

Citadel Theatre Enrichment Guide

2025/26 Mainstage Season



TABLE OF CONTENTS

RECONCILIATION STATEMENT	3
THEATRE ETIQUETTE	4
SHOW SYNOPSES	5
THEATRICAL TERMS AT A GLANCE	7
ROLES IN THE THEATRE	7
STAGE & SPACE	7
TECHNICAL ELEMENTS	8
PERFORMANCE & REHEARSAL	8
STAGE CONFIGURATIONS	9
PROSCENIUM STAGE	9
THRUST STAGE	10
PRE-SHOW ACTIVITIES	11
1.THEATRE ETIQUETTE EXPLORATION	11
2. PREDICT THE STORY	11
3.VISUALIZING THE STAGE	11
4.CHARACTER AND THEME BRAINSTORM	12
5.PERSONAL CONNECTION	12
POST-SHOW ACTIVITIES	13
1. REFLECTION QUESTIONS	13
2. CHARACTER QUESTIONS	13
3. THEME AND MESSAGE DISCUSSION	13
4. COLLABORATIVE CLASSROOM ACTIVITIES	14
GROUP EXERCISE: FREEZE-FRAME A KEY SCENE	14
EDUCATIONAL OPPORTUNITIES AT THE CITADEL THEATRE	16
CURRICULUM ALIGNMENT	17

RECONCILIATION STATEMENT

At the Citadel Theatre, we believe in the power and importance of stories. We acknowledge the stories that have come before us since time immemorial - on this land just north of the river and under these skies and stars, on this stage, and in this building with you.

We live, work, and create in the place we share on Mother Earth. This area, Edmonton, is known to the Plains Cree as Amiskwaciwâskahikan – Beaver Hill House. It is the traditional and contemporary homeland for the Nehiyawak (Plains Cree) along with the Saulteaux (Plains Ojibwe), Stoney Nakoda, Haudenosaunee (Mohawk), Niitsitapi (Blackfoot), Inuit, Dene and Métis. We express deep gratitude for the knowledge that has long nurtured these lands.

Treaty No. 6 was created with the intention of fostering harmonious co-existence. The Citadel Theatre recognizes our role and responsibility in being an active participant in reconciliation. We commit to this work through the sharing of resources, ongoing training, the inclusion of Indigenous stories, histories, and experiences in our programming, and by fostering meaningful relationships with the community.

In the spirit of reciprocity and respect, we seek to uphold the original intent of the Treaty and strive to create a shared narrative that honors our responsibility to this land and to each other.

THEATRE ETIQUETTE

Going to the theatre is an engaging and interactive experience. We want you to be an active participant when you see our shows; laugh when it's funny, cry when it's sad, gasp when it's shocking, and enjoy the experience as much as possible. But we want you to do this in the most respectful way possible, for both the performers and your fellow audience members.

Patrons have a right to expect an environment where:

- Patrons will be treated in a consistent, professional, and courteous manner by all Citadel Theatre staff and volunteers
- Patrons will be shown respect for their diversity, which includes age, abilities, culture, ethnicity, sex, gender identity, gender expression, language, physical characteristics, race, religion, socio-economic status, spirituality, and values.
- Patrons will enjoy every event free from inappropriate and or disruptive behavior from other guests, including heckling, crying, loud talking or noises, foul or abusive language or obscene gestures.
- Patrons will sit only in their ticketed seats during events with assigned seating (unless otherwise directed by Citadel staff) and show their tickets when requested.
- The Citadel Theatre is a smoke-free building. This includes e-cigarettes, personal vaporizers, and cannabis. Smoking is permitted outside the building 10m away from doors or air intakes as per City of Edmonton regulations. Re-entry is permitted.
- Patrons will enjoy Citadel Theatre spaces and materials as intended, without destruction, damage, or defacement. Sleeping in public spaces is prohibited.
- Patrons will not display any obscene or indecent messages or images on signs or clothing.
- Patrons will comply immediately with requests from Citadel Theatre staff regarding facility operations and emergency response procedures.
- Patrons will also be responsible for their own experience by reporting inappropriate behavior to any Citadel Theatre staff member or volunteer.
- Patrons will not distribute any type of advertisement (flyers, brochures, etc) on Citadel Theatre property, nor solicit, canvass, or sell unauthorized goods or services.

To ensure the most positive experience, please review our [Patron Code of Conduct](#) prior to arriving.

SHOW SYNOPSES

LIFE OF PI

September 13 – October 5, 2025

Life of Pi brings Yann Martel's acclaimed novel to life in a visually stunning and emotionally captivating theatrical experience. The story follows Pi Patel, a young Indian boy who survives a shipwreck and is left stranded on a lifeboat in the Pacific Ocean with only a Royal Bengal tiger named Richard Parker for company. As Pi struggles to survive in the vast, unforgiving ocean, he confronts the limits of his faith, his resilience, and his understanding of the world.

The stage adaptation immerses audiences in Pi's extraordinary journey, blending breathtaking visuals, puppetry, and immersive storytelling to bring the ocean, the tiger, and Pi's incredible survival to vivid life. As Pi recounts his tale to skeptical officials, the play explores themes of faith, identity, and the power of storytelling, leaving audiences to question the nature of truth and belief.

VINYL CAFE: THE MUSICAL

November 8 – December 7, 2025

The world premiere of a holiday musical for the whole family based on Stuart McLean's beloved *Vinyl Cafe* stories. The musical weaves together some of McLean's most popular stories, such as: "Dave Cooks the Turkey" and "Rashida, Amir and the Great Gift-Giving" into a hilarious celebration of the highs and lows of the holiday season and the importance of community and family.

DEATH OF A SALESMAN

January 24 – February 15, 2026

A gripping exploration of the American Dream, this timeless classic follows Willy Loman, a traveling salesman nearing the end of his career, as he struggles to reconcile his aspirations with reality. Burdened by unfulfilled dreams and familial tensions, Willy's journey reveals deep truths about ambition, identity, and legacy. Set against a shifting backdrop of the past and present, this poignant drama delves into the fragile human spirit, the pursuit of success, and the yearning for validation. With unforgettable characters and powerful emotions, this production captures the heartache and resilience of a man striving to leave his mark in an unforgiving world.

THE WIZARD OF OZ

March 7 – April 12, 2026

The Citadel will transport audiences to the magical Land of Oz in this enchanting retelling of the timeless classic. Follow Dorothy, a young dreamer swept away by a whirlwind adventure, as she journeys down the Yellow Brick Road to find her way home. Alongside her unforgettable companions—the Scarecrow, Tinman, and Cowardly Lion—she encounters dazzling wonders, wicked witches, and the promise of courage, heart, and wisdom. With iconic songs, vibrant characters, and heartwarming

lessons, this production celebrates the enduring power of friendship, bravery, and believing in oneself. A spellbinding adventure for all ages, it's a journey you won't want to miss!

CASEY AND DIANA

April 4 – April 26, 2026

Set in 1991 at Toronto's Casey House, this moving story unfolds during the AIDS crisis, following residents and staff as they prepare for Princess Diana's visit. Confronting fears, dreams, and a longing for connection, the drama balances humour and heartbreak while shining a light on humanity's resilience and the transformative power of compassion. With vibrant characters and sharp dialogue, it celebrates the courage to hold onto dignity and hope in the face of adversity, capturing the profound impact of one unforgettable moment. *Casey and Diana* is a powerful tribute to love, resilience, and the enduring legacy of compassion.

CYRANO DE BERGERAC

May 2 – May 24, 2026

This bold reimagining of a timeless classic brings a fresh, witty edge to the story of love, poetry, and identity. Follow a brilliant and fiercely romantic soul, whose sharp tongue and sword conceal a tender heart and deep insecurities. With daring duels, lyrical wordplay, and unspoken love, this adaptation explores the complexities of courage and vulnerability in a world obsessed with appearances. Balancing humour and heartbreak, it redefines heroism with panache and soul, inviting audiences to rediscover the power of authenticity and the longing for true connection. This is a must-see theatrical experience brimming with charm, passion, and adventure.

For more information on each production, including artist bios, programs, content advisories and more, visit us online at www.citadeltheatre.com/show-events/mainstage

THEATRICAL TERMS AT A GLANCE

The world of theatre is full of unique jobs, spaces, and tools that help bring a story to life. The vocabulary listed below is just a glimpse into some of the most common terms you might hear. Each show is different, though, and productions often use their own mix of roles and vocabulary depending on what the story calls for.

ROLES IN THE THEATRE

- **Actor** – A performer who portrays a character in the play.
- **Choreographer** – The artist who designs movement or dance for a production.
- **Crew** – Technicians who work backstage to move scenery, run lighting and sound, and manage props during performances.
- **Designer** – A theatre artist responsible for one aspect of the production's look or sound (e.g., set, costume, lighting, or sound).
- **Director** – The artistic leader who interprets the script and guides the actors and creative team.
- **Ensemble** – The full group of performers in a play or musical; also used to describe supporting roles that work together as a unit.
- **Musical Director** – The artist who coordinates the musical aspects of a production, including the vocalists and orchestra.
- **Playwright** – The author of a play.
- **Producer** – The person or organization responsible for financing and overseeing a production.
- **Stage Manager** – The individual who organizes rehearsals and calls cues during performances.
- **Understudy** – An actor who learns a role to step in if the regular performer is unable to perform.

STAGE & SPACE

- **Arena (Theatre-in-the-Round)** – A stage surrounded entirely by the audience.
- **Backstage** – All areas of the theatre not visible to the audience.
- **Black Box** – A flexible, usually simple theatre space that can be arranged in multiple configurations.
- **House** – The area of the theatre where the audience sits.
- **Lobby** – The public space where the audience gathers before and after the performance and during intermission.
- **Orchestra Pit** – The lowered area in front of the stage where musicians may play.
- **Proscenium** – A stage configuration in which the audience faces one side, like a picture frame.
- **Stage** – The performance area for actors.

- **Thrust** – A stage that extends into the audience, with seating on three sides.
- **Wings** – Offstage areas to the left and right of the playing space, hidden from audience view.

TECHNICAL ELEMENTS

- **Costume** – Clothing worn by actors to represent characters.
- **Cue** – A signal (line, action, or stage manager's call) that prompts a performer or technician to act.
- **Cyclorama (Cyc)** – A large curtain or wall, often at the back of the stage, used for lighting effects or projections.
- **Lighting Design** – The arrangement and use of light to create atmosphere, focus, and time of day.
- **Makeup** – Cosmetics or prosthetics used to enhance or transform an actor's appearance.
- **Props (Properties)** – Objects actors handle on stage (books, cups, letters, etc.).
- **Rigging/Fly System** – The system of ropes, pulleys, and counterweights used to raise and lower scenery, lights, or curtains.
- **Set (Scenery)** – The physical environment on stage that represents location, time, and mood.
- **Sound Design** – The use of sound effects, music, and amplification to support storytelling.
- **Trap** – An opening in the stage floor used for entrances, exits, or special effects.

PERFORMANCE & REHEARSAL

- **Blocking** – Planned movement of actors on stage.
- **Choreography** – Planned dance or stylized movement within a play or musical.
- **Curtain Call** – The conclusion of a performance when actors return to the stage to take bows.
- **Dialogue** – Spoken exchange between two or more characters.
- **Dress Rehearsal** – The final rehearsal with full costumes, props, and technical elements.
- **Fourth Wall** – The imaginary barrier between the actors and the audience.
- **Monologue** – A speech delivered by one character.
- **Rehearsal** – Practice sessions where actors and creative team prepare the performance.
- **Soliloquy** – A character speaking their thoughts aloud, usually alone on stage.
- **Technical Rehearsal (Tech)** – A rehearsal focusing on integrating lights, sound, scenery, and props.

STAGE CONFIGURATIONS

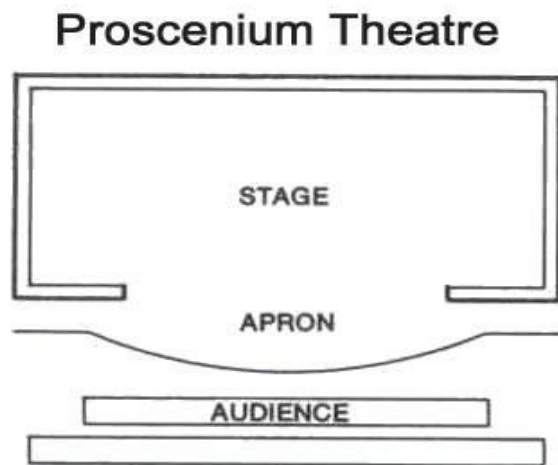
Theatre spaces aren't all built the same way. The way a stage is configured – and how the audience surrounds it – can completely change the experience of a performance. Our mainstage productions are either configured for a Proscenium Stage (in the Shoctor Theatre) or a Thrust Stage (in the Maclab Theatre). Knowing the stage configuration helps audiences understand why a play might look or feel a certain way, and why directors make the design choices they do.

PROSCENIUM STAGE

The Shoctor Theatre at the Citadel is a proscenium stage. This configuration will be used for *Life of Pi*, *Vinyl Cafe: The Musical*, *Death of a Salesman*, *The Wizard of Oz*, and *Cyrano de Bergerac*.

A proscenium theatre is a specific style of theatre. Several features define a proscenium theatre, and this particular theatre layout is extremely common; if you have ever been to see a live performance, especially in a high school auditorium, chances are high that you have seen a proscenium theatre. In addition to proscenium style theatres, it is also possible to find black box theatres, theatres with thrust stages, theatres in the round, and numerous other configurations of stage and audience.

The classically defining feature of a proscenium theatre is the proscenium arch, which frames the stage for the audience. In addition, the audience faces the stage directly, with no audience on the sides of the stage, and the stage in a proscenium theatre is typically raised, allowing the audience to see more clearly. Modern proscenium theatres sometimes lack the proscenium arch, but they are still called “proscenium theatres” because they retain the other characteristics of this style of theatre.



Proscenium theatres originated in the 1600s and became immensely popular by the 1700s. There are certain advantages of a proscenium theatre, such as the fact that the stage doesn't have to be as open, allowing people to conceal props, sets, and orchestras in the wings or near the stage without having these things visible to the audience. A proscenium theatre also creates a sense of staged grandeur, with the proscenium arch acting almost like a picture frame, giving the audience the sense that they are looking into a scene.

THRUST STAGE

The Maclab Theatre at the Citadel is a thrust stage. This configuration will be used for *A Christmas Carol* and *Casey and Diana*.

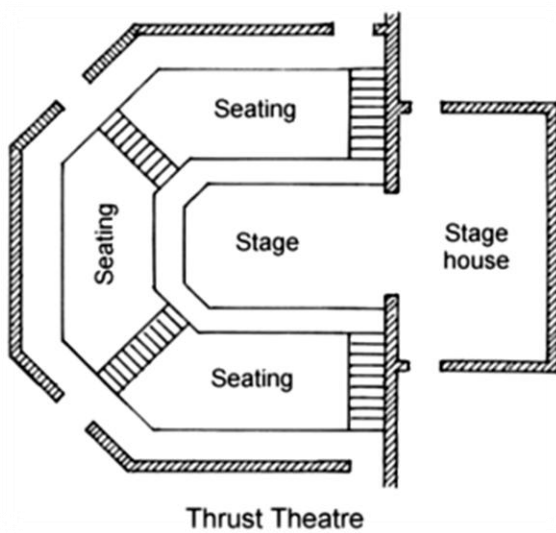
The thrust stage configuration is one of the oldest in theatre history. It refers to a stage (or performance space) that extends forward into the audience. A thrust stage is especially effective for drawing in the audience and actively connecting them with the action onstage.

The Maclab Theatre at the Citadel is a classic example of a thrust stage. This type of stage is used to extend the playing space out into the audience and enables actors to enter and exit through vomitoriums (voms) and onto the stage.

Thrust stages were used in Spain's Golden Age of theatre (which started in 1570), and were called

corrales, as well as in the traditional Noh theatre of Japan. This design was also popular in London during the Elizabethan era, and is the layout of the famous Globe Theatre where many of Shakespeare's plays were performed. Between the 17th and 20th century's proscenium stages (which only expose the front of the stage to the audience) dominated theatre across the world, as the popular movement of staging focused on creating and maintaining illusion.

However, in the 20th century theatre started moving back to performances that focused on actor-audience contact, which brought the thrust stage back to popularity. Still, thrust stages are most often used for concert-style performances, rather than traditional theatre.



PRE-SHOW ACTIVITIES

These activities are designed to get students thinking, imagining, and engaging before they enter the theatre. They encourage prediction, empathy, creativity, and reflection - skills that enhance the live theatre experience.

1. THEATRE ETIQUETTE EXPLORATION

GOAL: Anticipate and reflect on the role and responsibility of the audience.

- Review proper theatre behaviour listed in this guide: attentive listening, quiet observation, respectful response.
- Ask: Why does behaviour matter for both performers and fellow audience members?
- Roleplay: Demonstrate positive reactions (applause, laughter, quiet focus). Now, consider and discuss how your reactions help shape the performance experience.

2. PREDICT THE STORY

GOAL: Build anticipation and interpret graphic and narrative clues.

- Examine the title, poster, or program artwork. What story do you think will unfold?
- Who might the main characters be? What challenges or adventures could they face?
- In pairs or small groups, share and compare predictions.

BONUS EXERCISE: Based on this discussion, create a **“trailer” or storyboard** highlighting three images:

- The opening image (first impression for the audience).
- The middle image of the central turning point (conflict or transformation).
- The final, lasting image (resolution or message).

Discuss how these images chart the emotional journey of characters and themes.

3. VISUALIZING THE STAGE

GOAL: Imagine how a theatrical production might bring a story to life through design.

- What kind of world might the audience step into? How could costumes, lighting, sound, and other elements support the story and its themes?
- Will the design feel realistic, abstract, or full of fantasy? Explain.

BONUS EXERCISE: Sketch or Describe your ideas for how the production might look. Choose one:

- Draw your vision (scene layout, costumes, lighting, etc.) OR
- Write a short description of how it might feel and appear.

Use these guiding questions to spark your creativity:

- **Set** - What kind of world will be created? Indoors? Outdoors? Realistic or symbolic?
- **Costumes** - What might characters wear to show their personalities, time period, or role?
- **Lighting** - Will it be bright, moody, colorful, or natural? How might it shape the mood?
- **Sound & Music** - What might be heard? Background sounds? Music? Silence?
- **Props or Puppets** - Are there key objects or imaginative elements that could appear?
- **Makeup or Masks** - Will these be realistic or stylized? How might they support character or tone?

4.CHARACTER AND THEME BRAINSTORM

- Identify possible themes or messages you might encounter: friendship, courage, family, justice, identity, resilience, etc... How did the production (not the story) reveal/explore/amplify these themes?
- Choose one character you think will be central to the story. Then, answer:
 - What might this character want or need?
 - What emotions might they experience?
 - What kinds of challenges or decisions might they face?
 - How might this character connect to one of the themes above?

5.PERSONAL CONNECTION

- What experiences, feelings, or ideas in your own life relate to the story?
- How might the characters' choices or challenges reflect your community or school experiences?
- Write a short journal entry, reflection, or discuss with a partner before seeing the show.

POST-SHOW ACTIVITIES

After the performance, these activities encourage reflection, analysis, and creative exploration. They help students make connections between the story, the world, and themselves.

1. REFLECTION QUESTIONS

GOAL: Reflect and articulate ideas and feelings regarding the production you've just experienced.

- What surprised you about the performance?
- Which scene or moment was most memorable, and why? What image comes to mind?
- How did the performers make you feel? Be **specific**: through acting, movement, breath or voice?

2. CHARACTER QUESTIONS

GOAL: Reflect on how a character's choice shaped the story.

- Choose **one character** from the production:
 - What were their **goals** and **motivations**?
 - What **challenges** did they face?
 - How did their actions or decisions shape the outcome of the story?
 - Did they change or grow in any way?
 - Think back to your ideas *before* seeing the show. How did the character match or differ from what you expected?
 - What **surprised** you about their journey?

BONUS: If you could ask this character one question after the story ended, what would it be and why?

3. THEME AND MESSAGE DISCUSSION

GOAL: To critically analyze and interpret aspects of the production and its deeper meaning.

- What themes or lessons did the play explore?
- Can you connect these themes to real life, history, or current events?
- How might the story's message influence your own thinking or behaviour?
- Identify one production element (lighting, sound, costume, set, acting) that stood out, and explain why.
- Discuss how set design, costumes, lighting, sound, and music contributed to the story.
- Reflect on how the live theatre experience differed from reading a book or watching a movie.

4. COLLABORATIVE CLASSROOM ACTIVITIES:

OPTION 1: Create a social media post or diary entry from a character's point of view.

OPTION 2: Reaction Map

As a group, chart **audience reactions** to major moments in the story (real or imagined):

- What moments might surprise, move, or challenge the audience?
- Use words or quick drawings to capture emotional reactions

Create a timeline or "reaction map" showing how audience feelings might shift throughout the story.

OPTION 3: Character & Story Debate

Discuss the following:

- Debate a character's choices or the play's ending: Did a character make the right choice?
- What would *you* have done differently in their situation?
- What message do you think the playwright or creators wanted to send?
- Was the way they told the story effective? Why or why not?

OPTION 4: Reimagine the Medium

Choose a different format, like **film**, **radio play**, **animation**, or a **digital interactive experience**.

- How would you adapt this story for that medium?
- What would change (visually, emotionally, technically)?
- What could be gained or lost in the new format?

GROUP EXERCISE: FREEZE-FRAME A KEY SCENE

PART ONE: Choose a small group to play the role of the performers:

- Recall a moment from the story - a scene of action, tension, or discovery.
- Without speaking, create a "tableau" (frozen picture) of that moment using only:

- Gestures
 - Facial expressions
 - Body language
 - Levels (standing, sitting, reaching, etc.)
- Hold the pose for a few seconds like a snapshot on stage.

PART TWO: Discussion + Director's Hat

- Audience, reflect on the scene:
 - What is happening in the moment created?
 - Who has the focus in the image? How do we know?
 - What does each person's physicality tell us about their character?
 - How might this moment shift if someone moved or changed position?
 - What choices could make the scene more dynamic or clear for an audience?
- Put on your director's hat. Now, rework your image using three constructive notes - like adding a shift in height, tension, or spacing - and notice how it changes the meaning or focus.

EDUCATIONAL OPPORTUNITIES AT THE CITADEL THEATRE

THE FOOTE THEATRE SCHOOL

The Foote Theatre School (FTS) provides year-round classes for all ages and experience levels in Acting, Musical Theatre, Playwriting, Improvisation, and so much more! Over 1,000 students annually are taught by our faculty of 25 local theatre professionals. Established in 1966, FTS is the largest theatre education program in Edmonton and one of the largest in Canada.

THE YOUNG COMPANIES

The Citadel Theatre Young Companies are advanced training and mentorship programs for aspiring theatre artists between the ages of 16 - 21. They are comprised of two cohorts –the Performing Company (for actors) and the Production Company (for technicians, designers and stage managers). These theatre artists are dedicated to furthering their craft and are serious about pursuing post-secondary education and a career in theatre. Many of our alumni are now in prestigious acting and musical theatre training programs across North America.

In addition to core training taught by an outstanding team of local theatre professionals, the Young Company culminates in a Spring production in the Rice Theatre, featuring the Young Performing Company onstage and technical and design support from the Young Production Company.

STUDENTS CLUB

Students Club is a special opportunity for junior and senior high students to attend our Mainstage productions and experience interactive glimpses behind-the-scenes of each show. We believe that all individuals should have the opportunity to experience, appreciate and participate in live theatre. Sharing live theatre with new audiences, youth and adults alike, requires education and cooperation as it is a communal and participatory art form.

A Students Club evening includes an interactive pre-show presentation by working members of the Edmonton theatre community, attending the Mainstage performance and a talkback with members of the cast following the show.

INTERACTIVE WORKSHOPS

The Citadel Theatre is home to many professional artists who would love to share their expertise with your students. We offer a wide variety of workshops – popular topics include Acting, Musical Theatre, Improvisation, and Stage Combat. These highly customizable experiences are perfect for schools, drama clubs, homeschool groups, seniors, corporate events, and more. Workshops can take place at the Citadel Theatre, or in your group's classroom/workspace.

For more information on educational opportunities at the Citadel, please visit us online at www.citadeltheatre.com.

CURRICULUM ALIGNMENT

Participation as an audience member at the Citadel Theatre aligns with the Alberta Education Curriculum.

DRAMA (JUNIOR HIGH)

GOAL 1: To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives- The Student will:

- Strengthen their powers of concentration.
- Extend the ability to think imaginatively and creatively.
- Extend the ability to explore, control and express emotions.
- Extend the ability to explore meaning through abstract concepts.
- Develop the ability to offer and accept constructive criticism.

GOAL 2: To develop an appreciation for drama and theatre as a process and art form.

Objectives- The Student will:

- Develop awareness of various conventions of theatre.
- Develop awareness of drama and theatre by viewing as great a variety of theatrical presentations as possible.
- Develop the ability to analyze and assess the process and the art.
- Develop recognition of and respect for excellence in drama and theatre.

DRAMA 10-20-30

GOAL 1: To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives- The Student will:

- Extend their ability to concentrate.
- Extend understanding of, acceptance of, and empathy for others.
- Demonstrate respect for others — their rights, ideas, abilities and differences.
- Demonstrate the ability to offer, accept, and reflect upon constructive criticism.

GOAL 2: To develop competency in communication skills through participation in and exploration of various dramatic disciplines.

Objectives- The Student will:

Demonstrate understanding of integration of disciplines to enrich a theatrical presentation.

GOAL 3: To develop an appreciation of drama and theatre as a process and art form.

Objectives- The Student will:

- Explore various conventions and traditions of theatre.
- Broaden knowledge of theatre by viewing as great a variety of theatrical presentations as possible.
- Demonstrate the ability to critically assess the process of art.
- Demonstrate recognition of and respect for excellence in drama and theatre.
- Develop an awareness of aesthetics in visual and performing arts.