Here to Hear

BY LINDA A. CARSON & CATHY NOSATY
PRODUCED BY CAROUSEL PLAYERS IN ASSOCIATION
WITH YOUNG PEOPLE’S THEATRE

Study Guide

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COVER PHOTO OF AMY LEE AND STEVEN GALLAGHER IN A SCENE FROM HERE TO HEAR (2013):
SET & COSTUME DESIGN BY MICHAEL GREVES, LIGHTING & PROJECTIONS DESIGN BY GAVIN FEARON
PHOTO BY TRACY VAN OOSTEN, ILLUSTRATION BY JAN BORKOWSKI
We’re so glad you’re coming to visit us here at the theatre. We want you to feel safe and welcome whenever you come to YPT. Whether you’ve come to the theatre before or this is your first time at YPT, this guide will help prepare you for your visit.

DISCUSS WITH YOUR CLASS THE ROLE OF AN AUDIENCE MEMBER

You play a vital part in the success of a theatrical performance. In the way that the actors have a responsibility to the audience, as audience members, you have a responsibility to each other and to the actors on stage.

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. At the same time, please remember to be considerate. Talking, whispering and excessive movement during a live performance is distracting for the actors and disruptive for other audience members.

Watching a play can often make you think about things in a new way. The Q&A after the show is the perfect time for you to ask questions you might have. As you watch the play, prepare one question to ask the actors.

THINKING ABOUT THE WHOLE PRODUCTION

During the show, look at different aspects of the production together. Before the show, identify tasks for your class. For instance, have one group focusing on 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 you observe. You will be more informed and you’ll be surprised by how much you noticed.

IMPORTANT THINGS TO CONSIDER IN THE THEATRE

Within the theatre, electronic devices are not permitted, as they affect our sound system. Photography, audio and video recording during a performance are prohibited by the Canadian Theatre Agreement. This is important, as it ensures the protection of the work of the artists.

We ask that you enjoy any food, drinks, candy and gum before entering the theatre. YPT is a nut-free zone, as many people have severe, life-threatening allergies, so no peanuts or nut products are permitted in the theatre.

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THEMATIC OVERVIEW

As part of YPT's 2012-2013 season, “I hope, I dream, I wish”, Here to Hear is a story which celebrates difference and looks at finding common ground, particularly in family relationships.

With an emphasis on music and learning, this study guide encourages young people to explore more deeply the character education tenets of co-operation, fairness and teamwork and to apply ideas and lessons from the play to their own lives.

By using these questions and exercises in your classroom, we aim to help you to prepare your students for a meaningful theatre experience and to engage in thoughtful reflection on the play’s main themes and ideas together.

Strands and Curriculum Connections

❖ CURRICULUM CONNECTIONS: Music, Language, The Kindergarten Program
❖ CHARACTER EDUCATION CONNECTIONS: Co-operation, Fairness, Teamwork
❖ THEMES: Celebrating Differences, Finding Common Ground, Negotiating Family Relationships

The Company

Here to Hear

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THE CAST

Amanda  Amy Lee
Len       Steven Gallagher

CREATIVE TEAM

Director     Pablo Felices-Luna
Co-created by Linda A. Carson and Cathy Nosaty
Set & Costume Designer Michael Greves
Projections & Lighting Designer Gavin Fearon
Sound Designer Cathy Nosaty
Stage Manager Sarah Miller
Production Manager Carrie Costello
Apprentice Stage Manager Jenn Hewitt

Synopsis

Here to Hear is a joyful, interactive play about hearing the world of music through different ears. Amanda and her dad don’t really agree on what music is. She likes to collect sounds and jam with the audience; he wants to perform the beautiful songs he has studied and perfected over the years. Just when it looks like there won’t be a concert at all, a surprise visitor turns things upside down and teaches them the importance of listening to one another.
About Carousel Players

Carousel Players is an award-winning professional theatre for young audiences based in St. Catharines that is committed to the development of new work and the production of theatre that entertains and challenges our audiences. We present inspiring and creative plays for children aged 5 to 14 in schools, theatres and other venues. We ensure that our performances, theatre school and classroom programs are affordable for all children regardless of their socio-economic status or situation. Our home is in the Old Courthouse in downtown St. Catharines at 101 King Street where 9 theatre and dance companies regularly perform in the theatre facility that we manage – the Sullivan Mahoney Courthouse Theatre.

Our Activities
Throughout our 40 year history, over 2.7 million students, teachers and families have seen our productions. We regularly perform in schools across Ontario, and frequently tour to theatres in London, Toronto and Orangeville. Our award-winning plays have toured as far away as England and Japan. Carousel Players offers theatre camps, youth outreach programs and is a partner with Brock University in the Commotion Youth Theatre Project. We host student volunteer placements and internships for young professionals.

Our History
Carousel Players is a non-profit charitable organization that was founded in 1972 by Desmond Davis, a professor of Drama at Brock University in St. Catharines. Des and his wife Faye came to Canada from Australia and created a theatre to serve youth in Niagara. The name for the company is inspired by one of Canada’s oldest carousels in nearby Port Dalhousie where you can still take a ride for just a nickel. Artistic leaders of the company include Duncan McGregor (1980-1990), Pierre Tetrault (1990-1998), Kim Selody (1998-2006) and Pablo Felices-Luna (2007-present).

Units of Study

CURRICULUM EXPECTATIONS

By participating in these exercises, students will:

- Use varied and/or contrasting body shapes to communicate and present different ideas and feelings.
- Perform a variety of static balances, using different body parts at different levels. Demonstrate an understanding of the element of character by adopting thoughts, feelings and gestures relevant to the role being played.
- Plan and shape dramatic play by building on the ideas of others, both in and out of role.
- Express feelings and ideas about a drama experience in a variety of ways, making personal connections to the characters and themes in the play.
- Apply, create and perform music using the elements and techniques of music.
- Express initial reactions and personal responses to music in a variety of ways.
- Identify and describe musical experiences in daily life and in the community.
- Create two- and three-dimensional works of art that communicate ideas, thoughts, feelings and experiences for specific purposes.
- Listen to understand and respond appropriately in a variety of situations for a variety of purposes.
- Use speaking skills and strategies to communicate with different audiences for a variety of purposes.
- Understand the basic nature of movement, sound and machines.

Pre-Show Questions

- What is music?
- What different kinds of music are there?
- Why do people make and listen to music?
- Where do people make and listen to music?
Pre-Show Exercises

EXERCISE 1: INTRODUCING MUSIC THEORY

Materials:
- a chalkboard and chalk and/or a whiteboard and markers
- a drum

Objective: This exercise provides students with a brief lesson about three basic elements of music: tempo, melody, and harmony.

Directions:
- **Tempo** can be taught by using a marching exercise. Have students stand up in an open area and march to the beat of a drum. Change the tempo (or speed) of the beat and have students follow along with their marching. Experiment with fast and slow tempos.
- **Melody** can be taught by using any nursery rhyme or simple song (i.e., Mary Had a Little Lamb or Twinkle Twinkle Little Star). Teach students the song or reinforce one they already know. Explain that the notes they are singing, when strung together one after another in a specific pattern, make the melody.
- **Harmony** can be taught using the C major scale (C-D-E-F-G-A-B-C) as an example. Put the notes of C, E, and G together to make the first major chord for this key. Explain that, when used simultaneously, these notes create harmony. Build chords on top of one of the previous melodies to demonstrate and explore different kinds of harmonies.

Debriefing Questions:
- How does speeding up or slowing down the tempo affect the mood or expression of an idea?
- What patterns do you notice in the melodies of the songs we learned?
- How do adding complimentary notes to create a harmony change the sound of the music?

EXERCISE 2: DRAWING MUSIC

Materials:
- large pieces of blank paper for each student
- drawing utensils (markers, pencil crayons, chalk, paint, etc.)
- a variety of genres of music to play (some suggestions for this exercise are Igor Stravinsky, John Williams, Ronald Jenkees or Gustav Holst)
- Drawing to the Music Organizer (Appendix A) for each student

Objective: Through this exercise, students will explore the connection between visual art and music and will practice communicating what they hear through a visual representation.

Directions:
- After distributing blank pieces of paper and drawing utensils, invite the class to listen to music and draw the “shape” of the sounds they hear.
- Invite students to explore making different types of shapes, squiggles, wiggles and lines that reflect the types of sounds they hear in various types of music.
- Similarly, ask students to think about what colour the music might be.
- Encourage students to draw abstract images instead of objects.
- Some verbal prompts that may help your students include, “Make lines that go ‘on and on,’” “Try not to let the pencil come off the page,” “Draw the feeling of the sound;” etc.
- Pause throughout this exercise to allow for self-assessment.
- Using the attached Drawing to the Music Organizer (Appendix A), explore what different sounds or specific types of music might look like.
- After students have explored making shapes while listening to music, show them examples of artists who have focused on line and colour and creating visual art alongside music in their work. Norman McLaren and Joan Miró are excellent examples to share with your students.

Debriefing Questions:
- Why might artists choose to create visual art alongside music?
- What kind of artwork does music inspire?

Extensions:
- Use a computer to draw and do a “screen share” with a digital projector.
- Students can also take turns drawing on a Smartboard.
- Students might also use instruments and voice to generate the music for others to draw.
CULMINATING EXERCISE: MUSIC PLACEMATS

Objective: This exercise asks studies to think critically about the elements of music and our responses to it.

Materials:
- Placemat Template (Appendix B)
- drawing utensils

Directions:
- In partners or small groups, have students complete each quarter of their placemat.
- Then, have students share their placemats and discuss each quarter as a class:
  - What is Music?
  - Draw Music
  - Examples of Music
  - What is Not Music?

Debriefing Questions:
- What similarities are shared between everyone’s placemats?
- What differences are there?
- Did everyone agree on what music is and what music is not? Why might this be?

Post-Show Questions

- Why do Amanda and her father disagree on what music is?
- What helps Amanda and her father to create music together?
- Why is it sometimes difficult for us to understand the values and interests of people from different generations?
- What happens when our parents have different opinions from our own?
- What does it mean to compromise?
Post-Show Exercises

EXERCISE 1: MAKING SOUND WAVES

Materials:
- a slinky (metal preferred)
- a metric ruler
- a metre stick
- a chalkboard and chalk and/or a whiteboard and markers

Objective: This exercise will help students to understand how sound waves move and how to use correct terminology when referring to them.

Directions:
Transverse Wave
- Have two students stretch the slinky out between them until there is about 1 cm between each coil.
- Create waves by having one student move one end of the slinky to the right or left about 15 cm and back to the starting point, while the other end is held in place. Pay attention to what happens to the rest of the slinky as a result. Record class observations. This type of wave is called a transverse wave.
- Conduct a series of trials, varying the speed and shape used to create movement in the slinky. Record class observations.

Longitudinal Wave
- Stretch the slinky out until it is about 4 m long. Hold the ends securely.
- Once the slinky spring stops moving, re-secure both ends of the slinky. Have a student hold one end and quickly move it inwards (making the stretched out length of the slinky shorter) and back out. This action should cause a wave of compressed rings. The class should watch the group of springs travel back and forth. Record class observations. This type of wave is called a longitudinal wave.
- Conduct a series of trials, varying the energy of this type of wave. Record class observations.

Debriefing Questions:
- How did the speed of the travelling sound wave change when more or less energy was applied?
- Transverse waves travel at 90 degree angles in the direction that the wave is travelling. The more energy applied to the slinky (sound waves), the more waves are created, and vice-versa.
- When sound travels through air, the air molecules move like parts of the slinky. The same thing happens when sound moves through water and other substances.

EXERCISE 2: STOMP!

Materials:
- a large, open space (i.e., gymnasium, auditorium, classroom with desks cleared, playground)

Objective: Through this exercise, students will explore what kind of music can be collectively created using the body as an instrument. Students will focus particularly on tempo and rhythm.

Directions:
- Have students organize themselves into a circle.
- Invite students to take turns demonstrating the different ways and variety of sounds they can make with their bodies (i.e., clapping, snapping fingers, stamping feet, rubbing hands together).
- Once students have demonstrated the sounds they can make, begin a “call and response” pattern: make a sound with your body and have the students make that sound back. Emphasize keeping in time and maintaining the rhythm that you establish. Invite students to take turns leading the sound.
- Gradually move into more difficult rhythm patterns, eventually establishing the beat to a well-known song. Once this has been established and practiced, have students try “soloing” or creating their own 8-beat patterns as a group.

Debriefing Questions:
- What moods or ideas can be communicated through making music with our bodies?
- What musical genres or artists use the “call and response” pattern? Why is this a common pattern used in music?
EXERCISE 3: MUSICAL MACHINES

Materials:
- a large, open space (i.e., gymnasium, auditorium, classroom with desks cleared, playground)

Objective: Students will build on the previous exercise and work together to create a musical machine, making music using their bodies and voices. Students may choose to use some of the sounds they made or those they learned from Amanda during the play.

Directions:
- Have students organize themselves into a circle.
- Have one student create a machine “piece” by making a repetitive motion and then accompanying that motion with a sound. For example, a student may swing their arms up to the sky and back down and say, “beep” repeatedly.
- Slowly build pieces to the machine by inviting students to join in, each becoming a new piece by making different motions and sounds. All of the pieces must fit together somehow on the machine; students should connect to each other’s movements and sounds.
- Once all of the students have become a part of the machine, practice speeding up and slowing down the tempo.
- To debrief, brainstorm with the class what the function of their machine might have been and what factors made them decide to join the machine where and how they did.

DEBRIEFING QUESTIONS:
- What was similar in each of our soundtracks?
- What was unique to each band?
- How did you arrive at specific sounds and tempos for each character?
- How did you let us know what was happening in your part of the story?

CULMINATING EXERCISE: CREATING A SOUNDTRACK

Materials:
- percussive instruments

Objective: Through this exercise, students will explore characterization and, using different musical elements and techniques, will demonstrate how to communicate character and story through music. As in the previous exercises, students will use music and rhythm to tell a story, rather than words.

Directions:
- As a class, brainstorm the most important parts of the play.
- Once these are determined, organize students into “bands” – one for each part of the play.
- Each band will create and rehearse their own soundtrack for their chosen part.
- Remind students that each character will need specific sounds to represent their arrival into and action in the story. Each event will also require certain sounds, in order to communicate what happens.
- After the groups have created their soundtrack, going in chronological order of the events in the play, ask each band to present their soundtrack pieces to the class.

Debriefing Questions:
- What was similar in each of our soundtracks?
- What was unique to each band?
- How did you arrive at specific sounds and tempos for each character?
- How did you let us know what was happening in your part of the story?
# Appendix A

## DRAWING TO THE MUSIC

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Appendix B
MUSIC PLACEMAT

- Draw Music
- What Is Music?
- What Is Not Music?
- Examples of Music
Reviewing a Play

JON KAPLAN’S INTRODUCTION 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, where he’s worked for the past 31 years.

Subsidized Programs for Schools

YPT provides subsidized programs to qualifying schools through our Connections and Arts Impact initiatives, which offer students and teachers the ability to experience, participate and learn through live theatre. It is only with the generous support of our Education Partner, BMO Financial Group and our Arts Impact Sponsor, Great West Life, London Life & Canada Life, along with Tippet Foundation and an anonymous donor, that these programs are made possible. Please visit youngpeoplestheatre.ca for additional information.
YPT is the largest Theatre for Young Audiences (TYA) company in Canada and a significant institution in the Canadian professional theatre community. Over our 47-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 People’s 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 YPT 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 YPT, 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 YPT.

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

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YPT gratefully acknowledges the outstanding support of Ada Slaight, Gary & Donna Slaight & Family