

Garlic Theatre

The Sorcerer's Apprentice



Teacher's Pack

By Hilary Lewis in association with Iklooshar Malara.

Drawings by Michaela Bartonova.

WELCOME!

We hope you enjoy exploring some of the themes and ideas surrounding *The Sorcerer's Apprentice*. The puppet performance evolved from a love of puppetry, mask and music. The rehearsals captured the essence of this through improvisation and 'play' with ideas surrounding the original story. In telling the story as a one person show, decisions were made to create the characters in a particular way using mask, puppetry and animation. The sorcerer became a half mask, his naughty apprentice became a table-top puppet and the broom and the water became elements of the story that we brought to life through animation.

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About Garlic Theatre and the performance of *The Sorcerer's Apprentice*.

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Shadow Puppet making and puppet manipulation. Making masks come alive.

Section 2

Activities relating to *The Sorcerer's Apprentice*:

All the activities can be adapted to suit your particular age range and ability of child. They give children a chance to explore and experiment with a range of cross-curricular activities. Built into these activities are opportunities to reflect, evaluate and develop the children's ideas. They should make learning fun and allow a wide breadth of creativity.

Character games - role play as sorcerer and apprentice

Temptation - your conscience calling

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Introduction

Garlic Theatre

Founded in 1996, Garlic Theatre is a visual Theatre Company that uses physical theatre, puppet animation, movement and music. We aim to challenge, entertain and stimulate people of all ages through work which encourages imaginative play and develops a new awareness of the power of puppet animation.

Our productions of *Rapunzel*, *George and the dragon*, *Sinbad the Sailor*, *Flea Circus*, *Fiddlesticks* and *The Sorcerers Apprentice* have delighted young audiences in Theatres, art centres and schools throughout the United Kingdom and across the world. **Garlic Theatre** has participated in more than nineteen international festivals, and won five awards for excellence. The company has toured to Spain, Belgium, Brazil, Sweden, Denmark, Finland, Singapore, Holland and Belfast.

The creative team

Performer	Mark Pitman
Direction	Bob Pearce and Joy Haynes
Puppetry consultant	Iklooshar Malara
Music composition	Iklooshar Malara
Sound Recording	Jonathon Lambert
Session musicians	Rosie Toll (violin) Jonathon Lambert (clarinet)
Overall designer	Michaela Bartonova, Tineola Theatre Prague
Set Construction	Peter Butler Mark Pitman
Costume and set	Denise Hargraves

Our production of The Sorcerer's Apprentice

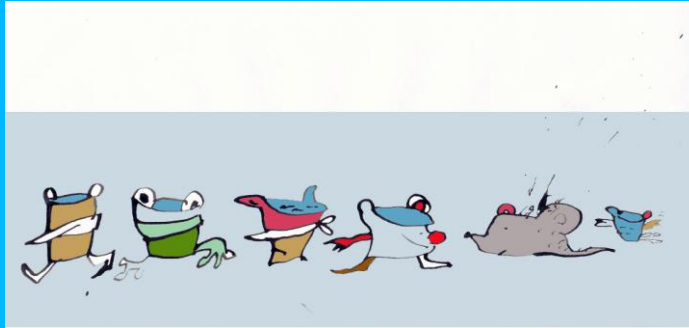
The Sorcerer's Apprentice is a well-known story made famous by Disney through the film of Fantasia in the 1950ies. Mickey Mouse is unforgettable in the role of the apprentice, as he tries to stop the magic brooms from filling up the cauldron with water. The cartoon version of the story can achieve many visually stunning tricks as the brooms come to life and march onwards to the invigorating score of Paul Dukas. In choosing this story to animate through puppetry, we had some tricky technical problems to solve.

The design

This beautifully visual puppet show was designed by Michaela Bartonova of Tineola theatre, Prague. She has used the traditional Czech style of carved wood to evoke a feeling of times gone by. This is most evident in the carved and painted owl and chair. Together they capture the essence of an illustrated children's story book. This one person show uses a simple but clever mix of performance techniques to portray the three different characters: story-teller, puppet apprentice and the sorcerer, represented by a half mask. All three characters wear the same costume, to allow Mark, the solo performer to move seamlessly between characters.

One of the biggest technical challenges was how to represent the water rising and flooding the castle. The water had then to disappear when the sorcerer returns. The company spent weeks trying different methods by making small models of the set and trying to work out how to achieve these effects. The decision to use silk to represent the water was made very early on. The company experimented with big sheets of silk going across the stage and tried out different lighting designs to enhance the visual effect. It was through everyone having a go that the final decisions were made. The use of magnets and solenoids helped to achieve the sudden disappearance of the water. But time and time again the company realised that solving the problems technically was only half the battle and if Mark as a performer manipulated the silk himself with conviction and used mime techniques then the audience would be convinced too.





The music

Throughout the show pre-recorded music is used, composed by Ikloosha Malara of Garlic Theatre. The music has been carefully worked out to evoke a feeling or create atmosphere at key points in the story. Jonathon Lambert provided the technical sound recording expertise. Much of the music evolved through an organic process of improvisation with musical instruments while watching the performer play with the puppets in rehearsal.

Ikloosha combines melody and rhythms to create the effects she is looking for. In the Sorcerer's Apprentice, the sounds of different instruments represent different characters and parts of the story. This gives a coherence to the characters and helps to set the mood in a performance that does not wish to rely too heavily on words.

The apprentice

The balafon is used as a percussive instrument for the apprentice as he mops up and picks up the sorcerer's hat. The jaunty tune captures the youth and mischievous nature of the apprentice

The sorcerer

The clarinet evokes the mood of the sorcerer as a character. He is older and wiser and the melody is slow and mysterious.

The spells

When the sorcerer looks in his magic book and creates a raindrop out of a crystal, the sounds are the piano and the clarinet. The quality of these sounds evoke a mood of quiet concentration and otherworldliness.

The water

The section when the mop comes to life, fills up the pot with water and the water starts to overflow and flood the castle is a long one. Ikloosha had to build up the music gradually and the sounds were discovered through improvising in the rehearsals. We start with the sound of the jew's harp and then the sound of the violin which is played in a percussive way before the waltz starts to be played. The music builds in tempo to reflect the rising panic. When the water has filled the room, the lights change and there is silence followed by the sound of a meditation bowl. It is as if your ears are suddenly under water and the sounds become more muted to fit with the shadow sequence. The instruments used are the chimes and fragments of tunes played by the strings of the dulcimer.

The Sorcerer's Apprentice

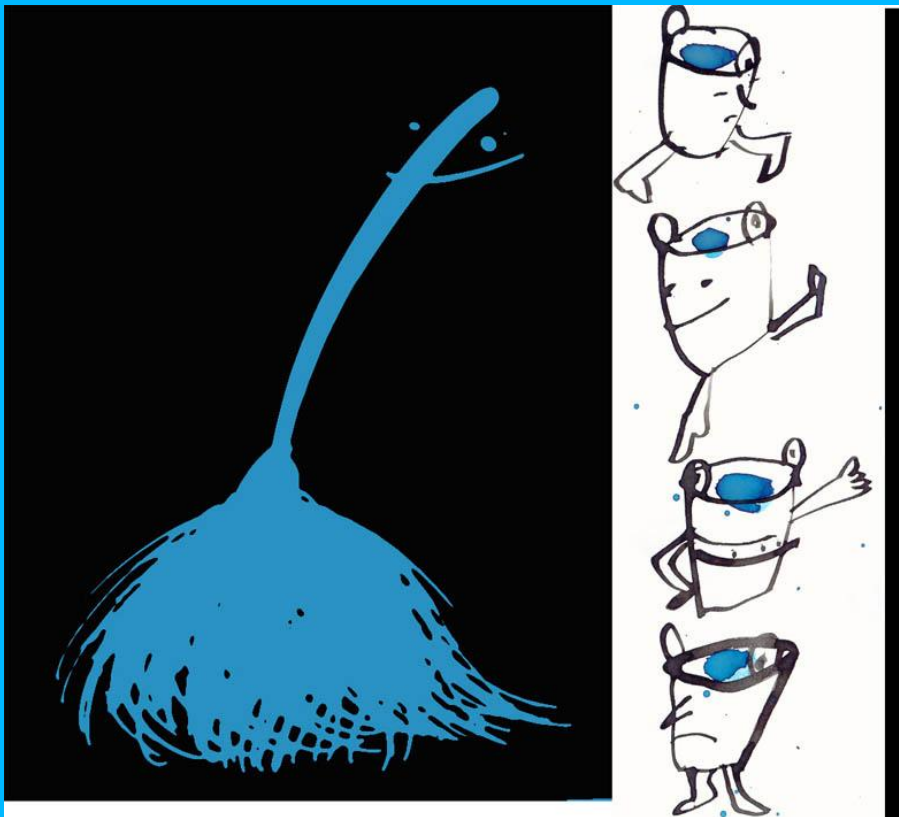
The story of the story...

The origins of this moral tale date all the way back to the poet Lucian who lived between 120-180 AD. Generations of storytellers recounted the tale and it became famous through the German poet Johann Wolfgang von Goethe who produced a ballad of the story in 1779.

Over a hundred years later Paul Dukas produced a score for the *Sorcerer's Apprentice* in 1897 which popularised the story once more. (see appendix 2) In the twentieth century, Disney used the score of Paul Dukas to create the famous animated version of the story with Mickey Mouse.

Garlic Theatre chose the story as it was a simple one with many opportunities for magic. It was also a challenge to achieve the effects of the rising waters and also to develop the relationship between the sorcerer and the apprentice.

In essence, this timeless story depicts a young magician's apprentice who tries to lighten his workload by experimenting with magic spells he has seen his master use. When the boy is alone, he commands a broom to fetch water for him. The broom obliges all too well and the apprentice finds that he does not know how to command the broom to stop. The water begins to overflow, soon filling the room with water. Near to drowning, the apprentice is rescued by the Sorcerer on his return. After a few magic words the water recedes and peace is once more restored to the castle.



The National Curriculum

All the activities are linked to the National Curriculum programmes of study for Key stages 1 and 2 and the curriculum guidance for foundation stage. We hope that you will adapt them to suit your particular age range of children, the time you have, the resources available to you and the space you have to work in.

Shadow Puppet Making

The children develop craft skills, use of tools and equipment. They explore their own ideas, design and refine their work. Devise story lines, create character, script conversations and events and cooperate physically to put a sequence together to tell a story.

KS1 Design Technology - 1a,b,c,d,e/2a,c,d/3a,b/4b/5b

KS2 Design Technology - 1a,b,c,d/2a,d/3a,c/4c/5b

KS1 English - En1: 1a,b,c,d,e,f/2a,f/4a,b,c/8a,b/9a/11a,b,c

KS2 English - En1: 1b,c,d,e/2d,e/4a,b,c,d/8b,c/9a,c/11a,b,c

Character Games

Drama role play exercises to explore the characters in the show and their relationships, Use of imagination, vocal techniques, improvisation, role play, responding to performances, use of dramatic techniques such as hot seating.

KS1 English - En1: 1a,b,c,e/2a,b,c,d,e,f/3a,b,c,d,e/4a,b,c/6a,b/8a,c/9a/10b/11a,b,c

En3: 1a,c,d,e/2a,b,c/3a,b,c/7a/9b/12

KS2 English - En1: 1a,b,c,e/2b,c,d,e/3a,b,c/4a,b,c,d/6a/8b,c/9a,c/11a,b,c

En3: 1a,b,c,e/2a,b,c,e/5a,b/6a/9a,b/12

Temptation

these drama exercises are not only fun but also have a moral message to understand and explore. Our conscience guides us when we know we are doing something wrong.

KS1 PSHE - 1a,b,c/2c/4a/5a,d,g

KS2 PSHE - 1a/2e,f/4a/5d,g

KS1 English - En1: 1a,b,c,d,e,f/2a,b,c,d/4a,b,c/8a/11a,b,c

KS2 English - En1: 1b,c,e/2e/4a,b,c,d/8b,c/11a,c

Talking Broomsticks

The children physically interact with each other. They must move with control and coordination showing an awareness of space, of themselves and others. They develop their own ideas, express their individual creativity and imagination.

KS1 English - En1: 11b,c

KS2 English - En1: 4a,b,c/11a,c

KS1 Physical Education - 1a/3c/6a,d

KS2 Physical Education - 1b/2a,b,c/8a

Patience, Practice.....

understanding of learning process, relationships with older people, valuing older people, learning patience, listening and practice, presentation, demonstration, written analysis, presenting work in the form of a talk to a group, feelings attached to the learning process, collaborating and negotiating. The tasks promote confidence and independence, recognition of own worth and that of others, responsibility for own learning, reflection on experiences, to understand, listen to and respect others.

KS1 PSHE - 1b,c,d,e/2a,f/4a,b,c/5b,c,d,f,h.

KS2 PSHE - 1b,c,e/4a,b/5b,d,f

KS1 English - En1: 1a,b,c,d,e,f/2a,b,c,d,e/3a/8c,d/9a,b/10c

En3: 1d,e/2a,b,c/3a,b,c/4c,e/5a,b,c,d,e,h/6/7a,c/9a,c,d/10/12

KS2 English - En1: 1a,b,c,d,e/2b,c,d,e/3a,b,c/6a,c/8a/9a/10a,b,c

En3: 1a,b,c,d,e/2a,b,c,d,e,f/3/4c,d,e,f/5a,b/9a,b/10/12

Hubble Bubble

The tasks are collaborative, working in groups, discussing ideas and exploring possibilities. Spoken and written language is used in an imaginative way, Relevant words and sounds are explored giving children the opportunity to develop their own ideas and creativity. They are encouraged to speak clearly and audibly with confidence and control. They perform to each other,

KS1 English - En1 - 1a,b,c/2a,c,d/8b/9a/10b,c/11b,c

En2 - 1c/3d,e,f/6a,g

En3 - 1a,d,e/2b,c/7a,c/9a,d/12

KS2 English - En1 - 1b,c,e/2b,d/6a,c/8a/9a,c/11c

En2 - 1a,c/3d/4a,b,f

En3 - 1a,b,d,e/2a,b,c,e,f/9a/12

KS1 Music - 1a,b,c/2a,b/3a,b/4b,c,d/5a,b,c

KS2 Music - 1b,c/2b/3b,c/4a,b/5a,b,c

Cartoon strip

Memory recall of the play, sequencing, story telling, understanding new words, cartoon drawing, graphic design, story structures, analyzing comics,

KS1 Art and Design - 1a,1b/2b/4a,c/5a,b,d

KS2 Art and Design - 1a,b,c/2b/3a/5a,b,d

Costume call

This is a chance for pupils to use their creative imaginations in a visual way. Art skills are put into practical costume designs. Selecting ideas appropriate to characters, thinking about colour, texture, shape, appropriateness of design to the context of the performance.

KS1 Art and Design - 1a,b/2b/4a,/5a,b,d

KS2 Art and Design - 1a,c/2b/4a/5a,b,

Section 2

Making a shadow puppet

You will need:

Scissors	coloured cellophane
Card	hole punch
Sellotape	garden sticks
Paper fasteners	pencils

Instructions:

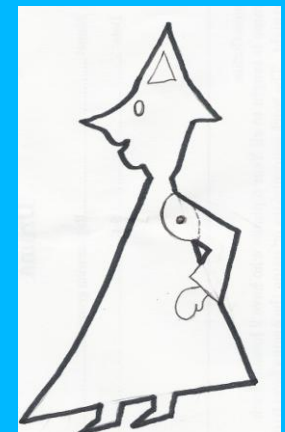
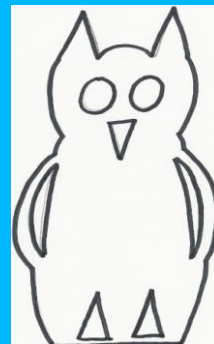
A shadow puppet is a two dimensional cardboard cut-out manipulated on a stick behind a white screen that has light shining on it. The outline of the puppet shows up on the screen.

- Draw a simple outline in pencil on a sheet of stiff card. This could be a witch or wizard, cat, bat, owl, apprentice - boy/girl etc



- Cut out the drawing as a simple silhouette

- Cut out shapes inside the silhouette



- Cover with coloured gel and stick with sellotape

- Attach sticks to the puppet

- Make a moving arm or wing for example by using a split pin

- To make a simple shadow screen use a white sheet and a table light behind.

- An overhead projector can be used for different effects.



Tips on moving the puppets

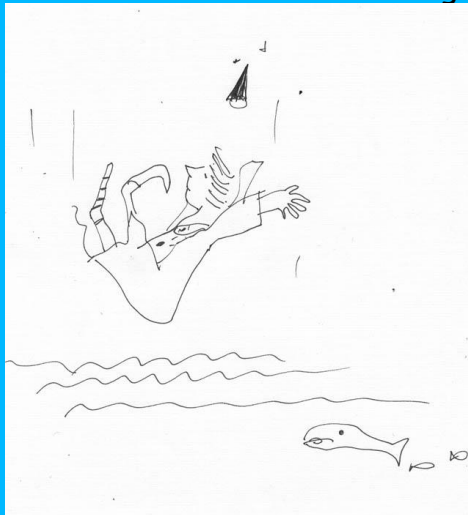
Here are a few ideas on how to move your puppet successfully on the shadow screen and how the puppeteer manipulates the puppet. These are all points that Mark had to remember when performing *The Sorcerers Apprentice*.

- The puppeteer should look at the shadow puppet on the screen in order to keep it at the correct height (particularly in relation to the other puppets on the shadow screen)
- The puppeteer should keep the shadow of themselves off the screen by kneeling down below the screen or standing to one side.
- Each puppet should have a way of moving appropriate to its character. Large puppets can move slower, smaller ones with fast dancing movements. Don't forget you can shake the puppet to express fear or excitement.
- Stillness can show a puppet thinking.
- Puppeteers should also be aware of each other and work out the best way in which they can use the space behind the shadow screen successfully.

Experimenting with light

A variety of different shadow effects can be created by experimenting with different light sources to be used with the puppets on the flat screen.

- Shine a light onto the shadow screen and place the puppets between the light and the screen.
- Hold the puppets right up against the screen and then slowly move them away towards the light. What happens?
- Place the puppets flat onto an OHP and project them onto a screen.
- Manipulate some puppets on the screen and then add a puppet projected by the OHP for different scale puppets
- Keep the puppets still on the screen and use a torch as a light source. What happens to the puppet?



Making masks come alive

The half mask that was made for this show was made out of leather and painted white with special paint.

It is a mask taken from a very old tradition of mask performance called *Commedia del' arte*, originating in Italy.

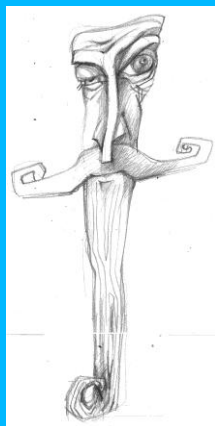


By using a half mask the mouth of the performer is exposed and free to talk. Full face masks generally don't speak.

Here are a few tips on how to perform in your mask successfully. These are all points that Mark had to remember when performing the sorcerer in a half mask in *The Sorcerers Apprentice*.

- The face of the mask is fixed and still, unlike our own faces that are flexible and can change emotion. Thus the performer must put all his emotion and feeling into his/her body language. Movement and gesture become exaggerated in order to bring the personality of the character to life.
- It is not easy to see through the eyes of a mask. Even when the eye holes are large the performer has to move his or her head in order to see from side to side. To compensate for this lack of 'peripheral' vision the performer makes his head movements more definite and directional.

You too could make your own half masks out of cardboard and decorate them to represent different characters. Try moving around in the mask and see how it makes you feel. Put emotion into the way you walk and move about, the way you use your body. Try out a few different voices to see which one suits your character best. Ask a friend to watch you and make comments.



Character games

Drama

Both the sorcerer and the apprentice have distinct characters:

The Sorcerer's face is old and serious yet quirky, with its wrinkles and wonky eyes. His voice is stern and gruff when telling the boy off. His movement is deliberate and measured, portraying a calm, solid character. He practices his magic spells until he has got them right and then he allows himself to smile and jump with excitement. Then he has quick movements of joy and elation. He uses powerfully spoken words to cast his spells - Spiritus, Blavaticus, Intuba.

The Apprentice fools around with the broom and the sorcerer's hat. He has no patience. He has no respect for the sorcerer's things and thinks he can do what he likes. We see him as a cheeky, naughty boy. It is only when things go horribly wrong that he learns his lesson and is ready to calm down and take things seriously.



Acting the part

Ask the children to imagine the kind of magic they would do if they were the sorcerer. What would happen if they had an apprentice?

1. Pairs A & B. A, is the sorcerer and B, the apprentice.
2. Act out a short scene showing the kind of spells you do and how your apprentice helps or hinders you.
3. Swap roles, so A, becomes the apprentice and B, the sorcerer.
4. Hold a conversation between the sorcerer and the apprentice. What are their characters like? How do they move? How do their voices sound?

Let's find out more...

Hot seating

Teacher places a chair at the front of the room. Each child takes it in turns to sit on the chair and be asked questions by either the teacher or other classmates. When they get to the chair they must tell us if they are the sorcerer or the apprentice. They are in role as that character while they sit on the chair and should be encouraged to sit and speak as they think the character would.

A prop or piece of costume can be used to help the children feel in role.

Here are some examples of some questions for the sorcerer:

- " what magic can you do?"
- "Is your apprentice helpful?"
- "Where do you live?"
- "how old are you?"

Here are some examples of some questions for the apprentice:

- " how long have you been an apprentice?"
- "What does your master get you to do?"
- "What does he give you to eat?.".....
- "can you do your own magic?"

Apprentice wanted

1. Write a job description or advert for the post of apprentice to the Sorcerer.

2. Groups of 5 - one person becomes the sorcerer and everyone else is an apprentice queuing up for a job interview. The apprentices have to convince the sorcerer that they would be right for the job. At the end each sorcerer decides which one to employ and has to tell the class why.



Master versus servant

The sorcerer is the master and the apprentice is his servant. When the boy is told to sweep up by the master he dutifully does so, but is soon distracted by playing games with the broom. He is not doing as he is told. The boy is also told not to tamper with the master's hat and spell book.

Pairs A & B. Decide who is to be the master and who is to be the servant.

The Master is getting ready to go to the sorcerer's ball. He/she needs to be dressed by the servant. Try making the master very posh and snooty and the servant like a funny clown.

Swap roles and try changing the characters personalities ie the master is shy and nervous and the servant keeps telling him off.

You can make your scenes more and more comical by exploring different personalities of your characters and seeing how they react together.



Temptation

Drama, PSHE



The apprentice was tempted to try out a magic spell from the sorcerer's spell book. He knew he shouldn't meddle in something he knew little about but temptation got the better of him. The consequence was that the spell went horribly wrong and the boy nearly ended up drowning. Sometimes when we know we are doing something wrong we have an internal chatter going on in our heads telling us to carry on regardless and also warning us to stop. These voices mean that we are wrestling with our conscience.

Temptation game

One person sits on a chair. The other two stand just behind them on either side of the chair. One of these people is the person's *conscience* and the other is *temptation*. The person sitting on the chair has an imaginary cream cake in front of them. It is the job of the person playing *temptation* to persuade them to eat the cake and the job of the person playing *conscience* to persuade them not to eat it. They have 3 minutes to do this, timed by the teacher. The person sitting on the chair has to listen to the argument and decide who is the most persuasive. At the end of the time each person on the chair has to tell us whether they are going to eat the cake or not. Teacher can ask them what was it that persuaded them either way.

Mind- mapping

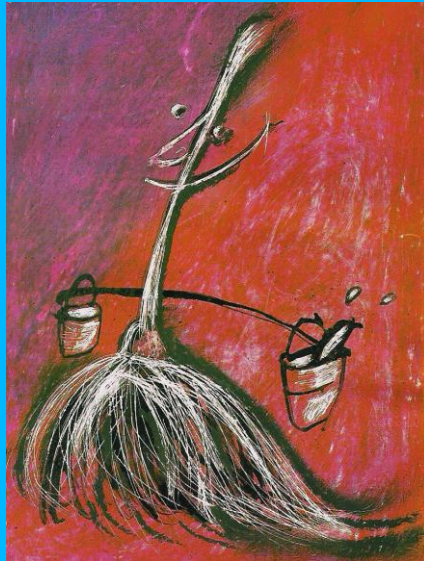
With the whole class, mind map different situations whereby you are doing something you know is wrong. Some examples might be: taking biscuits from the kitchen cupboard, opening Christmas presents round the tree to have a sneaky peek, throwing your dinner out the window or into the rubbish bin because you don't like it etc

Which path shall I take ?

One person mimes doing something wrong and the other two follow them around as their conscience and temptation trying to persuade them either to stop or carry on. Each person acting out the 'crime' decides on the final outcome depending on how persuasive the inner mind talk has been.

Talking broomsticks

Drama



The sorcerer lives in a castle with all the things he needs for his spells around him: a spell book, bottles of potions, an owl, a broom, his cauldron pot, hat, apron, blackboard, shelves and so on. All these things can come to life if he does the right magic spell. The apprentice makes the broom come to life. You too can create objects that come to life and have a personality.

Warm up

The class stand in a circle and imagine there is a big cauldron in the middle. They take it in turns to mime something to go in the cauldron to make a magic spell. It has to be something you hold with your thumb and finger. Examples could be: a spider, a bat's wing, a wriggly worm, a magic wand. To help the class guess what each person is holding they must mime the object before they put it in the cauldron.

Human objects

Groups of 4/5.

Teacher calls out the name of an object and counts slowly to ten. During this time each group must create that object with their bodies and without the use of props or chairs. Some ideas might be: a sorcerer's castle, big cauldron pot, wizard's face, witches shoe, sorcerer's hat, monster, book of spells, broom, bottle of potion, an entire sorcerer's laboratory.

Talking Broomsticks

In pairs A and B.

The teacher shows an example with a volunteer pupil.

A becomes an object in a castle with attitude eg a grumpy cupboard, a ticklish cooking pot, a sleepy spell book, a stubborn wizard's hat

B holds a conversation with the object as they try to use it.

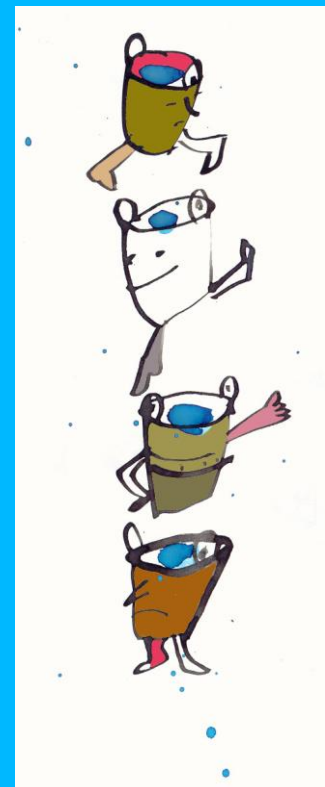
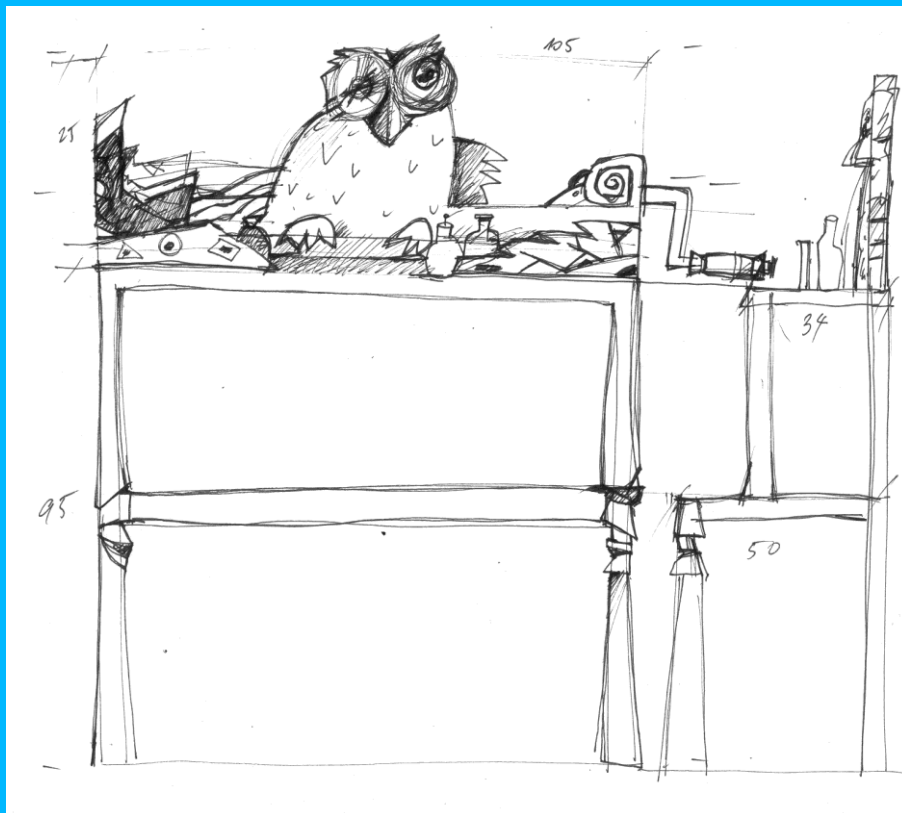
A and B swap and do another object.

Each pair shows one of their pieces to the rest of the class.

Spooky castles

In groups of 6 or 7

The group becomes a number of objects in a castle. One person moves around the castle and tries to use all the objects.



Patience, practice...

English and PSHE

The main theme of the puppet show is that with patience and practice you can learn new skills and surprise yourself with your success. This is the essence of how we learn coupled with learning from others. At the beginning of the show the storyteller tells us that his father was apprenticed to a clock maker and his father before him was apprenticed to a tailor and his father before him was apprenticed to a sorcerer. Skill and learning had been handed down through the generations from father to son. This is central to the story. The apprentice has not taken the time to learn how to do the sorcerer's spells properly and ends up in trouble. At the end of the show he finally understands that patience and practice are the best way to learn. Only then is he able to sit down with his master and be taught all he needs to know in order to become an excellent sorcerer.

Group discussion

- Do you know someone much older than you? A grandparent, cousin or uncle, neighbour, your mum or dad.
- What do you think is good about them being older?
- Have they ever tried to teach you to do something? What was it?
- Did you enjoy learning from them or did it seem too difficult and frustrating?
- What sorts of things can older people teach us to do?
- What could you teach someone else to do? Maybe a younger brother or sister or a friend. Could you use patience and practice with them?

Teach someone a new skill

This can be done as an after school activity.

Find an older person and ask them to teach you to do something you could not do before. Or try and teach a younger person how to do something. Use patience and practice. You could learn how to play a game, help a toddler learn to ride a tricycle, make a model boat or aeroplane. Use the sheets in appendix 5 to help structure the learning process.

Dear diary...

Write up your experience as a diary - write about your thoughts and feelings along the way. What the older/younger person was like with you and how you were with them. What you did, each step of the way. How long it took.

Circle time

Tell the rest of the class about your experience of patience and practice. You could read your diary out loud or demonstrate your new skill.

Hubble-Bubble

Poetry, movement and rhythm

In the play the sorcerer casts his spells using the magic words: *Spiritus, Blavaticus, Intuba*. He puts all sorts of objects and potions into his cauldron to conjure up a raindrop in a crystal. He puts bees wings, blood of slug and spider juice. Now it is your turn to make up your own spell and decide what magic you want to do. You could make your own spell book with an index of spells.



Spells and Rituals

This can be done in pairs or in small or large groups.

The children imagine they are standing round a cauldron putting things in to cast a spell.

Each group makes up some words for a spell and works out a movement piece to go with it. For example, they could circle the cauldron with their arms held up in the air and hands joined together.

They could chant the words to their spells exploring different vocal registers such as whispering, getting louder, or using a strange accent.

Each group performs their ritual to the rest of the class.



The witches cauldron

Use the text of Shakespeare's witches in Macbeth. Appendix 3.

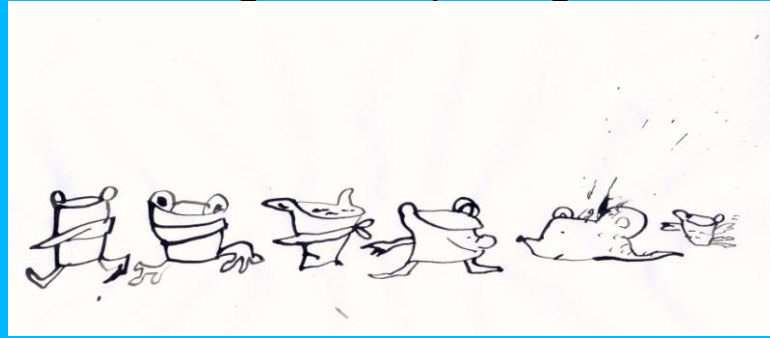
Work on a whole class rendition of the poem by splitting it up into sections to be read aloud by small groups. Each group practices their section separately. When the whole class perform they can all say the 'chorus' together. Position each group around the room in order of how the poem is read. It is also a good idea if someone has a drum or tambourine to keep the beat and begin the poem.

Poetry, rap and rhythm

Each person writes his or her own poem casting a spell as a witch, wizard or sorcerer. In small groups they can choose one poem to work on and turn it into a rap using percussion as the rhythm backing. Each group performs their rap in front of the rest of the class.

Cartoon strip

Art and design in storytelling



You will need:

Comics,

plain paper

rulers or storyboard sheets already prepared with cartoon boxes (see appendix 4)

Coloured pencils.

Instructions

- Recall the major events of the story. This can be written on a long sheet of paper as a time-line.
- Identify what happened at the beginning of the story, in the middle and how the story ends.
- Ask the children what they enjoyed most, what least and if anything puzzled them.
- Look at a number of comics to see how cartoon strips are laid out. Notice how the story is broken down into simple drawings and how the use of captions or speech bubbles tells the story.
- Draw a cartoon strip to tell the story of *The Sorcerer's Apprentice*. Put your cartoons in a sequence of boxes and give each picture either a caption at the bottom to tell the story or the characters speech bubbles. You can either recreate images from the play or make up your own images to tell the story.

Beginning - The storyteller cleans his castle and practices a magic spell - to hold a glass of water upside-down without the water coming out. He uses patience and practice. The sorcerer casts a spell to catch a raindrop in a crystal but needs to fill the cauldron pot with teaspoons of potion. He asks the boy to do it in order to teach him patience.

Middle - The apprentice does his own magic from the spell book. He wants the broom to fill up the pot for him. At first everything seems to be working well but then the apprentice can't get the broom to stop filling the pot and it overflows and floods the castle. He starts to drown.

End - The sorcerer returns and rescues the drowning boy. He makes the water go away and decides to teach the apprentice his magic spells. The storyteller tells the audience that they too can become really good at whatever they want to do if they use patience and practice.

Costume call

The Sorcerer's Apprentice

Art and design

In the play the storyteller, sorcerer and the apprentice have the same costume; a simple green shirt, brown baggy trousers and an old apron. The sorcerer's hat is made of leather with strange mystical symbols all over it. His face is a half mask with one protruding eye, wrinkly skin and a large handlebar moustache. On the shelf are strange looking bottles of potions and ingredients and an owl peering down from on high.

Design your own set and costumes

Let your imagination flourish as you design and draw your own costumes, masks and props for your own production of *The Sorcerer's Apprentice*.

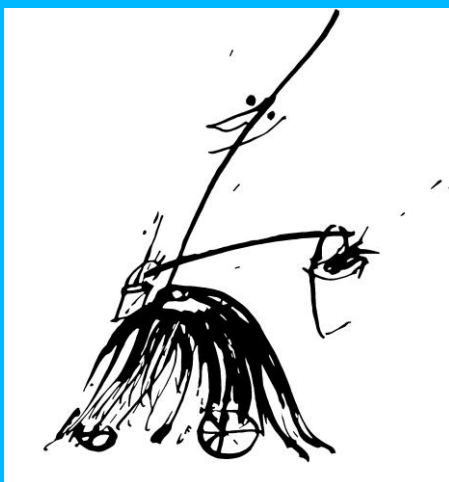
Think about:

- colour
- length
- pattern
- style
- hats
- shoes
- bags
- jewelry
- coats
- wands or magic sticks



Design a poster

Our designer, Michaela Bartonova, did many designs for our production before we chose the final one. Design a poster advertising your version of the play.



Appendix 1

The story of the Sorcerer's Apprentice

(A summary to support the teacher's re-telling of the story)

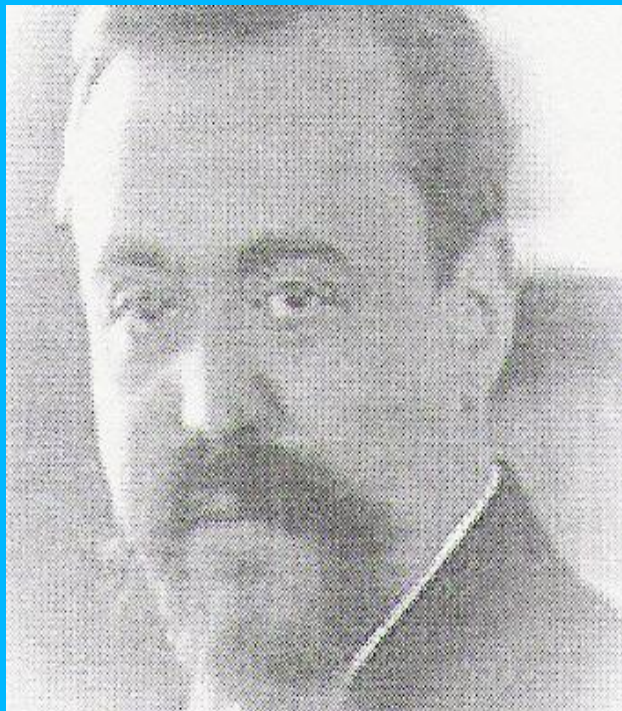
- An apprentice works for a sorcerer. He is told to mop the floor but he is bored. What can he do to amuse himself?
- He touches the sorcerer's magic hat and tries to do a spell.
- The sorcerer returns and takes the hat from the apprentice and tells him that he is not ready to learn magic yet. He need patience because patience plus practice equals magic. He sends him off to do some more mopping.
- The sorcerer gets out some magic ingredients: bees wings, blood of slug and spider juice. He prepares to make a special spell to catch a raindrop in a crystal. This requires 50,000 teaspoons of magic potion to be put into a magic pot. No more and no less.
- The sorcerer has the idea that this task will teach the apprentice patience and fetches the boy to do it for him.
- The apprentice is left alone to pour 49,998 teaspoons of the magic potion into the pot. He is impatient and tries finding an easier way of doing the task. He tries to use magic to do the task for him.
- The apprentice looks in the magic book, which starts to come to life. He says **the** spell *Spiritus Blavaticus Intuba* and the mop comes to life. It starts to fill the pot with the magic potion.
- Water starts to overflow from the magic pot and the water rises and higher. The apprentice tries to stop the magic and is carried away by the water.
- The stage darkens and we see shadows in the ever rising water. We see the teapot, the spider juice and the image of the boy chasing the broom.
- The sorcerer reappears and lifts the apprentice out of the water. He saves the boy and stops the magic with a spell *Expellar Spiritus*.
- The apprentice is sorry and goes to leave the sorcerer. But the sorcerer tells him that he is now ready for lesson two, which is to practice magic.
- The boy practises and practises and gets his own magic hat. He becomes a master of magic.

Appendix 2

Paul Dukas

(1865 -1935)

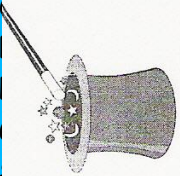
Paul Dukas was born in Paris in 1865. He developed an interest in music from a young age but the Dukas' family were too poor to afford lessons. He entered the Paris conservatory in 1882, where his musical talent could flourish. After serving in the army, he found an early musical career as a critic and orchestrator. His fame was established with the orchestral scherzo *The Sorcerer's Apprentice*. Premiered in Paris in 1897, the work became a favorite with audiences. Dukas also found critical acclaim with his opera *La Peri*. In later years of his life he wrote other large compositions but destroyed them as he felt they did not meet the standard of his earlier works.



Appendix 3

Shakespeare's witches in *Macbeth*.

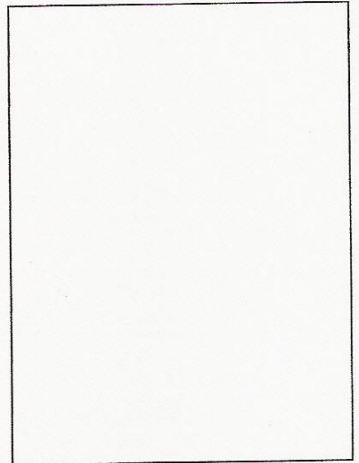
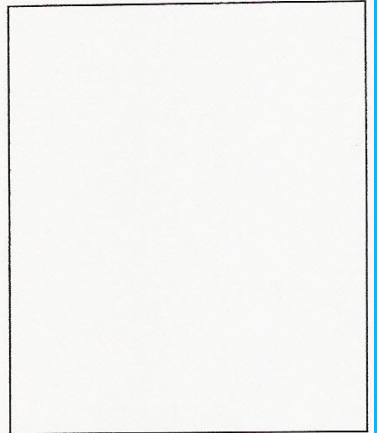
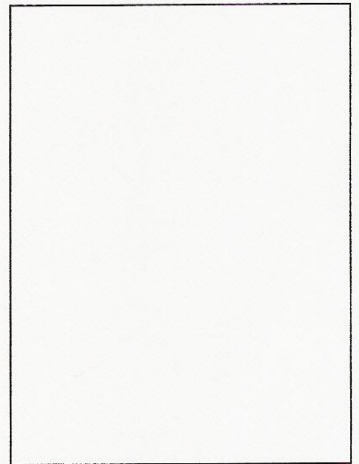
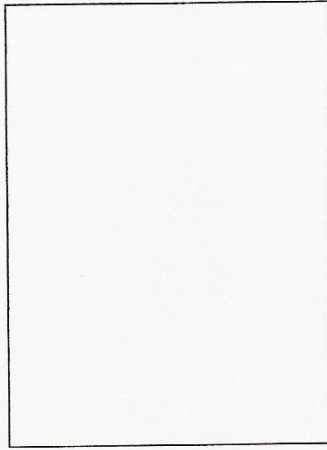
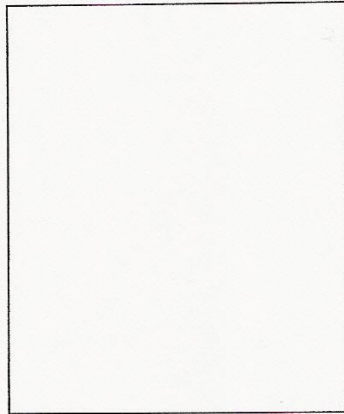
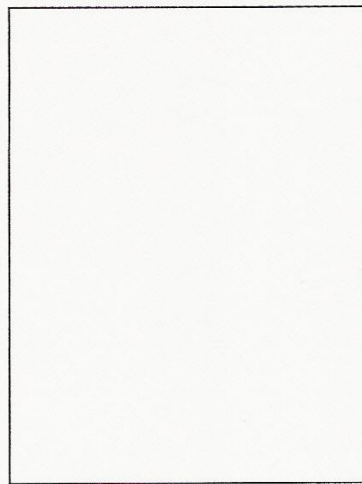
Round about the cauldron go,
In the poisoned entrails throw



Develop your own storyboard for The Sorcerers Apprentice

Setting _____

characters _____



Appendix 5. Teach someone a new skill

Patience practice learning chart

What are you going to learn to do?	
Who is going to teach it to you?	
What equipment do you need?	
Where will you be taught your new skill?	
-----	-----
How long did it take to learn?	
What did you enjoy about the process?	
What did you least like about the process?	

<u>Congratulations!</u> You now know how to.....

Patience practice teaching chart

What are you going to teach?	
Who are you going to teach?	
What equipment do you need?	
Where will you teach this new skill?	
-----	-----
How long did it take to teach?	
What did you enjoy about the process?	
What did you least like about teaching someone else?	

<u>Congratulations!</u> You taught
