



# YOUNGPEOPLE'S THEATRE.

ARTISTIC DIRECTOR  
ALLEN MACINNIS

MANAGING DIRECTOR  
HUGH NEILSON

EDUCATION PARTNERS



RBC Foundation®



## THE STUDIO

DIRECTED & CHOREOGRAPHED BY HÉLÈNE LANGEVIN

PRODUCED BY BOUGE DE LÀ

MAINSTAGE | SEPT. 26 TO OCT. 6, 2011

## STUDY GUIDE

DESIGN AND LAYOUT BY JAN BORKOWSKI  
SEASON DESIGN BY KEYGORDON

PHOTO BY ROLLI NE LAPORTE FEATURES  
(L-R) NIC OLAS LABELLE,  
AUDREY BERGERON AND  
JEAN-FRANÇOIS LÉGARE



# LIVE THEATRE IS AN ACTIVE EXPERIENCE!

## GROUND RULES:

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

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

## THEATRE IS A TWO-WAY EXCHANGE:

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

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

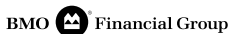
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## THE STUDY GUIDE THEMATIC OVERVIEW

Seeing a dance performance with children requires a bit of preparation to ensure that they find it enriching and stimulating.

We developed this teaching tool to help you and your students better understand the themes explored in the performance.

Before seeing the show, we suggest that (if possible) you first talk to your students about the company Bouge de là (see page 2), and discuss the context in which the piece was created (see pages 3 to 5). You might also want to try one or more of the proposed activities (pages 6 and 7). After the show, we suggest

that you engage students in various activities, based on what they remember from the performance. We suggest that you start a discussion about students' perceptions of the themes explored by the piece or certain parts of the choreography, or encourage them to draw anything that they found striking.




Choreographer H el ene Langevin warmly encourages students to share their impressions with her by sending drawings they have made following the show.

The drawings can be sent to [ladamson@youngpeopletheatre.ca](mailto:ladamson@youngpeopletheatre.ca).



FEATURING: AUDREY BERGERON IN A SCENE FROM *THE STUDIO* | PHOTO: ROLLINE LAPORTE

## STRANDS AND CURRICULUM CONNECTIONS

-  CURRICULUM CONNECTIONS: Visual Arts, Dance
-  CHARACTER EDUCATION CONNECTIONS: Teamwork, Co-operation
-  THEMES: Physical expression, The joy of creativity

In addition to DRAMA **A** and LANGUAGE ARTS **L**, *The Studio* directly relates to student development in the areas of:

## THE COMPANY THE CAST

Dancer **Audrey Bergeron**  
Dancer **Nicolas Labelle**  
Dancer **Jean-François Légaré**  
Dancer **Jessica Serli**

## CREATIVE TEAM

Director **Hélène Langevin**  
Choreography assistance  
Lighting **Sophie Michaud**  
Dramaturgy **Mélanie Dumont**  
Designers **Pierre-Marc Beaudoin (video)**  
**Bernard Falaise (music)**  
**Véronique Bertrand (sets and costumes)**  
**Lucie Bazzo (lighting)**

## SYNOPSIS

A paint-splattered artist's studio is the setting for a thrilling exploration by dancers who use their bodies, objects, lighting and projections to bring visual art to

life. Experience the power of creative expression in a unique dance performance for young audiences by one of Québec's most exciting new companies.

## INTERVIEW WITH HÉLÈNE LANGEVIN

### Why did you want to link dance to painting?

I've always loved the visual arts, and I wanted to see how a painting or an artistic period could influence my choreography.

What could painting (art in two dimensions) have in common with dance (in three dimensions)? How could our vision of one influence our perception of the other? I try to visualize the space on stage as a great canvas that is painted, or erased or painted over, thereby becoming a playground that is constantly being transformed.

### What was the impetus behind The Studio?

I began with an enormous amount of research in order to find some paintings that would appeal to my sense of movement, my imagination. As I conducted my research, I began to hone my view and was able to see how each artistic movement has its own themes and lines of enquiry that can be expressed in choreography in a way that speaks to children.

### What artists inspired you?

I set my sights on the paintings and sculpture of the 20th century and the European and American artists who were most influential. I wanted to make it easy for teachers to do their own research if they decided to give a workshop on art or on movement.

Finally I narrowed the field down to Jean Dubuffet, Sonia Delaunay, Jackson Pollock, René Magritte and the Expressionist and Pop Art movements.

### What is your goal with this show?

I hope it will stimulate children's creativity and imagination and show them how to play with materials, how to use the body to transform materials. I want viewers to feel the pleasure of creation, such that the children, when they go home, will want to undertake creative experiments with whatever is at hand.

### Why did you decide to use video?

This show is a meeting of the visual arts and dance. I want to show children how contemporary artists work, and video is an integral part of contemporary art. Here, it serves this purpose particularly well. Just as the painter's movement produces a line, a dot, or a design on canvas, I show the line left by movement on a screen. Using software that modifies the image captured by the camera in real time, we develop very interesting, almost magical images. It's colourful, entertaining and stimulating. Children will love it!

# PAINTING AS CHOREOGRAPHY

As the show unfolds, H el ene Langevin constantly transforms the visual image, our perception of the set, the space, the lines, and the energy. The objec-

tive is to have the audience experience the painting. The choreographer provides several examples of how certain paintings influenced her stage picture.



JEAN DUBUFFET  
LES COMMENTAIRES

JEAN DUBUFFET represents raw art, a spontaneous form of art that functions beyond the limits of conventional aesthetic standards. In this painting we see people in frames, they resemble children's drawings. I wondered what these characters would have to say, and I wanted to see them express themselves through movement. In this sequence, the body expresses emotion and is theatrical; the movement is raw and natural. © Jean Dubuffet Estate / SODRAC



SONIA DELAUNAY  
PRISMES  LECTRIQUES

The work of SONIA DELAUNAY is full of circles. We therefore worked on the pure line of the circle and where the circles join in space. In this sequence, the circle dominates the search for movement, and the dance is more abstract.

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POLLOCK  
COMPOSITION 16

JACKSON POLLOCK represents the energy expended by the body in the act of painting. I created the sequence based on the words "dripping, pouring, flinging, splashing," the words Pollock himself used to describe his technique. The dancers hold on to large pieces of coloured fabric that become paintbrushes that they use to splash and splatter all over the performance space.

Pollock-Krasner Foundation SODRAC (2010)

With MAGRITTE'S surrealism, we introduce two headless characters and a rabbit. As for Pop Art, I was inspired by the movement's festive sense. It's the spirit of performance, of a "happening," and the star quality that we see on stage.



## CHOREO GRAPHICS ACTIVITIES

### 1. CREATE A FRESCO INSPIRED BY THE FERNAND L GER 1 PIECE "LES GRANDS PLONGEURS NOIRS"



  SUCCESSION FERNAND L GER / SODRAC (2010)

**Objectives:**

- To discover the works of contemporary painters
- To explore the notion of body image

**Age Group:**

Children aged 5 to 8 (Kindergarten to Grade 3)

**Debrief:**

Child-high lengths of paper, poster paint (gouache), scissors, pencils, paint brushes, glue

  Succession Fernand L ger / SODRAC (2010)

1. Trace the form of each student's body or body parts (arms, legs, feet) on a large piece of paper that has been placed on the floor.
2. Have each students lie down on the paper, with another student tracing the contour of the body. Ask students to make a shape with their bodies: lying down, foetal position, arched backward, etc. Place the arms, legs and torsos in a variety of positions. Use a pencil to trace each body shape on the paper.
3. Cut out each body shape obtained, and paint each shape a single colour: yellow, red, green, black, blue, orange.
4. Use black gouache to trace the outline of each body shape.
5. Position the shapes on the fresco. They can be superimposed, intertwined, inverted, etc. Pay attention to colour placement. Glue the biggest shapes to the fresco first. Follow with bodies and half-bodies, and end with details and small shapes.

N.B. The size of the paper used is important. If it is too big, the fresco will appear to be empty.

## 2. THE SCULPTOR, THE MODEL AND CLAY - BODY OBSERVATION EXERCISE

### Objectives:

- To develop body image awareness
- To observe body positions, and recreate those positions

### Age Group:

Children aged 5 to 8 (Kindergarten to Grade 3)

### Procedure:

Split the group into teams of three students each.

The student representing clay squats down into a ball shape. The student playing the model takes a position standing, sitting or lying down – a position that makes use of the arms, legs and back, with the entire body fully engaged.

The student who is the sculptor looks at the model and manipulates the clay-child to recreate the position taken by the model. The clay-student lets him/herself be manipulated and follows the sculptor's instructions.

### Variations:

1. Copy the identical shape, or its mirror image.
2. In teams of five, increase the level of difficulty by having two lumps of clay and two models, with one sculptor manipulating both lumps of clay.

## 3. A POLLOCK-INSPIRED COLLECTIVE PAINTING

Pollock invented action painting, where the movement of the body leaves its mark on the canvas. The colours and the marks they make become the subject of the painting. He would place the canvas on the floor and, moving his arm to the rhythms of background jazz music, would throw and splatter paint on it, or let paint drip down onto the canvas.

### Objectives:

To use the body in action to create a painting.

### Materials:

A blackboard and 8 colours of chalk (8 sticks of chalk split in two)



#### 1. ACCUMULATION

Let each student draw one or two lines on the blackboard, but with the entire body involved in the movement of the arm. The line left on the painting is influenced by the action of the body – jumping, rushing forward, falling, swinging, reversing, zigzagging. The trajectory of any given line is thus determined by chance.



#### 2. DECONSTRUCTION

Once everyone in the group has participated and the painting is full of colours, have six students make a single swipe of the hand to erase part of the image.



#### 3. SUPERIMPOSITION

In groups of three, have students approach the painting and draw recognizable forms on it – a circle, a square, a heart, a car, an airplane, a triangle, letters, numbers – filling in the shapes with colours or lines and outlining the shapes with a contrasting colour. Make sure that each student gets involved.

## SOME BASICS ABOUT DANCE

Both boys and girls like to dance until they're spent – it's great fun. It might be worthwhile discussing the topic with your students. Have they noticed any prejudices about dance?

### DANCE

Dance is the art of moving the human body in space and time. Who hasn't danced at least once in their life? Do you dance to burn off excess energy, to explode with unbridled joy or simply to stretch your legs? Dance is an incredible way to express yourself ; body language is universal, it is understood by everyone.

A moving body speaks to us, it tells us countless things. We dance in response to a universal drive, and this is independent of gender. Both boys and girls feel the need to let off steam, invent movements, and see where their bodies can go.

### CHOREOGRAPHY

The choreography is the series of movements that make up a dance performance. The word comes from the Greek words khoreia, which means "to dance," and graphein, which means "to write." A piece of choreography is generally developed around a theme. We may want to tell a story or talk about something in the news, an emotion, or a person. Sometimes choreography only transmits some energy or abstract images that you shouldn't try to understand. You just have to let yourself be open to the sensations it provokes.

### DANCER / PERFORMER

Professional dancers are people who have decided to dedicate themselves to dance, to make it their profession. Professional dancers go through unusually demanding physical training, much like a top athlete. The training is hard, since dancers need to have both

strong muscles and great flexibility. In rehearsals, dancers either repeat the movements shown to them by the choreographer or invent movements by improvising. During a performance, they dance the movements of the choreography.

## SOURCES

### Books on Art

L'Art en jeu Collection. Publisher :  
éditions du Centre Pompidou

Comment parler d'art aux enfants?,  
Françoise Barbe-Gall,

Publisher: éditions Le baron perché

Le musée de l'art pour les enfants, vol. 1 et 2,

Publisher: Phaidon Press

Revue Dada, la première revue d'art. Publisher :  
éditions Mango :

- La révolution surréaliste, no.81
- The Expressionists, no.144
- Jackson Pollock, no.140
- L'art concret, no.101
- Keith Haring, no.134
- Fernand Léger, no.37
- Dubuffet, no.76

### Art Website

[www.centrepompidou.fr](http://www.centrepompidou.fr)

[materalbum.free.fr/dubuffet/projet.htm](http://materalbum.free.fr/dubuffet/projet.htm)

## SUBSIDIZED PROGRAMS FOR SCHOOLS

YPT offers subsidized tickets to qualifying schools through our Community Connections programming. It is only with the generous support of Great West Life, London Life & Canada Life, CIBC Children's Foundation and an anonymous donor that this program is made possible. Please visit [youngpeopletheatre.ca](http://youngpeopletheatre.ca) for more information.



STRONGER COMMUNITIES TOGETHER™

# YOUNG PEOPLE'S THEATRE



(formerly Lorraine Kimsa Theatre for Young People) is the largest Theatre for Young Audiences (TYA) company in Canada and a significant institution in the Canadian professional theatre community. Over our 45-year history we have produced many of the most important works that now form the canon of

plays for young audiences in this country. At the heart of founder Susan Rubes' idea for Young People's Theatre (YPT) was a belief that children deserve a theatre of their own – with resources and standards no lesser than those for adults. She believed – as we do today – that young people deserve good theatre because theatre is good for young people.

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

Therefore, at the centre of the artistic policy of YPT is a desire to have a positive and lasting impact on the emotional, social, and intellectual development of young people. We want children to be imprinted with experiences that will increase their access to the world, in order for them to grow into the unique and wonderful

people they were born to be. To do this, our programming is drawn from the world classics of children's stories, from contemporary works, from the new plays we develop, and from productions showcasing the most innovative and accomplished theatre for young audiences by other Canadian and international theatre companies.

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

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

Allen MacInnis  
ARTISTIC DIRECTOR

## EDUCATION & PARTICIPATION DEPARTMENT

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ONTARIO ARTS COUNCIL  
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THE ONTARIO ARTS COUNCIL IS AN AGENCY OF THE GOVERNMENT OF ONTARIO