

THE RYMAN HEALTHCARE SEASON OF

Hansel & Gretel



SUPPORTED BY

NATIONAL TOURING
PARTNER

SUPPORTING EDUCATION



Ministry
for Culture
& Heritage



THE LION
FOUNDATION
Here for good

Contents

Curriculum links	3
What to do at a ballet	4
Hansel & Gretel – A universal story	5
Hansel & Gretel – The Opera	6
THE RYMAN HEALTHCARE SEASON OF Hansel & Gretel	7
Building a ballet – Loughlan Prior	9
Creating a Fairy-tale World	10
Magical Music	11
The Creatives	13
Ballet timeline	17
Crafts and puzzles	18
The gingerbread house maker – Kate Marinkovich	21
Dance Activities	22



Curriculum links



In this unit you and your students will:

- Learn about the elements that come together to create a theatrical ballet experience.
- Identify the processes involved in making a theatre production.

CURRICULUM LINKS IN THIS UNIT

Values

Students will be encouraged to value:

- **Innovation**, inquiry and curiosity, by thinking critically, creatively and reflectively.
- **Diversity**, as found in our different cultures and heritages.
- **Community and participation** for the common good.

KEY COMPETENCIES

- **Using language, symbols and text** – Students will recognise how choices of language and symbols in live theatre affect people's understanding and the ways in which they respond.
- **Relating to others** – Students will develop the ability to listen actively and share ideas regarding theatrical ballet performances.
- **Participating and contributing** – Students will be actively involved in their cultural community, understanding the importance of creative environments.
- **Thinking** – Students will reflect on their own thinking and learning after the personal experience of attending a live theatre show.

WORKSHOP LEARNING OBJECTIVES FOR LEVELS 3 & 4

Level 3 students will learn how to:

Develop practical knowledge

- Use the dance elements to develop and share their personal movement vocabulary.

Develop ideas

- Select and combine dance elements in response to a variety of stimuli.

Communicate and interpret

- Prepare and share dance movement individually and in pairs or groups.
- Use the elements of dance to describe dance movements and respond to dances from a variety of cultures.

Level 4 students will learn how to:

Develop practical knowledge

- Apply the dance elements to extend personal movement skills and vocabularies and to explore the vocabularies of others.

Develop ideas

- Combine and contrast the dance elements to express images, ideas, and feelings in dance, using a variety of choreographic processes.

Communicate and interpret

- Prepare and present dance, demonstrating an awareness of the performance context.
- Describe and record how the purpose of selected dances is expressed through movement.



What to do at a ballet

Talk to your students in advance about how they are expected to behave at the ballet. This will ensure that everyone gets the most out of this wonderful experience.

We recommend that you provide your students with some guidelines about what to look for and listen to during the performance. You may also want to encourage your students to add to this list.

PLEASE FEEL FREE TO:

- Watch the dancers – not just at the steps they are performing, but also their expressions, their actions and how they might show their character (if they have one).
- Listen to the music – see how it might complement the performance or add to the atmosphere.
- Look at the costumes, set designs and lighting used.
- Have a great time – you can laugh if you see the dancers do something funny.
- Show your appreciation by applauding when the dancing stops – this sometimes happens during the middle of the performance.
- Don't worry if you feel like you don't understand what's happening in the performance. Dance is for everyone to enjoy, even if you know nothing about it!

BUT ALSO REMEMBER THE FOLLOWING:

- You should go to the toilet before the show starts, or in the interval – moving around the theatre during the performance is disruptive to others.
- Unlike television or the movies, this is a live performance. Talking and other noise can distract the performers and spoil the experience for other audience members.
- Please do not eat or chew gum as this can be a distraction to others and create litter in the theatre.
- Using cell phones or other devices in the theatre is not permitted – please ensure they are switched off or on silent before the show begins.
- No photos or videos are to be taken during the show.
- Leaving your seat before the lights go on can be dangerous so stay seated until the lights come up.

THINGS TO NOTE:

- All public performances will last approximately 2 hours, including two 15 minute intervals.
- Please plan to arrive at the theatre at least 30 minutes prior to the performance as latecomers cannot be seated once the performance has begun.



Hansel & Gretel – A universal story

It is believed that the story of *Hansel & Gretel* originated during a Great Famine which spread across Europe in the 14th century. Abandoning children in the forest seems pretty drastic to us today, but in an extreme crisis people do desperate things. Stories of brave children outwitting witches and ogres are most common in the Baltic regions of Northern Europe but there are similar tales from Italy, France and even from India and Africa. In *Nennillo e Nennella*, the Italian version, the cruel step-mother demands that the children be put out of the house, but the father secretly leaves them a trail of oats, hoping they may find their way back. In a similar manner to the Grimms' later tale where the children's breadcrumbs are eaten by birds, the father's plan is thwarted when the oats are eaten by a donkey.

In addition to highlighting the plight of children in hard times, and their ingenuity in dealing with difficult situations, the *Hansel & Gretel* tales all share a preoccupation with food. The best known version of the story was published by the Brothers Grimm in their book *Children's and Household Tales* in 1812. They later revised the story, changing their original version of the story in which both parents agree to send the children into the woods, to having the wicked step-mother come up with the plan.

What all of these versions have in common is the basic aspect of survival and the central role of the family in all civilisations.

Fear of the unknown is represented by the dark, forbidding forest - an incredibly threatening place for many people at that time. Although a source of food and shelter it was also seen as a place of magic and danger, best avoided. This explains why in so many

variants of the *Hansel & Gretel* story, the witch is found deep in a forest.

In the 14th and 15th centuries when the stories were written, belief in witches was common. Death was the penalty for those suspected of being a witch and it is thought that as many as 80,000 people, mostly women, were killed for witchcraft in Europe.

There are legends from other cultures with striking similarities to the 'babes lost in the wood' narrative, including *Kadar and Cannibals* from Southern India, and *The Story of the Bird that Made Milk* from South Africa.

Though they do differ substantially from the European versions, the African tale is the most similar. Although it does not include a 'witch' character, magical animals provide the supernatural element. It tells the story of three children, banished by their father after letting his magical milk-producing bird loose. As in the European version, the children's abandonment is caused by the family's destitution, and they subsequently flee into the wilderness. A major difference though is that the children do not return home, but enjoy lives of plenty and eventually rescue their parents from the famine.

But it is the story as told by the Brothers Grimm, still popular around the world today, that is the basis of RNZB's production.



Hansel & Gretel – The Opera

Hansel and Gretel is an opera by nineteenth-century composer Engelbert Humperdinck, who described it as a *Märchenoper* (fairy-tale opera). The libretto was written by Humperdinck's sister, Adelheid Wette, based on the Grimm brothers' fairy tale *Hansel and Gretel*. It is much admired for its folk music-inspired themes, one of the most famous being the "Abendsegen" ("Evening Benediction") from Act Two.

The idea for the opera was proposed to Humperdinck by his sister, who approached him about writing music for songs that she had written for her children for Christmas based on *Hansel and Gretel*. After several revisions, the musical sketches and the songs were turned into a full-scale opera.

Humperdinck composed *Hansel and Gretel* in Frankfurt in 1891 and 1892. The opera was first performed in Hoftheater in Weimar on 23 December 1893, conducted by Richard Strauss. It has been associated with Christmas since its earliest performances and is still most often performed at Christmas time.



THE RYMAN HEALTHCARE SEASON OF

Hansel & Gretel



Choreography – *Loughlan Prior*

Music – *Claire Cowan*

Design – *Kate Hawley*

Lighting – *Jon Buswell*

Visual effects – *POW Studios*

Conductors – *Hamish McKeich*
(Wellington and Auckland),
David Kay (Christchurch)

The Royal New Zealand Ballet

Artistic Director – *Patricia Barker*

Executive Director – *Lester McGrath*

Ballet Masters – *Clytie Campbell,*
Laura McQueen Schultz, Nicholas
Schultz, Michael Auer

THE CHARACTERS

- **Gretel**
Feisty, resourceful and just a little bit bossy – the perfect big sister
- **Hansel**
Dreamy and easily led. Thank goodness he can rely on Gretel!
- **Father**
Ground down by poverty but working hard to look after his family
- **Mother**
Devoted to her husband and children, but at her wits' end
- **The Ice Cream Witch**
A sugar-coated Pied Piper, luring children with magical treats

- **The Witch as her true self**
- **The Sand Man**
Guardian and guide in the enchanted forest
- **Queen of the Dew Fairies**
Queen of the enchanted forest
- **King of the Dew Fairies**
Her consort
- **Gingerbread men**
Enslaved by the Witch to do her every bidding
- **Townspeople**
- **Ghost children**
- **Boogie Men**
- **Birds**
- **Dew Fairies**

THE STORY

ACT I

Once upon a time...

Hansel and Gretel live with their mother and father in a tiny little house. The family have fallen on hard times and the children's parents struggle to make ends meet. Every morning, their father ventures into town to sell his homemade brooms while their mother scrounges rations for dinner. Hansel and Gretel are always hungry, and their clothes are ragged and worn. The other children tease them when they play in the streets.

One day an enchanting woman appears, riding a magical bicycle and selling delicious ice-creams! Penniless, Hansel and Gretel watch jealously as the other children buy giant ice-cream cones. All is not as it seems however as the mysterious woman is an evil witch in disguise and she has a taste for naughty children...

That night, Hansel and Gretel start to quarrel at the table. They are scolded by their parents, who are at their wits' end. Feeling hard done by and desperate for food, Hansel and Gretel decide to steal the last loaf of bread and run away. A magical forest begins to grow from the ground. Hansel and Gretel venture inside, laying a trail of breadcrumbs to mark their way back home.

A squabble of noisy birds makes quick work of the crumbs and the children are lost and alone. They run from the shadows and ghosts that appear in the forest until they meet a friendly face, the Sand Man. He tells the children he will protect them while they sleep and introduces them to the Man in the Moon and the beautiful Fairies who live amongst the stars.

Worn out, Hansel and Gretel fall asleep. They wake to the smell of gingerbread and see a delicious looking house covered in chocolate and sweets. The door of the house creaks open and the children go inside.

INTERMISSION

FUN FACTS

Hansel and Gretel's trail of breadcrumbs inspired the name of the navigation element breadcrumbs that allows users to keep track of their locations within programmes or documents.

In another version of the story the father secretly leaves Hansel & Gretel a trail of oats, hoping they may find their way home. Instead of birds eating the breadcrumbs, a donkey eats the oats!

ACT II

Dinner is served! Inside the Gingerbread House Hansel and Gretel are treated to an enormous banquet as the Witch and her troupe of pink-iced gingerbread men provide a cabaret. Hansel and Gretel gorge themselves on every food imaginable until they can no longer move and fall asleep at the table. Once the children are asleep the Witch reveals her true, terrifying self.

Back in the forest Mother and Father search frantically. They are beside themselves with worry until the Sand Man and the Fairies arrive to explain what has happened. Together they continue their quest to find and save their children from the witch.

Meanwhile the Witch prepares disgusting concoctions to fatten Hansel. She is going to cook him in her giant oven and then eat him. Gretel tries in vain to free Hansel from his cage. She passes Hansel a scrawny chicken bone so when the witch asks Hansel to stick his finger out of the cage so she can feel how plump he is getting he can present the chicken bone instead and the short-sighted Witch will think he is still too skinny.

As the Witch takes a nap, Gretel sneaks up to steal the keys to Hansel's cage. Just as she is about to grab them the Witch wakes up. In a terrible rage, and fed up with waiting so long, the Witch decides she will cook Hansel and tells Gretel to prepare the oven! Gretel finds some bellows by the fire and pretends not to know how to use them, tricking the witch, who snatches them from her hands. As the witch fans the flames Gretel runs behind her. She shoves the Witch head first into the oven and slams the door.

Hansel and Gretel are free, and the Witch's evil magic is destroyed! Their parents arrive with the Sand Man and Fairies to find the children safe and well. All is forgiven and there is a wonderful celebration.



Building a ballet – Loughlan Prior



The story of Hansel and Gretel instantly conjures up visions of witches, lost children, a trail of breadcrumbs and a glowing gingerbread house. Our production brings together all the fantastical elements you remember from your childhood, while presenting the story in a wholly unique way.

Caught inside a black and white 1920s silent film the look, sound and feel of the production harkens back to the times of old celluloid. Audiences will experience the story through the eyes of Hansel and Gretel in an expressionistic landscape where trees manifest as a forest of forks, the moon is made of cheese and the Witch rides around on a steampunk bicycle, luring children to her Gingerbread House.

Hansel & Gretel has been a production two years in the making and is the largest single project I have yet had the pleasure to work on. In terms of scenic scale and cast there are six large set changes and over seventy different characters.

The most important part of building any great production is the team you surround yourself with. I am very privileged to be working with collaborators Kate Hawley and Claire Cowan to bring this fantastical story to the stage. Together we have spent countless hours designing the treatment for the show and building a world that is familiar yet full of surprises.

The themes of underprivileged children, bullying and stranger danger are prevalent throughout the tale and speak directly to issues facing Kiwi kids today. Above all the story, is about overcoming difficult obstacles that block your path, growing up, navigating the world and using a level head to rise above adversity.

Hansel and Gretel drive our story and their relationship reflects the ups and downs of any good sibling bond. Hansel can usually be found with his head in the clouds and big sister Gretel is always there to get him out of trouble. Both children go on an epic journey and come out the other side stronger and wiser - bringing the family unit back together. Our primary protagonist Gretel is a fearless female leader and a wonderful role model for young girls and boys alike.

Hansel and Gretel's parents are both loving and supportive but have fallen on hard times and struggle to make ends meet. We have done away with the cliché trope of the evil stepmother, creating greater sympathy for the parents in their financial struggles and lumping the Witch with the job of primary antagonist.


The character of the Witch is an amalgam of so many influences. She has a dual personality and gives rise to the term 'looks can be deceiving' as she transforms from a beautiful, glamorous hostess to a menacing, predatory child catcher. She's a mash-up: a cabaret performer, Kylie Minogue showgirl meets Leigh Bowery, vampiric Nosferatu.

I would like to thank Patricia Barker for entrusting Claire, Kate and myself with this special story and supporting our creative vision. It is our goal to have audiences pirouetting out of theatres with an orgy of stunning visuals emblazoned in their minds and humming tunes which they won't be able to get out of their heads for weeks. *Hansel & Gretel* is a show for everyone.






Creating a Fairy-tale World



'We're obsessed with food' is how Loughlan Prior and designer Kate Hawley introduced their production concepts for *Hansel & Gretel* back in March 2019. The sense of an all-pervasive hunger, of the need to eat being (as it were) all-consuming, and of food and eating having a genuine presence and power, is there in every element of the production.



Food may be omnipresent, but the world in which the tale unfolds has many layers of inspiration. Chief among them is film – but not the digital wizardry of

our own era. Rather, it is the flickering, grainy charm of early films such as Georges Méliès' *A Trip to the Moon* (1902), with beautiful typography and magic achieved in monochrome, and projections and animations adding mystery and sometimes, menace.

The design also plays with scale, from the tangled forks which sprout to create the enchanted forest, to the two very different 'buildings' which appear onstage. Hansel and Gretel's tiny home, a single apple crate, vividly shows the stresses of a family on hard times, literally on top of each other. The gingerbread house which is constructed at the end of Act I seems small and almost innocent in its childlike construction but, Tardis-like, reveals the full scope of the Witch's diabolical world in Act II.

Kate Hawley's costumes are heavily influenced by the 1920s, with Act I showing clearly the 'haves' and 'have nots' of Hansel and Gretel's home town in sharp tailoring, top hats and fox furs, versus the children's much-patched and shabby garments. The 1920s were also one of the earliest periods when children were

dressed as children, rather than miniature adults. The smart children who taunt Hansel and Gretel wear crested blazers, but Hansel and Gretel are simply and practically clad, though perhaps not warmly enough: rompers and a middy blouse for Gretel; shorts and a nod to *lederhosen* braces for Hansel.

The 1920s aesthetic extends to the fantasy realm of the forest, where the Sand Man has an air of Buster Keaton, with blazer and boater, and the Dew Fairies are flappers, illuminated by electric light. The Witch's gingerbread servants wear tunics in the manner of bus boys or stewards on a classic ocean liner, though thickly iced in a vivid shade of pink.

Colour in the ballet is always associated with food: magical, desirable, seductive. The Witch enchants children like a Pied Piper showgirl, albeit one with a slight edge of Weimar-era cabaret tawdriness. The ice-creams she sells to mesmerised children are intensely coloured, exotic and hallucinogenic in their power, while she herself is a riot of candy-coloured fun.

Once on her home ground, the Witch's colourful persona, together with the lavish banquet of food that she offers to the starving Hansel and Gretel, conspire to create sensory overload. There is too much colour, too much food, too many people: everything is bright, sparkling and delicious. Hansel and Gretel are swept along and are powerless to resist. However, on closer inspection, perhaps the food is not as delicious as it seems?

The revelation of the Witch as her true self – sweet no more – is a return to the world of film and especially to classic early horror movies such as *Nosferatu* (1922). The grasping menace of her presence, first seen in shadow and then hideously revealed, returns the children all too brutally to the real world. It's no longer a dream, but a nightmare.

Magical Music

When I started to write the ballet, I decided that I wanted a distinctive theme for *Hansel & Gretel* that would run through all the various scenes in various renditions. To find this theme, I thought about all the elements of the ballet and how they could be reflected in a simple melody. 'Lullaby theme' was one of the first melodies I composed. It's a simple melody that sits over two chords.

Rhythmically, the first five notes spell out all the syllables of 'Hansel and Gretel'. The other notes sound like a little bird call, with several 'chirping' grace-notes. It was obvious to me that bird-like melodies would be present throughout the ballet because of the forest setting.

The melody flips between major and minor, echoing the children's struggle with poverty, but also the strong bond they have with each other and the love they have as a family. You can find this melody in almost every scene, flipped, stretched, distorted, fragmented.

The other main inspirations for the music were the 1920s era of the ballet, early jazz music and early Broadway. The Witch and her gingerbread house world embody this most strongly, with an extended over-the-top display of excess food and gluttony in stark contrast to the children's reality. The harmony grotesquely lurches from one direction to the next, with all the grace and elegance of the witch herself.

The forest, and its magical mysteries are represented by a simple repeated quaver pattern. Every other beat the harmony lands on a minor seventh, creating a constant sense of unease: the feeling of being lost. The strings most often play this sul ponticello, which is playing near the instrument's bridge to produce a slithering, glassy tone. The effect is to send shivers down the spine!



Hansel and Gretel's Mother and Father have their own love theme, and this is a very simple melody which begins on the harp, and then layers to build stronger chords with the addition of strings and then a suspended clarinet above. This feels to me like the way in which they comfort each other, building trust and stability from very basic means. It also feels like an innocent melody, and one of hope and happy memories, something they must cling to in hard times.

When it comes back in Act II, they are searching for their lost children through the night, so the harmony is darker and more troubled. This is one of my favourite musical moments in the ballet, with Mother clinging to Hansel's lost toy rabbit, and Father losing hope. It feels like the emotional climax of the ballet.

The Witch's ice-cream bicycle theme was inspired by a cross between Mr Whippy and old German organ grinders (complete with cymbal playing monkeys!) The waltz melody swirls around with lots of deliberate clashing and fanfare type figures. The Witch never quite pulls off elegance or grace, despite trying. The simple oom-pah-pah motif returns in Act II, but distorted into four beats and wrangled into a Charleston.

Gretel, being the heroine of our story deserved her own theme. I have called it the 'Raindrop Theme' as the opening street scene is a rainy evening, and I imagined Gretel jumping in puddles with Hansel close behind, and the hustle and bustle of the townspeople around them. It is light, agile and playful, like Gretel herself. You will hear it played on the celeste. It returns in Act II when Gretel is planning to outsmart the witch and save her brother.

The orchestra includes some unusual instruments in addition to the standard orchestral lineup. We have a baritone and tenor saxophone player which adds a smoky jazz flavour to the woodwind section, and a harpsichord and organ alongside the celeste. In the percussion section we also

have instruments you may find in your own kitchen: pots and pans and assorted metal sounds. Also, the percussion section features an unusual instrument - the musical bones! These sounds you will hear in Act II once we arrive at the Witch's house. The finger cymbals are also a feature of the entire ballet, and you will hear them on the first beat of the overture and then throughout. They represent an element of magic and they're one of my favourite sounds in the orchestra.

CLAIRE COWAN OCTOBER 2019

Hansel and Gretel Lullaby Theme



The Forest Theme



Mother and Father Love Theme



The Witch's Ice-Cream Bicycle Theme



Gretel's Raindrop Theme



The Creatives

LOUGHLAN PRIOR, CHOREOGRAPHER

Described by Dance Aotearoa New Zealand as 'A creative tour de force', Loughlan Prior is an award-winning Aussie/Kiwi choreographer and film maker based in Wellington.

After graduating from the New Zealand School of Dance he joined the Royal New Zealand Ballet in 2010 and began creating small works for the company, becoming the first recipient of the Ballet Foundation of New Zealand's Harry Haythorne Choreographic Award in

2015 for his ballet *EVE*. He received Creative New Zealand's Tup Lang Choreographic Award in 2016 and travelled to Toronto to stage his work *Curious Alchemy* at the Assemblée Internationale.

Prior was appointed to the position of Choreographer in Residence at the RNZB in 2018 and has been the Creative Director of Prior Visual, a project-based film collective, since 2014.

His stage work has premiered in Australia, Germany, Canada and the United States, and he has presented work for a diverse range of Kiwi companies and creative partners, including iD Fashion Week, Te Papa National Museum, WGT LUX Light Festival, Tempo Festival, Zambesi 'Show' Wellington and TV3's *Dancing with the Stars*.

His dance films have enjoyed screenings at the New Zealand International Film Festival, the Film Society of Lincoln Centre, #60secondsdance Denmark, San Francisco Dance Film Festival and the Short Film Corner of the Cannes Film Festival.

This year Loughlan will premiere *The Appearance of Colour*, a new commission for Queensland Ballet's innovative contemporary programme *Bespoke*, as well as *Hansel & Gretel*, his first full length production, for the Royal New Zealand Ballet.

In 2020 he is set to create an exciting new ballet for Singapore Dance Theatre as part of the company's international *Passages* programme.

CLAIRE COWAN, COMPOSER

Claire Cowan is at the forefront of composition in New Zealand. Her talent was acknowledged early on in her career by significant commissions and awards from orchestras such as the Auckland Philharmonia Orchestra and the NZSO National Youth Orchestra whilst still a student at University. She graduated top of her class and has since gone from strength to strength as an extremely versatile composer for stage and screen, winning a prestigious Silver Scroll for her first television series soundtrack *Hillary* and being awarded the APRA Professional Development Award for Film and Television Music in 2017. In 2019, *Hansel & Gretel* will be the first full length ballet score ever commissioned from a female composer in New Zealand. Her classical concert work is unique in that it seamlessly merges art music and popular idioms in a way that is both natural and accessible. As a result, her music offers a very strong connection to audiences.



As a performer, Cowan's expertise lies in strings and keys, often incorporating percussive and folk techniques into her classical string scores. She directs the Blackbird Ensemble – a vagabond chamber orchestra who create highly visual and theatrical musical experiences in non-traditional spaces. Recent highlights include the violin concerto *Stark* for Amalia Hall, commissioned by Orchestra Wellington, music for the World of WearableArt and an orchestral collaboration with singer Marlon Williams (*A star is born*).

KATE HAWLEY, DESIGNER

The feature film credits of costume designer Kate Hawley recently include *The Call of the Wild*, directed by Chris Sanders for Fox, and *Chaos Walking* for Doug Liman. She also designed the costumes for Guillermo del Toro's gothic romance *Crimson Peak*, *Suicide Squad* for Warner Brothers, Doug Liman and Christopher McQuarrie's *Edge of Tomorrow* designs for Tom Cruise, Emily Blunt and Bill Paxton through Warner brothers. Kate also collaborated with Guillermo del Toro on the Warner Bros / Legendary action / sci-fi production *Pacific Rim* and again with him on Warner Bros / New Line Cinema's production of *The Hobbit*. She conceptualized with Peter Jackson on his untitled Squeaky Wheels project and design on his 2009 film, *The Lovely Bones*. Her other motion picture credits include director George Miller's *Justice League* (as Costume Supervisor), Gaby Delall's *On A Clear Day* with Peter Mullan and Brenda Blethyn and *The Ride*.

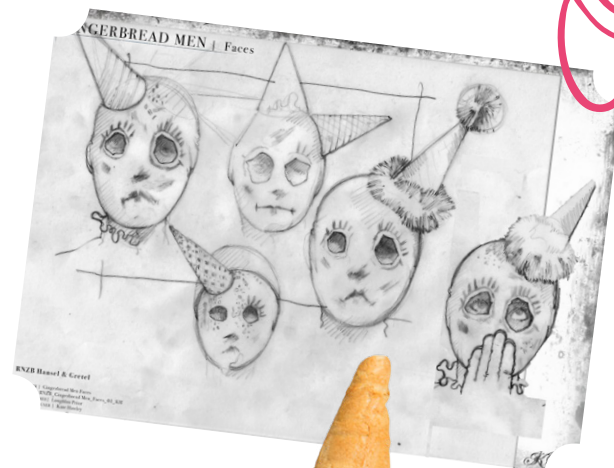
Her extensive theatre and opera credits include productions of *The Trial of the Cannibal Dog* for the New Zealand International Arts Festival; *Lucia di Lammermoor* at New Zealand Opera; *The Love of the Nightingale* for West Australian Opera; *The Blonde, the Brunette and the Vengeful Redhead* for Auckland Theatre



Company; *Alice in Wonderland*, presented at Venice, Italy's The Danielli; *Blithe Spirit* at the Salisbury Playhouse; and *La bohème*, at the Wexford Opera Festival. Additionally, Hawley served as costume and production designer for *La Tête*, presented at the Royal National Theatre Studio and as production designer for *Albert Herring*, at the Aldeburgh Festival.

Hawley's designs have also been presented at numerous exhibitions. Her costumes for both *Crimson Peak* and *Pacific Rim* featured in Guillermo Del Toro's *At Home with Monsters*, which was exhibited at LACMA, AGO Toronto and Mexico. Her costumes have also been exhibited at FIDM, Los Angeles. Designs for her theatre and opera work have been exhibited as part of the Motley Theatre Design Exhibition at the Royal National Theatre in London, the František Zelenka Exhibition at Central St. Martins (London), the International Scenofest Exhibition in Prague and at The Barbican in London.

Her awards include nominee for Best Costume Design for *Crimson Peak*, Saturn Awards, Empire Awards, UK, Gold Derby Award, Costume Designers Guild Awards for Excellence in Period film. Kate has also been given the Gold Key Award from the Břetislav Film Festival for her designs for the Channel 4/BBC production of *T Dance*, the Queen Elizabeth II Arts Council Award for Opera Studies; the Prague Quadrennial 99 Award for Emerging Young Artists; and the Television New Zealand Young Achievers Award. Hawley was educated at the Wellington School of Design where she earned a degree in Graphic Design, attended London's Motley School of Theatre Design on a Television New Zealand scholarship award and completed training in stage drafting at the Royal Opera House in London.

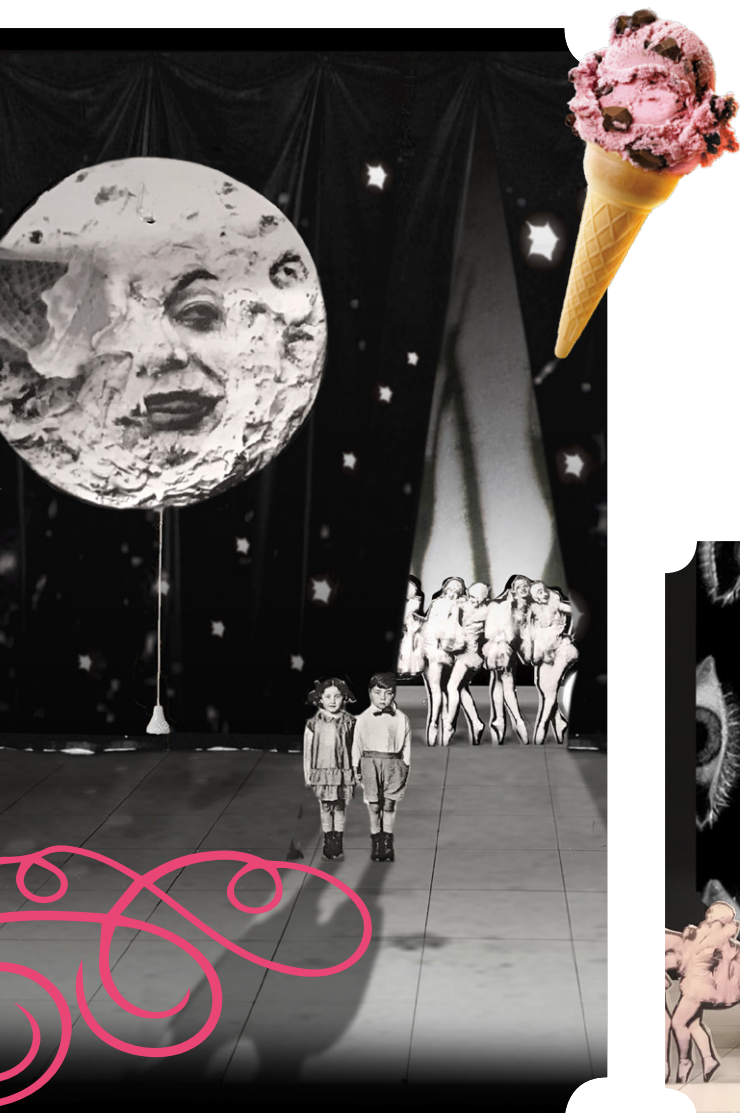


POW STUDIOS

POW Studios is a sound editorial house and production studio located in Wellington, the heart of New Zealand's creative industry. POW works across a wide range of genres and productions, from shorts and television to documentary and large-scale feature films.

Under the direction of costume and set designer Kate Hawley, POW created the visual effects and animation for the projections in *Hansel & Gretel*.

POW is committed to providing sustainable employment for film professionals in Wellington and advocating for diversity in post-production. POW has found success partnering with international film clients on large projects while remaining in staunch support of the local screen industry, putting their expertise behind emerging local talent.



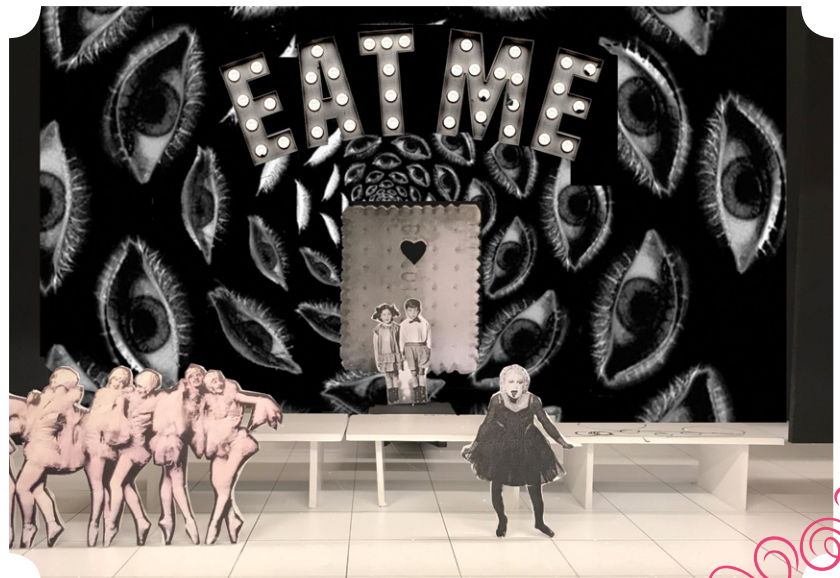
JON BUSWELL, LIGHTING DESIGN

Jon Buswell has designed lighting for well over 100 productions in the UK, Europe and Australia. A graduate of Croydon School of Art in the UK, Buswell initially worked for the Royal Shakespeare Company before becoming a freelance designer in 1997, working across all disciplines of the performing arts.

Jon was Technical Director of West Australian Ballet from 2008 – 2015 and is currently the Technical Director at The Australian Ballet. He designed set and lighting for the Helpmann Award-winning *Aurum* for The Australian Ballet. Recent lighting designs include *The Nutcracker* and *Romeo and Juliet* for the Royal New Zealand Ballet and *Dracula*, *The Nutcracker*, *La Bayadère*, and *La Sylphide* for West Australian Ballet.

His most recent engagement with West Australian Ballet for *La Bayadère* was described in *Limelight* magazine as 'a backdrop of a seemingly three-dimensional sunset through which light bursts out into the theatre – is indescribably beautiful'.

This year, in addition to his commitments as Technical Director, Jon returns to the Royal New Zealand Ballet to light *Hansel & Gretel* and re-designs lighting for Sir Peter Wright's *The Nutcracker* for The Australian Ballet.



Ballet timeline



1653 Louis XIV dances the Sun God in *Le Ballet de la Nuit*. His teacher, Pierre Beauchamps, formalises the terms we use as vocabulary in ballet today.



1661 Louis XIV (Sun King) founds the Académie Royale de la Musique, later named the Paris Opera Ballet.

1726–1727 Marie Camargo and her rival, Marie Salle, make debuts in London. Camargo shortens her skirt to show her feet, paving the way for the modern tutu.

1789 Jean Dauberval produces *La Fille Mal Gardée*, making it the oldest ballet still extant in modern-day repertoire.



1812 The Brothers Grimm publish the best known version of the story of *Hansel & Gretel* in their *Children's and Household Tales*

1828 Marie Taglioni makes her debut at the Paris Opera, dancing on pointe for the first time.

1890s Marius Petipa (1818–1910) choreographs the great classics of ballet including *The Sleeping Beauty* (1890), *Swan Lake* (1895) with music composed by Tchaikovsky.

1893 Englebert Humperdinck's opera *Hansel & Gretel* is performed for the first time at the



Hoftheater in Weimar, Germany on 23 December. It continues to be a Christmas favourite at opera houses around the world.

1900s Ballet companies visited New Zealand through the first half of the twentieth century including Adeline Genée, Anna Pavlova, Covent Garden and Russian Ballet.

1953 Poul Gnatt (1923–1995) founds the New Zealand Ballet (now RNZB).



1984 The New Zealand Ballet Company becomes the Royal New Zealand Ballet.

1998 The St James Theatre becomes the home of the RNZB.

2013 The Royal New Zealand Ballet celebrates its 60th anniversary.

2017 Appointment of Patricia Barker, the RNZB's 12th Artistic Director.



2019 The RNZB moves out of its home at the St James Theatre into the new, purpose built the RNZB Dance Centre.

2019 November. The first performances of the newly commissioned *Hansel & Gretel* with choreography by Loughlan Prior, music by Claire Cowan and design by Kate Hawley, take place at the Opera House, Wellington



Crafts and puzzles

MAZE PUZZLE

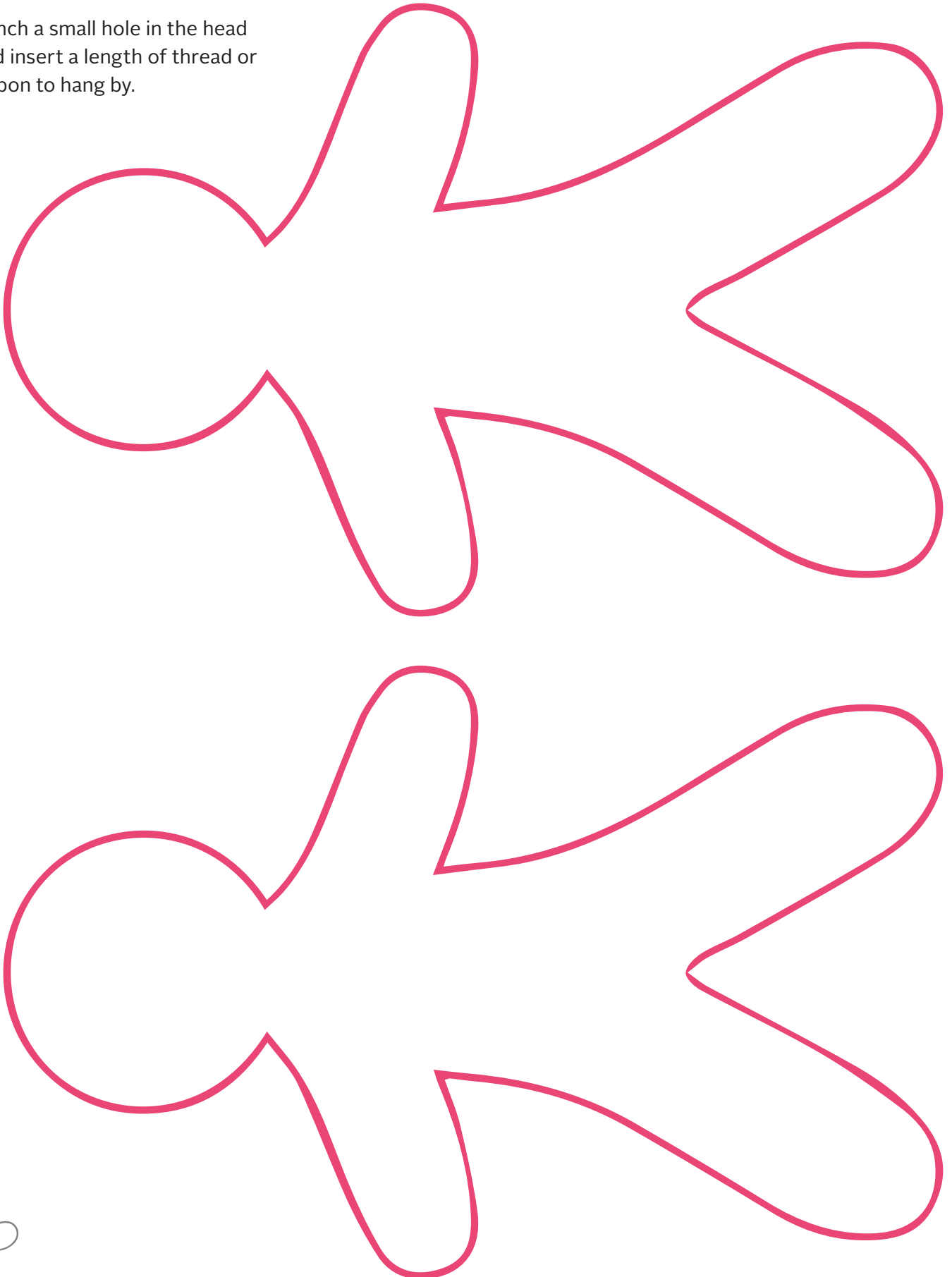
Follow the breadcrumbs!





GINGERBREAD MEN

- Can be cut from felt, card or paper
- Decorate
- Punch a small hole in the head and insert a length of thread or ribbon to hang by.



The gingerbread house maker – Kate Marinkovich

Kate Marinkovich runs the very successful Wellington café Tomboy which is named after her son Tomislav. Kate is an expert in every aspect of the art of baking, making bread as well as cakes of all sorts. She has even developed a range called Black Cakes which have nasty messages on the top as requested by the customer! Take a look at her website www.tomboy.nz

When the RNZB needed a giant gingerbread house for the advertising campaign for *Hansel & Gretel*, who better to ask than Kate? We asked her some questions about it:

In the photos it looks like the house is bigger than the dancers but we know that's achieved with photography. What were the actual dimensions of the house?

The gingerbread house was massive however it was only a simple shape. 35cm high by 50cm long and 26cm wide. It was six panels and two on the inside to ensure the roof didn't collapse under the pressure from the sweets.

How long did it take to assemble?

The house from start to finish took 12 hours to make and assemble. This also includes going to the multiple lolly shops to buy all the delicious sweets. It was picked up only hours after it was finished, so the freshest gingerbread house in town!

It was covered with an amazing array of sweets and candy – can you tell us about what kinds you used and how many it took to do the job?

I had my son Tomislav help me pick the lollies. We decided a good selection of jelly beans, gummy hearts and fruit sticks would adorn the front of the house. We decided to leave the sides of the house quite bare by just using gummies to make a strawberry vine that crept along the walls. We used little marshmallow mushrooms for the garden.

Pink wafers for roof tiles. Everything was stuck together with royal icing.

Without giving out too many secrets, can you share a good recipe for gingerbread with us?

This is my recipe for Belgium biscuits, which was the recipe I used for the gingerbread house.

TOMBOY BELGIUM BISCUITS

125 g butter, softened
75 g brown sugar
1 egg, beaten
1 tablespoon golden syrup
230 g flour
1 tsp baking powder
1 1/2 tsp cinnamon
1 1/2 tsp ground ginger
1 1/2 tsp mixed spice



Cream butter and sugar till light and fluffy.

Add egg and golden syrup, stir till just combined.

Mix in all the dry ingredients.

Knead until just combined. Roll out on light floured surface. You can make any shape or size you like. I decided on a tiny star shape and rolled my dough to 1mm thick.

Place biscuits on baking paper lined tray, bake for 15 minutes or until golden brown.

*One tip for anyone making a gingerbread house. If you can't be bothered making sugar windows, we used gelatine sheets to achieve the same look. Use the royal icing to stick it to the insides.

Thanks for giving us the inside story on the gingerbread house Kate. One thing we don't need to ask is what happened to the house after the photo shoot – the dancers ate it!

Dance Activities



CREATING A STREET SCENE – MIME IN STORY BALLETS

Hansel & Gretel opens with a busy street scene that helps set the story by introducing the characters and the world that they live in. This is done mostly through the use of mime and physical theatre, which are important features of story ballets.

Mime - A technique used in dance and theatre that uses gestures, expressions and movements to suggest action, character and emotion, without the use of words or sounds.

Task: To create a busy street scene, showing different characters using mime and physical theatre.

Instructions

- As a class, discuss different characters that might appear on a street scene. (e.g. children playing, an elderly person walking with a stick, a street cleaner, someone walking a dog, someone with heavy shopping bags, a street vendor.) Discuss how they might move and walk; how would you show their character?
- Working in pairs or small groups, ask the students to decide on their street scene characters. Think about the relationship between the characters in the group - are they friends, family colleagues or strangers? (e.g. they could be a mother with a grumpy child or two strangers walking their dogs in the same area).
- In their pair/groups, the students will come up with two freeze frames that show their characters. Think about making these **dynamic**, showing something midway through the action.

- The students then perform their freeze frames one group at a time whilst the other students try and guess their characters or what is happening in the scene. Suggestions could be offered for making the scene clearer or more interesting.
- Arrange these groups in the space to create the look of a busy street scene.
- Perform the street scenes by miming the action in between the freeze frames. For example, mime for 8 counts, freeze frame one for 8 counts, mime for 8 counts, freeze frame two for 8 counts. Setting this to music will help the group to stay in time and might help them to make their movements bigger or livelier.

Further Development

Entrances and Exits – Ask the groups to think about how they would move into and out of the performance area, and then add this into their mime movement. Each group could have more than one entrance and exit. The groups entering and leaving the space could be staggered so that not all groups are performing on stage at the same time. Ask the students to try and make it look like the action could continue off stage.

In this version, allow 16 counts for the miming and 8 counts for the freeze frames so that the groups have more time to move across the space. Note that during the whole performance there will be more than two 'freeze frame movements' to allow each group to perform their two freeze frames.





Dynamics and Slow Motion – During the *Hansel & Gretel* street scene there is a moment where Hansel and Gretel appear to move in slow motion walking on the spot whilst the rest of the street scene moves quickly around them. This was inspired by silent movies of the 1920s that would sometimes be shot with a scrolling background behind the main characters to give the impression that the characters are moving.

Add **slow motion** to your street scene either as a whole group, or one group at a time by asking the students to highlight their favorite moment of action by performing it in slow motion.

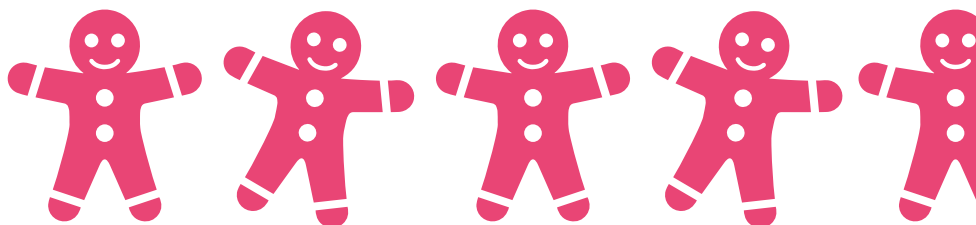
THE GINGERBREAD MEN DANCE – CREATING LINEAR SHAPES

The Gingerbread Men in *Hansel & Gretel* show their character by the particular way that they move. Their arms and legs are often held in defined positions, creating lots of straight lines and angles that imply the Gingerbread Men have a rigid shape - just like gingerbread biscuits themselves!

Task: To create your own 'Gingerbread People' using **linear positions** with your arms and legs.

Instructions

- In groups of 4 or 5, ask the students to experiment with creating different Gingerbread People shapes - trying to keep their arms and legs as linear as possible and make the shapes **two dimensional** by not extending their arms or legs forwards or backwards. Ask them to think about the different angles they can make with their joints. For example, bending their knees,



elbows, and wrists. The shapes do not need to be symmetrical. For example, the Gingerbread People could be raising one arm or standing on one leg.

- As a group, ask the students to decide on **8 linear shapes**. Arrange these shapes into an order and practice performing the sequence as a group in unison. The students should transition quickly from one shape to the next, keeping their limbs as straight as possible.
- Each group can then perform their Gingerbread Person sequence. Choose some music with a steady and even beat that will help the students change their shapes at the same time. Try and perform the sequence on the beat, with one shape per count. The students should face directly forwards, to keep themselves as 'flat looking' as possible!

Further Development

Performing in an alternate pattern –

Once everyone in the group is confident with the sequence, you could develop the choreography by asking the students to perform it in alternate order. Ask each group to stand in a line and name themselves **A, B, A, B, A... etc.** The **A's** can then perform the sequence as normal (positions 1-8 in the same order) whereas the **B's** start halfway through the sequence with position 5. For the **B's**, their new order of positions will be **5, 6, 7, 8, 1, 2, 3, 4**. Ask everybody in the group to perform these sequences at the same time and see if the groups can keep repeating their sequences without stopping for two or three rounds.

The **A's** and **B's** should not be performing the same positions at the same time but

will appear to swap between the phrases which creates an interesting pattern for the audience.

Linking Gingerbread People – During *Hansel & Gretel*, the Gingerbread men sometimes link their arms together to create a Gingerbread Man chain. Using this idea, ask the students to think about the different ways that they could link their arms and legs together as a group of gingerbread people. For example, try linking your elbow around someone's shoulder or your wrist around someone's knee. This does not have to be in a line, the students could experiment with making a clump of gingerbread people, each with multiple links.

The students could then try inserting one or more moments where the Gingerbread People link into their sequence.

