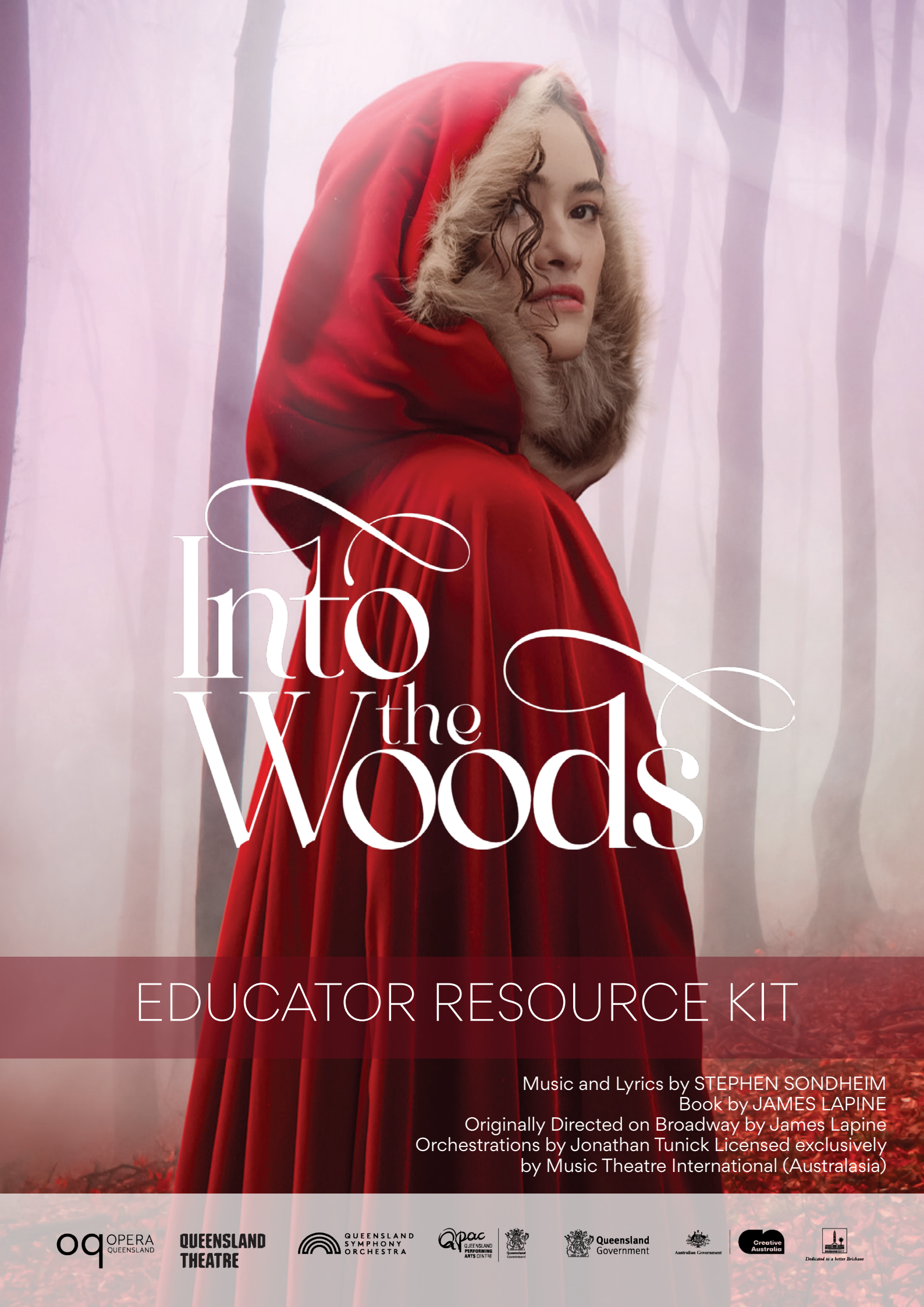


Into the Woods

EDUCATOR RESOURCE KIT

Music and Lyrics by STEPHEN SONDHEIM
Book by JAMES LAPINE
Originally Directed on Broadway by James Lapine
Orchestrations by Jonathan Tunick Licensed exclusively
by Music Theatre International (Australasia)

OPERA QUEENSLAND
QUEENSLAND THEATRE
QUEENSLAND SYMPHONY ORCHESTRA
QPAC QUEENSLAND PERFORMING ARTS CENTRE
Queensland Government
Australian Government
Creative Australia
Dedicated to a better Brisbane

ABOUT THIS RESOURCE

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Created for Opera Queensland by Katie Gentle - Education Manager for Shake & Stir Theatre Co.

ABOUT OPERA QUEENSLAND

Established in 1981, Opera Queensland creates inspiring and accessible for people of all ages across the state. Our work spans workshops, school programs, and community activities designed to spark curiosity, creativity, and a lifelong love of the arts.

Since 2017, CEO & Artistic Director Patrick Nolan has led Opera Queensland with a vision to celebrate the great traditions of opera while exploring new ideas and contemporary storytelling. By working with exceptional artists and creative teams, we use the power of music and theatre to move, challenge, and connect us.

Opera Queensland proudly serves Australia's most decentralised state, reaching regional and remote communities with performances, education programs, and opportunities for people to participate in the arts. Each year, our programs engage first time opera goers, school students, First Nations communities, people with disability, and passionate long time supporters who believe in opera's ability to help us understand ourselves and each other.

ABOUT QUEENSLAND THEATRE COMPANY

For more than 50 years, Queensland Theatre Company has created collective experiences that change lives by presenting an annual season of the best classic, contemporary, international and Australian performance works. We are committed to championing new voices on Australian stages including supporting Aboriginal and Torres Strait Islander communities to develop and share their stories, and encouraging a love of theatre through the participation of young people as makers and audiences across Queensland.

Opera Queensland and Queensland Theatre acknowledges and respects Aboriginal and Torres Strait Islander peoples as the Traditional Owners of the land and seas where we live and perform. We acknowledge and respect the knowledge, cultures, languages, songs and dances they have created and shared for at least 65,000 years. Our commitment is to listen and walk respectfully with Aboriginal and Torres Strait Islander individuals and communities, to celebrate the stories and songs of this place and its First Peoples.



ABOUT THE SHOW



Music and Lyrics by Stephen Sondheim
Book by James Lapine
Directed by Patrick Nolan
Originally Directed on Broadway by James Lapine
Orchestrations by Jonathan Tunick
Licensed exclusively by Music Theatre International (Australasia)
Presented by Opera Queensland and Queensland Theatre Company.

Be careful what you wish for.

In 2026, Opera Queensland and Queensland Theatre Company combine to conjure a bold new production of *Into the Woods* — Stephen Sondheim and James Lapine's Tony Award-winning musical that's anything but a fairy tale.

Imagine if you could get what you wished for? Cinderella, Jack, Little Red and Rapunzel all got what they wanted … and inside a storybook ending to boot! But in this tangled forest, every wish has a price. Magic and music spiral into a wild, witty and deeply human reckoning with desire, consequence and the stories we tell ourselves.

With a dazzling score, a cast of unforgettable characters, and a plot that refuses to play nice, *Into the Woods* will show you what lies beyond happily ever after… if you dare to look.

Nearly four decades since its Broadway debut, *Into the Woods* still cuts deep — you might think twice about what you wish for but you won't regret seeing this brand new production of a musical theatre masterpiece brought to life.

This is not just a revival. It's a fantasy fulfilled. And it's happening in QPAC's new Glasshouse Theatre.

DURATION 2 hours 55 minutes including interval, *subject to change without notice*.

WARNING This production contains mature themes, mild violence, theatrical haze, smoke and other effects.
Recommended for ages 15+.

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AT A GLANCE

THEMES

Idealism vs Reality
Dreaming & Aspirations
Loyalty & Betrayal
Appearances & Reality
Innocence
Connection & Family
Consequences

LITERARY DEVICES

Metaphor and Allegory
Archetypes
Motifs and Repetition
Narration
Irony
Parallel storylines
Subversion

DRAMATIC FORMS & STYLES

Musical Theatre
Magical Realism
Ensemble Theatre
Visual Theatre
Contemporary Performance

DRAMATIC CONVENTIONS

Non-linear Narrative - Flashback
Narration + Direct Address
Minimalism
Symbolic Use of Props and Set Design
Audio Visual Elements – Projection
Surreal Transformations
Song & Movement





AUSTRALIAN CURRICULUM LINKS

GENERAL CAPABILITIES

Ethical Understanding, Literacy, Critical & Creative Thinking, Personal & Social Capability.

Year 10 - ENGLISH (V9)

- understand how language can have inclusive and exclusive social effects, and can empower or disempower people - AC9E10LA01
- understand that language used to evaluate, implicitly or explicitly reveals an individual's values - AC9E10LA02
- analyse representations of individuals, groups and places and evaluate how they reflect their context in literary texts by world authors - AC9E10LA07
- reflect on and extend others' interpretations of and responses to literature – AC9E10LE02
- analyse how the aesthetic qualities associated with text structures, language features, literary devices and visual features, and the context in which these texts are experienced, influence audience response - AC9E10LE03
- evaluate the social, moral or ethical positions represented in literature - AC9E10LE04
- analyse how text structure, language features, literary devices and intertextual connections shape interpretations of texts - AC9E10LE05
- analyse and evaluate the aesthetic qualities of texts - AC9E10LE07
- analyse and evaluate how people, places, events and concepts are represented in texts and reflect contexts - AC9E10LY01
- analyse and evaluate how language features are used to implicitly or explicitly represent values, beliefs and attitudes - AC9E10LY03

Year 9 and 10 - DRAMA (V9)

- investigate use of elements of drama, performance skills and/or conventions to communicate and/or challenge ideas, perspectives and/or meaning in drama across cultures, times, places and/or other contexts - AC9ADR10E01
- develop performance skills and/or techniques to manipulate elements of drama and/or use conventions to communicate the physical and psychological aspects of roles and characters consistent with intentions - AC9ADR10D01
- reflect on their own and others' drama or practices to refine and inform their use of elements of drama, conventions and/or approaches to shape and sustain dramatic action - AC9ADR10D02

Year 9 and 10 - MUSIC (V9)

- investigate composers' and/or performers' use of elements of music, compositional devices and/or vocal/instrumental techniques in music from a range of cultures, times, places and/or other contexts - AC9AMU10E01
- develop, practise and refine the use of listening/aural skills and style-specific vocal instrumental skills/techniques to interpret music and communicate expressive effects - AC9AMU10D01
- reflect on their own and others' music to inform choices they make as composers and performers about how they will interpret and/or manipulate elements of music and/or compositional devices - AC9AMU10D02
- interpret music in a variety of forms and styles, manipulating the elements of music and/or compositional devices, and using style-specific vocal/instrumental techniques to communicate ideas, perspectives and/or meaning - AC9AMU10C01

SENIOR QLD CURRICULUM LINKS

DRAMA GENERAL SENIOR SYLLABUS 2025 V1.3

UNIT 2: REFLECT

Provides students with an example of contemporary dramatic styles associated with the realist style, such as Magical Realism.

UNIT 4: TRANSFORM

This production provides an example of manipulating and shaping the dramatic languages to reframe text, purpose, context and meaning, drawing on conventions and philosophies of Contemporary Performance.

DRAMA IN PRACTICE 2024

UNIT OPTION A: Collaboration

This production demonstrates how collaboration between performers, designers, and directors shaped a unified adaptation of subverted fairytales.

UNIT OPTION D: Commentary

This production utilises satire to provide sharp social commentary on longheld tales and ideas about happy endings.

English General SENIOR SYLLABUS 2025 v1.3

Unit 1: Perspectives and texts

Students could analyse the perspectives and representations of concepts, identities and/or groups in *Into the Woods* and how these shape their own and others' ideas and perspectives.

Unit 2: Texts and culture

Students could use this production to respond to and create imaginative and analytical texts of their own. In responding to texts, students analyse the relationship between language, representation, identity and cultural context, uncovering cultural assumptions, attitudes, values and beliefs that underpin texts.

UNIT 3: TEXTUAL CONNECTIONS

TOPIC 1: CONVERSATIONS ABOUT ISSUES IN TEXTS

Students will analyse different perspectives by examining representations of the same issue in different texts. Students will explore how texts position readers and viewers, and develop their capacity to analyse and contest complex and challenging ideas and the assumptions, attitudes, values and beliefs underpinning them.

TOPIC 2: CONVERSATIONS ABOUT CONCEPTS IN TEXTS

This production is an adaptation that could be paired with another version of fractured fairy tales. In responding to two texts, students explore and discuss the personal, philosophical, social, political and/or cultural significance of representations in different texts and the cultural assumptions, attitudes, values and beliefs underpinning them. Students are given opportunities to add to ongoing, informed and public 'conversations' about literary texts.

CAST & CREATIVES

Creatives

Director	Patrick Nolan
Musical Director/Conductor	James Dobinson
Co-Set & Costume Designer	Elizabeth Gadsby
Co-Set & Costume Designer	Charles Davis
Choreographer	Daniel Venz
Lighting Designer	Alexander Berlage
Video Designer	Craig Wilkinson
Associate Director	Benjamin Knapton
Assistant Director	Emma Nightingale
Intimacy Director	Michelle Miall

Cast

Baker's Wife	Amy Lehpamer
Narrator/Mysterious Man/Granny	Kanen Breen
Witch	Ali McGregor
Cinderella	Nina Korbe
Baker	Justin Smith
Jack's Mother	Verity Hunt-Ballard
Jack	Tom Oliver
Little Red Riding Hood	Carla Beard
Cinderella's Prince/Wolf	Darcy Brown
Cinderella's Stepmother	Hayley Sugars
Rapunzel's Prince	Marcus Corowa
Rapunzel	Irena Lysiuk
Florinda	Kate Yaxley
Lucinda	Gabrielle Diaz
Steward	Angus Grant

Featuring
Queensland Symphony Orchestra



Amy Lehpamer
Baker's Wife



Kanen Breen
Narrator/Mysterious Man/
Granny



Ali McGregor
Witch



Nina Korbe
Cinderella



Justin Smith
Baker



Verity Hunt-Ballard
Jack's Mother



Tom Oliver
Jack



Carla Beard
Little Red Riding Hood



Darcy Brown
Cinderella's Prince/Wolf



Hayley Sugars
Cinderella's Stepmother



Marcus Corowa
Rapunzel's Prince



Irena Lysiuk
Rapunzel



Kate Yaxley
Florinda



Gabrielle Diaz
Lucinda



Angus Grant
Steward

A NOTE FROM THE DIRECTOR

"Lyrics should express character while simultaneously moving the story forward... A song should be like a play. It should have a beginning, middle and end. It should have an idea, build the idea and develop it and finish. And at the end you should be at a different place from where you began."

Stephen Sondheim quoted in "Stephen Sondheim, Art Isn't Easy" by Daniel Okrent, Yale University Press, 2026

In many respects this description of how to write a song by Stephen Sondheim, particularly the final sentence, *"And at the beginning you should be at a different place from where you began"*, captures the driving energy behind our approach to this production. Working with designers Elizabeth Gadsby and Charles Davis, we set out to create a production that would illuminate the extraordinary world that Stephen Sondheim and James Lapine created in a way that was alive to the world we are living in now. We knew that to do this with the care and attention that such an extraordinary work requires, we would have to venture into the woods not knowing what we might discover when we came out the other side.

We talked about the role that fairy tales play in our lives. Stories that introduce us to ideas of bravery, cruelty, vulnerability, magic, wishes fulfilled and hopes dashed. In looking at the stories Sondheim and Lapine chose to use, we found that a lot of the drama was primarily driven by family dynamics. The oppression of Cinderella by her stepmother and stepsisters, the simplicity of Jack and the frustration of his mother, the over protection of Rapunzel by the Witch, and the yearning of the Baker and his wife for a child – the catalyst that ties all the stories together.

Family then became an important part of how we thought about space. A strong signifier of family is the family home. A place where we are introduced to the wonder of fairy tales and, if we are lucky, the safe harbour from which we venture to learn about the world and all the many challenges and delights that it has to offer. So, we decided that a representation of a family home would be the first thing the audience encounters. Out of this home, all the characters would emerge.



As magic plays such an important part in fairy tales, we wanted there to be moments of theatrical illusion throughout. Without wanting to give away too many surprises, not unlike a fairy tale, there is tension between what is real and what is not – acknowledging, of course, that ultimately nothing is 'real' in the theatre, everything is a representation of something else. In exploring this idea, we wanted to mix moments of old school theatre magic with state of the art technology. One moment birds appear from nowhere or a man has a shadow that is in the shape of an enormous wolf, the next, a beanstalk grows out of the ground, or trees are felled by the stomping of an invisible giant.

The other important design element is the woods themselves. Sondheim's writing is renowned for the richness of the characters he creates. The genius of *Into the Woods* is that it takes archetype fairy tale characters and turns them into complex modern people, struggling to makes sense of the world, much like the rest of us. We wanted these characters to have the space to be fully inhabited by the extraordinary ensemble of performers in our production and so the woods, while theatrically beautiful, became a backdrop relief.

The costumes therefore became a very important design element, amplifying character and embracing the theatricality of the story. Working with the incredible Opera Queensland wardrobe team, led by Karen Cochet and Bianca Bulley, Elizabeth and Charlie have created a panoply of different looks that draw upon everything from the high street to haute couture, to brilliant signify the archetypes while also being phenomenally beautiful.

By the time we delivered our design, it had undergone several iterations, each one paring back the last until the world we had created was able to lightly hold the complexity of this remarkable work. We had stepped into the woods and been changed in the process. This is an experience we hope the audiences will have too. We have set out to create a production that revels in the humour and wit of the story while amplifying the vulnerability of the characters and in so doing hopefully brings us closer to our own.



Patrick Nolan
Director

INTO THE WOODS IT'S TIME TO GO

Positive Peer Pressure

- *Into the Woods* was created after James Lapine dared Stephen Sondheim to craft a musical based on fairy tales. Sondheim desired to write a 'quest musical' similar to *The Wizard of Oz*, where the characters set out to find one thing and yet in the process discover something about themselves.

- One of several successful collaborations between Sondheim and Lapine, including *Sunday in the Park with George* (1984), *Passion* (1994) and *Sondheim on Sondheim* (2010)

Once Upon a Stage

- First staged in 1986, the show premiered on Broadway in November, 1987.

- The show has been awarded many recognitions including three Tony Awards in 1988 – Best Book of a Musical (James Lapine), Best Original Score (Stephen Sondheim), and Best Actress in a Musical (Joanna Gleason)

Adaptations of an Adaptation

- *Into the Woods* was the first Junior version of a longer stage show to exist – focusing only on Act 1 and the happy endings.

- James Lapine wrote the screenplay for the 2014 film adaptation of *Into the Woods*, directed by Rob Marshall, featuring an ensemble cast, including Meryl Streep as the witch.

- Earlier versions of the script included the three little pigs and Rumpelstiltskin.

Find more fun facts at New York Theatre Guide.com



PRE-SHOW VIEWING ACTIVITIES

TRUTH OR TALES:
LIFE LESSONS FROM FAIRY TALES

Have students reflect on their current knowledge of fairy tales and the pervading influence they have by using the sentence starters below to create a collective list of LIFE LESSONS FROM FAIRY TALES. Encourage them to cite their sources.

Happily ever after looks like ...

Ways to find true love include ...

Beauty is important/not important because...

Problems can be solved with ...

Beware of ...

To break a curse you need to ...

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

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





ONCE UPON A STEREOTYPE...

Speed brainstorm your perception of the following archetype characters as a class:

- A prince
- A princess
- A peasant 'wife' or 'husband'
- A little girl
- A young lad
- A witch

Illustrate your own version of each.
Think of all the stories, plot points, character traits, symbols and themes we often link to these character types.

Discuss the similarities and differences across the class.



Spend some time researching the original stories *Into the Woods* borrows from.

The Grimm Brothers collected the most recognisable anthology of folk stories, but Sondheim and Lapine were inspired by a variety of sources.

Take note of the year of publication of the version of a story you are reading- for the Brothers Grimm common editions fall across: 1812, 1819 or 1825.

Stories to explore:

Cinderella (Ashputtle)- Brothers Grimm
Little Red-Cap - Brothers Grimm
Rapunzel - Brothers Grimm
Jack and the Beanstalk - Joseph Jacobs

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

QUESTIONS TO PROMPT FURTHER STUDY:

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

Return to these questions after viewing *Into the Woods* and consider how the production interacts with the original source material.



STAGING THE STORY

THE ROOF, THE HOUSE, AND THE WORLD YOU NEVER THOUGHT TO EXPLORE

Across the production of *Into the Woods*, plot points occur in locations and with fantastical action which present challenges to how they can be created on stage.

Work in groups to generate ideas of how to portray the following on stage. Think about all the theatrical aspects available to you – set pieces, props, video and audio design, actors, movement, lighting effects, etc...

Document your strongest idea – collect reference images to bring clarity to your idea and sketch designs to represent the logistics of staging your concept.

IN YOUR PRODUCTION HOW WOULD YOU BRING TO LIFE:

- The woods - "the stage is filled by trees of all variety, many twisted and gnarled"
- A beanstalk - "emerges from the ground and stretches to the heavens"
- A transformation - "The WITCH suddenly turns around and has been transformed into a beautiful woman."
- A cow - "the pathetic-looking COW, MILKY-WHITE."
- A giant - "Suddenly the ground begins to shake. Frightening and loud CRUNCHING NOISES approach."

Once you have seen the production – discuss the provided stage concept designs by Elizabeth Gadsby and Charles Davis.



POST-SHOW DISCUSSION PROMPTS:

- Which moment in the show did you find the most visually compelling? Why?

- What aspects of Patrick Nolan's direction and Danile Venz's choreography stood out to you as clever interpretations of the lyrics and dialogue in the script?

- How did the lighting design (by Alezander Berlage) and video design (by Craig Wilkinson) enhance the storytelling?

- How did the set and costumes (by Elizabeth Gadsby and Charles Davis) differ or match your expectations?

- If you were to describe the design choices in this production, what words, symbols or ideas come to mind?

- Was there a standout performing for you? If so who and why? What drew you in as an audience member?

POST-SHOW REVIEW

BUILDING RESPONDING SKILLS

Author's Note (by James Lapine) in the libretto reads as following:

"'Time' is an important element in any production of INTO THE WOODS. The plot kicks into gear the moment the Witch tells the Baker and his Wife that to lift the spell they must deliver the Witch's items: "Before the chime of midnight, in three days' time." From that moment on, the clock is ticking and everything must drive forward to meet that goal. It's very important that this urgency underlies both the book scenes and where appropriate, the songs. The same can be said of the second act with the looming presence of the Giant. This swiftness and energy will make for a sparking (and shorter) production!"

Respond to this statement in relation to the production you viewed?

Consider: How was 'time' utilised or portrayed? How effectively was the urgency created? What symbolic or repetitive ways were used to reveal time passing?
Point to specific moments within the production, utilising subject specific terminology in your discussion.



NEVER CAN TELL WHAT LIES AHEAD

Stage Designs by Elizabeth Gadsby and Charles Davis

PRE-SHOW: HOUSE SLOWLY ROTATES



THE HOUSES: CINDERELLA, JACK AND THE BAKERS



FULL FOREST DESCENDS



THE BAKER'S HOUSE FALLS FLAT



THE GIANTESS



THE WITCH'S FINAL GOODBYE



Please note: Images may differ from realised production.

ONCE UPON A SONDHEIM

"Art, in itself, is an attempt to bring order out of chaos."
– *Stephen Sondheim*

Into the Woods can be classified as an 'integrated musical', a specific type of production where the music, the lyrics, the book, and the movement all work together to tell the story. Sondheim's work is recognisable for its use of content dictating the form of the song and the musical as a whole, as well as other fun manipulations of musical elements.

SONDHEIM BINGO

To explore Sondheim's recognisable musical traits - provide students with a bingo chart (3 by 3 grid) and allow them to allocate to each square one of the musical aspects of Sondheim's work.

Select a 'Best of Sondheim' playlist from a music streaming platform – and play a portion of a song and allow students to mark off if that song features the musical element they have selected. Have students annotate their justification for ticking off the element to show their thinking (and in case you need to fact check if they are the winner).

Once students have 3 in a row on their grid they must stand up and yell *Sondheim!* (or *Bingo*). Discuss the winning features they heard. Play a few rounds to be able to explore more of Sondheim's work. Once students have viewed the production, return to these and identify them in the songs from *Into the Woods*. You could even play another round of *Sondheim Bingo*!

Signature Sondheim Elements:

- Complex and varied musical phrasing – vocal lines starting mid-beat or extending past expected bar lengths.
- Conversational style or spoken word
- Counterpoints – the combination of two or more melodic lines or parts.
- Rhythmic variations – unpredictable tempo, pauses and pick ups
- Patter songs – rapid delivery, words matching tempo
- Time signature shifts
- Motifs, Underscores and Reprises – returning musically to the same idea, refrain or tune, with variations reflecting a character's state of mind or circumstance

A NEW WISH

There are many well-known fairy tale characters who didn't get featured in *Into the Woods* – it's time to right that wrong.

Work with one of the characters below (or your fairy tale favourite) and plan out how they could be included.

POSSIBLE CHARACTERS TO EXPLORE:

- Goldilocks – what really happened at the Bears' residence.
- Sleeping Beauty – So much sleep and beauty: surely there is more to that story.
- Hansel – being left in the woods and then almost pushed in a furnace would really mess with you.

Establish the original 'wish' from their well-known tale.
Build their backstory – what are their motivations, trials, aspirations?
Rewrite a portion of 'Opening Part I' to include them in the story.
Be sure to decide on their reasoning for going into the woods.

Now the twist – consider what their Act II reveal is going to centre on.
Consider how expectations or the 'happy ending' we know may have missed elements of their predicament.

Compose a featured song for your character.
Decide what type of song you think fits them best? Is it a ballad, a comedy number, a big dance number?

Work on these and reveal to the class the newest musical number that is sure to become a fan favourite!

"I wish ...
... to go to the festival
... we had a child
... my cow would give us some milk"



YOU'VE CHANGED!

WORKING WITH CHARACTER

Choose one of the characters from *Into the Woods*.

Map out their own journey against a classic story structure.
Think about both the character arc (moments in the plot that impact their story) and their character development (distinct changes in their character traits, choices or relationships).

Decide on key quotes or musical moments that reflect these changes throughout the story.

Identify how the songs which they sing or feature in reflect these changes.
Consider where Act 1 ends and starts for this character along their journey.











YOU'VE CHANGED!

WORKING WITH CHARACTER

Chosen Character:					
	Orientation	Inciting Incident	Building tension	Climax	Resolution
Plot points – (Character arc and development)					
Songs - (What do these reveal about the character at this point in the plot)					



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