

*Alliance Theatre for Youth and Families presents*

*STUDY GUIDE*

*Grades 4-8*



*Music by Jeanine Tesori  
Book and Lyrics by David Lindsay-Abaire  
Based on the DreamWorks Animation Motion Picture  
and the book by William Steig*

*Directed by Rosemary Newcott*

*Study Guide created by students and teachers participating in the  
Dramaturgy by Students Program  
Alliance Theatre Institute for Educators and Teaching Artists  
Friends School of Atlanta 6<sup>th</sup> Grade  
ELA Teacher Johnny Pride  
Alliance Teaching Artist Barry Stewart Mann*

*Shrek The Musical*  
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421 West 54<sup>th</sup> Street, New York, NY 10019

**Dramaturgy:** the comprehensive exploration of the context of the play. The dramaturg provides the director, actor, and/or audience information on the conditions in which the play was created, the world in which it takes place, the themes expressed, and specific elements of the play, such as characters, language, and external references.

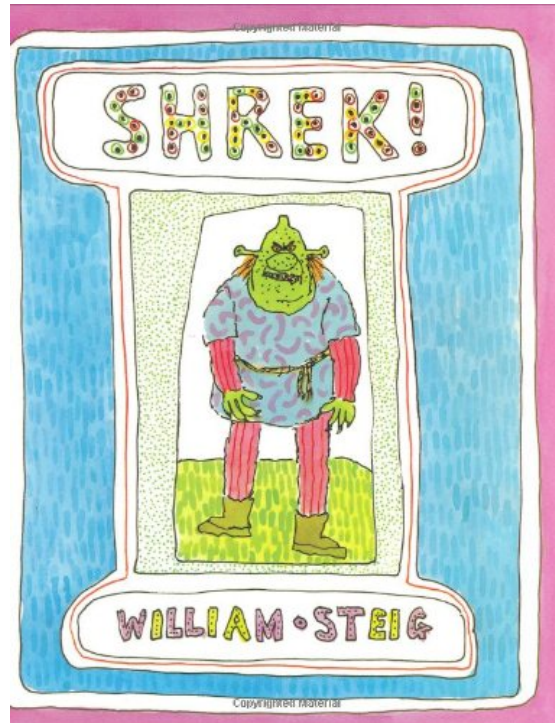


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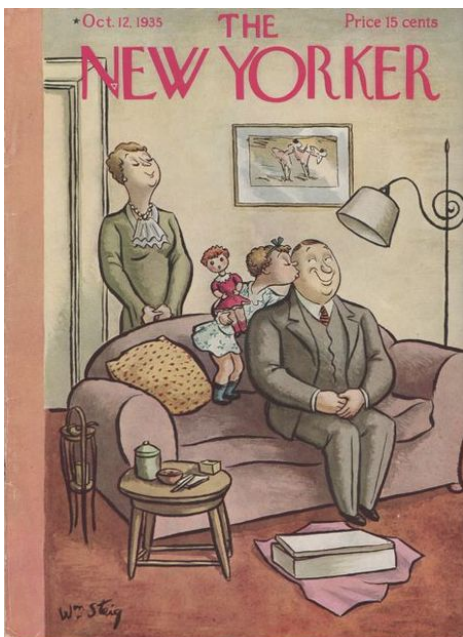
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## On Paper: The Book and Author

The children's picture book *Shrek!* was published in January of 1990. The story focuses on Shrek, a young ogre who leaves his home (his parents "kicked him goodbye") to see the world. Along the way, he meets various characters including a witch, a knight, a donkey, and a dragon, and falls in love with the princess of his dreams – someone as ugly and repulsive as he is. The name "Shrek" comes from the German word "Schreck," which means fear or fright. The book was well-received for its enchanting sense of humor. It takes the ideas of beauty and ugliness and switches them around. *The Kirkus Review* called it a "reexamination of the reverse world of monsterdom." Even though it was well-received, the book would probably not be as well-known if it weren't for the movies that it inspired.



**William Steig** was a cartoonist, illustrator and author of award-winning books for children, including *Shrek!*. He was born in Brooklyn, New York, in 1907, New York to Polish-Jewish immigrants from Austria. His father, Joseph Steig was a house painter, and his mother, Laura Ebel Steig, was a seamstress. They both



encouraged their children to explore the arts. Steig attended City College of New York and the National Academy of Design. He started contributing illustrations to *The New Yorker* magazine in 1930. He published his first children's book, *Roland the Minstrel Pig*, in 1968. In 1970, Steig received the Caldecott Medal for *Sylvester and the Magic Pebble*. He wrote other children's books, for which he received Caldecott and Newbery Honors, and numerous other awards. He wrote and illustrated *Shrek!* in 1990. His other children's books include *Dominic; The Real Thief; The Amazing Bone*, a Caldecott Honor Book; *Amos & Boris*, a National Book Award finalist; and *Abel's Island* and *Doctor De Soto*, both Newbery Honor Books. In addition, Steig also published thirteen collections of drawings for

adults. He died in Boston in 2003 at the age of 95. William Steig was considered a cartoon satirist and social moralist. He used many of his drawings to comment on the injustices of the class system.

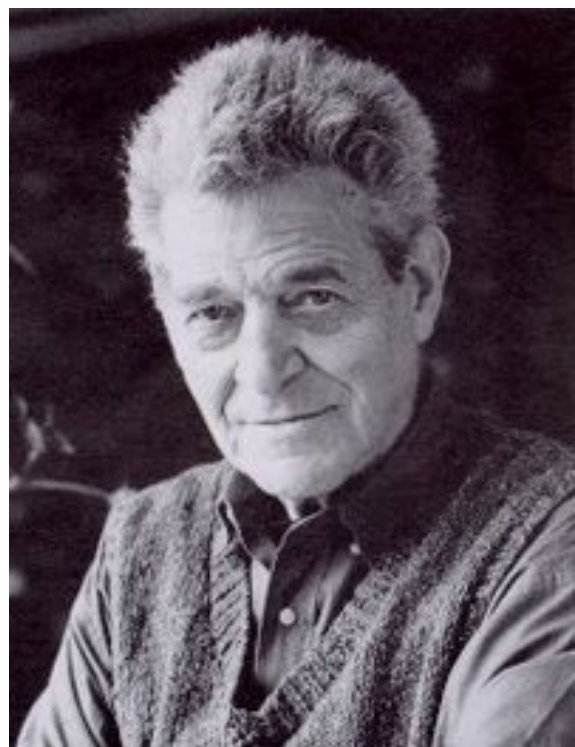
My father was a socialist – an advanced thinker—and he felt that business was degrading, but he didn't want his children to be laborers. We were all encouraged to go into music or art . . . If I'd had it my way, I'd have been a professional athlete, a sailor, a beachcomber, or some other form of hobo . . . anything but a rich man . . . I feel this way: I have a position—a point of view. But I don't have to think about it to express it. I can write about anything and my point of view will come out. So when I am at work my conscious intention is to tell a story to the reader. All this other stuff takes place automatically.

- William Steig (as quoted in *Investigating Shrek: Power, Identity and Ideology*, by Aurélie Lacassagne, Tim Nieguth, and François Dépelteau.)



William Steig, Ogre?

## WILLIAM STEIG Doctor De Soto



William Steig, Author

### Questions to Ponder:

How does a writer's point of view automatically come through in his or her writing?

What point of view automatically comes through in your writing?

## On Film: The Movies and DreamWorks Animation

There are four movies that have been spun off from the book *Shrek!*.

The original *Shrek* movie came out in 2001, produced by DreamWorks. In it, the story of the book is adapted and changed, with many new elements added. In the movie, Shrek is surrounded by lots of annoying characters from famous fairy tales. He tries to help them get their homes back, and along the way he becomes friends with a donkey, whom he saves from a dragon, and falls in love with a princess who turns out to be perfect for him. Some of the main parts were voiced by well-known actors: Mike Myers as Shrek, Eddie Murphy as Donkey, Cameron Diaz as Fiona, and John Lithgow as Farquaad. *Shrek* won the first Academy Award in the category of Best Animated Feature.



*Shrek 2* was released in 2004. As a sequel, it tells a new story in which Shrek and Fiona are married but her parents don't approve of the match, Donkey falls in love with the Dragon, and there are two new villains, Puss in Boots and Fairy Godmother. Like the first *Shrek!*, it is full of surprises, cultural references, and irreverent jokes. It was well-received when it came out, and was very successful in the theatres. *Shrek 2* is DreamWorks Animation's most successful film of all time. Like its predecessor, it was nominated for an Academy Award for Best Animated Feature; but unlike *Shrek*, it did not win the award.

*Shrek the Third* came out in 2007. Movie critics did not like it as much as they liked the first two films, and it got some very harsh reviews. In this sequel, Shrek is reluctantly about to become king of Far Far Away, so he goes off in search of Fiona's cousin Artie, who is the real heir to the throne. They end up fighting against a gang of villains, including Prince Charming and Captain Hook, and get help from a bevy of princesses, including Snow White and Sleeping Beauty. Though critics were harsh, *Shrek the Third* was still very successful. In 2007, the year of its release, the film earned almost \$800 million.

Finally, *Shrek Forever After* hit the theatres in 2010. Like *Shrek the Third*, it received mixed reviews, but movie audiences still loved it. In *Forever Shrek After*, Rumpelstiltskin plays a main role, trying to help Shrek re-examine his life, while really managing to trick him out of his kingdom. In the process, Shrek gets to see what life would

be like without him, and it isn't good. Some have compared this film to the holiday favorite *It's a Wonderful Life*. Originally, DreamWorks Animation planned to have five *Shrek* movies, but during the writing process, the producers decided that *Shrek Forever After* would be the last one.



**DreamWorks Animation** is the film company behind the *Shrek* movies. The company was formed in 1997, and is based in Glendale, California, a suburb of Los Angeles. It is affiliated with DreamWorks Studios, a company originally founded in 1994 by Steven Spielberg, Jeffrey Katzenberg, and David Geffen. All of DreamWorks Animation's features are produced in 3D. In addition to the *Shrek* films, DreamWorks has produced the *Madagascar*, *Kung Fu Panda*, *Monsters vs. Aliens*, and *How to Train Your Dragon* movies. DreamWorks Animation has been named one of the "100 Best Companies to Work For" by *Fortune Magazine* for five consecutive years. In 2013, DreamWorks Animation ranked twelfth on the list.

### Questions to Ponder:

Which is your favorite *Shrek* movie, and why?

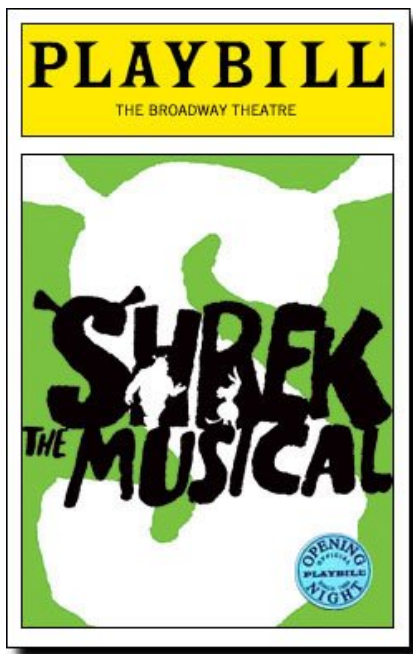
If you were going to make *Shrek 5.0*, what would it be about?

How does the computer-generated animation make the movies different from traditional hand-drawn animation?

## On Stage: The Play, the Lyricist, and the Composer



*Shrek the Musical* opened on Broadway in 2009, running for 441 performances on Broadway before it closed in January 2010. The British production opened in London in 2011. The Broadway production of the show earned twelve Drama Desk Awards and eight Tony Award nominations, including Best Musical. At the Tony Awards, the Broadway cast performed a section of the song "Freak Flag" for the show's opening medley. Additionally, the cast recording of the show was nominated for the Grammy Award for Best Musical Show Album.



Broadway Playbill



London Theatre Marquis

**David Lindsay-Abaire** was born on November 14, 1969, in Boston, Massachusetts. He studied theater at Sarah Lawrence College, where he graduated in 1992. He was accepted into the Lila Acheson Wallace American Playwrights Program at the Julliard School, one of the best conservatories for music and theatre in the country. Lindsay-Abaire lives in Brooklyn, New York, with his wife and two children. He was awarded the 2007 Pulitzer Prize for Drama for his play *Rabbit Hole*, which also received five Tony Award nominations, including Best Play, and the Spirit of America Award. He was also given the 2008 Ed Kleban Award as America's most promising musical theatre lyricist. His other shows include *Fuddy Meers*, *Kimberly Akimbo*, and *Wonder of the World*. In addition to his work in theatre, his writing for film includes *Robots* (2005), *Inkheart* (2007), *Rise of the Guardians* (2012), and the film adaptation of *Rabbit Hole* (2010). In 2009, Lindsay-Abaire was nominated for two Tony Awards for *Shrek The Musical*: Best Book of a Musical and Best Score (with composer Jeanine Tesori).



David Lindsey-Abaire



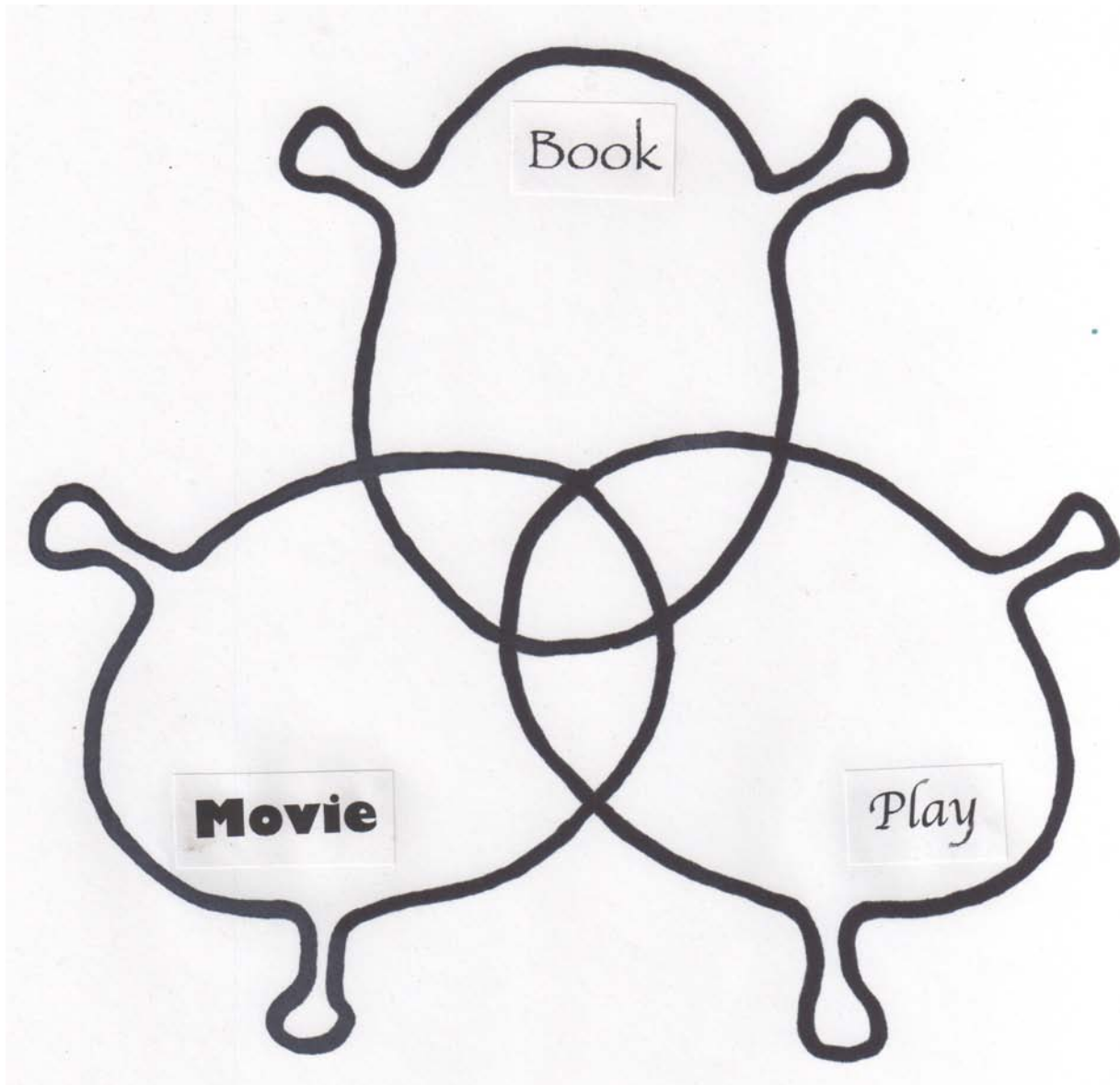
Jeanine Tesori

**Jeanine Tesori** composed the music for *Shrek the Musical*. She is an American musical theatre composer and conductor. She was born in 1961 in Port Washington, on Long Island in New York. Her father was a doctor and her mother was a nurse, and she went to college originally to be a doctor. After graduation, however, Tesori spent a decade as a pianist. She was known earlier in her career as Jeanine Levenson. She has become a very popular Broadway musical writer. She has been nominated for Tony Awards three times for her Broadway scores: *Twelfth Night*, at Lincoln Center, *Thoroughly Modern Millie* at the Marquis, and *Caroline, or Change* at the Eugene O'Neill. She has done lots of work for kids, such as *The Emperor's New Groove 2: Kronk's New Groove*, *Mulan 2*, *The Little Mermaid* and *Lilo and Stitch 2*. She also did a number of songs for *Rapunzel*. Tesori was noted by ASCAP (The American Society of Composers, Authors, and Publishers) as the first woman composer to have two new musicals running concurrently on Broadway.



# Book-Movie-Play

Is it in the Book? In the Play? In the Movies and the Book? In all three?

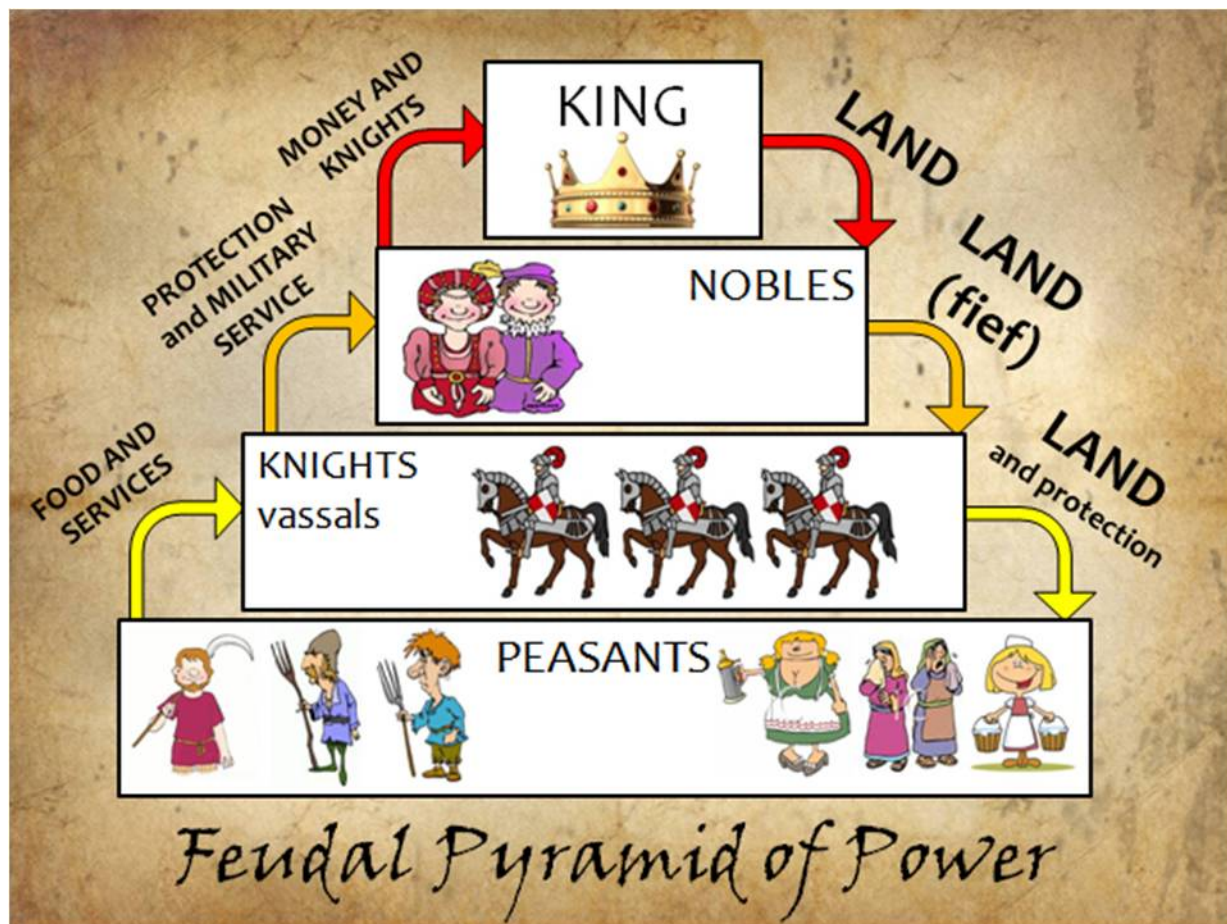


Put the letter for each item in the appropriate space in the Shrek-Venn diagram.

- A. Fiona transforms
- B. Donkey is a main character
- C. There are original songs
- D. Rapunzel is a character
- E. Dragon is defeated
- F. Includes a witch
- G. Shrek enters the Hall of Mirrors
- H. Includes puppets
- I. Donkey walks on four legs
- J. Shrek's parents are characters
- K. Shrek eats lightning
- L. Young Fiona and Teen Fiona appear

## Feudalism and Fairy Tales

**Feudalism** (pronounced 'fyōdl,izəm) is the social system that was prevalent in medieval Europe. It was a class system with levels that corresponded to people's wealth and authority. The royalty – kings, queens, princes and princesses – were at the top. Then came the nobility – lords and ladies and earls and such – who were given land by the King or Queen in exchange for military service. There were people called vassals who were tenants of the nobles – they could use it but they didn't own it. At the bottom level, the peasants (who were also called serfs) were obliged to live on their lord's land and give him loyalty, labor, and a share of their crops. What they got in return was a place to live and work, and military protection. Feudalism did not have class mobility – it was hard for someone to move up or down the class ladder. Feudalism provides the setting and background for Shrek. In the play, the peasants - the fairy tale characters - are being evicted from their land by their lord, Lord Farquaad. In a feudal system, peasants would really have not rights or no way to protest such an action.



We probably all know about **Fairy Tales**, but here are some things you might not be aware of. Though fairy tales are generally associated with children in modern times, and thought of as 'kids' stuff', the original fairy tales were intended for adults, not children. Many of the fairy tales that are told today come from the 1600's and earlier. Charles Perrault, a famous French writer of fairy tales (including Cinderella, Little Red Riding Hood, and Puss in Boots), was often invited to read his stories at the court of King Louis XIV, in the palace at Versailles (pronounced 'vair-SIGH'). These original stories usually had fairies and other creatures in them, and they conveyed a lesson or a moral at the end.



Fairy tales are short stories that typically feature folk types from the feudal system – royalty, nobility, vassals and peasants – as well as fantasy characters, such as fairies, elves, trolls, giants, dwarves, gnomes, and . . . ogres. So *Shrek* fits right into the fairy tale tradition. But, on the other hand, *Shrek* turns some typical fairy tale conventions – involving beauty, love, and goodness, for example – upside down.



### Questions to ponder:

How do you think Fairy Tales helped people make sense of their lives in a feudal world?

What is the feudal structure in your life? Who is royalty? Who is nobility?

Who are the vassals, and who are the serfs?

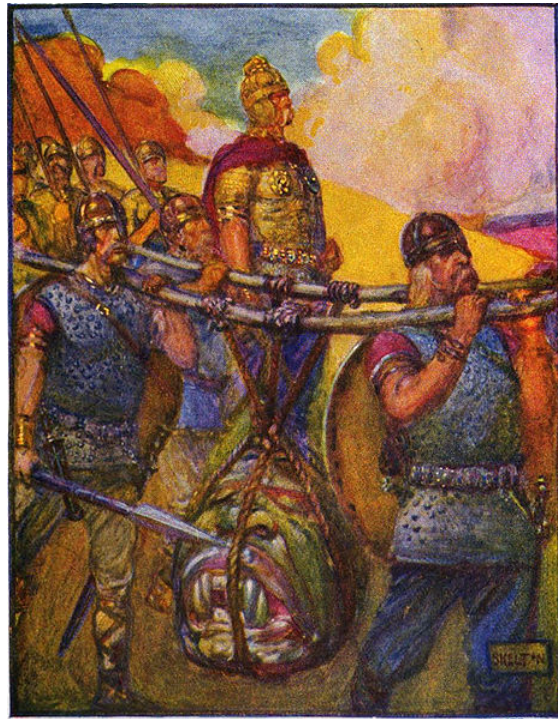
Is there class mobility – can people move from level to level?

## Ogres and Shape-Shifters

An **ogre, or ogress**, is a large and hideous human-like creature, often found in fairy tales. They are usually portrayed as somewhat unintelligent and clumsy. Sometimes, they are depicted as preying on human victims. The word is derived from the Latin word 'orca,' which means 'demon.' Traditionally, ogres have often been pictured as tall, round creatures with colored skin and a lot of hair. Ogres represent something that is peculiar and different, and in literature, folklore, and art, they may reflect the desire to embrace those who are different. In modern cultures, the image of the ogre has become less threatening. Familiar stories that feature ogres include "Puss in Boots", "Hop o' My Thumb", "Bluebeard" and the Old English epic poem "Beowulf", which includes an ogre named Grendel. Other fantastical characters are very ogre-like, such as the Giant in "Jack and the Beanstalk," the one-eyed Cyclops of Greek Mythology, the Beast in "Beauty and the Beast," and the 'oni' ('OH-nee') of Japanese folklore.



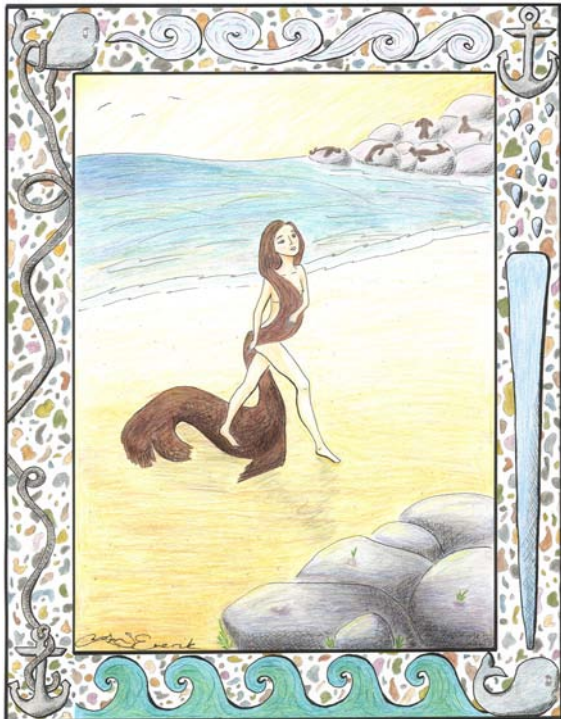
Oni, by Kyosai Kawanabe (1864)



"They carried with them the hideous head of Grendel."  
Marshall, Henrietta Elizabeth (1908)

**Shape-Shifters** are characters that can change their form, either intentionally or by some outside force, and they are common in mythology and fantasy literature. In *Shrek the Musical*, Fiona transforms into a hideous ogress at sundown. There is a scientific term called "lunar effect" that refers to the idea that the cycle of the moon affects animal behavior. Of course, there are nocturnal and diurnal animals – animals that function primarily at night or primarily during the day. People's awareness of these natural phenomena could be the initial source for the idea of characters that transform at night or

when exposed to the moon. A werewolf, also known as a 'lycanthrope' (LIE-can-thrope), is a human with the power to shift his shape into a wolf, or a wolf-like person. Werewolves date back to the ancient Romans. Scottish, Irish and Icelandic folklore feature selkies, who are women that transform into seals and vice-versa. Sometimes the shape-shifting is a result of a spell or charm, and only happens once, but sometimes it is a basic character trait. The word for the transformation of a human being into an animal or conversely of an animal into human form is called "therianthropy" (teh-ree-ANN-throw-pee). Shape-shifters are common in familiar stories, such as "The Little Mermaid," "Beauty and the Beast," "The Princess and the Frog," "Dr. Jekyll and Mr. Hyde," and *The Chronicles of Narnia*.



"Selkie", by Carolyn Emerick (2013)



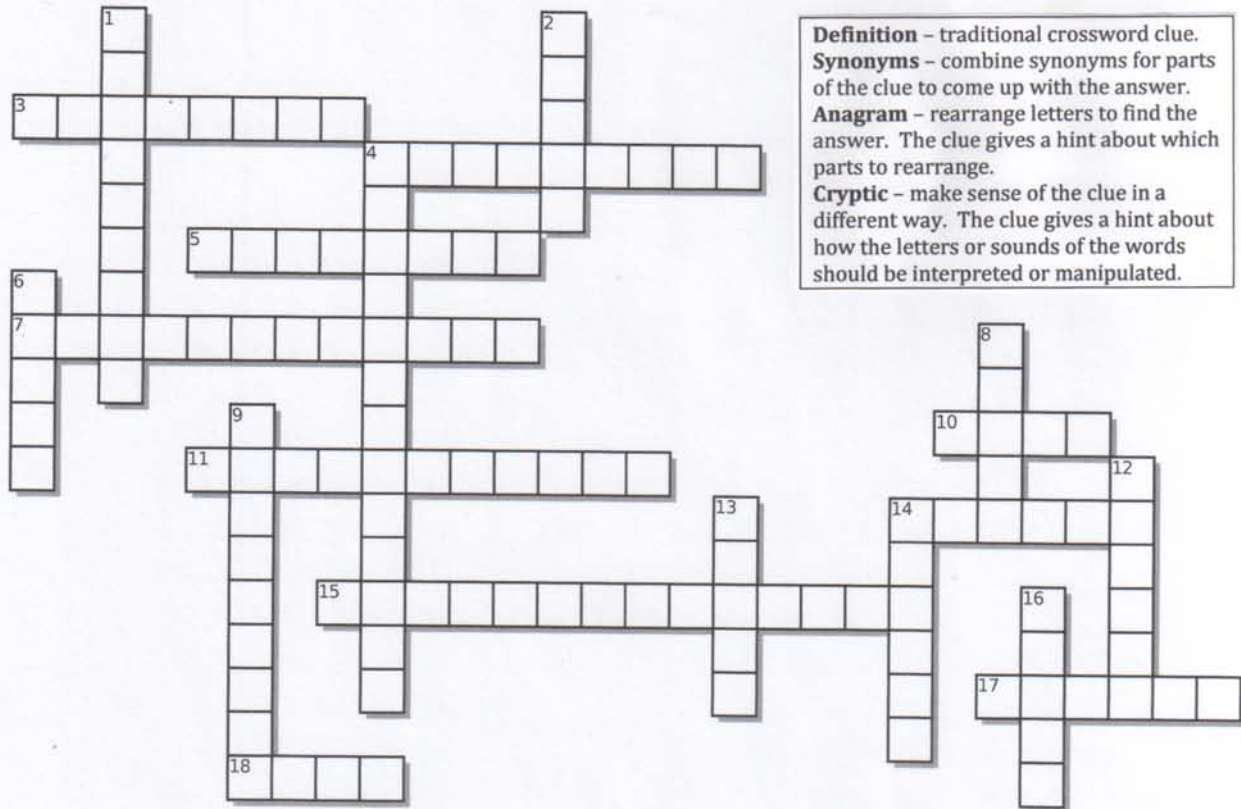
### Questions to ponder:

Do you like shape-shifters in stories and films? Why or why not?

If you were a 'therianthrope', what creature would you shift your shape into?

# Shrek Creative Crossword

## Definitions, Anagrams, and more



**Definition** – traditional crossword clue.  
**Synonyms** – combine synonyms for parts of the clue to come up with the answer.  
**Anagram** – rearrange letters to find the answer. The clue gives a hint about which parts to rearrange.  
**Cryptic** – make sense of the clue in a different way. The clue gives a hint about how the letters or sounds of the words should be interpreted or manipulated.

### ACROSS

- 3 Girl in a crown (definition)
- 4 Family of pink hoofers (definition; two words)
- 5 I hear a distant square! (synonyms)
- 7 Gross baby water bird (definition; two words)
- 10 Reverse flow (anagram)
- 11 Evil spellcaster (definition; two words)
- 14 Pull aboard? (synonyms)
- 15 Break up danger – grab mine! (anagram)
- 17 Recycled cleats (anagram)
- 18 Mixed-up gore (anagram)

### DOWN

- 1 I felt a ray stirred up (anagram)
- 2 Shriek! I must get out! (cryptic)
- 4 New order: US skies revolt! (anagram: three words)
- 6 Shifting cloud (anagram)
- 8 Ion trapped in a musical note? (cryptic)
- 9 Restless Cici, hop on! (anagram)
- 12 Sounds like a dark time? (cryptic)
- 13 Finally, ogress knew a dream chap (cryptic)
- 14 Initially, do ogres need kings every year? (cryptic)
- 16 For starters, donkey wants a real friend (cryptic)

# Your SHREK-selves

Characters in stories like *Shrek the Musical* are purely imaginary, but they appeal to us because they reflect real human traits and relationships. You are not an ogre, but face it, you probably have your moments. Sometimes you feel like a true prince or princess. And sometimes – be honest! – you behave like a . . . Donkey. So . . .

Draw your Ogre-self, your Prince- or Princess-self, and your Donkey-self.

What do you say when you are in that particular mode?

My Prince/Princess-Self

“ \_\_\_\_\_ ”



My Ogre-Self

“ \_\_\_\_\_ ”



My Donkey-Self

“ \_\_\_\_\_ ”

## Parody and Body Humor

A **Parody** is a work of art that imitates the style of another piece, usually for comic effect. It often takes a familiar style and applies it to an outlandish or inappropriate subject. For instance, *Austin Powers* is a parody of James Bond and other spy stories from the mid 1900's. There are many TV shows that use parody, such as "Family Guy," "The Cleveland Show," and "The Simpsons." While parody is usually good-spirited, **satire** is intended to do more than just entertain. Parody and satire both involve imitation, but satire goes further to have a mocking or derogatory tone, and often is trying to make a point and to improve humanity and its institutions.

Sometimes when people make a parody of something, they go too far. Either it isn't funny, or it makes people feel uncomfortable; they may be offended by prejudice, stereotypes, racism or sexism that is used in the parody, or feel that they are being ridiculed maliciously. Also, if the purpose of a parody is to be cruel or mean, it is not acceptable. If parody goes just the right distance, then people will enjoy it without being offended.

**Body Humor**, a term which we are using euphemistically to refer to, well, the comic power of farts and burps, has been around for probably as long as people have been farting and burping. Shakespeare used it in his plays, such as in this scene from the play *Othello*:



*CLOWN: Are these, I pray  
you, wind instruments?  
FIRST MUSICIAN: Ay marry  
are they, sir.  
CLOWN: O, thereby hangs a  
tail.  
FIRST MUSICIAN: Whereby  
hangs a tail, sir?  
CLOWN: Marry, sir, by  
many a wind instrument  
that I know.*



Have you ever been at a dinner table and you farted? Or in a movie theatre, or in the middle of class? Everyone laughs, but why? The sound, surprise, and the thought that you shouldn't have done it trigger a reaction in the brain, and people laugh. Burping and passing gas are natural functions that everyone does, but they still usually get a response. On one hand, they makes us a little uncomfortable; on the other, such moments can relax us by reminding us of what we all have in common as human beings.

### Questions to Ponder:

At a time when bullying is a serious problem among young people,  
how do you decide when teasing and mockery have gone too far?

Have you ever used satire to create change in a situation that seemed unfair or wrong?

How do you feel about body humor? Do you laugh at it? Do you use it?  
Are there differences between girls and boys when it comes to body humor? If so, why?



## Themes

“**Beauty** is only skin deep”, “Beauty is in the eye of the beholder,” and “You can’t judge a book by its cover” are popular sayings. Still, why do we judge people by their appearances? We frequently make assumptions based on the facts we know about them. For example, if you know someone is a teacher, you might think they are strict, follow the rules, and act like your idea of a typical teacher. But people aren’t like that. There’s another saying, “Appearances can be deceiving.” Shrek is an ugly ogre, and people think that he must be ugly inside as well. But he is not. Princess Fiona turns into an ogre late in the story, once she gets to know Shrek. Perhaps she reminds us that we all have beauty and ugliness. And the story teaches that ugly can be beautiful, and beautiful can be ugly.

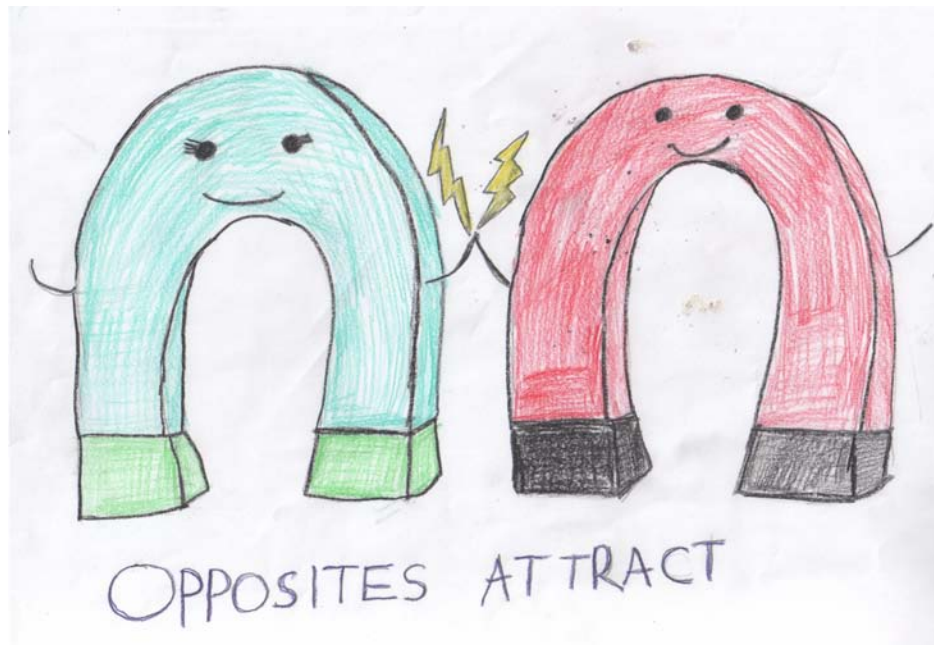
**Loneliness** and solitude are two different things. Being lonely is more of a feeling. Solitude is being alone, whether good or bad. In *Shrek the Musical*, Shrek has no friends because he is an ogre. But he is the kind of person who likes to be alone. In the beginning of the play, he is frustrated that all the fairy tale characters have invaded his swamp. But he goes through some adventures, makes friends, and finds love. At the end of the play, he likes having friends. In some schools, there are groups of people who exclude others. These groups are called cliques. Tons of people try to get into these groups and when they don’t they can be singled out as “lonely losers by bullies. This can cause depression and they might not ever talk or share what they think or see.



If people want to be left alone, then leave them alone. But if they’re lonely . . .

**Friendship** is a central theme in *Shrek the Musical*. A lot of the play is about Shrek and Donkey, and their budding friendship. When they first meet, Donkey says, “I don’t have many friends.” Soon it is clear why: he insults Shrek, talks about himself too much, and won’t take “no” for an answer. Shrek finally says, “It’s no wonder you don’t have any friends.” But Shrek realizes that Donkey has some good qualities. He is loyal, he sticks with it in hard times, and he doesn’t give up on Shrek even when Shrek tries to push him away. Their friendship grows because they each have strengths that the other needs.

Friends are really important. They mold you and make you who you are. Friends should be able to trust each other and share their thoughts. There can be problems - disagreements, fights about boys or girls, and different expectations about how the friendship should be. But in the end, a true friend is always right there by your side, like a sticky note. A friendship should have love, honesty, and caring. It’s about having a person to walk down the road with – like Shrek and Donkey.



**Love**, of course, is an important theme in *Shrek the Musical*. At first, Shrek and Fiona seem like opposites. This isn't unusual – sometimes opposites fall in love because they have a weird but subtle connection to each other that makes them mutually attractive. Love completes them. Love makes us feel that we have someone in our corner who supports us even with our flaws. Someone who knows us inside and out and accepts us as we are in life. Someone who can share the obstacles of life with us, as well as the happiness in life that comes our way. Someone to grow old with so we can complain to each other about our aches and pains along the way as we slow down. We need them in order to make the moments that we will later look back at as the most beautiful memories of our lives.

**Good vs. Evil** is a recurring theme in movies, books, history and TV shows. Batman and Superman are in the struggle of good vs. evil, and the theme is in books like *Harry Potter* and *The Lion, the Witch and the Wardrobe*. Good vs. Evil is questionable, because the “bad guy” thinks he is the good person and the “good guy” thinks he is the good person, so both of them think they are “good”. For instance, people or characters who are “bad” -- like Hitler, Osama bin Laden, Lex Luthor, Voldemort, etc. -- are guided by “God” or some higher belief or authority, and they think they are doing the right thing. In their own perspective, they are the “good guys.”

Do you wonder why people can be good or bad? Being good is nice because people want to be around you. Also you get rewards from doing nice things for people, including the good feeling inside. If you are bad and hurt people or take things, you will get in trouble and people will not like you. Sometimes I think people are mean because others have been mean to them, so it is like a path that is going on and on. They are monsters, like Shrek. He was mean and selfish when he would not let those poor creatures stay in his swamp. But he admits, that he shuts others out of his life because he is tired of being stereotyped: "They judge me before they even know me-that's why I'm better off alone." Ultimately, he learns to be kind, and to let his goodness guide his attitude.

## Shrek-ish Mad Lib



Once upon a time there was a \_\_\_\_\_ named \_\_\_\_\_, who lived in a \_\_\_\_\_ hut. \_\_\_\_\_ was so \_\_\_\_\_ that whenever someone saw him/her, they \_\_\_\_\_ ed. One day, King \_\_\_\_\_ visited \_\_\_\_\_. King \_\_\_\_\_ asked \_\_\_\_\_ if he/she would \_\_\_\_\_ his son's fiancé. The next day \_\_\_\_\_ set off to \_\_\_\_\_. At the \_\_\_\_\_ castle, \_\_\_\_\_ found a \_\_\_\_\_ dragon guarding the \_\_\_\_\_ door. \_\_\_\_\_ and \_\_\_\_\_, spotted the \_\_\_\_\_ dragon. \_\_\_\_\_ got their \_\_\_\_\_ and \_\_\_\_\_ ed the \_\_\_\_\_ dragon. The \_\_\_\_\_ dragon fell on the \_\_\_\_\_ and \_\_\_\_\_ ed. \_\_\_\_\_ and \_\_\_\_\_ returned to \_\_\_\_\_, where everyone welcomed them, shouting, " \_\_\_\_\_!"

## Vocabulary

William Steig (author) and David Lindsay-Abaire (playwright and lyricist) put some great words into *Shrek!* and *Shrek the Musical*. Here are some you may not know:

- abomination** *Farquaad: Abomination! Out of my sight!*  
- noun: a thing that causes disgust or hatred
- asunder** *Fiona: As I fled, I had to wonder if were torn asunder.*  
- adverb: into parts
- brimstone** *Shrek: No, it's brimstone.*  
- noun: also known as sulfur, a yellow chemical element that has a strong, unpleasant odor when it is burned and that is used in making paper, gunpowder, medicine, etc.
- britches** *Fiona: Like that time a mob with torches burned my britches.*  
- noun: pants or trousers, from the original word 'breeches'.
- chamber pot** *Fiona: Bare essentials: army cot, a hot plate and a chamber pot.*  
- noun: a container that is kept in a bedroom and that is used as a toilet
- eavesdropper** *Shrek: Oh great, she's also an eavesdropper!*  
- noun: someone who secretly listens in on other people's conversations.
- expendable** *Farquaad: You! You're big and hulking and wonderfully expendable.*  
- adjective: unnecessary, dispensable, not worth keeping or saving
- flim-flammer** *Witch: . . . stand up to that no-good flim-flammer Farquaad.*  
- noun: a deceiver, cheater or swindler.
- foretell** *Ugly Duckling: It was foretold in my horoscope.*  
- verb: to state beforehand, predict.
- goon** *Donkey: I had to do something to shake those goons.*  
- noun: a thug or a hired person that is sent to harm the someone.
- intimidating** *Donkey: Oh, yeah, but he is a little intimidating.*  
- adjective: frightening, fear-inducing, threatening
- isolation** *Fiona: Isolation in my bedroom. And very little head-room.*  
- noun: the state of being in a place or situation that is separate from others
- maestro** *Farquaad: My loyal subjects! We're going to get a queen! Maestro!*  
- noun: a distinguished musician, esp. a conductor of classical music
- night-crawler** *Shrek: I thought I'd dig up some night-crawlers. Ya hungry?*  
- noun: a large earthworm found on the soil surface at night and used for fish bait

- peril** *Fiona: Cut the peril and the pitfalls!*  
- noun: serious and immediate danger
- ponder** *Donkey: Shrek alone ponders his opinions.*  
- verb: to think about or consider carefully
- ridicule** *Peter Pan: They ridiculed my hat.*  
- verb: to make an object of laughter
- sophisticated** *Shrek: I don't have a fancy castle and I'm not sophisticated.*  
- adjective: developed to a high degree of complexity.
- unorthodox** *Fiona – You're amazing, you're wonderful, you're...a little unorthodox I'll admit but—*  
- adjective: unusual, unconventional, different from what is usually done or accepted
- unsavory** *Guard: As are you, you unsavory beast.*  
- adjective: distasteful; unpleasant to the taste or sensibilities
- vandal** *Fiona: And I'm a vandal now as well.*  
- noun: someone who intentionally hurts or destroys public or private property

## Standards

Attending and reflecting on a play at the Alliance Theatre is responsive to numerous state standards – Common Core Georgia Performance Standards in English and Language Arts, and Georgia Performance Standards in Theatre. Here are some from across the 4<sup>th</sup>-8<sup>th</sup> Grade range.

**ELACC4RL9:** Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

**ELACC5RL4:** Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

**ELACC6RL2:** Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

**ELACC7RL7:** Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

**ELACC8RL6:** Analyze how differences in the points of view of characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.

**TAES4.11** Engaging actively and appropriately as an audience member in theatre and other media experiences

**TAES5.1** Analyzing and constructing meaning from theatrical experiences, dramatic literature, and electronic media

**TAMS6.10** Critiquing various aspects of theatre and other media using appropriate supporting evidence

**TAMS7.6** Researching cultural and historical information to support artistic choices

**TAMS6.8** Examining the roles of theatre as a reflection of past and present civilizations

## Sources and Resources

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*Shrek!*, by William Steig. New York: Farrar, Straus & Giroux, 1990.  
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*The World of William Steig*, by Lee Lorenz. New York: Artisan, n.d.

### Online

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<http://www.tor.com/blogs/2010/02/on-re-reading-william-steigs-book-shrek>

## **Dramaturgy by Students, Friends School of Atlanta**



From left to right: Bella Ardell, Erica Bower, Marina Woodroffe, Christina Abdullah, Annette Trinh, Javeria Arfan, Jason Darby, Sharai Tarpley Tucker Bush, Christopher Berman, Oliver Lacy, David Choi, William Dusenbury, Nia Brown.

Not pictured: Bryanna Evans, Zane Hedden, Ian McCracken, Brianna Miller, Zane Tschirhart, ELA teacher Johnny Pride, Alliance Theatre Teaching Artist Barry Stewart Mann.

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## Shrek Creative Crossword

Definitions, Anagrams, and more

