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Theatre for Young People

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AS YOU PUPPET

AS YOU PUPPET

ADAPTED AND PERFORMED BY
JANE MCCLELLAND AND MIKE PETERSEN
PRODUCED BY HANK'S TOYBOX THEATRE

STUDY GUIDE

STUDIO APRIL 10-21, 2011

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LIVE THEATRE IS AN ACTIVE EXPERIENCE!

GROUND RULES:

As members of the audience, you play an important part in the success of a theatrical performance. Please review the following theatre rules with your students prior to your LKTYP visit.

- Food, drinks, candy and gum are not permitted in the theatre.
- LKTYP is a nut-free zone. Many children have severe life-threatening allergies; NO PEANUTS or NUT products may be brought to our theatre.
- No electronic devices are permitted in the theatre because they affect our sound system. Photography, audio and video recording during a performance is prohibited by the Canadian Theatre Agreement.
- Students are not permitted to leave the theatre unless they are accompanied by an adult.

THEATRE IS A TWO-WAY EXCHANGE:

Actors are thrilled when the audience is engaged and responsive. We want you to laugh, cheer, clap and really enjoy your time at the theatre. However, please be considerate audience members. Talking, whispering and excessive movement during a live performance is distracting for the actors, and disruptive for other audience members.

Enhance your visit by encouraging your students to look at different aspects of the production. Before the show, identify tasks for your class. Have one group of students looking at the set, another listening for the music and sound effects, a third watching the lighting and a fourth, the costumes. Compare notes after the show about what they observed. Your students will be more informed and they'll be surprised by how much they noticed. Ask them to be prepared with one question for the actors after the show. Brainstorm with them about possible topics to get the most out of the experience!

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THE STUDY GUIDE

THEMATIC OVERVIEW

Why do students still study Shakespeare? Why do artists continue to explore Shakespeare's plays and why are audiences still entertained by them? These are the questions we asked ourselves when approaching this study guide.

The reasons we arrived at are many, varied and still evolving. Shakespeare's poetic language and forms have inspired other writers to use various structures such as **rhyming couplets** or sonnets. His **poetry** and lines are still recited and are often quoted in writings today.

The **characters** in Shakespeare's plays are also timeless because they are universal models of human **character**. We continue to be entertained by Shakespeare's **characters** because we can relate to them and their conflicts; the theme of their struggle to defy societal constraints remains current and believable. As we watch or read his plays, we subconsciously root for his **characters'** successes and are disappointed by their failures.

In this study guide you will find exercises that encourage students to express and react to **emotions** as various **characters**. Students will explore the idea of giving **actions** and **emotions** to inanimate objects in order to present stories in an alternative manner. They will also examine the reason for Shakespeare's infamous status in world of the arts and apply this study to their personal favourite authors. On pages 12 and 13 you will find worksheets to help students think critically about the show. Send one or both of these to LKTYP! We would love to hear the feedback.

As You Puppet has stylistically modified Shakespeare's As You Like It so that it can be accessible to younger audiences. They will immediately be drawn to the unconventional set and the use of **puppets**: a bold and creative method of presenting a play that is over 400 years old.



STRANDS AND CURRICULUM CONNECTIONS



CURRICULUM CONNECTIONS: Language, Literature, Visual Arts



CHARACTER EDUCATION CONNECTIONS: Perseverance, Responsibility, Honesty, Respect



THEMES: Trust, Relationships, Classics for young children

As You Puppet directly relates to student development in the areas of: DRAMA and VISUAL ARTS **A** and LANGUAGE ARTS **L**

CURRICULUM EXPECTATIONS

By participating in the exercises in this study guide, students will:

- extend understanding of oral texts by connecting the ideas in them to their own knowledge and experience.
- begin to identify some of the presentation strategies used in oral texts and explain how they influence the audience.
- use familiar words and phrases to convey a clear meaning.
- generate, gather and organize ideas and information to write for an intended purpose and audience.
- express personal responses and make connections to **characters**, themes, and issues presented in their own and others' drama works.

THE COMPANY THE CAST

Performers **Jane McClelland**
Mike Petersen

CREATIVE TEAM

Creators/Performers/Producers **Jane McClelland** and
Mike Petersen
Director **Ken MacDougall**
Lighting Designer **Michael Kruse**
Stage Manager **Wayne Sujo**

SYNOPSIS

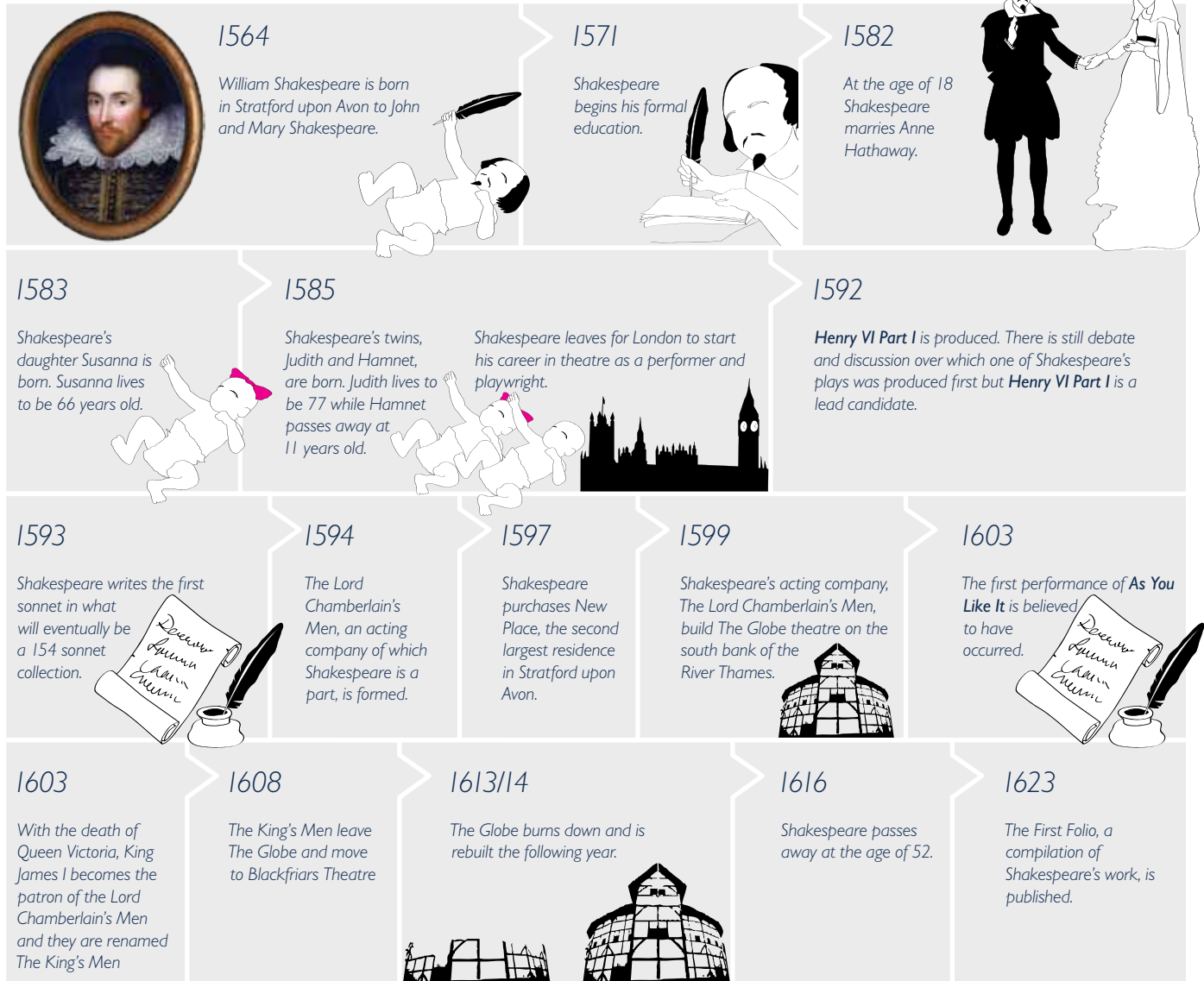
Stuffed animals spring to life in this uproarious version of Shakespeare's *As You Like It* by master puppeteers, Jane McClelland and Mike Petersen. When a clever bear named Rosalind is banished by her evil uncle, Frederick the crocodile, she and her best plush kitten friend Celia run away to the forest of Arden. There, they meet a dizzy duck, a haughty hippo, a bragging bunny and the heartsick teddy bear, Orlando, who has fallen head-over-paws for Rosalind. This 2009 Fringe Festival hit is a wonderful way to introduce young people to Shakespeare.

GLOSSARY

The words in the Glossary appear in orange throughout the study guide.

- Action:** the state of being active and the way or manner of moving
- Animate:** to give life to; to make something alive
- Character:** representation of a personality type or role in a narrative or dramatic work of art
- Emotion:** any of the feelings of joy, sorrow, fear, hate, love
- Puppet:** a small figure representing a human being or animal by pulling strings attached to its limbs or by putting one's hand inside it etc.
- Poetry:** written or spoken literary work that uses rhythmical composition and rhyme
- Rhyming Couplets:** a pair of lines that rhyme and have the same meter

SHAKESPEARE TIMELINE



CAST OF CHARACTERS



PRE-SHOW QUESTIONS — ALL GRADES

- Who is William Shakespeare?
- Why do people read and recite poetry?
- What is a **puppet**?
- What is the difference between seeing a puppet show and a show with live actors playing the characters?
- What other puppet stories do students know?
- What role do forests play in stories?

POST-SHOW QUESTIONS — ALL GRADES

- Refer to the Cast of Characters on page 6. Why did the creators of *As You Puppet* choose the stuffed animals they did to represent the various characters?
- Why does Shakespeare use disguises in this play?
- How are Rosalind, Celia and Orlando's lives different in the forest? What is good about the forest? What is bad about the forest?

UNITS OF STUDY — GRADES 1-3

ACTIONS AND EMOTIONS

Choose between the following sections of text (or use both!) and as a class, determine which words are **action** words and which words describe **emotion**.

Example 1.

ORLANDO *(waving a stick)* Forbear, and eat no more!

DUKE SENIOR Art thou thus boldened, man, by thy distress?

ORLANDO Forbear, I say! He dies that touches any of this fruit till I and my affairs are answered.

DUKE SENIOR Sit down and feed, and welcome to our table.

ORLANDO Speak you so gently? Pardon me, I pray you. I thought that all things had been savage here. *(drops his weapon)*

DUKE SENIOR Sit you down in gentleness, and take upon command what help we have.

ORLANDO But forbear your food a little while. There is an old poor man who after me hath many a weary step, limped in pure love. Till he be first sufficed, I will not touch a bit.

DUKE SENIOR Go find him out, and we will nothing waste till you return.

ORLANDO I thank ye! *(Orlando exits.)*

Example 2.

CELIA O my poor Rosalind, I'll go along with thee.

ROSALIND Why, whither shall we go?

CELIA To seek my uncle in the Forest of Arden.

ROSALIND Alas, what danger it will be to us, maids as we are, to travel forth so far! Beauty provoketh thieves sooner than gold.

CELIA I'll put myself in poor and mean attire and with a kind of umber smirch my face; the like do you.

ROSALIND Were it not better, because I am more than common tall, that I did suit me all points like a man?

CELIA What shall I call thee when thou art a man?

ROSALIND Look you call me Ganymede. But what will you be called?

CELIA No longer Celia, but Aliena. Now go we in content to liberty, and not to banishment.

CHARADES!

Directions:

- Using the template on page 9 create small strips of paper with either **action** or **emotion** words written on them.
- Play a game of charades with the **action/emotion** words. Have students choose a word from a hat and act it out without using words for the class. The class must guess which word is being acted out.

CULMINATING ACTIVITY

Directions:

- Ask students to bring in a stuffed animal of their choice.
- Play the charades game again but this time ask students to act out the word using their stuffed animal as their **puppet**.

Extension:

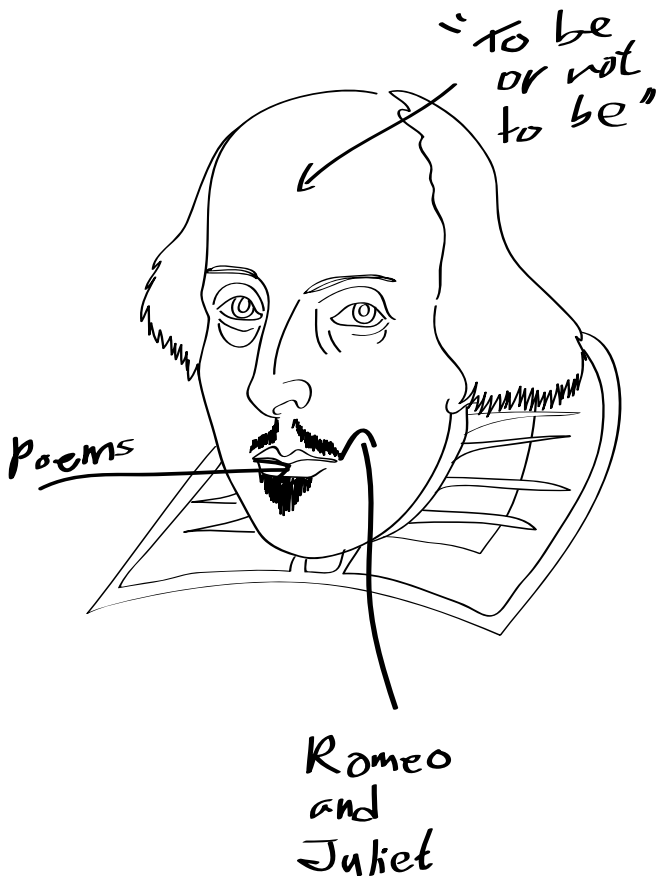
- Play charades a third time but this time, once students have pulled their word from the hat ask them to choose the stuffed animal that will be best for performing their **action/emotion** word.

Debrief:

- Discuss with students the difference between **action** words and **emotion** words.
- Was one kind of word easier to act out over the other? Which one, **action** or **emotion**? Why?
- Ask students how they approached the acting out of their word? Did you they mostly use facial expression? Their bodies?
- Which stuffed animal did students use to act out their word? Why did they choose that stuffed animal?

UNITS OF STUDY — GRADES 4-6

WHO IS SHAKESPEARE?



Directions:

- This is an exercise the whole class can do together.
- Ask students to think about what they already know about Shakespeare and use the template on page 11 to create a **character** sketch of the playwright.
- Ask students to think about other authors they know of and like. Which one do they think will be studied and read for years to come? Why?
- Have students create a **character** sketch of their favourite author. Ask them to start filling it in with information they already know about the author.
- Next, have students conduct some research to fill in the missing information.

Extension:

- Have students write a short piece about why they think that the author should be read/studied for hundreds of years to come.

9

What is a Puppet?

The Oxford Canadian Dictionary defines the word “puppet” as: a small figure representing a human being or animal by pulling strings attached to its limbs or by putting one’s hand inside it etc.

Question for class discussion: Can anything be brought to life? How?

Mike Peterson says: “Anything can be a puppet, as long as you know how to give it the illusion of life. You can put a sock on your hand, hold a teddy bear in front of you, you can even use an ordinary tea towel. With the right movements, that sock can speak, that teddy bear can dance, and that tea towel can hear a sound and quiver with fear. It all starts with the puppeteer. The audience will do the rest.”

For more information on puppetry check out an article written by Mike:
www.lktyp.ca/media/2010-11/asyoupuppet/article.pdf



As a warm up to the following exercises, have students complete the charades exercise from the grades 1-3 unit. Have students complete the charades activity from the grades 1-3 unit.

Directions:

- Ask students to bring in a stuffed animal of their choice.
- Play the charades game again but this time ask students to act out the word using their stuffed animal as their puppet.

Extension:

- Play charades a third time but this time, once students have pulled their word from the hat ask them to choose the stuffed animal that will be best for performing their action/emotion word.

Debrief:

- Discuss with students the difference between action words and emotion words.
- Was one kind of word easier to act out over the other? Which one, action or emotion? Why?
- Ask students how they approached the acting out of their word? Did they mostly use facial expression? Their bodies?
- Which stuffed animal did students use to act out their word? Why did they choose that stuffed animal?

CULMINATING ACTIVITY

Directions:

- Have students find a partner again, but this time, ask them to work with the text on page 7 and cast their two person scene with the objects that they think are most appropriate and perform the scene with the objects.
- Have students reflect on the charades exercise. What were some techniques they used to act out the emotion/action words? What did they do with the stuffed animal to act out the emotion/action words? Can these techniques be applied when animating their object?

WHO IS SHAKESPEARE? (IMAGE)



REVIEWING A PLAY

JON KAPLAN'S INTRODUCTION TO STUDENT REVIEWERS (ADAPTED FOR GRADES 1-6)

The title of the play was _____

The names of the **characters** in the play were _____

My favorite **character** was _____ because she/he _____

If I were an actor in the play I would play the role of _____

I liked it when _____

My favorite part was _____

I was surprised when _____

If I were the director of this play I would have _____

I think puppets are _____

If I were Rosalind I would have _____

I have felt like Celia when _____

[illegible]

READING LIST PROVIDED BY THE TORONTO PUBLIC LIBRARY



As You Puppet

Stuffed animals spring to life in this uproarious version of Shakespeare's *As You Like It* by master puppeteers, Jane McClelland and Mike Peterson.

THEMES:

Trust, Relationships, Classics for young children

BOOKS:

A Child's Portrait of Shakespeare by Lois Burdett (Shakespeare)

Shakespeare's Storybook: Folk Tales That Inspired the Bard by Ryan Patrick (Shakespeare)

There's a Boy in the School's Bathroom by Louis Sachar (Funny, Relationships)

The Wind in the Willows illustrated by Michel Plessix (Classics)

Frog Face and the Three Boys by Don Trembath (Funny, Relationships, Trust)



L-R: MIKE PETERSEN, JANE MCCLELLAND | PHOTO: IDEN FORD PHOTOGRAPHY

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Arts Impact: Making a difference in the lives of students

LKTYP is proud to have **Great-West Life, London Life and Canada Life** as lead sponsors for its Arts Impact programme, which provides opportunities for schools in low-income areas of Toronto to participate in quality arts education. Arts Impact's goal is to deepen students' understanding of theatre, allowing them to be inspired by the material presented on stage and to think in ways that challenge their own perceptions.



Connections: Addressing the pattern of poverty

There is empirical evidence that children who live in poverty are at greater risk of dropping out of school. Studies have also proven that exposure to the arts improves scholastic ability and attendance. Thanks to the generosity of **CIBC Children's Foundation**, LKTYP can offer special subsidized tickets to qualifying schools.



CIBC Children's Foundation



Allen MacInnis
ARTISTIC DIRECTOR

LORRAINE KIMSA THEATRE FOR YOUNG PEOPLE

(formerly Young Peoples Theatre) is the largest Theatre for Young Audiences (TYA) company in Canada and a significant institution in the Canadian professional theatre community. Over our 45-year history we have produced many of the most important works that now form the canon of plays for young audiences in this country. At the heart of founder Susan Rubes'

idea for Young Peoples Theatre (YPT) was a belief that children deserve a theatre of their own – with resources and standards no lesser than those for adults. She believed – as we do today – that young people deserve good theatre because theatre is good for young people.

Through the communal experience of the theatre we create for them, children can receive indications of what is important, funny, trivial; positive, negative, wrong, right, rightish, wrongish; frightening, reassuring, empowering, unavoidable; familiar, new, eternal ... We strongly believe that even through the most playful of plays, we are speaking powerfully to children about the community and the world in which they live.

Therefore, at the centre of the artistic policy of LKTYP is a desire to have a positive and lasting impact on the emotional, social, and intellectual development of young people. We want children

to be imprinted with experiences that will increase their access to the world, in order for them to grow into the unique and wonderful people they were born to be. To do this, our programming is drawn from the world classics of children's stories, from contemporary works, from the new plays we develop, and from productions showcasing the most innovative and accomplished theatre for young audiences by other Canadian and international theatre companies.

At LKTYP, because we are serious about child development through theatre art, children can experience our work as either audience members or theatre creators. We extend the learning opportunities of our professional productions through our substantial Education & Participation Department. The Department's services for teachers and students helps connect curriculum objectives and learning outcomes to the content of our professional productions; its Community Participation projects link our theatre skill with the educational aspirations of partners who are dedicated to the growth of young people; our interest-based Drama School offers young people the chance to engage deeply in the excitement of theatre art; and our Community Volunteer programme offers everyone who wants it, the opportunity to participate in the mission of LKTYP.

LKTYP is not only a professional theatre for young audiences but a vital community-based centre of arts education.

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YEARS OF YOUNG PEOPLE'S THEATRE

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The Ontario Arts Council and the Ontario Trillium Foundation are agencies of the Government of Ontario.