injured Phoebus as Quasimodo looks on.
Archbishop Stepinac High School;
White Plains, NY

In this opening, then, Esmeralda occupies the role of the seductress. Soon, though, she reveals her kind heart and repeatedly sacrifices herself for others, a course of action that ultimately leads to her death. Over the course of the show, she develops into a unique manifestation of classic female archetypes in Western culture: the union of the two extremes of angel/devil or virgin/prostitute. Gender studies scholars trace this character type back to Mary Magdalene, and her contemporary manifestation is the “hooker with a heart of gold.” (Importantly, a woman need not be a prostitute to signify that role; she only needs to act in a somewhat “sexual” way in public.)

As the musical proceeds, Esmeralda’s kindness, faith, and idealism expand the angel side of the binary. Moreover, her refusal to succumb to Frollo’s advances means that she “nobly” rises above her station. These positive qualities cut both ways; Esmeralda is valued as a good character in a terrible world, but she reinforces the trope of women as guardians of goodness. The character is caught in these binaries and dies a martyr at the end.



*Frollo propositions Esmeralda.
Jesuit High School; Portland, OR*

Other Women in *The Hunchback of Notre Dame*

The other women in the show, because they are less developed characters and have less stage time than Esmeralda, seem to be more overtly sexualized; but some complexity is there, too, for actors to play with. Florika, for example, has two purposes. First, she functions as a plot device to show Frollo’s antipathy toward sex. Second, and importantly, she and Jehan have a lasting relationship, and their child, Quasimodo, is born of their love. Florika willingly seduces Frollo but it’s meant to be in fun, as she is committed to his brother. The Madam is also linked to sex but she defends her brothel and the women who work there.

Esmeralda & Women in Musical Theater History

Every character in a musical converses with characters in past musicals (whether or not it’s conscious on the part of the creators). Finding resonances with other women in the musical theater canon allows us to place Esmeralda in a broader historical and theatrical context, noticing how she is like those figures and how she is unique. This perspective gives actors and audiences a richer understanding of her.

Most clearly, Esmeralda resembles the “feisty,” impoverished women in other historically-based musicals like Nancy in *Oliver!* (which premiered in 1963), Aldonza in *Man of La Mancha* (1965), and Fantine in *Les Misérables* (1980). These women are, or are assumed to be, prostitutes because they are poor, but they’re actually good, generous, even angelic – the “hooker-with-a-heart-of-gold” figure. They give voice to those who suffer and usually sing some of the best songs in the show, but they’re often physically abused or killed.

Esmeralda also echoes the many women in musicals who buck tradition or who refuse to obey those in power, typically because they are perceptive and see the truth in people, both good and bad. Examples include Maria in *The Sound of Music* (1959); Belle in Disney’s *Beauty and the Beast* (1994), whose story has many parallels with *The Hunchback of Notre Dame*; and Elphaba in *Wicked* (2003), who also suffers scapegoating ordered by a corrupt, powerful man. These women change the people around them, especially the men whom they reform, tame, or humanize.

As a charismatic performer, she is also like the eponymous *Sweet Charity* (1965), Sally Bowles in *Cabaret* (1966), and Roxy Hart or Velma Kelly in *Chicago* (1975). Finally, she is the dark, exotic, and sexy woman, recalling Anita in *West Side Story* (1957), Mimi in *Rent* (1996), and Maria Reynolds in *Hamilton* (2015). Though judged as “bad” at some point in the story, these roles often offer the best acting, singing, and dancing opportunities for female performers.

Gender and *The Hunchback of Notre Dame*: Some Practical Tips

Musical theater scholars often analyze characters from different angles to capture the complexity of a character who is rendered on the page (in the libretto) but comes to life in an actor’s embodied and envoiced performance. We first ask, What does this character do in the show in terms of singing or dancing or acting? Then, What is this character’s purpose in the story and what does she represent? Finally, we ask, What must an actor do to portray this character with honesty and conviction?

Directors of this show and other musicals – perhaps especially for high school productions – might take pause at the prospect of asking young women to play prostitutes. Although acting is pretending, requiring actors to embody stereotypical characters and to portray them with commitment is not a neutral artistic act.

Without taking any of the fun out of the process, directors can use the production as an opportunity for dialogue with actors and audience. First, identify how the text presents ideas of gender. During rehearsals, the cast, creative team, and crew can discuss the musical’s representations of men and women and stay aware of how gender functions in the show (and in the rehearsal room). Second, coach actors to make performance choices that don’t compromise the intention or change the meaning of the text but that stress women’s strength and intelligence. For Esmeralda, look for opportunities to play between the polarities of good and evil. For the other female characters, perhaps stress that the actors are putting on and taking off characters, which their multiple roles as Congregants support. Production teams also can create a larger context for the show’s representation of women, whether in lobby displays and program notes, pre-show talks, or post-show discussions.

The musical theater canon offers 21st-century directors no shortage of challenges and rewards. Musicals prompt us to celebrate the undeniable richness and thrill of the art form at the same time they dare us to take seriously the profound effect representation can have on real-life attitudes and behaviors. How do we provide actors of all genders significant artistic opportunities and encourage play with sensitivity and respect? How do we support the pure pleasure of putting on a show while acknowledging discomfort around both intentional and unintentional effects of gender stereotypes? Your production of *The Hunchback of Notre Dame* provides a vital opportunity to explore these questions with your company and audiences.

Stacy Wolf is Professor of Theater and Director of the Program in Music Theater at Princeton University. She is the author of *Changed for Good: A Feminist History of the Broadway Musical* and *A Problem Like Maria: Gender and Sexuality in the American Musical*.

ROMA: THEN & NOW

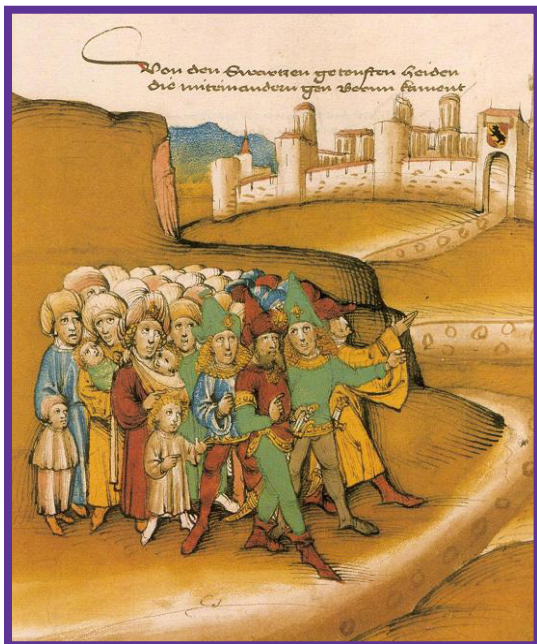
By Ronald Lee

Roma, or "Gypsies," as they are often referred to, have a prominent presence in both Victor Hugo's epic novel and Disney's new musical adaptation of *The Hunchback of Notre Dame*. Roma are a people of rich and expansive history who were and still are persecuted today, and who are often stereotyped in popular culture. Developing an understanding of Romani history, culture, and language – and how they are represented in Hugo's tale – will help you and your cast to portray Esmeralda, Clopin, and other Gypsies with respect and complexity.

Origins of the Roma

The millennium-long history of the nomadic Roma originated in the Punjab region of India in the early 11th century CE when the Muslim Ghaznavid Empire conquered this region. The Ghaznavids forcibly recruited Hindu soldiers along with their lower-caste weapon smiths, animal herders, water and salt carriers, as well as all their wives and children. This army was sent to garrison the Khorasan region in Persia (now Iran) where the Seljuk Turks invaded and defeated the Ghaznavids in 1040. The surviving Hindu troops and camp followers fled west into Armenia where, in 1067, the Seljuks invaded, forcing them to flee further west into the Christian city of Byzantium. Those left behind lost touch with the rest of their people and became the Armenian Roma called Lom.

In 1071 the Seljuk Turks defeated the Byzantine Greeks and established the Sultanate of Roum; it was here that the refugee Hindus became the Roma. Later, they began to migrate out of Roum and were documented in Greece in the 13th century. At that time, the Ottomans who replaced the Seljuks began expanding into the Balkans, finally capturing Constantinople in 1453. The Roma who were already in Greece fled from the Turks and entered Europe in what is known as the first wave of Roma migration.



"First arrival of Gypsies outside the city of Berne, described as *getoufte heiden* (baptized heathens)"
by Diebold Schilling (1485)

Roma in the 15th Century & in *The Hunchback of Notre Dame*

When, in 1831, Victor Hugo attempted to describe Roma as they were in 1482 Paris at the Feast of Fools, there would have been second-generation Romani adults in France speaking fluent French and fully acquainted with the customs and geography of the country.

Hugo aptly depicted these Roma as outcasts. Dom Claude Frollo's obsession with Esmeralda is a product of the doctrine of the medieval Christian Church that claimed a man's attraction to a woman was sinful and attributed to Satan, who used women's beauty to distract men from their Christian virtues. So, the object of this attraction, the female "temptress," had to be destroyed. This had little to do with the fact that Esmeralda was Romani, though Frollo's false charges of "Gypsy sorcery" allowed him, via permission from King Louis XI (who reigned 1461-83), to act as he saw fit.

Originally, Roma had been mistakenly identified as Christian pilgrims who had fled the Muslim invasion of Egypt. They

THE ROMANI LANGUAGE & TERMINOLOGY

The various languages and dialects spoken by the original Hindu exiles merged into one military *lingua franca* (or bridge language) that was commonly used by all Roma. This, with an admixture of Persian, Greek, Armenian, and other words borrowed from different languages became the proto-Romani language which, in its many dialects, is what Roma speak today. Below are some terms to help you identify Roma in *The Hunchback of Notre Dame*:

- **Gypsy**: a contraction of "Egyptian" (the 16th century English name for Roma when they arrived in Britain), which came into use in the 17th century. Considered a racial slur by most Roma, it is no longer acceptable except when referring to quotes from literature, legal statutes, etc.
- **Roma** (noun): a group of, or all, Romani people
- **Romani** (adj): of or relating to the Romani people or their language
- **romni**: a married Romani woman
- **rom**: a married Romani man
- **shey**: an unmarried Romani girl or young woman, e.g., Esmeralda
- **shav**: an unmarried Romani boy or young man
- **sherutno**: a Romani chieftain or leader, e.g., Clopin
- **Bohémien**: the French term to describe Roma from Bohemia (now the Czech Republic) during the time of the Feast of Fools
- **Gitans**: the French term to describe Roma in France during the 18th century (when Hugo was writing his novel); at this time, many educated people saw Roma as "noble savages," or the last surviving remnants of what they viewed to be unspoiled primitives during the expanding and dehumanizing Industrial Revolution.

The terminology that applies to one group in one country does not necessarily apply to all Roma elsewhere. Roma are not a homogenous culture and are known by different names around the world: Romanichals in the U.K.; *Manouche* in France; *Kaale* in Finland; *Cales* in Spain; and *Sinti*, which derives from the German *reisende* (meaning "traveler"), are the Romani people who have lived in the German speaking regions since the 15th century.



A Gipsy Family by an unknown artist (1552)

were given alms by the monasteries and churches but by the end of the 15th century, the Catholic Church had turned on them, declaring them to be heretics. The Church also claimed that Roma in Jerusalem had made the nails used to crucify Jesus though Roma were still in India at the time of crucifixion.

Roma were also declared to be Turkish spies and cannibals, even though this would be against the Romani code of defilement. Roma have a Hindu concept of cleanliness alien to Europeans: *vuzho*, meaning "clean;" *melalo*, "dirty;" and *mahrime*, "defiled," or "impure." Anyone who comes into contact with a *mahrime* substance is defiled and able

to defile others. Since prostitutes at that time would have been considered defiling agents under Romani purity rules, Roma would never have entered a brothel – and so Hugo took an artistic liberty with Madam's hideaway. Would a "Gypsy witch" have been burned at the stake? Witchcraft trials in France took place between 1550 and 1682, much later than the reign of Louis XI. Did Roma have relations with non-Roma like Florika had with Jehan, or fall in love like Phoebus and Esmeralda? It's unlikely, but not impossible. At that time, outsiders were seen by Roma as defiling the Romani environment and were to be avoided except for business purposes.

In addition to spies and cannibals, Roma were also falsely accused of spreading the plagues of the era and were reputed to steal children, poison cattle, and commit widespread theft, while Romani women were assumed to practice sorcery. Kings and emperors began to banish Roma from their territories under pain of death or slavery in the galleys. In the United Principalities of Moldavia and Wallachia (which later became Romania), Roma were enslaved from the 15th century until the emancipation in 1856. Strenuous efforts were made in many countries to force Roma to settle and abandon their culture and language.

In the 15th century, Roma like Clopin and Esmeralda would have been illiterate like most of the common people. Romani men were musicians, acrobats, artisans, and horse traders, while women like Esmeralda were dancers, fortune tellers, herbalists, and midwives; many Roma families made alliances with the landowning nobility with whom their skills were in demand. Written evidence indicates that Roma camped on the borders of countries so as to move back and forth from one to the other as persecutions waxed and waned. They also camped in forests, only visiting surrounding villages to sell their handmade items, to tell fortunes, to entertain at local weddings, and to attend fairs and festivals like the Feast of Fools. Illustrations from this period show women wearing a type of turban, and they appear to be wrapped in a kind of blanket, or *kapa*. Men wore the same clothing as non-Romani gentlemen or soldiers but with their own embellishments. It's easy to imagine Clopin dressed like an elegant French gentleman, his fingers adorned with gold rings. Romani beggars, of course, would wear rags to inspire pity and generosity.

As far as "Gypsy" theft as described in the story: Paris was full of beggars and petty criminals long before the Roma arrived. Though some Roma may have joined their ranks, Romani pickpockets, as described by the Gentleman in Scene 2, did not exist at this time (pockets were invented in the 17th century). Men carried their coins in purses over their shoulders, and cutpurses, as they were known then, worked in pairs. A woman would distract the victim while her male partner cut the purse straps and made off with the loot. Roma, however, have a saying as far as theft is concerned: "Better to steal with the head than with the hands," which means that business transactions where *caveat emptor* or "buyer beware." Thieves,

especially Roma, were usually hung in the 15th century, and as the Romani adage goes, "*O Rom chorel la khainya, o Gadjo chorel e ferma*" or, "The Romani man steals a chicken; the non-Romani man steals the farm."

Roma Today

As time passed, the savage persecutions gradually subsided. In the Ottoman Empire, Roma lived unbothered in settlements called *sandjuks*, and they traveled unhindered in the Russian Czarist Empire and the Austro-Hungarian Empire until those empires disintegrated after World War I. After 1856, when Romani slavery was abolished in Moldavia and Wallachia, the second wave of Roma migrated from the Balkans into central and Western Europe and as far as North and South America to become the modern Romani populations of the Americas. During World War II, Roma and Sinti were victims of Nazi genocide alongside the Jewish people; it is estimated that up to 220,000 Roma and Sinti were murdered in Auschwitz and other death camps. Today, rising persecution and undeclared apartheid in central and eastern Europe are forcing the third wave of Romani migrants to seek safety and a better future for their children as refugees in the free countries outside of former Communist Europe.



Gypsy Girl by *Boccaccio Boccaccino*
(1516-18)

Since 1971, Roma have been considered to be a worldwide nation without a country, with a flag – blue above green with a red wheel in the center – and an anthem, "*Djelem Djelem*." The Romani people range from the uneducated living in settlements in eastern Europe without electricity or running water to successful professionals and business people. In the former Communist countries of central and eastern Europe, Romani children are often wrongly sent to schools for those with learning disabilities. When these children are brought to western Europe, Canada, or the U.S., they have no trouble fitting into the regular school systems or graduating from university. Their parents who were claimed by European demagogues to be "work shy," "criminals," and "welfare moochers" become successful entrepreneurs, employees, or skilled tradespeople in the Americas.

In April of 2017, Harvard University hosted an international conference of Romani academics and artists, and there have been many other such gatherings around the world. Each May, in Sebastopol, California, there is a Romani celebration open to the public called the Herdeljezi Roma Festival attended by Romani music and dance groups. There is also a World Roma Festival every August in Prague called Khamoro, and Romani artists are well-represented on the international popular music scene.

Despite all of this, Romani children continue to be bullied at school, while petty crimes committed by Roma are plastered across the newspapers and the Internet. No one reports when a Romani person obtains a Ph.D. and starts their own business and creates employment or gives a lecture at Harvard or Oxford; and when a little blond girl was seen with a Romani family in Greece she was immediately reported to have been "stolen by the Gypsies" even though her DNA later identified her as the child of Romani parents. Even today, Roma still hear, "Oh, I didn't know you were a Gypsy. I'd better watch my wallet!" We must all work to combat these misconceptions and stereotypes that are still far too common in the 21st century.

Ronald Lee is a Canadian-Romani author, lecturer, and advocate for the Roma. He is a founding member of the Roma Community Centre in Toronto, taught a seminar on the Roma at University of Toronto, and holds an honorary degree from Queens University for his civil rights work.

DRAMATURGY

There's a lot more to *The Hunchback of Notre Dame* than what you see onstage each night. This chapter offers some insight into the show, such as helpful information on medieval France and words and historical references that may be unfamiliar to you and your cast. While some professional theaters have dramaturgs on staff to explain foreign words or details in a script, actors who do their own character, period, and text research are always one step ahead; and such cultural explorations can be a very helpful to an actor's creative process.

Perhaps there is one cast or production member who wants to take on the role of dramaturg – making a more comprehensive glossary complete with places (e.g., the Court of Miracles) and historical information about the medieval period (How would citizens of Paris have dressed? What would they be eating and drinking in a tavern? What were the streets of Paris like – how did people get around? What types of jobs did citizens have?). They could also create and moderate an online forum for the cast and designers to share their own relevant research. The more your cast and creative team understand their characters and the world of the play, the better their portrayals and designs will be!

HISTORICAL BACKGROUND

The following pages offer some historical insight into the world of the play – specifically, Notre Dame Cathedral and Catholicism – to get your actors or dramaturg(s) started on their own research. Life was exceedingly difficult in 15th century Europe – full of disease and brutal battles – so encourage your cast to dig deep into additional topics to obtain an appreciation for the harshness of medieval life. Such subjects might include: medieval soldiers, Paris in 15th century, sanctuary, and the Feast of Fools. For information on Roma (or “Gypsies”), as well as disability in the Middle Ages, refer to the Contextualizing the “Other” chapter of this handbook (pp. 62-75). More sources on a variety of topics can be found in the next chapter, Resources.

Notre Dame Cathedral

The Notre Dame Cathedral in Paris, widely considered one of the finest examples of Gothic architecture in France and in Europe, was built on the ruins of two other churches and is the seat of the archbishop of Paris. The first stone was laid by Pope Alexander III in 1163, and construction continued until the mid-13th century, eventually adding elements including the nave, choir, and chapels.

The cathedral's thin walls (which were a popular style at the time) were redesigned to be higher than planned, causing stress fractures. In response, architects built arched exterior supports around the walls, and thus Notre Dame became one of the first buildings in the world to use flying buttresses. Many of the cathedral's sculptures and stained glass windows depict a strong influence of naturalism, giving them a more secular look than earlier Romanesque architecture.

In the 16th century, rioting Huguenots vandalized and changed much of the contents of the cathedral, removing many exterior features which they considered idolatrous and destroying tombs and stained glass windows. During the French Revolution at the end of the 18th century, the cathedral suffered further desecration: It was converted into a storage warehouse for food and the heads of many statues were removed. These events led to an extensive restoration that began in 1844 under the supervision of the famous architect Eugène Viollet-le-Duc who believed that restoring a building meant more than merely



Photograph of Notre Dame by Édouard Baldus (c. 1860)

fixing or recreating it; his restoration built Notre Dame to a fuller state than it had ever existed in before. It was Viollet-le-Duc who added the central spire to the cathedral and a new series of statues – or chimeras, as he called them – for the galleries surrounding both towers.

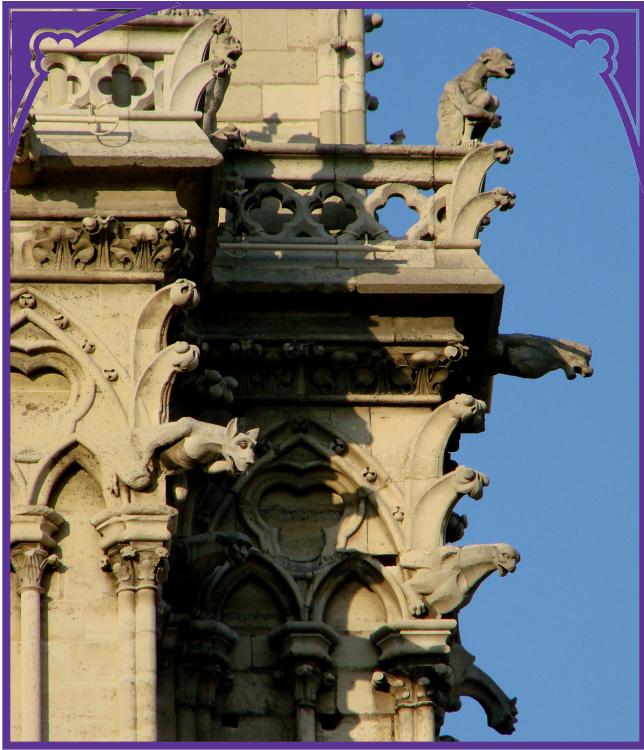
The Gargoyles

On Catholic churches, gargoyles originally were used to convey the concept of evil to a congregation that was almost entirely illiterate, in the same way stained glass images of saints and martyrs taught stories of the Bible. Gargoyles also are believed, superstitiously, to scare away evil spirits; facing away from the building, they supposedly keep goodness and purity inside the walls of the church.

By the 19th century restoration, Notre Dame's original gargoyles had largely crumbled and fallen off the building. Eugène Viollet-le-Duc replaced these structures with chimeras, and though they quickly became symbols of Gothic representation, these statues are neither Gothic or gargoyles.

Common cathedral fixtures include:

- Chimera: In Greek mythology, this is a creature with a lion's head, goat's body, and dragon's tail. On Notre Dame, it is a sculpture that is purely decorative and generally depicts a monster or other mythical beast – a demon watching over the city of Paris. Types of chimeras on Notre Dame Cathedral include:
 - Wyvern: a winged, two-legged dragon with a barbed tail
 - Stryga: Greek for "bird of the night" and often called the "Spitting Gargoyle," this is one of the most famous external statues on the cathedral.
- Gargoyles: carved gutters that draw rainwater away from the walls of the cathedral.



Viollet-le-Duc's chimera and gargoyles look out from Notre Dame (2008).

The Bells

Notre Dame's bells are some of the most famous in Europe. During the French Revolution, the originals were melted down and turned into cannons, with the exception of Emmanuel, the great 13-ton bell in the south tower. In 1856, these were replaced with bells made of cheap metal which were never tuned accurately to one another, making for rather discordant sounds. In 2013, on Notre Dame's 850th anniversary, nine new bells, all named after religious figures – plus Emmanuel! – pealed out from the cathedral in beautiful harmony.

Traditionally, the bells were rung by hand, but electric motors were installed in the early 20th century. These bells denote the hours of the day, the beginning of important liturgical services (such as Christmas and Easter), and key events at the church (such as a visit from the Pope or the coronation of a French king). They were rung to denote the liberation of Paris after both World Wars and as a sign of unity on September 12, 2001.

Catholicism

Catholicism is the central sect of Christianity, begun by the followers of Jesus Christ in the first century. Catholics believe in the Trinity of God (Father, Son, and Holy Spirit) and the direct and continuous organization of the Church as founded by Jesus and entrusted to Saint Peter, the first Pope. Catholics also believe that each person is created in the image and likeness of God and therefore should be protected and cared for as if they were Jesus himself.

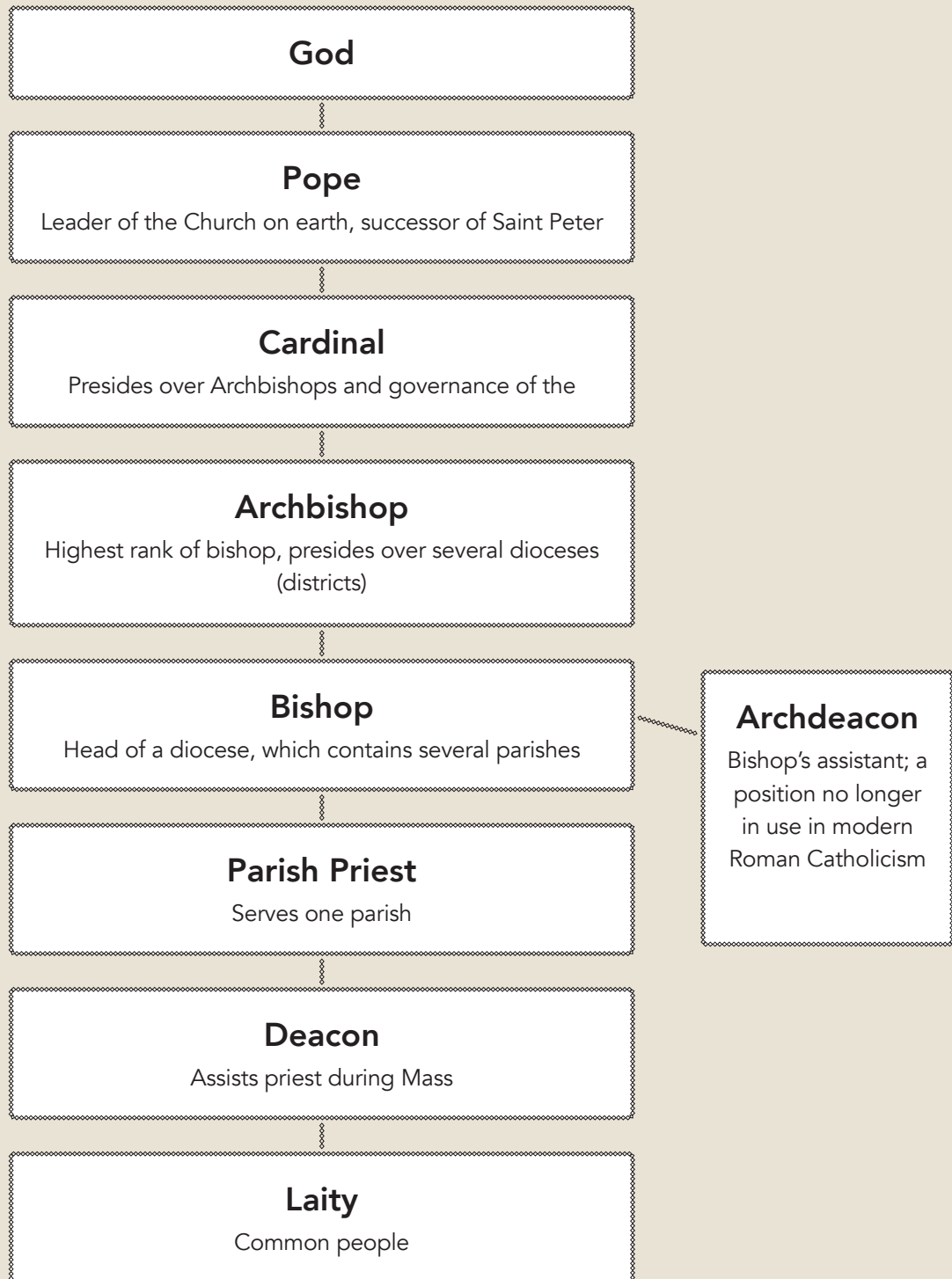
During the Middle Ages, the Catholic Church was the center of life for most Europeans, becoming the state religion of France in 511. From 1364 to 1825, the king was crowned by the clergy and many churches remained outside of royal jurisdiction.

The majority of the medieval population was illiterate, so the Church taught its catechism pictorially, with the lives of Jesus and the saints depicted through sculptures, paintings, and stained glass windows. Mystery plays – biblical stories enacted by members of the faithful, often presented outdoors on mobile stages called pageant wagons – were another teaching tool. The presentations reached their height of popularity in the 1400s.

Medieval Archdeacons

The highest diocesan position below the bishop, the archdeacon acted as lead deacon in the performance of Mass at the cathedral church and as the bishop's vicar in councils and church visitations. Archdeacons administered church property, were associated with a specific episcopal city, and resided in their cathedral. During the 12th century, the archdeacon's power increased tremendously. It was by his authority that churches were restored or parishes were defined. He had his own ecclesiastical courts, at which he would act as premier judge, and could levy taxes. In the 13th century, the bishops began appointing vicar generals and auxiliary bishops, thus lessening the need for archdeacons. In 1553, the archdeacons were stripped of power and essentially removed from the Church in all but name. The office does not exist in modern Roman Catholicism.

THE CATHOLIC CHURCH HIERARCHY



ADAPTATIONS OF *NOTRE-DAME DE PARIS*

The immense and continuing popularity of Victor Hugo's novel has inspired adaptations across many media for nearly two centuries. Below is a sampling to assist in your production research.

Opera and Musical Theater

- *La Esmeralda* (1836) – opera by Louise Bertin, libretto by Victor Hugo
- *Esmeralda* (1847) – opera by Alexander Dargomyzhsky
- *Esmeralda* (1883) – opera by Arthur Goring Thomas
- *Notre Dame* (1902-1904) – opera in two acts by Franz Schmidt, text by Schmidt and Leopold Wilk
- *The Hunchback of Notre Dame* (1993) – an Off-Broadway musical with music by Byron Janis, lyrics by Hal Hackady, and book by Anthony Scully
- *The Hunchback of Notre Dame* (1993) – a sung-through musical with book and lyrics by Gary Sullivan and music by John Trent Wallace. In 2010, it was re-written as a conventional musical, with the new title *Notre Dame*.
- *Notre-Dame de Paris* (1998) – an operetta with music by Riccardo Cocciante and libretto by Luc Plamondon. The show has been successful with productions in France, Las Vegas, Canada, U.K., Spain, Italy, Russia, South Korea, and Belgium.
- *Der Glöckner von Notre Dame* (1999-2002) – music by Alan Menken, lyrics by Stephen Schwartz, book and direction by James Lapine, and translated by Michael Kunze; based on the 1996 Disney film
- *Hunchback* (1998) – a rock musical by C. Rainey Lewis; presented in Seattle, Washington
- *Les Enfants de Paris* (2011) – music and lyrics by David Levinson and book by Stacey Weingarten. It re-sets the action to 1954 at the beginning of the French-Algerian conflict.
- *The Hunchback of Notre Dame* (2014) – music by Alan Menken, lyrics by Stephen Schwartz, book by Peter Parnell, direction by Scott Schwartz. Premiered at the Paper Mill Playhouse in New Jersey and La Jolla Playhouse in California, with replica productions in Japan and Germany.

Ballet

- *La Esmeralda* (1844) – choreography by Jules Perrot, music by Cesare Pugni. First performed in London, the ballet was reprised many times in St. Petersburg throughout the 19th century.
- *Gudule's Daughter* (1902) – choreography by Alexander Alexeyevich Gorsky, music by Antoine Simon
- *Notre-Dame de Paris* (1965) – choreography by Roland Petit; first performed by the Paris Opera Ballet
- *The Hunchback of Notre Dame* (1998) – choreography and direction by Michael Pink and original music score by Philip Feeney; originally performed by Northern Ballet Theatre in Leeds, England. In 2010, it was renamed *Esmeralda*.
- *Ringaren i Notre Dame (The Bellringer of Notre Dame)*, 2009) – choreography by Pär Isberg and original music score by Stefan Nilsson; first performed by the Royal Swedish Ballet

Film

- *Esmeralda* (1905)
- *The Hunchback of Notre Dame* (1911)
- *The Darling of Paris* (1917)
- *Esmeralda* (1922)
- *The Hunchback of Notre Dame* (1923) – starring Lon Chaney
- *The Hunchback of Notre Dame* (1939) – starring Charles Laughton
- *The Hunchback of Notre Dame* (1956) – starring Anthony Quinn
- *The Hunchback of Notre Dame* (1996) – animated Disney feature film
- *Quasimodo d’El Paris* (1999)

Television

- *The Hunchback of Notre Dame* (1966 miniseries)
- *The Hunchback of Notre Dame* (1977 miniseries)
- *The Hunchback of Notre Dame* (1982 movie)
- *The Hunchback of Notre Dame* (1986 movie)
- *The Magical Adventures of Quasimodo* (1996 animated series)
- *The Hunchback* (1997 movie)

Theater

- *The Hunchback of Notre Dame* (1977) – an adaptation by Ken Hill, staged by the National Theatre in London
- *The Hunchback of Notre Dame* (2010) – an adaptation by Pip Utton, staged at The Pleasance in the Edinburgh Fringe
- *Quasimodo* (2012) - an adaptation by Jethro Compton, staged in Selby Abbey, England by Belt Up Theatre
- *The Hunchback of Notre Dame* (2013) – an adaptation for young audiences by James Villafuerte, staged by Tanghalang Pasigueño Villa Teatro in the Phillippines

Music

- *The Hunchback of Notre Dame* (1978) – by Alec R. Costandinos and the Syncophonic Orchestra; a lush, orchestral, 28-minute disco epic
- *The Hunchback of Notre Dame* (1996) – written by former Styx singer Dennis DeYoung

AUDIENCE & STUDENT ENGAGEMENT

Producing a musical is a great opportunity to deepen your engagement with your community. Whether you're affiliated with a high school, college, or community or professional theater, presenting *The Hunchback of Notre Dame* offers a myriad of rich opportunities for audience engagement, including the three methods below.

Talkbacks: For All Audiences

Post-show talkbacks are an excellent way for audiences to process what they've just seen. *The Hunchback of Notre Dame* touches on complex and sensitive subject matter. Providing talkbacks offers audience members an opportunity to connect with one another, the cast, and/or creative team in a discussion about the show. The Talkbacks section on the opposite page offers tips for facilitating talkbacks following your performances.

Pre- and Post-Show Workshops: For High School Audiences

Attending the theater can be a transformative experience. When the theatergoing experience is extended to exploration of the show's themes before and after attending the production, the impact is even greater. The lesson plans in the Pre- and Post-Show Workshops section offer student audiences the opportunity to go deeper by exploring the show's themes and how they connect to their lives. Arrange pre- and post-show workshops at the school or at your theater; alternatively, if you're performing the show at a high school, offer the lesson plans to your fellow teachers to facilitate with attending students.

Curriculum Connections: For High School Students

Staging *The Hunchback of Notre Dame* will provide your cast and crew with a valuable education in the art of theater-making. This show also provides rich opportunities for cross-curricular investigation and can be a springboard for learning beyond the classroom. The lesson plans in the Curriculum Connections section use arts integration techniques that allow students to explore varied subjects through an engaging, accessible forum. Share these lesson plans with English, social studies, and music teachers; or use them to enrich your exploration of the play in rehearsals. Feel free to modify the lessons to suit your needs.

Performance Guide

The Hunchback of Notre Dame is rich with history and relevant today. Providing your audiences with a tool to explore the show's themes and background allows them to engage deeply with the material on their own time. A sample Performance Guide for this show, which you are welcome to distribute to your audiences, can be downloaded here: www.mtishows.com/the-hunchback-of-notre-dame.

Activity Sheets

Additional materials referenced in this section, such as Activity Sheets, can be found at the end of the Resources section (pp. 107-123) of this handbook.



Clopin (center) and Gypsies celebrate the Feast of Fools.
Appleton North High School; Appleton, WI

TALKBACKS

Format Considerations

The most traditional form of a talkback is a simple question and answer session with the cast and/or creative team, offered to specific groups attending the show or to the audience at large. This format of talkback is always an engaging and exciting opportunity for audiences to enjoy an insider look at your production. Some theaters also offer thematic talkbacks, sometimes with local experts or scholars, that are designed to unpack the play's themes with the audience. Tips and tools for both formats are provided below, along with specific discussion starter ideas.

Best Practices

- The talkback facilitator should be well-versed in the production's history and dramaturgical context.
- At the end of the show, the facilitator should invite the group or audience to move to the front of the house so that the cast or talkback attendees can see and hear the participants.
- Engage the group in a discussion while you await the cast or creative team. Ask questions such as: What did you like about the show? What did you notice? What surprised you? This could also be a moment to share any relevant dramaturgical information.
- When the cast or other talkback attendees arrive, invite them to introduce themselves and the roles they played in the production. Tailor the conversation to the participants; if the guest is the director or designer, prompt questions about vision and process.
- When facilitating questions from the audience, consider the following:
 - Use audience members' clothing to identify them when you call on them rather than making assumptions about gender, etc.
 - Repeat questions out loud, and if needed, direct the question to a specific cast member.
 - Catch any awkward questions by answering them generically or rephrasing them.

Discussion Starters

When facilitating a talkback that focuses on the themes of the show, ease into the discussion (see examples below) before posing more challenging questions. If the discussion becomes unproductive or unnecessarily charged, bring the conversation back to the world of the play and its inhabitants.

- Conducting a silent poll: Invite audience members to raise their hand if they think the show's themes are relevant today. Acknowledge what the consensus is and then ask for specific examples.
- Ask a targeted question: Invite the audience to consider the ways in which they saw the central theme of the outsider represented in the play. Ask them to discuss their observations with a neighbor before bringing them back to an all-group discussion of the same question.

Once the audience is warmed up and engaged, continue on with additional questions such as:

- A central refrain in the musical is "what makes a monster and what makes a man?" How did you see this dynamic shift among characters throughout the show?
- One takeaway from the show might be that no one character is all good or all bad – there's always a complex blend. How did you see this play out?
- What parallels can you draw between the characters' experiences and your own?
- What questions did the show raise for you?

PRE-SHOW WORKSHOP

What Makes a Monster and What Makes a Man?

Use this lesson to: *prepare high school audiences to see The Hunchback of Notre Dame; explore the central question of the show through three primary lenses: gender, disability, and culture.*

Objectives:

- Explore the show's reoccurring theme: "What makes a monster and what makes a man?"
- Learn historical and dramaturgical information about gender roles, disability, and the Roma
- Work in groups to make artistic choices
- Make personal connections with the show's themes

Materials:

- "Bells of Notre Dame, Part 6" music clip: <https://youtu.be/6eANtbP13N0>
- "Character Descriptions" Sheet (see Resources chapter)
- "Monster Vs. Man" Activity Sheets (see Resources chapter)

Time: 45 minutes

Introduction: (1 minute)

The Hunchback of Notre Dame, a musical based on the Victor Hugo novel set in Paris in 1482, asks the audience to consider its assumptions of what it means to be human. Today, we'll examine our own understandings of that question as we explore several of the show's characters and themes.

Warm-Up: (5 minutes) What Makes a Monster and What Makes a Man?

1. Play the "Bells of Notre Dame, Part 6" music clip.
2. Ask students to consider the mood of the music, what it's asking, and who they think is the intended audience. Play the clip again.
3. Facilitate a brief discussion about their reactions to the music: What does this tell us about the story? What does the question "What makes a monster and what makes a man?" mean to you?
4. Explain that you will be exploring this question throughout the remainder of the workshop and students should consider "man" to mean "human," encompassing all genders.

Note: If the group does not know one another well, consider adding an ensemble building activity or setting agreements for the day before moving on to the Hook activity.

Hook: (14 minutes) Examining Characters

1. Create an open space in the room and invite students to join you in a standing circle.
2. Explain that you will read some character descriptions and that they should move to an area of the room to indicate their opinion of that character. Explain that one side of the room represents "monster," the other side of the room represents "man" (or "human"), and the space in between represents the spectrum of possible opinions.
3. Read the character descriptions (provided in the Resources chapter) aloud, allowing time between each for students to discuss why they chose to stand where they are. For each character, read the

basic description (A) first and then the full description (B) to allow for varied responses. Do not read the character names; those are only for your reference.

4. Then, facilitate a brief discussion about the process. Was it easy or difficult to make decisions on where to stand? How might you define what makes a monster and what makes a man?

Main Activity: (20 minutes) Exploring Perceptions

1. Divide students into three groups. Each will focus on one of the three primary topics from the show: gender, disability, and treatment of other cultures.
2. Distribute the “Monster Vs. Man” Activity Sheets to the groups and ask them to follow the written instructions, side coaching as necessary.
3. Allow 10 minutes for the groups to read the information on their sheet, have a discussion about their character’s self-perception vs. external perception, and highlight key points in the text.
4. Gather everyone’s attention to share the next step. Using the two highlighted lines of text as inspiration, instruct the groups to create two tableaux (or frozen pictures) depicting:
 - Their character’s self-perception: How do they see themselves? How do they wish to be seen?
 - Others’ perceptions of their character
5. Allow groups five minutes to create their tableaux and then gather all together to share their work.
6. If time allows and the group is comfortable, consider further exploring their tableaux by inviting students to share the inner thoughts of their characters. Explain that when you tap them on the shoulder, their character will awake from the tableau and speak their inner thoughts aloud.

Reflection: (5 minutes) Dialogue

Facilitate a discussion using the following prompts:

- What differences did you notice between each group’s first and second tableaux?
- How do you think the characters of Quasimodo and Esmeralda aid the audience in exploring the question of monster vs. man?
- How is this question relevant today? What parallels can you draw between the characters’ experiences and your own?

POST-SHOW WORKSHOP

Human Rights & *The Hunchback of Notre Dame*

Use this lesson to: guide high school audiences to reflect on their experience seeing *The Hunchback of Notre Dame* and connect the show's themes to their lives and current events.

Objectives:

- Reflect on the experience of seeing the musical
- Develop a list of universal human rights
- Consider the show's advocates and violators of human rights and improvise alternate scenes
- Make personal connections with the show's themes

Materials (see Resources chapter):

- "Prologue Excerpt"
- "Act One: Scene 2 Excerpt"
- "Act One: Scene 9 Excerpt"

Time: 45 minutes

Introduction: (1 minute)

We all saw *The Hunchback of Notre Dame* together and experienced the show's powerful themes. Today we're going to reflect on our experience and draw connections between the show and our own lives.

Warm-Up: (9 minutes) Performance Reflection

1. Invite students to join you in a standing circle.
2. Ask students to revisit how they felt at the end of the performance and to summarize their feelings with one word and a gesture to be shared out.
3. Give students a moment to think and rehearse, and then share their word and gesture in a circle.
4. Facilitate a brief dialogue about students' reactions to the show. What did they enjoy? What questions did it raise? How did they feel about the ending?

Hook: (10 minutes) Defining Human Rights

1. Invite students to consider the perspective of the oppressed characters. Who was oppressed, and how? Then, shift the conversation to defining human rights. What does that mean to them?
2. After facilitating the above discussion, invite students to generate a list of human rights that they find important and that might have been important to the characters in the show.
3. Facilitate a brief discussion about the generated list in context of the show. What are some moments in the show when you saw these rights violated?

Optional Extension

Distribute the United Nations's Universal Declaration of Human Rights and invite students to compare their lists.

Main Activity: (20 minutes) Alternate Endings

1. Divide students into three groups. Each will focus on one of the three primary topics from the show: gender, disability, and treatment of other cultures (in this case the Gypsies, or Roma).
2. In their groups, ask students to consider the following:
 - Looking back at our generated list of human rights from your group's assigned perspective, is there anything you'd like to add?
 - In the show, who was advocating for this group? What were their obstacles in advocating for this group's rights?
3. Give them five minutes to discuss and then gather all to share what they talked about.
4. Next, workshop the provided scenes one at a time using the following technique:
 - Create a standing circle.
 - Invite volunteers to the circle's center to read the provided scene once, straight through.
 - Next, explain that you'll perform the scene again but this time anyone in the group can call "freeze" to stop the action, tap one of the actors on the shoulder to replace them, and improvise new dialogue and action for how the scene could unfold differently. The improvised scene should attempt to resolve the human rights violation(s), but challenge the students to retain the characters within the improvisation (e.g., Frolo can't make a sudden transformation to a well-humored, kind, and gentle man).
 - Challenge the actors to consider the varying interventions that could happen. Does a character need to change? Does a new character need to be added to act as an ally?
 - Repeat the above steps with the three provided scenes.

Reflection: (5 minutes) Dialogue

Facilitate a discussion using the following prompts:

- Why do you think the play was written the way it is? What message does it share?
- How are those messages relevant to our lives today?
- Who are the leaders and advocates for human rights in our world?

CURRICULUM CONNECTIONS

Symbolism in *The Hunchback of Notre Dame*

English Language Arts: Symbolism

Use this lesson to: study symbolism and explore how symbols can be used in writing.

Objectives:

- Learn about symbolism and its use in literature
- Explore common symbols
- Write creatively using symbolism

Materials:

- Flash cards of common symbols (e.g., heart, dove, crown, ladder, tree)
Note: These must be prepared in advance of the lesson. You are welcome to choose other symbols as you see fit.
- Copies of the “Writing with Symbolism” Activity Sheet (see Resources chapter) for each student
- Pencils and paper

Time: 45 minutes

Introduction: (1 minute)

Victor Hugo’s *Notre-Dame de Paris*, which celebrates the famous cathedral’s architecture, was published in 1831 and drew thousands of visiting tourists to the cathedral. This sudden and great interest in Notre Dame inspired the city to renovate the neglected and run-down structure. As the character of Quasimodo is closely tied to the building throughout the novel, some readers have interpreted him as a symbol for the cathedral.

Note: This use of symbolism fulfills the common disability trope of saviorism. If you want to unpack this with your students, research the various disability tropes, including saviorism, and discuss with your students how they appear in media today. (You may also refer to Jan Valle’s essay on p. 63.)

Symbolism is the use of objects, images, or other entities to represent an idea, belief, action, entity, or other abstract notion. A symbol’s meaning is created by the context in which it is used, not through a direct comparison. Let’s start by exploring common symbols in our culture.

Warm-up: (5 minutes) Embodying Common Symbols

1. Clear an open area in the room and have students find their own space.
2. One at a time, hold up the symbol flashcards you have prepared. For each card, the students should embody what they think the symbol represents by striking a pose. Encourage students to think creatively to embody abstract ideas rather than the physical objects. For example: “How would your body look if you were experiencing that idea (love, success, etc.).”
3. Next, lead a quick discussion about that symbol: What did the students choose to embody? How does context give that symbol its meaning?
4. Repeat these steps until you’ve completed all the flash cards.

Hook: (5 minutes) Developing Symbols

1. Guide your students through a brainstorm to develop their own symbols. First, have your students think of current events and determine an underlying theme. Then, have your students determine an object that could represent that theme. Examples: Theme = power, Symbol = crown; Theme = freedom, Symbol = bird.
2. Repeat this a few times until your students understand the concept of symbolism (using an object to represent an abstract idea). Then, have students return to their desks.

Main Activity: (30 minutes) Writing with Symbolism

1. Distribute the "Writing with Symbolism" Activity Sheet to each student and review the directions. In this activity, students will be guided to brainstorm something they want to save, pick a symbol to represent their choice, and write a creative story using this symbol.
2. As they work, walk around the room and assist your students by asking questions to help them think critically.
3. Be mindful of time and give your students five- and two-minute warnings so that they may conclude on time.
4. Choose a student volunteer to share with the class. If time allows, have other students share their work as well.

Optional Extension

Your students can work in small groups to present their stories theatrically. They can collaborate to create a series of tableaux (or frozen pictures) representing the key plot points of each story and present these to the class with a summary of the story.

Reflection: (4 minutes)

Facilitate a class discussion using the following prompts:

- Did you find it easy or difficult to create symbols? What about writing creatively about a symbol?
- How can symbols in literature be more effective than straight-forward descriptions?
- How is Quasimodo used as a symbol in *The Hunchback of Notre Dame*? What is he used to represent and how? What context gives him this meaning?

Feast of Fools: Turning Society Upside Down

Social Studies: Exploring the Famous Festival

Use this to: teach the history of the Feast of Fools; have students devise movement.

Objectives:

- Explore the historical context of the Feast of Fools
- Create choreography
- Learn about and practice the art of parody

Materials: “Topsy Turvy” track from *The Hunchback of Notre Dame* cast recording: <http://bit.ly/2gG4ieL>

Time: 45 minutes

Introduction: (5 minutes)

A medieval festival held on the feast of the Epiphany (January 6), the Feast of Fools was a day in which the regular order of society was turned upside down. Sponsored by the clergy, it was an opportunity for the citizens to poke fun at the rules and structure of the Church.

For most of the year medieval Christianity preached solemnity, order, restraint, fellowship, earnestness, a love of God, and sexual decorum – and then, at New Year’s, it unleashed the festum fatuorum, the feast of fools, and for several days the world was upside down. ... The festival was sacred, a parodia sacra, designed to make sure that for the rest of the year things would be the right way up.

— from Alain de Botton’s “Improbable Feasts,” *Harper’s Bazaar*, August 2010

Warm-up: (4 minutes) Pass the Sound and Movement

1. Create an open space in your room; then, invite students to join you in a standing circle.
2. Inform students that they will be passing sounds and movements around the circle. Ask for a volunteer who will come up with a movement and sound and “pass it” to the person on the left, who will then pass it to the person on their left, and so on. Students should be ready to receive the sound and movement and immediately pass it on without thinking.
3. When it returns to the start, the next student will come up with a sound and motion and pass it around the circle. Repeat until everyone has had a chance to create.
4. Encourage students not to overthink this activity. There are no right or wrong sounds or movements; students should follow their first instinct and commit to their choices.
5. If your students are ready for an extra challenge, after the first few you can adjust the activity so that the initial creator can start with a small sound and movement. Then, each person who receives it must pass it on, while making them a little bigger. Continue until they are passed around the entire circle, ending with both a huge sound and movement.

Hook: (6 minutes) Creative Movement

1. Play the provided “Topsy Turvy” track (or any other music) as students move about the space.
2. Instruct students to start moving to the music, dancing as they move about the space.

3. Periodically call on an individual to become the King or Queen of Fools. When called on, that student will share a movement and the rest of the group will adopt it. Then, when you say "Feast of Fools," everyone will go back to dancing individually. Repeat this as many times as you wish, instructing students to take note of their favorite moves.

Note: You may need to repeat the music track multiple times.

4. Turn off the music and facilitate a discussion in which the group collectively chooses their two favorite movements shared by the various Kings and Queens of Fools.

Main Activity: (25 minutes) Character Movement and Parody

1. Split the class into two groups. Those in Group A create the society's rules and are responsible for enforcing them. Group B are the citizens who work in the society.
2. Each group will work to create a 32-count dance.
 - The first count of eight will be used for the first movement the class selected, and the second count of eight will be used for the second selected movement. While the groups will be working with the same movement, they should interpret the movements differently based on their group's status.
 - The third and fourth counts of eight will be used for a new movement each group comes up with that fits the characters in their world.
3. Bring the groups together and share out the dances they created using the following structure to explore power dynamics:
 - Have each group share their dance and then teach the other group the movements.
 - Then, play the "Topsy Turvy" track again and have the class repeat Group A's 32-count dance until you call out "Feast of Fools." When that prompt is called, everything is flipped upside down and all must dance Group B's choreography until you call out "Festival over."
 - Repeat as long as you like to give the students a sense of how it must have felt to participate in the Feast of Fools.
4. Next, introduce the concept of parody: an imitation with deliberate exaggeration for comedic effect. Parody was an important component of the Feast of Fools; in *The Hunchback of Notre Dame*, the citizens use the festival to parody religious leaders and customs. Brainstorm a quick list of modern-day parodies together.
5. Now that everyone knows Group A's dance, play "Topsy Turvy" one last time and instruct everyone to repeat that 32-counts of movement. This time, their goal is to parody the movement. How can they imitate Group A's movements but exaggerate them for comedic effect? Feel free to have individuals share out their unique parodies.

Reflection: (5 minutes)

Facilitate a class discussion using the following prompts:

- How did your group's status and your character choices affect movement in the dances?
- In *The Hunchback of Notre Dame*, who falls into Group A? Group B?
- Are there modern-day versions of the Feast of Fools?
- Why is parody an effective form of comedy?

Sanctuary

Social Studies: Sanctuary throughout History

Use this lesson to: study sanctuary; learn about the Romani people.

Objectives:

- Explore the concept of sanctuary in multiple contexts
- Learn about the persecution of Roma
- Make connections to current events
- Work in small groups to dramatically present learnings

Materials:

- "Sanctuary" Activity Sheets (see Resources chapter)

Time: 45 minutes

Introduction: (1 minute)

This lesson explores the concept of sanctuary, which is generally defined as a place of refuge or safety. This concept has existed in multiple contexts throughout history and is explored in many ways in *The Hunchback of Notre Dame*. Today, the concept is still important; churches remain places of legal sanctuary, and the term is broadening to include whole cities. In this lesson, we will explore what sanctuary is, how it applies to the world of *The Hunchback of Notre Dame*, and how it connects to our modern-day world.

Warm-up/Hook: (10 minutes) Sanctuary Exploration

1. Clear an empty space in the room, then identify a specific location or object as "sanctuary," which will serve as the safe zone for the activity.
2. Set the tone: In *The Hunchback of Notre Dame*, sanctuary can mean the difference between life and death. For more information on the history and importance of sanctuary, refer to the sanctuary resources listed on pp. 97-98 of this handbook.
3. First, establish roles: Some will be Soldiers, and the rest will be outsiders seeking sanctuary. When you say "Feast of Fools," the outsiders should walk about the space amongst the Soldiers. When you say "Sanctuary!" the Soldiers should gather in a line along the perimeter of the playing space with their backs to the open space and to the outsiders (as if standing guard). Meanwhile, the outsiders must quietly make their way to an established "sanctuary" zone. If a Soldier can hear the outsiders, they can turn around and the outsiders must freeze. If caught moving, they are "arrested" and removed from the game.
4. Midway through the activity, swap the roles so everyone can experience both. You can also experiment with different numbers of Soldiers and outsiders to explore varied dynamics.
5. Lead a brief reflection about the experience. How did it feel to safely reach sanctuary? How did the dynamics shift with different proportions of Soldiers and outsiders? Which characters or groups in *The Hunchback of Notre Dame* use sanctuary?

Main Activity: (30 minutes) Exploration of Sanctuary in Multiple Contexts

1. Divide your students into four groups and assign each a space in the room. Then, assign each group to work on one of the four “Sanctuary” Activity Sheets and provide each student with a copy of their group’s sheet. The groups will explore the idea of sanctuary in the show (Sanctuary and Notre Dame Cathedral, Sanctuary and The Court of Miracles) or sanctuary in modern times (Sanctuary and the Church in Modern Times, Sanctuary Cities).
2. Guide your students through the activity in which they will read a piece of text surrounding the concept of sanctuary and then create a series of tableaux. As the groups work on the Activity Sheets, walk around the room providing support and encouragement with open-ended questions.

Optional Extension

Instead of the groups creating tableaux, your students can write and perform a dramatic scene representing the key points of their text.

3. Have each group report on the information they learned on their sheet and share their tableaux.

Reflection: (4 minutes)

Facilitate a class discussion using the following prompts:

- Why is the concept of sanctuary important?
- What role do governments have in providing sanctuary to persecuted populations?
- To whom is sanctuary relevant today?

Musical Interpretation

Music: Intention and Context

Use this lesson to: *explore artistry in musical performance; teach musical motifs.*

Objectives:

- Explore how given circumstances, characterization, and intention impact performance
- Learn about musical motifs
- Learn the meaning of passages found in a Requiem
- Learn and perform multiple pieces of music from *The Hunchback of Notre Dame*

Materials (see Resources chapter):

- Teacher Resource Sheet
- Student Resource Sheets

Time: 45 minutes

Introduction: (1 minute)

As musicians, we are given sheet music to perform; this dictates important information, including lyrics, notes, and rhythms. However, the same piece of music can be performed in unlimited ways despite these parameters. Today, we will explore how context, characterization, and intention impact performance. We will then apply this concept to musical theater and explore how a piece of music can be used repeatedly throughout a show to create a theme that reinforces an intended emotion.

Warm-up/Hook: (15 minutes) Requiem Segments

1. Using the Teacher Resource Sheet as a guide, teach the three sections of the Requiem that appear in the musical's score. You can distribute the sheet music or teach these via call and response.
2. Teaching the segments one at a time, begin with the correct pronunciation of the words. Then, let your students know the English translation of those words (noted on your Teacher Resource Sheet).
3. Teach the rhythm and notes, instructing students to sing *mezzo forte* and without characterization.
4. Now introduce an intention (noted on the sheet) and ask students to sing it again with that in mind.
5. Repeat steps 2-4 with the other two segments, and then lead a brief discussion about how intention and characterization can influence one's singing of a piece of theater music. When they layered in intention, did the tempo change? Did the volume? Was there a change within the line or was it better to deliver the entire phrase with the same dynamics and tempo?

Main Activity: (25 minutes) Exploring Motifs

1. To transition into the main activity, explain to students that you will now explore the same concept but apply it to musical motifs from the score. Define "motif" for your students: a repeated musical fragment that represents a thematic identity.
2. Inform your students that you will be working with the "cathedral motif," which appears throughout the score key moments sharing similar character intentions and emotional context. This motif is therefore used deliberately to create a theme throughout the show.

3. Distribute the Student Resource Sheets. First, teach your students the motif's notes and rhythms of without any dynamics. Once the students have mastered that, perform the piece again, this time layering in the listed given circumstances from version one of the motif.
Note: Depending on the needs of your students, you may choose to start by teaching the soprano/tenor lines to all and then layer in harmonies as time permits.
4. After the class has performed the motif within the provided given circumstances, lead a discussion unpacking how that context influenced their performance of the motif.
5. Perform the motif again, this time inviting student volunteers to perform a few lines of dialogue (on the Student Resource Sheet) leading into the music.
6. Next, inform your students that the composers intentionally repeated this music in other moments of the show that share similar given circumstances in order to create a theme.
7. Repeat the process for Version Two and Version Three of the motif: review the given circumstances with your students and then, using student volunteers, perform the lines of dialogue and sing the motif again in this new context.
8. Lead a brief discussion with your students reflecting on how the motif was intentionally used throughout the show to create a theme.

Optional Extension

Your students can write their own motifs for individual characters from the show. Then, have them perform these motifs multiple times with different given circumstances each time.

Reflection: (4 minutes)

Facilitate a class discussion using the following prompts:

- How can you apply the concepts of today's lesson to other forms of music?
- What is the power of a musical motif throughout a show?
- How did the reinforcement of the context with theatrical text further impact the performances?

RESOURCES

Below is a list of resources to get you and your cast started in exploring the world of *The Hunchback of Notre Dame*. Consider encouraging your actors and designers to do further research on the topics they are most interested in or that best relate to their characters or roles in the production. Following this list, you'll find three glossaries (Script & Production Handbook, Latin & Greek Lyrics, and Romani Lyrics), as well as all of the Activity Sheets that correlate with the Audience and Student Engagement chapter of this handbook.

Catholicism

"Catechism of the Catholic Church" (<http://bit.ly/1lvbntF>): A complete list of the catechisms of the Church compiled by the Vatican.

"The Catholic Encyclopedia" (<http://bit.ly/2mhaT4l>): *New Advent*, the largest Catholic website in the world, offers the "full and authoritative information on the entire cycle of Catholic interests, action, and doctrine."

Court of Miracles

"Cours des Miracles" (<http://bit.ly/2yTt06o>): A short description of the 17th Century Court of Miracles.

Disability

Everybody Belongs: Changing Negative Attitudes Toward Classmates with Disabilities: Arthur Shaprio's book, published by Routledge in 2000, explains how familiar childhood characters like Captain Hook and Porky Pig shape attitudes toward disability. He offers practical guidance to schools that are wrestling with how to integrate children with disabilities.

National Center on Disability and Journalism Disability Style Guide (www.ncdj.org/style-guide): This style guide will lead you to the appropriate language to use when discussing disability with your cast.

A Social History of Disability in the Middle Ages: Cultural Considerations of Physical Impairment: This book by Irina Metzler, published by Routledge in 2015, discusses what it was like to be disabled in the Middle Ages.

Stumbling Blocks Before the Blind: Medieval Constructions of a Disability: Edward Wheatley's book, published by University of Michigan Press in 2010, explores French practices and institutions that led to the commodification of human sight and inhumane satire against the blind in French literature.

The Hunchback of Notre Dame on Stage & Screen

The Art of The Hunchback of Notre Dame: Written by Stephen Rebello and featuring art from the Disney animated film, this 1996 book traces the history of the movie and shines light on the animation process.

"Bells Are Ringing" (<http://bit.ly/2xWJh7h>): Ellen Lampert-Greaux's 1999 article from *Live Design* magazine profiles the technical elements of *Der Glöckner von Notre Dame*.

Stephen Schwartz Comments on Disney's *The Hunchback of Notre Dame* (<http://bit.ly/2yrfkzk>): A collection of questions posted on Stephen Schwartz's online forum about *The Hunchback of Notre Dame*, with answers by Schwartz.

Notre Dame Cathedral

"The bells, the bells...! Why Notre Dame is ringing the changes" (<http://ind.pn/2x7lrof>): A succinct history of the bells of Notre Dame from the *Independent*.

"Facts on the Notre Dame Cathedral in France" (<https://usat.ly/2zmLzfD>): A short history of the cathedral from construction to restoration from *USA Today*.

"Gravely Gorgeous: Gargoyles, Grotesques & the Nineteenth-Century Imagination" (<http://bit.ly/2xQCtGE>): Part of Cornell University's architectural photograph collection, this site explores Gothic architecture, including Notre Dame's gargoyles and chimera.

"New Bells Restore Old Harmony" (<http://bit.ly/2xRBIYg>): An article from *Deutsche Welle* detailing the replacement of Notre Dame's bells for its 850th anniversary.

Notre-Dame de Paris (<http://bit.ly/2wAoKnN>): Notre Dame's official website which includes historical information about the cathedral.

The Victorian Web (<http://bit.ly/2hQ3rvE>): An overview, with images, of the architectural work completed during the 1845-1864 restoration of the cathedral.

Paris in the Middle Ages

Paris: The Biography of a City: Colin Jones's illuminating history, published by Penguin Books in 2006, offers a comprehensive and colorful look at the French capital, including its time during the Middle Ages.

Paris in the Middle Ages: Published by University of Pennsylvania Press in 2009, this book by Simone Roux and translated by Jo Ann McNamara chronicles the lives of Parisians as the city grew from a military stronghold in 1214 to a city recovering from the Black Death of the 1390s.

Women and Power in the Middle Ages: Published by University of Georgia Press in 2004, editor Mary C. Erler compiled a collection of essays that explore the power and activism of medieval women.

Roma

The Gypsies: Angus Fraser's 1995 book, published by Wiley Blackwell, provides an in-depth study of the diaspora and history of Roma in Europe until the end of Communism.

Kopachi.com (<http://kopachi.com>): Romani author Ronald Lee's website provides articles about Roma by Romani authors, as well as music, publications, and links to useful other websites.

We Are the Romani People: Written by Romani author and scholar Ian Hancock, this book, published by University of Hertfordshire Press in 2002, offers an excellent introduction on the origin, history, diaspora, language, and customs of the Roma.

Sanctuary

Sanctuary and Crime in the Middle Ages: Karl Shoemaker's book, published by Fordham University Press in 2011, explores sanctuary law's foundations in late antiquity and emergence in the early Middle Ages.

“What Are Sanctuary Cities?” (<http://nyti.ms/2k7CWBy>): This 2017 *New York Times* article maps jurisdictions in the U.S. that act as “sanctuary cities.”

“What It Was Like to Seek Asylum in Medieval England” (<http://slate.me/2enemXI>): This 2015 *Slate* article by Eric Grundhauser offers a fascinating and concise history of sanctuary law.

Stage Combat

Society of American Fight Directors (<https://safd.org>): The Society of American Fight Directors is an internationally recognized organization dedicated to promoting safety and excellence in the craft of stage combat. Contact your SAFD region representative for training opportunities or hire one of their certified teachers to help design your combat sequences.

Story Theater

The Life and Adventures of Nicholas Nickleby: The Royal Shakespeare Company’s legendary 1980 stage production of Charles Dickens’s classic, released on DVD in 2002, is one of the most famous examples of the story theater form.

Paul Sills’ Story Theater: Four Shows: This volume, published by Applause in 2000, includes the chapters “Designing for Story Theater,” “Music Notes for Story Theater,” and “Theater Games for Story Theater” (created by Sills’s mother, Viola Spolin).

“Story Theatre” (<http://bit.ly/2gvdu9x>): This 2015 article by Rosalind Flynn on About.com details the history and conventions of the theater form.

Story Theatre: Another famous example of story theater, this play by Paul Sills with music, published by Samuel French, was adapted from famous fables from the Brothers Grimm and Aesop. The 1970 Broadway production featured a cast of eight actors performing a total of 66 speaking roles, ensemble roles, and sound effects while assisting with – and performing as – set pieces.

Victor Hugo’s *Notre-Dame de Paris*

“The Gothic Revival in France, 1830–1845: Victor Hugo’s *Notre-Dame de Paris*, Popular Imagery, and a National Patrimony Discovered”: An essay by Julie Lawrence Cochran on the impact of the images from Hugo’s novel on French views on architecture, from the 1999 anthology *Memory & Oblivion*.

“How a Novel Saved Notre Dame and Changed Perceptions of Gothic Architecture” (<http://bit.ly/2xjtUZA>): Architect Richard Buday’s article in *ArchDaily* describes the relationship between the cathedral and the novel.

The Hunchback of Notre-Dame: Released in 2002, Catherine Liu’s new translation includes sections of the novel traditionally omitted from English translations as well as an introduction by Elizabeth McCracken.

“*Notre-Dame de Paris*: The Cathedral in the Book”: A journal article from the Winter-Spring 1985 issue of *Nineteenth-Century French Studies* by Illinca M. Zarifopol-Johnston that provides a literary analysis of Hugo’s use of the cathedral in the novel.

SCRIPT & PRODUCTION HANDBOOK GLOSSARY

The glossary below includes explanations of many of the script's less common words and expressions along with the script page(s) they can be found on. Also included are some terms used in this Production Handbook that may be less familiar (which are indicated with "PH" before the page number).

abyss (100): A seemingly bottomless pit.

alm (35): Donation given as charity to the poor or needy.

archdeacon (2, 6, etc.): A senior clergy position within certain denominations of Christianity. While Victor Hugo writes in *Notre-Dame de Paris* that Frollo is an archdeacon, by the late 15th century the position would have mostly fallen out of use; in reality, Frollo most likely would have been a bishop (defined below). For more information on medieval archdeacons, see pp. 78-79 of this handbook.

balustrade (94): A railing on a balcony or bridge.

Bastille (57, 83): A fortress in Paris built during the 14th century and used as a prison.

Béziers (68): A town in Southern France that Saint Aphrodisius migrated to later in his life.

bishop (68): A senior clergy position in the Catholic Church overseeing an area that includes multiple churches.

black magic (36): Magic used for evil purposes. Romani women such as Esmeralda were routinely falsely accused of possessing the powers of sorcery.

burgher (57): A middle class citizen of a town or city in medieval Europe.

Calais (20): A coastal town at the north end of France, approximately 175 miles from Paris.

cannon fodder (22): Soldiers that are considered expendable in battle.

catechism (3): A manual of Christian religious instruction.

cavalier (21): A mounted soldier.

Chartres (20): A French town approximately 50 miles southwest of Paris.

clapper (11): The swinging metal hammer inside a bell that strikes the bell to make a sound.

comrade (39): A person who shares in one's activities, or a friend; Phoebus's comrades are his fellow soldiers who have died in battle.

congenital disability (PH 37): A disability present at or before birth. Quasimodo's facial differences and curved spine are examples of this if they hinder his abilities to see or move, whereas his hearing loss due to his proximity to the bells is an acquired disability. For more information on disability in *The Hunchback of Notre Dame*, refer to the essays beginning on pp. 39 and 63 of this handbook.

Corpus Christi (13): Latin for "the body of Christ." The Eucharist is a Christian ritual which commemorates Jesus's Last Supper, in which Jesus gave his disciples bread and said "This is my body," and wine, saying, "This is my blood."

Court of Miracles (67, 73, etc.): Refers to the slum districts of Paris, which were filled with Roma and other migrant people. The name refers to the fact that many of its residents needed to resort to begging for money, and would adopt various ailments so as to attract more sympathy. When they returned home to the Court of Miracles, these ailments would "miraculously" fall away.

crucifix (37): A representation of Jesus Christ on the cross, often found in churches.

crypt (80, 102): An underground basement or vault, often used for burying bodies underneath churches.

curfew (75): An order specifying a certain time in the evening after which particular regulations apply. In medieval Paris, bells would ring signifying curfew at 7:00 PM in the summer or 6:00 PM in the winter, at which point the gates of the city were closed and residents were expected to remain indoors unless they had legitimate business.

depraved (52): Wicked or perverted.

diaspora (PH 41, 97): Any group, such as the Roma, that has been dispersed outside its traditional homeland.

Dom (2): A shortening of the Latin word *dominus* which means “lord.” Usage of dom as an honorific title within Catholicism would traditionally be confined to certain monks, but Victor Hugo regularly refers to Frollo as “Dom Claude” in *Notre-Dame de Paris*.

doublet (31): A man’s short, snug-fitting padded jacket, which was commonly worn from the 14th to the 17th centuries in Europe.

downtrod (38): An archaic version of the word “downtrodden;” oppressed.

Feast of Fools (2, 12, etc.): A medieval festival held on the feast of the Epiphany (January 6), in which the regular order of society was turned upside down. Sponsored by the clergy, it was an opportunity for the congregation to poke fun at the rules and structure of the Church.



The Festival of Fools by Pieter Bruegel the Elder (c. 1570)

fichez le camp (33): French for “get out.”

fleurs-de-lis (63): Literally translated from French as “flowers of lily,” a symbol that has strong associations to both French monarchy and Catholic saints. It depicts a stylized lily with three petals bound together; the central petal is usually drawn with a sharp point at the top.

Flight into Egypt (14, 68-70): The biblical flight of the Holy Family (Jesus, Mary, and Joseph) from Jerusalem into Egypt, which occurred due to fear of King Herod murdering the infants in the area. During the late Middle Ages, a legend began that Saint Aphrodisius had sheltered the family during their exile from Jerusalem.

front (21-22): A zone of conflict between armies.

furlough (22): A leave of absence granted to a soldier.

God speed (88, 102): An expression of hope for good fortune on a journey.

Gospels (46): The teachings of Christ.

Gypsy (2, 4, etc.): A shortened form of the word “Egyptian;” a word that is no longer acceptable to use to refer to the Romani people. For more information about Roma, refer to the essay beginning on p. 72.

helter-skelter (19): A disorderly confusion.

horde (62): A large group of people.

hunchback (29, 31, etc.): A person whose back is humped because of abnormal spinal curvature in a condition called kyphosis. The term is now considered to be somewhat offensive.

ill repute (36): Having a bad reputation.

In nomine Patris et Filii et Spiritus Sancti (13): A common Latin phrase in Christianity meaning “in the name of the Father, and of the Son, and of the Holy Spirit.”

inexorable (90): Impossible to prevent.

King Louis XI (15, 57): King of France from 1461 to 1483, who was nicknamed “the Prudent” because he was fiscally sensible, surrounding himself with advisers from humble origins and focusing on the interests of the trading and mercantile classes.

knave (21): A dishonest person.

knell (103): The sound of a bell, usually with the connotation of being rung for a death or funeral.

la pomme d’Eve (50): A French phrase translating to “Eve’s apple,” an allusion to the apple from the biblical story of Adam and Eve. As part of the Christian story of creation, Adam and Eve are the first man and woman and they live without sin in the Garden of Eden, where they are forbidden from eating from the Tree of Knowledge. Eve eats a fruit from the tree, forever ensuring that all humans are born with inherent sin, a concept known as “original sin.”

lame (77): Commonly used to describe difficulty walking as the result of an injury to a leg. Because it’s used as a synonym for “weak” – e.g., “that’s a lame excuse” – many object to its use today.

leper (33): Someone afflicted with leprosy, a contagious disease which has symptoms such as patchy skin lesions and numbness that can lead to amputation of limbs due to repeated injury. Frodo refers to a biblical story in which Jesus performed a miracle, curing a man who had been afflicted with leprosy.

licentious (55): Sexually or morally unrestrained.

madam (59-60): A woman in charge of a brothel.

martyring (68): The act of being made a martyr, or a person that is put to death due to their (often religious) beliefs.

monsieur (27): French for “sir.”

non-normative (PH 1, 7, etc.): A preferred way to refer to physical differences, rather than “deformed” or “disfigured.” For more information about disability and physical differences in *The Hunchback of Notre Dame*, refer to the essay beginning on p. 63 of this handbook.

Notre Dame (1, 2, etc.): Notre-Dame de Paris, a medieval Catholic cathedral in the center of Paris, France. It is one of the most well-known churches in the world. Atop the cathedral sits a belltower with bells that chime to mark the hour of the day.

Our Savior (33): A reference to Jesus Christ, who the bible dictates died to pay the penalty of the sins of all people.

parapet (17, 75, etc.): A defensive wall.

parishioners (36-37): Members of the local church community.

pièce de résistance (28): A French expression literally translating to “the piece which has staying power” and which means the main and most exciting part of a meal or performance.

piety (8): The act of being pious, or religious.

Place Saint-Cyr (68): The street in the town of Béziers on which Saint Aphrodisius is said to have been beheaded by a group of pagans.

popinjay (30): A vain or conceited person.

pox (7): Short for “small pox,” a disease characterized by multiple skin pustules.

prig (20): A person who feels and acts morally superior to others.

profligate (4): Wildly extravagant.

Psalm (1): A hymn.

pyre (56, 84, etc.): A pile of wood upon which a body is burned; pyres are used as part of funeral rites in certain cultures, but in this instance, Esmeralda is to be burned alive.

RESOURCES

raven (55): Black; the color of a raven bird.

Roma (PH 1, 7, etc.): The preferred term (rather than “Gypsies”) referring to multiple members of the Romani people. For more information about Roma, refer to the essay beginning on p. 72 of this handbook.

Romani (82; PH 7, 9, etc.): The adjectival version of “Roma” (see above) describing people or things of or relating to the Romani people.

royal edict (58): A decree issued by royalty that has the force of law.

Saint Aphrodisius (14-15, etc.): A third-century Egyptian who converted to Christianity and became Bishop of Béziers, France. During the late Middle Ages, a legend began that he had sheltered the Holy Family during their exile from Jerusalem, was beheaded by a group of pagans in AD 65, and carried his own head through the streets.



Saint Aphrodisius statue (second from right) on Notre Dame Cathedral

sanctuary (3, 8, etc.): A sacred place. Throughout various times and cultures, churches have been a place where fugitives are immune to arrest due to Christian teachings of forgiveness. Thus, the word has taken on a connotation of a safe place in a number of different contexts; in the U.S. since the 1980s, a number of cities and college campuses have adopted the term to signal that they have policies that protect undocumented immigrants.

Sanguis Christi (13): Latin for “the blood of Christ.” The Eucharist is a Christian ritual which commemorates Jesus’s Last Supper, in which Jesus gave his disciples bread and said “This is my body,” and wine, saying, “This is my blood.”

scurvy (21): Mean or despicable.

Seine (17, 43): The river that flows through Paris. Notre Dame Cathedral sits on an island in the middle of the Seine.

shey (PH 11, 20, etc.): An unmarried Romani girl, such as Esmeralda. For more information about Roma, refer to the essay beginning on p. 72 of this handbook.

sieve (15): A meshed utensil that is used for straining liquids.

siren (56): According to ancient mythology, a type of sea nymph that lured sailors toward her rocky island with the beauty of her voice, only for the sailors to die when their ships were dashed upon the rocks.

soyons vilains (21): French for “let’s be naughty.”

strumpet (20): A prostitute.

talisman (67): A stone or other object engraved with figures.

“The heart of the wicked is of little worth” (59, 99): An adapted Bible quote from Proverbs 10:20, which reads in full, “The tongue of the righteous is choice silver; the heart of the wicked is of little worth.”

“The wicked shall not go unpunished” (8, 59, 99-100): An adapted Bible quote from Proverbs 11:21, which reads in full: “Be sure of this: The wicked will not go unpunished, but the descendants of the righteous will go free.”

turret (91): A small tower at the corner of a building or wall.

unclean (47): Filled with sins, or even demonic spirits.

GLOSSARY OF LATIN & GREEK LYRICS IN THE HUNCHBACK OF NOTRE DAME

Latin/Greek	Translation	Context	Page #
OLIM OLIM DEUS ACCELERE HOC SAECULUM SPLENDIDUM ACCELERE FIAT VENIRE OLIM	SOMEDAY, SOMEDAY... GOD SPEED THIS BRIGHT MILLENNIUM LET IT COME SOMEDAY	Written by Stephen Schwartz, this is a translation of the lyrics in "Someday."	1, 96, 102
KYRIE ELEISON	LORD (GOD) HAVE MERCY	Penitent prayer said at the beginning of Mass	3, 5, etc.
DIES IRAE, DIES ILLA SOLVET SAECULUM IN FAVILLA	DAY OF WRATH, THAT DAY WILL DISSOLVE THE WORLD IN ASHES	Section of the requiem Mass that describes the last judgment of the apocalypse	8, 96
SOLVET SAECULUM IN FAVILLA TESTE DAVID CUM SYBILLA QUANTUS TREMOR EST FUTURUS QUANDO JUDEX EST VENTURUS	THE WORLD WILL DISSOLVE IN ASHES AS FORETOLD BY DAVID AND SYBIL WHAT FEAR THERE WILL BE WHEN THE JUDGE COMES	Section of the requiem Mass that describes the last judgment of the apocalypse	9, 100
SALVE REGINA MATER MISERICORDIAE VITA, DULCEDO, ET SPES NOSTRA AD TE CLAMAMUS GEMENTES ET FLENTES IN HAC LACRIMARUM VALLE	HAIL, HOLY QUEEN MOTHER OF MERCY HAIL, OUR LIFE, OUR SWEETNESS, AND OUR HOPE TO THEE DO WE CRY MOURNING AND WEEPING IN THIS VALLEY OF TEARS	Excerpt from "Salve Regina," a prayer to the Blessed Mother that concludes the rosary	36

Latin/Greek	Translation	Context	Page #
<p>CONFITEOR DEO OMNIPOTENTI</p> <p>BEATAE MARIAE SEMPER VIRGINI</p> <p>BEATO MICHAELI ARCHANGELO</p> <p>SANCTIS APOSTOLIS OMNIBUS SANCTIS</p> <p>ET TIBI PATER</p> <p>QUIA PECCAUI NIMIS COGITATIONE</p> <p>VERBO ET OPERE</p> <p>MEA CULPA</p> <p>MEA CULPA</p> <p>MEA MAXIMA CULPA</p>	<p>I CONFESS TO ALMIGHTY GOD,</p> <p>TO THE BLESSED MARY, EVER VIRGIN</p> <p>TO BLESSED MICHAEL, THE ARCHANGEL</p> <p>TO THE HOLY APOSTLES AND ALL THE SAINTS</p> <p>AND TO THEE, FATHER</p> <p>THAT I HAVE GREATLY SINNED IN THOUGHT</p> <p>WORD, AND DEED</p> <p>THROUGH MY FAULT</p> <p>THROUGH MY FAULT</p> <p>THROUGH MY MOST GRIEVOUS FAULT</p>	<p>A confession said at the beginning of Mass. It is also used during the sacrament of reconciliation.</p>	<p>55</p>
<p>MISERICORDIA</p>	<p>MERCY AND COMPASSION</p>	<p>From the "Magnificat," a song praising the Blessed Mother</p>	<p>63</p>
<p>ET DONA NOBIS PACEM</p>	<p>AND GRANT US PEACE</p>	<p>From the "Lamb of God" prayer, spoken during daily Mass</p>	<p>64, 66</p>
<p>LIBERA ME DOMINE DE MORTE AETERNA IN DIE ILLA TREMENDA QUANDO COELI MOVENDI SUNT COELI ET TERRA DUM VENERIS JUDICARE SAECULUM PER IGNEM</p>	<p>DELIVER ME, O LORD FROM DEATH ETERNAL ON THAT FEARFUL DAY WHEN THE HEAVENS AND THE EARTH SHALL BE MOVED WHEN THOU SHALT COME TO JUDGE THE WORLD BY FIRE</p>	<p>Prayer recited directly after a requiem Mass, but before burial</p>	<p>65, 93-94</p>

Latin/Greek	Translation	Context	Page #
PUTABUM ME NUNQUAM QUOD AURUM CALIDUM QUAMVIS TOTIS VIRIBUS VELLEM NUNC TURRIM VIDETUR SPLENDIDUM IURO LUCE CAELI	I THOUGHT I'D NEVER KNOW THAT WARM AND LOVING GLOW THOUGH I MIGHT WISH WITH ALL MY MIGHT MY COLD, DARK TOWER SEEMS SO BRIGHT... I SWEAR IT MUST BE HEAVEN'S LIGHT	A translation of the lyrics in "Heaven's Light"	65
IBI VIVA IN SOLE, DABIT ME UNUM DIEM IBI DABIT ME	OUT THERE LIVING IN THE SUN GIVE ME ONE DAY OUT THERE (GIVE IT TO ME)	A translation of the lyrics in "Out There"	65
OLIM NOS SUADEBIMUS FELIX ERIMUS IN CLARA DIES USQUE HOC TEMPUS CUM NON ESSET SOLE VIVUNT IN SPE NUNQUAM REDONO VENIET OLIM MUTATIO AMEN	SOMEDAY OUR FIGHT WILL BE WON THEN THAT BRIGHT AFTERNOON TILL THEN, ON DAYS WHEN THE SUN IS GONE HOPE LIVES ON WISH UPON THE MOON CHANGE WILL COME ONE DAY, SOMEDAY SOON AMEN	A translation of the lyrics in "Someday" The literal translation of "vivunt in spe" is "never give up."	65
AGNUS DEI QUI TOLIS PECCATA MUNDI	LAMB OF GOD WHO TAKES AWAY THE SINS OF THE WORLD	From the "Lamb of God" prayer, spoken during daily Mass	66
JUDEX CREDERIS ESSE VENTURUS IN TE DOMINE SPERAVI NON CONFUNDAR IN AETERNUM SALVUM FAC POPULUM TUUM	WE BELIEVE THAT THOU SHALL COME TO BE OUR JUDGE O LORD, IN THEE HAVE I TRUSTED LET ME NEVER BE CONFOUNDED O LORD, SAVE THY PEOPLE	From "Te Deum," a prayer of praise used for special feasts, such as the election of a pope or bishop or canonization of a saint	93

Latin/Greek	Translation	Context	Page #
O SALUTARIS, SALUTARIS HOSTIA QUAE CAELI PANDIS OSTIUM BELLA PREMUNT HOSTILIA DA ROBUR PER AUXILIUM SIT SEMPITERNA GLORIA	O SAVING VICTIM WHO OPENS THE GATE OF HEAVEN HOSTILE WARS PRESS GIVE STRENGTH, BEAR AID MAY THERE BE EVERLASTING GLORY	Hymn written by St. Thomas Aquinas to be sung during the feast of Corpus Christi. The song honors the Eucharist.	95
SEMPER	ALWAYS		95
SANCTUS	HOLY (SANCTUARY/HOLY GROUND)		95
IN EXCELSIS	ON HIGH	Part of "Glory to God on high" ("Gloria in excelsis Deo")	95
MORS STUPEBIT ET NATURA CUM RESURGET CREATURA JUDICANTI REPONSURA	DEATH AND NATURE WILL MARVEL WHEN THE CREATURE WILL RISE AGAIN TO RESPOND TO THE JUDGE	Section of the requiem Mass that describes the last judgment of the apocalypse	97

GLOSSARY OF ROMANI LYRICS IN THE HUNCHBACK OF NOTRE DAME

Romani	Translation	Context	Page #
ÁNDO BIRTO ZHAS THAI MOL PIYAS AMARE LOVE DAS THAI MOL PIYAS THAI GILABA THAI MOL PIYAS	INTO THE TAVERN WE GO AND WINE WE DRINK OUR MONEY WE GIVE AND WINE WE DRINK AND SING AND WINE WE DRINK	Adaptation of two Romani folk songs: "Voliv Tut Ages" ("I Love You Today") and an unnamed song	49-52

THE HUNCHBACK OF NOTRE DAME

CHARACTER DESCRIPTIONS

FROLLO

- A. **Basic:** The archdeacon of Notre Dame Cathedral
- B. **Full:** Frollo is a righteous man with a strong sense of obligation to his brother Jehan and nephew Quasimodo – but his strict devotion to the Church supersedes all. Frollo possesses a strong, imposing presence and commands attention and obedience wherever he is present. Deeply ashamed of his attraction to Esmeralda, he attempts to control his desire by persecuting her and the Romani people, whom he deems theiving, unclean, and unworthy of the Church's protection.

QUASIMODO

- A. **Basic:** The bell-ringer of Notre Dame Cathedral has a curved spine, which affects his posture and gait. A life ringing the enormous bells has given him great physical strength but has also caused him to be partially deaf.
- B. **Full:** Quasimodo's non-normative body frightens people. Curious and intelligent, Quasimodo speaks freely and confidently with his gargoyle and statue "friends" in the bell tower, but he becomes unsure and withdrawn in the presence of his master and uncle, Frollo. A lack of social interaction due to his lifelong seclusion in the bell tower can cause nervousness and shyness around other humans – including Esmeralda, who captivates him.

PHOEBUS

- A. **Basic:** The new captain of the Cathedral Guard
- B. **Full:** Conflicted between following his duty – including Frollo's prejudiced instructions – and doing what's right, Phoebus struggles with the trauma he experienced in four years of intense battle on the war front. Charming and arrogant, Phoebus focuses on enjoying life's pleasures before quickly falling for Esmeralda and ultimately defying Frollo.

ESMERALDA

- A. **Basic:** A *shey* (young, unmarried Romani woman) who uses her talent as a dancer to support herself
- B. **Full:** Independent and strong-willed, Esmeralda speaks her mind and stands up for what she believes in, including fair treatment of Roma and the sequestered Quasimodo. Esmeralda falls for the charming Phoebus despite her better judgment.

CLOPIN

- A. **Basic:** A *sherutno* (Romani leader) and entertainer known as King of the Gypsies
- B. **Full:** Clever and agile, Clopin knows how to work a crowd on "Topsy Turvy" Day. He is acutely aware of the prejudice against Roma and their resulting precarious position in Paris. He is fiercely protective of Esmeralda and the other Roma, and so shrewdly runs the Court of Miracles as a tight ship.

THE HUNCHBACK OF NOTRE DAME

MONSTER VS. MAN: DISABILITY

In *The Hunchback of Notre Dame*, the question “What makes a monster and what makes a man?” is asked repeatedly through musical numbers and through the differing perceptions of various characters.



Directions:

1. As a group, read the character description and contextual information provided below aloud.

QUASIMODO, the bell ringer of Notre Dame Cathedral, has a curved spine, which affects his posture and gait. A life ringing the enormous bells has given him great physical strength but has also caused a partial deafness. Quasimodo’s non-normative face frightens people. Curious and intelligent, Quasimodo speaks freely and confidently with his gargoyle and statue “friends” in the bell tower, but he becomes unsure and withdrawn in the presence of his master and uncle, Frollo. A lack of social interaction due to his lifelong seclusion in the bell tower can cause nervousness and shyness around other humans – including Esmeralda, who captivates him.

The Hunchback of Notre Dame & Disability

Disability is a prominent theme within *The Hunchback of Notre Dame*. Its title character, Quasimodo, hearing impaired, facially different, and humpbacked, is best understood within the context of medieval beliefs about disability. The concept of disability as a category of impairment did not exist in medieval times as we know it today; however, the medieval lexicon did contain words to describe specific physical conditions, such as *blynde*, *deaf*, *dumbe* (lacking oral speech), *hunchbacked*, *lame*, and *crippled*. ... *The Hunchback of Notre Dame* is set in Paris in the year 1482. A Parisian diary written around this time gives historical evidence for abuse of disabled people for public amusement. ... Cruelty as a response to disability is embodied within the play’s namesake who is given the name Quasimodo, meaning “half-formed.” In the play, Frollo, the of Notre Dame and Quasimodo’s uncle, forbids his nephew to leave the safety of Notre Dame for his own protection. Consistent with historical documentation of medieval cruelty toward the disabled, Frollo explains to Quasimodo that the public would revile him as a monster because he is “ugly” and “deformed.”

— An excerpt from Jan Valle’s “Disability in *The Hunchback of Notre Dame*”

2. As a group, discuss the question “What makes a monster and what makes a man?” as it relates to Quasimodo. In what ways might this question impact others’ perceptions of Quasimodo? How about his self-perception?
3. Highlight two lines in the text: one that pertains to the character’s self-perception and one that pertains to how others perceive him.

THE HUNCHBACK OF NOTRE DAME

MONSTER VS. MAN: GENDER

In *The Hunchback of Notre Dame*, the question “What makes a monster and what makes a man?” is asked repeatedly through musical numbers and through the differing perceptions of various characters.



Directions:

1. As a group, read the character description and contextual information provided below aloud.

ESMERALDA, a free-spirited *shey* (young, unmarried Romani woman), uses her talent as a dancer to support herself. Independent and strong-willed, she speaks her mind and stands up for what she believes in, including fair treatment of Roma and the sequestered Quasimodo. Esmeralda falls for the charming Phoebus despite her better judgment.

The Hunchback of Notre Dame & Gender Representation

Women in the fifteenth century, as is consistent throughout much of Western history, were seen as subservient to men. While today we know that women have been, and continue to be, unjustly oppressed, society in the Middle Ages was heavily influenced by religious texts. According to the story of Adam and Eve, Eve is responsible for their expulsion from the Garden of Eden since it is she that eats the forbidden fruit first. As such, women often bore the responsibility of “original sin,” and were seen as inferior to men and likely to tempt them to sin. In “Hellfire,” Archdeacon Frollo similarly blames Esmeralda for tempting him to break his vow of celibacy. Though women were suppressed in the Middle Ages, they still held civic responsibilities. In the musical, Esmeralda’s job as a dancer was not uncommon among Romani women, and it also allowed her to support herself. Her independent lifestyle would have been somewhat rare in 1482, which is a trait she takes great pride in. She feels responsibility to herself and her community and is distrustful of anyone who would threaten that. However, she also feels the weight of her double oppression as both a woman and a member of the Romani people, and thus feels a sense of relief in Quasimodo’s bell tower, freed from the pressures of the world below.

2. As a group, discuss the question “What makes a monster and what makes a man?” as it relates to Esmeralda. In what ways might this question impact others’ perceptions of Esmeralda? How about her self-perception?
3. Highlight two lines in the text: one that pertains to the character’s self-perception and one that pertains to how others perceive her.

THE HUNCHBACK OF NOTRE DAME

MONSTER VS. MAN: ROMA

In *The Hunchback of Notre Dame*, the question “What makes a monster and what makes a man?” is asked repeatedly through musical numbers and through the differing perceptions of various characters.



Directions:

1. As a group, read the character description and contextual information provided below aloud.

CLOPIN TROUILLEFOU, King of the Gypsies, is a clever and agile entertainer and *sherutno* (Romani leader) who knows how to work the crowd on “Topsy Turvy” day. Acutely aware of the prejudice against Roma and their resulting precarious position in Paris, Clopin is fiercely protective of Esmeralda and the other Roma, and so shrewdly runs the Court of Miracles as a tight ship.

The Hunchback of Notre Dame & Roma

The Romani people feature prominently in *The Hunchback of Notre Dame*. Today, Roma are considered a worldwide nation without a country, which is consistent with their ambulatory nature as a culture. The Roma first entered Christian Europe in the mid-fifteenth century. By 1482, the year in which the musical takes place, there would have been second-generation Romani adults born in France who spoke fluent French and were somewhat integrated into society. Roma performed a number of jobs; in addition to entertainers like Clopin, some common jobs would have been musician, artisan, horse trader, fortune teller, midwife, and blacksmith. While Roma were part of European society, they lived in camps on the borders of countries and were persecuted for a number of false charges, such as being Turkish spies and cannibals, spreading plagues, stealing children, poisoning cattle, committing theft, and practicing sorcery. Frolo’s deep disgust toward the Roma would have been consistent with the prevailing viewpoints of the time. However, those views were based on stereotypes and misconceptions. Clopin is deeply protective of his community, which was exceedingly tight-knit due to both its experiences of exile and the belief that outsiders could defile the Romani environment and were to be avoided except for business purposes.

2. As a group, discuss the question “What makes a monster and what makes a man?” as it relates to Clopin. In what ways might this question impact others’ perceptions of Clopin? How about his self-perception?
3. Highlight two lines in the text: one that pertains to the character’s self-perception and one that pertains to how others perceive him.

THE HUNCHBACK OF NOTRE DAME

PROLOGUE EXCERPT

Characters: Jehan, Frollo, Congregation



JEHAN

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

(The GYPSY brings the baby to FROLLO.)

FROLLO

A baby...?! Yours?

(sees the baby's deformed face)

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

JEHAN

I should have known. I was a fool to think you would look after him.

FROLLO

Look after him? Me?

JEHAN

He has nobody else.

FROLLO

But he is a Gypsy child!

JEHAN

And mine. Take him, if you can find it in your heart.

(JEHAN dies.)

FROLLO

Jehan? Jehan!!!

(The baby cries. FROLLO takes the baby in his arms and brings him to Notre Dame. Just outside the Cathedral, FROLLO contemplates throwing the baby into the river.)

Oh Lord, you have sent me a test. This child is my cross to bear. I may not have saved my brother, but I will save this – thing. But a monster like this must be kept hidden.

CONGREGANTS

And Frollo gave the child a name—

A cruel name that means—

CONGREGATION

"Half-formed"—

FROLLO

Quasimodo.

THE HUNCHBACK OF NOTRE DAME

ACT I: SCENE 2 EXCERPT

Characters: Frollo, Phoebus, Gentleman, Frederic, Gypsy



FROLLO

(overhearing)

My goodness, sir!

PHOEBUS

Oh! Beg pardon, Your Grace.

FROLLO

What's going on here?

GENTLEMAN

This Gypsy picked my pocket.

FROLLO

Search him, Lieutenant.

(FREDERIC searches.)

FREDERIC

Nothing, Your Grace.

GENTLEMAN

They work in pairs. I couldn't catch the other one.

FROLLO

Arrest him.

PHOEBUS

On what charge?

FROLLO

Plying his trade. If it were up to me, he wouldn't be allowed on the streets at all. Or he'd be hunted for sport, like the Gypsy dog he is. Take him away.

THE HUNCHBACK OF NOTRE DAME

ACT I: SCENE 9 EXCERPT

Characters: Frollo, Madam, Frederic



FROLLO

(to the MADAM)

Is this your establishment?

MADAM

Yes. And a man like you shouldn't be here sullyng your pristine reputation.

(FREDERIC emerges from the house.)

FREDERIC

No one else is left, Your Grace.

FROLLO

Then she must be cleverly hidden.

(to the MADAM)

If you want your house to remain standing, give us the Gypsy girl.

MADAM

I know nothing of Gypsy girls.

FROLLO

Very well. We'll set fire to it. And if, as you claim, it's empty, it won't matter if we bar the door as well.

MADAM

(covering)

No! No, you mustn't—

FROLLO

(looks at the lit torch in PHOEBUS's hand)

A lesson must be learned here. Burn it.

THE HUNCHBACK OF NOTRE DAME

WRITING WITH SYMBOLISM

Victor Hugo's *Notre-Dame de Paris*, which celebrates the famous cathedral's architecture, was published in 1831 and drew thousands of tourists to visit the much-neglected cathedral. This sudden and great interest in Notre Dame inspired the city to renovate the run-down structure, which grew in popularity along with Hugo's book celebrating it.



In this activity, you will follow Hugo's example and write your own piece of creative literature using symbolism. Think of something you care about that is in disrepair or in need of protection that you would like to save. This can be something physical (like a building or a natural area) or, if you want an extra challenge, something abstract (like freedom of speech).

- Identify your choice here: _____
- List details about your choice. What are its unique qualities? (e.g., what it looks like, how it makes you feel, etc.) _____

Now that you have determined what you would like to save, you will begin the process of writing a creative piece about your choice using the following steps:

- What symbol can you use to represent what you want to save? Remember, symbols can be anything, but in literature they are most often objects or characters. Your symbol should represent the qualities/details you listed above. Identify and explain your symbol here: _____

- What is the general plot of your story? What role does your symbol play in the story? How will you use symbolism to metaphorically argue for the repair/protection of your choice? _____

You have now successfully brainstormed the key ingredients for a piece of symbolic literature. On a separate paper, write a short story, poem, song lyrics, scene of dialogue, or whatever creative medium you desire, using your ideas outlined above. Whatever you choose, try to fully convey your symbol and purpose in a succinct way.

THE HUNCHBACK OF NOTRE DAME

SANCTUARY & NOTRE DAME CATHEDRAL

The right to sanctuary, which dates back to antiquity, allowed criminals safe refuge inside a place of worship; it offered people an opportunity to repent and avoid punishment for their crimes if they were physically inside a religious structure. This practice then extended to persecuted people, like Roma ("Gypsies"), who were at times unfairly deemed criminals. This tradition is central to a key plot point in *The Hunchback of Notre Dame* when the main character, Quasimodo, brings the woman he loves, Esmeralda, inside the cathedral and claims sanctuary in order to protect her from harm. In a more abstract sense, Notre Dame also provides sanctuary to Quasimodo as it shelters him from the jeers and judgement



Directions:

- Read the above paragraph as a group.
- Identify the three main points of the text:
 1. _____
 2. _____
 3. _____
- Choose one person for your presentation who will serve as narrator and read the above text aloud to the class. Then, working as group, create a tableau (or frozen picture) to represent each of the three main points you identified above. Everyone except the narrator should be a part of at least one tableau.
- Practice your presentation: As the narrator reads the paragraph, create your first tableau when the first main point is read. Hold in that tableau until the next main point is reached and then seamlessly transition to the next one.
- Present your work to the class when instructed by your teacher.

THE HUNCHBACK OF NOTRE DAME

SANCTUARY & THE COURT OF MIRACLES

In 15th-century Paris, the poor and homeless populations often turned to begging to survive. These individuals found that disabled or sick people elicited more sympathy – and thus earned more money. Therefore, many took to faking injuries or diseases as they walked the streets begging. At day's end, they would return to the slum district where the poor and homeless resided and drop their "characters." When back in the slums, those pretending to be blind could see and those pretending to be disabled could walk again. Because of this, these slum districts became known as the *Cours des Miracles* (or Court of Miracles) because residents were miraculously "cured" when they returned home.



Directions:

- Read the above paragraph as a group.
- Identify the three main points of the text:
 1. _____
 2. _____
 3. _____
- Choose one person for your presentation who will serve as narrator and read the above text aloud to the class. Then, working as group, create a tableau (or frozen picture) to represent each of the three main points you identified above. Everyone except the narrator should be a part of at least one tableau.
- Practice your presentation: As the narrator reads the paragraph, create your first tableau when the first main point is read. Hold in that tableau until the next main point is reached and then seamlessly transition to the next one.
- Present your work to the class when instructed by your teacher.

THE HUNCHBACK OF NOTRE DAME

SANCTUARY & THE CHURCH

In Catholicism, sanctuary refers to the part of the church building where the altar is kept because it is literally a “sacred space.” The broader concept of sanctuary as a safe space dates back to ancient Greece and Rome when criminals and runaway slaves were allowed to take refuge in places of worship. In the eyes of these Greeks and Romans, these religious structures, which served as temples to untouchable gods, shared the same qualities as the gods themselves – and were thus viewed as spaces that should never be infringed upon or dishonored. However, those who sought sanctuary within a church could not simply use the buildings to hide in from authorities. According to historian Karl Shoemaker, there was an accepted process through which someone could be granted sanctuary; this required asylum seekers to enter the church and confess to their crimes – even if they didn’t actually commit them – before being granted sanctuary and protection of the church. In the early 1600s, opinions began to change and more people thought that providing sanctuary was a form of reward because it allowed criminals to avoid penalty. The majority of people began to believe that a criminal justice system based on punishment would more effectively deter crime. So, by 1624 most sanctuary laws were abolished.



Directions:

- Read the above paragraph as a group.
- Identify the three main points of the text:
 1. _____
 2. _____
 3. _____
- Choose one person for your presentation who will serve as narrator and read the above text aloud to the class. Then, working as group, create a tableau (or frozen picture) to represent each of the three main points you identified above. Everyone except the narrator should be a part of at least one tableau.
- Practice your presentation: As the narrator reads the paragraph, create your first tableau when the first main point is read. Hold in that tableau until the next main point is reached and then seamlessly transition to the next one.
- Present your work to the class when instructed by your teacher.

THE HUNCHBACK OF NOTRE DAME

SANCTUARY TODAY

While the concept of sanctuary has been around for hundreds of years, it has taken on a new meaning in the U.S. in modern times. Starting from the late 1990s and early 2000s, this concept of providing refuge has been applied to undocumented immigrants throughout the country. As the debate over immigration grew, these immigrants began to seek sanctuary inside churches to avoid deportation, reviving the church's role in providing protection from the 15th century. Additionally, college and university campuses that implement policies protecting undocumented immigrants in their communities have become known as "sanctuary campuses," and cities that provide similar protections are known as "sanctuary cities." The Immigrant Legal Resource Center estimates that, as of 2017, about 630 U.S. counties have adopted sanctuary policies protecting undocumented immigrants.



Directions:

- Read the above paragraph as a group.
- Identify the three main points of the text:
 1. _____
 2. _____
 3. _____
- Choose one person for your presentation who will serve as narrator and read the above text aloud to the class. Then, working as group, create a tableau (or frozen picture) to represent each of the three main points you identified above. Everyone except the narrator should be a part of at least one tableau.
- Practice your presentation: As the narrator reads the paragraph, create your first tableau when the first main point is read. Hold in that tableau until the next main point is reached and then seamlessly transition to the next one.
- Present your work to the class when instructed by your teacher.

TEACHER RESOURCE SHEET

Dies Irae, Dies Illa

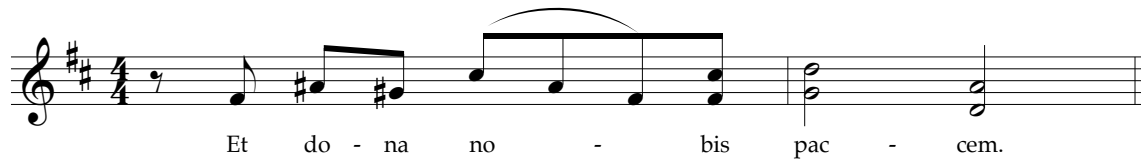
- Requiem translation: Day of wrath, that day
- Example in *The Hunchback of Notre Dame*: "The Bells of Notre Dame (Part 5)"



- Intention: as if you condemning someone to a horrible fate

Et Dona Nobis Pacem

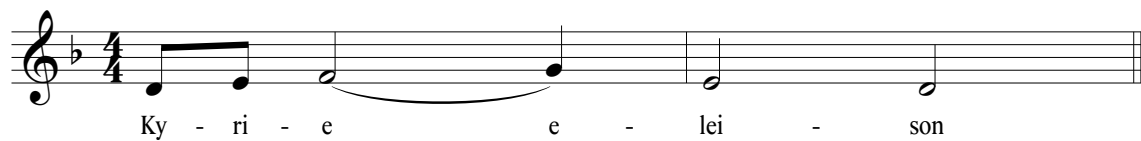
- Requiem translation: And grant us peace
- Example in *The Hunchback of Notre Dame*: "Esmerelda/Act I Finale (Part 2)"



- Intention: as if you are trying to calm or relax someone

Kyrie Eleison

- Requiem translation: Lord have mercy
- Example in *The Hunchback of Notre Dame*: "Hellfire"



- Intention: as if you are begging for forgiveness

THE HUNCHBACK OF NOTRE DAME



"Cathedral Motif"

from "The Bells of Notre Dame (Part 1)"

1 WOMEN: *f* 2 3 4 5 *ff* 6

Ah Ah Ah Ah Ah

MEN: *f* *ff*

Ah Ah Ah Ah Ah

ff

7 8 9 10 11 12

Ah Ah

Ah Ah

f

decresc. poco a poco

The musical score is written for three parts: Women's voices, Men's voices, and Piano. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two systems. The first system (measures 1-6) features a melodic line for the women and men, both starting with a forte (*f*) dynamic and moving to fortissimo (*ff*) by measure 5. The piano accompaniment is marked *ff* and consists of a series of chords. The second system (measures 7-12) shows the vocal lines continuing with a 'decresc. poco a poco' (decrescendo poco a poco) instruction. The piano accompaniment continues with chords, marked *f* in measure 9.

THE HUNCHBACK OF NOTRE DAME

CATHEDRAL MOTIF: VERSION ONE



Given Circumstances: Claude Frollo's brother, Jehan, has returned after running away with a Romani woman named Florika. Jehan is dying, and has come to plead with Frollo to take care of his and Florika's child, Quasimodo. After he dies, Frollo's instinct is to kill the half-Romani baby with a non-normative face and body, who he deems a "monster." This iteration of the "cathedral motif" occurs as Frollo is about to throw Quasimodo into the river.

Script Excerpt:

JEHAN

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

(The GYPSY brings the baby to FROLLO.)

FROLLO

A baby...?! Yours?

(sees the baby's deformed face)

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

JEHAN

I should have known. I was a fool to think you would look after him.

FROLLO

Look after him? Me?

JEHAN

He has nobody else.

FROLLO

But he is a Gypsy child!

JEHAN

And mine. Take him, if you can find it in your heart.

(JEHAN dies. The baby cries. FROLLO takes the baby in his arms and contemplates throwing him into the river.)

[Cue music]

THE HUNCHBACK OF NOTRE DAME

CATHEDRAL MOTIF: VERSION TWO



Given Circumstances: Frollo has developed desires for the Romani Esmeralda, which he views as sinful. This prompts the song "Hellfire," during which Frollo grapples with his lust and pleads to be saved. This iteration of the "cathedral motif" appears at the end of this song as he determines to destroy Esmeralda, who he blames for creating this "sinful" desire within him, if she does not choose to be with him.

Script Excerpt:

[Read these song lyrics as a monologue]

FROLLO

IT'S NOT MY FAULT
I'M NOT TO BLAME
IT IS THE GYPSY GIRL
THE WITCH WHO SENT THIS FLAME

...

DESTROY ESMERALDA
AND LET HER TASTE THE FIRES OF HELL
OR ELSE LET HER BE MINE AND MINE ALONE...

...

GOD HAVE MERCY ON HER
GOD HAVE MERCY ON ME
BUT SHE WILL BE MINE
OR SHE WILL BURN!

[Cue music]

THE HUNCHBACK OF NOTRE DAME

CATHEDRAL MOTIF: VERSION THREE



Given Circumstances: Esmeralda has refused to be Frollo's mistress, and so Frollo decides to burn her at the stake. As the flames grow, Quasimodo rescues her and brings her to the cathedral, where she dies from smoke inhalation. This iteration of the "cathedral motif" is sung when Frollo arrives at the cathedral and Quasimodo kills him for what he has done to Esmeralda.

Script Excerpt:

QUASIMODO

I told you, master – I am very strong!

FROLLO

You don't want to hurt me—

CONGREGATION (Ensemble)

Yes, you do.

CONGREGANT 1

Quasimodo raised his two huge hands—

CONGREGANT 2

And with a great bellow threw his master—

CONGREGANT 3

Over the edge of—

CONGREGATION

Into the abyss below!

[Cue music]

THE HUNCHBACK OF NOTRE DAME

© Disney

A NEW MUSICAL
BASED ON THE VICTOR HUGO NOVEL
AND SONGS FROM THE DISNEY FILM

Music by
Alan Menken

Lyrics by
Stephen Schwartz

Book by
Peter Parnell

PRODUCTION HANDBOOK CREDITS

President and Producer, Disney Theatrical Productions
Thomas Schumacher

Editor
Julie Haverkate

Writers
Julie Haverkate, Sarah Kenny, Ronald Lee, Timothy Maynes,
Colleen McCormack, Gregg Mozgala, Henry Tisch, Jan Valle, Stacy Wolf

Additional Content
Ken Cerniglia, Lauren Chapman, Matt Hagmeier Curtis, Jamie Kalama Wood, Rachel Lee,
Janette Martinez, Lisa Mitchell, Jamie Roach, David Redman Scott, Matt Zambrano

Designer
Chad Hornberger

Layout Editor
Matt Hagmeier Curtis

Production Photos
Appleton North Theatre; Appleton, WI
Archbishop Stepinac High School; White Plains, NY
Bradford High School; Kenosha, WI
The Henegar Center; Melbourne, FL
Jesuit High School; Portland, OR

Find a complete listing of Disney stage titles at
DisneyTheatricalLicensing.com.

Connect with us on social media:



@DisneyMusicals



@DisneyOnYourStage



@DisneyMusicals



MUSIC THEATRE
INTERNATIONAL

©Disney

