



**By Michael Ende**

**Adapted for the Stage by David S. Craig**

Directed by **Anthony Runfola**  
Scenic Design by **Robert Klingelhofer**  
Costume Design by **Kish Finnegan**  
Lighting Design by **Tim Monson**  
Sound Design by **Brian Peterson**  
Video Media Artist: **Andrés Alcalá**  
Puppet Design by **Rebecca Akins**  
Stage Manager: **Samantha Ries**

**The Cast**

Bastian Balthazar Bux. . . . .Ricky Araiza  
Falkor, etc. . . . .Eric Boudreau  
Childlike Empress, etc.. . . . .Michelle Cunneen  
Ygramul The Many, etc. . . . .Kate Haas  
Artax, etc. . . . .Dwayne Hartford  
Atreyu. . . . .Israel Jiménez  
Gmork, etc. . . . .Katie McFadzen  
Maya, The Dark Princess, etc. . . . Debra K. Stevens  
Cairon, etc. . . . .Andrés Alcalá

Tempe Center for the Arts, May, 2009

**Welcome to Childsplay's  
Resource  
Guide for Teachers and  
Parents**

We hope you find this guide helpful in preparing your children for an enjoyable and educational theatrical experience. Included you'll find things to talk about before and after seeing the performance, classroom activities that deal with curriculum connections and education standards, and resource materials.

**The Story:**

Bastian Balthazar Bux is an outcast at school, but when he finds an old book in an antique store, he becomes an unlikely hero on an epic quest. As Bastian reads on, he is drawn deeper into the world of Fantastica, where the dreaded Nothing threatens to devour the land and to destroy imagination itself. His alter ego Atreyu and Falkor the Luck Dragon voyage to the ends of the kingdom but ultimately it is Bastian's belief in the story that saves the day. Adapted for the screen in 1984, this recent stage adaptation celebrates adventure and imagination and the wonders to be found in books.

**Curriculum Connections:**  
Page to stage \* fantasy \*  
adventure \* epic quests \* literacy \*  
imaginary lands \* mythical creatures \* unlikely heroes

**Websites of Interest:**

**Biography and writing of Michael Ende:**

<http://members.aol.com/leahj/ende.htm>

**Neverending Story fan site:** <http://www.fantasien.net/tnes/>

**Definition of stages of the mythic hero journey:** <http://home.rmi.net/~seifert/id22.html>

**American Library Association web site for kids:**

<http://www.ala.org/gwstemplate.cfm?section=greatwebsites&template=/cfapps/gws/displaysection.cfm&sec=17>

**Site with advice on how to love reading:** <http://www.wikihow.com/Love-Reading>

**More about libraries:** <http://www.ilovelibraries.org/>

**American Museum of Natural History Mythic Creatures exhibit:**

<http://www.amnh.org/ology/mythiccreatures>

**Production  
Sponsor:**



## Things to Talk About and Do :

### Theater Etiquette:

It's helpful to review the rules of theater etiquette



before seeing a show, especially since this may be the first live theater experience for some of your students. Please take a moment to discuss the following pointers prior to seeing the performance:

~Use the restroom before seeing the show as we do not have intermission during our school performances.

~Stay seated during the performance.

~ Be respectful to the performers and other people in the audience by not talking during the performance. Remember, the actors can see and hear the audience just like you can see and hear them.

~ Appropriate responses such as applause or laughter are always welcome.

~Food, candy, gum and beverages are not allowed in the theater.

~Use of cell phones (including text messaging), cameras or any other recording device are *not allowed in the theater at any time!*

### From the PAGE to the STAGE



When a playwright takes a book and *adapts* it into a play, he or she must answer many questions, including:

- Can this book be an effective play?
- Who are the most essential characters? What are the most essential events?
- How can I confine the action to the space of the stage?
- Do I need to suggest ways to stage certain actions, changes of location, etc.?
- Is there anything *not* in the book that should be in the play?

Theatres like to produce adaptations because typically the plays are based on well-known books that will bring in audiences. But almost always, books are not intended to be turned into plays, and so translating them into scripts can seem "unnatural" or awkward. The playwright must find what is "theatrical" about the book and concentrate on those elements in order to create a successful adaptation. Theatrical elements might include conversations between characters, supernatural or imaginary characters, actors playing more than one character, multiple events taking place at the same time in different areas of the stage, stylized movement, and use of masks or puppets.

### Discussion Questions:

1. If you were a playwright, would you rather write an adaptation of an existing book or write an original play? Why?

2. Do you like seeing plays based on books you've read? Why or why not?

3. How are plays different from TV shows or movies?

What are the limitations of a play (things that can't be done on stage)?

4. What parts of the book *The Never-ending Story* do you think will be difficult to stage? Why?

5. What other books do you know of that have been turned into a play?



**"A hero is an ordinary individual who finds the strength to persevere and endure in spite of overwhelming obstacles."**

**~Christopher Reeve**

## Activity: Adapting a favorite book into a play

**Objective-** Students will begin to understand the process of adapting a book for the stage.



1. Have each student choose a favorite book. Tell them they will be re-imagining a scene from that book as a play scene.
2. Students choose a scene from the book to adapt. The scene should have dramatic action (characters dealing with a problem), and students should have an idea of how to stage the action.
3. Show students a page from a script if they are unfamiliar with script format.
4. Students write their scenes, starting with stage directions setting the scene and continuing through dialog and action until they reach a resolution.
5. Students trade their script pages and read each other's work *or* cast their scenes (with teacher guidance) and read them in reader's theatre style.
6. Students give each other feedback on how the scene translated from page to stage (focusing on what was clear and what confused them or caused them to "tune out") and suggest directions on where to go next with the script.

**Scaling up:** Have older students plan a scene breakdown for their entire book. How many scenes need to be included? Do any need to be added? Where is the climax of the book/play? How can they use the elements of the stage to tell the story of the book? They can do this using a storyboard format.

**Scaling down:** Have younger children draw a picture of a scene from the book as it would appear on the stage, create a tableau image (frozen picture) of the scene, or dramatize the scene using minimal set and costumes or puppets.

### Post-Show

#### Discussion Questions:



1. Which characters and events did the playwright focus on? Were these good choices?
2. Was there anything not in the book that was included in the play? Why do you think the playwright chose to include it?
3. How did the playwright and director deal with the parts of the book you thought would be difficult to stage? Would you have made the same choices? Why or why not?

#### Production Elements:

The production team includes a costume designer, lighting designer, sound designer, scenic designer and for this production of *The Neverending Story*, a video media designer. All of the designers work together with the director to execute the director's vision of the play. Andrés Alcála is creating video effects for the play including live action animation and the creation of the blue buffalo who comes to Atreyu in a dream. The videos will be projected on a screen and will be an integral part of the story telling process.

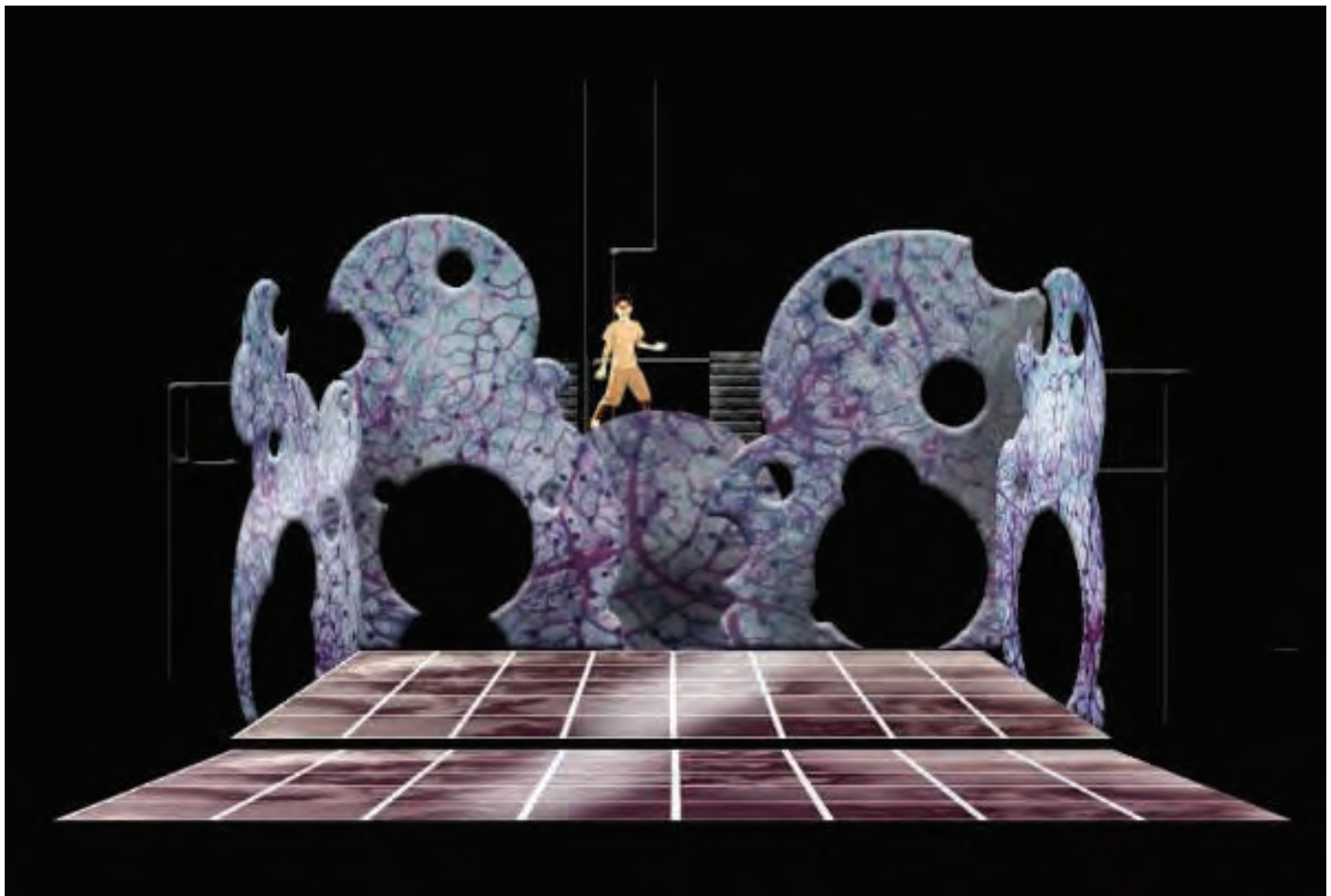
The following pages contain some samples of scenic and costume designs. Look at the scenic design renderings. What do you know about the locations/settings based on what you see in the renderings? Look at the costume sketches. What information can you collect about a character based on how he/she/it looks in the sketch?

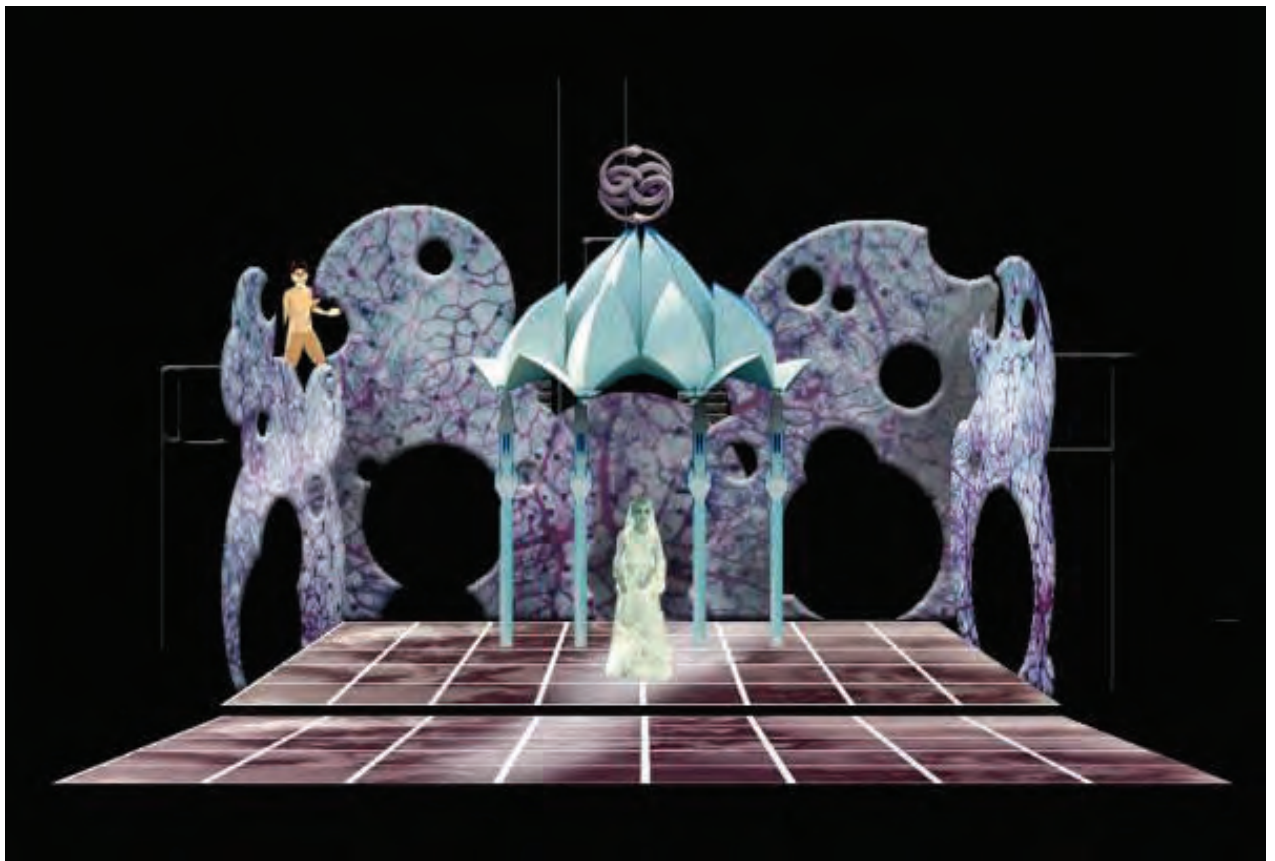
# Preliminary Scenic Design Renderings by Robert Klingelhofer

**OPENING  
"STREET" LOOK:**  
A black and white  
world

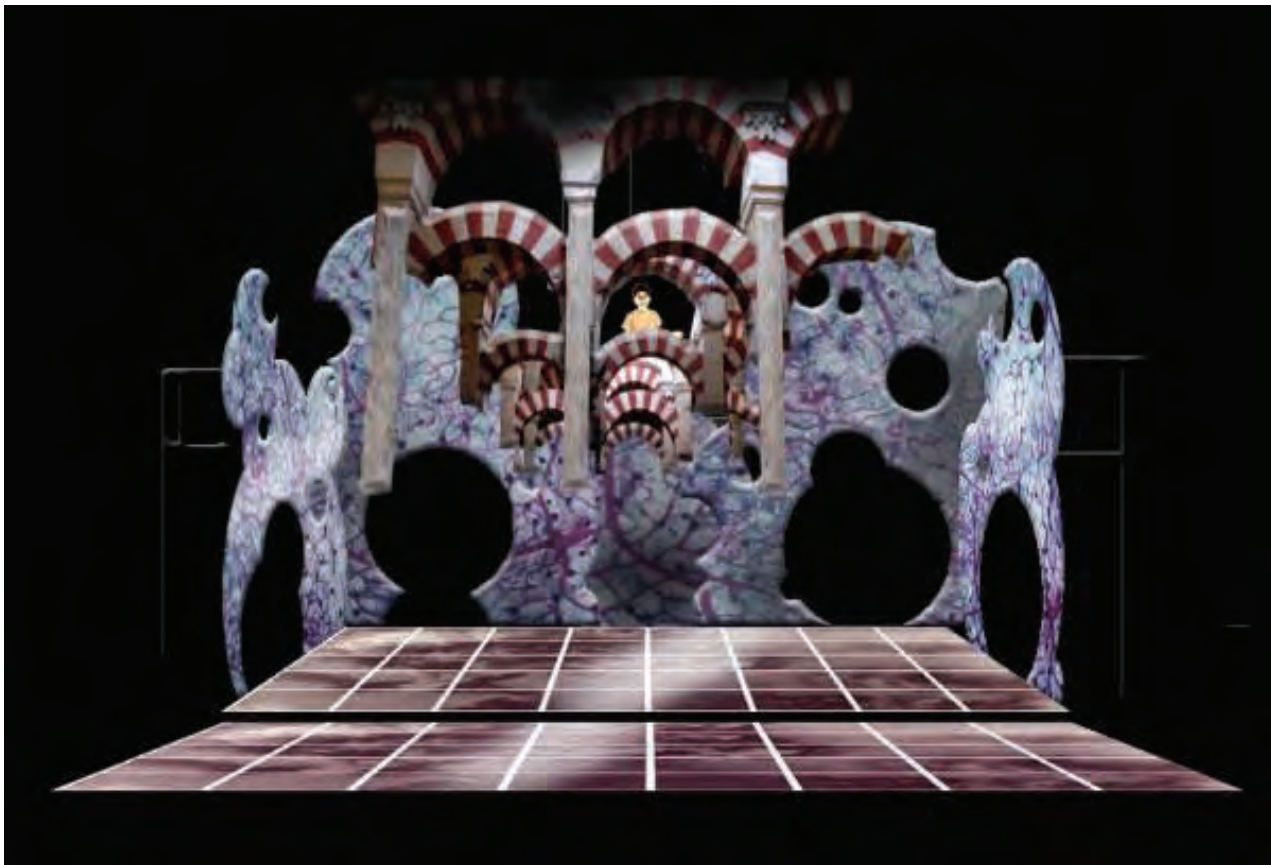


**BASIC LOOK**





**MAGNOLIA PAVILLION**  
Essentially a 2D flown piece



**UYULALA**  
A flown piece in segments capable of a controlled collapse

**Preliminary Costume Design Renderings by Kish Finnegan**



**Atreyu**



**Childlike Empress**



**Maya, Dark Princess**



CAIRON

"The great  
"healer"



ARTAX

**Top left: Cairon**  
**Top right: Artax**  
**Left: Gmork**



## THEME 1: THE HERO'S JOURNEY

**Arizona State Reading Standard Grade 4:  
Strand 2 Concept 1 PO 2: Identify the resolution  
of a problem or conflict in a plot.**

### Pre Show

#### **Introduction (to read out loud or for your knowledge):**

Some of the earliest stories were about heroes and the journeys they make to help or save their communities. Many societies kept these stories alive by memorizing and retelling them (they changed through the tellings). These stories tended to fit a pattern, which mythologist Joseph Campbell described in his writings as the hero's journey. The basic steps of the journey are as follows:

- Call to adventure/refusal/acceptance
- Meeting with mentor
- Finding allies
- Road of trials
- Meeting with shadow (climax)/overcoming of shadow
- Return home/new journey

(Note: The shadow is the villain character usually trying to win power at the expense of the hero society. The mentor is a character who gives advice and--sometimes--magical items to the hero)

#### **Discussion Questions**

1. What stories do you know of that feature a hero on some kind of quest? What kind of character is the hero?
2. Why do you think these stories have been popular since early history?
3. What kind of character would you create if you were writing a hero's journey story?

### Post Show

#### **Discussion Questions**

1. Why was Atreyu chosen to save Fantastica? What special items did he have?
2. What was the climax of Atreyu's journey?
3. How are Atreyu and Bastian both heroes in this story?



#### **Activity: Hero's Journey Tableaux**

1. Have students identify several turning points from the play.
2. Put students into three groups and assign one turning point to each group.
3. Have groups select characters that would be in their scene. Then facilitate their development of tableau images (still pictures) that illustrate their scenes.
4. Groups show their tableaux and the other students guess what's going on in the scene and which part of the hero's journey it represents.
5. Reflection questions: how did groups make decisions on placement, gesture, etc.? How did other groups figure out who the characters were? How can the steps of the hero's journey be "told" through these images?

**Scaling up:** Have older students apply the elements of the hero's journey to other stories and/or bring the tableaux to life through pantomime or scenes with dialogue.

**Scaling down:** Have younger students form tableaux with the help of the class, and consider leaving out the steps of the hero's journey (concentrate on images as scenes).

**Other Curricular Connections:** Literature (other hero's journey stories), social studies (mythology of various cultures), visual art (hero's journey in painting, sculpture)



## THEME 2: LOVE OF READING

Arizona State Social Studies Standard Grade 3  
Strand 1: Concept 1: PO 4 Retell stories to describe past events, people and places.

### Pre Show

**Introduction (to read out loud or for your knowledge):** A “bookworm” is someone who loves reading. There are also collectors of books who are called “bibliophiles” (book lovers). Many people read for pleasure, and sometimes get caught up in what they are reading. Some can remember details from much of what they read. Many people find that the stories they read (or had read to them) when they were young had a great impact on them, and they may go back and re-read those books they loved as children from an adult perspective.

### **Discussion Questions**

1. What kinds of books do you like to read? Why?
2. Do you prefer talking about books once you’ve read them? What do you discover by doing this?
3. Do you prefer books set in realistic worlds or fantastical worlds? Why?

### Post Show

### **Discussion Questions**

1. What does Bastian say to Mr. Coreander the bookseller that convinces him to talk to the boy?
2. Do you think Bastian made the right choice in hiding while he read the book? Why



- or why not?
3. When did Bastian realize he was involved in the story of Fantastica? What was his response?
4. What do you think

might have happened if Bastian had stopped reading the book?



### **Activity: As Told By**

1. Ask students to think of their favorite story that can be told in a few minutes (like a fairy tale or fable).
2. Put students in pairs. Each student takes 3 minutes to tell their story to their partner. The partner listens, asking questions only if they need clarification.
3. Make new pairs. Each student tells their new partner the story they have just HEARD (not the one they just told). They introduce the story by saying: “This is the story of [name of story] as told by [first partner’s name] as told by [their name].”
4. Make new pairs. Repeat the storytelling process, adding one more “as told by” since the story has gone through one more retelling.
5. Have some volunteers tell the story they just heard to the whole class. Identify the original teller and ask him/her how the story changed and what caused the story to change.
6. Reflection questions: what does this tell us about stories in general? Why is important to know how stories change.

**Scaling up:** Have older students research more about the oral tradition and find a story to track across multiple tellings (Grimm’s fairy tales or myths work well).

**Scaling down:** Have younger students tell one story around a circle in “telephone” style and talk about how it changes and stays the same.

**Other Curricular Connections:** Social studies (cultural reading practices, literacy rates), math (charts and graphs about favorite books/genres/authors)

## THEME 3: IMAGINATION AND CREATIVITY

Arizona State Reading Standard Grade 4  
Strand 2: Concept 1: PO 8: Compare (and contrast) the characters, events, and setting in a literary selection.

### Pre Show

**Introduction (to read out loud or for your knowledge):** The human ability to imagine and create is one of the important ways we differ from animals. We can create visual art of all types, dance, write, make music, and act. The arts are an important way we communicate about ourselves, our beliefs, and our hopes for the world. They are important across all aspects of life. In fact, many businesses are looking for people who can think creatively rather than simply following directions. The author James Baldwin wrote: "the purpose of art is to lay bare the questions that have been hidden by the answers."

### **Discussion Questions**

1. When during your life do you need to use your imagination? When is it not appropriate?
2. When do you see your family being creative?
3. Why do you think businesses are becoming more interested in people who can think creatively?
4. What do you think James Baldwin meant by his description of art's purpose?

### Post Show

### **Discussion Questions**

1. Do you think Bastian's father was right to caution Bastian against reading about fantasy? Why or why not?
2. If you were Bastian, how would you have responded to your father?
3. What might be some dangers of getting too swept away in imaginary



worlds?

### **Activity: Telling a Story Different Ways**

1. Ask students to think of a short story the class has read recently (or use a scene from *The Neverending Story*).
2. Break students into small groups. Each group will recreate a scene from the story, but will have to do it with a **CONSTRAINT** (something that requires creative thinking to work around). Possible constraints are: group cannot use dialogue, each group member plays the same character, actors must stand in the same spot for the entire scene, scene is told from a minor character's perspective, scene is performed using paper dolls (each group member operates a doll or is a narrator).
3. Facilitate rehearsals and ideas for ways to work around the constraints.
4. Have students show their scenes.
5. Reflection questions: how were the scenes different due to the constraints? What was the most creative idea you came up with? Which style of telling the story did you respond to?

**Scaling up:** Have older students change constraints and try the scenes again and/or have them rehearse a longer play (10 minutes) of their own using the same constraints.

**Scaling down:** Have younger students volunteer to build their scenes in a whole group, with advice from their peers on how to handle the constraints.

**Other Curricular Connections:** language arts (innovations in poetry or other literature), science (brain function and creativity, advances in science), the arts (new styles, new stories)



## FULL LESSON PLAN (Target Grade: 7)

### THE HERO'S JOURNEY

**Objective:** To explore the characters in *The Neverending Story* and imagine the effect of the hero's journey and the Nothing on their lives

**Assessment:** Observation of role play; participation in verbal reflection

**Materials:** Appropriate music if you wish

#### Procedure:

**1.** Tell students you will be working with characters today, trying to track their development over the course of the story. Have students recall the various important characters from the play, and write these on the board.

**2.** Break students into small groups of about 4-5 and assign each group one of the characters. Have the group write a profile for their character, including allegiances, relationships with other characters, and overarching objectives.

**3.** Have groups focus on you as you take the class through the steps of the hero's journey:

**-Ordinary World** (hero starts out in a normal life)

**-Call to Adventure** (hero is asked to go on a journey)

**-Meeting with the Mentor** (hero gets advice and special items)

**-Finding Allies** (hero gains friends for the journey)

**-Road of Trials** (the journey gets harder)

**-Confrontation with the Shadow** (climax-battle with villain)

For each step, ask the character groups questions such as: what is your character doing? How much does your character know? Is your character in the center of the story at the moment? The goal is to track each character's development. Keep the answers brief and eliminate journey steps if necessary. If you wish, you may also have the groups create tableaux to indicate their character's thoughts and actions.

**4.** Gather everyone together and sit in front of them. You will be playing Bastian as he makes the decision of whether to give the Empress a new name or not. Have the class give you advice as their characters (for example, the Gmork would try to dissuade you from involvement in the book). Respond as Bastian to the advice (begin with reluctance- you want to do what your father has asked). End whenever you feel the class has been persuasive by calling out "Moonchild!" (or perform some other "final" act). Come out of role.

**5.** Ask the class: what did you learn about your character by playing him/her? About the hero's journey? What would you have done if you were that character in the story? Do you think the author was right about the death of the imagination (the Nothing)? What do you think he wanted young people to do about the problem?

#### Standards:

##### Theatre

Strand 1 Create, Concept 2 Acting, PO 301. Work individually and in an ensemble to create characters for theatre and/or other media productions (e.g., for classical, contemporary, realistic, and non-realistic improvisations and scripted plays).

##### Language Arts

Strand 2: Comprehending Literary Text, Concept 1 Elements of Literature, PO 1. Analyze plot development (e.g., conflict, subplots, parallel episodes) to determine how conflicts are resolved.

PO 3. Describe a character, based upon the thoughts, words, and actions of the character, the narrator's description, and other characters.



# Resources...

## About Childsplay:

Childsplay is a non-profit professional theatre company of adult actors, performing for young audiences and families.

Our Mission is to create theatre so strikingly original in form, content or both, that it instills in young people an enduring awe, love and respect for the medium, thus preserving imagination and wonder, the hallmarks of childhood, which are the keys to the future.

We love to hear from our audience members!

**Childsplay**  
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**Tempe, AZ**  
**85280**  
**Phone:**  
**480-921-5700**



Email us at:

[info@childsplayaz.org](mailto:info@childsplayaz.org)

Check out our web site:

[www.childsplayaz.org](http://www.childsplayaz.org)

**Our new home is The Sybil B. Harrington Campus of Imagination and Wonder at Mitchell Park  
900 S. Mitchell  
Tempe, AZ 85281**

## Want Some Drama in Your Classroom?

If you would like help incorporating drama into your curriculum by having Teaching Artist come into your classroom, Childsplay can help. We offer a variety of artist-in-residence and teacher training experiences. We can also help with pre- and post-show activities related to the production. For more information, contact Patricia Black at: [pblack@childsplayaz.org](mailto:pblack@childsplayaz.org) or 480-921-5750

## Booklist

Prepared with the help of Tim Wadham, Member, Board of Directors, Association for Library Service to Children



*The Neverending Story* by Michael Ende  
*The Night of Wishes* by Michael Ende  
*Momo* by Michael Ende  
*Ophelia's Shadow Theater* by Michael Ende

### Fantasy

*The Graveyard Book* by Neil Gaiman  
*Moribito: Guardian of the Spirit* by Nahoko Uehashi  
*Keys to the Kingdom* series by Garth Nix  
*The Cabinet of Wonders* by Marie Rutkoski

### Adventure

*The Gecko and Sticky 1: The Villain's Lair* by Wendelin Van Draanen  
*Gregor the Overlander* by Suzanne Collins  
*The Mousehunter* by Alex Milway  
*Tunnels* by Roderick Gordon and Brian Williams  
*Coraline* by Neil Gaiman  
*Kiki Strike: Inside the Shadow City* by Kirsten Miller

### Epic Quests

*The Dark is Rising* by Susan Cooper  
*The Prydain Chronicles* by Lloyd Alexander  
*The Search for Delicious* by Natalie Babbitt  
*The Last of the High Kings* by Kate Thompson

### Literacy

*Inkheart* by Cornelia Funke  
*Zooman Sam* by Lois Lowry  
*Just Juice* by Karen Hesse

### Imaginary Lands

*The Wonderful Wizard of Oz* by L. Frank Baum  
*The Lion, the Witch and the Wardrobe* by C. S. Lewis  
*Redwall* by Brian Jacques

### Mythical Creatures

*Mythological Creatures: A Classical Bestiary: Tales of Strange Beings, Fabulous Creatures, Fearsome Beasts and Hideous Monsters from Ancient Greek Mythology* by Lynn Curlee  
*Fablehaven* by Brandon Mull  
*Percy Jackson and the Olympians* series by Rick Riordan  
*The New Policeman* by Kate Thompson

### Unlikely Heroes

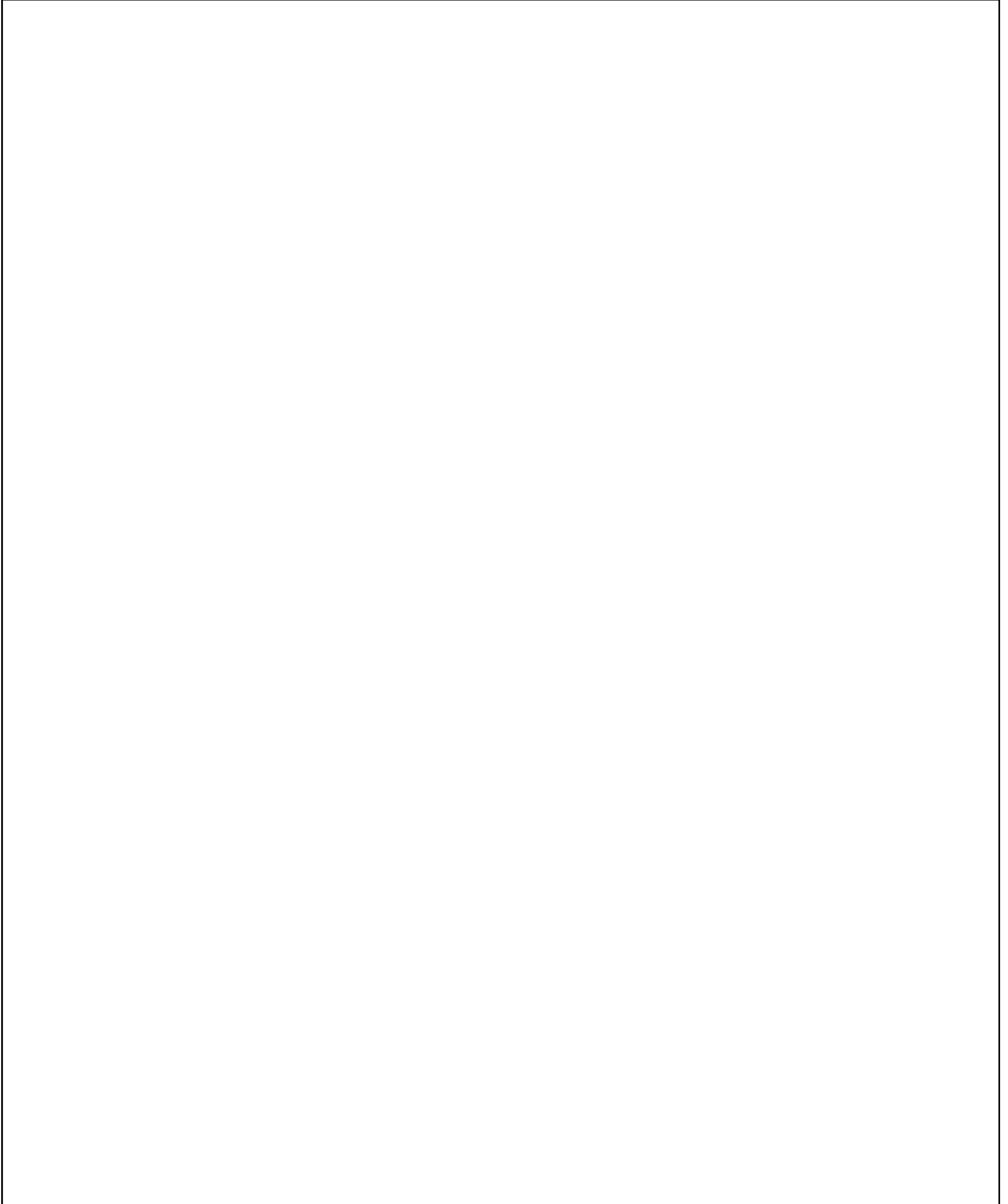
*Heroes of the Valley* by Jonathan Stroud  
*Artemis Fowl* by Eoin Colfer  
*Guardians of Ga'hoole* series by Kathryn Lasky  
*So You Want to Be a Wizard* by Diane Duane  
*Here Lies Arthur* by Philip Reeve

**All materials are available through your local library. Check it out!**

**ACTIVITY PAGE: Grades 4-6**

**Mapping the Hero's Journey**

In the box below, draw a map of Atreyu's journey across Fantastica. Include major events and locations. Compare your map with a partner.

A large, empty rectangular box with a thin black border, intended for students to draw a map of Atreyu's journey across Fantastica. The box occupies most of the page below the instructions.

**ACTIVITY PAGE: Grades 4-6**

**Favorite Books**

Take a poll of several of your classmates, asking them what their favorite book is and why. Record the results in the space below. Look for any interesting patterns or choices that stand out.

**Daydreaming**

In the space below, plan out your ideal day in an imaginary land. Note any trips, meetings, or events you'd like to include. Share your daydream with a partner.

**ACTIVITY PAGE: Grades 7-8**  
**Creating A Hero's Journey**

**Use the table below to create your own hero's journey story. Look at the descriptions of the steps of the journey and send your character through them. Write down or draw your ideas.**

1) Ordinary World (hero starts out in a normal life)	
2) Call to Adventure (hero is asked to go on a journey)	
3) Meeting with the Mentor (hero gets advice and special items)	
4) Finding Allies (hero gains friends for the journey)	
5) Road of Trials (the journey gets harder)	
6) Confrontation with the Shadow (climax-battle with villain)	
7) Return Home/New Journey (hero returns and may go on a new journey)	

## ACTIVITY PAGE: Grades 7-8

### Giving Books as Gifts

Choose four people to give a book to as a gift (friend, a parent, a teacher, and a sibling, for example). In the space below, write the person's name, the title of the book, and the reason you would give the book to the person.

<b>Name</b> _____	<b>Book</b>	<b>_____ Title</b>	<b><u>Reason for Giving</u></b>
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1)

2)

3)

4)

### Exquisite Corpse

This activity was invented and named by a group of artists called the surrealists in the 1920's. On the back of this paper, begin a drawing or write a few words at the top of the page. Put another piece of paper over what you have written or drawn, but leave a small portion of the drawing or the last word uncovered. Pass your paper to a classmate and have them continue the drawing or poem. See if you can have three to five classmates contribute to the drawing/poem and then uncover it and see what you've created!

For more information, go to [http://en.wikipedia.org/wiki/Exquisite\\_corpse](http://en.wikipedia.org/wiki/Exquisite_corpse)