

LOVESTAR



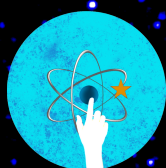
Librement inspiré du roman
d'Andri Snær Magnason

Pedagogical guide

Throwback on the play

Primary school
Cycle 2 and 3

LOVESTAR **IUM**



Created by

THÉÂTRE
incliné

Context

This is the throwback pedagogical guide for the play *LoveStar* from Théâtre Incliné. You will find plenty of information concerning the main themes addressed in the play with ideas to reflect on and feedback on the theatrical form. You will also find propositions of activities that can be carried out in class.

We hope this will give you the insights you need to enjoy your day out in the theater to the fullest!

Themes

We have put forward two main themes: **technology** and the **environment**. Nevertheless, your attention might also be drawn to other themes during and after the representation.

You are invited to ask the students to mention and discuss them.

Technology

Technology is one of the most central elements of *LoveStar*, firstly because the story is about a scientist working on the waves floating around us, but also because it reminds us how easily advanced technologies can be diverted from their original positive objective.

Technology hijacking is what nourishes *LoveStar* dystopian story.



The technical and digital innovations represented in *LoveStar* might appear farfetched, but the fiction is actually becoming real. Just have a look at artificial intelligence, machine learning, supercomputers, augmented intelligence, data mining, and their extraordinary capacities.

Environment

The environment is composed of all the natural components of planet earth like the air, water, the atmosphere, plants, animals and all the phenomena and interactions that are going on between them, which is to say, everything that surrounds human activity.

The play *LoveStar* places a special focus on the topic of the environment in showing the harmful impact of human activities.



Hence, one of the underlying messages is the need to protect the environment, and to put in place measures to limit or stop the dramatic consequences of human activity on its environment before it is completely ruined. While this is at the heart of the fiction of *LoveStar*, it is also a very present social issue in the real world that needs to be tackled.

Theatrical form

Théâtre Incliné uses puppets, objects and video projections to create theatrical worlds. They use those tools in their adult shows as much as in the shows for younger audiences.

In *LoveStar*, the visual elements are even more significant since it is a show without words. All communication is done visually (video projection, miming, movements and expressions, puppets etc.) and with sound (music and noise effects). As the spectator puts together all these elements, he or she can make sense of the play.

Hence, each person will have a different, yet valid, appreciation of the play.



Throwback activities on the play

Aesthetic discussion on the performance

Objective

Bring sensitivity in the way to reflect on the representation of *LoveStar*

Course of the activity

Ask the student to remember and name one moment of the show they remember the most vividly and to explain why.

What kind of emotion did they feel at the time?

Support students's reflection by asking them to:

- **Remember what they saw, heard, and what happened during the representation and on stage, what they felt during the representation.**
For example: Where does the story take place?
Who are the characters? What do they do?
- **Question and propose interpretations with regard to artistic choices. Try to look for answers that make sense to them on a personal level.**
For example: Why do the puppets appear in the lights while the artists who manipulate them are working in the dark?

Discuss the various answers with the students explaining that, **in visual theater, all answers are good answers.**

Each person in the audience can perceive and appreciate things in a different way.

Throwback activities on the play

Critical discussion on the performance

Objective

Allow students to share their impressions and questionings following the representation.

Course of the activity

Ask students to comment on one of the elements that compose the show.

You might want to refer to the activity *Visual theater without word*, in the introductory pedagogical guide and also to complementary content on the [LoveStarium](#) platform.

Support students' reflection by asking them to:

- **Remember what they saw, heard, and what happened during the representation and on stage, what they felt during the representation.**

For example: Where does the story take place? Who are the characters? What do they do?

- **Question and propose interpretations with regard to artistic choices. Try to look for answers that make sense to them on a personal level.**

For example: Why do the puppets appear in the lights while the artists who manipulate them are working in the dark?

- **Use your own judgement, give personal appreciation of the show focusing on one element of the representation (costumes, set, visual effects, puppets, story, music, lighting, etc.).**

For example: Why did you like the set and most specifically the screens showing projected images?

What did you think of the puppets?

According to time and resources available, you could ask the students to write a review of the show focusing on a specific element.

The review could be written or spoken, as an audio-recording similar to a radio broadcast or podcast, or as an online written post, etc.



We encourage you to vary the types of productions.

You might also want to bring together the students who have picked a similar element (e.g.: music) and stimulate a discussion in order to consider and contemplate answers, points of views, references and preferences of each person.

Let the students express the personal reasons behind why they have liked and disliked, points of views, references and preferences.



All answers are valid.



Possible links with the curriculum

Media Literacy

- Awareness of the place and influence of the media in his/her daily life and in society;
- Understanding of the way the media portray reality.

Arts Education, drama

Competency 3. To appreciate dramatic works, personal productions and those of classmates

- To examine an excerpt from a dramatic work for sociocultural references;
- To share his/her appreciation experience.

Languages, English Language Arts

Competency 1. To read and listen to literary, popular and information-based texts

- To construct meaning by applying appropriate reading strategies;
- To use a response process when reading and listening to literary, popular, and information-based texts.

Competency 2. To write self-expressive, narrative and information-based texts

- To integrate her/his knowledge of texts into own writing;
- To construct profile of self as writer;
- To use writing as a system for communicating and constructing meaning.

Possible links with the curriculum

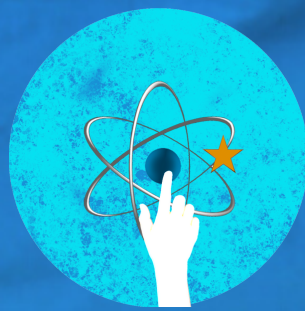
Languages, English Language Arts

Competency 3. To represent her/his literacy in different media

- To apply appropriate strategies for constructing meaning;
- To follow a process to respond to media texts;
- To follow a production process in order to communicate for specific purposes to aspecified audience.

Competency 4. To use language to communicate and learn

- To use language (talk) to communicate information, experiences and point of view;
- To use language (talk) for learningand thinking;
- To interact in collaborative group activities in a variety of roles.



Going further

Inspired by the themes and aesthetics of the play *LoveStar*, the **LoveStarium** platform provides tools to prolong the theater experience but also to develop the students' creativity, critical thinking and eco-citizenship.

It is possible to bring the activity ***Critical discussion on the performance*** to the next level by mixing it with the exercise of associating a profession to its description, available in the **Artist** section. In addition, video clips in which the various designers of the play present their inspiration and creative process are available to enrich the reflection on the possible interpretations of the play.

It is also possible to publish the students' creations, critiques, reflections and ecological actions in the **speak up** section on the platform. It would also be interesting to get them to comment on the publications that are already there!

www.lovestarium.theatreincline.ca



Théâtre Incliné

Théâtre Incliné is a visual theater company from Quebec founded in 1991 by José Babin, artistic director, stage director and interpreter. The company's mandate is centered around researching new theatrical forms and creating pieces that are like visual poetry.

Each project is inspired by the territories José and her research companion, Alain Lavallée, encounter. L'incliné creates in contact of artists from different cultures through co-productions with Italy, France, Japan, and Scandinavia.

Its unique theatrical form, blending puppets, actors, videos and shadow theater reaches a wide variety of audiences. The shows are not only presented in the city of Laval where it is based, but also nationally and internationally (USA, Europe, Asia).

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