



PLEIADES THEATRE
presents the unforgettable
Viola Léger as
LA SAGOUINE



by Antonine Maillet
translated by Luis de Céspedes

**26 BERKELEY STREET,
BERKELEY STREET THEATRE
DOWNSTAIRS
MAY 14-MAY 29 in ENGLISH
en français: 31 mai - 5 juin**

STUDY GUIDE

Prepared by Lauren Brotman

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Don't miss the *Grand Dame* of Canadian Theatre, in this limited run!

\$12.00 student tickets
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may 12th at 12:30pm

In English: May 14th – 29th
en français: 31 mai – 5 juin, 2010

A wonderful opportunity for students and teachers to discover one of Canada's great artists, in one of our country's most iconic works for the stage, for the first time in Toronto since 1979!

BERKELEY ST. THEATRE (Downstairs), 26 BERKELEY St.

For information contact Lauren Brotman at Pleiades Theatre at 416.203.1227 or by email at outreach@pleiadestheatre.org

Please join us following the performance for a talk back with the unforgettable Viola Legér!

FACTS ABOUT THE PLAY

*La Sagouine was written
In 1971 by renowned*

Acadian writer, Antonine Maillet. A one-woman show, it was first performed by Viola Legér who has gone on to make this her signature role. With one exception, Mme. Legér is the only actress to have performed this play and to date she has done well over 2000 performances.

*La Sagouine (pron. sag-ween)
Antonine Maillet (pron. antoneen my-eh)
Viola Legér (pron. Vi-o-la Lay-jaire)*

The play consists of 5 vignettes or stories as told by la Sagouine. This unique character is a crusty old Acadian scrubwoman who is known to everyone only by her derogatory name. Despite her lowly status, she has an uncanny ability to see through hypocrisy, pretention and contradiction among her betters. Her stories spring from her observations on life in her tiny Acadian fishing village where people range from the lowliest of low to the mightiest of rich.

Viola Legér has become an icon in Canadian theatre. At 80 years of age, there won't be many more chances to see her perform La Sagouine.

A WORD FROM OUR DIRECTOR

La Sagouine

by Antonine Maillet
translated by Luis de Cespedes

Starring the legendary

Viola Léger

Written in 1971, *La Sagouine* has become a monument in Canadian theatre. It is far and away the best known work to come from Acadia which, founded in 1604 in what is now Nova Scotia, New Brunswick and Prince Edward Island, is the oldest non-native community in Canada. This one-woman show has had an international career in both French and English, almost exclusively in the hands of its original and iconic interpreter, Viola Léger. *La Sagouine* is an old Acadian scrubwoman, known only by that derogatory name, seemingly even to herself. She is firmly ensconced on the bottom rung of the social ladder, which gives her a unique vantage point from which to observe the workings of the world. In a series of short monologues (the evening is made up of five) this crusty, tenacious, delightfully wicked old lady comments on the many ironies she sees in life, including the “qualities” of her betters and the contradictions that abound in our most sacred institutions of Church and State. Her stories alternate between the poetically metaphysical, the riotously funny, the bitterly sardonic and the life-affirming hopeful.

The great actress, Viola Léger, who will be eighty when she performs this in May, 2010, is a wonder to behold. No other stage artist has so completely captured the rich history of Canada’s unique Acadian community with such panache and verve as Viola Léger. Since 1993, she has been performing *La Sagouine* in New Brunswick, at a summer theatre named for her character, to some 85,000 people per year. Mme. Léger was the first woman artist to be named to the Senate, where she assiduously fulfilled her duties for four years until her retirement at age seventy-five. She has performed in all manner of plays in both English and French and, as she says of her signature role, *La Sagouine*, she stopped counting after 2,000 performances! The Toronto run, performed in both English and French, then followed by a national tour beginning in 2011, will likely be Mme. Léger’s farewell performance of this great play. It is not to be missed!

Artistic Director
John Van Burek

ABOUT THE PLAYWRIGHT

Maillet, Antonine

Antonine Maillet, novelist (b at Bouctouche, NB 10 May 1929). After the success of *La Sagouine* (1971; tr 1979) and PÉLAGIE-LA-CHARRETTE (1979), Maillet dominated contemporary Acadian literature. The latter won the Prix Goncourt, bringing her overnight fame in France, where it sold over 1 million copies. Her imaginary universe is rooted in the geography, history and people of ACADIA. Her novels, often reworked for the theatre, fuse adventure, desire, frustration, agony and joy to offer a new image of the original Acadia, restructured to fit an epic vision. She presents a simple event (conflict between 2 characters, a collective struggle to conquer the land, the long trip back to the homeland), rich in every kind of development. As the characters work through these developments, they become symbols. The language of these pieces, a fusion of "ancient and sonorous words" and literary language, is an original creation. The narrator is often presented not as an individual but as a collective being - the memory of the Acadian people. Maillet is a storyteller; but *La Sagouine* is not a narration. Here the character is autonomous and has an authenticity and complexity that lifts her above the other characters in the piece.

Maillet's renown coincides with an Acadian cultural revival. *La Sagouine*, as well as being a genuine literary success, appeared at the right moment to give voice to the Acadians. We find in that voice wisdom and lucidity, verve and reserve, humour and anger. As the author herself says, to recognize her works is to recognize the people to whom she belongs. Among her other works are *Pointe-aux-Coques* (1985), *Don l'Orignal* (1972), *L'Acadie pour quasiment rien* (1973), *Évangeline Deusse* (1975), *Les Cordes-de-bois* (1977), *La Gribouille* (1982) and *Le Huitième Jour* (1986, tr 1987), *L'Oursiade* (1990), *Comme un cri du couer* (1992) and *Les Confessions de Jeanne de Valois* (1992). *Madame Perfecta* was a finalist for the 2002 Prix Odysse. She has taught literature and folklore at Laval and is a Companion of the Order of Canada and an Officier des Arts et des Lettres de France.

Yves Bolduc; The Canadian Encyclopedia



Maillet, Antonine

Maillet's novels fuse adventure, desire, frustration, agony and joy to offer a new image of the original Acadia (photo by Andrew Danson).

SYNOPSIS OF THE FIVE STORIES

La Sagouine is an elderly scrubwoman who lives in a tiny Acadian village on the east coast of New Brunswick. She is dirt poor, always has been and she is completely uneducated... except by life and the school of hard knocks. The author, Antonine Maillet, who was born in Bouctouche in 1929 and who knew the real person upon whom this character is based, wrote la Sagouine's story in the form of colourful monologues which are told directly to us by this crusty old lady. Seventy-five years old if she's a day, la Sagouine has never set foot outside her village of Bouctouche but, despite her lifetime of toil, she has carefully observed the comings and goings of everyone around her, from the righteous parishioners to the disingenuous politicians to the social-climbing wives of the local notables; nobody can pull the wool over the eyes of la Sagouine. Also, she may be ignorant, but she is certainly not stupid. In some ways, she is downright philosophical.

Death: in her simple way, la Sagouine reflects upon mortality. She knows she is nearing the end of her life and she is given to wondering what will happen when she "crosses over to the other side." And what about regrets; when is it too late to make amends? She and Gapi never got properly married; is there still time? People tell her she should see a doctor, but isn't it safer *not* to know what you've got? Then it won't hurt you...

The Pews: families in Bouctouche go back many generations and at church, they have sat in their same family pews for over a hundred years. La Sagouine recalls the time the priest decided that, to raise some money to fix the church, he would auction off the pews to the highest bidders. A riotously funny, most un-holy row ensues.

The Census: a very funny story about the Acadians and their identity. Back in the 1930's, '40's and '50's, Acadian villages were still remote, isolated and all but forgotten, especially by the government; until someone got a bee in his bonnet to pay attention, usually so they could collect more taxes. So every now and again, the government would send someone around to do a census, asking all kinds of questions. La Sagouine finds it puzzling: they want to know how much she earns. Nothing. When was she born? How does she know, the church keeps no record of people like her. How much flour did she consume last year? Who knows? It depends on what she was given in charity. In fact, her and all her people, who are they, anyway, the Acadians? They're not English. They're not French. They're not Quebecers. And there's no box on the census for them... but they must be something...

The War: what a paradox! La Sagouine and those around her are poor as church mice, always depending on the charity of others for food and clothes, except for the clams and mussels they can salvage in the bay around them. The only time the Government ever takes care of them is when there's a war on, and there hasn't been one in a long time. Things are getting tough again, so maybe we need a new one.

The Spring: how exhilarating, to see an old woman with nothing but the Raggedy-Anne clothes on her back and the leaky roof over her head, step outside on the first day of spring... and thrill at the joy of renewal, of buds on trees and the wild geese flying overhead, coming back for another glorious summer. Her hands may be dirty and her skin all cracked but knows beauty when she sees it. It's as if life were just beginning!

GLOSSARY

La Sagouine:	bag lady; scrubwoman
Acadia:	A region and former French colony of eastern Canada, chiefly in Nova Scotia but also including New Brunswick, Prince Edward Island, Cape Breton Island, and the coastal area from the St. Lawrence River south into Maine. During the French and Indian War (1755-1763) many Acadians migrated or were deported by the British to southern territories, including Louisiana, where their descendants came to be known as Cajuns.
Sacristy:	an adjoining room or a building connected with a church, in which the sacred vessels, vestments, etc., are kept.
All Saints Day:	celebrated on the first of November. It is instituted to honour all the saints, known and unknown. (and according to Pope Urban IV, to supply any deficiencies in the faithful's celebration of saints' feasts during the year).
Quahaug:	an edible clam, but not of high quality, inhabiting waters along the Atlantic coast, having a relatively thick shell.
Vespers:	a religious service in the late afternoon or the evening
Bilious:	peevish; irritable; cranky
Saint-Joseph's oil:	As it has been done since Brother André's time, the oil is placed in front of the statue of Saint-Joseph and burned for sometime before it is bottled and offered to pilgrims. The St. Joseph Oratory in Montreal invites people to use this oil as a symbol of faith and, at the same time, to pray for the grace they solicit.
Sainte Goretti:	is an Italian virgin-martyr of the Catholic Church, and is one of its youngest canonized saints. She was martyred after dying from multiple stab wounds.
Blessed Sacrament:	the consecrated host.
Sweet Adeline:	a Broadway musical. an old American popular song.
Mackinaw:	a short double-breasted coat of a thick woolen material, usually plaid, worn by east coast fishermen.
Home Guard:	a volunteer force used for meeting local emergencies when the regular armed forces are needed elsewhere.

THEMATIC OVERVIEW

DEATH

GENEOLOGY

HOPE

DISPLACEMENT

CENSUS

RELIGION

SPRING

WAR

ACADIAN HISTORY

Who Were The Acadians?

The Acadians were the French who settled in the areas now known as the Canadian Maritimes, in other words, Nova Scotia, New Brunswick, the Magdalen Islands of Quebec, Prince Edward Island, and the eastern portion of Maine. These settlements preceded those of the British in North America by two or three years, and grew during the next century in both cultivated farmland and vast progeny of descendants.

In 1755, when the British government confiscated their lands, property, and virtually all they had, they deported the Acadians who would not swear loyalty to the British Crown and the Protestant religion. Thousands were sent to the 13 colonies on the American seaboard. In this mass deportation, mothers were separated from fathers, and children from both.

The Acadians had turned the wilderness of Nova Scotia into productive lands and had become a prosperous people. The year 1755 is an infamous date in Acadian history; it is the date when the Acadians lost most of what they had worked for, most of what they had created. And this event has remained an indelible mark in the minds and hearts of Acadians everywhere.

The land mass described above, plus much more, was under French rule until the Treaty of Utrecht (1713) surrendered this vast land holding into the control of the English. Naturally, the English would have preferred to have the French settlers swear allegiance to the British crown; however, the Acadian-French settlers refused, agreeing to pledge neutrality in England's conflict with France. They could not envision themselves bearing arms against their French compatriots if a war were to break out. The Acadians lived under this neutrality agreement for about fifty years until the British decided to remove them in September of 1755 in what has become known as The Expulsion.

What's in a name?

Individual surnames originated for the purpose of more specific identification. They became a necessity when a single village could count several Johns; this John the blacksmith, Silversmith became or Tinsmith became John Smith...an association with his trade.

In Acadia, surnames are often not used. Instead, one's parents name will be used to identify who you are. If your name is "Laurette à Johnny" this would mean that you Johnny's daughter. Therefore, "Frank à Louise à Henri à Bill would indicate that Frank is the son of Louis, the grandson of Henri, and the great grandson of Bill. There are pockets in Acadia where people are still referred to in this way, especially among the older generations.

PRE SHOW ACTIVITIES

What is the Expulsion?

This infamous Expulsion (Le Grand Dérangement), ordered by Governor Lawrence of Nova Scotia, dispersed the Acadians far and wide. Those who fled to the woods found refuge and help from the Micmac Indians, who aided them in either escaping to Quebec or resettling after the war. Many died of cold and starvation while on the journey to Quebec; others, of disease once they arrived. Still other Acadians were loaded onto overcrowded transport ships, to be put ashore in the English colonies or sent back to English prisons or to France. Some of these ships never made it back to Europe, but were wrecked in storms crossing the Atlantic, resulting in tremendous loss of life for those aboard these transports. In the American colonies, inhumane separation of families, and dependence upon the local towns and cities for support, were bitter pills to swallow by a group of people who prided themselves on strong family bonds and a life of self-sufficiency. Many of them endured a dozen or so years of unbelievable hardships in an effort to reunite with their families, some even trekking the long journey back to return to the land they once occupied in the Maritimes. Antonine Maillet's great novel, *Pelagie la Charette* describes this long return home.

For Acadians, the Expulsion will never be forgotten, but for most Canadians, this moment in history is entirely unknown.

1. Find other times in our Canadian history that may parallel this dark time.

 2. Does this resonate with other historical events in our world's past or present?
-

PRE SHOW ACTIVITIES



The Acadian flag was chosen in Miscouche, Prince Edward Island in 1884, during the second National Acadian Convention. It was proposed by Reverend Marcel-François Richard from Saint-Louis, New Brunswick, President of the 3rd Commission responsible for studying the choice of a national flag. Here is how he presented his choice:

"An army needs a standard. The banner of the Assumption will naturally be carried with religious patriotism at the head of our religious processions. But we must have a national flag to fly over our heads during days when we have national meetings or celebrations. Several types of flags have been proposed. I do not want to depreciate suggestions made on this subject, but I cannot agree with those who claim that we must choose a flag which is totally different from that of our motherland. The tricoloured flag is France's flag, of which we are descendants, and this flag has the right to fly throughout the entire universe according to international laws. For us, Acadians, this flag simply tells us that we are French and that France is our motherland, just like the Irish flag reminds the Irish of their origin and homeland. However, I would like Acadia to have a flag which would remind us not only that our children are French, but that they are Acadian. I therefore suggest, and propose to the delegates of this Convention, the following plan for a national flag. The tricoloured flag to be made would represent Acadia, since a yellow star would be added to the blue section. The star, representing the star of Mary, Stella Maris, would serve as a crest in the Acadian flag, the same way the Union Jack was used as a crest in the Canadian Confederation flag..." [Unofficial translation]

1. Create a drawing of your family crest. Use your imagination. This does not have to be based on a crest that may already exist. You can include representations of individuals in your family, or historical and personal events that have happened, as well as your family's cultural history.
2. Present this flag to the class and explain its significance.
3. Find illustrations that may suggest how people lived in la Sagouine's time. Look at the clothes, the hair. Describe them and make comments.

PRE AND POST SHOW DISCUSSIONS

Using the following text as reference points, discuss the questions both pre-show and post-show to see if/how perspectives change after seeing the production.

DEATH

“To do the right thing, a person would have to be sorry ahead o’ time. Well that ain’t easy. ..the biggest sins are the ones you do, knowin’ it’s not right, but you does it anyway. An’ bein’ free to make yer choice. Ah! I know a person’s always free, sure, but...but is she always free?” p. 6

“If only we could know...before reachin’ the other side. ‘cause once we’re there, it’ll be too late. ..If there’s not’in on the other side, wouldn’ have to worry ‘bout every little thing here. We could live the life we got. Wouldn’ be a hell of a lot, but we’d live it without havin’ our guts blamin’ us fer it.” p. 7

Here la Sagouine makes reference to destiny. Discuss the notion of fate and determinism vs the notion of free will/freedom of choice.

THE PEWS

“Fer as long as I can remember, there was some people that had their pews in the front, an’ others that had chairs in the back, an’t then some’others that was just standin’ up. Everybody in his place... People from the back country had som’n to say ‘bout what they called “injustices”. Wasn’ fair, they complained, to always have the same folks sittin’ down in front, an’ they got to thinkin’ the priest should auction off his pews. Well let me tell you, it was easier said than done. Like almos’ all the parish was against it, except for those back-country folks an’ some’outsiders. Us, well we had not’in to say ‘cause we didn’t pay our church dues. An’ when a person ain’t payin’ his church dues, well, he finds, like they say, that outside the church; no salvation.” p.12

Discuss the issue of human behaviour vs the responsibility of the religion and religious figures to it’s people. Discuss the issue of class and status vs human rights.

CENSUS

“We live in America but we ain’t Americans...we ain’t completely French, can’t say that: the French folks are the fols fr’m France: “les Français de France”. An’ fer that matter, we’re even less les Français de France” than we’re Americans. We’re more like French Canadians, they tol’s us. Well that ain’t true neither. French Canadians are those that live in Quebec. They call ‘em “des Canayens” or “Quebecois”. But how can we be “Quebecois” if we ain’t livin’ in Quebec? Pour l’amour du Bon Dieu, where do we live? In Acadie, we was tol’ we’re supposed to be “des Acadjens”. So that’s the way we decided to answer the question ‘bout nationality: “Des Acadjens” we says to them. Well them censors didn’ wanna write down that word on’eir list. The way they sees it, l’Acadie ain’t a country, an’ “Acadjen” ain’t a nationality. Well after that we didn’ know what else to say, an’ we tol’em to give us the nationality they wanned. So, I think they put us down with the Injuns.” p.20-21

Discuss the notion of community vs displacement. Are we ever really at home?

THE WAR & SPRING

“Durin the Depression, times got to be so bad, a person couldn’go any lower. But when you’re low enough, like this, that’s when they decide to do som’n so you won’t croak. Fer instance, durin’ the depression, they invented the breadline. Fr’m then on, we was all set. Depression saved us fr’m starvation. The worst time fer poor folks is when not’n happens: no war, no floods, no ecumenic crash...not’n to remind people that some folks got not’n to eat. Those are the toughest times. Lucky thing it don’t last too long. Usually, there’s a crisis of some sort every ten’r twenty years, ‘n so we can breathe easier every ten’r twenty years...Cause they never stopped sendin’ us our cheques the whole time our men was on the other side. ‘n the wives of the men that didn’t come back, they kept getting widows’ cheques. him Caillou, that left one of his legs in England, he got more fer that lost leg that fer all the work he could of done with the other one...a war, it brings jobs, ‘n to fill yer stomach...’n there’s only one thing we can do: wait fer the next war that’ll get us back outta this hole one more time.” Pg. 33

“I’m pretty sure that to be happy, a person’s gotta hope fer somethin’, somethin’ better...Gapi says, makes a person moody to keep on hopin’ like that. We’re better off not getting’ ideas, he says, if we don’t want to be disappointed. Says that person’d never feel hurt if he hadn’t started believin’ in dreams.” p.35-37

Discuss the notion of “ignorance is bliss” vs facing the truth. Is it ever possible to escape the harsh realities of life? And if so, what are the costs and benefits?

ACADIAN RECIPES

To prepare for Pleiades Theatre's production of *La Sagouine*, your class can have a "bring an Acadian recipe to class potluck day! Below are some traditional Acadian recipes. See what other recipes you can find!

FRENCH ACADIAN SOUP

1 cup whole yellow peas
1/4 cup diced turnip
6 cups water
1/2 small stalk celery, diced
1 small onion, diced
4 to 8 oz cubed pork or ham
1/4 cup carrots, diced bone

Wash peas, then place in boiling water and cook to puree (about 75 minutes).
Add remaining ingredients and salt to taste. Cook for another ~, hour.

MOLASSES COOKIES

Note: This recipe is more than 100 years old

1 cup molasses
1 egg
1 Tbsp soda
2 tsp ginger
1 Tbsp white vinegar
1 tsp cloves
1 cup shortening
1 tsp salt
1 cup brown sugar
4 cups all purpose flour

Bring molasses to a boil. Add soda and vinegar. Blend well and cool. Add shortening, brown sugar, egg and dry ingredients sifted together. Roll out quite thinly and bake in a moderate 350°F oven. These may also be rolled in aluminum foil and stored in refrigerator until needed, at which time they are sliced and baked.

POST SHOW ACTIVITIES

1. Discuss the play and the production.
2. Discuss the structure of the play. Did you enjoy that la Sagouine speaks directly to the audience?
3. Discuss the form of the play. Did you enjoy it as a one-woman show?
4. Discuss the other theatrical elements of the play. ie sets, costumes, lighting.
5. Pick a moment or image from the play that you remember. Using it as inspiration, write for 10 minutes on the page without stopping. Let images, emotions, thoughts come to you spontaneously. Try not to stop writing. Pick your favourite passage that you wrote and share it with the class.
6. Using the same or different moment or image as inspiration, in groups of 4 or 5, create tableaux using these as a starting point.
7. Now using your writing example from exercise 5, incorporate the text into your tableaux.
8. Prepare an oral or written review of the play.



SAMPLE LESSON PLAN

Objective: The objective of this lesson plan is to have students reflect on the play that they have seen at the Berkeley Street Theatre and engage with the text as performers themselves.

Curriculum Expectations:

TH1.01 - describe character development within a particular acting theory;

TH1.02 - describe how specific genres, settings, and periods influence character development;

CR1.06 - apply a set of specific criteria in the selection of plays, scenes, or dramatic forms for presentation;

CR1.07 - research either a historical or contemporary style of theatre before creating and presenting a theatre piece in that style;

Activity #1

Students will be asked to identify three scenes in the text that work to propel the action forward. When they have done so, their next task will be to identify all of the action words / verbs in the text (or possible sentences that require action). Once students have effectively “mined” the text, their next task is to create a physical vocabulary of the scenes to be performed without any sounds or language. A physical vocabulary requires the student to attach a physical gesture to each action-word. As a group, students will perform, for their classmates, their scenes without language. The audience will then try to identify the scene from the play that is being performed; therefore the more detailed and specific the physical vocabulary is, the easier it will be for the audience to identify the series of scenes.

Culminating Activity:

Have students bring the action and the language together to perform their scenes. By incorporating a physical vocabulary into the text of the play students will gain a deeper understanding of how Maillet worked as a playwright.

Possible Extensions:

Have students compare a monologue from one of Shakespeare’s plays to one in *La Sagouine*. Is there a quantitative difference in action words? What about the use of metaphors. Analyse the results.

NOTE

The teacher can also choose the scenes that groups will be working on ahead of time in order to avoid overlapping.

Evaluation Rubrics for Study Questions and Activities

Learning Expectations	Task Specific Criteria	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
CR2.01 tasks and interrelated responsibilities of individuals in creation of theatre	- meeting obligations	- met limited number of obligations	- met some obligations	- met considerable number of obligations	- always or almost always met obligations
CR1.01 create and develop a character, using a classical style of characterization	- creation of character	- creates on a superficial level (mechanical)	- creates with some degree of competency (some fluidity)	- creates with a considerable degree of competency (fluid)	- creates with a high degree of competence (artistry)
CR1.04 reinterpret characters, using notes in subsequent rehearsals and performances	- flexibility in using conventions taking notes from peers and director	- has frequent difficulty changing to meet new circumstances	- has difficulty changing to meet new circumstances sometimes	- has difficulty changing to meet new circumstances rarely	- has no difficulty changing to meet new circumstances
CR2.02 responsibility of members of ensemble to develop, communicate the intended meaning or theme	- synthesizes previous reflection into the work	- demonstrates limited ability to synthesize previous reflection into the work with difficulty	- demonstrates some ability to synthesize previous reflection into the work to some degree	- demonstrates considerable ability to synthesize previous reflection into the work to a considerable degree	- demonstrates superior ability to synthesize previous reflection into the work to a high degree

Learning Expectations	Task Specific Criteria	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
CR1.02 convey character through the effective use of voice and movement techniques	- voice is clear and audible	- demonstrates limited ability to use voice to portray character	- demonstrates some ability to use voice to portray character	- demonstrates considerable ability to use voice to portray character	- demonstrates a high degree of ability to use voice to portray character
CR1.02 effective use of movement techniques	- movement enhances meaning	- demonstrates limited ability to use movement to enhance meaning	- demonstrates some ability to use movement to enhance meaning	- demonstrates considerable ability to use movement to enhance meaning	- demonstrates a high degree of ability to use movement to enhance meaning
CR1.06 - apply a set of specific criteria in the process of creating scenes, or dramatic forms for presentation	- integrates distinct style characteristics into presentation	- integrates characteristics of the style of theatre with a limited degree of effectiveness	- integrates characteristics of the style of theatre with some degree of effectiveness	- integrates characteristics of the style of theatre with a considerable degree of effectiveness	- integrates characteristics of the style of theatre with a high degree of effectiveness

PLEIADES THEATRE

Pleiades Theatre produces plays from the Canadian and international repertoires. With excellence the hallmark of our work, our mandate is to celebrate different cultures in the world through plays that originate in languages other than English. New or classical, they are selected because they introduce writers and styles not widely known to Toronto audiences and we present these in modern, Canadian translations and innovative productions. Our aim is to bridge cultural divides by bringing people together through the art of theatre. Parallel to this is our exciting, bilingual educational program, *Speak the Speech!* Our theatre professionals work alongside teachers, using classical and contemporary text, movement, voice, mask and collective creation to improve literacy, self-expression and confidence. Encouraging the development of creative potential through the use of drama, most of our workshops are created specifically to empower students to have a deeper understanding of their own cultures and lives, as well as those they are less familiar with, to stimulate curiosity and cultural inclusion. We providing teachers and youth workers with ideas and exercises they can use in their classrooms, and have helped thousands of young people discover the power of language and the enjoyment of creative work.

PRODUCTION HISTORY

2009 ***Shakuntala***, Kalidasa, translated by Charles Roy, World Stage Festival, Harbourfront.
 2007 ***Dying to be Sick***, Molière, translated by John Van Burek and Adrienne Clarkson, English Language world premiere.
 2006 ***Hosanna***, Michel Tremblay, translated by John Van Burek and Bill Glassco
 2005 ***The Amorous Servant***, Carlo Goldoni, translated by John Van Burek, English language world premiere
 2005 ***The Seven Days of Simon Labrosse***, Carole Fréchette, translated by John Murrell, a joint production with the Montreal Young Company, in honour of the late Bill Glassco
 2004 ***Beaux Gestes & Beautiful Deeds***, Marie-Lynn Hammond, a bilingual play with music
 2003 ***Heart of a Dog***, Mikhail Bulgakov, translated and adapted by Anne Nenarokoff, in an English-French co-production with Théâtre français de Toronto, a world premiere in English
 2002 ***Counterfeit Secrets***, Marivaux, translated by John Van Burek, Canadian premiere in English
 2001 ***The Triumph of Love***, Marivaux, translated by John Van Burek; Canadian premiere in English
 2000 ***The Game of Love and Chance***, Marivaux, translated by John Van Burek
 1998 ***The Government Guy*** (adapted from Gogol), Michel Tremblay, translated by John Van Burek, in a French-English co-production with Théâtre français de Toronto; a world premiere in English
 1997 ***Marcel Pursued by the Hounds***, Michel Tremblay, translated by John Van Burek and Bill Glassco, in co-production with Tarragon Theatre; world premiere in English

Works Cited

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