

Citadel Theatre Enrichment Guide

2026/27 Mainstage Season

MAINSTAGE

2026/27 SEASON

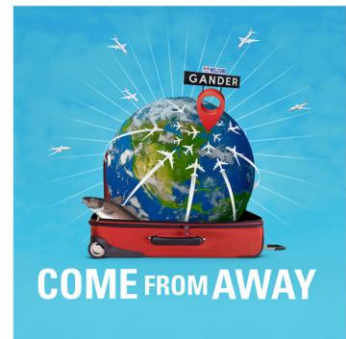
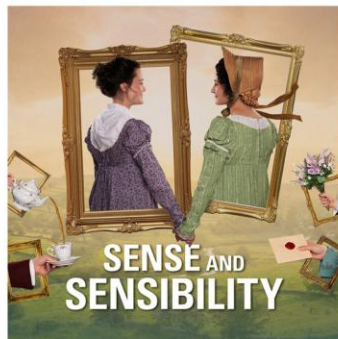
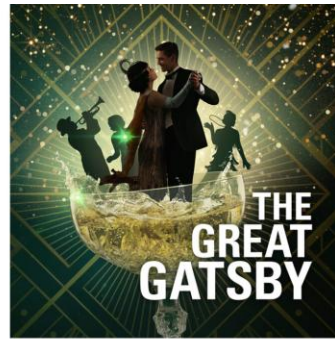


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RECONCILIATION STATEMENT

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

MURDER ON THE ORIENT EXPRESS *September 19 – October 11, 2026*

Agatha Christie's greatest literary whodunnit comes to the stage. Detective Hercule Poirot has boarded the luxurious Orient Express along with a cabin full of mysterious characters from the beautiful Countess and boastful Mrs. Hubbard to the brash Colonel Arbuthnot and aristocratic Princess Dragomiroff. After a shocking murder in the night, the legendary detective must use his keen eye and attention for detail to gather the evidence and solve the case to catch the murderer in their midst. Along the way he uncovers secrets, clues, motives and hidden identities in this story of revenge and justice.

THE GREAT GATSBY *October 31 – November 22, 2026*

Step into the glittering excess of the Jazz Age, where champagne flows, flapper dresses shimmer, and music drifts through the night until dawn. At the center of it all stands the opulent mansion of mysterious millionaire Jay Gatsby, whose legendary parties draw eccentric New Yorkers from every corner of the city. Yet for all the spectacle, Gatsby himself remains an enigma. Driven to reunite with his long-lost love Daisy, Gatsby risks everything to reclaim a dream that may no longer exist. Illusion and reality collide in this tragic stage adaptation of F. Scott Fitzgerald's novel, re-envisioned by Canadian playwright Erin Shields and brought to life with a live jazz band.

ANNIE *January 30 – March 7, 2027*

Set in 1930s New York City, this beloved musical follows an endlessly optimistic orphan determined to find her family and her place in the world. Escaping a grim orphanage run by the formidable Miss Hannigan, Annie finds unexpected adventure, loyal friends, and a new home with the larger-than-life billionaire Mr. Warbucks, his warm-hearted secretary, and a scrappy dog named Sandy. Brimming with

heart, humour, and iconic songs including “Tomorrow” and “It’s The Hard Knock Life,” this timeless story celebrates hope, resilience, and the power of chosen family.

SENSE AND SENSIBILITY *February 20 – March 14, 2027*

A fun and fresh adaptation of the Jane Austen classic comes to the Citadel. After the loss of their father, the Dashwood sisters—sensible, subdued Elinor and the passionately emotional Marianne—must navigate gossip, society and the trials and tribulations of love and family. When suitors, both suitable and otherwise, start courting the Dashwood girls, the sisters must blend sense with sensibility to protect their hearts and their reputations. Full of heart and bristling with wit, this is a boldly unique reimagining of this much-loved romantic comedy.

THE COMEBACK *March 27– April 18, 2027*

When Jesse and Adam fall in love, life speeds up fast. An unexpected pregnancy brings two families together, Métis and settler, creating big laughs, surfacing buried history, and revealing plenty of heart. Adam’s family is loud, loving, and shaped by generations of historical injustice, while Adam searches for his own voice. When he turns to playwriting, everything comes to the surface. Inspired by stories from the playwrights’ own lives, this smart, funny, and deeply human comedy celebrates love, identity, and the beautiful chaos of family.

COME FROM AWAY *May 8 – June 6, 2027*

When a worldwide travel disruption leaves 7,000 passengers stranded, the small town of Gander, Newfoundland welcomes them with open hearts. Fear and uncertainty give way to friendship, generosity, and unexpected connections. Inspired by true events, this Tony-nominated musical celebrates the power of community and the kindness that emerges in difficult times. Filled with memorable songs and moving stories, it is a heartfelt reminder of the strength of ordinary people and the extraordinary ways we can care for one another.

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

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

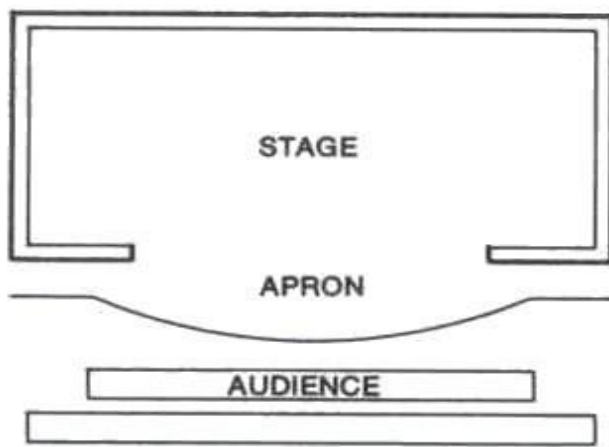
Theatre spaces aren't all built the same way. The way a stage is configured – and how the audience surrounds it – can completely change the experience of a performance. Our mainstage productions are either configured for a Proscenium Stage (in the Shocter Theatre) or a Thrust Stage (in the Maclab Theatre). 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

This configuration will be used for *Murder on the Orient Express*, *The Great Gatsby*, *Sense and Sensibility*, *The Comeback* and *Come From Away*.

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.

Proscenium Theatre



The layout of the Shocter Theatre
at the Citadel.

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 physical 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

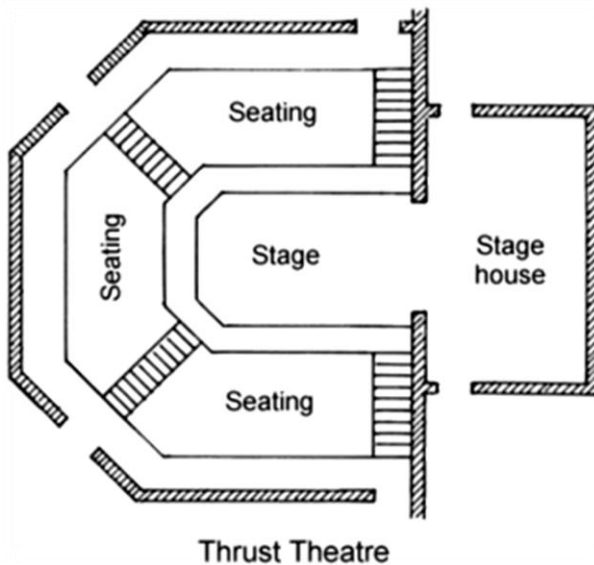
This configuration will be used for *Annie*.

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.



The layout of the Maclab Theatre
at the Citadel.

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. Save your predictions to reflect on after the show.

EXPANSION: This season, we have several shows that are adaptations of stories you may already be familiar with, *Murder on the Orient Express*, *Sense & Sensibility*, and *The Great Gatsby*.

- Discuss the versions of these stories you are already familiar with. What do you already know about these stories and these characters?
- What changes, if any, do you think will be in this adaptation?

3. VISUALIZING THE STAGE

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

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

BONUS EXERCISE: Sketch a drawing or write a description that details 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:

1. **Set** – Where will the story take place? Indoors? Outdoors? One location or several different locations? What kind of world will be created? Do you think the design will be realistic or symbolic?
2. **Costumes** - What might a character wear to show their personality, the time period, or their role in the story?
3. **Lighting** - Will it be bright, moody, colorful, or natural? How might it shape the mood?
4. **Sound & Music** - What might be heard? Background sounds? Music? Silence?
5. **Props or Puppets** - Are there key objects or imaginative elements that could appear?
6. **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 brainstorm:
 - 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?

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?
- What role did the audience play in telling the story?
- Reflect on how the live theatre experience differed from reading a book or watching a movie.
- Reflect on your predictions about the play. How did your predictions compare to your experience?

2. Character Discussion

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

- Choose **one character** from the production:
 - What were their **goals** and **motivations**?
 - What is at stake for this character?
 - 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?

EXPANSION: Reflect on how the actors interpreted and portrayed their characters.

- Choose **one actor** from the production:
 - How did they convey information about their character to the audience through their acting choices? Think about their physicality, how they moved and how they talked.
 - How did the costumes, hair or makeup convey who this character is to the audience?
 - If you were playing this role, what different acting choices may you have made?
 - In some productions, actors may play more than one character. What acting choices did they make to differentiate the various characters they were playing?

3. Story and Plot Discussion

GOAL: To critically identify and interpret the key elements of the story.

- What are the key plot points? Work in a small group to map out the key plot points of the story from beginning to end in a storyboard or timeline.
- Were there any key events that happened before the play begins that are relevant to the story? Are there any key plot points that happen offstage and are relayed to the audience?
- What is the conflict? How is the conflict resolved?
- Is the story told in a linear or non-linear format? How does that impact the storytelling?
- Theatre captures the most important moments in these characters lives, why is the play about this moment?
- What other dramatic conventions were utilized to tell the story?

4. 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?
- What do you think the playwright or creator wanted audiences to take away?
- Can you connect these themes to real life, history, or current events?
- Why do you think this story is important now?
- How might the story's message influence your own thinking or behaviour?
- Why was it important that this story was being told through live theatre, how did that change the message or impact?
- What was the questions or feelings did the play leave you with?

5. Visuals and Design Discussion

GOAL: To critically analyze and interpret visual and design elements of the production.

- Identify one production element (lighting, sound, costume, set, acting) that stood out to you, and explain why.
- Discuss how set design, costumes, lighting, sound, and music contributed to the storytelling.
- Select one production element (set, costume, sound, lighting), and imagine you were the designer for that element on the show. What choices would you have made? Write a description or create a drawing that explores your design choices.

6. Adaptation Discussion

GOAL: To critically analyze and interpret different versions or adaptations of a story.

- How was this theatrical adaptation like other versions of the story you are familiar with?
- How was this theatrical adaptation different from other versions of the story you are familiar with? Why do you think the creators made those changes?
- What is something new you learned about the story or the characters through this adaptation?
- If you were to adapt this story, what changes would you make and why?

7. Personal Connection

- Did you recognize anything from your own life or experiences in the play?
- Was there a moment in the play that resonated with you the most? Why?
- What character do you relate most to and why?
- Did your opinion of the play change as it went on?

Classroom Activities:

Independent Activities

Option 1: Character Diary Entry or Letter

Diary Entry: Choose one character from the play and write a diary entry from that character's point of view. Consider what is happening for the character in the world of the play, their objectives, motivations and relationships with other characters.

Letter: Choose one character from the play and write a letter from their point of view to another character. This letter could be to another character we see in the play, or a significant person in the character's life who we may not see on stage but hear about.

Option 2: Show Postcard

Imagine you are sending a postcard to a friend or family member about your experience at the theatre.

- First, design a postcard image that represents the show. This could be as literal or abstract as you like.
- On the back write a message that summarizes the key information you think people should know about the show, and your review of the production.

EXPANSION: Would you recommend the show to your friend/family member? Why or why not.

Collaborative Activities

Option 1: Character & Story Debate

Discuss the following:

- Debate a character's choices: 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?
- What do you think happens next? If you had to write the next scene in the world of they play, what do you think would happen?

Option 2: 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?

Option 3: Character Map

- Work with a partner or small group to create a character map that outlines the relationships between the characters in the play. Are they related, friends, enemies, strangers?
- Discuss how these relationships impacted the story. What power dynamics are at play in these relationships? What do these characters want from each other?

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

- Ask the audience to 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.

EXPANSION: Storyboard Tableaus

1. Divide your group into small groups of 5 or 6 people. Task each group with telling the story of the play in 6 tableaus (frozen pictures). Give the groups some time to create and rehearse their tableaus before sharing with the group. Afterward each group shares, ask the audience what key moments from the play they were able to identify in the series of tableaus. How did they communicate character, setting, relationship, conflict or plot in this frozen image?
2. Next, challenge each group to tell the story of the play in just 3 tableaus. It may be useful to think about the beginning, middle and end. After each group has shared, discuss if the story was still clear to the audience.
3. Lastly, task each group with creating one tableau that best represents the play. This could be a moment from the play, or a more abstract or symbolic image.
4. Discuss the different tableaus that the groups created. Were there any common threads or images? How did different groups interpret and tell the story differently? What did you learn about the story through seeing other groups interpretations?

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 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. The 2026-27 Young Performing Company program will culminate in a production of ***Nevermore: The Imaginary Life and Mysterious Death of Edgar Allan Poe*** by Jonathan Christenson

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.