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:

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Magnus Theatre Offers **STUDENT TICKET PRICES!**

- $23 for any show (best seat available)
- Available with valid student I.D.
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 beverages from outside the theatre are not allowed in our auditorium. Concession items will be for sale in the lounge before the show and during intermission.
- 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.
- 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 absolutely necessary, you will be seated in the back row upon your return and may return to your original seat at intermission. 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.
- 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 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 is a professional theatre company, which 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.

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.

Magnus services reach over 40 000 adults, students and seniors in Thunder Bay and Northern Ontario each year.

STUDENT TICKETS cost $23 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 AUDIENCES 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.

SCHOOL MATINEES are held Wednesdays at 12 noon during show runs. Tickets are only $12 each, and include a study guide created by an Ontario certified teacher and talk back session with the actors.

Magnus Theatre holds a COLLECTIVE CREATION PROJECT each year. With the guidance of professional theatre staff at Magnus Theatre, a group of high school students from across the city created productions called GOOD TIME, CHARLIE (2019), MIGRATION PATHS (2018), INVISIBLES (2017) and BLOCKED (2016). Students were involved in all aspects of the creation of the play. Auditions are typically held in October and the play is presented on the Mainstage in May.

Magnus Theatre offers the YOUNG PLAYWRIGHT’S CHALLENGE to all students in Northwestern Ontario; three finalists experienced a week of intensive workshops on their plays with Magnus Theatre professionals, culminating in a public reading. We are reinstating this program this season -- please let us know if you are interested.

MAGNUS THEATRE YOUNG COMPANY, for students aged 13 - 18, runs from fall to spring and sees students performing in a classic play on our Mainstage.

Throughout the season, we present MEET THE PLAYWRIGHT events when possible. These are held after Mainstage productions with the playwright from the show the audience has just seen, and generally include a reading from the playwright’s upcoming work or a question and answer period.

Magnus Theatre can make learning dynamic, interactive, enriching and – above all – fun! Whether you are interested in bringing your school to the theatre, or prefer having us come to you, there are a variety of educational and entertaining programs that will benefit your students.
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...?**

Theatre in Education emerged in the UK at the Belgrade Theatre in 1965. A group of actors, teachers and social workers created a project which successfully merged theatre and education for the first time. A group of children were presented with a scene featuring two actors, one of which was holding the other captive. The children were given information on both characters and their situations and had the choice of whether or not to free the captive character. From this project, Theatre in Education spread across Britain and the rest of the world.
SYNOPSIS

With its irresistible blend of hip-swiveling hits, eye-popping fashions and outrageous dance, SHOUT! The Mod Musical takes audiences back to the music, style and freedom of the 1960s, featuring terrific new arrangements of some of the biggest hits of all time. Traveling in time from 1960 to 1970, SHOUT! chronicles the lives of five young women coming of age and redefining themselves during those glorious days that made England swing.

RECOMMENDED FOR GRADES 9+
Phillip George

David Lowenstein
The co-creator of SHOUT!, THE MOD MUSICAL, which ran in London, off-Broadway, on the Norwegian Cruise Lines, and plays in regional theaters across the country. Off-Broadway, David’s choreography has been featured in the Drama Desk award-winning HOWARD CRABTREE’S WHOOP-DEE-DOO!, ON A CLEAR DAY YOU CAN SEE FOREVER, ANYTHING COLE, and SING FOR YOUR SUPPER. Regionally David directed DAMN YANKEES, directed/choreographed THE GREAT AMERICAN TRAILER PARK MUSICAL and MY MOTHER’S LESBIAN JEWISH WICCAN WEDDING, for The Finger Lakes Musical Theater Festival/Merry-Go-Round Playhouse. He staged THE BEST LITTLE WHOREHOUSE IN TEXAS at the Gateway Playhouse, THE MERCHANT OF VENICE at Syracuse Stage, as well as numerous productions in summer stock. On television he staged Vanessa Williams’ “Christmas Special” for ABC. David directed BERLIN TO BROADWAY, SUEUSSICAL!, KISS ME KATE, and OKLAHOMA! for SU DRAMA and choreographed LUCKY STIFF and I LOVE YOU BECAUSE. David is Artist in Residence at Cazenovia College where he directed/choreographed SWEET CHARITY, ONCE UPON A MATTRESS, OLIVER, SEUSSICAL, A CHRISTMAS CAROL, BYE, BYE BIRDIE. GREASE, THE LARAMIE PROJECT, YOU’RE A GOOD MAN CHARLIE BROWN, THE SOUND OF MUSIC (SALT Award – Director of the Year), DEAD MAN WALKING, CHICAGO, GODSPELL, and OUR TOWN. As a performer he has been part of 7 original Broadway casts and several off-Broadway, national touring, and regional productions. He has taught audition technique and theater dance for CAP 21/NYU and Le Moyne College. David is a full time Professor of Practice in the Musical Theater Program of Syracuse University’s Drama Department. He graduated cum laude with a bachelor of fine arts degree in musical theater from Syracuse University.
For a few years in the 1960s, London was the world capital of cool. When Time magazine dedicated its 15 April 1966 issue to London: the Swinging City, it cemented the association between London and all things hip and fashionable that had been growing in the popular imagination throughout the decade.

London's remarkable metamorphosis from a gloomy, grimy post-War capital into a bright, shining epicentre of style was largely down to two factors: youth and money. The baby boom of the 1950s meant that the urban population was younger than it had been since Roman times. By the mid-60s, 40% of the population at large was under 25. With the abolition of National Service for men in 1960, these young people had more freedom and fewer responsibilities than their parents' generation. They rebelled against the limitations and restrictions of post-War society. In short, they wanted to shake things up...

Added to this, Londoners had more disposable income than ever before – and were looking for ways to spend it. Nationally, weekly earnings in the '60s outstripped the cost of living by a staggering 183%: in London, where earnings were generally higher than the national average, the figure was probably even greater.

This heady combination of affluence and youth led to a flourishing of music, fashion, design and anything else that would banish the post-War gloom. Fashion boutiques sprang up willy-nilly. Men flocked to Carnaby St, near Soho, for the latest 'Mod' fashions. While women were lured to the King's Rd, where Mary Quant's radical mini skirts flew off the rails of her iconic store, Bazaar.

Even the most shocking or downright barmy fashions were popularised by models who, for the first time, became superstars. Jean Shrimpton was considered the symbol of Swinging London, while Twiggy was named The Face of 1966. Mary Quant herself was the undisputed queen of the group known as The Chelsea Set, a hard-partying, socially eclectic mix of largely idle 'toffs' and talented working-class movers and shakers.

Music was also a huge part of London's swing. While Liverpool had the Beatles, the London sound was a mix of bands who went on to worldwide success, including The Who, The Kinks, The Small Faces and The Rolling Stones. Their music was the mainstay of pirate radio stations like Radio Caroline and Radio Swinging England. Creative types of all kinds gravitated to the capital, from artists and writers to magazine publishers, photographers, advertisers, film-makers and product designers.

But not everything was rosy. Immigration was a political hot potato: by 1961, there were over 100,000 West Indians in London, and not everyone welcomed them with open arms. The biggest problem was a huge shortage of housing to replace bombed buildings and unfit slums and cope with a booming urban population. The badly-conceived solution – huge estates of tower blocks – and the social problems they created, changed the face of London forever. By the 1970s, with industry declining and unemployment rising, Swinging London seemed a dim and distant memory.

Source: https://www.history.co.uk/history-of-london/swinging-60s-capital-of-cool
As a rule, I take issue with dismissing women’s magazines as shallow, vapid junk. Society has a habit of turning up its nose at things that are marketed to and enjoyed by women, which, yeah, is kind of an unfair double standard. No one should feel shame while reading *Allure* or the like. That said, go back far enough and there are some very valid reasons to drag women’s magazines that don’t involve shitting on people for being interested in fashion or makeup or home decor. As I learned over the course of a weekend after reading nothing but women’s mags from the ’50s, ’60s and 70s, there are some truly bonkers things buried in their dusty pages. So let’s jump in the way-back machine to take a look at how women were told to be women back in the day. And then find your grandmother and give her a nice, firm hug.

**Don't Talk About Sex on Dates...Kiss on a First Date... Or Dress to Accentuate Sexual Appeal**

The January 1957 issue of *Ladies’ Home Journal* tackles an issue on every mother’s mind: her teenage daughter’s marriage potential. In an interactive quiz contained within, a woman can find out whether or not her precious angel baby will one day be found suitable for marriage by answering a series of questions about her daughter. Does she go on blind dates, for instance? Does she "pet when she goes steady"? Does she "refuse to go to church regularly"? Well, these, as you may have guessed, are bad signs.

In fact, if you daughter follows ten or more of the practices in the quiz (loses her temper easily with family members, goes to parties...occasionally), the magazine warns "she may find it difficult to make a successful marriage." But it’s not all bad news. "On the other hand, if your daughter is too prudish, lacks spontaneity, and is always in a state of conflict, she may also not be able to make a happy marriage. With either extreme, she needs more understanding or guidance than you are giving her now.”
Learn Where to Smoke

According to Peg Bracken, author of the book *I Try to Behave Myself*, an etiquette guide for “liberated young ladies” sampled in a January 1964 issue of *Ladies’ Home Journal*, once a lady takes up a healthy cig habit, it’s important for her to know when and where it’s appropriate to light up. Bracken, quite reasonably, suggests women shouldn’t smoke in elevators. But also suggests they not smoke on the street. Such an act, she writes, “gives her a Sadie Thompson or beatnick or washerwoman effect, depending on her age and build.”

Furthermore, Bracken writes, a woman who smokes should carry her own cigarettes. "No man will marry a woman who's always bumming theirs."

Coddle Your Man

An article in the August 1965 issue of *Cosmopolitan* titled “38 Ways to Coddle a Man” is an early look at the long tradition of such lists in the pages of women's mags. And some of the suggestions here are truly bizarre. Highlights include:

“Just once—don’t wake him in the middle of the night to say you’re feeling lonely and insecure. If he has a tough day ahead, he may need the sleep.”

“Give him your full, rapt, before-marriage attention when he’s telling you what happened at the office.”

“His idea of Nirvana is a vigorous backrub... Instead of investing time with the PTA, take a course in Swedish massage.”

"If you know exactly why his motor is sluggish (his car motor) don't say so."

Earn Money... Like a Man

“The childishly simple truth (not yet recognized by many women) is this: the way to earn a man’s salary is to get a man’s job,” writes Caroline Bird in a February 1974 issue of *Cosmopolitan*. Bird’s article, “How to Get a Man’s Pay,” is filled with tidbits like this, as well as lots of advice for women looking to climb the corporate ladder without sacrificing their feminine charms.

Are you the type who can handle doing a man's job? Bird suggests asking yourself:

“Can You Keep Going Without a Daily Dose of Praise?”

“Can You Manipulate Circumstances to Your Advantage?”

“Can You Regard Men as People Instead of Sex Objects?”
That last one is indeed real, and about it Bird writes, “Don’t laugh. The working world is full of men, and they are not there to play the mating game. A few women do sleep their way to the very top, but that is not a reliable means of professional mobility.”

Yep, sounds right.

Above All Else, Understand It’s Always Your Fault

Back in the 60s, Ladies’ Home Journal had a recurring feature called “CAN THIS MARRIAGE BE SAVED?” in which a male therapist, William Zehv, weighed in on the woes of average couples everywhere. First, the woman tells her side of the story, followed by the man, and then the good doctor issues his diagnosis and explains to the reader how it all worked out.

In the January 1964 edition of “CAN THIS MARRIAGE BE SAVED?” 28-year-old Vera discovers her husband Thad has been having an affair. It's also revealed that her husband Thad—literally his name—has flunked out of medical school and has taken a job as an insurance adjuster from the father of his mistress. When finally confronted by Vera, Thad proceeds to 1) Deny everything 2) Refuse to grant her a friendly divorce. 3) Continue to see the other woman and lie to Vera about it.

Zehv excuses Thad’s lies. His shortcomings, after all, a result of an overbearing mother and Thad’s fears that Vera may have undiagnosed epilepsy (??). "Thad's mother brought him up to believe that it was unmanly to admit error, weakness, ignorance in any field," he writes. "She taught him to regard failure as a calamity. So he refused to acknowledge his failure at the university, hiding the truth as he had hidden smaller failures from his mother in boyhood."

He implores the couple to have more sex. "When they frankly discussed their sexual difficulties and accepted a little sound professional advice, the difficulties gradually were eliminated," Zehv writes. "Their lovemaking became mutually enjoyable and more frequent." In the end, all that sex leads to the ultimate quick fix for any troubled marriage: a baby! The couple brings their infant to Zehv's office after six weeks, and the magazine therapist is happy with what he sees. "As a counselor, I was proud, seeing the radiance of their faces as evidence of a marriage that would last."

Nothing left to see here! Great advice as always, Will!

ASBESTOS
A term used to refer to six naturally occurring silicate minerals. Asbestos is a well-known health hazard, and use of it as a building material is now banned in many countries.

ASTIGMATISM
A defect in the eye or in a lens caused by a deviation from spherical curvature, which results in distorted images, as light rays are prevented from meeting at a common focus.

BLIGHTER
British slang. A disliked or contemptible person.

CAMBRIDGE
A city on the River Cam in eastern England, home to the prestigious University of Cambridge, dating to 1209.

CLOTTED CREAM
A thick cream made by indirectly heating full-cream cow's milk using steam or a water bath and then leaving it in shallow pans to cool slowly.

DAVE CLARK FIVE
The Dave Clark Five, often called the DC5, were an English rock and roll band formed in Tottenham in 1957.

DYNEL WIG
A trade name for a type of synthetic fiber used in fibre reinforced plastic composite materials, especially for marine applications. As it is easily dyed, it was also used to fabricate wigs.

FROOG
A dance craze from the mid-1960s, which included vigorous dance to pop music. It evolved from another dance of the era, the Chicken.

GUILDFORD
A town in southern England. In the centre is the medieval Guildford Castle, with landscaped gardens and views from its square tower.

GROG
Any of a variety of alcoholic beverages. The word originally referred to a drink made with water and rum, which British Vice admiral Edward Vernon introduced into the naval squadron he commanded in the West Indies on 21 August 1740. Vernon wore a coat of grogram cloth and was nicknamed Old Grogram or Old Grog.
MARY QUANT MINI
In 1965, designer Mary Quant took the idea for the mini skirt from the 1964 designs by Courrèges. Liking the shorter styles, she made them even shorter for her boutique Bazaar.

OXFORD
A city in central southern England, which revolves around its prestigious university, established in the 12th century.

PATE
Pâté is a paste, pie or loaf consisting of a forcemeat that at least contains liver. Common additions include ground meat from pork, poultry, fish or beef, fat, vegetables, herbs, spices and either wine or brandy.

PETULA CLARK
Petula Clark, CBE is a British singer, actress and composer whose career spans eight decades.

PORT WINE
A Portuguese wine produced with distilled grape spirits exclusively in the Douro Valley in the northern provinces of Portugal. It is typically a sweet, red wine, often served as a dessert wine, though it also comes in dry, semi-dry, and white varieties.

RUMPPY PUMPY
British slang. Sexual intercourse, especially that of a casual and saucy nature.

SHAG
British slang. Sexual intercourse.

SHIRLEY EATON
An English actress, model and author. She was a sex symbol in the 1950s and 1960s, often dubbed the Cockney blonde bombshell for her London accent, blonde hair and sex appeal.

TART
British slang. A woman with loose sexual morals.

URSALA ANDRESS
A Swiss film and television actress, former model and sex symbol, who has appeared in American, British and Italian films. She was the first Bond girl.
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. Healthy Relationships
- D. Equity, Social Justice and Change
- E. Gender Issues and Gender-Related Policy in Context

**The Canadian and World Studies Curriculum:**
- A. Geography
  - Global Connections
  - Geographic Inquiry and Skill Development
  - Methods of Geographic Inquiry and Communication
- B. History
  - Communities: Local, National and Global
  - Historical Inquiry and Skill Development
It is important for all students (especially those in younger grades) 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. SHOUT is set in the 1960s. What do students know about the time period?
3. All of the characters in SHOUT are female. What issues were facing women in the 1960s?
4. What are their favourite songs from the 1960s? If students are unsure, prompt them with the names of famous bands popular at the time (The Beatles, The Beach Boys, Rolling Stones, Elvis, Creedence Clearwater Revival, etc.)

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?
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 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.

### 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. Did the costumes look like you expected them to? Why or why not? Why do you think that the costume designer, Mervi Agombar, chose to costume them like she did?
4. 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?
5. Create a sketch or series of sketches depicting an alternate set or costumes for one, or all, of the actors.
6. A play must establish setting very early in the plot. How was that achieved in SHOUT?
7. The seven doors on stage would be very unusual for a typical set, but are often used for comedic effect in farce. How were they used in this production? Would it have been as effective with fewer doors? Could the doors represent anything in regards to the theme of the play?

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

4. What do you think that a director looks for when casting a play (e.g. physical appearance, captures the essence of the character, etc.)? What would you look for if you were casting a production of SHOUT?

5. Discuss dramaturgy with the class. Using SHOUT, 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. Identify a range of issues that the women's movement was campaigning to change. Then write a short article for a feminist magazine arguing the case for women's liberation.

2. How essential is the setting of SHOUT? Could this story have taken place anywhere else?

3. Turning points are key moments that change the characters' lives. Detail the key turning points for the characters in SHOUT.

4. In every play characters have back-stories 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.

5. 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@magnustheatre.com.

6. Write and present a monologue from the point of view of one of the characters in SHOUT.

7. A dynamic character changes over the course of the play. Are the characters in SHOUT dynamic or static?

SOCIAL SCIENCES AND HUMANITIES

1. 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.

2. What is a healthy relationship? What makes a relationship toxic?

3. Are there any healthy relationships displayed in SHOUT? Justify your position.

4. How are gender roles presented in SHOUT?

5. What stereotypes are presented in SHOUT?

CANADIAN AND WORLD STUDIES

1. Research women in the workforce throughout history. What careers were available to women during each era?
2. How would SHOUT be different if it was set in the 1950s? 1980s? Today?
3. Plot the locations mentioned in SHOUT on a map.

**MUSIC**

1. How would the play be different if it weren’t a musical? Would it be possible to make a non-musical version of this show?
2. How does music contribute to our understanding of the larger themes in the show?
3. How does the music in SHOUT make you feel? Why?
4. In groups, learn a song from the musical and perform for your class.
5. Take inspiration from your favourite decade and create a scene from a musical. How would the scene be different? Where would the songs be? What would the music sound like?
6. Can you relate to any of the songs in SHOUT? Why or why not?
7. Did the music in this production appeal to you? Has it influenced the way you approach your own compositions, arrangements, or performances? Why or why not?
Subject: Art, drama, English.
Grade: GRADES 6+

OBJECTIVE
Students will learn about the art of costume creation and then create their own costume sketches for a character from SHOUT.

MATERIALS NEEDED
- Internet access
- Projector
- Art supplies

INTRODUCTION
Watch “Working in the Theatre: Costumes” at [https://www.youtube.com/watch?v=xZgLYQSjQ](https://www.youtube.com/watch?v=xZgLYQSjQ)

PROCEDURE
1. Ask students to think about the characters in SHOUT. Have them create a web with what they’re designing for (a character in a specific scene) in the centre. For the next few minutes, have them add things that their intended design makes them think, feel or ideas that they want to incorporate in it.
2. After they’ve finished their web, have them test the colours they’d like to use. These should be colours that are suitable for their character (possibly related to the script, the setting or the animal in nature).
3. Give each student a blank body form and ample time to work on their costume design. They should use any medium that they feel comfortable with when creating their sketch.
4. When they are finished, they should write out a concept for their design.
5. Ask for student volunteers to share their designs with the class.

ASSESSMENT AND EVALUATION
- Participation
- Costume design

EXTENSIONS
Allow students to create costumes for other works they’ve read, or to create their own characters entirely.
THE WOMEN’S RIGHTS MOVEMENT

Feminism’s Long History
https://www.history.com/topics/womens-history/feminism-womens-history

The Waves of Feminism

Women’s Rights Movement
https://www.britannica.com/event/womens-movement

1960s

The 1960s: History
https://www.history.com/topics/1960s/1960s-history

The Sixties
https://www.pbs.org/opb/thesixties/timeline/timeline_text.html

What Happened in the 1960s
http://www.thepeoplehistory.com/1960s.html

ABOUT THEATRE IN EDUCATION

‘Actup!’ Theatre as Education and its impact on Young People’s Learning by Nalita James, Centre for Labour Market Studies, University of Leicester, 2005.
www.clms.le.ac.uk/publications/workingpapers/working_paper46.pdf

Arts Edge
http://artsedge.kennedy-center.org


The Effects of Theatre Education by the American Alliance for Theatre and Education
www.aate.com/content.asp?admin=Y&contentid=69

www.fhi.org/NR/rdonlyres/ephz233yvpsqhohn67zfovu5wzgk65q3ozwwgq3ykucqknwpygzy64jahkorb2vgwh4rhiaa/theatrefullienyt.pdf

What Drama Education Can Teach Your Child by Kimberly Haynes
www.education.com/magazine/article/What_Drama_Education_Can_Teach

What is Theatre in Education by Act On Info, Theatre in Education Company
http://theatre-education.co.uk
Glossary of Theatrical Terms

**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

**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