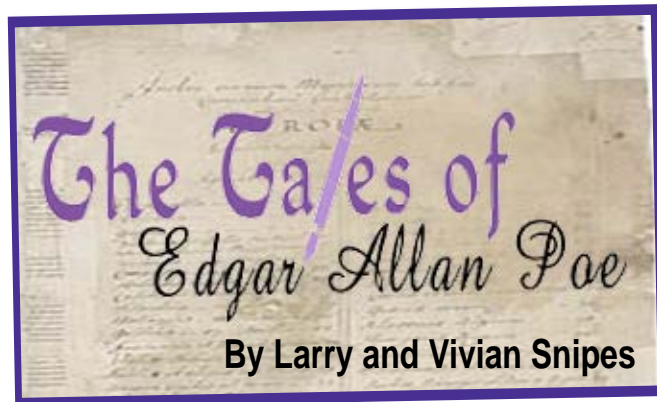


2011-2012 Season Play Guide



LCT Performances

October 27-28, 31 & November 1-3
10:00 and 11:45



**ON TOUR
TO SCHOOLS
September 6 -
December 9, 2011**



OUR MISSION TO SCHOOLS, TEACHERS AND STUDENTS

The mission of Lexington Children's Theatre Education Department is to provide students of all ages with the means to actively explore the beauty, diversity, complexity and challenges of the world around them through the dramatic process. We strive for young people to develop their own creative voice, their imagination and their understanding of drama and its role in society.

FREE TEACHER PREVIEWS

Want to be more fully prepared to share the theatrical experience with your students? LCT offers teachers the opportunity to preview many of our Main Stage productions.

Each Preview lasts about two hours and includes a free performance of the play. Don't miss this chance to bring some drama into your classroom!

Call Jeremy (859-254-4546 x226)
to reserve your spot today!

Dear Educator,

Lexington Children's Theatre is proud to be producing our 73rd season of plays for young people and their families. As an organization that values the arts and education, we have created this resource for teachers called the Play Guide.

Our Play Guides are designed to be a valuable tool for teachers in two ways: helping you prepare your students for the enriching performance given by LCT, as well as serving as an educational tool for extending the production experience back into your classroom.

We designed each activity to assist in achieving the Kentucky Core Content (KCC) and to integrate the arts with your core curricular subjects.

Teachers are important voices as LCT. We rely heavily on your input. If you have comments or suggestions about our Play Guides, show selections or any of our programming your thoughts are greatly appreciated. Please look for the Teacher Response form that you will receive following a performance.

We are thrilled that you rely on LCT to provide your students a quality theatrical experience and we hope this resource aids you in extending our production into your classroom.

LCT's Education Department

Play Synopsis

Lexington Children's Theatre's production of the Tales of Edgar Allan Poe begins with Poe in distress. He is extremely ill and is noticed by two people who seek help and get him to a hospital. Poe is very confused and is drifting in and out of consciousness. During his illness Poe revisits several of his famous stories and finds that they represent some of his past struggles with relationships and peaks and valleys of his life. The stories included in this production are:

Tell Tale Heart

A man is in complete distress over his landlord's one dead eye so he decides to kill him and hide him under the floorboards. The police come looking for the landlord and the man starts to hear the landlord's heartbeat. The sound becomes so overwhelming that he takes the heart out of the hidden corpse just to prove that the heart was beating.

The Fall of the House of Usher

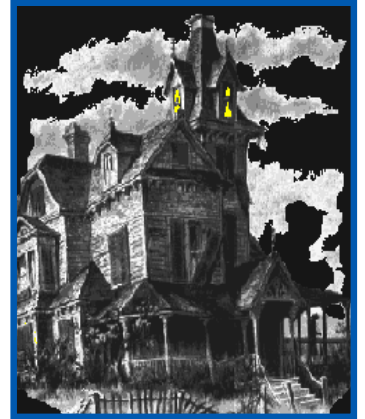
A man is summoned to go live in a mansion with his childhood friend who is very ill. While living in the mansion, he witnesses his friend's sister die. Unexpectedly, the sister comes back to life and kills her brother, causing the man to flee from the house.

The Cask of Amontillado

A very wealthy man runs into someone who has wronged him in the past. After realizing who it was, the man seeks revenge by getting his old "friend" intoxicated and takes him down into an old crypt to kill him. In the crypt, the man psychologically tortures him by closing him in behind bricks until a wall is fully made.

The Raven

A man sulks over his wife's death. A talking bird comes into his room and starts to scare him. No matter what the man says to it the raven will only reply with the word "Nevermore," until it finally drives him insane, if he already wasn't.



Your Role in Our Play



You may wish to have a discussion with your class about your upcoming LCT experience and their role as audience members. Remind your students that theatre can only exist with an audience. Your students' energy and response directly affects the actors onstage. The quality of the performance depends as much on the audience as it does on each of the theatre professionals behind the scenes and onstage.

Young audiences should know that watching live theatre is not like watching more familiar forms of entertainment: they cannot pause or rewind us like a videotape, there are no commercials for bathroom breaks, nor can they turn up the volume to hear us if someone else is talking. Your students are encouraged to listen and watch the play intently, so that they may laugh and cheer for their favorite characters when it is appropriate.

At the end of the play, applause is an opportunity for your students to thank the actors, while the actors are thanking you for the role they played as an audience.

Prepare for the Play



ONOMATOPOEIA

Onomatopoeia is the imitation of natural sounds in word form. These words help us form mental pictures about the things, people, or places that are described. Sometimes the word names a thing or action by copying the sound. For example: Bong! Hiss! Buzz!

Poe has different connections with onomatopoeia in many of his works. In "The Raven", Poe uses onomatopoeia for different things like "tapping" "croaking" etc... He uses these words to simulate the sounds that the man is hearing, this helps create the illusion of insanity that the man is having because you can slowly sense the buildup of the sound as it repeats through the poem.

Sample Onomatopoeia Words: bang, bump, clang, clatter, crackle, crash, drip, gurgle, knock, moan, rustle, screech, squawk, swoosh, tick-tock, thud, whimper, whisper.

Have your students get in a circle, first player says a word using onomatopoeia, such as "pop" and points at another player, that player must then repeat the word while doing a motion to illustrate or imitate it. Each player has three seconds to think before they are supposed to act out what the sound is. Once done imitating, they must point at another player and say another word. When a player points and says a word he must say "onomatopoeia, onomatopoeia, onomatopoeia" before the other player does the imitation. If you cannot come up with either onomatopoeia or an action for the other persons in time, then you must sit down and wait for the next round.

WR-EP-1.2.2, AH-x-1.3.1,

CREATIVE WRITING : THE RAVEN REVISITED

In the Raven, the driving symbol is the dark and mysterious nature of the raven. Ravens are traditionally seen as either wise beings or heralds of doom (like when we say someone has gone "stark-raven mad"). Their dark color (where we get the expression "raven-haired") and solitary call make us all think of spooky settings. What would have happened if Poe had chosen another symbol? How would it have changed the nature of the piece? How would it change the story went...

THE RAVEN MERMAID

Open here I flung the shutter, when, with many a flirt and flutter,
In there swam a stately Mermaid of the saintly days of yore.
Not the least obeisance made she; not an instant stopped or stayed she;
But, with mien of lord or lady, flopped above my chamber door -
Laid upon a bust of Pallas just above my chamber door -
Laid, and sat, and nothing more.

Then this fishy woman beguiling my sad fancy into smiling,
By the happy and joyous decorum of the countenance it wore,

"Though thy fins be wet and slimy, thou," I said, "art sure no craven,
Smiling sweet and gentle Mermaid wandering from the Nightly shore -
Tell me what thy lordly name is on the Night's Plutonian shore!"
Quoth the Mermaid, "Like, for sure!"



Now try your hand at the following symbols. See if your version of Poe's Raven is funnier, more mysterious, or just plain weird.

1. Butterfly
2. Sheep
3. Vampire Bat
4. Alien... or you choose one...

RD-H-1.0.11,
WR-E-1.3/WR-E-1.3

Poe-cabulary

Edgar Allan Poe was a master of the English language. As his writings are also over 150 years old, his lexical choices are sometimes...extremely unusual. Although we find words like nepenthe perplexing, Poe would certainly find websurfing rather bewildering. Match the following words to their definitions, and try to hear how often this type of language is used throughout the play.

- ___ 1. pallid
- ___ 2. nepenthe
- ___ 3. gesticulation
- ___ 4. Amontillado
- ___ 5. palazzo
- ___ 6. nitre
- ___ 7. puncheons
- ___ 8. Médoc
- ___ 9. fissure
- ___ 10. nemō me impune laccessit
- ___ 11. cataleptic
- ___ 12. phantasmagorical
- ___ 13. malady
- ___ 14. miasma
- ___ 15. tarn
- ___ 16. cask
- ___ 17. seraph
- ___ 18. connoisseur
- ___ 19. in pacē requiēscat



- A.** Illness or disease; from the Latin male habitus
- B.** Grand Italian building; usually ornate and used as a museum or official residence
- C.** Small mountain lake, especially one formed by the action of glaciers
- D.** A long narrow crack or opening, especially in rock; division in a group or party
- E.** An angel of the highest rank in the traditional nine categories of angels; in the Book of Isaiah they are described as having six wings.
- F.** Ancient drug inducing forgetfulness; a distraction that eases pain or makes people forget their troubles
- G.** Region in southwestern France known for producing fine, ruby-red colored wine, usually aged quite awhile for richest flavor
- H.** Potassium nitrate: a white crystalline salt used in explosive and as a preservative; exposure causes shortness of breath or even burns
- I.** Very pale, in a way that looks unattractive and unhealthy; lacking enthusiasm or excitement
- J.** Pale, medium-dry sherry (an aged wine with added spirits) from Spain; named for the Spanish town Montilla where very desired drink is made
- K.** A state resembling trance; an actual or apparent unconsciousness where muscles become rigid and remain in any position in which they are placed; the condition occurs naturally in diseases such as schizophrenia or epilepsy.
- L.** Harmful fumes or poisonous discharge, especially one caused by burning or decaying organic matter; unwholesome atmosphere
- M.** No one challenges me without punishment.
- N.** Anything describing bizarre images seen as if in a dream; from early 19th century word from the French, meaning "art of making optical illusions."
- O.** Rest in peace
- P.** Movement with your hands or arms, to express something or to emphasize what you are saying
- Q.** A large cask containing between 70 and 100 gallons
- R.** Expert or somebody who has specialist knowledge in a particular field of the arts, or whose taste in such a field is considered to be cultivated
- S.** Wooden barrel containing alcohol

Edgar Allan Poe

Literature is the most noble of professions. In fact, it is about the only one fit for a man. For my own part, there is no seducing me from the path. -from a letter by Edgar Allan Poe



Edgar Allan Poe was born January 19, 1809 in Boston, where his mother had been employed as an actress. Elizabeth Arnold Poe died in Richmond on December 8, 1811, and Edgar was taken into the family of John Allan, a member of the firm of Ellis and Allan, tobacco-merchants. After attending schools in England and Richmond, young Poe registered at the University of Virginia on February 14, 1826. When Mr. Allan refused to let him return to the University, a quarrel ensued, and Poe was driven from the Allan home without money. He later went to Boston where he published a little volume of poetry, *Tamerlane and Other Poems*; a rare book now worth \$200,000 per copy.

In Boston during May of 1827, Poe enlisted in The United States Army as a private using the name Edgar A. Perry. After two years of service he was discharged and went to Baltimore. With the December issue of 1835, Poe began editing the *Southern Literary Messenger*. Around this time, Poe married his young cousin, Virginia Clemm (who was only thirteen at the time).

In April, 1844, with barely car fare for his family of three (including his aunt and Virginia's mother, who lived with them) Poe went to New York where he found work on the *New York Evening Mirror*. However, a year later, Poe became famous with the spectacular success of his poem "The Raven."

The years following 1846 were tragic ones. His work on the *Broadway Journal* failed, and Virginia became very ill and died on January 30, 1847. After his wife's death, Poe drank more often in despair. Even the slightest bit of alcohol would send him into unpredictable mood swings. Throughout his life, his alcoholism had interfered with his success as an editor, and had given him a reputation for lacking self-control and using poor judgment that he scarcely deserved.

The circumstances of Poe's death remain a mystery. He was found in Baltimore in a wretched condition and taken unconscious to a hospital where he died on Sunday, October 7, 1849. He was buried in the yard of Westminster Presbyterian Church in Baltimore, Maryland.

Extend the Experience

AUTEUR THEORY

The Tales of Edgar Allan Poe are based off literature Poe wrote in his lifetime. One way of understanding the nature of a work is to understand the world of the author. By looking at his life and the social history at the time, one can perhaps better understand the motivations behind writing such dark and macabre tales. This method of analysis is called “Auteur Theory” (auteur [pronounced oh-tour] is the French word for author).



Questions: Can you apply auteur theory to one of the tales you saw on stage? How could the events in Edgar Allan’s Poe’s life bring him to write such a dark tale? What major themes occur both in Poe’s life and the lives of the character onstage?

Activity: Host an academic forum. Have the students use the above questions to prepare a brief paragraph stating their ideas like an academic abstract. Then, using haughty accents and grandiloquent words, allow the students to present their ideas to the class, and possibly open their thoughts up to debate.

RD-M-x.0.9, WR-E-1.3/WR-E-1.4, AH-E-3.2.31, AH-E-3.1.36, AH-M-3.1.43, AH-M-3.2.32

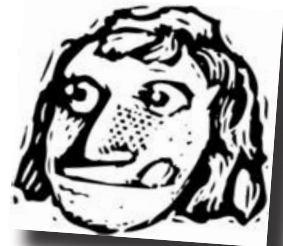
CREATE YOUR CASK OF AMONTILLADO



In the Cask of Amontillado, you saw how Montressor lured his rival Fortunato to his doom by the promise of a rare and valuable drink. Although you may not find such a fine wine tempting, there are certainly other items that would certainly tempt you into doing something unexpected.

What do you think would be alluring to your classmates? Candy? Sports equipment? Video Games? Clothes?

Create whatever you think would be desirable to your class by using pictures, paper, markers, whatever! Then try to persuade your class that you have indeed created something rare and worthy of their attention. Your goal is to make them want what you have! Set the class up like a carnival of goods and sell away. Warning: don’t bury anyone alive in the process!



RD-M-3.0.16, AH-E-4.1.42, AH-M-3.1.43, AH-M-4.1.42

Open Response Question

The *Tales of Edgar Allan Poe* is a play filled with mystery and intrigue. Give examples of how the playwright, the director and the designers were able to incorporate elements of suspense into the play. Be sure to give examples and identify which production elements you believe showed the theme, mood and/or style of Poe's work.



4
The response uses and exhibits understanding of the production elements (Scenery, Costume, Props, Sound, Lights) as it relates to theme and style. The response demonstrates consistent use of knowledge and uses critical vocabulary and terms. The response demonstrates effective communication skills, and provides insightful use of supporting examples and relevant details.

3
The response exhibits a mediocre understanding of the production elements (Scenery, Costume, Props, Sound, Lights) as it relates to theme and style. The response demonstrates some knowledge, uses some vocabulary and terms. The response demonstrates effective communication skills, with use of supporting examples and relevant details.

2
The response exhibits a limited understanding of production elements and how they affect the theme and style. The response demonstrates little knowledge, uses a vague language and terms. The response may include errors or misconceptions. The response communicates on a basic level, with limited use of supporting examples and relevant details.

1
The response is not able to identify correctly any of the student's knowledge. The response includes errors or misconceptions. The response demonstrates ineffective communication skills with little or no use of supporting examples and relevant details.

AH-x-1.4.1, AH-x-1.3.2, AH-x-4.3.4

THEATRE TERMS

Here is a list of some of the terms used in the theatre to help your students learn more about theatre and its terms.

Costume - any clothing an actor wears onstage for a performance.

Design team - those who design and coordinate a production's set, props, lighting, sound, costumes, and makeup.

Director - the person who oversees the entire process of staging a production.

Lighting Designer - the person who develops a lighting concept and design for a production. The lighting designer oversees installation and operation of lighting for the production.

Makeup - cosmetics and hairstyling that an actor uses to emphasize facial features or add age or other special qualities called for by a character.

Plot - the sequence of events; the structure of a play, including the exposition, inciting incident, rising action, climax, falling action, and denouement.

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

Sound Designer - the person who determines the kinds of sound needed for a production.

Theme - the underlying meaning of a literary work.

Tragedy - a play that ends in defeat or death of the main character; it is based on a serious theme or conflict.

Suggested Reading

Uncovered!: *Weird, Weird Stories* by Paul Jennings

This collection of nine tales contains a satisfying blend of humor, drama and quirkiness in which the characters must discover the resolution to a dilemma by bizarre twists of fate or the supernatural.

A Taste for Quiet and Other Disquieting Tales by Judith Gorog

Includes twelve short stories ranging from fantasy to fairy tale.

The Walking Trees: And other Scary Stories by Roberta Simpson Brown

Short and creepy, these stories are perfect for reading aloud on crisp fall evenings. Or telling around a campfire. Or reading alone in an isolated old house on a rainy night. . . . Well, maybe not.

Ghostly Companions: A Feast of Chilling Tales by Vivian Alcock

In these ten stories young people attempt to deal with or to overcome ghostly companions and readers will be well-spooked by the strange events in this anthology of wonderfully eerie stories.

Esteban and the Ghost by Sibyl Hancock

Esteban, a merry Spanish tinker, spends All Hallows' Eve in a haunted castle and helps a ghost win his way into heaven

Tailypo by Jan Wahl

An old man is visited in his lonely cabin by a strange long-tailed creature. He lops the tail off, cooks it up and gobbles it down—thus earning several nocturnal visits from the Creature, who demands the return of his Tailypo.



LCT Teaches in your School!

Let LCT's professional artists bring their extensive experience into your classroom. An LCT residency program is designed to offer young people the opportunity to learn in a dynamic, fun and challenging way. LCT tailors a residency to the needs of your students, curriculum and budget. We offer residencies that range from a one time visit to a month long intensive program.

- Performance Workshops - Two week intensive unit culminating in a performance. LCT provides all scripts, costumes, props and scenery.
- Kentucky Core Content - Elements of Drama - This residency is a one time visit to assist students in preparation for the KCC testing.
- Spotlight on Reading - Students will explore popular literature through drama, creative writing, art and movement.
- Science and Art - Students can explore a variety of scientific concepts using drama. Experience the wonders of nature, animals, bugs, weather, plants, recycling, or the rain forest through the use of role-play, movement and pantomime.

Call 254-4546 x233 or x226 TODAY!

