Miracle on 34th Street

adapted by Caleb Marshall & Erin Keating
from the classic story by Valentine Davies

featuring:
Andrew Cecon, Kevin Hare, Douglas E. Hughes, Jessica Krasnichuk, Anne-Sophie Lalonde, Kael Ewan Napper, Alison J. Palmer, Andrew Paulsen, Sandy Winsby

and Walter Learning as Kris Kringle

director: Thom Currie
set designer: Laura Gardner lighting designer: Adam Parboosingh

costume designer: Mervi Agombar stage manager: Gillian Jones

December 7-23, 2017

Study Guide

Study Guide content & layout by Amanda Vinet
Magnus Theatre offers alternative ticket prices:

- **Student Ticket Prices**: $20 for any show (best seat available). Available in person at the box office on show day, with a valid student ID.

- **Pay What You Can**: On the second Sunday of the run of each play, we are offering tickets at a Pay What You Can price. That is, there will be no subscriptions or reserved seating for those particular performances. Patrons will line up and pay what they want, on a first come first served basis.

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**2017-18 Season**

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HOW TO USE THIS GUIDE

Magnus Theatre is committed to presenting top quality, passionate theatre to enrich, inform, empower and educate people of all ages. It is our goal that the performance not only be entertaining but also a valuable educational experience.

This guide is intended to assist with preparing for the performance and following up with your students. It provides comprehensive background information on the play as well as suggested themes, topics for discussion, curriculum-based activities and lesson plans which will make the content and experience of attending Magnus Theatre more relevant and rewarding for your students.

Using this guide, teachers can encourage students to conduct historical research, utilize critical analysis, think creatively, and apply personal reflection in relation to the play and its themes, which often crosses over into other subjects or areas of the curriculum.

Please use this guide in whatever manner best suits you. All activities and lesson plans may be modified to meet your classroom needs in order to make it accessible and applicable for your students.

We hope that this study guide provides stimulating and challenging ideas that will provide your students with a greater appreciation of the performance and live theatre.

If you would like further information about the production, Magnus Theatre, the various programs we offer, or to share your thoughts and suggestions, please contact:

Danielle Chandler, Theatre in Education Director
Magnus Theatre
10 S. Algoma Street, Thunder Bay, ON P7B 3A7
education@magnus.on.ca
THEATRE ETIQUETTE

Please review with your class prior to arriving at the theatre.

We want your students, and everyone who attends a Magnus Theatre performance, to thoroughly enjoy it. In a live theatre environment, the performers and other audience members are affected by the students’ behaviour (both positively and negatively). Our actors, technicians, and staff have worked hard to create an enjoyable and entertaining experience for you and your students. Below are a few items that, if followed, will greatly enhance the experience for all concerned.

WHEN SHOULD WE ARRIVE?

• We recommend that you arrive at the theatre at least 30 minutes prior to the performance (doors open approximately one hour before show time.)
• School matinees begin promptly at 12 noon – we cannot hold the curtain for latecomers.
• Please be in your seat approximately 15 minutes before the performance begins. Latecomers are not guaranteed seating.

WHERE DO WE SIT?

• Magnus Theatre has assigned seating and therefore it is important for teachers/chaperones to pick up the tickets before arriving to the theatre, or to arrive early to allow time for distribution of tickets.
• Students must sit in their assigned seats. We ask that teachers/ chaperones disperse themselves among the students to provide sufficient supervision.
• Ushers and/or Magnus Theatre staff will be happy to assist you, if needed.

WHAT CAN WE BRING WITH US?

• Food and drink (including gum, candy and water) are not permitted in the Margaret Westlake Magnus Theatre Auditorium. You may bring purchased beverages into the auditorium, provided they are in an approved plastic container. Ask the bartender/ usher for more information. We have a limited number of concession items for sale in the lounge before the show and during performances. Please note that beverages and food from outside the theatre is not permitted.
• Please turn off – do not place on vibrate or silent – all electronic devices before entering the theatre. The lights as well as the sounds are very distracting.
• We do not have storage space for backpacks and ask that these items are left at school or on the bus.
• Please refrain from applying perfume or aftershave before coming to the theatre as a consideration for those who may have sensitivities to scents.

CAN WE TAKE PICTURES?

• Photography, audio or video recording are not allowed during the performance. This is a copyright infringement.

WHAT DO WE DO DURING THE PERFORMANCE?

• We encourage students to let the performers know that they appreciate their work with applause and laughter, when appropriate.
• Please do not talk during the performance. It is disruptive to the other patrons and the actors on stage.
• Please do not text or use your phone during the performance.
• Please do not leave your seat during the performance. If it is absolutely necessary to leave your seat, you will be seated in the back row upon your return and may return to your original seat at intermission. Younger students needing to leave must be accompanied by an adult.
• We ask that students refrain from taking notes during the performance as it can be distracting to the actors and audience members. If note taking is required, please do so before or after the show or during intermission.
• Please do not put your feet on the seats.
• Please do not go on the stage at any point.

WHAT DO WE DO AFTER THE SHOW?

• Applaud! If you particularly enjoyed the performance, it is customary to give a standing ovation at the end as well.
• Please stay in your seat until the performance ends and the auditorium lights come on.
• If your group is NOT attending the talk back session, please collect your personal belongings and promptly exit the auditorium.
• If your group is attending the talk back session, please remain in your seats. A member of the Magnus Theatre staff will invite the actors back to the stage to begin the talk back session. Students should take advantage of this opportunity by asking questions.

MAGNUS THEATRE

Some information for you and your class.

• Magnus Theatre is a member of P.A.C.T (Professional Association of Canadian Theatres). Magnus Theatre operates under the terms of the Canadian Theatre Agreement, engaging professional artists who are members of the Canadian Actor’s Equity Association.
• Magnus Theatre was founded in 1971 by British director Burton Lancaster in conjunction with a citizens’ committee, and was incorporated June 15, 1972.
• Thom Currie, the new Artistic Director of Magnus Theatre, joined us in August 2016.
• In 1998, Magnus received the Lieutenant Governor’s Award for the Arts from Ontario Arts Council Foundation.
• MAGNUS IN THE PARK opened in September, 2001 after a successful $5.5 million campaign to relocate the theatre from the old location on McLaughlin Street.
• Magnus services reach over 40,000 adults, students and seniors in Thunder Bay and Northern Ontario each year.
• STUDENT TICKETS cost $20 and are available for any show. Simply come to the theatre on the day of the show and present valid student I.D.
• Theatre in Education is a community outreach program initiated at Magnus in 1987.
• Throughout the year, Magnus operate a THEATRE SCHOOL with classes for all ages in the fall, winter and spring. Drama camps run during March Break and the summer.
• The THEATRE FOR YOUNG AUDIENCE SCHOOL TOUR brings entertaining, socially relevant productions to elementary and secondary schools throughout Northern Ontario, to communities that may not have the opportunity to experience live theatre otherwise. Booking begins in the fall for performances in the spring.
• Magnus offers WORKSHOPS for students, teachers and community groups in Thunder Bay and across the region. Workshops can be designed to meet specific needs, or can be selected from various topics including introduction to drama, improvisation, anti-bullying and more.
ABOUT THEATRE IN EDUCATION

• Theatre in Education refers to theatre that is used as a tool for educational purposes, with the goal of changing attitudes and/or behaviours of audience members.

• Using the art form of drama as an educational pedagogy at any grade level, drama can reinforce the rest of the school curriculum, and has been proven to improve overall academic performance.

• It is a multisensory mode of learning, designed to:
  • Increase awareness of self (mind, body, voice) and others (collaboration, empathy)
  • Improve clarity and creativity in communication of verbal and nonverbal ideas
  • Deepen understanding of human behaviours, motivation, diversity, culture and history

• It incorporates elements of actor training to facilitate students’ physical, social, emotional and cognitive development.

• It also employs the elements of theatre (costumes, props, scenery, lighting, music, sound) to enrich the learning experience, reenact stories and mount productions.

• Theatre students are able to take responsibility for their own learning and skill development as they explore the various aspects involved in theatre such as acting, directing, playwriting, producing, designing, building, painting, leading etc.

• It is a powerful tool for social change as emotional and psychological responses can be more intense as it is a live event, giving audiences an opportunity to connect with performers.

• Theatre can provide a believable, entertaining and interesting way to explore sensitive issues that are not typically discussed in public, such as racism, suicide, bullying and substance abuse. It is particularly effective with young audiences.

• By engaging audiences and capturing their attention, theatre can influence positive behaviour and healthy lifestyles, particularly if it is delivered with a message that audiences can understand. Hence, Theatre in Education performances are typically accompanied by study guides, activities, support material and/or workshops. The more interactive and participatory the event, the more successful it is.

• The arts, including drama, cater to different styles of learning and have positive effects on at-risk youth and students with learning disabilities.

• Involvement in the arts increases students’ engagement, encourages consistent attendance, and decreases drop-out rates in schools.

• Drama allows students to experiment with personal choices and solutions to real problems in a safe environment where actions and consequences can be examined, discussed and experienced without “real world” dangers.

• Drama makes learning fun and its engaging and interactive nature makes learning more memorable.

• Drama increases language development as students express themselves by using a range of emotions and vocabulary they may not normally use.

• As students realize their potential, they gain confidence which extends to other areas of learning and their lives.

Did You Know?...

The biggest Christmas stocking was 51m 35cm long and 21m 63 cm wide. It was made at a volunteer emergency services organisation Pubblica Assistenza Carrara e Sezioni (Italy) in Carrara, Tuscany, Italy, on January 5th 2011.

Adapted from: www.whychristmas.com
SYNOPSIS

A Christmas classic for more than 70 years, this is a story of a man that goes by the name Kris Kringle fills in for a lousy Santa Claus impersonator in Macy’s annual Thanksgiving Parade. Kringle becomes such a hit as Santa Claus; he commences his employment at the chain’s main store in Manhattan. Kris Kringle makes a plea to the employees and customers that he is the real Santa Claus. It leads to a court case that will determine his authenticity. His unconventional ways unleash waves of goodwill that turn Macy’s and the commercial world of New York City upside down. This story of triumph of faith over greed, goodwill over commercialism is as relevant and meaningful as ever. Can one nice old man with whiskers change the lives of a world-weary mother, her little girl and all of New York City?
The Artistic Executive Director of The Sudbury Theatre Centre (2014-17), in three seasons he expanded the programming, to include a Performing Arts Series, inclusive Relaxed Performances and the enhanced STC Academy. The facility also saw a an upgraded Lobby and Cabaret Series. A Fredericton native, he spent the previous six seasons as the Artistic Producer for Theatre New Brunswick (2009-14) where he launched New Voices Opening Acts, The Next Stage Studio Branch, The Extras: Reading and Presents series. He programmed TNB’s first ever ‘All New Brunswick professional season,’ as well as the first STC anniversary season ‘devoted to Northern Ontario.’

He’s produced over 80 projects and seen the highest percentage of local professionals on stage in both TNB and STC’s histories. He has developed World Premieres of over a dozen mainstage, and several one-act and TYA new works, including the hit musical The Bricklin, directing the premieres of Norm Foster’s Hilda’s Yard and For Life. He crafted three stage adaptations with David Adams Richards; the hit Hockey Dreams, Nights Below Station Street (Eliot Haze Playwright Development Award, Herman Voaden National Playwriting Competition Honourable Mention) as well as Beaverbrook. Caleb’s new adaptation of It’s A Wonderful Life recently premiered and his Miracle on 34th Street is seeing it’s sixth hit Canadian production. His musical adaptation of A Christmas Carol with composer Michael Doherty was the highest attended production in a decade at both TNB and STC. Additional writing includes; R&J (Named a Toronto Sun Fringe “Hot Pick”) and Somme Letters Home (Atlantic Fringe/George Brown Theatre School/YPT/TNB).

Prior to New Brunswick, Caleb served as resident director on tour for Shakespeare’s Globe Theatre UK/European tour of Romeo & Juliet. He holds a BFA Honours in Acting from York University, an MFA with Distinction in Theatre Directing from Middlesex University London (UK) and trained with; The Stratford Festival’s Conservatory for Classical Theatre Training, Moscow’s GITIS Academy, the Banff Centre for the Arts and on an International Artist Fellowship at Shakespeare’s Globe. He’s taught at many of those institutions as well as classes at St. Thomas and Dalhousie Universities and led workshops at festivals in Poland and Germany. Caleb served as the Caucus Director on the Board of the Professional Association of Canadian Theatres (PACT) and acted as host of the PACTCON2014 national conference and AGM.

As an actor Caleb spent four seasons at The Stratford Festival and has premiered roles for the National Arts Centre, Canadian Stage, The Blyth Festival and the Old Vic in London. He has received the Christopher Plummer Fellowship Award and was recognized by the New Brunswick Arts Board with an Excellence Award in the Arts. He was recently shortlisted for Sudbury’s Mayor’s Celebration for the Arts. He’s married to Actress, Musical Director and teacher, Meredith Zwicker.
Valentine Davies, screenwriter of MIRACLE ON 34TH STREET, was born in New York in 1905. Along with being a film writer he was a producer and a director. With the popularity, Davies put his film into a written novel. He is also known for writing other films such as CHICKEN EVERY SUNDAY (1949), THE BRIDGES AT TOKO-RI (1954), and THE BENNY GOODMAN STORY (1955).

He was nominated for the 1954 Academy Award for the Best Original Screenplay for THE GLENN MILLER STORY.

Davies served his time in the Coast Guard, and graduated from the University of Michigan. In addition to his screen writing, he wrote several Broadway productions and was president of the Screen Writers Guild and general chairman of the Academy Awards Program.

In 1961, he passed away from a heart attack in California. In his honour there was a Valentine Davies Award. This award is given to a member of the Writers Guild of America. This recipient is chosen based on their contributions to the entertainment industry and the community at large that have brought dignity and honour to writers everywhere.

Did You Know?...

The tallest artificial Christmas Tree was 52m (170.6ft) high and was covered in green PVC leaves. It was called the “Peace Tree”.

Artificial Christmas Trees became more popular in the early 20th century.
MIRACLE ON 34TH STREET began as a film in 1947. This film was displayed in black and white based on the story Valentine Davies had written. The colourized version of the original made its debut in 2001. Instantly, this movie became a Christmas classic. MIRACLE ON 34TH STREET helped make the annual Macy’s Thanksgiving Parade an American tradition. The parade has been around since 1924, but, before the film it was a New York tradition that was broadcasted across television beginning in the 1940s.

The film won several Academy Awards for Best Actor in a Supporting Role (Edmund Gwenn), Best Writing, Original Story (Valentine Davies) and Best Writing, Screenplay. The Academy Film Archive preserved MIRACLE ON 34TH STREET in 2009. The 1994 remake of the 1947 version of the film opened up at #8 in the box office with $2,753,208. Eventually, the film finished with $17,320,146 in North America and made $46,264,384 world wide.

There are four remakes of this film and a Broadway musical. In addition, there are several adaptations at various theatres across the country. In fact, Lux Radio Theatre had broadcasted an adaptation of the film in 1947 which starred the original cast of the major film. A Broadway musical version, entitled “Here’s Love”, was written by Meredith Willson. The movie was adapted into a stage play by Will Severin, Patricia Di Benedetto Snyder and John Vreek in 2000. As mentioned above, it reached many community and regional theatres during the Christmas season.

Adapted from: www.wikipedia.org
Christmas is celebrated around the world but in several different ways. There are various different traditions for all holidays. Some places around the world have very similar traditions as we do in North America. But, one consistent difference across the board is what traditional Christmas meals entail. We all have one thing in common and that's a big jolly man who brings us gifts on the night of Christmas Eve.

CANADA

Here in Canada, our traditional Christmas holiday consists of a family dinner and present opening on Christmas morning, though each family is different. Some families allow their children to open one present the night of Christmas Eve while others open them on Christmas day. A lot of families send Christmas cards to their families as well. Families may also go skating, tobogganing or sledding during the holiday season.

Traditionally, each family has a Christmas dinner. Canada has a lot of different cultural backgrounds that live here. What is served at these Christmas dinners depends on the background of each family. For example, the family could have an Italian background and enjoy a big meal served with several fish dishes.

Typically, Canadians decorate their houses and trees in lights and ornaments. Stockings are hung by the fireplace, and cookies and milk are left for Santa upon his arrival. A lot of Canadians take part in their local Church’s Christmas Mass as a family.

GERMANY

Germany has a different tradition surrounding Santa Claus. Many children write to “das Christkind/Christkindl” asking for presents. Children leave the letters on the windowsill at the beginning of or during Advent.

“Das Christkind/Christkindl” translates to “The Christ Child” in English. Germany doesn’t think of the Christkind as baby Jesus, they think of it as a young girl with “Christ like” qualities. She wears a long white and gold dress, has long blond curly hair, wears a gold crown and is said to have wings like an angel. Christkind brings the main presents on December 24th.

The children also hope that “der Nikolaus” will bring them small gifts on December 6th. He typically brings sweets, places them in their shoes and comes during the night. Children will place their shoes by the doors the previous evening. “Der Nikolaus” is accompanied by “Knecht Ruprecht” or “Krampus”. He is a big horned monster clothed in rags and is said to carry chains. He is there to punish children who’ve been misbehaving. He is typically the one who scares the little children into good behaviour. In other parts of Germany, St. Nicholas is followed by a similar person called “Schwarzer Peter” or Black Peter who carries a small whip.

Traditional Christmas dinner consists of goose, rabbit or carp, and stolen (a popular fruited yeast bread). The main dish is accompanied with potato dumplings, red cabbage or sausage stuffing. Germans also have fir Christmas trees that are decorated with families.
Greece

On Christmas Eve, children especially boys, often go out singing Christmas carols in the streets. They play drums and triangles as they sing. Sometimes they will carry decorated boats painted in gold. Carrying a boat is a very old custom in the Greek Island. If the children sing well, they might be given money as well as treats to eat.

Christmas trees are popular in Greece, but an older and more authentic decoration is a shallow wooden bowl with a piece of wire suspended across the rim. A sprig of basil wrapped around a wooden cross hangs onto the wire. Some water is kept in the bowl to keep the basil alive and fresh. Once a day, the mother of the family usually dips the cross and basil into some holy water and uses it to sprinkle water in each room of the house.

The main Christmas meal is often lamb or pork, roasted in an oven or over a spit. It’s paired with spinach and cheese pie (a pastry food filled with a cheese egg mixture) and various salads and vegetables. Other Christmas foods include baklava. Classic table decorations are loaves of “Christopsomo” (Christ’s bread). The bread is made on Christmas Eve ready to be eaten on Christmas day.

In Greece, St. Nicholas is the patron saint of sailors. He saves the sinking ships from the angry sea. Fishing boats are decorated with Christmas lights during this holiday season.

Japan

In Japan, Christmas isn’t seen as a religious holiday. Christmas is meant to spread happiness rather than religious celebration. Christmas Eve is often celebrated more than Christmas Day. Christmas Eve is seen as a romantic day, in which couples spend together and exchange presents. It’s comparable to Valentine’s Day.

Their Santa Claus is named “Hoteiosho”, a Buddhist monk who bears gifts for the children. It is believed that he has eyes in the back of his head so he can always see when the children are being “naughty or nice”. He is known as a jolly, happy soul.

Fried chicken is regularly eaten on Christmas day. They eat it so much that it’s become a Christmas tradition. It is the busiest time of the year for restaurants such as KFC, and people are allowed to place their orders in advance. Traditional Japanese Christmas food usually entails Christmas cake. It’s a sponge cake decorate with strawberries and whipped cream. They decorate the Christmas cake with flowers and a figure of Santa Claus.

Christmas is not a national holiday in Japan, though schools are typically closed on Christmas Day. Parties are often held for children, with games and dancing.
POLAND

Christmas in Poland is signified by the smell of tangerines, especially in schools. Children are often seen caroling. Christmas is completed with a midnight Mass service and students take part in Nativity Scene plays, much like Canada. Poland is a largely Catholic country and Christmas Eve is a very important and busy day.

Families are not allowed to sit at the Christmas dinner table until they see the first star in the winter sky, which marks the beginning of Christmas, the star is usually spotted between 6-7pm. The main meal is eaten on Christmas Eve, traditionally meat free. One of the most important dishes to serve is “barszcz”, beetroot soup.

Presents are bought by St. Nicholas/Santa Claus, but in different parts of Poland there are other present bearers. In east Poland there is a “Ded Moroz” and in western and northern Poland there is “Starman”. The Starman isn’t always good; he brings a birch-rod that is intended to be used on someone who is misbehaving.

The Christmas tree is often brought in and decorated on Christmas Eve. It is decorated with a star on top, gingerbreads, lights and glass ornaments. A lot of them are hand-made or painted.

SOUTH AFRICA

South Africa is located in the Southern Hemisphere making their Christmas during their summer. The schools are closed for the Christmas holidays and some people enjoy going camping at this time. A very popular holiday pastime is going carolling on Christmas Eve. Carols by candlelight services are also popular on Christmas Eve. Many families go to a Church Service Christmas morning.

Very similar to our Canadian traditions, children leave a stocking out for Santa Claus on Christmas Eve by their fir Christmas trees. The Christmas meal is typically turkey or duck, mince pies, vegetables, or suckling pig with yellow rice and raisins followed by Christmas Pudding. They usually eat outside in the sunshine.

Boxing Day is also a public holiday in South Africa. The emphasis during Christmas is more about religion and the celebration of the birth of Jesus than gift giving.

*Adapted from: www.whychristmas.com*
Magnus Theatre invites aspiring playwrights between 13 & 19 to submit their scripts to the revamped Young Playwright’s Challenge! Scripts will undergo an adjudication process. A winner and two runners up will be chosen to have their scripts workshoped at Magnus Theatre. A public performance will follow.

**Challenge Rules:**

1. Eligible playwrights must be between the ages of 13 and 19
2. Submissions must be suitable for a production on stage
3. Scripts containing more than eight characters on stage simultaneously will not be considered for this challenge
   a) Submissions must be typed (to be submitted in person, by mail or e-mail).
   b) A list of characters must be included before the first page of dialogue.
   c) All pages must be numbered
4. Include a page of information stating your name, age, title of your play, e-mail address and phone number
5. Collaborative efforts are eligible as long as all participants are within the required age range
6. Please submit original work; no adaptations will be accepted.

FOR A COMPLETE LIST OF RULES, PLEASE VISIT https://magnustheatre.com/the-young-playwright-challenge/

PRIZES: 1st - $500, 2nd - $300, 3rd - $200
Submit to: education@magnus.on.ca
Deadline: February 28, 2018
There are several stories of St. Nicholas, although there is uncertainty about which one is true. In this legend, St. Nicholas was a Bishop who lived during the fourth century in a place that is now called Turkey. He was a rich man because after his parents passing when he was young, he was left their savings. He was also a very kind and humble man who had a reputation for helping the poor and giving secret gifts to people who needed it.

There was a poor man who had three daughters. The father could not afford a dowry for all three of them. One night, Nicholas secretly dropped a bag of gold down the chimney and into the man’s house. The bag fell into a sock that the man had been hanging by the fireplace to dry. This was later repeated with the second daughter. The father was determined to find out who was gifting him with gold. He secretly hid by the fire every evening until he caught Nicholas dropping the bag of gold for his third daughter. Nicholas begged the man not to tell anyone what he had done because he didn’t want to bring attention to himself. Later, the news got out and when anyone received a secret gift they thought that maybe it was Nicholas. Due to his kindness, he was made into a Saint. St. Nicholas is not only the Saint of children but also the Saint of sailors. One story tells of him saving some sailors who were caught in deadly storms in Turkey. They prayed St. Nicholas would help them.

St. Nicholas was later exiled from the place he lived and then imprisoned during the persecution by the Emperor Diocletian. It isn’t clear when he died, but it is assumed he passed on December 6th in either year 345 or 352. In 1087, his bones were stolen from Turkey by Italian merchant sailors. The bones are now kept in the Church named after him in the Italian port of Bari.

In time, St. Nicholas developed into the Santa Claus phenomenon that we know now. In Europe after the reformation, the stories and traditions surrounding St. Nicholas became unpopular, but someone had to deliver presents to children at Christmas to keep the tradition alive. Particularly in England, he became “Father Christmas” or “Old Man Christmas”, an old character from stories. In France he was known as “Père Nöel”. In some countries including parts of Austria and Germany, the present giver became the “Christkind”, a golden-haired baby with wings, who symbolizes the new born baby Jesus. In the United States of America his name was “Kris Kringle”.

Later, Dutch settlers in America took the old stories of St. Nicholas with them and Kris Kringle became “Sinterklaas” or as we say it now “Santa Claus”. Some say Santa Claus lives in the North Pole. In Finland, they say that he lives in the north part of their country called Lapland. One thing that is agreed upon across the world is that Santa travels on his sleigh pulled by reindeer. Santa comes down the chimney at night and places presents for the children in their stockings or in front of the family Christmas tree.

Adapted from: www.whychristmas.com
The traditional Christmas tree is the evergreen fir tree which has been used for thousands of years. Other Christmas trees used were cherry or hawthorn plants that were put into pots and brought inside. These plants and trees remained green all year and had a special meaning for people in the winter. It meant that spring has yet to come. Some Christians believed that it was a sign of an everlasting life with God. If you were unable to afford the real plant, many people made pyramids out of wood and they were decorated to resemble a tree with paper, apples, or candles.

Just as people today decorate their homes during this season with pine, spruce, and fir trees, ancient societies hung evergreen boughs over their doors and windows. In several countries it was believed that these evergreens would keep away witches, ghosts, illness and evil spirits. These evergreens reminded the ancient Europeans of the spring when everything was in blossom.

In the town square of Riga, the capital of Latvia, there is a plaque which is engraved “The First New Year’s Tree in Riga in 1510”. The plaque is written in eight different languages. Of course no one can be certain that this is the first Christmas tree ever. In 1521 in Germany, there was a photo of a tree being paraded through the streets with a man riding a horse behind it. This man was dressed as a bishop, representing St. Nicholas.

Lighting the tree with Christmas lights is also a popular tradition during this season. Thomas Edison, the inventor of the light bulb, and his assistants came up with the idea of electric lights for Christmas trees. In 1882 Edward Johnson, Edison’s colleague, had strung 80 red, white and blue bulbs together and put them around his tree. Thomas Edison even put a few light bulbs around his office.

Adapted from: www.whychristmas.com
THEATRE GLOSSARY

ACT - to perform or play a role, or a section of a play that is often subdivided into scenes

ACTOR/ACTRESS – a person who performs a role in a play

BACKSTAGE - the areas that surround the stage that the audience cannot see

BLACKOUT - a lighting term in which the stage is in complete darkness

BLOCKING - the pattern actors follow in moving onstage, usually determined by the director

BOX OFFICE - where ticket sales are handled

CAST - to choose the actors to play roles in a play, or the group of actors who perform the roles in a play

CHARACTER - a role played by an actor

CHOREOGRAPHER - an artist who designs dances for the stage

CLIMAX - the turning point or decisive moment in a plot

CONFLICT - struggle between opposing ideas, interests or forces; conflict can be internal (within one character) or external (between two or more characters)

COSTUME - any clothing an actor wears onstage

COSTUME DESIGNER - in accordance to the vision of the director, he/she designs costumes to build, rent, borrow, or buy for a production

CREW - the backstage team responsible for the technical aspects, such as lighting, sound and set/prop movement

CUE - a signal for an actor to begin their next line/speech

CURTAIN CALL - when the actors acknowledge applause and bow at the end of the performance

DIALOGUE - the lines of the play spoken by the actors while in character

DIRECTOR - the person who oversees the entire production; she/he chooses the play, runs rehearsals and develops the artistic vision for the play

DRAMATIC CONFLICT - the conflict in which the main character in a play engages; can be person vs. person, person vs. society, person vs. self, or person vs. nature/fate

EXPOSITION - the beginning of the plot that provides important background information

FOURTH WALL - an imaginary wall between the audience and actors in a play

GREEN ROOM – lounge area for actors when they are not needed onstage

HOUSE - the auditorium or seating of a theatre

Improvise - to speak or to act without a script

LIGHTING DESIGNER - the person who develops and plots a lighting concept and design for a production

MONOLOGUE - a story, speech, or scene performed by one actor alone

MOTIVATION - a character’s reason for doing/saying things

Musical Theatre - theatre that combines music, songs, spoken dialogue and dance

OBJECTIVE - a character’s goal or intention

OBSTACLE - something that stands between a character and his/her ability to meet an objective

PANTOMIME - to act without words through facial expression and gesture

PLAYWRIGHT - a person who writes plays

PLOT - the sequence of events; the structure of a play

PRODUCER - the person or company who oversees the business details of a theatrical production

PROPERTY/PROP - anything that an actor handles onstage; furniture and other items used to enhance the set

PROTAGONIST - the main character of the play, who the audience identifies with the most
GLOSSARY OF MIRACLE ON 34TH STREET TERMS

REHEARSAL - the time during which performers develop their characters and learn lines and blocking

ROLE - a character in a play that is written by the playwright

SCENE - the basic structural element of a play; each scene deals with a significant crisis or confrontation

SCENERY - onstage decoration to help establish the time and place of a play

SCRIPT - the text of a play

SET - the onstage physical space and its structures in which the actors perform

SET DESIGNER - the person who develops the design and concept of the set

STAGE MANAGER - the director’s technical liaison backstage during rehearsals and performances, responsible for the smooth running of a performance

STRIKE - to remove something from the stage; or to take down the set

TABLEAU - a silent and motionless depiction of a scene; a frozen picture

THEATRE - the imitation/representation of life, performed for other people; or the place that is the setting for dramatic performances

THEME - underlying meaning of a literary work

TRAGEDY - a play that ends in defeat or death of the main character

GLOSSARY OF MIRACLE ON 34TH STREET TERMS

CORNUCOPIA - The cornucopia is used as a decorative piece around the time of Thanksgiving. A curved hollow basket shaped like a goat's horn. Typically, the basket is filled with fruit and vegetables.

GIMBELS - This is a department store corporation that lasted from 1887-1987. This company was known for their Thanksgiving Parade. Gimbels was once the largest department store chain in America.

MACY'S - This is also a department store. Macy's has been conducting an annual Thanksgiving Day Parade in New York City since 1924. Their flagship store is located in New York, and almost covers an entire New York City block.

MANHASSET - This is a city located in New York. The population was 8,080 as of 2010. The term “Manhasset” is translated to “the island neighbourhood”.

PONTIUS PILATE - He is a Roman Procurator who is best known for his trial and crucifixion against Jesus Christ.

SAK'S - This is a luxury department store owned by the oldest commercial cooperation in North America, Hudson’s Bay Company. Its main store is located in Manhattan on Fifth Avenue.

SCROOGE - This is a type of person who is selfish and unwilling to spend money. The term is from “A Christmas Carol”.

WRIT OF HABITUS CORPUS - A writ of habitus corpus directs a person, usually a prison warden, to produce the prisoner and justify the prisoner’s detention. If the prisoner argues successfully that the incarceration is in violation of a constitutional right, the court may order the prisoner’s release.

Adapted from: www.dictionary.com
ONTARIO CURRICULUM CONNECTIONS: ELEMENTARY

The following lesson plans and activities are intended to be used as preparation for and/or follow-up of the performance. It is our hope that the materials will provide students with a better understanding and appreciation of the production. Teachers may use and adapt the lesson plans as required to suit their classroom needs. Please note that many lesson plans are cross-disciplinary and are based on the Ontario Curriculum.

This Study Guide fulfills the Ontario Ministry of Education’s Curriculum Expectations in the following categories:

The Arts Curriculum:
A. Creating and Presenting/Performing
B. Reflecting, Responding and Analyzing
C. Exploring Forms and Cultural Contexts

The Language Curriculum:
A. Oral Communication
B. Writing
C. Media Studies

The Social Studies Curriculum:
A. Heritage and Identity
B. People and Environments
ONTARIO CURRICULUM CONNECTIONS: SECONDARY

The following lesson plans and activities are intended to be used as preparation for and/or follow-up of the performance. It is our hope that the materials will provide students with a better understanding and appreciation of the production. Teachers may use and adapt the lesson plans as required to suit their classroom needs. Please note that many lesson plans are cross-disciplinary and are based on the Ontario Curriculum.

This Study Guide fulfills the Ontario Ministry of Education’s Curriculum Expectations in the following categories:

The Arts Curriculum:

A. Creating and Presenting or Creating and Performing or Creating, Presenting and Performing
B. Reflecting, Responding and Analyzing
C. Foundations
D. Exploring Forms and Cultural Contexts

The English Curriculum:

A. Oral Communication
B. Writing
C. Media Studies
D. Reading and Literature Studies

The Social Sciences and Humanities Curriculum:

A. Foundations
B. Research and Inquiry Skills
C. Understanding Social Construction

Adapted from: www.wikipedia.com

Did You Know?...

Valentine Davies, who is the original screenwriter of the film, was inspired to write the story while in line in a department store. Macy’s and Gimbles didn’t give consent to have their name in the film until after the film was shot.
PRE-SHOW ACTIVITIES AND DISCUSSION

It is important for all students to know what to expect when they arrive at the theatre. Preparing students for a live performance through discussions and activities enhances their overall experience. It is important for all students to know what to expect when they arrive at the theatre. Preparing students for a live performance through discussions and activities enhances their overall experience and creates a more focused audience. Encouraging students to pay attention to certain aspects of the production and/or posing one or two specific questions to the class further enhances their experience as they are actively listening and watching. As well, pre-show discussion provides teachers with an understanding of their students’ prior knowledge on the themes/subjects, thus allowing lesson plans to be tailored accordingly.

ATTENDING THE THEATRE

1. Please review the Theatre Etiquette guidelines with your class (page 4).
2. How is live theatre different than a movie? How is the role of the audience different?
3. Why attend live theatre? What is the value of attending?
4. Discuss the elements that go into producing a live performance: casting, directing, rehearsals, designing (lights, sets, props, costumes), etc. Ask students to guess how many different administrative, managerial, technical, backstage, on-stage, and volunteer positions are required to put on a production (keep in mind the size of the theatre and the scale of the show). What do they think these various positions entail? In small groups, compare your definitions and discuss how each position contributes to the success of the production. After attending the performance, compare their guesses to what they observed while at the theatre and/or from the information provided in the show program.
5. Ask students to pay attention to the following during the performance:
   a. Staging/blocking: how the actors move on stage, where they move to and from, etc.
   b. Costumes: colours, styles, what they say about the characters, costume changes, how they work with the set, the props and the lighting, etc.
   c. Lighting: lighting cues, colours, spotlights, special effects, etc.
   d. Music/sound effects: songs, background music, sound cues, etc.
6. If your group is attending the Talk-Back session after the performance, brainstorm possible topics as a class and ask each student to prepare one question to ask.

INTRODUCTION TO THE PLAY

1. Read the play’s synopsis on page 6 to students. Based on what they already know about the show, what do they think the play will be about? What do they expect the theme(s) and/or message(s) to be?
2. In your opinion, what makes a good Santa Claus impersonator?
3. What are your family’s traditions during the Christmas holidays?
4. MIRACLE ON 34TH STREET is a drama. What is the difference between a drama and a comedy?
5. What if Santa Claus made himself known today? Would he be dismissed as “crazy”? Why?

DURING THE SHOW AND INTERMISSION

1. Have students examine the artwork located in the lounge. How does this artwork reflect the production? Does it help establish the tone for the show? If so, how? If not, why not?
2. Read the program. Ask students what, if anything, they would change if they were the designer. What would they add?
3. Throughout your visit to the theatre, encourage students to take note of the various people working. Who is responsible for different tasks? How do they work together to produce a show?
POST-SHOW ACTIVITIES AND DISCUSSION: ELEMENTARY

While watching a live performance, audiences are engaged physically, emotionally and intellectually. After the performance, discussions and activities allow students to ask questions, express their emotions and reactions and further explore the experience. The questions and activities below are listed by topic and can be utilized in many different courses. Please review the entire list and adapt questions and activities to fit your classroom needs.

STUDENT’S REACTIONS

1. What did you like best about the play?
2. What did you like least about the play?
3. Was there anything you didn’t understand? If so, what?
4. Did you learn anything from this play? If so, what?
5. Who was your favourite character in the play? Why?
6. Who was your least favourite character in the play? Why?

ACTORS & CHARACTERS

1. The cast is made up of 10 actors, but some actors portray several characters. How did they portray so many different characters?
2. An actor’s role is to make the audience believe they are someone they’re not. Did you believe their roles? Why?
3. Do you think the actors were well cast? Would you make any changes if you were the director?

DESIGN – COSTUMES, LIGHTING AND SETTING

1. Did you like the set? If so, what did you like about it? What would you have changed about it?
2. Use descriptive language to describe what the play looked like.
3. Did the costumes look like you expected them? Why or why not?
4. Create a drawing showing a different costume for one of the characters than they wore in the play

DRAMATIC ARTS

1. Create a Christmas parade. Divide students into small groups and then ask them to think of sounds they may hear during the parade. What might the people on the floats be saying? What would the crowd sound like? Would there be music playing? Point to each group and have them perform their sounds, one group at a time. Finally, point to groups and ask them to add their sound, until all groups are making the sounds of the Christmas Parade in New York City together.
2. In small groups, pick three key moments from the story and create a tableaux for them. Ask the rest of the class to guess which part of the story they were.
3. Divide students into pairs and have them imagine that they were trying to convince Kris Kringle to get them whatever they wanted for Christmas. Have them roleplay the characters of Kris Kringle and Susan.
4. Name one defining trait of at least two characters in the play. How did the actors portray these characteristics?
ENGLISH & LANGUAGE ARTS

1. Who are the main characters in MIRACLE ON 34TH STREET? Why do you think they’re the main characters?
2. If you were Susan, what do you think your idea of Christmas would be? How would it be different from yours?
3. What are some things you would say if you were Kris Kringle trying to prove you were really Santa Claus? Could he have said anything different?
4. Which character would you most like to be friends with? Why?
5. Is this story fiction or nonfiction? What makes you think that?
6. Use a Venn diagram to compare two of the character from the play. What is similar and different about them?
7. Pretend that you are a theatre critic and write a review of the show. What did you like? What did you think could be improved? Would you recommend that people see the play?
8. What is the conflict within MIRACLE ON 34TH STREET? Which characters were in the conflict? Was the conflict resolved or not? How so?

SOCIAL SCIENCES AND HUMANITIES

1. What holiday traditions do you share with your family?
2. What does your typical holiday dinner entail?
3. Put yourself in Kris Kringle’s shoes, how would you react to everyone making you seem like you’re something you’re not? How would you convince them?
4. Using any of the characters in the play, explain how clothing was selected to suit a character’s personality traits or to project a desired image.
POST-SHOW ACTIVITIES AND DISCUSSION: SECONDARY

STUDENT’S REACTIONS

1. What was your overall reaction to the performance? Explain.
2. What did you like best about the play? What did you dislike?
3. Are you satisfied with the way the story was told? Explain.
4. What, if anything, would you have done differently if you were the director of the play? An actor? The set designer? The costume designer? The lighting designer? The playwright?
5. Would you recommend this show to your friends and/or family? Why or why not?
6. What can you learn from these characters? Did watching the play offer any insight into your own life?

ACTORS & CHARACTERS

1. Make a list of the details of the main characters in the play. How did you learn this information – from dialogue, interaction with other characters, costumes, etc.?
2. Did the characters change or grow during the play? Identify specific moments of change.
3. How does their age, status, gender, religion, ethnicity, etc. affect each character?
4. How did the actors use their voices and bodies to portray the characters? Were the actors successful or unsuccessful at doing so? Justify your answer using specific examples from the production.
5. Create a physical description of one of the characters from the play including weight, height, body type, hair colour, etc. Share and compare descriptions with those of their classmates.
6. Do you think the characters were well cast? Justify your answer.
7. An actor’s main job is to pretend to be someone else. In order for this to be believable for the audience, an actor must know as much as possible about his or her character, from the way they feel about others to their favorite drink. Sometimes this information can be found with research about the history and culture of the time a character lived in, but sometimes the information must be created from what the actor believes about his or her character. Assign each student a character from the play you saw or from a book you’ve all read. Have each student create their character by researching and inventing everything needed to portray someone. When their research is complete, have the students become their character for the class. The student should be able to answer questions from others (as the character) about his or her life and provide solid evidence as to why this was chosen.

DESIGN – Costumes, Lighting and Setting

1. Describe the use of colour, staging, lighting, costumes and/or other elements used within the production and how it worked (or failed to work) with the play content.
2. Did each character’s costumes seem appropriate for his/her character (personality, social status, age, occupation, etc.)? Why or why not?
3. A realistic setting tries to recreate a specific location. It generally consists of a painted backdrop, flats and furniture or freestanding set pieces. An abstract set, on the other hand, does not depict any specific time or place. Rather, it typically consists of platforms, steps, drapes, panels, ramps and/or other nonspecific elements and is used in productions where location changes frequently and/or quickly. Is this set realistic or abstract? How was the set used during the show?
4. Create a sketch or series of sketches depicting an alternate set or costumes for one, or all, of the actors.

Did You Know?...

The alternative title to the film and play, MIRACLE ON 34TH STREET, were THE BIG HEART and IT’S ONLY HUMAN.
DRAMATIC ARTS

1. Blocking is a theatre term which refers to the precise movement and positioning of actors on a stage in order to facilitate the performance. In contemporary theatre, the director usually determines blocking during rehearsal, telling actors where they should move for the proper dramatic effect and to ensure sight lines for the audience. Describe the blocking used in the production. Were there any moments when you felt that such movement was particularly effective or ineffective? Describe them.

2. A tableau is a theatrical technique that requires participants to freeze their bodies in poses that capture a moment in time. Divide into groups of at least four and ask each group to create a tableau depicting the most memorable part of the play. Encourage them to explore levels (high, low, depth, etc.)

3. In groups, create a scene from something mentioned in the play but not shown onstage.

4. Name one defining trait of each character in the play. How did the actors portray these characteristics?

5. Discuss dramaturgy with the class. Using the play you saw, have students create an outline of the research materials they would need if they were the dramaturg for this production. What research materials would you need to provide the actors and director? What terms in the play require definition? What images, photos, video or audio research would be helpful? Assign each student a different research area on which to find information for this play. (For example, in Of Mice and Men, the dramaturg might need information on California history, the dust bowl, migrant workers, mental disabilities, friendship, dreams…etc.) Together, compile a file of information the class would present to their cast.

ENGLISH & LANGUAGE ARTS

1. Write a review of the play. Consider the purpose of your review – is it to encourage others to see the play or to warn them about some aspect they may not like? Optionally, send the review to Magnus Theatre by emailing education@magnus.on.ca

2. What do you think the topic, purpose and intended audience for MIRACLE ON 34TH STREET is? Why? Think-pair-share with a partner to discuss.

3. Write and present a monologue from the point of view of one of the characters in MIRACLE ON 34TH STREET.

4. Many theorists argue that conflict is necessary for a dramatic text. Describe the conflict within MIRACLE ON 34TH STREET. Which characters were in conflict? Was the conflict resolved or not? How? How did you feel about its resolution or lack of resolution?

5. Turning points are key moments that change the characters’ lives. Detail the key turning points for the characters in MIRACLE ON 34TH STREET.

6. Every play, like every person, has a story to tell. Many plays focus on events the playwright has experienced in his or her own life. Discuss with the class the elements of a good story (e.g. creates an emotional response, the main characters learn or grow, a clear theme is present, the setting is well-chosen…etc.). Ask each student to think of an event they have experienced that would make a good story. Have the students write their story making sure to include all of the necessary elements.

7. Discuss as a class what they think will happen in Suan’s and Kris Kringle’s future. Ask the students to write an essay, a scene or a short story which furthers the plot of the play. After sharing their writings, have students discuss how the future changes based on point of view. What happens to the other characters based on this character’s future?

8. In every play characters have backstories known only in the playwright’s mind. Instruct the students to choose one character from the play and imagine what their life was like before the time of the play. Have each student imagine that they came across their character’s diary from five, 10 or 20 years before the time the action takes place. Assign each student to write several passages from their character’s diary revealing events which may have influenced the way this character evolved.

SOCIAL SCIENCES AND HUMANITIES

1. How does this play present show holiday traditions for different families? What are your holiday traditions?

2. Put yourself in Kris Kringle’s shoes. How would you react to everyone making you seem like you’re something you’re not? How would you convince them?

3. Using any of the characters in the play, explain how clothing was selected to suit a character’s personality traits or to project a desired image.
LESSON PLAN: LETTERS TO SANTA CLAUS

Subject: English  
Grade: 1-8

Students will be able to:
· Write a formal letter
· Check my grammar and spelling
· Peer edit
· New Christmas themed vocabulary

MATERIALS NEEDED
· Pencil
· Eraser
· Paper for rough draft
· Formal outline for final draft of letter (attached below)
· Computer (for the older students writing replies to younger students)

INTRODUCTION

Begin by asking students what they think they should include when writing a letter. The teacher will then show the students what a formal letter looks like. The teacher can find an image online or draw one up on the board. Make sure to point out each component of a formal letter. (Modify the complexity depending on what grade level you are teaching) The teacher will then let younger students know that they will be paired with an older student to write an actual letter to Santa Claus.

PROCEDURE

1. The teacher will inform students of ideas they may want to include in their letters. (For example, “what I would like for Christmas is…”, “I’ve been good because I…”, “I promise to keep…” The teacher will walk around the classroom answering student’s questions and guiding them.

2. The teacher will direct the older students to correct grammar and spelling with the younger students when ready. (Peer edit)

3. Once the students have completed their grammar and spell checks, they will get the teacher’s permission to write their final draft of their Christmas letters.

4. The teacher will have the older students write a formal letter response to their younger student’s letter. The older students will write as if they’re Santa Claus.

5. Once the student’s rough draft is checked/corrected by the teacher, students may commence to write a good copy. Later, the Santa Claus letters will be given to the younger students by the teacher.

ASSESSMENT AND EVALUATION

· Participation
· Spelling and Grammar, Fluency
· Cooperation
· In class work

Lesson plan and letter created by: Amanda Vinet
Dear Santa,


Love,
LESSON PLAN: CHRISTMAS PUPPETS

Subject: Drama, Visual Arts, English
Grade: 4-12

Students will be able to:
· Create a puppet
· Create a voice and character for their puppet
· Write a script and know the components of one

MATERIALS NEEDED
· Paper
· Pencils
· Scissors
· Glue
· Pencil Crayons
· Markers (if necessary)
· Popsicle Sticks

INTRODUCTION
The teacher will begin by asking the students what they think a good script should contain. (Make sure to cover: every script needs a beginning, middle, and end, a problem and a solution, characters, plot, setting)
The teacher will explain that the class will be creating a Christmas skit using puppets. The teacher will put students in groups or allow them to pick their own groups of 3 or 4.

PROCEDURE
1. The teacher will monitor the classroom as groups write their scripts. Make sure you know what each group is writing, and if they need guidance, appropriately give them that.

2. After the teacher approves their Christmas skits, they may begin to create their paper puppets to match their characters.

3. The teacher will guide students to rehearse their skits with their groups.

4. The teacher will allow students to present their Christmas skits to the class.

ASSESSMENT AND EVALUATION
· Participation
· Presentation
· Grammar/Spelling in their scripts
· Creativity/ Originality

Lesson Plan created by: Amanda Vinet
Miracle on 34th Street
Find the words below.

H Z C E I S F R O R X C N A O W V N P Q
O G N E V N T M W Q E W I S H M W S S W
P G N E N Q E O E T S E L B M I G T F P
S V R Y Z L N C O R N U C O P I A T I S
J E J A C L L Q I G N S B F C L O I F G
W B V J D A R A C N Y E G K C V W H I J
E V J L T E M B H T S D T L S F L T X P
E M P T E Q W G R S K V Z T S B V R Z O
I B M S S W G I R H R U T P A S D U N I
R I V U A C H T E E O A Z S Q H O O W P
E J R A M T N F L L Y R M F O M N F J C
I O S L T Q L A C L W O Q B M O G A D H
N P B C S P G N A H E T X A E U X M M G
D F C A I Q T U R A N J U L V L R M O U
E P S T R Q K G I M E S G R T S A I H N
E I D N H G B R M M N N P A M S F C T E
R Q S A C K O I G E I H C S U R M N U V
Q G Z S T O H F Q R H I X Q A D K C Z N
Q R L P L R J T K H E G O O R C S E I H

MIRACLE  KRINGLE  CHRISTMAS
MACYS    GIMBLES  CORNUCOPIA
PARADE   SANTACLAUS  SCROOGE
CALEBMARSHALL  SHELLHAMMER  REINDEER
ELVES    THIRTY  FOURTH
STNICK   NEW YORK  MANHATTEN

Crossword created from: www.worksheets.theteacherscomer.net
Magnus Theatre in Education is the premiere theatre training facility in the Thunder Bay area. Our classes and masterclasses are taught by professional actors, directors and educators.

**MAGNUS MINIS/YOUTH (Ages 6 – 8 and Ages 9 -12)**

$110

Saturdays 10:00 am - 11:15 am (ages 6-8)
11:30 am - 12:45 pm (ages 9-12); Jan. 6th - Mar. 3rd (no class Feb. 17th)

**OR**

Mondays @ 4:30 pm - 5:45 pm (ages 6-8); Jan. 8th - Mar. 5th (no class Feb. 19)
Wednesdays @ 4:30 pm - 5:45 pm (ages 9-12); Jan. 17th - Mar. 7th

Develop self-expression and creativity while building self-confidence. Students will explore improvisation, creative movement, playbuilding and imaginative theatre games. Final presentation of their own creation in the classroom for invited guests.

**DRAMA CLUB (Ages 13 – 18)**

$279*

Wednesdays @ 6:00 pm - 7:30 pm; Feb. 4th - May 24th (no class Mar. 15th)

This creative, innovative program will introduce students to the world of play production in a professional theatre setting. This course will explore a variety of aspects involved in producing a play and will conclude with a PERFORMANCE ON MAGNUS THEATRE’S MAINSTAGE. Additional rehearsals may be required outside of set class times. Performance date: Wednesday, June 13th, 2018

**INTRO TO ADULT THEATRE (Ages 18+)**

$75*

Thursdays @ 7:00 pm - 8:30 pm; Feb. 1st, 8th & 15th

Come join the fun at Magnus with this series of three acting workshops, each emphasizing a different aspect of the magic of theatre. Possible topics include improvisation, character creation and script writing.

**PA DAY PROGRAM (Ages 6 – 12)**

$50 /day

Fridays @ 9:00 am - 4:00 pm; Jan. 26th; Mar. 2nd

A fun-filled full day of drama, movement, dress up and arts and crafts!

To register, visit magnustheatre.com or call 345-5552

Please note: Class fees are non refundable *Plus tax where applicable  A PRO KIDS Partner
REFERENCES AND RESOURCES

CHRISTMAS INFORMATION

https://www.whychristmas.com/cultures/canada.shtml
https://www.whychristmas.com/customs/fatherchristmas.shtml
https://www.whychristmas.com/customs/trees.shtml

GLOSSARY

www.dictionary.com
https://en.wikipedia.org/wiki/Gimbels
https://www.saksfifthavenue.com/Entry.jsp
http://legal-dictionary.thefreedictionary.com/writ+of+habeas+corpus

MIRACLE ON 34TH STREET

https://en.wikipedia.org/wiki/Miracle_on_34th_Street_(1994_film)

PLAYWRIGHT

https://www.playwrightsguild.ca/playwright/caleb-marshall

VALENTINE DAVIES


WORD SEARCH

https://worksheets.theteacherscorner.net/make-your-own/word-search/