

Lorraine Kimsa
Theatre for Young People

EDUCATION PARTNERS



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

YOU'RE A GOOD MAN,
CHARLIE BROWN
THE BROADWAY MUSICAL

Based on the Comic Strip *"Peanuts"*

by **Charles M. Schulz**

Book, Music and Lyrics by **Clark Gesner**

Additional Dialogue by **Michael Mayer**

Additional Music and Lyrics by **Andrew Lippa**

Original direction for this version of

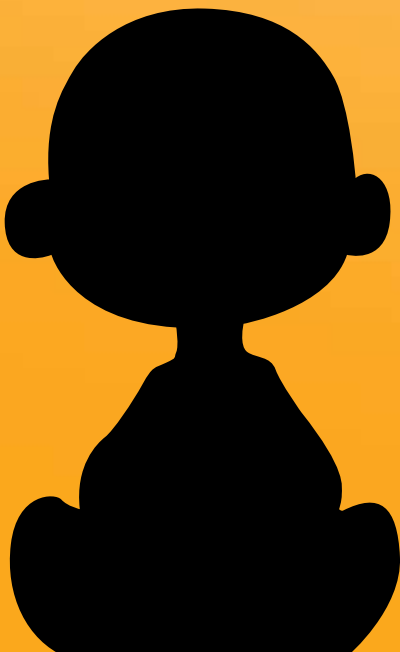
"You're a Good Man, Charlie Brown"

by **Michael Mayer**

Originally Produced in New York by **Arthur Whitelaw** and **Gene Persson**

Directed by **Allen MacInnis**

Assistant Director by **Brian Quirt**



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

Design and Layout by **Jan Borkowski**

STUDY Guide

November 9 to December 30, 2008

Table Of Contents

THE STUDY GUIDE..... 3 Thematic Overview	PRE-SHOW QUESTIONS - ALL GRADES..... 9 Media Literacy by: Marilyn Hamilton
CURRICULUM CONNECTIONS..... 4 Thematic Overview	PRE-SHOW ACTIVITY - ALL GRADES..... 10 Identifying Personality Traits
CURRICULUM EXPECTATIONS..... 4 Grades 1-3 Grades 4-7	POST-SHOW QUESTIONS - ALL GRADES..... 10 CREATING A COMIC STRIP..... 11
THE COMPANY..... 5 The Cast The Creative Team	POST-SHOW ACTIVITY GRADES 1-3..... 12-13 Activity: Goodness is... Culminating Activity
SYNOPSIS..... 5	POST-SHOW ACTIVITY GRADES 4-7..... 14-15 Activity: Playing with Personality
GLOSSARY..... 5	WORKSHEET 1..... 16 You're a Good Man Charlie Brown Situations
DESIGNER'S NOTE..... 6 Robin Fisher	INTRODUCTION TO STUDENT REVIEWERS..... 17 Jon Kaplan
DIRECTOR'S NOTE..... 6 Allen MacInnis	BIBLIOGRAPHY..... 18
FOREWORD: PEDAGOGICALLY SPEAKING..... 7 Professor Nathan Radke	RESOURCES..... 18
CHARLIE BROWN TIMELINE..... 8	

Live Theatre Is An Active Experience!

Ground Rules:

As members of the audience, you play an important part in the success of a theatrical performance. Please review the following theatre rules with your students prior to your LKTYP visit.

- Food, drinks, candy and gum are not permitted in the theatre.
- LKTYP is a nut-free zone. Many children have severe life-threatening allergies; NO PEANUTS or NUT products may be brought to our theatre.
- No electronic devices are permitted in the theatre because they affect our sound system. Photography, audio and video recording during a performance is prohibited by the Canadian Theatre Agreement.
- Students are not permitted to leave the theatre unless they are accompanied by an adult.

Theatre is a two-way exchange:

Actors are thrilled when the audience is engaged and responsive. We want you to laugh, cheer, clap and really enjoy your time at the theatre. However, please be considerate audience members. Talking, whispering and excessive movement during a live performance is distracting for the actors, and disruptive for other audience members.

Enhance your visit by encouraging your students to look at different aspects of the production. Before the show, identify tasks for your class. Have one group of students looking at the set, another listening for the music and sound effects, a third watching the lighting and a fourth, the costumes. Compare notes after the show about what they observed. Your students will be more informed and they'll be surprised by how much they noticed. Ask them to be prepared with one question for the actors after the show. Brainstorm with them about possible topics to get the most out of the experience!

SEASON PARTNERS



Bank Financial Group



EDUCATION PARTNERS



Financial Group



**RBC
Capital
Markets**

The Study Guide

Thematic Overview

The *Peanuts*® comic strip, for all its simplicity, investigates some of life's most complex questions. How does one maintain hope in the face of disappointment? Why does one continue to believe in love if the experience has been painful in the past? What is happiness? What does it mean to be good?

In this study guide you will find discussion questions and exercises that encourage students to engage with Character Education, specifically Kindness & Caring, Co-operation, and Perseverance. By creating poems and comic strips, and improvising scenes, students will investigate the above questions and tenets of character education and gain new perspectives on who they are and how they see their world at this moment in time. They are also asked for their perspective on the production; Jon Kaplan's *Introduction to Student Reviewers* on page

17 encourages students to write a play review which they can send in to LKTYP for posting at lktyp.ca!

This season LKTYP is exploring the theme: *Looking and Leaping*. There is perhaps no better character than Charlie Brown to exemplify this theme. No matter how much he looks and even when the outlook is grim, he always leaps. Whether he is dodging Lucy's fist, kicking a football, or playing baseball with his friends, Charlie Brown is a hero because we can count on him to persevere in the face of adversity. Since the 1950's, when Charles Schulz introduced the *Peanuts*® gang to the world, these characters have made us laugh, think, question, delight and perhaps most important, they have encouraged us to persevere. LKTYP's production of ***You're a Good Man, Charlie Brown*** aims to do the same.



Curriculum Connections



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

In addition to DRAMA **A** and LANGUAGE ARTS **L**, *You're a Good Man, Charlie Brown* directly relates to student development in the areas of:

H&PE GROWTH AND DEVELOPMENT **L** MEDIA COMMUNICATION SKILLS **SS** SOCIAL RELATIONSHIPS

Curriculum Expectations

Grades 1 – 3

By completing the exercises in this study guide students will be able to:

- communicate understanding of works in drama and dance through discussion, writing, movement, and visual art work.
- solve problems presented in different kinds of dramatic situations through role playing and movement.
- produce two- and three-dimensional works of art that communicate ideas (thoughts, feelings, experiences) for specific purposes.
- organize ideas in a logical sequence.
- write materials that show an ability to express their points of view and to reflect on their own experiences.
- talk about characters and situations in stories and relate them to personal experience.
- describe the roles and responsibilities of various family members and people in their school and neighbourhood.

Grades 4 – 7

By completing the exercises in this study guide students will be able to:

- communicate both orally and in writing, their response to their own and others' work in drama.
- solve, in various ways, a problem that is presented through drama, and explain ways in which each solution is effective.
- explain how artistic choices affect the viewer, and support their conclusions with evidence from the work.
- organize information to convey a central idea, using well-developed paragraphs that focus on a main idea and give some relevant supporting details.
- produce pieces of writing using a variety of forms.
- read aloud, showing understanding of the material and awareness of the audience
- communicate a main idea about a topic.
- express and respond to a range of ideas concisely, clearly, and appropriately.
- contribute and work constructively in groups.

The Company

The Cast

Sally Brown	Jessica Greenberg	Lucy Van Pelt	Jane Miller
Linus Van Pelt	Andrew Kushnir	Schroeder	Karim Morgan
Charlie Brown	Cyrus Lane	Snoopy	Jay Turvey

The Creative Team

Director:	Allen MacInnis	Costume Designer:	Judith Bowden
Assistant Director:	Brian Quirt	Lighting Designer:	Lesley Wilkinson
Musical Director:	Paul Sportelli	Sound Designer:	Michael Laird
2nd Keyboardist /		Choreographer:	Nicola Pantin
Rehearsal Pianist:	Wayne Gwillim	Stage Manager:	Kathryn Westoll
Set Designer:	Robin Fisher	Assistant Stage Manager:	Ashlyn Ireland

Synopsis

The play is a series of vignettes based on the famous *Peanuts*© comic strip. Through the vignettes, we come to know the personalities of all of the characters in the play – all of their quirks, foibles, and strengths. The main focus is on Charlie Brown, a little boy full of self-doubt, fear, and hope. With the help of his friends he learns to accept his own shortcomings and the humanity in others.

Glossary

Alliteration: the occurrence of the same letter or sound at the beginning of adjacent or closely connected words.

Choral Speaking/Dramatization: choral **dramatization** invites students to read aloud such texts as poems by assigning parts among group members. By working with peers to read aloud poems on a particular theme or topic, or by a single poet, students take part in a creative activity that involves experimentation with voice, sound, gesture, and movement (Swartz 16).

Climax: the event or point of greatest intensity or interest.

Dénouement: the final unraveling of a plot or complicated situation.

Medium / Media: the means by which something is communicated.

Resonance: the reinforcement or prolongation of sound by reflection or synchronous vibration.

Vignette: a short evocative episode in a play, novel, or movie.

Designer's Note

Robin Fisher

How does one encapsulate the world of Charlie Brown? This was a question I had to ask myself as the set designer for ***You're a Good Man, Charlie Brown***. This play presents many challenges. Not only because of the tremendous iconic nature of the characters but also, as in the world of the *Peanuts*© comic strip, the large number of different locations. For example, one moment we are with Lucy and Linus in their home and literally seconds later we are in Charlie Brown's backyard with Snoopy on top of his doghouse. With a fast-paced show such as this, the set designer, with the director, must figure out how to make the changes happen quickly and effectively.

It was through this discussion with the director, as well as the costume and lighting designers, that we decided to focus on the physical shape of the "Peanuts©" strip itself. Comic strips are a series of rectangular or square panels; each panel containing one illustration. In essence, the various light boxes of the set represent the panels and the set as a whole represents a large-scale fragmented version of a comic strip.

Some of these light boxes, with the use of special lighting instruments, have the capacity to change colour. By changing the colour, we are able to quickly change the location of each scene. The stage floor must also be adaptable to various locations. This being the case, I decided to base the floor treatment on a patterned piece of wallpaper from the late 50's. *Peanuts*© made its debut in 1950 and I wanted to pay tribute to its origins by including a graphic element of the time period. We decided on a neutral tone of green so that it could represent many different locals from the tiles of the school to the grass of the baseball field.

The different playing levels and hiding spots on the set allow for magical moments that, I believe, are imperative to theatre. It is important to me as a designer to create something that is interactive and fun for the actors to perform on. And it is my hope that the design will provoke a stimulating and exciting theatre experience for all those who come to see the show.

Director's Note:

Allen MacInnis

Like many people my age, I grew up with the cartoon strip, *Peanuts*©. It was my absolute favourite and every Saturday I looked forward to the colour version that graced the front of the comics section of the newspaper. I suppose Charles Schulz's humanist view of the world was in sync with my parents' worldview, not to mention the rather liberal-Catholic education I was getting. But it was the humour coming from observing ordinary things that I liked the most. It always made me laugh.

As I selected ***You're a Good Man, Charlie Brown***, the musical based on *Peanuts*©, I was aware that children today have not necessarily been exposed to the comic strip on a daily basis, as I was. However, I'm certain that familiarity with the strip's characters and short humorous observations on the life of kids isn't necessary to connect to the show. There are so many things in it to hold our attention. The music is terrific. The characters are distinct and hilarious. The wit displayed throughout the show is infectious. And the tone is both loving and honest about the ups and downs of being a kid.

Often, when describing what one show or another has to teach young people, I encounter friends and colleagues who say, "Never mind the kids, adults need to learn that!" This holds true of ***You're a Good Man, Charlie Brown***. More than anything, like all the children in Charles Schulz's comic strip, Charlie Brown never gives up -- at least, never for all time. Charlie faces the challenges and risks of life with open eyes. Yes, he is painfully aware of his failings but he continually tries again; to fly a kite, to win a baseball game or to attract the attention of the little red-headed girl. And he lives in a community of children who, though perhaps more talented and popular than him, also face a deep loss of confidence from time to time. Yet, at the end of the day (at the end of the play) they can sing together sweetly of the simple things that make them happy. What could be more profound or necessary than to be able to take pleasure in being alive in the world with others? Happiness, they sing, is anyone or anything at all that is loved by you. We ALL need to hear that.

Foreword: Pedagogically Speaking

by: Professor Nathan Radke

Literature provides us with an astounding array of victories. Hard-fought, to be sure. But a combination of cleverness, perseverance, bravery, sacrifice, and strength allows our protagonist to come to a resolution by the end of the narrative. But is this really what our own experiences are like? Do our fictional heroes really provide a blueprint for our own actions?

What is it like to be alive? What should we do? These rather serious questions are at the heart of Charles Schulz's simple little drawings. Each character in *Peanuts*© (Charlie Brown, Snoopy, Lucy, Linus, Schroeder, etc) is confronted by the first question, and their answers change the way each of them sees the world. And each of them must answer the second question through their actions.

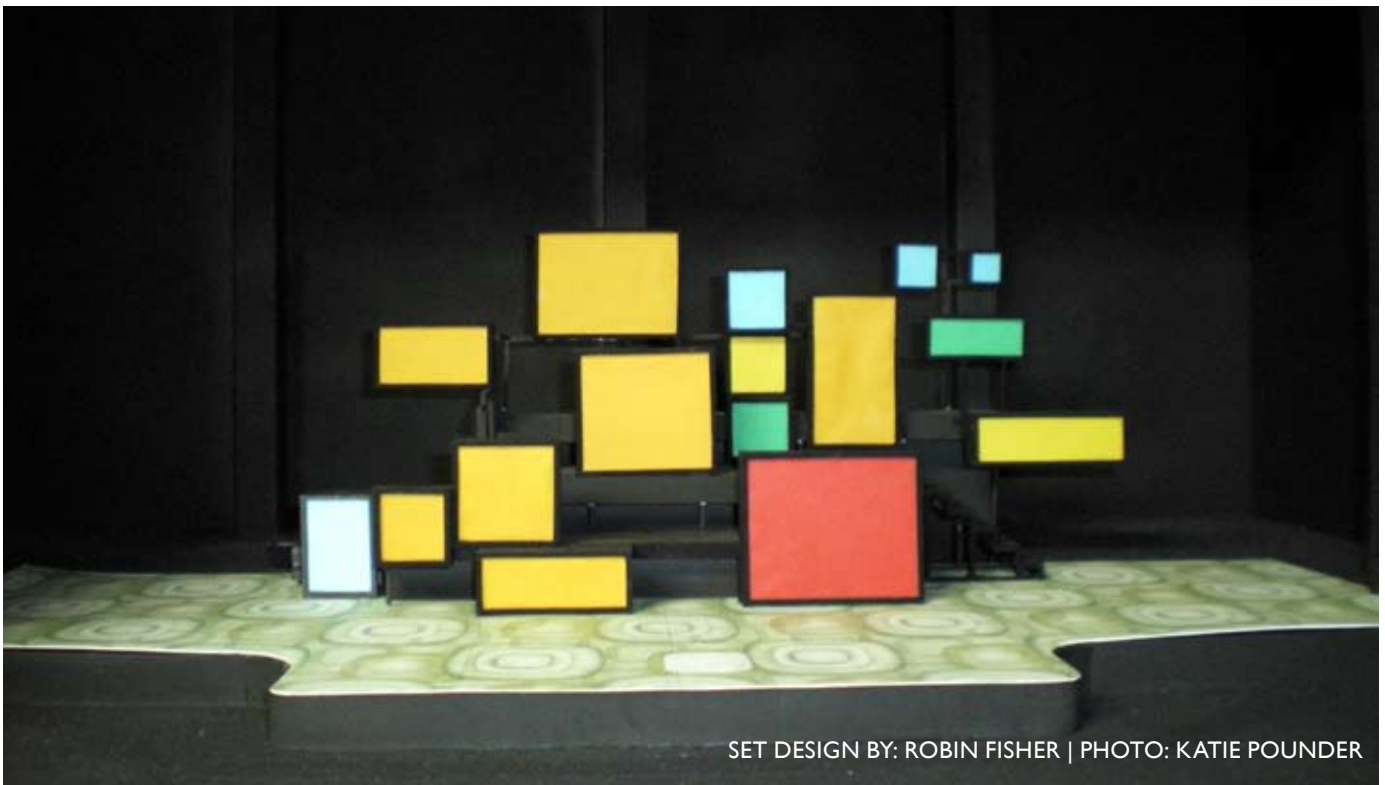
Schroeder travels the artistic path, and loses himself in his music and his love of Beethoven. Linus swims in theological waters, and interprets the world through his readings of the Gospel and his faith in the Great Pumpkin. Lucy is an analyst, and keeps up to date on current trends in psychology to use in her five-cent booth.

Snoopy, trapped as a dog in a human world, escapes into fantasy as he fights the Red Baron or trains for the winter Olympics. But what about Charlie Brown?

Charlie Brown hopes. It's a hope that is, in a way, as irrational as Linus' faith in the absent Great Pumpkin. It's a hope that survives baseball losses, unrequited love, illnesses, insults, failures, and disappointments.

What does *Peanuts*© have to offer the modern audience? A younger audience member may find the *Peanuts*© world (a world without computers, cell phones, the internet, etc.) an alien one. However, the struggles and encounters with existence faced by the *Peanuts*© characters are shared by their audience. The two main questions of what it is like to be alive, and what should we do, remain as vital and unanswered as ever.

Mr. Radke is a college professor at both Humber College and Sheridan College. His article, "Sartre and *Peanuts*©" appeared in *Philosophy Now*.



SET DESIGN BY: ROBIN FISHER | PHOTO: KATIE POUNDER

Charlie Brown Timeline

<p>October 2, 1950 Peanuts© debuts in seven newspapers</p> <p>September 22, 1952 Linus appears for the first time</p> <p>January 25th, 1953 Schroeder's toy piano is introduced.</p>	<p>1950's</p>	<p>March 17th, 1952 Lucy appears for the first time</p> <p>November 16, 1952 Lucy first holds a football for Charlie Brown</p> <p>1958 Yale University names Schulz Cartoonist of the Year.</p>
<p>November 19, 1961 Charlie Brown first pines for the little red-haired girl</p> <p>July 28th, 1963 Schroeder's admiration for Beethoven is mentioned.</p> <p>August 22nd, 1966 Peppermint Patty appears for the first time</p>	<p>1960's</p>	<p>1962 Peanuts© is named Best Humor Strip of the Year by the National Cartoonists Society</p> <p>July 12th, 1965 Snoopy gets his typewriter and begins his career as a writer; writes 'It was a dark and stormy night' for the first time.</p> <p>May 18, 1969 Charlie Brown and Snoopy accompany astronauts into space aboard Apollo X</p>
<p>July 20, 1971 Marcie first calls Peppermint Patty "Sir"</p> <p>January 27, 1977 Sally first dubs Linus her "Sweet Babboo"</p>	<p>1970's</p>	<p>November 20, 1973 A <i>Charlie Brown Thanksgiving</i> debuts, and wins an Emmy Award</p>
<p>August 1, 1983 Peanuts© Collectors Club debuts, with a 12-page newsletter</p> <p>October 1, 1989 Good Grief, the only authorized biography of Charles Schulz, is published</p>	<p>1980's</p>	<p>July 1, 1984 Peanuts© is now seen in a record-breaking 2,000 newspapers around the world</p>
<p>March 30, 1993 Charlie Brown hits his first home run</p> <p>December 14, 1999 Charles Schulz officially retires</p>	<p>1990's</p>	<p>August 6, 1993 Sally discovers that her family is "famous" ...because they're in the telephone book</p>
<p>2000 50th Anniversary of Peanuts©</p> <p>February 12, 2000 Charles Schulz dies Saturday evening, of complications from colon cancer in Santa Rosa, CA. He was 77 years old.</p> <p>May 27, 2000 Charles Schulz given Lifetime Achievement award by National Cartoonists Society</p>	<p>2000's</p>	<p>January 3, 2000 Charles Schulz bids a fond farewell to all his readers in the final daily Peanuts© newspaper strip</p> <p>February 13, 2000 The final Sunday Peanuts© newspaper strip appears</p>

Pre-Show Questions – All Grades

Peanuts© was probably the most famous comic strip in the fifty years that it ran in over 2,000 newspapers. Because of the shared struggles between the *Peanuts*© characters and readers, Schulz's comic strip quickly became ingrained in the fabric of North American society. Shortly after its debut in October 1950, the images from *Peanuts*© began appearing in a number of different **media**.

Media Literacy by: Marilyn Hamilton

Media literacy generally refers to the process of recognizing and analyzing the political, economic, and cultural factors that influence information presented through a wide variety of **media** such as television, the Internet etc. Media literacy requires people to question what they watch, see and read in turn, prompting people to think critically and act strategically. Students can develop these skills through their extensive use of new **media**, but these skills do not develop spontaneously from simple interaction with new **media**; hands-on instruction and guidance by parents and/or teachers plays an important role. By transforming **media** consumption into an active and critical process, people gain greater awareness of the potential for misrepresentation and manipulation (especially through advertising and public relations techniques), and understand the role of mass **media** and participatory **media** in constructing our view of reality.

Ms. Hamilton has been the Director of Marketing at the Lorraine Kimsa Theatre for Young People since 2001.

- Where have students seen the images of *Peanuts*© before?
- Why do students think that these images are so widely used?
- Ask students to describe what they know about Charlie Brown, Lucy, Snoopy, Linus, and other *Peanuts*© characters. How old are the characters? Do they speak like they are children or adults? How do they know?
- Why aren't adults featured in the *Peanuts*© strip?



L-R: LUCY VAN PELT, SNOOPY | COSTUME DESIGN: JUDITH BOWDEN

Pre-Show Activity – All Grades

Identifying Personality Traits

Point of Concentration: to explore character education through different personality traits.

Uses and Applications: to understand and identify different sides to one's personality and using the identified traits to creatively express oneself.

“If you're going to create cartoon characters you can create them only from your own personality.”
-Charles Schulz

- Ask students to draw a picture of three different characters that represent each of the traits (for example if the students have chosen traits like: shy, smart, and silly, ask them to draw a picture of a shy person, a smart person, and a silly person).
- Once students have completed the drawings of their characters, ask them to name each character.
- Using the paneled comic strip on page 11, have students create their own comic strip with their three new characters. Ask students to think about: where the characters are, what the characters will say to each other, and how they could interact (for ideas, see worksheet 1 on page 16 Charlie Brown Situations or ask students to incorporate the character education tenets of Kindness & Caring, Cooperation, and Perseverance into their comic strip).

In this exercise, students will create a comic strip using their own personality traits as inspiration for their characters.

Directions:

- With your class, brainstorm a list of personality traits and record them on chart paper.
- Ask students to identify three of the personality traits that they feel represent themselves.

NOTE:
Each character should be the same age as the student creating the strip.

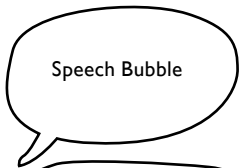
Post-Show Questions – All Grades

The play, *You're a Good Man, Charlie Brown* does not conform to any specific genre or narrative. There is no **climax**, no **dénouement**. Ask students to think about the following questions.

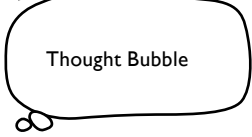
Discussion:

- Why is *You're a Good Man, Charlie Brown* written as a series of vignettes and not a story with a clear through-line?
- How does the **medium** of the comic strip compare with the structure of the play? Does one inform the other? How?
- What was their favourite vignette? Why? In their opinion, could one vignette be expanded into a full length play? If so, how? If not, why not?

Creating a Comic Strip



Speech Bubble



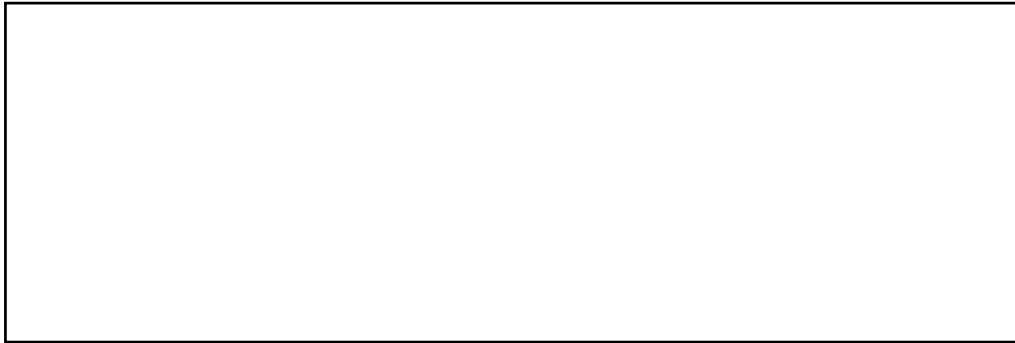
Thought Bubble

Have students conduct some research by reading some of Schulz's *Peanuts*© comic strips.

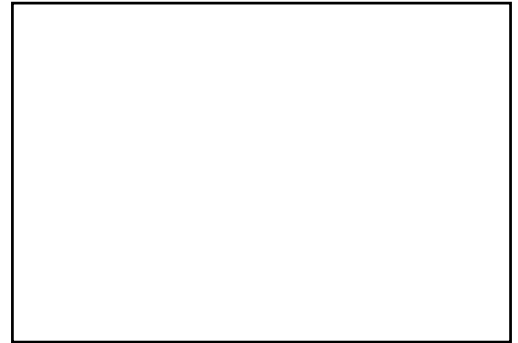
Students may use up to the ten panels provided for their comic trip.

Schulz generally used three or four panels for *Peanuts*©.

The stories in most comic strips are simple. Ask students to think about where the scene will take place, which characters are present, and what kind of props the characters will be using. i.e. a baseball bat, a notebook and a pencil, a book etc. Once characters are engaged in an action, other characters enter the action.



Introduction frame



Frame 1



Frame 2



Frame 3



Frame 4



Frame 5



Frame 6



Frame 7



Frame 8



Frame 9



Frame 10

Post-Show Activity Grades 1-3

Activity: Goodness is...

Point of Concentration: to determine multiple meanings for the word 'goodness'.

Uses and Applications: to analyze the power of words. This is a useful tool for critical thinking.

You're a Good Man, Charlie Brown revolves around a central question inherent in its title-- what does it mean to be good?

Begin a discussion with your class by asking:

- What does the word 'good' mean?
- What are some synonyms for the word 'good'?
- What does it mean to be good?
- Are people either good or bad?
- What are the differences between the words "good" and "goodness"?
- Can actions be classified as goodness? If so, name some actions that can be characterized as goodness. If not, why not?
- What does goodness or being good feel like?
- What does the phrase life experience mean?
- Can life experiences be classified as goodness? If so, name some life experiences that can be characterized by goodness. If not, why not?

Extension: Students can investigate these questions further by creating and distributing a survey about goodness to other classes in their school and analyzing the responses either by creating a bar graph or creating a written analysis of the responses gathered.

- As a class, create a chart listing the responses collected from the discussion questions above.

Goodness is...

Feelings	Life Experiences	Actions

Culminating Activity

Have students create poems using four feelings, four life experiences, and three actions. These numbers can be altered and the feelings, experiences and actions, ordered in any way the students feel sound best. Ask students to experiment with **alliteration**, rhyme, and rhythm in their poem. Does using similar sounds and words make the poem more effective? If so, why? If not, why not? Can students feel the rhythm of the poem when they read it aloud?

Have students write out the following lines on their page to get started:

Goodness is *four feelings*
 Goodness is *four life experiences*
 Goodness is *three actions*

Sample Poem by Artistic Director Allen MacInnis:

Goodness is struggling, listening carefully, staying until the end, and sharing when it is hard.

Goodness is learning, friendship, peace, selflessness.

Goodness is feeling calm. Feeling the urge to jump in and help. Feeling a smile break across your face.

This is some of what Goodness is.

Some Tips on Choral Speaking by Rob Gontier

When a group of people are **Choral Speaking** it is important that they work as a team and practice taking breaths at the same time. It also helps to speak clearly and articulate the words as much as possible. The volume, tone and pitch also play an essential part in creating a dynamic resonance. When practicing, chorus members should try to make eye contact with those around them to see when they start and stop talking. Listening skills and focus are of the utmost importance to achieve that unique group sound.

Robert Gontier is an actor, writer and artist-educator. He teaches at the Lorraine Kimsa Theatre for Young People Drama School and has taught across Ontario and Mexico.

After the poem is completed, encourage the students to share their poems with the rest of the class.

As a class, choose three poems to develop further into a choral reading.

Extension #1: Have students perform their choral reading for the school at an assembly or at an event.

Extension #2: HAPPINESS IS...
 On April 25th, 1960 Lucy proclaimed: "Happiness is a warm puppy!" which is a direct quote from Charles Schulz himself. Have students complete the activity above replacing "Goodness is..." with "Happiness is..." Ask students to consider how the final products of each type of poem are different. Students can also experiment with: "Security is..."

Post-Show Activity Grades 4-7

Activity: Playing with Personality

Point of Concentration: to use personality traits to understand various situations, themes and subjects.

Uses and Applications: to improve students' understanding of body language, voice, and energy within their everyday life. To generate original material for use on stage. To activate challenging literary, social science or other classroom content.

Materials:

- List of personality traits (generated from pre-show activity) posted for the class to see.
- Worksheet #1 – Charlie Brown Scene Situations (page 16).

Directions:

1. Assemble students into groups of five.
2. Assign each student a character from **You're a Good Man, Charlie Brown**:
 - Charlie Brown
 - Lucy
 - Schroeder
 - Linus
 - Snoopy
3. Have students attribute three character traits to their character. The first trait should accurately depict their character. The second trait should be the opposite of their character. The third trait should represent the student playing the role (i.e. Charlie Brown – Trait 1: insecure, Trait 2: confident, Trait 3: clumsy).
4. Give each group one situation as provided on Worksheet #1.
5. Ask students to stay in character and improvise a short scene based on their situation. Students should improvise the scene, first representing character trait 1, then 2, then 3.

General Rules for Successful Improvisation

NO NEGATION! Participants should be encouraged not to say “no.” the best way to move an improvisation forward is to accept what others offer as new information and build on it. Always answer affirmatively and watch magic happen!

Example: Player: “Look, it is raining outside.” Player B: “No it isn’t” – The scene has hit a dead end. In this case call: “say yes and add something new!”

NO QUESTIONS! Asking questions in an improvisation puts the onus on the other actor to drive the scene.

Example: Player A: “What did you do today?” [Player B must now produce a list of interesting and (worse!) entertaining activities.] Player B: “Umm...well I got up...” In this case call: “Don’t ask a question, offer some information upon which your partner can build!” **YES! AND?** By using these two words you will inevitably move the improvisation forward. Example: Player A: “Look, it is raining outside.” Player B: Yes! And I forgot to fix the leak in the roof.” – Now there is context for the scene to build. In this case, encourage by calling: “Good! What will happen next?”

NOTE:

Start off the scenes by calling: “Start your scene using trait #1!”

After a few minutes switch scenes to trait #2 and then trait #3.

Extension: Freeze and Switch (inspired by Augusto Boal and Forum Theatre).

In this extension, students will continue working with both the scenes provided (Worksheet # 1) and with personality traits.

Directions:

Have students create an audience and define a playing space.

1. Begin with one group of five at a time in the playing space. Follow the directions above and create an improvised scene based on *You're a Good Man, Charlie Brown*, another play or one of their own creation.
2. As the scene progresses, ask audience members which character has the most/least power in the relationship.
3. Audience members can intervene by entering the scene and replacing the player. When they wish to intervene they call 'freeze'. When 'freeze' is called, the student walks into the scene, taps a character on the shoulder and resumes the role of that character within the scene. They are to advance the scene by using a different personality trait.

Example: If the group is improvising a scene where the *Peanuts*© characters are at the baseball diamond (situation #6) and the student playing Charlie Brown is working with the trait 'insecure,' the student entering the scene may want to try playing Charlie Brown as 'confident' in order to change the dynamic of the scene.

4. The scene should continue until each character has been replaced by new students with new character traits.
5. Try improvising each situation provided on Worksheet #1.

Debrief:

Ask students

- Which traits were easiest to portray? Why?
- Which traits were the most difficult to portray? Why?
- When did the improvised scene work best? How did you know?
- Should personality traits be classified as being either positive or negative? Why? Why not?
- How did positive personality traits affect the scenes?
How did negative personality traits affect the scenes?
- How did students use their bodies and voices to depict various character traits?
- Why did students choose to enter the scene when they did?
How did it feel to change the power dynamic?

Worksheet 1:

You're a Good Man, Charlie Brown Situations

1. Charlie Brown and the *Peanuts*® gang are waiting for the school bus. When it finally arrives, all except Charlie Brown manage to board the bus. The doors close and Charlie Brown is left running after the bus. What could happen next?
2. Charlie Brown is sitting eating lunch. He sees the little red head girl and wants to get her attention. Just as she is about to notice him, Lucy and Sally walk over and put a paper bag over his head. He is humiliated. He tries to regain her focus. What might happen next?
3. Lucy plays an April fools joke on Charlie Brown. She tells him that the red headed girl wants to give him a hug and a kiss. Charlie Brown gets excited and Lucy yells 'April Fools!' What do they do next?
4. Lucy takes Linus' blanket from him in hopes of helping him break his blanket habit. Linus tries to convince Lucy that a blanket is as important to a child as a hobby is to an adult. How does Lucy react?
5. Linus, Lucy, Charlie Brown and Schroeder find the right approach to commercializing Beethoven's Birthday. How do they do it?
6. Charlie, Lucy, Schroeder and Sally work out their team's strategy before hitting the baseball diamond. What's their strategy?



Introduction to Student Reviewers

Jon Kaplan

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

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

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

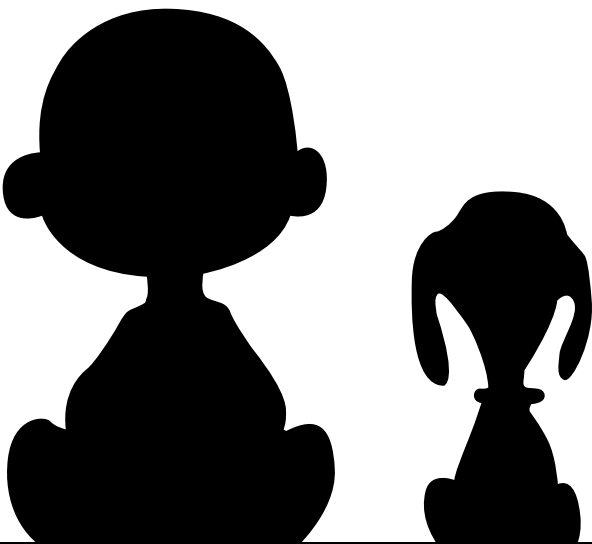
When you go to the theatre to review, take a few notes during a show if you feel comfortable doing so, but don't spend your time writing the review during the show; you'll miss what's happening onstage.

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

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

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

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



Bibliography

Michaelis, David. Schulz and Peanuts©: A Biography. New York: HarperCollins, 2007.

Radke, Nathan. "Sartre and Peanuts©." Philosophy Now Issue 44 (2004). 25 Jul. 2008

<www.philosophynow.org>.

Schulz, Charles. Happiness is a Warm Puppy. Sterling Publishing Company, 2006.

Swartz, Larry. The New Dramathemes 3rd Edition. Markham, Ontario: Pembroke

Publishers Limited, 2002.

Resources

The Official Peanuts© Website. Games and information about Peanuts©.

<<http://www.snoopy.com>>.

PBS American Masters. Video clips and biographical information about Charles Schulz.

<<http://www.pbs.org/wnet/americanmasters/episodes/charles-schulz>>.

Read Write Think. Tips on creating comic strips. <www.readwritethink.org>.

Schulz and Peanuts©: A Biography. <www.schulzbiography.com>.





LINUS VAN PELT | COSTUME DESIGN: JUDITH BOWDEN

Arts Impact: Making a difference in the lives of students

LKTYP is proud to have **Great-West Life**, **London Life** and **Canada Life** as lead sponsors for its Arts Impact program, which provides opportunities for schools in low-income areas of Toronto to participate in quality arts education. Arts Impact's goal is to deepen students' understanding of theatre, allowing them to be inspired by the material presented on stage and to think in ways that challenge their own perceptions.



STRONGER COMMUNITIES TOGETHER™

Connections: Addressing the pattern of poverty

There is empirical evidence that children who live in poverty are at greater risk of dropping out of school. Studies have also proven that exposure to arts improves scholastic ability and attendance. Thanks to the generosity of **CIBC World Markets Children's Foundation**, LKTYP can offer special subsidized tickets to qualifying schools.



CIBC World Markets
Children's Foundation



Allen MacInnis
ARTISTIC DIRECTOR

LORRAINE KIMSA
THEATRE FOR YOUNG PEOPLE

(formerly Young Peoples Theatre) is the largest Theatre for Young Audiences (TYA) company in Canada and a significant institution in the Canadian professional theatre community. Over our 43-year history we have produced many of the most important works that now form the canon of plays for young audiences in this country. At the heart of founder Susan Rubes' idea for Young Peoples Theatre (YPT) was a belief that children deserve a theatre of their own – with resources and standards no lesser than those for adults. She believed – as we do today – that young people deserve good theatre because theatre is good for young people.

Through the communal experience of the theatre we create for them, children can indications of what is important, funny, trivial; positive, negative, wrong, right, rightish, wrongish; frightening, reassuring, empowering, unavoidable; familiar, new, eternal ... We strongly believe that even through the most playful of plays, we are speaking powerfully to children about the community and the world in which they live.

Therefore, at the centre of the artistic policy of LKTYP is a desire to have a positive and lasting impact on the emotional, social, and intellectual development of young people. We want children to be imprinted with experiences that will increase their access to the world, in order for them to grow into the unique and wonderful people they were born to be. To do this, our programming is drawn from the world classics of children's stories, from contemporary works, from the new plays we develop, and from productions showcasing the most innovative and accomplished theatre for young audiences by other Canadian and international theatre companies.

At LKTYP, because we are serious about child development through theatre art, children can experience our work as either audience members or theatre creators. We extend the learning opportunities of our professional productions through our substantial Education & Participation Department. The Department's services for teachers and students helps connect curriculum objectives and learning outcomes to the content of our professional productions; its Community Participation projects link our theatre skill with the educational aspirations of partners who are dedicated to the growth of young people; our interest-based Drama School offers young people the chance to engage deeply in the excitement of theatre art; and our Community Volunteer programme offers everyone who wants it, the opportunity to participate in the mission of LKTYP.

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

Lorraine Kimsa Theatre for Young People

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

Education and Participation Department

Karen Gilodo, Education Services Coordinator

Thom Vernon, Director
416 363-5131 x230 or 254
kgilodo@lktyp.ca



SEASON PARTNERS



EDUCATION PARTNERS



GOVERNMENT PARTNERS

