ARTSCLUB THEATRE COMPANY

ENDLESS POSSIBILITIES on every stage.

TEACHER RESOURCE GUIDE

The Arts Club Theatre Company Production of

DISNEY'S FROZEN

Music and Lyrics by Kristen Anderson-Lopez & Robert Lopez
Book by Jennifer Lee
Originally directed on Broadway by Michael Grandage
Based on the Disney film written by Jennifer Lee and directed by Chris Buck & Jennifer Lee
Originally produced on Broadway by Disney Theatrical Group

2025.2026 Season
Stanley BFL Canada Stage
October 30, 2025 – January 4, 2026

This show is proudly sponsored by

BFL CANADA

canada life™

TABLE OF CONTENTS

Pre Show Resources.....3–20

Welcome.....3

About The Arts Club Theatre Company.....3

ć̓əsnaʔəm: The Story of this Land.....4

Attending the Show 5

Learning Objectives.....6

Connection to BC Curriculum.....6

Show Content.....9

Content Advisory.....9

Context: Puppetry in Theatre.....10

Brief Synopsis.....11

Detailed Synopsis.....11

About the Creators: 18

Setting.....19

Characters.....19

Show Discussion Questions.....20

Post Show Resources/ Activities.....21–25

Activity #1: Tableaux Exercise.....21

Activity #2: Olaf and Sven's Adevntures!.....23

Activity #3: A Letter to Someone You Admire.....23

Resources.....25

Works Cited 25

WELCOME

This guide was created for teachers and students. It contains an overview of the play's story as well as informative resources and activities for teachers and students. The guide aims to provide background knowledge and critical perspectives on the musical that will yield fruitful discussion and foster an understanding and appreciation of theatre arts.

If you have any questions, comments, or suggestions for the guide, please contact our Education & Community Engagement Coordinator, Mikenzie Page, mpage@artsclub.com.

This study guide was written by Natalie Warner and Mikenzie Page.

ABOUT THE ARTS CLUB THEATRE COMPANY

The Arts Club of Vancouver was founded in 1958 as a private club for artists, musicians, and actors. It became the Arts Club Theatre in 1964 when the company opened its first stage in a converted gospel hall at Seymour and Davie Streets. Now in its 62nd season of producing professional live theatre in Vancouver, the Arts Club Theatre Company is a non-profit charitable organization that operates three theatres: the Granville Island Stage, the Stanley BFL Canada Stage, and the Olympic Village Stage at the BMO Theatre Centre. Its popular productions range from musicals and contemporary comedies to new works and classics

.

Learn more about the Arts Club Theatre Company at artsclub.com.

ć̓əsnaʔəm:

The Story of this Land

The Stanley Theatre stands on the ancestral territory of the xʷməθkʷəy̓əm Nation, and the former city of ć̓əsnaʔəm, which was located at the mouth of the Fraser River. The city of ć̓əsnaʔəm is an important historical site for Musqueam. It symbolizes the nation's resilience and its connection to the land. We honour the history of this land as a step towards recognition and respect to the Musqueam people. Just as Musqueam was named for the blooming flower məθkʷəy̓, we hope to grow our connection with the land and its people.

The Arts Club Theatre Company would like to acknowledge the traditional, ancestral, and unceded territories of the xʷməθkʷəy̓əm ,Sḵwx̱wú7mesh, and səlilwətaɬ Nations, the original stewards of this land on which we operate. We would like to ask those visiting or living here to share their thanks by supporting local Indigenous artists and communities. Acknowledging is always a start to supporting; as we step forward, we wish to be better partners, healers, and helpers to our Indigenous neighbours.

For further reading, click below to read more about Musqueam's Story from the Musqueam Indian Band website:

Musqueam's Story
https://www.musqueam.bc.ca/our-story/

ATTENDING THE SHOW

ARRIVING AT THE THEATRE

Please arrive at the theatre with 30 minutes before the show to pick up and distribute tickets. Buses may unload passengers in the loading zone in front of the theatre, but engines must be turned off while doing so. They will have to find alternate parking for the duration of the show.

THEATRE ETIQUETTE

In order to ensure an enjoyable show for all audience members, please share these general theatre etiquette guidelines with students.

·Please turn off mobile phones and other electronic devices for the duration of the show. If you are concerned about missing an emergency call, please leave your name or device and seat location with an usher and they will alert you.

- No outside food or drink is allowed in the theatre.
- Please be modest with your use of fragrances so that audience members with allergies can also enjoy the performance.
- If you need to leave the theatre during the performance, you will be seated again at the intermission or another appropriate interval.
- Reactions are welcome and the best part of live theatre! We do ask that you please respect your fellow audience members and the performers by refraining from talking during the performance.
- If you have a complaint about another guest, please tell an usher or the Audience Services Manager rather than approaching the person yourself. They will be happy to address your concerns.

LEARNING OBJECTIVES:

After viewing Disney's *FROZEN* and working through the following activities, students will:

- Engage critically with theatre performance, including acting choices, direction, sound and lighting design.
- Explore the concept of finding oneself and overcoming challenges to grow into one's identity.
- Reflect on family connections, and the growth of relationships as one grows more mature.

CONNECTIONS TO BC CURRICULUM:

Arts Education 8

Big Ideas

- Creative growth requires patience, readiness to take risks, and willingness to try new approaches
- Individual and collective expression can be achieved through the arts
- Dance, drama, music and visual arts are each unique language for creating and communicating

Curriculum Competencies

- Explore relationships between identity, place, culture, society, and belonging through arts activities and experiences
- Reflect on works of art and creative processes to understand artists motivations and meanings
- Adapt learned skills, understandings, and processes for use in new contexts and for different purposes and audiences

Drama 9

Big Ideas

- Identity is explored, expressed, and impacted through drama experiences
- Drama provides opportunities to gain insight into perspectives and experiences of people from a variety of times, places, and cultures
- Collaborative drama experiences can build community and nurture relationships with others

Curriculum Competencies

- Explore relationships between identity, place, culture, society, and belonging through dramatic experiences
- Take creative risks to experience and express thoughts, emotions, and meaning.
- Describe, interpret, and evaluate how performers and playwrights use dramatic structures, elements, and techniques to create and communicate ideas
- Reflect on creative processes to make connections to personal learning and experiences

Drama 10

Big Ideas

- Active participation in drama creates personal and cultural connections and reveals insights into human experience
- Drama offers dynamic ways of exploring our identity and sense of belonging
- Drama cultivates collaboration through critical reflection, creative co-operation, and the exchange of ideas

Curriculum Competencies

- Reflect on dramatic works and make connections with personal experiences
- Examine the influences of social, cultural, historical, environmental, and personal context on drama
- Reflect on dramatic experiences and how they relate to a specific place, time, and context
- Demonstrate respect for self, others, and the audience
- Make connections with family and community through drama and theatre

English (Literary Studies) 8–10

Big Ideas

- The exploration of text and story deepens our understanding of diverse, complex ideas about identity, others and the world

Curricular Competencies

- Comprehend and Connect (reading, listening, viewing)
  - Recognize and appreciate how different forms, formats, structures, and features of texts enhance and shape meaning and impact
  - Think critically, creatively, and reflectively to explore ideas within, between, and beyond texts
  - Explore how language constructs personal and cultural identities

Social Studies 8/9

Big Ideas

- Emerging ideas and ideologies profoundly influence societies and events
- Disparities in power alter the balance of relationships between individuals and between societies
- Collective identity is constructed and can change over time

Curricular Competencies

- Use Social Studies inquiry processes and skills to ask questions; gather, interpret, and analyze ideas; and communicate findings and decisions
- Assess the significance of people, places, events, or developments, and compare varying perspectives on their significance at particular times and places, and from group to group
- Recognize implicit and explicit ethical judgements in a variety of sources

SHOW CONTENT:

Genre: Musical; Fantasy

Show Dates: October 30, 2025 – January 4, 2026

Age Range: Ages 5+

Venue: Stanley Stage, 2750 Granville St, Vancouver BC V6H 3J3

CONTENT ADVISORY:

This production contains flashing lights and water-based haze and fog. Please contact our box office for more information (604) 687-1644

Flashing/Loud Noise:

●●●○○

Characters may scream or make loud sudden movements without warning. Stage effects to simulate magic may appear suddenly, without warning.

Death:

●●●○○

Death of main parental figures, and depictions of grief of the two orphaned daughters.

Violence/Injury:

●●○○○

Character plotting to harm another, fight scene, and a character throws a punch.

Depictions of fighting and combat onstage.

PUPPETRY IN MUSICALS

FROZEN is one of many theatrical productions that showcase puppetry. Both Sven and Olaf have puppeteers (2 for Sven, 1 for Olaf) that will be featured throughout the show. The Arts Club has created our own puppets for this production. Please see attached images of other stage versions of these characters and allow your students to see them before coming to the show.

- How do they think the puppets are moved?
    - How many puppeteers are in each character?
- What are the pros of using puppets? What are the challenges?
- What other famous examples of puppets can you think of? (We've listed a few below!)

Puppetry roots back to ancient civilizations and theatre practices in Egypt, Japan, Greece, and China, although puppetry has grown and evolved into nuanced creations that assist in theatrical storytelling. It can also be used for educational/ moral lessons as an accessible avenue into storytelling for kids, and also for entertainment purposes! Modern day puppetry in theatre can be seen in *Avenue Q*, and on television with the creation Jim Henson's puppets in *The Muppets* and *Sesame Street*. Disney has also more recently produced a stage version of *The Adventures of Winnie the Pooh* where all their characters are puppets for the enjoyment of their viewers.

Images from *Frozen* National Tour and Pantages Theatre

BRIEF SYNOPSIS:

FROZEN follows the story of two sisters, Elsa and Anna who have lived a sheltered life, until Elsa becomes Queen. Her mystical ice powers are revealed to all, causing her to flee the town and isolate herself from the world. She unknowingly causes an eternal winter, and Anna sets off on an adventure to find her and break the curse. Along the way, Anna meets and makes new friends until reaching her sister. In an argument between the two sisters, Elsa harms Anna forcing her to return to the kingdom to seek help. Kristoff, Olaf and Sven race to bring Anna back to her true love to melt her frozen heart, only to find out Prince Hans has alternative plans to take over the kingdom. Based on the story and music from the 2013 Disney film *Frozen*.

DETAILED SYNOPSIS:

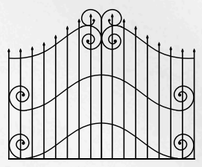
Act One

The story sets off with young Anna and Elsa playing in the Kingdom of Arendelle's Summer Festival while the opening number *(Vuelie/Let the Sun Shine On)* is sung by the townspeople. As the two young princesses make their summer garlands, Anna is quick to encourage her sister, Elsa, to use her ice powers to build a snowman. The townspeople sing about Elsa and her powers, informing the audience that her parents were both in love and in fear of this unknown magic. As the daughters continue to play, King Agnarr and Queen Iduna scold Elsa for her magic, forcing her to keep it away from the public. The scene continues with the family singing together, enjoying the festival on this bright, sunny day, but reminding Elsa to keep her magic hidden.

Anna begs Elsa to use her powers to which Elsa agrees. Elsa preps to build a snowman, which leads into the following musical number *(A Little Bit of You)*. The two sing together as they place a little bit of each of them into the creation of Olaf the Snowman.

Elsa is hesitant to continue as she knows her magic should be concealed. However, as the two girls continue to play, Anna accidentally gets knocked in the head with Elsa's powers. Anna collapses unconscious and falls on the floor. Elsa calls out for help and her parents, fearing for Anna's life, call for help from the Hidden Folk of the Mountains.

Eyes appear in the windows of the castle and the Hidden Folk enter the room. The Hidden Folks Shaman, Pabbie, and his wife, Bulda, enter. Asking Elsa about her magic, Pabbie uses his own magic to heal Anna from the accident. He heals her head but warns the family that the heart is not as easy to fix. Pabbie also erases the memories and knowledge of Elsa's magic from Anna, and Elsa begs him to take her magic away as well, fearing she may hurt someone again. Pabbie explains that the magic is apart of her and cannot be taken away *(Northern Lights)*. In a rush, King Agnarr pulls Elsa away proclaiming that he and the Queen Iduna will protect her and will not let this power consume her. King Agnarr decides that to conceal Elsa's powers from the kingdom, Anna and Elsa must be separated from each other and the gates to the castle must be closed.



The scene changes to Young Anna seeing the first snowfall of the season and wants to go outside and play with her sister *(Do You Want to Build a Snowman)*. Anna sings to her sister from outside her bedroom door while inside Elsa and the King are practicing concealing Elsa's powers. The King tells Elsa he is proud of her before leaving for a trip with the Queen. Both girls realize they are now all alone as the castle gets dark. As their parents start their journey, the stage shifts to reveal a storm at sea, which engulfs their parents. A bishop and the young sisters enter for a funeral for their parents. They transition to the final piece of the song as Young Anna makes one more attempt to be with her sister, and Older Anna comes to take her place. There is no answer on the other side of the door from a now Older Elsa, forcing Anna to finally give up.

.

The scene changes to Anna being awakened from her slumber as a maiden comes to dress her for her Elsa's coronation. Anna springs from her bed, and rushes around her room and reappears, all ready for the coronation *(For the First Time in Forever)*. Elsa is dreading the opening of the castle gates, and practices concealing her powers. The sisters both claim that "it's only for today" but with two different thoughts going on through their minds when Elsa commands the guards to open the gates. As the music ends, Anna finds herself bumping into Prince Hans, falling into Kristoff's ice cart.

Anna and Hans have an awkward first introduction as she is sitting in a cart of ice, but the pair are smitten with each other right away. Anna, being kept away from people for so long, is awkward but informs Hans that she is the Princess of Arendelle, which he bows thinking it is her coronation. Correcting him and embarrassed from this interaction, Anna goes to leave but Hans stops her, explaining that while he's a prince, he's also thirteenth in line for the throne *(Hans of the Southern Isles)*. The scene concludes with coronation beginning.

Townspeople come into the scene and sing about their beloved Queen to be, as Elsa prepares herself to this event. Elsa addresses the kingdom, until the bishop cuts her off and requests, she remove her gloves for the ceremony. Slowly, Elsa takes them off and holds the orb and sceptre, making it through the coronation without letting her powers show.

Elsa and Anna make small talk about the event, making up for lost time from their childhood until they are interrupted by the Duke of Weselton. He is most insistent on addressing Elsa and is suspicious as to what has been going on behind the closed palace doors. Anna takes this opportunity to suggest they keep the gates open to which Elsa declines. This causes the pair to argue and Elsa excuses herself to calm down.

Hans finds a dejected Anna and invites her for a walk to get some air. The two introduce themselves further, discussing their childhoods. Both connect about being left out of their families and sing *(Love Is an Open Door)* about how finding each other was fate. During the song, Hans pauses and asks Anna is she will marry him, which she accepts!

The newly engaged couple goes back to the ball to seek out Elsa for her blessing. Elsa is confused and questions their speedy engagement and sudden decision. She does not give the couple her blessing which results in Anna and Hans asking her to reconsider. Fed up with the conversation, Elsa proclaims that the celebration is over and to close the gates.

Anna, who does not want to be locked away again, begs her sister to wait as Anna grabs for her and accidentally pulls off one of Elsa's gloves. Suddenly, Elsa is no longer able to control her overwhelming frustration and shoots ice around the ballroom. The guests stare at her in horror and Weselton declares her a monster. Elsa flees from the party and Anna follows, leaving Hans in charge of the Kingdom.

The story shift to later in the evening where Kristoff and Sven are at the base of the North Mountain. Kristoff, talking as Sven sings to himself *(Reindeers Are Better Than People)* before the two head to bed. They are interrupted by Anna who is lost looking for Elsa. Unimpressed with Elsa, Kristoff talks to Sven (himself) about possibly offering to guide Anna through the mountains to which she accepts.

Gifting Anna warming clothes, she gets dressed before the three set off for their new adventure. Discussing why Elsa ran away, Anna explains the engagement situation and Kristoff sides with Elsa. Taken aback, Anna questions what Kristoff even knows about love *(What Do You Know About Love)* and as they sing, they slowly start to fall for each other.

Once they reach the top of the mountain, the trio find themselves in a winter wonderland when Anna hears a mysterious voice singing in the distance. Curious, the trio look around for the source of the voice until Olaf, the snowman from Anna and Elsa's childhood, appears beside them. Anna and Olaf reconnect, and she is fascinated by Elsa's magic which brought him to life. Olaf tells the group that he knows where Elsa is and can take them to her. Anna tells Olaf why they need Elsa "to bring back summer" and Olaf dreams about the wonderous possibility of summer *(In Summer)*.

The musical transitions to Elsa in the mountains coming to terms with what she has done and finds a new love for her powers *(Let It Go)*. She decides that this is where she belongs.

Act Two

The second act opens with Wandering Oaken's Trading Post and Sauna, as Oaken greets Anna, Kristoff and friends. Oaken informs them off all the sales he has in his shop, and that he is not worried about Elsa's eternal winter *(Hygge)*.

After receiving their supplies from the shop, the group heads back out on their adventure. In awe, the group finds themselves outside of Elsa's castle where Anna suggests she talks to her sister alone. This is fine with Kristoff as he is just amazed by the ice, as it is his whole livelihood. Elsa comes out and meets everyone briefly before the two sisters are left alone. The two sisters talk about the event that occurred in the kingdom and Elsa tells Anna she is ok to stay here by herself. Telling Anna, the story of how she got her white stripe in her hair, Elsa knows that she is safe to be tucked away *(Let It Go Reprise).* This does not work for Anna, and she lets her emotions rise, she does not want to lose her sister again *(I Can't Lose You)*.

It seems that Anna has convinced Elsa to come back home, but Elsa steps away from her saying goodbye. However, Elsa is unaware that the Kingdom has been left frozen, and she needs to fix it but does not know how. The tension builds and builds until Elsa cannot hold back and her emotions are let out in a blast around the room, striking Anna in the chest. Elsa calls for help and Kristoff rushes in as Elsa forces them out of the palace with her magic, breaking Olaf.

Anna and Kristoff rebuild Olaf *(Do You Want to Build a Snowman Reprise)* until Anna's hair starts to change colour fully to white. Kristoff remembers who can help, and they rush off to see the Hidden Folk.

Bulda and Pabbie welcome them home and it is revealed that Kristoff is their family. The Hidden Folk immediately jump to the conclusion that Anna and Kristoff are a couple, and he was bringing her home. The two deny any relationship, which causes the Hidden Folk to question why *(Fixer Upper)*.

During the song, the two start to fall more in love with each other until Anna collapses. Pabbie reveals that the ice is in her heart and the only thing that can thaw it is an act of true love. He pulls out as much as he can, as Kristoff watches and realises his feelings for Anna have only grown stronger *(Kristoff Lullaby)*. Once Pabbie has finished, they race back to Arendelle to find Hans for true love's kiss.

The scene shifts to Hans, Weselton, and other townspeople are searching for Anna and Elsa in the mountains. Weselton instructs the men to kill her on sight. Elsa hears them coming and knows she can no longer hide *(Monster)*. Elsa surrenders to the mob and is taken to the castle, just as Kristoff delivers Anna to a guard. Kristoff watches the woman he loves being taken away *(Lullaby Tag/King Hans)*.

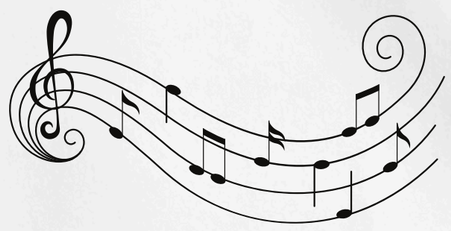
Hans rushes to meet Anna by the fire as she explains what Elsa did and that Hans needs to kiss Anna for her to live. As they are about to kiss, Hans pulls away revealing his plan to take over the Arendelle and that he never cared about Anna in the first place. Once he kills Elsa, the kingdom will be his. He leaves Anna alone to die, but Olaf wanders in finding her freezing by the fire. The two talk about what true love really means, and Olaf realises that Kristoff is the one that truly love Anna. Olaf looks out the window and sees Kristoff and Sven racing towards them.

Outside, Hans lies and tells the town the Queen Elsa has killed Princess Anna, however luckily himself and Anna were secretly married before her death. Hans claims to be King of Arendelle, and sentences Elsa to death. Elsa breaks free and runs off into the storm while Anna and Kristoff try to find each other there as well *(Colder by the Minute)*.

Hans races after Elsa and eventually finds her in the storm. and Elsa. He lies about Anna and tells Elsa that she killed her sister with a frozen heart. This causes Elsa to collapse, falling to the ground as the storm suddenly stops. While she is on the ground, Hans draws his sword to kill her, when Anna suddenly steps in between them, freezing into solid ice and blocking Hans' sword. Hans is knocked to the ground as Elsa embraces the frozen Anna, crying as she believes she has lost her sister forever. Slowly, Anna begins to thaw, and Olaf exclaims that an act of love would thaw her. The two sisters who love each other more than anything has saved one another, and the Kingdom of Arendelle begins to thaw.

Kristoff and Anna embrace and the two finally kiss with Elsa's approval. Hans starts to stir awake and is stunned to see Anna before him. Anna claims the only frozen heart is his and turns away. Unsatisfied with this conclusion, she turns back and punches him in the face.

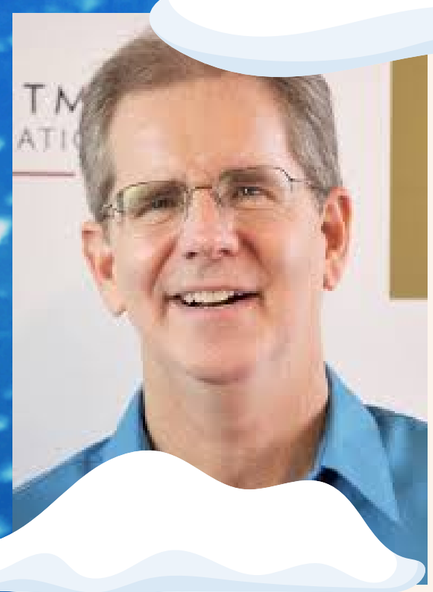
Elsa addresses her people and checks in to make sure everyone is ok. Seeing Elsa's generosity and strength, Weselton kneels before her and the people of Arendelle accept Elsa back as their ruler. Anna and Elsa reconnect as the musical ends.



ABOUT THE CREATORS:

Book: Jennifer Lee

Jennifer Michelle Lee is an American filmmaker and playwright who served as the chief creative officer of Walt Disney Animation Studios from 2018 to 2024. Her most famous work was the 2013 *Frozen* and its sequel, *Frozen 2*. She was the first female director of a Walt Disney Animation Studios feature film earning more than $1 billion in gross box office revenue. Other credits include *Wreck It Ralph*, *Big Hero 6*, *Zootopia*, *Moana*, and most recently Disney's *Wish* (2023).



Film Director: Chris Buck

Chris Buck has had a magical career with Disney Animation Studios with his earliest credit in the *Fox and the Hound* as an animator. From Wichita Kansas, Buck saw his rise to fame when co-directing Disney's *Tarzan* (1999) and *Surf's Up* (2007). However, the page in his story turned with the direction of *Frozen* which won him the Oscar for Best Animated Feature Film in 2014. He continued to build on these lovable characters who have now been featured in a multitude of other series including several of their own hits on Disney+.

Music and Lyrics: Kristen Anderson-Lopez and Robert Lopez

Working together, this duo started their career with Disney with the *Bear in the Big Blue House*, and *Wonder Pets* for Nick Jr. Together, they won the Academy Award for *"Let It Go"* from *Frozen* (2013) and more recently *"Remember Me"* from *Coco* (2017). Kristen has also won two Grammy Awards for *Frozen.* Robert started his career with the hit show *Avenue Q* which won the 2004 Tony Award for Best Musical, and Best Original Score. He then went on to write *The Book of Mormon* alongside Jeff Marx, Matt Stone and Trey Parker. This won Lopez an addition two Tonys for Best Original Score and Best Book of a Musical. Both are credited with working on one of Disney' s newest shows, *Agatha All Along* , as their most recent work.

SETTING:

FROZEN takes place in a Fictional Kingdom of Arendelle. This is loosely based on Norway with imagery inspired by their fjords, ice, mountains and forests.

CHARACTERS:

Queen Elsa of Arendelle: Powerful and strong, but timid and scared, Elsa lives in the Kingdom of Arendelle with her younger sister, Anna. She seeks to find a way to control her dangerous ice powers.

Princess Anna of Arendelle: Bubbly and energetic (with a deep love of chocolate and adventure!), Anna is the younger sister of Elsa. Having been locked away for most of her childhood, Anna is eager to venture into the world, hoping to discover love.

Kristoff Bjorgman: A tough exterior with a warm heart, Kristoff lives in the Kingdom of Arendelle with his reindeer, Sven. Looking to improve his ice business, he finds himself in a difficult spot when Elsa freezes over summer. With the help of people he meets along the way, Kristoff finds a new excitement for life.

Prince Hans of the Southern Isles: Charming, and sneaky, Prince Hans is 13th in line for his throne and seeks to find his own Kingdom to rule. Upon meeting Anna, he finds his way into her heart, gaining her trust and opening a door into his potential new crown.

Olaf the Snowman: Filled with dreams of summer and hopes for the future, Olaf is a snowman brought to life by Elsa's magic. Olaf brings energy and laughter wherever he goes and has a heart of gold.

Sven the Reindeer: A cheerful and cheeky reindeer, Sven is an avid fan of carrots and singing duets with Kristoff.

Duke of Weselton: Uptight, and a stickler for the rules, Weselton is suspicious of Elsa and Anna. When the truth about Elsa's powers is revealed, he is quick to attempt to turn the kingdom against her.

CHARACTERS:

Pabbie: Pabbie is the leader of the Hidden Folk of the Mountains. He is a calming presence with a deep understanding and knowledge of magic. Pabbie is the adoptive father of Kristoff.

Bulda: Bulda is a maternal, caring leader in the community of the Hidden Folk. Bulda is married to Pabbie and is Kristoff's adoptive mother.

King Agnarr and Queen Iduna: Elsa and Anna's parents. Stern but loving, both Agnarr and Iduna care deeply for their children's safety.

Oaken: Family oriented and a funny salesman, located just outside of the Kingdom of Arendelle.

Ensemble: Various characters in the town including merchants, guards, maidens, townsfolk, etc.

SHOW DISCUSSION QUESTIONS:

General*:

- Have you ever seen a musical in person?
- What do you already know about Frozen?
    - Have you seen the animated film/sequels?
- How might an adaptation of a Disney movie differ from what can be done on stage?

Drama:

- Have you ever seen a movie to stage adaptation before?
    - What are your expectations?
    - What changes do you think will be made and why?
- As an actor or director, what choices can be made to show the concept of growth/change in a character?
- How do musical numbers enhance/change a story or narrative?
- What do you know about puppetry? Have you ever seen a live show with puppets before?

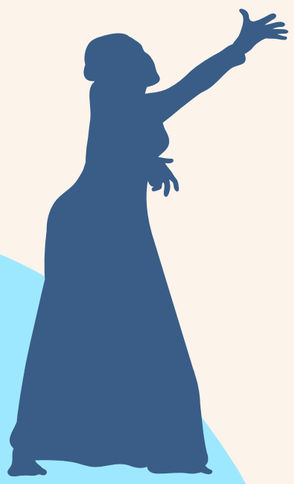
English:

- How can the emotion of love make a character act in both a positive and negative way?
- To what extent does story play a role in a character finding their own identity?
- *Frozen* began as an animated film, marketed for children and youth before becoming a global sensation. How do you think a single piece of writing (e.g. a film/theatre script) is able connect to people across age/generational gaps?
    - What makes a story/narrative resonate broadly?

Social Studies:

- To what extent can family relations play a role in how one lives their life? What emotions, or actions can it influence?
- Love is a powerful emotion. In what way can love drive one's motivation to make a change?

POST SHOW ACTIVITIES: ACTIVITY 1: TABLEAUX EXERCISE



TABLEAUX DEFINITION:
A still, silent image created by a group of performers to represent a scene, emotion, event, or idea.

For Drama and English Language Arts classes

Goal: *Encourage participants to explore storytelling through physicality, gesture, and movement, while identifying the most pivotal plot points in the musical. These plot points may differ depending on which character's journey each group chooses to follow.*

Instructions: In groups of 3-4, students will work through the musical in freeze frames (tableaux) and choose scenes that reflect the one of the show's discussion questions

Activity 1: Tableaux Exercise

Groups will pick one character to follow through 3-5 frames showing their emotions, or physical transformation throughout the narrative. This is intended to make the students connect with story, and how different experiences and perspectives alter the decisions characters make

After presenting, each student can create their own 300 word up, describing/explaining their perspective of their chosen character's progression

CRITERIA:

- All students are included in a minimum of 2 frames
- Groups must follow one central character's arc
- Students can be in costume based on teacher preference, time, etc.
- There must be 3-5 different frames per group, that represent a character's journey
- Each frame must include two levels (e.g. one student on the ground and one standing, etc.)
- A reflection piece turned in by each individual student based on their chosen character

*Please note that this can be adapted for UDL or DI needs based on your preference

Students who do not want to perform can create a write up, have an interview with the teacher, create a visual /abstract representation of the story, etc.

This is all left up to teacher discretion.

Activity 2: Olaf and Sven's Adventures

For English, Mixed Media, and Film classes

Goal: *Encourage participants imagination and creativity while working to improve creative writing skills. This can be a great chance for students to learn more about film/script formatting!*

Instructions: Students will write short stories (or short play) about Olaf and Sven. Like the Disney Shorts, students will place these characters into unknown situations and move them through new adventures. This can be an individual assignment or in pairs depending on time, and student needs.

Examples may include:

- Meeting new animal friends in the forest
- Summertime activities
- First Halloween

Activity 2: Olaf and Sven's Adventures

CRITERIA:

- Work individually or in pairs
- 3-5 pages in length 12-point font double spaced
- Using elements of the show to help create character development,
- Put Olaf and Sven in a realistic situation that could happen in Arendelle

Participants can watch the Disney + Shorts about Olaf and Sven to get some ideas.

Activity 3: Letter to Someone You Admire

For English, Social Studies, and Creative Writing classes

Instructions: Anna and Elsa learned the value of family and love in this musical. This activity tasks students to reflect on their own experience with family and love (or anyone who has helped them in any situation). Students will reflect on their own personal growth with a difficult time and use this letter to address someone who showed them compassion. We all go through ebbs and flows in life, and this reflection piece would be intended to give to the person they are writing too. There is no criteria for this activity as it is meant to come from the heart of the individual, but we recommend that the teacher writes a letter as well.

Activity 3: Letter to Someone You Admire

Page Layout Idea: Dear [Insert Name here]

Seal the envelopes and mail them off or send them home with the students to give to the person they wrote too.

Prompt Examples:

1. How has this person helped you in your life?
2. Why are you thankful for this person in your life?
3. In what ways has this person guided you through a difficult time?
4. What emotions were understood better from this person guiding you?

Letter 1-2 pages double spaced including a description of event, how it helped you, and thanking the person

Love, [student signs their name]

Resources:

BC Bereavement Helpline

The BC Bereavement helpline is committed to facilitating the provision of care and support to the bereaved, caregivers and service providers and to increase public understanding of grief as a life process through education, support, advocacy, networking and dissemination of information.

Phone number: 604-738-9950 or toll free 1-877-779-2223

Website: https://bcbh.ca/grief-support/

Works Cited:

BSO | Kristen Anderson-Lopez and Robert Lopez

Curriculum | Building Student Success - B.C. Curriculum

Disney's FROZEN, Stanley BFL Canada Stage - Arts Club Theatre Company

Disney Names Jennifer Lee Director Of 'Frozen' | Animation World Network

Frozen (Musical) Characters | StageAgent

In Up Here, Kristen Anderson-Lopez and Robert Lopez Were Inspired By Their Own Love Story | Playbill