Study Guide

by Aida Jorção and Stephen Colella

Design and layout by Amy Cheng
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 of other 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: Themes, Seussical and the Ontario Curriculum

Themes
With our production of Seussical – A Musical and this study guide we hope to explore the main themes of the play that were first introduced in verse in Dr. Seuss’s Horton Hatches the Egg (1940) and Horton Hears a Who! (1954):

“I meant what I said and I said what I meant, an elephant’s faithful one hundred percent.” and “after all, a person’s a person no matter how small.”

These well-loved and meaningful rhymes have stood the test of time. Indeed, in our present day, when children are unfortunately exposed to strife beyond their coping skills, the deceptively simple ideas defended in the Seuss books can be guiding lights. We encourage teachers to use and adapt our study guide activities to contextualize and probe classroom issues that consider the integrity of one’s word and the defense of human rights for everyone, including children.

Seussical and the Ontario Curriculum

THIS STUDY GUIDE will help you to prepare your students to see the play and to work the performance into your curriculum. In addition to the general areas listed below we have identified curriculum expectations that relate directly to Seussical, some of which are grade specific. Often activities will satisfy two or more expectations in content and form. For example, a drama activity can be used to explore animal behaviour and a visual art activity can be used to identify community members. It is our objective to suggest ideas for the creative, intellectual, social, physical and emotional development of your students. We believe that drama, music and dance activities are vital to a child’s development!

In addition to DRAMA, A and LANGUAGE ARTS L, Seussical – A Musical directly relates to student development in the areas of:

**MUSIC**
- Musical Performance (Lyrics and Arrangement)

**SCIENCE AND TECHNOLOGY**
- Nature and Conservation
- Animals and Habitat

**DANCE**
- Choreography and Movement

**SOCIAL STUDIES**
- Community and Government
THE COMPANY

The Cast

featuring:

CARA HUNTER
CORRINE KOSLO
MICHAEL-LAMONT LYTLE
GEORGE MASSWOHL

with:

JORDAN BELL
MATTHEW BROWN
LORI NANCY KALAMANSKI
TONY LEPAGE
NATASHA O’BRIEN
JAMILLAH ROSS
JOSEPH SEVILLO

Mayzie
Gertrude McFuzz
Cat in the Hat
Horton

Wickersham 2
Wickersham 1
Jungle Girl 2
Wickersham 3
Jungle Girl 1
Sour Kangaroo
Jojo

The Creative Team

ALLEN MACINNIS
ELIZABETH BAIRD
NICOLA PANTIN
MICHAEL GIANFRANCESCO
PHILLIP CLARKSON
LESLEY WILKINSON
GARTH LAMBERT
ROBERT HARDING
KINNON ELLIOTT

Director
Musical Director/Keyboard 1
Choreographer
Set Designer
Costume Designer
Lighting Designer
Musician/Keyboard 2
Stage Manager
Assistant Stage Manager

THE PLAY

Synopsis

Seussical - A Musical, an adaptation of the Broadway musical for young audiences, brings together Dr Seuss’s much loved books, Horton Hears a Who!, Horton Hatches the Egg, and the story of Gertrude McFuzz. It centers on Horton the Elephant’s quest to save the people of Whoville, who live on a tiny speck of dust. The Cat in the Hat narrates the story of Horton and the other characters in the Jungle of Nool.

The play begins with Horton splashing in a pool when he hears a faint cry for help. It is coming from a speck of dust and no one else can hear it. The animals of Nool make fun of Horton but he will not ignore the Whos in Whoville, especially little Jojo who becomes his friend. Horton places the speck of dust on a clover but it is stolen by the evil eagle, Vlad Vladikoff and dropped in a huge field of clover. While Horton desperately searches for his clover, Gertrude McFuzz, who has a new tail like showy Mazie’s, tries to get Horton’s attention. Mazie appears and convinces Horton to sit on her egg. Horton stops searching for the Whos and sits and sits. He is captured by hunters and sent to a circus. Finally, Gertrude finds Horton and tells him she has found the speck of dust with Whoville on it. But there is more trouble when the animals of Nool put Horton on trial and threaten to boil the speck of dust. Horton entreats the Whos to make themselves heard. Jojo gives a great yell and the animals of Nool finally hear the Whos. Horton hatches an elephant-bird and he and Gertrude decide to bring it up together.

(l to r) Michael-Lamont Lytle and Joseph Sevillo
Photo: Daniel Alexander
The pen name Dr. Seuss was chosen by Theodor Seuss Geisel (1904-1991) when he dropped out of college to work in advertising, draw political cartoons and write children's books. His ironic self-granted “doctorate” title is now known around the world by adults and children alike. As Dr. Seuss, he has been awarded a bevy of prizes -- including seven honourary doctorates -- and it comes as no surprise that his acceptance speeches are always in verse. Although his political cartoons were incisive, his advertisements inventive, and his Hollywood screenplays successful, it is for his children's books that he is loved in 15 languages, and for which he won a Pulitzer Prize.

Since his first published book in 1937, *And to Think That I Saw It on Mulberry Street*, Dr. Seuss has divided his literary output into two categories: the Big Books and the Beginner Readers. The Big Books, like the Horton stories, have messages with a moral and ethical intent. They include *Yertle the Turtle*, an anti-fascist tale of a Hitler-like turtle despot, *How the Grinch Stole Christmas*, a hymn to anti-commercialism, and *The Lorax*, an ecological manifesto. The Beginner Readers include the extremely popular *The Cat in the Hat* and *Green Eggs and Ham* and they are written to make reading fun. It is no wonder that Dr. Seuss is a favourite with kindergarten and primary school teachers and children’s librarians, and also with social activists.

In an introduction to *The Lorax*, Pete Seeger writes that Dr. Seuss is one of the most important Americans of the twentieth century. In his 44 books he has entreated generations of children to act against injustice and have fun doing it! From his moving book about environmental destruction,

“UNLESS someone like you cares a whole awful lot,
nothing is going to get better.
It’s not.” - *The Lorax*
THE INTERPRETATION

A note from the Director

The children’s literature produced by Theodor Geisel (Doctor Seuss) is, in spite of its zany humour and made-up words, remarkable for its pro-active vision of living peaceably in the world. Since the 1940s, Seuss’s stories – like The Lorax, The Sneetches, Yertle the Turtle, and Horton Hears a Who! – continue to this day to press young readers to consider racism, intolerance, human rights, protection of the planet, and personal freedom. And all within colourful, cheery illustrations and infectious, unrelenting rhyming!

The musical based on the works of Dr. Seuss had a famously promising workshop in Toronto in 1999 in advance of its Broadway premiere. The musical’s authors, Lynn Ahrens and Stephen Flaherty, have recently confirmed that something went amiss between Toronto and New York. The Broadway production didn’t live up to the promise of the Toronto workshop. Many people adored the show but most agree it was over stuffed with too much of a good thing.

Our production is the shortened version Ahrens and Flaherty developed with Jeff Church for The Coterie Theatre for children in Kansas City. I think this smaller Seussical allows the serious side of the woven Seuss stories to come through without losing the fun of the original sources. Inside the main story of Horton’s quest to save the tiny planet of Who – while protecting Mayzie’s abandoned egg – is a stirring lesson in standing up for the rights of all living things. And though the play features fantastic music and hilarious lyrics, it is this serious side of Seuss that drew me to programming it in our 41st season. It is also why the theme of the 2006/2007 season is “living well together”.

Allen M’Innis

A note from the Musical Director

The original production of Seussical – The Musical was for a large musical ensemble. It has been a very interesting and creative challenge to determine how to capture the character of each song and translate that into arrangements for two musicians playing on the Kurzweil K2500 and K2600 keyboards.

I decided that Keyboard One would be the Rhythm Section -- piano, guitar, bass, drums -- and that Keyboard Two would be the Colour -- woodwinds, brass, strings and percussion. While listening to the original Broadway Cast Recordings I would note the instruments that were essential to creating that song and orchestrate them for Key 1 and Key 2.

The next step was to program these instruments for the keyboards -- keeping in mind that there are only 88 keys on the keyboard and the keyboard player only has two hands. Using different techniques of layering sounds and splitting the keyboard into zones, I was able to create different ensembles of instruments, which hopefully captures the full colour of these songs.

‘Hope you enjoy the show!

Elizabeth Baird
THE INTERPRETATION: A note from the Costume Designer

For Seussical, director Allen MacInnis and I wanted to continue the concept we started last year with Bunicula of using human clothing to suggest animals. This led me, from my research of Dr. Seuss’s strange illustrations of the various characters in the script, to look at shape-changing clothing that best depicted them, while still remaining somewhat true to his drawings.

Hence, we have The Cat in the Hat, as the Master of Ceremonies for the play, wearing a tail-coat, tux shirt and bow-tie, along with the famous hat! Horton, the elephant becomes a sort of janitor look in grey coveralls, and a foreign legion cap with ear flaps, and a long tie to represent his trunk. Gertrude, the frumpy bird, wears a 1960’s “Bubble Dress” that gives a large bulbous shape out of which she grows a marvelous tail. The Wickersham trio of monkeys are costumed as somewhat dishevelled rap-singing private school boys in long untucked shirts, wired at the back to bob around as their tails. Mayzie, the beautiful bird, wears spandex leggings under an open front hoop cage, covered in feathers of peacock tones, and a fitted jacket and headress, also magnificently plumed. The Whos are a culture of “little people”, who live in an orange coloured world, so it becomes their favourite colour of fashion choice. JoJo becomes Mr. and Mrs. Mayor’s son, so is costumed in an orange striped rugby shirt. Dr. Seuss drew the Whos with only 3 large hairs on their heads, so that is how I made them look.

It has been great fun to work on the costumes for Seussical....enjoy!

Phillip Clarkson

Mayzie costume in progress
Costume design by Phillip Clarkson
Photo: Amy Cheng
THE INTERPRETATION

A note from the Set and Props Designer

The set design for Seussical is inspired by the illustrations from Dr. Seuss’s books, and by the graphic, whimsical paper cutouts by the artist Matisse. The clean, bold shapes and strong colours I used in the set suggest the pop art movement of the 1960’s, combined with organic shapes and simple textures. We created a proscenium arch, which is like a picture frame for the stage. This helps facilitate the requirements of a musical, allowing actors and set pieces to appear and disappear into the wings from different areas, behind two sets of flats. The flats have cut out polka dots, which light up from behind. The simple colour palette relates to the way Dr. Seuss’s books were illustrated, often using only two or three colours. The director, costume designer, lighting designer and myself have collaborated together to make sure that all of our ideas relate and compliment each other and create a unified look for the production.

Michael Gianfrancesco

Props design by Michael Gianfrancesco
Photo: Amy Cheng

Set design by Michael Gianfrancesco
Photo: Amy Cheng
CHARACTERS

Ask your students to identify the costume pieces that give the character animal traits. See pages 10, 12, 13, 15, 17 for more character designs and descriptions.

THE CAT IN THE HAT as the Master of Ceremonies, is the narrator of the story. He also plays Dr. Dake, the Pool Boy, the Grinch and Yertle the Turtle. He befriends Jojo and encourages him to be himself and use his imagination. He’s from The Cat in the Hat and The Cat in the Hat Comes Back.

HORTON THE ELEPHANT is the hero of the story; he protects the Whos and hatches Mayzie’s egg. He’s from Horton Hatches the Egg and Horton Hears a Who!
CLASSROOM ACTIVITIES

“Oh, the Thinks you can Think” (GRADES 2 – 6)

We advise teachers to acquire the CD of Seussical the Musical to study the arrangements and lyrics.

We have provided sheet music for an excerpt of “Oh, the Thinks you can Think” on this page. Learn the song with your class.
CLASSROOM ACTIVITIES

Lyrics and Arrangement (GRADES 3 - 4)

The rhymes of Dr. Seuss lend themselves beautifully to musical adaptation. At the same time, creating a tune for well-loved and remembered verses can change the way you say the poems and make you understand the lyrics in a different way.

Be a “Broadway” composer:

1. In small groups (3 or 4 students) choose a favourite rhyming quatrain - 4 lines - from a Dr. Seuss book and create an original melody to accompany the words.
2. Once the melody has been created, practice singing it out loud in your group and present it to the class or teacher.

Be a “Broadway” lyricist:

1. In small groups, choose a favourite character or characters from Seussical. Using a Dr. Seuss writing style, write an original quatrain - 4 lines - that describes them.
2. Recite it for the class or teacher.

…and for the really ambitious...

1. Write an original melody to accompany your lyric.
2. Practice singing it out loud in your group and present it to the class or teacher.

Song Genres (GRADES 3 - 4)

The music in Seussical – A Musical is presented in a variety of styles to establish character types and create a mood for each scene. Try the following activities to explore the songs in the play.

a) Characters
The Sour Kangaroo and the Wickersham Brothers sing in the Motown style while Gertrude and Jojo tend to sing ballads. Listen to the songs and identify the character traits that make the song style appropriate to Horton and Maizie, or the Cat in the Hat.

b) Mood
Play excerpts from the songs and brainstorm emotion words for each one. How does the musical style help to establish a specific feeling? Is it the rhythm or the tempo that decides whether the song is cheerful or melancholy? How does the musical style define place and time?

Match the song to the genre:

<table>
<thead>
<tr>
<th>Songs</th>
<th>Genres</th>
</tr>
</thead>
<tbody>
<tr>
<td>Solla Sollew</td>
<td>Aretha Franklin-esque Motown</td>
</tr>
<tr>
<td>Monkey Around</td>
<td>Lullaby</td>
</tr>
<tr>
<td>Alone in the Universe</td>
<td>Latin pop</td>
</tr>
<tr>
<td>Biggest Blame Fool</td>
<td>Funk Shaft style</td>
</tr>
<tr>
<td>Amayzing Mayzie</td>
<td>Broadway-style ballad</td>
</tr>
</tbody>
</table>

“Broadway” activities by Shawn McCarthy
CLASSROOM ACTIVITIES

Monkey Around (GRADES 5 - 6)
Using the song “Monkey Around” study the rhythms of funk and hip hop that move through the song. How does the Shaft style of funk shift into hip hop? Ask your students to choreograph a few bars with hip hop moves.

Find your Animal Twin (GRADES 2 - 4)
1. Create two card sets, A and B, with the same Seussical animal names (e.g. two cards with Horton, two cards with Mayzie, etc.).
2. Divide the class in two groups, A and B.
3. Ask the students in group A to take a card from set A; ask the students in group B to take a card from set B.
4. Students move around the room exploring the movements of their Seussical animal.
5. Students find the other student with the same animal characteristics.
6. In pairs, students explore their animals’ body language.

MAYZIE convinces Horton to sit on her egg and goes on holiday to Palm Beach. She’s from Horton Hatches the Egg.

GERTRUDE MCFUZZ tries to get Horton’s attention with a sensational (and huge) tail, but ultimately attracts him by being herself. She’s from Yertle the Turtle and Other Stories, “Gertrude McFuzz”.

CURRICULUM CONNECTION: Choreography and Movement
CLASSROOM ACTIVITIES

Find the Habitat (GRADES 2 - 3)

1. There are many creatures, both real and fictitious, that are seen or mentioned in *Seussical*. From the list of *Seussical* habitats below, ask them to find the best place for each animal or plant to dwell.

   **Seussical Plants and Animals**
   - Cat
   - Ga-zat
   - Elephant
   - Bird
   - Kangaroo
   - Monkey
   - Minnows
   - Whales
   - Fish
   - Night Owl
   - Bees
   - Dogs
   - Turtle
   - Elephant-bird
   - Mouse
   - Fox
   - Clover
   - Pillberry Bush

   **Seussical Habitats**
   - House
   - Forest
   - Jungle
   - Desert of Dreze
   - Mountains
   - Nest
   - Beaches
   - The lake
   - The sea
   - McElligot’s Pool
   - River Walloo

2. Once a habitat has been assigned to every plant and animal, discuss what physical and behavioural characteristics the animals possess that led to their decision.

3. Have the students choose one of the habitats from the list. Based on the habitat, have them draw their own Seuss plant or animal. Ask them to explain how the characteristics they gave their creation could help or hinder them in their habitat.

4. Now that the students have a plant or animal in a habitat, have them discuss what people could do to make that habitat better or worse for their creature. How would that change affect other creatures living in the habitat?
CLASSROOM ACTIVITIES

Living Things and their Habitats (GRADES 2 - 4)

1. Have students work in small groups to select a *Seussical* habitat from the previous page. If your students have invented a *Seussical* animal or plant, you can group them based on those habitats. If your students haven’t invented their own animal, assign each one an animal mentioned in *Seussical* and group them based on habitat.

2. Ask your students to improvise as their plant or animal: how they move around or exist in their space, how they get sustenance and where they live. Once they have established themselves, encourage them to interact with the other “animals” or “plants” in their habitat.

- How would the animal/plant feel in its habitat? Strong? Comfortable? Afraid?
- Did your animal/plant fit into your habitat the way you originally thought that it would?
- What were the advantages of having some of the other plants/animals in your habitat?
- What about your animal/plant made it particularly well adapted to where it lived?
- What portions of your habitat are needed for your creature to survive?
- What is necessary for that portion of the habitat to remain in existence?
- What happens if those portions of the habitat vanish?

JUNGLE GIRL (ZEBRA), the Jungle Girls are Jungle of Nool imaginary animals; they sing backup for the other characters.
CLASSROOM ACTIVITIES

Ways to Protect Threatened Animals (GRADE 3)

By putting them in a place he can watch over them, Horton makes sure that the Whos are safe. What are some of the ways that humans can help to protect other species of animals? If humans move them to a new habitat, how does that affect the animal and how will it affect the other animals left in the habitat and the habitat itself?

• What are some ways that humans can protect the entire habitat that animals live in?
• What different kinds of habitats should humans look to preserve and why?

Invisible Dangers (GRADE 4)

When Horton discovers the Whos, no one believes him because he can’t prove that they exist. Only by speaking up for themselves at the very last second are the Whos able to save themselves. But what happens when there is no evidence that something bad might be happening? How do we decide how to act?

While the threat to the Whos was very immediate and visible, how do we learn to protect our world when it comes to threats we can’t see?

Questions for the class to discuss or debate might be:

• What is pollution? How many different kinds of pollution can you name? Is pollution there even if we can’t see it?
• What is global warming? Are humans responsible or is it a natural phenomenon? How can we tell?
• What could cause a species to become extinct? What could cause a species to overpopulate?
• If your students have read Dr. Seuss’s The Lorax, ask what the numerous effects of cutting down the Truffula trees were. What could the Once-ler have done differently?

JUNGLE GIRL (GAZELLE), the Jungle Girls are Jungle of Nool imaginary animals; they sing backup for the other characters.
CLASSROOM ACTIVITIES

Children’s Rights (GRADE 5)

“A person’s a person no matter how small” - Horton the Elephant

Declaration of the Rights of the Child

In 1989 the UN Office of the High Commissioner for Human Rights established the Convention on the Rights of the Child. This followed the groundbreaking 1959 Declaration of the Rights of the Child that was based on ten basic principles. These are part of many countries’ individual Charter of Rights. However, in many countries of the world these rights are not enforced.

Here is a summary of the ten Rights of the Child:

1. Every child, without any exception whatsoever, shall be entitled to these rights.
2. The child shall enjoy special protection, and shall be given opportunities and facilities, by law and by other means, to enable her/him to develop physically, mentally, morally, spiritually and socially in a healthy and normal manner and in conditions of freedom and dignity.
3. The child shall be entitled from her/his birth to a name and a nationality.
4. The child shall enjoy the benefits of social security; he/she shall have the right to adequate nutrition, housing, recreation and medical services.
5. The child who has a physical, mental or social disability shall be given the special treatment, education and care required by her/his particular condition.
6. The child, for the full and harmonious development of her/his personality, needs love and understanding.
7. The child is entitled to receive education, which shall be free and compulsory, at least in the elementary stages; the child shall have full opportunity for play and recreation.
8. The child shall in all circumstances be among the first to receive protection and relief.
9. The child shall be protected against all forms of neglect, cruelty and exploitation. He/she shall not be the subject of traffic, in any form and shall not be admitted to employment before an appropriate minimum age.
10. The child shall be protected from racial, religious and any other form of discrimination. He/she shall be brought up in a spirit of understanding, tolerance, friendship among peoples and peace.
CLASSROOM ACTIVITIES

Children’s Rights (GRADES 5 - 8)

1. Study the list with your students and determine if these rights are protected under the Canadian Charter of Rights and Freedom. [Link](http://lois.justice.gc.ca/cgi-bin/notice.pl?redirect=/en/charter/index.html)

2. Discuss each one and brainstorm ways that a right can be protected. For example, recess times ensure that, “The child shall have full opportunity for play and recreation”.

3. How does Seussical – A Musical reinforce the Rights of Children and human beings?
   - Why is it so difficult for Horton to convince the creatures in the Jungle of Nool that the Whos exist and must be saved?
   - Do we have the same difficulty understanding the wars and crimes that ravage societies far from our own?
   - How can we make “out of sight, out of mind” become more of a local concern?

4. Read If the World were a Village and discuss it with your class. Why is there such inequality in the world? Brainstorm with your students.

5. Read the following Dr. Seuss books and identify the social issues that are introduced and defended:
   - The Butter Battle Book
   - How the Grinch Stole Christmas
   - The Lorax
   - The Sneetches
   - Yertle the Turtle

THE WICKERSHAM BROTHERS are a gang of monkeys who steal Horton’s clover and throw it in the clover field. They’re from Horton Hears a Who!
CLASSROOM ACTIVITIES

A Citizen’s Duties (GRADES 5 - 8)

If our democratic system ensures that certain human rights are protected, it also demands certain duties from its citizens. Ask your students to research the duties of being a Canadian Citizen. Discuss some of these duties.

- Are they reasonable?
- Are they difficult to carry out?
- Which duties are the ones most often ignored?

Responsibility and Accountability (GRADES 5 - 8)

Horton promises to care for Mayzie’s egg and keeps his promise. Discuss with your students the importance of keeping one’s word.

- Is this difficult to do?
- Why are so many promises broken and so many responsibilities ignored? Are people accountable for their actions? Why or why not?

The scenes in Seussical – A Musical which are from Horton Hatches the Egg place the problem of caring for an unborn child and infant at centre stage. We are perhaps more familiar with the scenario of the single mother abandoned by a deadbeat dad but in a clever reversal, Dr. Seuss creates a male character who is responsible beyond expectations. For his faithful hatching job, he is rewarded with a baby that looks like him. In the musical, a further commitment is made when Horton and Gertrude decide to raise the baby together. Mayzie, the cranky, vain and irresponsible bird is left out in the cold.

Ask your students to discuss the moral implications of the characters’ actions.

- What character traits are necessary to guide the actions of each one?
- What are the consequences they endure for their pains?
JOJO is a little boy Who; he hangs out with the Cat in the Hat, following the story and then becoming a part of it. He’s from *Horton Hears a Who!*

THE SOUR KANGAROO can’t hear the Whos on their speck of dust on the clover; she mocks Horton and leads the other animals in the Jungle of Nool against him. She’s from *Horton Hears a Who!*
CLASSROOM ACTIVITIES

The Whos in Your World (GRADES 2 - 8)

Our season theme is “living well together” and to do this, we must feel compassion for people we know and people we don’t know. But, even if we want to care about everyone, we can’t be personally connected to everyone in a big city like Toronto. Indeed, there are many people who we see everyday but don’t know anything about. We sometimes wonder about the people we don’t know in our communities. What’s important to them? Where do they come from? Where are they going to?

1. Ask your students to identify someone in your school or neighbourhood that they don’t know.
2. Encourage them to make a list of questions that they’d like to ask this person, if they had the chance. (For example, what’s your favourite colour? How many brothers and sisters do you have? What’s your favourite food? What do you like to do?)
3. Using the template on the next page, ask your students to draw a picture of this person and write the questions they would ask this person on the body of the figure. (Remind your students to include specific traits like glasses, a scarf, a piercing, a beard, etc.)
4. Ask your students to cut out their drawing, including the neck and shoulders, and share their Who with the class.

Because we would like to know the Whos in your World, bring the drawing with you to the theatre. We will put up the pictures of your Whos in our lobby.

Curious creatures (GRADES 2 - 8)

Dr. Seuss is known for creating incredible imaginary animals and plants. You and your class can create collective imaginary animals with this activity. All you need is paper and pencil.
Students work in groups of three:

1. Fold a piece of paper into three sections horizontally so that you only see one third of the page.
2. The first student draws a head on the top third and continues drawing a bit onto the middle third.
3. Refold the paper so that the second student can see only a bit drawn on the middle section of the paper.
4. The second student draws the torso and continues the drawing a bit onto the bottom third of the paper.
5. In the same way, the third student draws the bottom half of the animal.
6. Open up the paper to see the incredible new animal.
7. Ask your students to name the animal and tell a story about it.
THE WHOS IN YOUR WORLD
RESOURCES

Seussical and Dr. Seuss


Chronological list of Dr. Seuss books in *Seussical – A Musical*

- *Horton Hatches the Egg*, 1940
- *McElligot’s Pool*, 1947
- *Horton Hears A Who!*, 1954
- *If I Ran The Circus*, 1956
- *The Cat In The Hat*, 1957
- *How The Grinch Stole Christmas*, 1957
- *Yertle the Turtle and Other Stories* (Gertrude McFuzz), 1958
- *One Fish, Two Fish, Red Fish, Blue Fish*, 1960
- *Green Eggs And Ham*, 1960
- *The Sneeches and Other Stories*, 1961
- *I Had Trouble In Getting To Solla Sollew*, 1965
- *The Lorax*, 1971
- *Did I Ever Tell you How Lucky you Are?*, 1973
- *Oh, The Thinks You Can Think!*, 1975
- *The Butter Battle Book*, 1984
- *Oh, the Places You’ll Go!*, 1990

The official Seuss website (Random House and Dr. Seuss Enterprises)
http://www.seussville.com

Dr. Seuss National Memorial, Springfield, Massachusetts:
http://www.catinthehat.org

Seuss Teacher Resources (lesson plans and hand-outs):
http://falcon.jmu.edu/~ramseyil/seuss.htm
http://atozteacherstuff.com/Themes/Dr__Seuss/
http://www.k-state.edu/english/nelp/seuss/

Related Themes


Declaration of the Rights of the Child

Canadian Charter of Rights and Freedom
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 World Markets Children’s Miracle Foundation, LKTYP can offer special subsidized tickets to qualifying schools.
YPT (now Lorraine Kimsa Theatre for Young People) was founded by Susan Rubes to give children a chance to experience professional theatre created especially for them. LKTYP has been making a contribution to the healthy development of youth in Ontario for 41 wonderful years.

It seems to me, that when children imagine something, it isn’t less important to them because it isn’t real. Children can make imagined experience real experience. It is for this reason, that I am certain of theatre’s ability to have a lasting effect on their intellectual, emotional, social, and spiritual development. Studies about the impact of the arts support this. Increased cognitive skills, advancement in adaptive social behaviour, expanded communication and problem-solving abilities, and a decrease in racism and delinquency are some of the effects that research has linked to the impact of the arts and arts education on young people. Theatre for children truly is life-changing.

Allen MacInnis
Artistic Director

Educational Services Department
Aida Jordão, Manager
Wayne Fairhead, Consultant
Amy Cheng, Assistant
416 363-5131 x230 or 254
ajordao@lktyp.ca

Lorraine Kimsa Theatre for Young People
165 Front Street East
Toronto, ON M5A 3Z4
416 862-2222
www.lktyp.ca