



Book, Music, and Lyrics by Trudee Romanek  
Musical Arrangements and Background Tracks by Renée Cingolani

# Study Guide

2021



**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.

Please use the materials within this study guide to enrich your experience with KCP’s Young Company production.

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 40 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, who at the time was the music consultant for the Simcoe County Board of Education. She started the Teachers' Music Theatre Workshop as a course to help teachers present musicals within the county's elementary schools with students involved in each production.

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: a board was formed and the name was changed to Kempenfelt Community Players (KCP). This name change better reflected who the organization represented in the growing Barrie and surrounding area. In 2004, KCP launched its first Youth Production, and for the next 3 years, they travelled to elementary schools, bringing productions to young audiences. Since then, the fall Youth Production has been an integral part of the KCP Full Season of 2-3 productions with sold out school matinees at Georgian Theatre. With its education program component, KCP's Youth Productions are one of a kind in Simcoe County.

KCP has seen a tremendous response to its productions and with each season come new and exciting opportunities. This past 18 months has been challenging for all performing arts organizations. KCP has been busy offering members and community online workshops, and now our first filmed musical. We look forward to our return to the stage and live audiences. Until then, we will continue to find ways to create, produce and connect with our arts community. We appreciate your support in the past, and this year we need you more than ever! We look forward to bringing our show to your classroom!

## *Young Company*

### **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 Stoll) 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)
- 2018-2019 Aladdin Jr - THEA for Direction - Adjudicator's award (Noah Hollinshead and Devon Humphries) - Shrek \_ THEA for Best ensemble - Best Direction (Stephen Bainborough) and Best performance by a male in a supporting role (Mike Holland)
- 2019-2020 Madagascar Jr - THEA outstanding young performer (Maryse-Soleil DeMontbrun)-



# CURRICULUM CONNECTIONS

**CHARACTER EDUCATION CONNECTIONS** Respect Responsibility Honesty Integrity Perseverance \*Character education, or the teaching of community and social values, is designed to ensure students learn appropriate, positive behaviour and develop good character. It is the development of knowledge, skills, and abilities that encourage learners to make informed and responsible choices.

## SEVEN ANCESTRAL TEACHINGS

Respect (demonstrate respect and consideration for individual differences and alternative points of view)

Love

Courage

Honesty

Wisdom

Humility

Truth

## SOCIAL-EMOTIONAL LEARNING SKILLS (SEL)

The development of social-emotional learning (SEL) skills helps students foster overall health and well-being, positive mental health, and the ability to learn, build resilience, and thrive.

Students will learn skills to:

- identify and manage emotions so that they can express their feelings and understand the feelings of others
- recognize sources of stress and cope with challenges so that they can develop personal resilience
- maintain positive motivation and perseverance to foster a sense of optimism and hope
- develop self-awareness and self-confidence so that they develop a sense of identity and belonging
- Think critically and creatively so that they can make informed decisions and solve problems

## THEMES

Taking risks

Finding support in others

Courage in difficult circumstances

Developing one's sense of integrity

Problem-solving

## THE ARTS (DRAMA/MUSIC)

- engage in dramatic play and role play, with a focus on exploring themes, ideas, characters, and issues from imagination or in stories from different communities, times, and places
- express thoughts, feelings, and ideas about a variety of drama experiences and performances
- demonstrate an understanding of the element of role by communicating thoughts, feelings, perspectives appropriate to the role being played
- identify, using drama terminology, the elements and conventions of drama used in shared drama experience and theatre, and describe how they help communicate ideas and feelings and create interest
- express personal responses and preferences and make connections to themes and issues presented in their own and others' drama works



- demonstrate an understanding of some drama and theatre themes and traditions from a variety of times, communities and places (e.g., Ancestral Teachings)
- identify and describe key contributions drama and theatre make to community
- develop an understanding and appreciation of music
- develop practical artistic skills to sharpen the ability to reason, to think critically, and to explore their emotional responses to the music
- develop musical literacy through singing, playing, moving, performing, creating, and listening actively

### **HEALTH AND PHYSICAL EDUCATION**

- apply skills that help them identify and manage emotions in order to improve their ability to express their feelings and understand and respond to feelings of others
- apply skills that help them recognize sources of stress and to cope with challenges including help seeking behaviours in order to support the development of personal resilience
- apply skills that help them build relationships, develop empathy and communicate with others in order to support healthy relationships, a sense of belonging and respect for diversity
- apply skills that help them develop self-awareness and self confidence in order to support development of a sense of identity and a sense of belonging
- explain how understanding and being able to name their feelings can help in knowing when they might need to get help
- demonstrate an understanding of the interconnections between a person's thoughts, emotions and actions, and of the potential impact of the positive and negative thinking on mental health

### **FULL-DAY KINDERGARTEN: SELF-REGULATION AND WELL-BEING**

- demonstrate self-reliance and a sense of responsibility
- demonstrate a willingness to try new experiences
- demonstrate self-motivation, initiative and confidence in their approach to learning by selecting and completing tasks
- demonstrate self-control (be aware of and label their own emotions; accept help to calm down; calm themselves down after being upset)

develop empathy for others, and acknowledge and respond to each other's feelings (demonstrate an awareness of their own health and well-being; communicate their thoughts and feelings, and their theories and ideas, through various art forms)



# PREPARING FOR THE SHOW

## All About *The Tales of Andergrimm* :

Trudee Romanek is a playwright and award-winning author of more than a dozen books. Her WWII drama *Bright Daybreak* was recently presented at Stage One Lunchbox Theatre's New Canadian Works Festival in Calgary. She is a co-creator of *Ghost Watchers: An Augmented Reality Theatrical Adventure* for Barrie's Theatre by the Bay. In July, as the 'Something from Nothing' playwright for Theatre on the Ridge, she created the one-act comedy *Half Baked*. As well, her comedy "*I*" on the Prize has been selected as part of their Snapshots Festival readings this fall. Trudee is a member of the Playwrights Guild of Canada and the Writers Union of Canada. She also co-hosts Stage Whispers, a podcast about theatre in Central Ontario.

Renée Cingolani is a graduate of the RCM in piano, voice, and oboe and the Glenn Gould Professional School in opera. As a professional musician she has toured North America with performances at Disneyworld/Epcot Centre Florida, Hershey Park Pennsylvania, Princess and Norwegian Cruise lines, with symphony orchestra and opera concert highlights including the Peer Gynt Suite with Christopher Plummer. A busy music director, vocal coach, freelance/ studio musician, and singer-actor for multiple music theatre productions, Renée is also a current alternate vocalist/instrumentalist/recording artist for Cirque du Soleil.

## Production History

"The Tales of Andergrimm" is a Musical that takes kids on a journey through the 10 character traits of the schools' Character Education program, through adaptations of various Fairy Tales. Commissioned in 2005 by Kempenfelt Community Players the production was very popular with school audiences in Simcoe County for 2 seasons. As we are unable to bring this show to you live, due to the current Pandemic, this year we Pivoted! This summer the show was rehearsed and filmed outdoors and is now ready for you, the audience.

## Show Synopsis

A talented youth cast brings to life fairytale characters whose stories intertwine in the town of Andergrimm. This quick-paced tale emphasizes the learning of courage, caring, empathy, inclusiveness, integrity, honesty, respect, optimism, co-operation and responsibility. With a variety of songs, both upbeat and reflective, this cast dances their way through challenges and in the end the individuals "Choose to Be Good!"

## Cast and Crew

**KCP Production Team:** Andrée Day (Producer), Lorie Hanley (Director), Julie Underhill (Music Director), Kieren Day (Choreographer), Noah Hollinshead (Videographer/Editor), Dustin Lawson (Videographer/Colorist), Carley Beattie (Stage Manager), Brenda Thompson (Costumes, Sets, Props)



**KCP Youth Cast:** Anna Goldsmith (Pickering College), Brianna Stephen (Oakley Park Public School), Callum Aldworth (Bear Creek Secondary School), Claire Johnson (The Country Day School), Clara Lash (Seven Oaks Academy), Dylan Stephen (Oakley Park Public School), Ella Hamilton (Oakley Park Public School), Jordis Gallacher (St. Joan of Arc High School), Joseph Holton (Notre Dame Catholic Elementary School), Kyle McKim (Bear Creek Secondary School), Leah Potje (Innisdale Secondary School), Owen Gariepy (Bear Creek Secondary School), Sylvie Potje (Bear Creek Secondary School)

*This production has been made possible through funding provided by the Trillium Foundation and City of Barrie.*

# PREPARING FOR THE SHOW

## Pre-Production Questions

- Pay attention to the various settings of the film. How do the colors and textures differ in each setting? How do the changes in the settings add to the scenes? (i.e. time of day, the pond for the ducks)
  - Pay close attention to the characters. How does the actor’s performance match the character traits displayed? What does the character’s costume tell you? How do the costume and actions work together?
  - How many of you have experienced a live theatre performance? How is this different? What did you see?
  - What are some of the differences between going to the theatre and watching television or going to a movie?
  - How do the characters make this film similar to an on-stage performance? (i.e. Some characters involved the audience. Who did you see? How did they involve you?)
  - Introduce your students to the following theatrical terms:
    - *Sets*
    - *Acts & Scenes*
    - *Producer*
    - *Program*
    - *Overture*
    - *Costumes*
    - *Props*
    - *Director*
    - *Curtain Call*
    - *Music Director*
    - *Videographer*
    - *Sound Editor*
    - *Musical Theatre*
- a) Which terms can you guess their role, or importance to the film?
  - b) Which terms do you need to look up the definition?
  - c) After viewing the film, can you give specific examples of how each item/person is used in this film?

# AFTER THE SHOW

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 after viewing the film. 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?
- 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?
- 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.
- Filming (Jr. / Int. options for extensions)
  - i) Try filming your scene with one camera or phone. Review your work. How would a second camera/phone improve your scene?
  - ii) Plan out your scene with more than one recording device. What changes to your camera angles would you do and why? Edit your scene to have a combination of camera angles. How does that improve the scene for the viewer?
- 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 needed to know to create the costumes you saw? (character's role, how they moved, importance of colour, etc.)
- Why is the right costume important to the character in the play? (See costume activity included)



- 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 musical that is filmed. (Director, music director, producer, actors, musicians, author, designers-set, costumes, lights & sound, stagehands, choreographer, producer, videographer, audio editor, 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? Which roles would not be needed if this show was presented live on stage?

## CHARACTER EDUCATION

### Post-Production Questions

Resource: List the characters in this film.

Use the list of Character Traits: Courage, Caring, Empathy, Inclusiveness, Integrity, Honesty, Respect, Optimism, Cooperation, Responsibility

- Which characters demonstrated positive character traits? Match the trait(s) with the character.
- What did the character do or say to demonstrate that character trait?
- Which characters demonstrated the opposite to one of the above traits? What did the character do or say to demonstrate?
- Did any character change their behaviour? What did that look like? What positive effect did it have?

### Post-Production Activity

- Compare the characters in The Tales of Andergrimm to characters in a recent book you read
- Compare with characters in other fairy tales, myths or poems.
- Identify other actions or dialogue that represent any of the character traits

## SEVEN ANCESTRAL TEACHINGS

### Post-Production Questions & Activities

- Using the same questioning and comparison activities, identify which of the ancestral teachings were demonstrated in The Tales of Andergrimm. What did they look like and sound like?

# DESIGNING A PRODUCTION

Design a costume for an original character based on the source material imagery provided. Source material is the inspiration for a story. Source material can include movies, books, music, folktales, cultural influences etc. 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:





Additional Resources:

[Building a Classroom Community through Character Education - CODE](#)

**Abstract:** In this unit, students will participate in a variety of drama activities that explore the Character Education traits of Kindness, Respect, and Empathy. Students and teacher will engage in whole group role play to problem solve and explore the perspectives of other characters to deepen their understanding of kindness, friendship and helping others.

Subject / Panel: Drama / Primary

Resource Type: Unit Plans, Lesson Plans, Assessment Tools, 2009 Curriculum Support