

Lorraine Kimsa
Theatre for Young People

EDUCATION PARTNERS

BMO  Financial Group

 RBC
Capital
Markets

ARTISTIC DIRECTOR **Allen MacInnis** | MANAGING DIRECTOR **Nancy J. Webster**

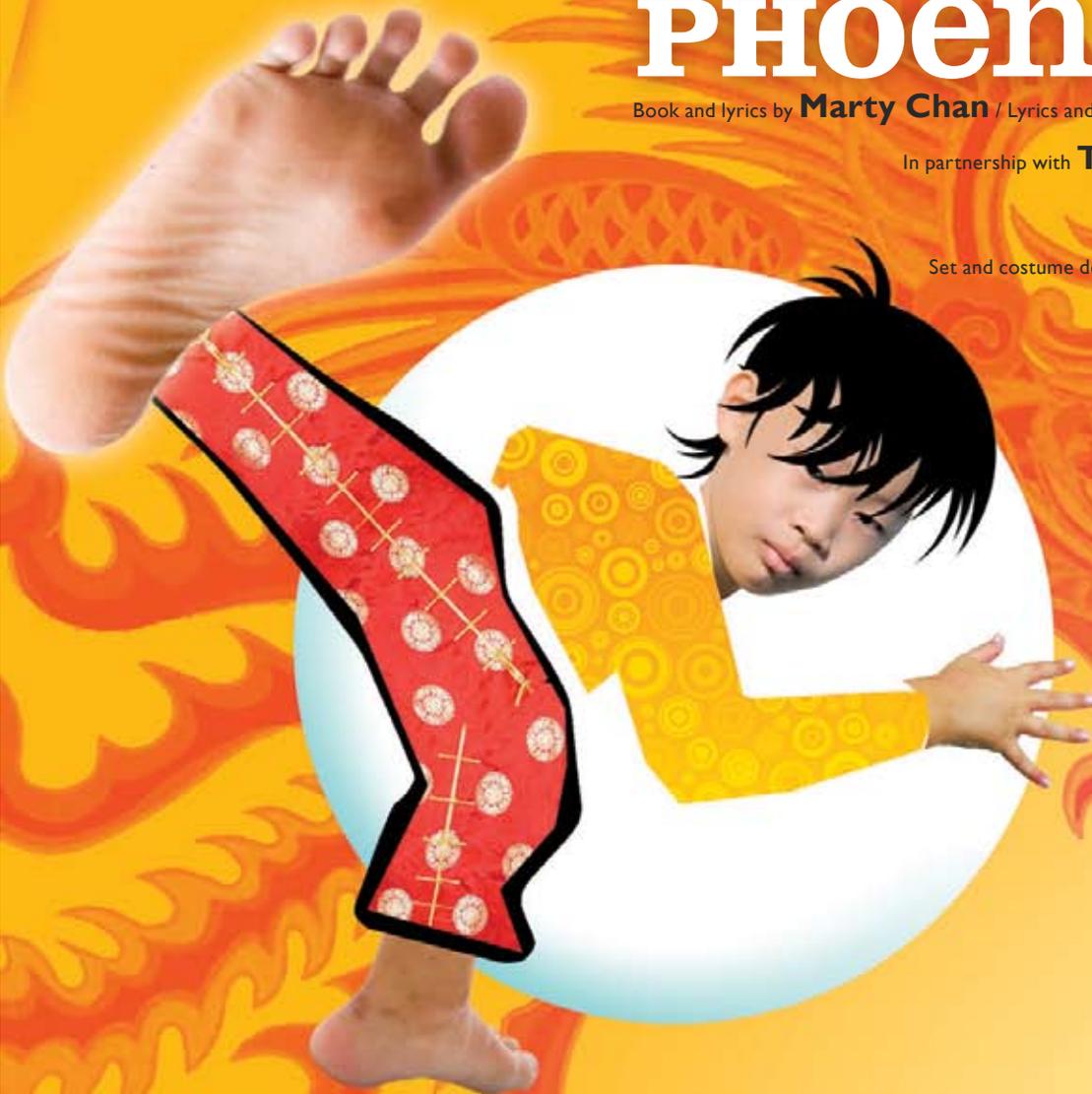
THE FORBIDDEN PHOENIX

Book and lyrics by **Marty Chan** / Lyrics and music by **Robert Walsh**

In partnership with **The Citadel Theatre**

Directed by **Ron Jenkins**

Set and costume design by **Leslie Frankish**



STUDY Guide

February 2 to March 11, 2009

Written by **Karen Gilodo** and **Christina Sangalli**

Design and Layout by **Jan Borkowski**

WORLD PREMIERE PRODUCTION

Table of Contents

THE STUDY GUIDE	3
Thematic Overview	
CURRICULUM CONNECTIONS	4
LEARNING OUTCOMES	4-5
Grades 3-6	
Grades 7-8	
Synopsis	
ABOUT THE MUSIC FOR THE FORBIDDEN PHOENIX	5
GLOSSARY	6
PEDAGOGICALLY SPEAKING	6
Audrey Macklin	
PLAYWRIGHTS NOTE	7
Marty Chan	
THE COMPANY	7
The Cast	
The Creative Team	
ACTIVITIES	8-9
Units of Study Grades 3-6	
Activity: Mask and Movement	
Culminating Activity	
GRADES 7 AND 8 PRE-SHOW QUESTIONS	10-11
Exploring Migration	
Activity: Mask Making and Physical Theatre Exploration	
Culminating Activity: Flocking	
GRADES 9 AND UP	12-13
Exploring Decision- Making using Stock Characters	
Activity: Mask Making and Physical Vocabulary	
Culminating Activity	
About the Form	
About the Content	
JON KAPLAN'S "WRITING A REVIEW"	14
A Short Intro to Student Reviews	
CREATING A MASK	14-18
Options and Directions	
Option 1: Full Mask cut Out	
Option 2: Half mask Cut Out	
Option 3: Plaster Mask	
EXPERIMENTING WITH YOUR NEW MASK	19
By Ravi Jain	
Bibliography	

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.

SEASON PARTNERS



EDUCATION PARTNERS



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!

The Study Guide

Thematic Overview

“Please don’t get mad, but I don’t like this place anymore. The stream is dry and the fish are gone. I don’t think we’ll ever be able to grow anything but dust, because the rain clouds have run away for good. Everybody’s grumpy because there’s no food, and you keep going away to get us something to eat, and each time you come back with less. Ma Ma said a place is where you live, but a home is where your heart lives. My heart’s with you.”

-Laosan
The Forbidden Phoenix

In a recent article on the United Nations News Centre online, General Assembly President Srgjan Kerim addressed the issue of climate refugees: “The topic of climate refugees is no longer a concept – it is a sad fact.” People around the world are being forced to leave family, homes, and communities because the land they live on is no longer capable of sustaining them.

It is for this reason that *The Forbidden Phoenix* is a timely and important play. It distills the issue of climate refugees to a simple story of a father, Sun Wukong, who must leave his son, Laosan behind, in order to find economic opportunity in another land. While in that land he learns that he not only has a duty as a father, but also as a citizen--one who lives in a complicated world where people are being exploited and land is being disrespected. Of course, this is not a new story. Throughout history, people have had to take a leap of faith and hope that life will be better and more prosperous elsewhere. Marty Chan’s story echoes the plight of the first waves of Chinese immigrants to Canada and the subsequent hardships bestowed upon them once they arrived.

Integrating elements of Peking Opera with western musical theatre, martial arts, and more, *The Forbidden Phoenix* beautifully blends together important content with inspiring form; it is the aim of this study guide to help students explore both. Through discussion, students will be asked to consider the reasons why people leave their homelands, how the state of the earth affects our communities, and identify the sacrifices we make and that have been made for the sake of our families. In practice, they will explore the rich world of mask play inspired by Peking Opera, creating masks that use colour and gesture to represent themselves. The culminating activities in this guide offer students the opportunity to explore how mask work influences movement. Students are also encouraged to evaluate their theatre-going experience using Jon Kaplan’s article on page 16 as guide to play reviewing.

Curriculum Connections



Non-verbal Communication, Elements Of Design, Relationships: Rules And Responsibilities.

In addition to DRAMA **A** and LANGUAGE ARTS **L**, *The Forbidden Phoenix* directly relates to student development in the areas of:

C&WS WORLD GEOGRAPHY

C&WS HUMAN PATTERNS AND INTERACTIONS

C&WS ECONOMIC FREEDOM AND EQUITY

H&G COMMUNITIES: LOCAL, NATIONAL, GLOBAL

Learning Outcomes

Grades 3 to 6

By using this study guide, students will:

- demonstrate understanding of some of the principles involved in the structure of works in drama and dance.
- create dance pieces, using a variety of techniques.
- communicate, orally and in writing, their response to their own and others' work in drama.
- identify and apply solutions to problems presented through drama and dance, and make appropriate decisions in large and small groups.
- describe some possible relationships between communities and natural environments.
- ask and answer questions on a variety of topics to acquire and clarify information.
- contribute and work constructively in groups.

Grades 7 and 8

By using this study guide, students will:

- demonstrate an understanding of the elements and principles of dramatic expression (e.g., voice, movement, production values).
- identify and describe a variety of dramatic forms.
- demonstrate effective communication skills, such as listening and speaking, both in and out of role.
- demonstrate an understanding of how physical patterns affect human activity.
- identify factors that affect migration and mobility.
- demonstrate an understanding of the ways in which cultures are affected by migration.
- analyse the relationship between music and its cultural context.
- demonstrate an understanding of the conventions of role playing and structuring of dramatic works.
- identify and describe various dramatic forms (e.g., ritual, storytelling, mime) and describe the historical origins of these forms.
- interpret a variety of roles/characters, using the techniques of character development.
- create and interpret a variety of characters, using the theories and conventions of specific acting methods, as well as historical and cultural styles.
- describe similarities in the dramatic arts of their own and other cultures in the global community.
- demonstrate an ability to research questions and issues of civic importance, and to think critically and creatively about these issues and questions.
- analyse how a changing society affects individuals and families.
- explain how the scarcity of economic resources requires individuals and societies to make economic choices.
- analyse geographic issues that arise from the impact of human activities on the environment in different regions of the world.

Synopsis:

This new play by Marty Chan and Robert Walsh is loosely based on the experience of the Chinese immigrants brought to Canada to work on the railroad in the 1800s. The story weaves together elements of history, diversity, and environmentalism.

Sun Wukong is the Monkey King, torn from his son Laosan and exiled to the west after displeasing the Empress Dowager. Forced to work for the mighty Horne in Terminal City, he sets off to make his fortune. He need only conquer Gold Mountain and free the Iron Dragon to realize his dream of being reunited with his son.

The Forbidden Phoenix is a fusion of Peking Opera, martial arts, acrobatics, and western musical theatre. This powerful story of a father's sacrifice to provide for his family will stay with you always (www.citadeltheatre.com).

About the Music for The Forbidden Phoenix

By Robert Walsh, Composer and Lyricist

One of the biggest challenges in developing the music for *The Forbidden Phoenix* was finding the right blend of Chinese sounds and Western sounds. As creative partners, Marty Chan and I realised that we did not want to replicate an authentic Chinese Opera, nor did we want to write a conventional Western musical, so I borrowed the pieces from each tradition that I thought would serve the play and form a musical landscape all its own. This also meant choosing a style for the lyrics that blended with the dialogue and feel of the play.

In formulating an approach to the music, I carefully considered what I wanted to use and what I wanted to avoid. It felt to me like we did not want any electric or amplified instruments, preferring to access the traditional acoustic sounds of each world. I also chose to avoid using the bass to fill in the low end of the sound spectrum because Chinese music doesn't typically make use of any such instruments. Instead I incorporated the lower notes of the cello, the sanxian (a 3-stringed fretless Chinese instrument), and drums to achieve this. Vocally, the style of the show is based in Western tradition, but one character (Empress Dowager) has parts written in a style that borrows heavily from Chinese Opera.

The blend of instruments that I eventually settled upon include:

Chinese: pipa, erhu, sanxian, zheng, suo na, dizi
"moon banjo," percussion

Western: violin, viola, cello, acoustic guitar, dobro, piano, banjo, percussion

One element of Chinese Opera that plays an important part in *The Forbidden Phoenix* sonic landscape is the use of percussion in the role of commentator, punctuating and accenting the dialogue and movement of the characters. In particular, the use of wood blocks, Chinese gongs (that change pitch when you strike them), and low sounding drums, are called upon most frequently, and figure quite heavily in the fight scenes.

An area of particular interest to me in researching the Chinese Opera style was the prevalence of unison (everyone playing the same musical phrases together), or monody (a single, unaccompanied vocal melody). This absence of musical harmony intrigued me as perhaps a reflection of the difference between Chinese and Western cultural values (Unity versus Pluralism). And while I chose to write in a style that did make use of harmony and counterpoint, I also offered some balance by writing a number of passages where several instruments play a single line in unison, or where there is only one instrument playing the melody with the singer.

And finally, an element from western Opera that finds its way into the show is the recitative, a short melody sung by a character to introduce themselves when they appear for the first time in the world of the play.

Glossary

Codified Gestures: a systematic arrangement of gestures used by actors to convey meaning to an audience.

Dowager: a widow holding property or a title from her deceased husband, a dignified elderly woman.

Less Developed Countries: the term “less developed countries” (or regions) refers to countries in Africa, Asia (except Japan), Latin America and the Caribbean, and Oceania (except Australia and New Zealand).

Long-Distance Families: families that have been divided for various reasons. In *The Forbidden Phoenix*, Sun Wukong and his son, Laosan become a long-distance family because Sun must leave Jung Guo for Terminal City and Laosan must stay behind.

Migration: the movement of people across a specified boundary for the purpose of establishing a new or

semi-permanent residence. Divided into *international migration* (migration between countries) and *internal migration* (migration within a country).

More Developed Countries: industrialized countries (or regions), include Europe (including all of Russia), the United States, Canada, Australia, New Zealand, and Japan.

“Push-Pull” Hypothesis: a migration theory that suggests that circumstances at the place of origin (such as poverty and unemployment) repel or push people out of that place to other places that exert a positive attraction or pull (such as a high standard of living or job opportunities).

Refugee: a person taking refuge, esp. in a foreign country from war or persecution or natural disaster.

Sacrifice: something valuable given up or lost.

Pedagogically Speaking

Audrey Macklin, Immigration Lawyer, responds to the question: Why do people move?

People often move for the sake of family. Sometimes, migration is for the family but not by the family. Many of the ‘bachelor husbands’ who came from China to work in the mines or to build the Canadian Pacific Railroad in the late 19th century, hoped to send money home to support their wives, children, parents and kin. They might also have dreamed of accumulating savings in Canada, and then eventually returning home with enough money to buy land, build a house, or start a business. Or maybe they anticipated that someday, if things worked out in Canada and if they were sufficiently frugal, they could afford the expense of bringing their family over to Canada. And, of course, many families migrate together, continuing their life as a family but in a new and unfamiliar place.

Sometimes, families remain permanently scattered across distance – perhaps between Sydney, Australia and Toronto, or Sydney, Nova Scotia and Fort McMurray. Hi-speed internet, remittances, telephones, letters and vacation visits hold separated families together in spirit, but rarely is it easy.

And, of course, people migrate to find and begin new families too. New immigrants meet Canadians, fall in love and have children. Children of immigrants may go to their parents’ homeland and return with a husband or wife from that country. Indeed, increasing numbers of Cana-

dians travel to countries that are utterly new to them to find family – that is to say, to adopt a daughter or son.

Immigration laws in wealthy countries like Canada make it easier for some people to immigrate, more difficult for others, and impossible for many. These laws play an important role in determining whether families will be reunited or remain separated by borders. In general, Canadian immigration law permits parents and children to immigrate together, and allows adults to bring over their spouses, children and grandparents. But this is not true for everyone. For example, migrant nannies and farm workers may not bring their family members with them. This was also the case for the Chinese labourers who built the railway. Other immigration laws require people to have a certain amount of money before they can bring their families over. Not all kin ‘count’ as family under immigration law for purposes of obtaining permission to immigrate to Canada. Aunts and uncles, children over twenty two, cousins and siblings, are not considered ‘family’.

In the end, love of family and the desire for a better life for oneself and one’s kin is a powerful explanation for why people migrate, why they stay, and even sometimes return.

Playwright's Note

Marty Chan

Racism thrives when good people remain silent. As a kid, I suffered discrimination from bullies while others stood by and said nothing. Since then, I've always believed in speaking out against prejudice, so when I learned about the "bachelor men," I knew I had to tell their story. These Chinese immigrants came to Canada to help build the railroad but when they finished the job, they found themselves unwelcome. The Government refused to let the "bachelor men" bring their wives and children to Canada, which was why no one ever saw the immigrants' families and why they were nicknamed "bachelor men."

How could I tell their tragic story in a 90-minute play without writing a lecture? I was stuck for about a year, and then I discovered a fable about the Monkey King, a character from Chinese mythology and opera. In the story, the Monkey King promised to find food for his tribe, and he traveled west until he found a waterfall. This fable paralleled the real story of the "bachelor men." Eureka! Instead of writing a history lesson that explained facts which audiences could find in a book, I'd write an allegory that revealed the human cost of racism. I recast the Monkey King as a "bachelor man" in a fantasy world which had one foot in Chinese opera and the other in Canadian history.

This happy discovery was six years and thirty-three drafts ago. Since then, I've had to drag the script up an impossibly tall mountain. Along the way, talented people helped me. Composer Robert Walsh captured the characters' emotions with his songs. Director and dramaturge Ron Jenkins punched holes in the script, helping me to sharpen the dramatic story. Our challenge was to blend two worlds, two cultures, and two styles of theatre.

Sun Wukong was not only the Monkey King of Chinese opera fame, but also a "bachelor man" in a western musical. The script had to strike a balance between mythology and history, so that the story could stand on its own but also work as a metaphor for this dark part of Canada's history. Plus, audiences still had to care about this father who needed to make a better life for his son.

This play may have started as a story about the "bachelor men," but it has grown into a tale of injustice. If you care about what happens to Sun Wukong and his son, my hope is that you'll never remain silent in the presence of racism.

The Company

The Cast

Horne	Michael Dufays	Musician	Peter Moller
Tsaio	Troy Feldman	Sichen	Jonathan Purvis
Phoenix	Nadine Villasin	Mu Lan / Fight Captain	Siobhan Richardson
Laosan	Shannon Kook-Chun	Sun Wukong	John Ulliyatt (Matinee)
Sun Wukong	Richard Lee (Evening)	Empress Dowager	Lori Nancy Kalamanski
Kwoi / Dance Captain	Colin Maier	Bailing	Jeff Yung

The Creative Team

Playwright:	Marty Chan	Associate Lighting Designer:	Gavin McDonald
Composer:	Robert Walsh	Toronto Sound Designer:	Michael Laird
Director:	Ron Jenkin	Edmonton Sound Designer	
Set & Costume Designer:	Leslie Frankish	& Sound Effects Design:	Owen Hutchinson
Assistant Director:	Wayne Paquette	Peking Opera Specialist /	
Fight Director:	Adrian Young	Teacher:	William Lau
Choreographer:	Laura Krewski	Stage Manager:	Michelle Chan
Lighting Designer:	Narda McCarroll	Assistant Stage Manager:	Sarah Bustard

Activities

Units of Study Grades 3-6

NOTE TO TEACHERS:

All of the activities for the following units of study include mask making projects that may be time consuming. It is recommended that teachers begin the activities before seeing the show and continue with them beyond their viewing of *The Forbidden Phoenix*.

Pre-Show Questions

The Forbidden Phoenix explores many complex issues including long distance families, taking a risk for the sake of one's family, making decisions that might be necessary but feel difficult, and standing up to authority.

Discussion

- Have students ever had to make a **sacrifice** for their family? Why? How did it feel?
- Was there a time when students have felt compelled to stand up to authority (such as a teacher, parent, or coach)? Why? How did it feel?
- Have students ever had to make a decision that they knew was necessary but at the same time was very difficult? Why? Explain the situation to the classmate and report to the class.
- How would you describe the expression "leap of faith?"
- Have you ever needed to use your wit to help you out of (or into) a situation? Explain to the class.



Activity: Mask and Movement

Masks and face paint are often used in theatrical productions and play an important role in *The Forbidden Phoenix*. Masks emote through the facial expression depicted on the mask as well as by the use of specific colours. This is especially true of masks and face paint used in the Peking Opera tradition. See the colour coded chart on page 16 for more information about how different colours represent different attributes.

Directions:

- Ask students to reflect on their responses to the discussion questions. How do their responses reflect their own character or personality?
 - Using the mask-making directions on page 16, have students create a mask, using specific colours that represent themselves.
 - Once students have completed their masks, have them explore the physical possibilities that the mask allows. Check out Ravi Jain's ideas on how to experiment with mask play on page 19.
- Once students have experimented with their masks ask them to come up with three whole-body physical actions that reflect their mask.
- Have each student perform their physical actions for the class.
 - When they have finished ask the class to identify the meaning in each student's action.
 - What emotion did the action reflect? Happiness? Sadness? Anger? Frustration?
 - Did the colours of the mask reflect the physical action? If so, how? If not, why not?

Ask students to consider how:

- the colour of the mask informs the physical movement.
- their masks are different from their classmates' masks.
- the personality of their mask can combine with that of their classmates to create story, meaning etc.

Culminating Activity

- Assemble students into like groups according to the colours of their masks.
 - Ask students to work as a team to create a physical action that can be performed as a group that reflects the colour of their masks (i.e. the red group which represents uprightness and loyalty might choose an action like putting their hand to their heart).
 - Once teams have established their physical action, ask them to each create a sound that can be performed simultaneously with their actions.
 - Have students name their team.
 - Ask each team to perform their physical action and their sounds for the class.
- Extension:**
- Have groups perform their physical action and sound one after another in order to create a short movement piece. Try including a piece of music. Ask students what kind of music they think would work best. Classical? Hip Hop? For a piece of music from *The Forbidden Phoenix* go to citadeltheatre.com
 - Invite another class to view the completed piece. What is the response? Using Jon Kaplan's tips on page 14, ask students to write a short review of the movement pieces.

Grades 7 and 8 Pre-show Questions

Exploring Migration

Discussion:

- Have students conduct interviews in their communities to learn about stories of immigration/migration.
- Identify some of the reasons that prompt people to move from one country to another.
- How do students think they might feel if a family member needed to move away in order to find work? Has this happened to anyone in the class? Has anyone heard stories of long-distance families?
- Using Pedagogically Speaking on page 6 and students' own knowledge, identify reasons why groups of people migrate.
- How is the experience of *internal migration* different from *international migration*?

Activity:

Mask Making and Physical Theatre Exploration

Directions:

- Using the mask making directions on page 16, have students create a mask, using specific colours that represent their personality traits.
- Once students have completed their masks, have them explore the physical possibilities that the mask allows. See Ravi Jain's ideas on how to experiment with physical mask play on page 19.



L-R: TROY FELDMAN; ALLEN KENG; SIOBHAN RICHARDSON; JONATHAN PURVIS; COLIN MAIER AND KNEELING: SHANNON KOOK-CHUN AS LAOSAN | EPIC PHOTOGRAPHY (EDMONTON). PHOTOS COURTESY OF THE CITADEL THEATRE, EDMONTON

Culminating Activity

Flocking is an activity that explores movement in groups. In this activity, students will create a dramatic expression of **migration** through Flocking.

Point of Concentration: to use the body and controlled movement to physically explore emotion.

Uses and Applications: flocking can be used to create structured choreography which can tell a specific story or play.

Directions:

1. Assemble students into groups of 3-6 according to the dominant colours of their masks. Students form a triangular group; one player becomes the header, 2 players behind him/her, 3 players on a third line, and so on. Students should stand almost shoulder to shoulder as the pyramid should be tight-knit.
2. Ask each group to reflect the theme of **Migration** in their movement. Their movement could be representative of the interviews that were conducted about immigration/migration.
3. Each group of students uses the attributes of their colour to collaboratively create movements.
4. The player at the 'point' of the pyramid leads with a movement and the rest of the pyramid follows. This movement is repeated 3-4 times.
5. A new player takes charge by becoming the 'point' of the pyramid and a new movement begins. This is repeated until each member of the group has had a chance to lead.
6. Have the students rehearse their piece and present it to the class.



TOP TO BOTTOM: LORI NANCY KALAMANSKI AND JOHN ULLYATT
EPIC PHOTOGRAPHY (EDMONTON).
PHOTOS COURTESY OF THE CITADEL THEATRE, EDMONTON

NOTE:

Flocking works best when set to a piece of music. Ask students to choose a piece of music that they feel is appropriate for their movement piece or go to www.citadeltheatre.com and use *The Forbidden Phoenix* song as your flocking music.

Grades 9 and Up

Exploring Decision-Making Using Stock Characters

The Forbidden Phoenix explores some of the reasons and consequences behind global **migration** patterns. Have students interview members of their family or the community and conduct some research to gain insight on the reasons behind immigration/**migration** and address the following questions:

- Name three reasons why people around the world migrate.
- Are **refugee** movements the same as **migration** patterns? If so how? If not, why?
- Should countries give, lend or sell resources to other countries without knowing what impact these transactions will have on people? Why? Why not?

Activity: Mask Making and Physical Vocabulary

Point of Concentration: to use the colour coded masks inspired by Peking Opera to bring the world of stock characters to life.

Uses and Applications: to use improvisation skills to experiment with different environments and situations inspired by *The Forbidden Phoenix*.

Directions: Have students

- Create a mask of their own using the mask making directions on page 16.
- Once students have completed their masks have them explore the physical possibilities that the mask allows. See Ravi Jain's ideas on how to explore physical mask play on page 19.

- Once students have created their masks, assemble students into groups of like masks by colour (i.e. masks with blue as the dominant colour groups together, masks with red as the dominant colour groups together etc.).
- Take a moment in their groups to show each other some of the physical actions that complement their masks.
- As one student shows their action, the rest of the group repeats it thus building a physical vocabulary for each group.
- Name their groups to reflect their masks.



LORI NANCY KALAMANSKI AS THE PHOENIX
EPIC PHOTOGRAPHY (EDMONTON). PHOTOS COURTESY OF THE CITADEL THEATRE, EDMONTON

Culminating Activity

Directions:

- Have students explore specific situations (see ideas below) in their groups (for example, if brown masks reflect stubbornness and obstinance how will that group react to one of the situations below?).

Situation Ideas

- A mother tells her family that they must leave home for a new country.
- A job interview where the interviewer and the interviewee speak different languages (this can be done without words or using gibberish – a made up language that has no meaning).
- Have students enact a situation that they learned about while conducting interviews/ research on immigration/migration.
- Have students come up with situations of their own!

Extension: Shuffle groups so that there are multiple coloured masks in each group and have students explore the above situations again. What was the outcome? How is the dynamic different than when only one colour group explored the situation?

Debrief: All Grades

About the Form

Reflect on the mask making/movement activities.

- What is it like working with the **codified gestures** that were created to complement the colour of the masks?
- How is working with **codified gestures** different from modern acting techniques?
- In *The Forbidden Phoenix*, actors blend the above acting styles; ask students to identify when actors were using techniques inspired by Peking Opera and when actors were using modern acting techniques. Was the contrast in acting forms successful for the show? Why? Why not?
- Explain the differences between Peking Opera and other forms of theatre you have seen.

About the Content

- Explain the significance of the name “Terminal City.”
- If you were in Sun Wukong’s position would you leave your family and your home for an opportunity abroad? Why? Why not?
- Does Sun’s story reflect any stories from history that students have read or heard about? Which ones? How are the stories similar?

Using Jon Kaplan’s guidelines on page 14, write a play review of *The Forbidden Phoenix*.

Jon Kaplan's "Writing a Review"

A SHORT INTRO TO STUDENT REVIEWERS

Theatre is, for me, an art form that tells me something about myself or gets me thinking about the world in which I live.

Whether going to the theatre as a reviewer or simply an audience member, I think that watching a play is an emotional experience and not just an intellectual one. I always let a show wash over me, letting it touch my feelings, and only later, after the show, do I try to analyze those feelings.

That's when I start to think about some of the basic questions you ask when you're writing a review – what did I see (story, characters, themes); how did I respond to what I saw; what parts of the production (script, performances, direction, design and possibly other elements) made me feel and think what I did; why was I supposed to respond in that fashion?

When you go to the theatre to review, take a few notes during a show if you feel comfortable doing so, but don't spend your time writing the review during the show; you'll miss what's happening onstage.

Writing a review doesn't mean providing a plot summary. That's only part of the job; you have to discuss your reaction to what you saw and try to explore some of the reasons for that reaction.

I don't believe that there's any such thing as a totally objective piece of criticism. We are all individuals, bringing our own backgrounds, experiences and beliefs to a production. In some fashion, every one of us sitting in the theatre is a critic, no matter whether we're writing a review or not; we all react to and form judgments about what we see on the stage.

When I go to a production, I always keep in mind that the people involved in putting it on have worked long and hard – weeks, months, sometimes years – getting it onto the stage. Even if I have problems with the result, it's important to respect the efforts that went into the show.

Jon Kaplan is senior theatre writer at NOW Magazine in Toronto, where he's worked for the past 28 years.

Creating a Mask

Options and Directions

Point of Concentration: using mask and physical expression to explore character.

Uses and Applications: these exercises will help students to think critically about how movement, gesture, and colour express internal attributes. These exercises may be used to explore stock characters such as those from Commedia dell'Arte.

Use this chart below with your class to create a mask that displays emotion through colour and facial expression. Filling in the chart below, ask students to attribute physical actions that they feel complement the colours and characteristics of their mask.

Colours	Characteristics	Physical Actions Associated with Characteristics
Red	Uprightness and Loyalty	
White	Craftiness and Cunning	
Blue	Vigorous, Courageous and Enterprising in nature	
Yellow	Intelligent but Less Extroverted	
Black	Sound and Honest	
Brown	Stubborn and Obstinate	

Option 1: Full Mask Cut-Out Materials

- Photocopies of Mask Cut-Out
- String or Popsicle sticks
- Tape or Glue
- Scissors

Directions:

1. Photocopy the mask cut-out provided in this study guide for students.
2. Using the chart above, have each student create a facial expression/emotion that corresponds with one dominant colour (for example, if the colour brown represents obstinate and stubborn, students will need to create features on their mask that reflect these attributes).
3. Colour the mask using colours that represent the student.
4. Have the students cut out the mask and adhere it to a popsicle stick OR punch two holes on the left and right sides of the mask so a string can be laced through and tied around the head.

Option 2: Half Mask Cut-Out

Materials

- Half face 'lone ranger' type masks for each student.
- Masking Tape
- Newspaper
- PVA Glue and Water mixture or modge-podge

Directions:

1. With strips of masking tape, cover the 'lone ranger' mask.
2. After the mask is covered use the PVA Glue mixture (2 parts glue, 1 part water) OR modge-podge to paper mache the mask with the newspaper.
3. When the mask has dried, use the colour coded chart above as a guide and have students colour/ paint the mask to reflect their personal attributes.



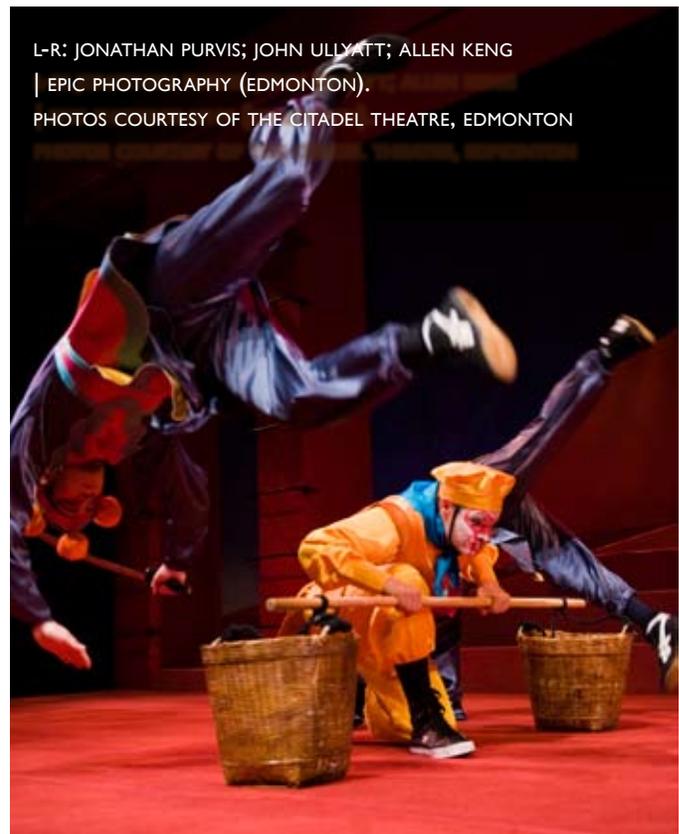
Option 3: Plaster Mask

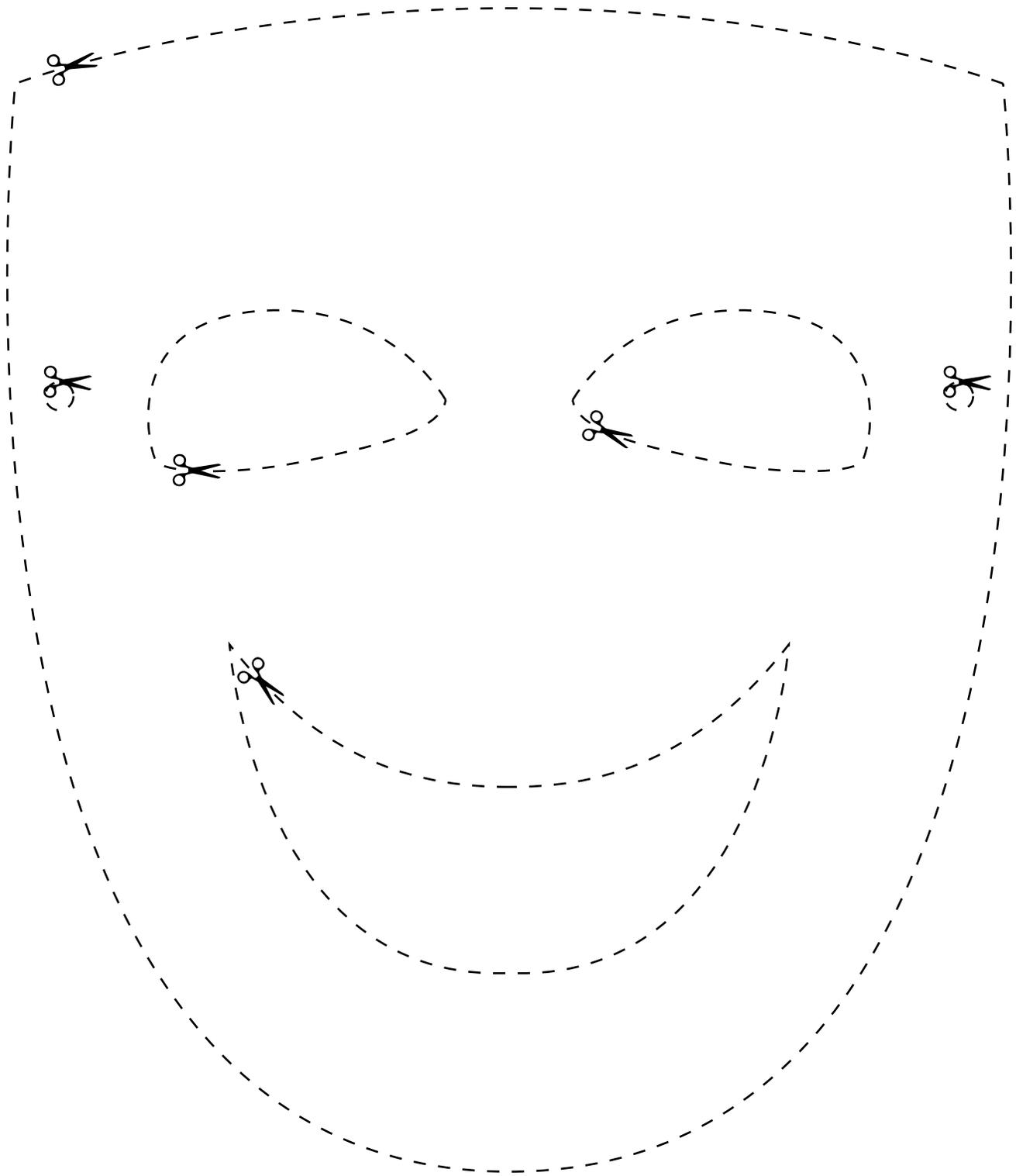
Materials

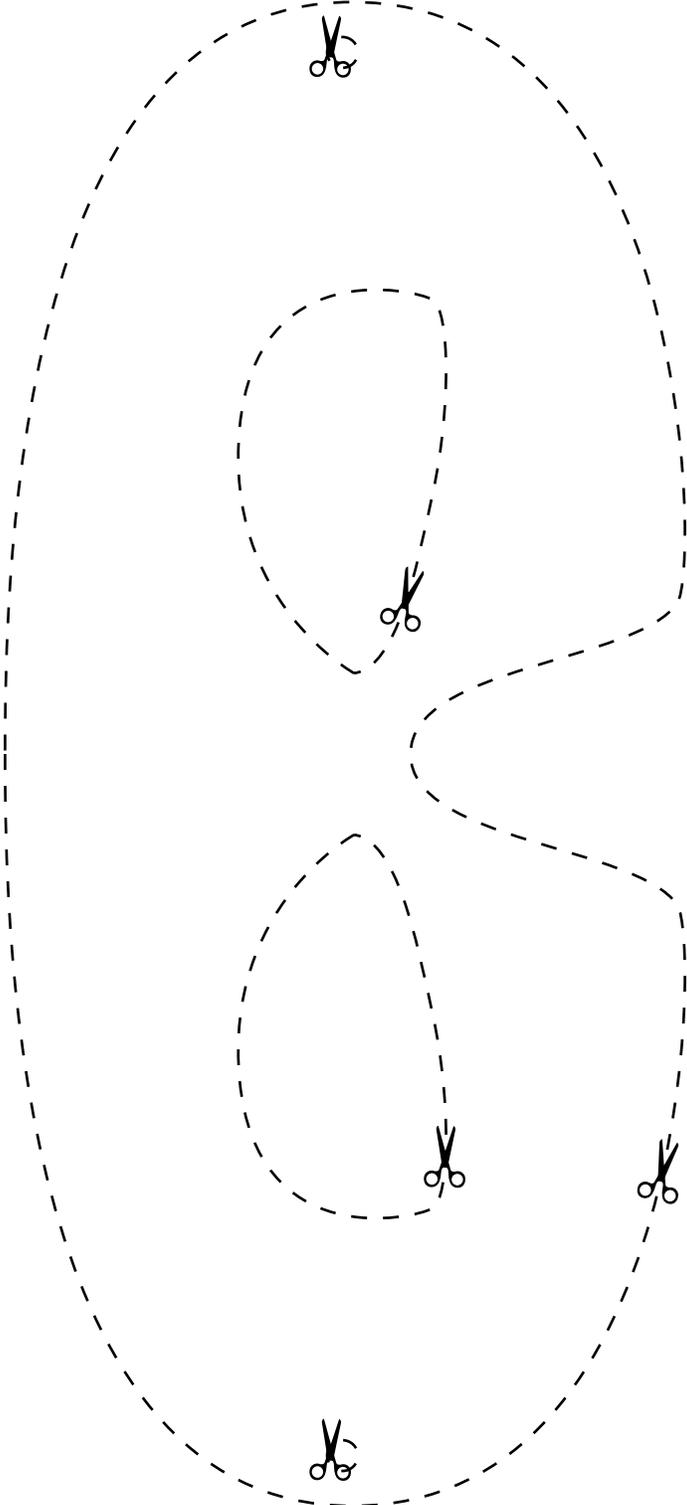
- Plaster cast tape
- Scissors
- Warm water in an open bowl (One for each pair of students)
- Petroleum Jelly
- Old sheet to cover clothes
- Floor Covering (Optional)
- Headband for hair
- Paper towels or newspaper
- Small plastic bags
- Strong string

Directions:

1. Cut the cast tape into strips of about 1x4 inches, depending on the material you purchase. Cutting a variety of sizes can be helpful. Keep the strips out-of-range of spilling or dripping water, as wet tape will harden before you apply it to the face, making it useless.
2. Smear a coat of petroleum jelly all over the face area to be covered by the mask, concentrating on the eyebrows and hairline. When the plaster hardens, any hair stuck in it will be pulled out.
3. Dip the strips into the warm water, just long enough to get them wet, and begin applying them to the face. Notice the difference between the sides of the tape. If one side has more plaster on it, apply the tape with this side facing out. Now you will be able to rub the tape until all the extra plaster is spread around.
4. Outline the perimeter of the mask neatly, generously overlapping each piece of strength. At this time the student must keep very still; no laughing or moving of the face for 10-15 minutes. Cover the entire area with three layers of tape, repeating the initial pattern.
5. Now assist in making the mask strong in narrow places such as the bridge of the nose. At this time, do not worry about any details, these can be added after the mask has dried.
6. After 10-15 minutes, the mask can be removed. This is easily done by tilting the head forward and scrunching up the face. In some cases, you may have to gently work the mask off the face.
7. Students can now add facial features (cheekbones, eyebrows) by using newspaper or paper towel to build up the mask. After this is completed, use some loosely wadded newspaper to support the mask as it dries. Set aside for 24 hours to dry.
8. When the mask has dried, use the colour coded chart as guide and have students paint their mask to reflect their personal attributes.







Experimenting With Your New Mask!

By Ravi Jain

NOTE:

Face painting in Peking Opera and masked forms from the East have very codified forms; movements and gestures can be very different from Western mask traditions. The principles are the same for training but the stage practice is very different.

When using a mask on the face, it is important to remember that the whole body is masked. The character's body will be determined by the shape of the mask and how the mask and body complement each other.

Explore Physical Expression of the body on 5 planes:

Head: Pitched forward, or back. Experiment using animal movements, like a bird (i.e. the way a chicken tilts its head, sharp clean movements, or like a fish, or snake, slow steady movements).

Chest: Pushed forward or pushed back. The pride of having the chest out, the fear and insecurity of chest in.

Pelvis: The pelvis forward or back, like an old person, or like a trickster.

Knees: Bent or straight, forward or to the side.

Feet: Open like Charlie Chaplin or closed like a peon.

Explore Emotional Expression

Once you feel students have discovered the character of their mask, explore the counter-mask (or opposite) in order to find even more expression from the mask. For example if the character plays very well when happy, try out how he/she plays when angry or sad. How does the body change with each emotion, how does the rhythm change?

These are some basic things to think about when playing with masks. Of course students should be given room to play and explore but mask work needs precision and guidance from an observer or teacher to help shape what is being created.

It is as important to observe as it is to play...so students can help to build and create characters as they observe.

Mr. Jain trained at LAMDA in London, England, graduated from NYU's Tisch School of the Arts and is a graduate of Ecole Jacques Lecoq in Paris. Ravi's training includes Commedia dell'arte, Noh/Kabuki, and has trained with Ann Bogart and the SITI Company and with members of Theatre De Complicite. He is a member of WhyNot-Theatre, program director at Schools without Borders, and teaches workshops occasionally at Lorraine Kimsa Theatre for Young People.

Bibliography

The Citadel Theatre. Gomez Design. 2008. August 7, 2008. <www.citadeltheatre.com>

Opera Faces. August 7, 2008.<<http://www.chinapage.com/opera/mask.html>>

Mask Making Ideas and Instructions. Heartland All Species Project. 1993. August 7, 2008. <www.allspecies.org/edu/maskmaking.htm>

Population Reference Bureau. 2008. August 7, 2008. <<http://www.prb.org/Educators.aspx>>

“General Assembly President says ‘climate refugees’ are already a reality”. UN News Center 24 June 2008. August 7, 2008. <<http://www.un.org/apps/news/story.asp?NewsID=27135&Cr=kerim&CrI=climate&KwI=migration&Kw2=&Kw3=#>>



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 43-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 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.

THE CITADEL THEATRE

Located in Edmonton, Alberta, the Citadel is recognized as a leader in Canadian theatre. We produce work of the highest quality, premiere new plays, develop the skills of professional artists, invest in youth and families, and contribute to the quality of life in the Edmonton community. The Citadel Theatre houses five performing spaces and offers 11 plays and a teen theatre festival annually. A registered charitable organization, the Citadel also operates a year-round theatre school and develops and produces at least two new Canadian plays each season.

Lorraine Kimsa Theatre for Young People

165 Front Street East
Toronto, ON M5A 3Z4
416 862-2222 | lktyp.ca

Education & Participation Department
Karen Gilodo, Education Services Coordinator
Thom Vernon, Director
416 363-5131 x230 or 254 | kgilodo@lktyp.ca

SEASON PARTNERS



EDUCATION PARTNERS



GOVERNMENT PARTNERS

