

# LOVESTAR

Librement inspiré du roman  
d'Andri Snær Magnason

## Pedagogical guide

As an introduction to the play

Primary school  
Cycle 2 and 3

LOVESTAR **IUM**



Created by

THÉÂTRE  
**incliné**

# Context

This is the preparatory pedagogical guide for the play *LoveStar* from Théâtre Incliné. In the summary you will find plenty of information concerning the show and considerations that can give you have a better understanding of the play, the themes addressed and 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!

## **LoveStar**

### **Summary**

Lovestar, a scientist fascinated by birds, overflows with ideas to improve the future of humanity. Inspired by the natural waves used by migrating birds to find their way around, she creates a wireless humanity. Everything is going well until her ideas are perverted by her greedy assistant Ragnar.

In this dystopia two young lovers will fight against the absurdity of a system which has lost grip on all human values.

Our relationship to technology is getting more and more complicated and unlimited growth is creating a world our children are rejecting. The show *LoveStar* touches on those issues with humour and in a futuristic aesthetic the young can relate to.



Family show, free adaptation of the novel from Andri Snaer Magnason.

## 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.

## 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.**



# Activities as introduction to the play

## *Science-fiction, dystopia and technologies*

### Objective

Introduce students to the science-fiction genre and more specifically to the concept de dystopia

### Course of the activity

What is extraordinary about the arts is the fact that one can dive into his or her own imaginary world, inventing things, getting inspired by what is around him/her, and transforming it. It is a space to question things, to make hypotheses and to place a new look on the world.

Ask the students to answer the following questions:

- If I say the word « fiction », how do you understand this word and how can you describe it?
- How about if I say « science-fiction »?
- Do you have examples of science-fiction that come to mind? In books, movies, tv shows, video games?



#### Fiction

Fiction is a story based most often on imaginary facts than on real facts

#### Science-fiction

It is a fiction based on scientific and technical progress achieved in the more or less distant future



Assemble the answers and explain that technological developments are at the heart of science-fiction, usually when extremely advanced technologies meet social needs and solve challenges in a way that the technologies of today cannot.

Then, ask the students to name examples of technologies that could be found in an imaginary future and which would solve all current problems. That's an utopia.

Ask the students to think about the way technologies could be threatening for us in a future world. That's a dystopia.

**Explain that the play *LoveStar* is adapted from a novel which creates a « dystopia » which means that we have imagined a future world in which some things are not positive.**

**You might give those examples - inspired by the novel: if a child is misbehaving his or her parents can rewind him or her to start over with a new version of him/her. When people die, their bodies are sent to the sky in an explosion that creates shooting stars. Finally that the lives of people are all programmed in advance.**

Read the summary of the play.

Ask the students to activate their imagination and invite them to build, in their head, the world in which the story is taking place, including the characters, the atmosphere, the music, etc.




## Dystopia

A dystopia is a fictional narrative depicting an imaginary society organized in such a way that it prevents its members from attaining happiness.



## Summary:

Lovestar, a scientist fascinated by birds, is dreaming of saving the world. Alongside her assistant Ragnar, she finds a way to get rid of the wave-emitting tools that are driving humans. Her concept is a huge success all over the planet. The company LOVESTAR is created and starts growing at an unreasonable pace. In this futuristic world, two young lovers will fight against the absurdity of a system which has lost grip on all human values.



Now ask the student to describe their mental representation of the play.

They can do it orally as a group, or, according to the time and resources you have, you could have the students draw, create a picture or a music collection, write a short text about the characters, sets and atmosphere etc.



**We encourage you to vary the types of productions.**

# Activities as introduction to the play

## *Visual theatre without words*

### Objective

Introduce students to visual theater

### Course of the activity

Explain that the show *LoveStar* has no words and that Théâtre Incliné uses puppets, objects and projections to invent fictitious worlds.

Ask the students:

**If the show has no words,  
how can it tell a story?**

We encourage you to watch the [trailer](#) for *LoveStar* to fuel reflection with the students.




Give clues to the students to help them reach some part of the answer, mentioning the visual elements of the play (video projection, acting, puppets, etc) and the sounds (noise, shouting, music) used to deliver a message.

Then, ask the students the following questions:

- Can we understand anything if no word is said?
- How do those other elements communicate a message in the play?

- What is the purpose of the puppets?
- What is the purpose of the sound?
- What is the purpose of music?
- If actors don't speak, how do they communicate messages?





Assemble the answers and explain that it is possible to tell stories through other means than talking and using words.

Explain that it is possible to use images, music and movement to tell a story.

Present the three pictures below and ask the students, in teams, to choose one and to think about what is happening on the picture.



### **What are the characters doing and what is the story being told?**

From their descriptions, the students should describe that story not using any words but only with movement.

Invite them to interpret the sequence using objects and altering the arrangement on their desk.





Also available at the end  
of the document in full  
version



Ask the students to present their sequence to the rest of the class.

Then ask the spectators what they have understood.

**It is important to remind everyone that in visual theater,  
all answers are valid.**

**Each spectator can perceive and interpret  
things in a different way.**

# Possible links with the curriculum

## **Media Literacy**

- Awareness of the place and influence of the media in his/her daily life and in society:

## **Environmental Awareness and Consumer Rights and Responsibilities**

- Consumer strategies for the responsible use of goods and services;
- Awareness of the social, economic and ethical dimensions of consumption.

## ***Arts Education, drama***

### **Competency 1. To invent short scenes**

- To use personal ideas inspired by the stimulus for creation;
- To use elements of the language of drama, performance techniques, styles of theatre and elements of drama.

### **Competency 2. To interpret short scenes**

- To apply elements of the language of drama, performance techniques, styles of theatre and elements of drama;
- To bring out the expressive elements of the scene.

### **Compétence 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.

# Possible links with the curriculum

## *Arts Education, Visual Arts*

### **Competency 1. To produce individual works in the visual arts**

- To use personal ideas inspired by the stimulus for creation.

### **Competency 2. To produce media works in the visual arts**

- To use creative ideas inspired by a stimulus for creation of media works.

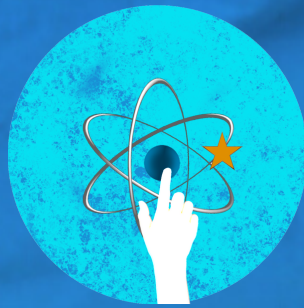
## *Languages, English Language Arts*

### **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 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 learning and 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 **Visual theater without words** to the next level if you mix it with the exercise of associating a profession to its description, available on the **Artist** section of the **LoveStarium** platform. This will not only give background on the history of theater-making but also emphasize the importance of collaboration when creating a theatre piece.

The **Artist** profile offers video clips where the various designers of the play describe their creative process and explain where they found their inspiration.

[www.lovestarium.theatreincline.ca](http://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).

[www.theatreincline.ca](http://www.theatreincline.ca)

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