



Study Guide

2018

Dear Educator,

As an organization that values the arts and education, we have created this Study Guide as a resource for teachers. Our Study Guides are designed to be a valuable tool for teachers in two ways: helping you to prepare and engage your students while enriching and extending their performance experience. Our goal is to serve students, teachers, and principals in their pursuit of Ontario's curriculum and to encourage integration of the arts into core curricular subjects.

Thank you for bringing your students to KCP's Aladdin Jr! Aladdin's journey sweeps you and your students into an exotic world full of daring adventure, classic comedy, and timeless romance. It's an unforgettable experience that blends all the cherished songs from the Disney film's score with old favourites and new songs. Aladdin Jr. provides the unique opportunity to engage your students through a variety of subjects. Language can be explored through character and theme, Social Studies can be examined by considering the story's source material, and the Arts come to life through the production's thrilling script, score, and design.

Please use the materials within this study guide to enrich your experience with KCP's Aladdin Jr. Looking forward to meeting in Agrabah!

Sincerely,
Kempenfelt Community Players



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About Kempenfelt Community Players

The Kempenfelt Community Players (KCP) is a community theatre group that has been performing in Barrie and the surrounding area for over 38 years. We are made up of enthusiastic members who have a love for live theatre. New members are always welcome, both onstage and behind the scenes.

Mission Statement

The Mission of Kempenfelt Community Players is to:

- Entertain and inspire our audience by producing memorable musicals
- Create opportunities for the community to participate in high quality productions both on stage and behind the scenes
- Enhance development of youth in the arts by providing a variety of educational experiences in all aspects of theatre, supporting the Ontario Curriculum
- Celebrate the talent, commitment and achievement of our volunteers

Our History

Since 1977, the Kempenfelt Community Players (KCP), formerly known as the Teachers' Music Theatre Workshop has been presenting musical theatre to the people of Barrie and surrounding area.

The group was founded by Barbara McCann, now a retired teacher and consultant. Barbara is a highly-respected and well-known musical presence in the area and currently the Music Director of the King Edward Choir in Barrie. Barbara was, from 1975-1998, the music consultant for the Simcoe County Board of Education, and started the Teachers' Music Theatre Workshop as a course to help teachers present musicals with in the county's elementary schools with students involved in each production. At that time, she was also the director (and founder) of the Barrie Boys' Choir. The logical choice for the first production was "Oliver!".

Other shows followed every two years until 1999 when the group decided to do one show every year. The evolution and transformation of the group continued moving from a teacher based organization to one which welcomed all who answered the annual call for auditions.

Over those twenty plus years the Teacher's Music Theatre Workshop developed a large audience of loyal followers, and most of the February shows were sold out. Since the original productions were offered as a course, many people contributed to the significant amount of work involved in each one.

In 2000, the biggest change in the groups' history occurred with the renaming of it to the Kempenfelt Community Players (KCP). This name change better reflected who it represented in the growing Barrie and surrounding area. In addition to the name change a formal Board of Directors was formed and the group became a legal entity.

Other changes began to occur to keep up with the growing demand for amateur theatre in the area. A full season was developed and continues today varying from 2-3 shows per season. The KCP has seen a tremendous response to its productions and with each season come new and exciting opportunities and improving the quality on each production remains a focus of the organization.

In 2007 the KCP celebrated its 30th Anniversary and positioned itself as Barrie's premier community theatre organization providing high quality entertaining productions. As the Barrie and surrounding area continues to grow so does the Kempenfelt Community Players.

About Kempenfelt Community Players Young Company Productions

KCP Young Company productions allow youth between the ages 10-18 the opportunity to participate in an engaging production of a musical every Fall. The performers audition in June, begin 10 weeks of rehearsals in the Fall, and perform for school field trips and public performances. Many of our youth members pursue future careers in the arts, and/or continue to perform in our Full Company or Studio Ensemble productions when they are older.

Our Young Company has been the recipient of Association of Community Theatres Central Ontario (Theatre Ontario member) THEA (Award) as follows:

- 2011-2012: Anne of Green Gables – THEA (Awards) for Best Youth Chorus and Best Featured Artist (Jake Villeneuve)
- 2012-2013: Honk Jr – THEA for Best Youth Chorus
- 2014-2015: Seussical TYA – THEA for Outstanding Ensemble/Chorus Seussical, Outstanding Youth Performer (Jarrett Stole) and Best Costume Design (Jessica Corner and Brooke Corner)
- 2016-2017: The Little Mermaid Jr – THEA for Outstanding Youth Ensemble
- 2017-2018: Peter Pan Jr. – THEA for Outstanding Youth Ensemble, Best Costume Design (Ann Fox)



PREPARING FOR THE SHOW

KCP's Aladdin Jr.

Theatre Etiquette

Your class trip to Aladdin Jr. should be an enriching and memorable event. The following tips are suggested to ensure your students get the most out of their theater-going experience.

For many of your students, this class trip may be the first theatrical experience of their lives, which might be overwhelming. Take a few moments before the field trip to prepare your students as to what to expect. *Are there assigned seats? How long is the show? Can the actors see the audience?*

There are also things students should consider as to what is expected of them. Talking during movies is rude but talking during a play is unacceptable; unlike movies the performers can hear the audience, which also means... laugh when something is funny! Clap when you are wowed! Actors appreciate an enthusiastic (but focused) audience.

Some things to keep in mind when you arrive at the theatre:

- Arrive on time so that you do not miss anything and so that you will not disturb the rest of the audience while trying to get comfortable in your seat. After the lights go out finding your seat is very difficult.
- It is easier for you (and the rest of the audience) to see and hear the performance if you stay in your seat and listen very carefully.
- In this theatre, you are not allowed to eat or chew gum, only bottled water is allowed. Not only does it ruin the theatre, but it also distracts from your concentration.
- Try your best to remain in your seat once the performance has begun. There is no intermission in a performance of KCP's Young Company productions.
- Although you may wish to say something to the actors while they are on stage, you need to hold your thoughts. You may disturb their concentration.
- Sing or participate *if and only if* you are invited to do so. Your participation is often very important.
- Listen to how the music sets the moods and affects your own feelings.
- Show the cast and crew your appreciation for their hard work with applause or laughter. Do this when you like a song or dance or joke at the end of the show.



ABOUT THE SHOW

KCP's Aladdin Jr.

About the Original Broadway Production

Music by Alan Menken

Lyrics by Howard Ashman, Tim Rice and Chad Beguelin

Book by Chad Beguelin

Disney's *Aladdin JR.* is based on the 1992 Academy-Award®-winning film and the 2014 hit Broadway show about the “diamond in the rough” street rat who learns that his true worth lies deep within. Aladdin and his three friends, Babkak, Omar, and Kassim, are down on their luck until Aladdin discovers a magic lamp and the Genie who has the power to grant three wishes. Wanting to earn the respect of the princess, Jasmine, Aladdin embarks on an adventure that will test his will and his moral character. Updated with expanded characters, new songs, and more thrills, this new adaptation of the beloved story will open up “a whole new world” for audiences!

Production Team of KCP's Aladdin Jr.

Many people are involved in producing a show. All KCP cast and production team members are volunteers from around the community.

Directors: Devon Humphries & Noah Hollinshead

Music Director: Julia Johnston-Brown

Choreographer: Adam Ashby

Producer: Sandra Ballantyne

Stage Manager: Carley Beattie

Costume Designer: Danielle Faulkner

Set Designer: Janet Ness

Character List

Genie: All powerful, fast talking wise cracker and prisoner of the lamp

Aladdin: charismatic, poor “street rat”

Babkak, Omar, and Kassim: Aladdin's devoted friends

Jasmine: Princess of Agrabah, independent daughter of the Sultan

Isir, Manal, and Rajah: Jasmine's loyal attendants

Sultan: warmhearted ruler of Agrabah

Jafar: Sultan's villainous Grand Vizier

Iago: Jafar's lucky/sidekick

Razoul: head of the Guard

Cave of Wonders: magical cave

Ensemble: citizens of Agrabah



ABOUT THE SHOW

KCP's Aladdin Jr.

Synopsis

GENIE and the AGRABAHNS welcome us to Agrabah, introducing ALADDIN and his penniless pals, BABKAK, OMAR, and KASSIM; Princess JASMINE and her doting father, the SULTAN; and the evil JAFAR and IAGO (Overture/Arabian Nights). Inside the marketplace, a SHOP OWNER berates the hungry Aladdin for stealing a loaf of bread, causing RAZOUL and his GUARDS to chase after him and his pals (One Jump Ahead) until they escape. Afterward, when an APPLE VENDOR reviles two BEGGARS, Aladdin offers them his bread and defends them when PRINCE ABDULLAH shoves them out of his way (One Jump Ahead – Reprise / Proud of Your Boy). In the palace, Jafar plots with Iago to become Sultan as Jasmine rejects Prince Abdullah and the Sultan declares that she must marry by the next moon. Frustrated, Jasmine confides in her attendants – ISIR, MANAL, and RAJAH – who encourage her to open up to experiences beyond the palace (These Palace Walls). As Jasmine disguises herself and takes off to heed their advice, Jafar and Iago invoke an incantation, and a SPOOKY VOICE reveals that Aladdin is the key to finding a magic lamp that will grant Jafar the power to become Sultan. In the marketplace, Aladdin and his friends put on a show in hope of earning some money (Babkak, Omar, Aladdin, Kassim). When Aladdin notices the seemingly out-of-place Jasmine and offers to show her around the marketplace, Jasmine unthinkingly takes an apple from a vendor, catching the attention of the guards. The two escape together and share their mutual experience of feeling “trapped.” When the guards discover and detain them, Jasmine reveals herself to be the Princess and is escorted back to the palace, vowing to get Aladdin released. In disguise, Jafar and Iago pay off the guards and lead Aladdin to the CAVE OF WONDERS, where he is instructed to fetch only the lamp. Distracted by the treasures, Aladdin becomes trapped within the cave until he rubs the lamp and releases the all-powerful Genie (Friend Like Me), who helps him escape. Granting the first of Aladdin’s three wishes, Genie transforms him into Prince Ali Ababwa, which Aladdin hopes will help him to woo Jasmine.

Back at the palace, Jafar, thinking that Aladdin is still trapped in the cave, informs a despondent Jasmine that the boy’s sentence has already been carried out. Just then, Aladdin and his friends make a grand entrance as Prince Ali with his ENTOURAGE (Prince Ali), but his demeanor offends Jasmine, who storms off. Frustrated, Aladdin lashes out at his friends, who in turn abandon him and leave the palace. Later, on the Princess’s balcony, Prince Ali gains Jasmine’s trust and invites her on a magic carpet ride (A Whole New World). After bidding her farewell, Aladdin is arrested by Jafar for trespassing in the Princess’s private chambers. Omar, returning to help Aladdin, witnesses his arrest and runs to tell his pals, who pledge to help him (High Adventure), but they too are detained as they storm the palace. Aladdin uses his second wish, and Genie frees them all.

Aladdin vows to tell Jasmine the truth, but changes his mind when she tells him he is to become Sultan after they wed. Unsure of his own moral character and ability, Aladdin fears he may need his third wish to succeed as a ruler. After a disappointed Genie turns his back on Aladdin and retreats into the lamp, Aladdin weighs his options, and ultimately runs off to tell Jasmine the truth. He leaves behind the lamp, which Jafar and Iago gleefully take. At the wedding, Jafar reveals Prince Ali’s real identity (Prince Ali – Reprise) and demands that Genie make him Sultan. Aladdin then tricks him into wishing to become the most powerful genie of all time – forever trapping him inside his own lamp. Using his last wish, Aladdin frees Genie; and the Sultan, moved by Aladdin’s courage and Jasmine’s wisdom, alters the law so that the Princess can rule Agrabah and marry whomever she chooses. Picking Aladdin, Jasmine and all of Agrabah live happily, and freely, ever after (Finale).



PREPARING FOR THE SHOW

KCP's Aladdin Jr.

Pre-Production Questions

- Pay attention to the various settings of the show. How do the colors and textures differ in each setting?
- Pay close attention to the characters and their descriptions before the production. How does the actor's performance match the character description? What does the character's costume tell you?
- How many of you have experienced a live theatre performance? What did you see?
- What are some of the differences between going to the theatre and watching television or going to a movie?
 - *Theatre features live on-stage actors. They have spent many weeks rehearsing for the performance.*
 - *The audience is a very important part of the performance. Appreciation for the performers is shown by close attention, participation, and applause at the proper times. The success of the production often depends on the audience.*
 - *The theatre is a very special place. Its atmosphere is entirely different from your home, where the television is always available.*
 - *It is easy to identify with live actors. You can see how they use their bodies and voices to convey different emotions.*
- Introduce your students to the following theatrical terms:
 - Box Office
 - Reserved Seats
 - Acts & Scenes
 - Producer
 - Program
 - Overture
 - Spotlights
 - Costumes
 - Props
 - Director
 - Stage
 - Curtain Call
 - Stagehand
 - Lobby
 - Usher
 - Musical Theatre
 - Playwright
 - Scenery
 - Makeup
 - Actor/Actress
- When you see the show, listen for these vocabulary words and phrases:
 - **“Ali Baba had them forty thieves”**: Ali Baba and the Forty Thieves is a story from Arabian Nights.
 - **Ancient decrees**: Longstanding laws. The Sultan feels obligated to uphold the ancient decrees set forth by his ancestors.
 - **Caravan**: A group of travelling in a pack through the desert. Caravan camels are referred to in the iconic song, “Arabian Nights”.
 - **Coterie**: A small group of friends, or clique.
 - **Dunes**: Hills made of sand.
 - **Genuflect**: To bow to one knee out of respect.
 - **Royal vestments**: Official or ceremonial garments that belong to a royal family.
 - **Salaam**: A greeting that means “peace.” At the beginning of the musical, the Genie greets the audience with “Salaam.”
 - **“Scheherazade had a Thousand Tales”**: One Thousand and One Nights, also known as Arabian Nights, a collection of stories in which Aladdin originated. The stories are framed by the story of Scheherazade, wife of a Sultan, who is facing execution but saves her life by telling the Sultan great stories each night.



AFTER THE SHOW

KCP's Aladdin Jr.

Young people need time to unpack and process an artistic experience to solidify what they've learned. It's important that you devote some time for reflection once you are back at school. Many of the activities in this guide can be used as post-theater reflection and assessment tools, but a simple conversation can work well, too. Start by soliciting overall impressions from the group. What did they think? What did they like? How did the activities they participated in before they saw the show influence their experiences? From there, ask students what they noticed about each element of the play (script, music, staging, choreography, design, performance). Finally, devote some time to field remaining questions from your students. Is there anything they are still wondering about?

Post-Production Questions

- Was the music used in the performance live or recorded? How could you tell? Did it help develop the plot?
- What types of music was used? Were different styles used?
- Can you describe how different kinds of music might make you have different kinds of feelings?
- When a play is a musical, an actor must have additional skills. What skills might they need to be successful? What skills did you see in the performers of Aladdin Jr?
- Describe the sets used in the show you just saw. What props or details were used to suggest specific times or settings? How was the lighting changed to create a mood, season, time of day, etc.?
- What materials might have been used in building the sets?
- How were the sets and props moved on and off the stage?
- Choose a simple scene (a day in school, a trip to the mall, a ride in the car or on the bus), ask students to describe a possible set for the scene.
- What would you need to know to create costumes for a show (Historical research, sewing, theatrical effects, etc.)? What do you think the creative team of Aladdin Jr needed to know to create the costumes you saw?
- Why is the right costume important to the character in the play?
- Describe the kind of dancing you saw in the production. How is it different from the kinds of dancing that the class might know?
- What purposes could dance have in a play?
- Make a list of all the personnel needed for a play. (Director, music director, producer, actors, musicians, author, designers-set, costumes, lights & sound, stagehands, choreographer, producer, etc.) What might their responsibilities be in a production? Why is it important for the entire team to do their job? What would happen if they didn't?



DRAMATURGY BOARDS

Subjects: Social Studies

KCP Goal: to introduce students to various cultural influences of Aladdin Jr

Objectives: Students will...

- *Brainstorm ideas surrounding the influences of Aladdin.*
- *Research specific settings in various countries and cultures.*
- *Present their research by creating a Dramaturgy board.*
- *Discuss assumptions, research, and an artist's imagination, and the ways in which they can inspire various elements of theatre.*

Summary:

Aladdin's fictional setting draws inspiration from various countries, cultures, and imaginations, including India, Turkey, and the Middle East. Theatre makers often research the world of the play, including cultures, language, religion, and architecture to inspire their art. In the theatre, part of a dramaturg's job is to investigate such areas, and share his findings with the writers, actors, director, and designers to help them with their work. By researching elements of some of these cultures, students will more deeply appreciate the world of Aladdin Jr.

Minds On:

The creators of Aladdin Jr must create a specific world on stage. Write "marketplace" and "palace" on your board. Lead the class in a brainstorm to generate words that might describe each of these settings. List their ideas under the appropriate location.

Action Activity:

A Dramaturg often creates a display board presenting research about the play for the writers, actors, director, and designer to reference during rehearsals. These "dramaturgy boards" help the creators in their artistic process. Divide students into small groups of 3-5. Distribute the dramaturgy activity on page 12 to each group, along with a piece of poster board, scissors, and glue. Provide research materials like internet and printing access, and science and culture magazines if available to each group. Ask students to read the directions on the worksheet and select one setting to create a dramaturgy board. After they've created their boards, have each group share their work with the class.

Consolidation:

Facilitate a class discussion using the following prompts:

- *What are the differences between our group brainstorm and the elements you researched?*
- *Why do you think it was challenging to research your subject before using the word bank?*
- *How do the images and information you researched compare to the photos of Aladdin on Broadway in the margin of your page?*
- *How do assumptions (like our brainstorm), research (like you did with your group), and imagination factor into a set design?*

Variations:

YOUNGER: If you are working with younger students, replace the warm up activity with a drawing exercise. Have each student draw what he or she thinks the marketplace and palace in Aladdin might look like. Keep these drawings handy for the reflection activity. Ask students to identify how their assumptions were similar to or different from their research.

OLDER: If you are working with older students, create two different word walls during the warm up: one exploring the marketplace and palace in the ancient times, and one exploring the marketplace and palace in the modern times. Continue this extension in the main activity; challenge some groups to create dramaturgy boards for a production of Aladdin set in ancient times, and some to create one for a production taking place in modern day.

HOMESCHOOL: If you are working with a homeschooled student, challenge your student to dive deeper with his or her research. Investigate religion, traditions, language, and customs for inclusion on the dramaturgy board.

DRAMATURGY BOARDS

Aladdin is set in the fictional city of Agrabah. Choose either the marketplace or palace, and work with your group to create a Dramaturgy board showcasing your research on your selected setting. Your board can include images, articles, and stories that you think are important for the actors, directors, and designers to know. If you have difficulty with your research, try using some of the words in the terms box below.

Alhambra Palace	Persian	Topkapi Palace
Bazaar	Sultan	Vizier
Bollywood	Souq	
El Badi Palace	Taj Mahal	



Dramaturgical board used for Aladdin rehearsals.

TRAPPED

Subjects: Drama, Language

KCP Goal: to explore the themes of Aladdin and make artistic connections to historical events

Objectives: Students will...

- *Identify a theme of Aladdin Jr and determine how the theme is represented through various characters.*
- *Identify historical moments in which themes from Aladdin were present.*
- *Create original, historically based, fictional characters and scene.*
- *Compare and contrast historical figures with characters from Aladdin Jr.*

Summary:

In Aladdin, the Genie is enslaved by the powers of the magic lamp. But many of the other characters in the show also find themselves trapped. What might be trapping Aladdin? Jasmine? The Sultan? By exploring this theme across fictional characters and historical events, students will relate art to history and appreciate the theater’s capacity to resonate with events in our world.

Minds On:

Divide your class into small groups and assign one of the following characters to each group: Aladdin, Jasmine, and the Sultan. Give the groups a few minutes to discuss what might be trapping their assigned character. Challenge the students to think deeply—while the Genie is literally trapped by the lamp, the other characters are trapped by internal or external factors. Next, ask the groups to create two tableaux. A tableau is a frozen, silent stage picture that tells a story. Each group should create one tableau showing how their character feels about being trapped at the beginning of the story, and a second tableau about how their character feels once he or she is free at the end of the story. Encourage students to be creative in their tableaux—those not playing characters can create the setting or atmosphere of the stage picture. After the groups have created both tableaux, allow a few groups to share their work.

Action Activity:

Distribute the Trapped in Fiction/Trapped in History activity on page 14 to each group. Read the directions aloud and walk about the class to field any questions.

Consolidation:

Although Aladdin Jr isn’t directly inspired by the historical events explored in class, oftentimes a piece of art will resonate thematically throughout history. Ask each student to write a journal entry comparing and contrasting their character from Aladdin with their historically-based original character. Why might a theatre artist look to history when performing or designing a fictional work?

Variations:

YOUNGER: If you are working with younger students, brainstorm the things trapping Aladdin, Jasmine, and the Sultan as a class before the groups create their tableaux. Rather than develop historically inspired original characters, have the groups identify a character from another story who is trapped in a similar way. The groups can then write a scene in which their chosen character and their assigned character from Aladdin Jr meet and share their experience with each other.

OLDER: If you are working with older students, have your class write three scenes for their historically inspired character: one in which we learn of the character’s circumstances, one in which the character acts to free him or herself, and one in which we understand what has changed now that the character is free.

HOMESCHOOL: If you are working with a homeschooled student, rather than create tableaux, have your student sketch their character’s situation. Challenge your student to research and determine historical events related to their character’s experience for the Trapped in Fiction/Trapped in History activity



TRAPPED

Work with your group to complete the Trapped in Fiction column of this worksheet based on your assigned character from *Aladdin Jr.* Next, write one word that describes what's trapping your character in the "trapped by" space on the worksheet. Then, read the passages at the bottom of the worksheet and determine which historical event shares your character's experience. Next, work with your group to create an original, historically based character for your selected event by completing the Trapped in History column. When you have created your historically based character, work with your group to write a scene from a play in which your character frees him or herself from the trapping force.

TRAPPED IN FICTION

Musical: *Aladdin Jr.*
Character Name: _____
Home: _____
Biggest Fear: _____
Greatest Wish: _____
Free him/herself by: _____

TRAPPED IN HISTORY

Historical Event: _____
Character Name: _____
Home: _____
Biggest Fear: _____
Greatest Wish: _____
Free him/herself by: _____

HISTORICAL EVENT SUGGESTIONS

Women's Suffrage

Women's Suffrage is the right for women to vote and run for political office. In Canada, women did not gain this right until after 1916 after decades of fighting for change.

Segregation in Canada

In the 20th Century, some places in Canada separated minority races and European races in public spaces, even school. In 1946, a Canadian black woman was kicked out of the "whites-only" area of a Nova Scotia theatre. This incident challenged racial segregation in Canada and started a human rights debate in Canada. The last segregated African-Canadian school in Ontario was finally closed in 1965 after concerned African-Canadians fought to have it closed.

French Revolution

In the late 1700s, the people of France rebelled against the monarchy and redefined how the government worked. Rather than a privileged few enjoying absolute power and wealth, the everyday people of France rallied together to create a democracy.



CHOICES WE MAKE, PATHS WE TAKE

Subjects: Language, Drama

KCP Goal: to explore how different decisions lead to different life-paths

Objectives: Students will...

- Identify the major plot points in *Aladdin*.
- Identify moments in the story where a different choice would drastically alter the outcome of the story.
- Use creative writing to explore a new version of the story.
- Improvise an original scene.

Minds On:

Distribute the “Choices We Make, Paths We Take” activity on page 16 and read the instructions aloud to the class. As a class, review the main plot points in *Aladdin Jr* (refer to the synopsis in this guide if you have not yet seen the show or you need a refresher). Next, divide the class into small groups, and give students time to explore the different decisions that could change the story as they complete the worksheet. At the end of the activity, engage your class in a discussion using these prompts:

- Did any alternate decisions lead to a better outcome?
- Which decisions were made consciously and purposely changed the character’s path? (e.g., choosing not to steal)
- Which decisions were perhaps arbitrary, but made a big impact? (e.g., turning down a different street)

Action Activity:

Select one group to improvise the moment their character made a different choice. After working through their scene once, tell the class that the group will improvise their scene again. This time, however, the rest of the class can alter the outcome. Tell the students in the audience that they may call out “pause” at any moment. When they do, the actors in the scene must freeze. The student who paused the scene may then step in and replace one of the actors. He or she can choose to say “rewind” and restart the scene from the beginning, or “play” and continue from the current moment. Whichever choice the student makes, he or she should alter a choice made by a character.

Consolidation:

Facilitate a discussion using the following prompts:

- How did it feel making different decisions for these characters?
- How did a character’s decision affect the other characters in the play?
- Which scenes were the most interesting to watch?

Variations:

YOUNGER: If you are working with younger students, provide the scenarios in which characters from *Aladdin* could make a different choice. Suggest different choices a character could make and ask the class to offer ideas as to what the new outcome might be. Next, break the class into groups and ask them to improvise a different choice and outcome for the class.

OLDER: If you are working with older students, have them research someone they admire in history and outline specific choices that affected that individual’s path.

HOMESCHOOL: If you are working with a homeschooled student, rather than improvise the alternate endings, have your student create his or her own board game. Ask your student to create *Aladdin* themed choice cards (e.g., you are starving and standing in the cave of wonders; you spot a beautiful necklace that Jasmine would love, but know you are only supposed to take the lamp; do you A, take the necklace to impress the Princess, or B, Leave the necklace and take only the lamp?). On the back of the card, ask students to create two outcomes (e.g., “A: move ahead 2 spaces,” and “B: switch places with another player.”).



MUSICAL ROOTS

Subjects: Music, Drama

KCP Goal: to explore how music can inspire a concept for a character in a musical

Objectives: Students will...

- *Observe popular jazz music from the early 1900s.*
- *Work in pairs to make acting choices.*
- *Explore different music genres and their influence on theatrical concept.*
- *Work in pairs to create a new concept for a character using music as inspiration.*

Minds On:

Distribute the Genie's Musical Roots activity on page 18, and review the directions as a class. Play a few historical video clips featuring jazz artists like Cab Calloway and Fats Waller. Allow the students a few minutes to write their answers on the top half of the worksheet. After they've completed these observations, ask the students how they think this type of music influenced the development of the Genie character in Aladdin Jr.

Action Activity:

Divide the class into small groups. Assign each group a different genre of music (e.g. classical, rock 'n' roll, country, hip hop, etc). Provide each group with an audio or video sample of their genre. Have the groups complete the activity on page 19. After the groups have completed the activity, invite a few groups to share their work.

Consolidation:

Facilitate a class discussion using the following prompts:

- *How did your musical genre affect your new Genie character?*
- *Why do you think the creators of Aladdin Jr chose jazz and vaudeville as the inspiration for the Genie?*
- *How else might jazz and vaudeville influence the production?*

Variations:

YOUNGER: If you are working with younger students, have the class watch video clips and brainstorm ideas as a class before breaking into groups. Every group should work with the same genre of music for the second half of the activity. Within their groups, have younger students create an improvised scene in which their new version of Genie introduces himself to Aladdin.

OLDER: If you are working with older students, rather than writing a scene in which Genie introduces himself to Aladdin, have them write a short song. Students should use their assigned musical genre to influence their song.

HOMESCHOOL: If you are working with a homeschooled student, have him or her research famous jazz and vaudeville performers for the beginning of the activity. For the second half of the activity, ask your student to select their favorite type of musical artist to base their Genie character on.

Summary:

Although Aladdin Jr is adapted from the animated feature film, which in turn was based on a folktale, the stage musical's creative team also looked to American jazz and vaudeville culture for inspiration. By experimenting with the creative process, students will appreciate the inspirations for the stage show's most iconic character.



GENIE'S MUSICAL ROOTS

Watch the video clips of famous jazz and vaudeville performers. Free write your observations in the appropriate space below.

What do you notice about the **music**? (Tempo, volume, pitch, rhythm, instruments, lyrics, vocals, etc.)

What do you notice about the **performer**? (Personality, clothing, style, posture, movement, etc.)



GENIE'S MUSICAL ROOTS

Work with your group to create an original Genie inspired by a different genre of music.

Our Own Genie: Inspired by _____ music.

What do you notice about the **music**? (Tempo, volume, pitch, rhythm, instruments, lyrics, vocals, etc.)

What do you notice about the **performer**? (Personality, clothing, style, posture, movement, etc.)

Work with your group to answer these questions and create your own Genie:

What are the personality traits of your Genie?

How does your Genie move?

How does your Genie talk?

What does your Genie wear?

Work with your group to complete this scene in which your Genie first introduces himself to Aladdin. How would your Genie behave in this situation? Be sure to fill in the Genie's dialogue as well as any *stage directions* to indicate how the Genie moves.

Scene Nine: Genie's Entrance

Aladdin: Oh, my head. Hello? Help! Anybody? Hello? *(to lamp)* What's so great about this thing anyway? Hey, I think it says something.

(ALADDIN rubs the lamp and in a flash of smoke, the GENIE appears.)

(dumbfounded) I think I might be hallucinating...

Genie: _____

Aladdin: Who are you?

Genie: _____



FIND THE DIAMOND

Subjects: : Language, Drama

KCP Goal: to explore the juxtaposition of outward assumptions and inner value

Objectives: Students will...

- Investigate a major theme of *Aladdin Jr*
- Write creatively to express a theme in the play
- Identify internal character traits and external assumptions for a fictional character
- Identify internal character traits and external assumptions for themselves

Minds On:

Write/Project the following lyrics on the board: “Riff raff, street rat, I don’t buy that. If only they’d look closer, would they see a poor boy? No siree. They’d find out there’s so much more to me.” Read the lyrics aloud and ask the class to suggest what they might mean. Next, explain to the class that Aladdin feels like he has disappointed his late mother by not amounting to much in life. Ask each student, in role as Aladdin, to write a letter to his mother explaining why everyone’s assumptions about him are wrong. The letters should be written in the first person and in Aladdin’s voice.

Action Activity:

Distribute the Diamond in the Rough activity on page 21 and read the directions aloud. (If your students have not yet seen *Aladdin Jr*, review the synopsis and character descriptions in this guide.) At the end of the activity, allow the class to share their work with a partner.

Consolidation:

On the back of the Diamond in the Rough activity, have students repeat the exercise, this time by placing their own internal qualities and external assumptions on a sketched silhouette of themselves.

Variations:

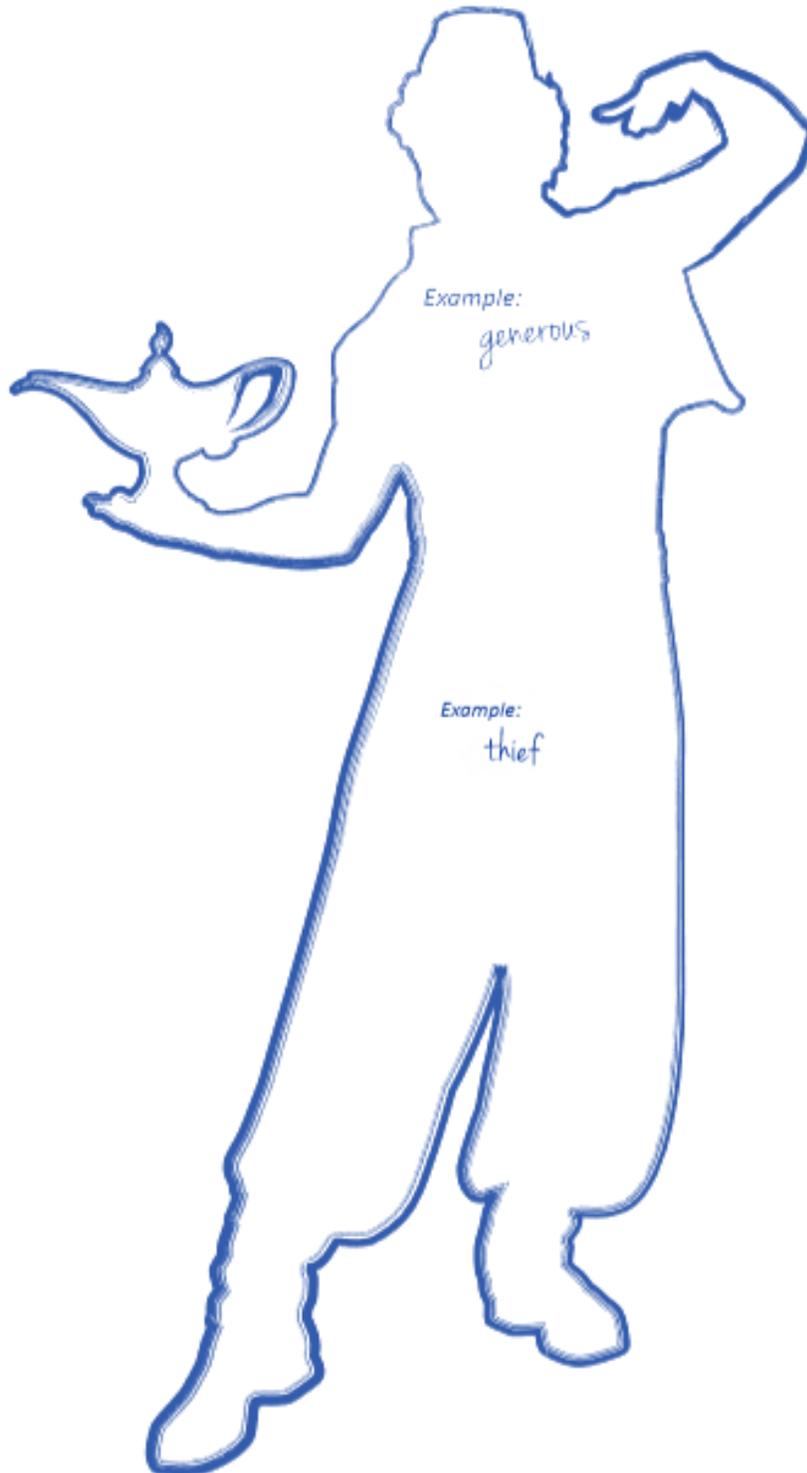
YOUNGER: If you are working with younger students, create two handouts: one that asks students to list what the people of Agrabah think of Aladdin, and one that asks students to list character traits that Aladdin himself knows he has. Distribute them evenly throughout the class. When your students have completed their brainstorm, pair them with a partner who had the opposite handout. Ask the pairs to compare and contrast their ideas and prompt a conversation about assumptions and inner value.

OLDER: If you are working with older students, invite your class to improvise a scene in which Aladdin steals a loaf of bread in the marketplace. After completing the activity on page ____, select one student to play Aladdin and allow everyone else to choose their character (vendors, buskers, royal guards, etc.). How do the people of the market respond to Aladdin’s presence? How do Aladdin’s inner traits affect the actor’s choices?

HOMESCHOOL: If you are working with a homeschooled student, have your student complete the activity on page ____ for several characters in *Aladdin* (Jasmine, Jafar, Iago, Sultan). Next, ask your student to research character archetypes. Are any of the characters in *Aladdin Jr* archetypal? How do their interior traits and exterior assumptions support or negate the archetype?

DIAMOND IN THE ROUGH

Aladdin is thought of as a “street rat” by the people of Agrabah, but we soon learn that his true worth lies deep within. On the interior of the Aladdin silhouette, write as many internal character traits as you can. On the exterior, write assumptions that others have of Aladdin. If you need a refresher, or have not yet seen the show, review the synopsis and character descriptions in this guide.



I WISH...

Subjects: Language, Drama

KCP Goal: to explore how characters in *Aladdin Jr* achieve their wishes, and to reflect on the importance of self-reliance

Objectives: Students will...

- Create new characters who live within the world of the *Aladdin Jr*.
- Work in groups to strategize actions their character can take to accomplish his or her goals.
- Identify and articulate personal goals.
- Brainstorm actions that will lead students closer to personal goals.

Summary:

Although Aladdin has access to a magic lamp and a wish-granting Genie, it is ultimately up to him to make his wishes come true. And Aladdin isn't the only one with wishes. Jafar wishes for ultimate power, Jasmine wishes to marry for love, and the Genie wishes for freedom. Aladdin teaches us that it is our own responsibility to make our dreams come true. By developing a new character from *Aladdin Jr*, students will understand the importance of personal accountability.

Minds On:

In the theatre, the story is brought to life by an ensemble of actors. While lead roles like Aladdin, Jasmine, the Genie, and Jafar are essential to the plot, the ensemble helps to tell the story by creating rich characters who inhabit the world of the play. List these groups of ensemble characters on your board: marketplace vendors, palace guards, and beggars. Lead the class in a brainstorm to generate words that might describe each of these groups of people and record the ideas on the board. Next, distribute the Character Creation activity on page 23 to each student. Ask students to select one of the three groups from the board and to create an original character from that group by completing the worksheet. Finally, divide the class into small groups, and ask the students to share their character's group, name, and wish with their classmates.

Action Activity:

Ask each group to select one of their devised characters to work on for the rest of the activity. When the groups have decided, select one student in each group to be the Genie. The Genie's job is to "sculpt" the other group members into two still stage pictures (tableaux): one depicting the character in his or her environment before the wish has come true and one showing the character after the wish has come true. After creating each stage picture, the Genie should become part of the image. Then, explain that in the play, magic cannot make Aladdin's wishes come true—only Aladdin himself can accomplish his goals. Give the groups a few minutes to brainstorm actions their character can take to make his or her own wish come true. Have the students create a brief pantomime that illustrates those actions. This will serve as a transition between the two tableaux. Allow the groups time to rehearse and have each group share their work with the class.

Consolidation:

In a journal, have each student write three personal wishes on the top of the page. Ask the students to circle the most important of the three wishes. Next, prompt students to write three things they can do to bring themselves closer to their selected wish. Encourage the class to be specific. For example, rather than write "get better grades," consider "participate in the homework help program," or "complete homework before watching TV."

Variations:

YOUNGER: If you are working with younger students, brainstorm the original characters as a class before having students work in groups on their stage tableaux. In the reflection activity, have students draw their wish and write one thing they can do to achieve it.

OLDER: If you are working with older students, have the students work with historical photos from the Middle East when creating their characters. Be sure to provide a variety of photos showing people across various social strata.

HOMESCHOOL: If you are working with a homeschooled student, have your student write three monologues in place of the warm-up and main activity. In the warm up, one monologue should share the character's experience before wish fulfillment, and one should share the character's experience after the wish has come true. During the main activity, have your student write a monologue sharing what his or her character is doing to take matters into his or her own hands and make the wish come true. Monologues are on stage speeches that often share a character's inner thoughts. Your student's monologue should be written in the character's voice.



CHARACTER CREATION

Select one of the character groups below and create an original character based on your selection. Complete the worksheet using your class brainstorm, what you know about the characters in Aladdin Jr, and your own imagination.

Character group (circle one):

MARKETPLACE VENDORS

PALACE GUARDS

BEGGARS

Name (first, middle, last): _____ Age: _____

Education: _____ Home location: _____

Occupation: _____

Physical characteristics: _____

Family members: _____

Biggest fear: _____

Chief wish: _____



DESIGNING AGRABAH

Subjects: Visual Arts, Drama

KCP Goal: to experience the design process and to create original works of art based on source material and concept

Objectives: Students will...

- *Understand how source material influences a designer's process*
- *Consider cultural inspiration and its manifestations in popular culture*
- *Make detailed observations of imagery*
- *Create original costume designs*
- *Revise their work and understand how form and functionality must coincide in the theatre*

Summary:

The costumes in Aladdin Jr are a visual feast, but these beautiful works of art are more than just eye candy. The visual world of Aladdin Jr is rooted in the show's source material, and directorial concept. By trying their own hand at design, students will appreciate the process of bringing a show to life on stage.

Minds On:

Tape the Inspiration Pages on page 25-26 to the walls of your classroom. Give each student a pad of sticky-notes and a pencil and invite your class to walk about your "gallery" noticing the images. Ask open-ended questions of your students to encourage deep observation.

- *What do the subjects' clothes look like? Are they simple or ornate?*
- *Do you think the subjects are rich or poor?*
- *What words or feelings come to mind when you look at the image?*
- *How would you describe the mood of this image to a friend?*

Have students write a word or phrase that comes to mind and stick it on each image.

Action Activity:

Distribute the Designing Agrabah activity on page 27. Ensure students have colored pencils, markers, or crayons to use in this activity. Read the directions aloud and walk around the class to field any questions.

Consolidation:

In the theatre, costume designers must not only realize a director's vision and tell a visual story, but also consider the functionality of their designs. If an actor cannot perform his part in a costume, it is of little use. Additionally, costumes can serve as an integral part of the plot. A character's costume may need to transform before our very eyes, conceal a prop, or be easily removed for a quick-change between scenes. Challenge your students to think about the limitations an actor might face when performing a complex dance number in their designs and ask them to change three things to make their design more functional.

Variations:

YOUNGER: If you are working with younger students, break the class into small groups. Have each group brainstorm answers to the "designer's notes" section of the worksheet together. Next, have the students individually create costume designs. When everyone has completed their sketches, have the groups compare and contrast their designs.

OLDER: If you are working with older students, have the class establish the color palate and textural vocabulary for the two different worlds in Aladdin: the world of the palace and the world of the marketplace. Challenge students to create designs for two characters, one from each world, showing this juxtaposition.

HOMESCHOOL: If you are working with a home-schooled student, challenge your pupil to research the source material herself. Ask your student to find one image from *One Thousand and One Nights* and one image from the show's animated movie roots. Have your student combine elements of the two images into an original costume design.

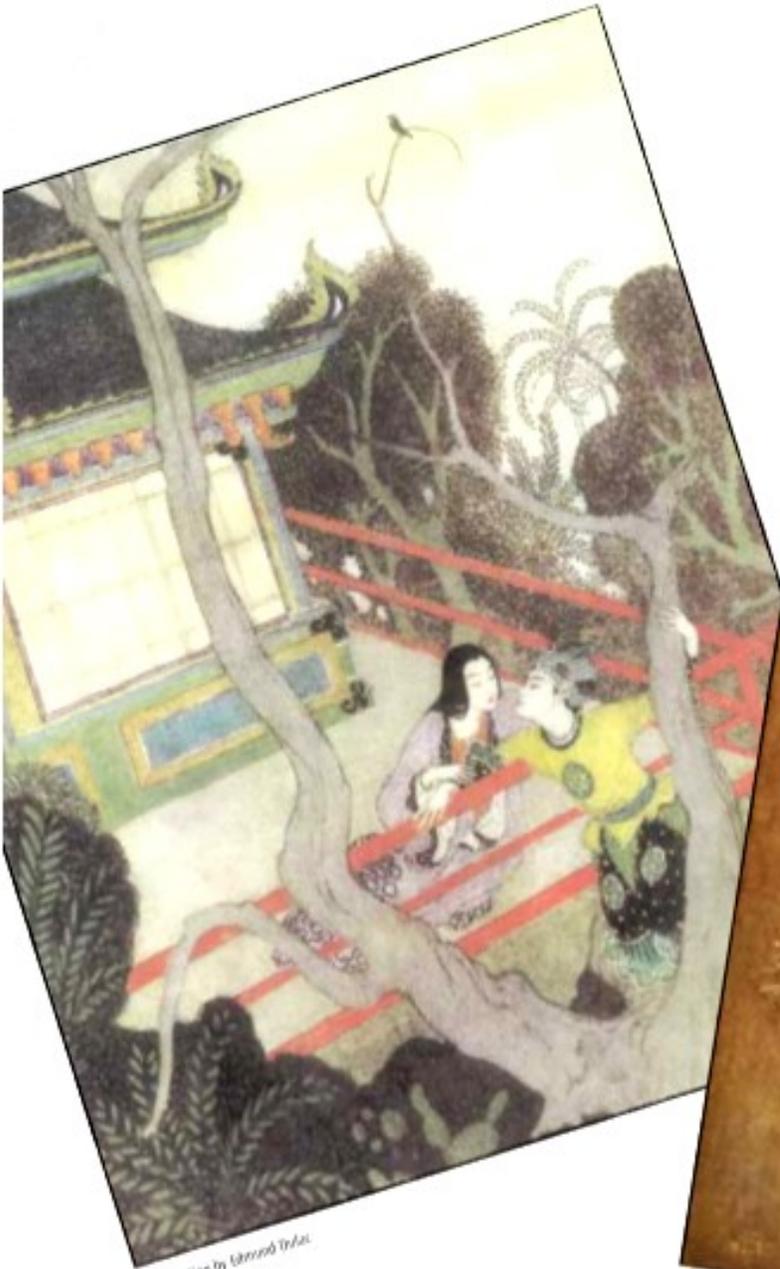


Illustration by Umberto Tirelli



Illustration by Edmond Dulac



Rough animation from 1992 Disney film Aladdin*



Illustration by Louis Klotz

DESIGNING AGRABAH

Choose one of distributed Inspiration Pages and design a costume for an original character based on the source material imagery provided. Source material is the inspiration for a story. In Aladdin, Jr the source material includes the animated feature film, elements of jazz, the original folktale, Arabic culture, and vaudeville. Complete this worksheet by observing the provided images and using your imagination to design a costume for your character.

Character name: _____

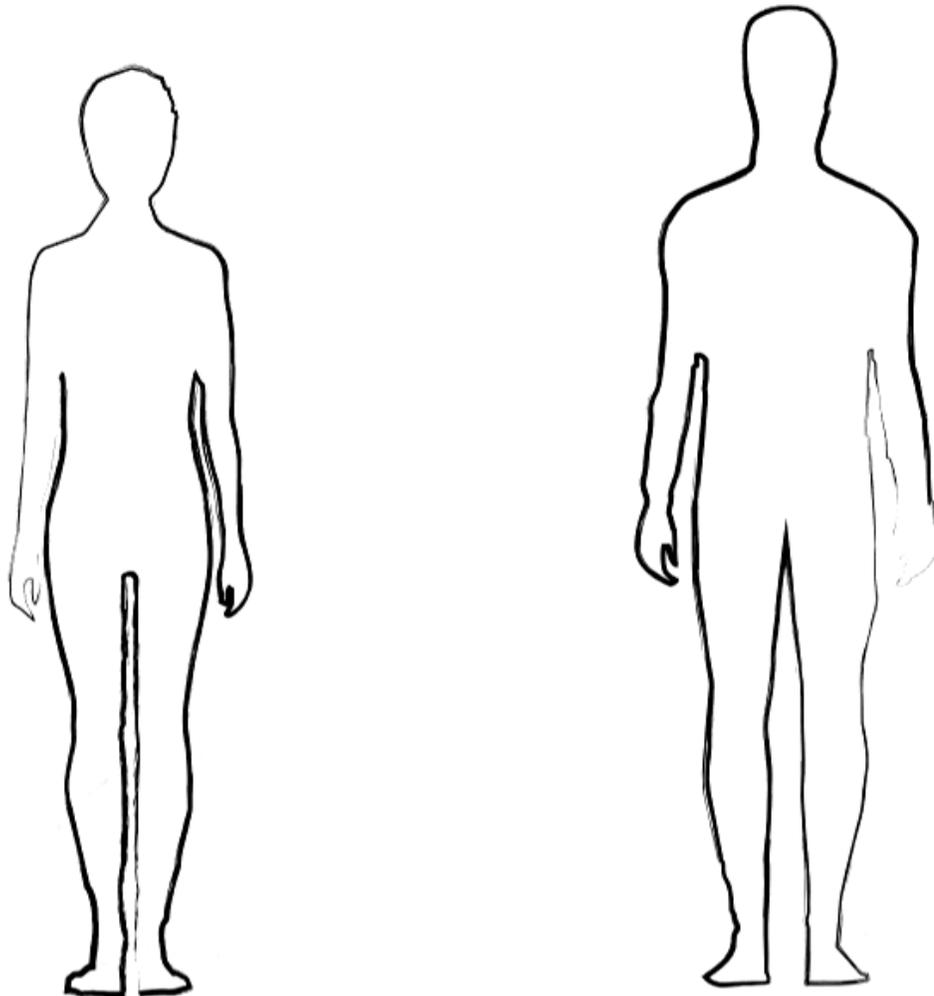
Words that describe character: _____

Source material color palate: _____

Source material textures: _____

Source material mood: _____

Using your notes above, sketch a costume design for your character:





FRAMING THE STORY

Subjects: Language Arts, Drama

KCP Goal: to explore the original source materials that inspire theatre productions

Objectives: Students will...

- Use comprehension skills to identify key components to stories such as characters, setting and plot
- Explore the narrative device of a framing story to unify many short unrelated stories.
- Consider ways in which literary sources might be transformed on stage

Summary:

Aladdin is a short story from the tales of the *Arabian Nights*. The collection is based on the frame story. Frame stories are an overarching story with many short stories within it. In *Arabian Nights*, also known as *A Thousand and One Nights*, King Shahrayar marries the daughter of a commoner or a merchant just to have her put to death the next morning. Shahrazad delayed her execution each night by telling the king a tale and leaving him with a cliffhanger until the next night. Each night he said he would kill her the next morning, but each time she would start a new tale. Sometimes the characters in her tales would tell tales themselves creating more framed narratives.

Minds On:

Share the concept of the “frame story” with your class. Define the term and read the story of *Shahrazad* (the frame story for *Arabian Nights*) as a large group. Draw a large outline of the Genie’s lamp on the board. Discuss as a class the key points of the story ie. Characters, plot, settings, etc. and jot down these details around the outside of the lamp.

Action Activity:

Assign stories from the *Arabian Nights* to small groups to read. Task the group to highlight key characters, the main story points, and settings on a piece of printer paper/half piece of chart paper. Encourage drawings, diagrams, quotes etc.

Consolidation:

Bring each group up to the board to quickly summarize their story and share their paper. Hang each group’s paper on the board inside the lamp once they have finished presenting. Discuss how each story is different but is unified within the framing story. Why might an author use this method of writing? What techniques could be used on stage to show the difference between a framing story and a shorter story within? How do these other stories relate or differ to *Aladdin*?

Variations:

YOUNGER: If you are working with younger students, read the story of *Aladdin* from the *Arabian Nights* rather than various other stories. How is it different from the *Aladdin Jr*?

OLDER: If you are working with older students, assign stories from *Arabian Nights* that have another branching story within it. This would allow students to understand the three levels of framing that can occur in this type of literary device.

Homeschool: If you are working with a home-schooled student, task the student to develop a plan if the framing *Shahrazad* story and their other assigned story/stories were to be turn into a theatre production. What considerations would need to be made to allow the audience to know the difference between the framing story and the short stories within? Encourage the student to think of lighting, costumes, sets, music, etc.



GET IN CHARACTER

Subjects: Drama

KCP Goal: to experience an actor's process in becoming their character

Objectives: Students will...

- *Consider and critically approach various perspectives and personalities*
- *Create a character using verbal and non-verbal strategies*
- *Explore the dramatic technique of improvisation*

Summary:

Actors take on a role of a character completely in a production. In the production of *Aladdin Jr.*, the young actors must carefully consider who their character is, how they walk, talk, and react in each scene to make their character come alive. Is Aladdin confident and loud? Timid and shy? How might he react if he won the lottery? Or disagreed with a friend? Or was embarrassed? These are the questions that an actor must consider on their journey to become their character for the stage.

Minds On:

As a class, generate a list of characters from *Aladdin Jr.* Discuss character traits of each character. What makes Aladdin different from Jafar, or Sultan and Jasmine?

Action Activity:

Select various main characters from *Aladdin Jr.* and break class into small groups. One student becomes a selected character and is in the "hot seat" and must answer questions from their group members in the role of their character. For example, if Aladdin is chosen, the student in the hot seat will answer questions as Aladdin would answer them. The students asking the questions can casually ask questions or can take on the role of reporters at a red-carpet night, or interrogators at the guard station, or citizens of Agrabah at a council meeting.

Consolidation:

Each student will generate three open ended questions to ask a chosen character, then answer those questions in a journal entry from the perspective of the character in a journal entry.

Variations:

YOUNGER: If you are working with younger students, place students in pairs and task students to assume the role of two characters (ie. Jasmine and Sultan, Jafar and Iago, Genie and Aladdin etc) and hold an improved conversation with each other on various topics, such as favourite foods, where they grew up, a moment they will always remember etc.

OLDER: If you are working with older students, have students write a short narrative using the RAFT format explaining a their thoughts and feelings during a scene from *Aladdin Jr.* RAFT stands for Role (Character), Audience (ie. Friend, Citizens of Agrabah, Sultan), Format (Letter, Newspaper article, Diary entry), Topic (Scene from *Aladdin Jr.* such as Aladdin's arrest, Genie's release from the lamp, Jafar's discovery of the lamp, Jasmine's escape to the city, Aladdin and Jasmine's romantic evening.)

HOMESCHOOL: If you are working with a home-schooled student, instead of answering questions from other group members, task students to create a short monolog explaining their thoughts, motivations and reactions to a certain scene from *Aladdin Jr.* How did Aladdin feel after he was arrested? What is Genie thinking when waiting for the lamp to be rubbed to let him out? What does Jasmine need to prepare before sneaking out into the city of Agrabah?



BUDGETING A SHOW

Subjects: Math, Financial Literacy

KCP Goal: to explore the financial considerations of a theatrical production

Objectives: Students will...

- *Learners will be able to complete a simple budget*
- *Learners will practice adding, subtracting, multiplying and dividing with money*
- *Learners will be able to extract specific information from a text*
- *Learners will be able to discuss a problem and give advice*

Summary:

It costs lots of money to produce a theatre production. KCP is a not for profit organization that uses revenue from their show dates, fundraising efforts, membership fees and money from grants to financially support each season of shows. All actors, creative and production team members, and board members do not receive money when the show is over. Any remaining money earned goes towards the next season's productions.

Minds On:

Write these words on the whiteboard and ask students to discuss with an elbow partner what links them: budget, wealth, debt, income, expenses, profit, rich, poor. The answer: Money.

In a think, pair share, ask students to consider these questions: Are you better at spending money or saving money - why? What would life be like without money? What do you think "money doesn't grow on trees" means? What might be a good money habit?

Discuss why it might be important to track your spending. Explain that KCP tracks their spending for each show to make sure they don't spend too much. KCP uses a budget. In order to do this, they write down a list of all the money coming into and going out of the company during the show.

Write income and expenses as column-headings on the whiteboard and elicit suggestions about what would go in each section, eg previous year's profit, income from seats sold at each show, fundraisers and donations, cost of material, cost of wood, rental space, advertising etc. Once you have a few relevant items in each column, write an estimated amount of money next to each item (keeping the figures simple). How might they find out the total income and total expenses (ie add up each column). How might they determine how much money is left over from the budget (ie subtract expenses from income). Ask students to perform the calculation and elicit an answer.

Action Activity:

In groups, task students to create a budget for a theatre production. Students will be given all amounts of income during a show and a menu of options for which to spend their income. Some options will be mandatory (rent for theatre and rehearsal space), and some will be flexible. They should strive to spend most of their income but not exceed it.

Consolidation:

In a journal entry, consider ways that a theater company might raise money to cover some of the expenses.

Variations:

YOUNGER: If you are working with younger students, time can be budgeted instead of money. Using a spreadsheet, create a rehearsal schedule for a theatrical production. Discuss how much time it might take for the cast to learn all of the staging and dancing. How many hours a day/week/ month does it take to put on a production?

OLDER: If you are working with older students, research the costs of producing a professional theatre production and compare it to community theatre costs. What is similar and what is different?

HOMESCHOOL: If you are working with a home-schooled student, create a fundraising plan to raise money for a not-for-profit musical theatre production. Factor this into your budget.



BUDGETING A SHOW

Create a budget for a community musical theatre production, such as Aladdin Jr. Using the information below, calculate the total income or **revenue** you might expect for your show.

Elementary School Shows

Ticket Cost: \$10/student (teachers free)

Seats per show: 400 seats

Number of shows: 5 performances

Public Shows

Ticket Cost: \$15/person

Seats per show: 400 seats

Number of shows: 4 performances

$$\underline{\hspace{10em}} + \underline{\hspace{10em}} = \underline{\hspace{10em}}$$

Elementary School Shows Revenue

Local companies can buy advertisement space in the program that are handed out to each guest. They can purchase different sizes for different prices. Calculate how much revenue you earned from selling advertisement space in your program.

Advertisement Sizes	Purchased	Total Revenue
Small (1/4 page): \$50	9	$\underline{\hspace{2em}} \times \underline{\hspace{2em}} = \underline{\hspace{2em}}$
Medium (1/2 page): \$100	6	$\underline{\hspace{2em}} \times \underline{\hspace{2em}} = \underline{\hspace{2em}}$
Large (Full page): \$150	3	$\underline{\hspace{2em}} \times \underline{\hspace{2em}} = \underline{\hspace{2em}}$

$$\underline{\hspace{10em}} + \underline{\hspace{10em}} + \underline{\hspace{10em}} = \underline{\hspace{10em}}$$

Small Ad Revenue

Calculate the total revenue from both the show incomes and the advertisement space. This will give you the total amount of money you have to spend on your show!

$$\underline{\hspace{10em}} + \underline{\hspace{10em}} = \underline{\hspace{10em}}$$

Sh



BUDGETING A SHOW

Community theatre shows cost money to produce. In a budget, these are called **expenses**. Some costs are **flexible** and other costs are a **firm** price. Below are some set expenses you need to spend on your show. Calculate the total cost of firm expenses and subtract the amount from the your **revenue total**.

Firm Expenses	Cost
Performance Space <i>(Rent theatre for two weeks)</i>	\$20 000.00
Rehearsal Space <i>(Rent for three months)</i>	\$1 000.00
Royalties <i>(Legal rights to the show)</i>	\$5 000.00
Security <i>(At the theatre)</i>	\$1 500.00
Creative Team <i>(Small payment for those who direct the show)</i>	\$3 500.00
Truck Rental <i>(Move sets into and out of theatre)</i>	\$500.00
Total Firm Expenses	<hr/>



BUDGETING A SHOW

Below are some **flexible** expenses you need to spend on your show. Spend as much as you can of the remaining **revenue** income without going **over budget**. This might mean you need to choose different options. Each option explains what quality you can expect if you choose that option. To ensure the show is good, **splurge** and choose the high quality option for at least **two items**. Do your calculations on a separate sheet.

Total Revenue Available after Firm Expenses: _____

FLEXIBLE EXPENSES

	Option One	Option Two	Option Three
Sets	\$1500.00 Minimal Set No backdrops or levels	\$2000.00 Midsize Set Few backdrops, 2 levels	\$3000.00 Large set Many backdrops, 3+ levels, moves
Costumes	\$1000.00 Low quality materials and sewing	\$2000.00 Good quality materials and sewing	\$3000.00 High quality materials and sewing
Props	\$500.00 Made with cheap materials, looks fake.	\$1000.00 Made with quality materials, looks slightly real.	\$1500.00 High quality props from the best materials, Looks real.
Sound	\$1500.00 2 mics, low quality sound equipment, amateur technician	\$2500.00 5 mics, good quality sound equipment, professional technician	\$3500.00 15+ mics, high quality sound equipment, 2 professional technicians
Advertising	\$1500.00 Low quality print ads, free internet postings	\$2500.00 Good quality print ads, radio ads, social media ads	\$3500.00 High quality print ads, radio and TV ads, social media and website ads
Lighting/ Effects	\$500.00 Two lighting changes, low quality special effects	\$1000.00 Multiple lighting changes, good quality special effects	\$1500.00 Multiple lighting changes and light show, high quality special effects
Posters	\$500.00 Low quality black and white posters	\$1000.00 Good quality colour posters	\$2000.00 High quality colour posters
Programs	\$1000.00 Low quality, black and white, no images except for advertisements.	\$2000.00 Colour cover, black and white inside, headshot pictures	\$3000.00 Full colour program

Total Flexible Expenses: _____

_____ - _____ = _____



CURRICULUM CONNECTIONS

Lesson	Subject	Overall Expectation	
Dramaturgy Boards	Social Studies	A3. (Gr 4)	<i>Understanding Context:</i> demonstrate an understanding of key aspects of a few early societies (3000 BCE–1500 CE), each from a different region and era and representing a different culture, with reference to their political and social organization, daily life, and relationships with the environment and with each other
	Drama	B3	<i>Exploring Forms and Cultural Contexts:</i> demonstrate an understanding of a variety of drama and theatre forms, traditions, and styles from the past and present, and their sociocultural and historical contexts
Trapped	Language	I (Reading)	Read and demonstrate an understanding of a variety of literary, graphic, and informational texts, using a range of strategies to construct meaning;
		I (Media Lit)	Demonstrate an understanding of a variety of literary, graphic, and informational texts, using a range of strategies to construct meaning;
	Drama	B1	<i>Creating and Presenting:</i> apply the creative process to dramatic play and process drama, using the elements and conventions of drama to communicate feelings, ideas, and stories;
		B2	<i>Reflecting, Responding, and Analysing:</i> apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of drama works and experiences;
		B3	<i>Exploring Forms and Cultural Contexts:</i> demonstrate an understanding of a variety of drama and theatre forms, traditions, and styles from the past and present, and their sociocultural and historical contexts.
Choices	Language	I (Reading)	Read and demonstrate an understanding of a variety of literary, graphic, and informational texts, using a range of strategies to construct meaning;
		I (Writing)	Generate, gather, and organize ideas and information to write for an intended purpose and audience;
	Drama	B2	<i>Reflecting, Responding, and Analysing:</i> apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of drama works and experiences;
		B3	<i>Exploring Forms and Cultural Contexts:</i> demonstrate an understanding of a variety of drama and theatre forms, traditions, and styles from the past and present, and their sociocultural and historical contexts.
Musical Roots	Drama	B3	<i>Exploring Forms and Cultural Contexts:</i> demonstrate an understanding of a variety of drama and theatre forms, traditions, and styles from the past and present, and their sociocultural and historical contexts.
	Music	C3	<i>Exploring Forms and Cultural Contexts:</i> demonstrate an understanding of a variety of musical genres and styles from the past and present, and their sociocultural and historical contexts.
Find the Diamond	Language	I (Reading)	Read and demonstrate an understanding of a variety of literary, graphic, and informational texts, using a range of strategies to construct meaning;
		Drama	B1
		B2	<i>Reflecting, Responding, and Analysing:</i> apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of drama works and experiences;



CURRICULUM CONNECTIONS

Lesson	Subject	Overall Expectation	
I Wish	Drama	B2	<i>Creating and Presenting:</i> apply the creative process to dramatic play and process drama, using the elements and conventions of drama to communicate feelings, ideas, and stories;
Designing Agrabah	Visual Arts	D1	<i>Creating and Presenting:</i> apply the creative process to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings;
		D3	<i>Exploring Forms and Cultural Contexts:</i> demonstrate an understanding of a variety of art forms, styles, and techniques from the past and present, and their sociocultural and historical contexts.
	Drama	B3	<i>Exploring Forms and Cultural Contexts:</i> demonstrate an understanding of a variety of drama and theatre forms, traditions, and styles from the past and present, and their sociocultural and historical contexts.
Framing the Story	Language	I (Reading)	Read and demonstrate an understanding of a variety of literary, graphic, and informational texts, using a range of strategies to construct meaning;
	Drama	B3	<i>Exploring Forms and Cultural Contexts:</i> demonstrate an understanding of a variety of drama and theatre forms, traditions, and styles from the past and present, and their sociocultural and historical contexts.
Get in Character	Drama	B1	<i>Creating and Presenting:</i> apply the creative process to dramatic play and process drama, using the elements and conventions of drama to communicate feelings, ideas, and stories;
Budgeting a Show	Math	Number Sense and Numeration	Solve problems involving the addition, subtraction, multiplication, and division of single- and multi-digit whole numbers, and involving the addition and subtraction



REFERENCES

Lesson activities were adapted and modified from the following resources:

Disney Theatrical Group Education Department. "Study Guide for Disney's Aladdin: Broadway's New Musical Comedy." *Broadway GPS*, broadwaygps.com/GPSFiles/Aladdin.pdf.

Little, Billie J. "Disney's Aladdin Jr. Study Guide." *New Mexico Young Actors Inc.*, www.nmyoungactors.org/wp-content/uploads/2018/02/Aladdin-Study-Guide.pdf.

Resources:

Arabian Nights

Definition:

www.britannica.com/topic/The-Thousand-and-One-Nights

<https://>

Irani Encyclopedia:

www.iranicaonline.org/articles/alf-layla-wa-layla

<http://>

Arabian Nights Copy:

www.read.gov/books/pageturner/2003juv28132/#page/14/mode/2up

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Aladdin

The character of Aladdin:

www.britannica.com/topic/Aladdin-fictional-hero

<https://>

Broadway production:

addinthemusical.com

www.al

Middle-Eastern History and Culture

Map: