

Disney
THE LITTLE
MERMAID

Study Guide

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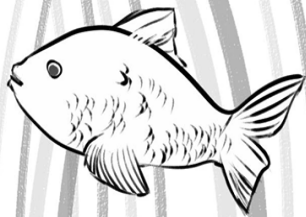
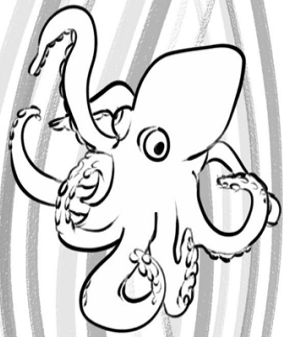
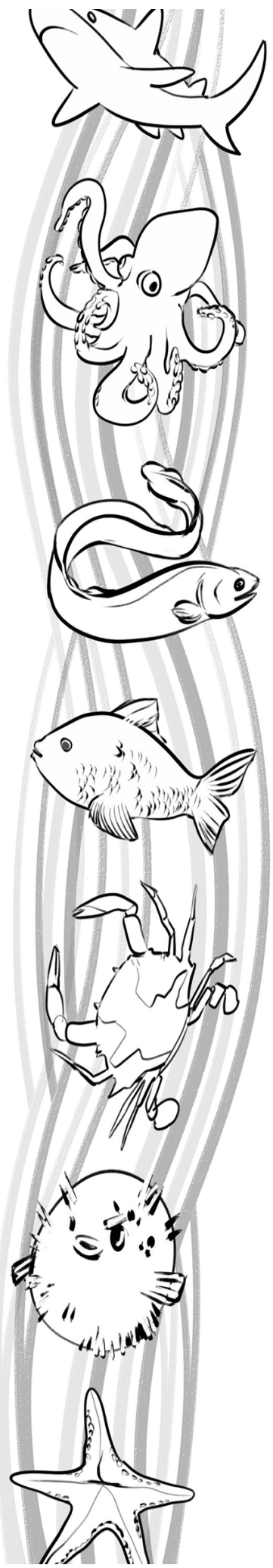


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About the Authors



Alan Menken

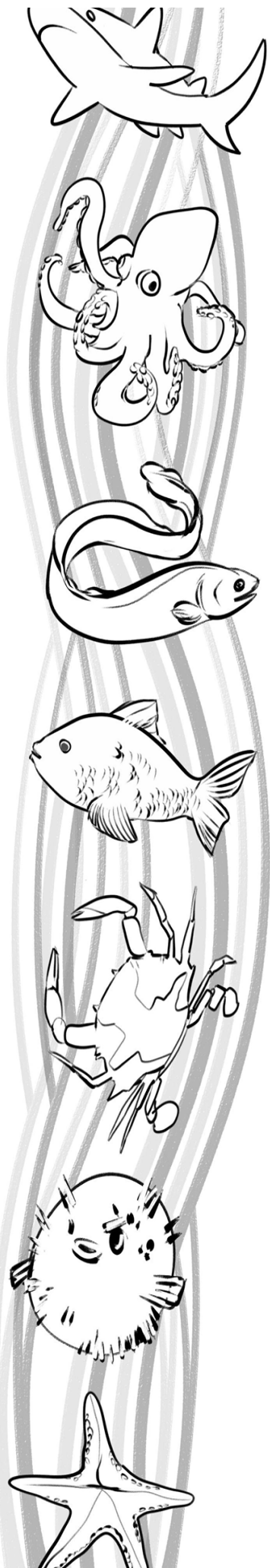
Musical composer and master pianist Alan Menken was born in New York in 1949 to his two loving parents, Norman and Judith. Still discovering himself, Menken attended New York University's College of Arts and drifted through various educational streams. He experimented with fields such as Pre-Med, Anthropology, Philosophy and finally graduated with a degree in Musicology. He obtained a composing position at Walt Disney Animation Studios, and created wonderful music for films such as *Beauty and the Beast*, *The Little Mermaid*, *Aladdin*, *Pocahontas*, *The Hunchback of Notre Dame*, *Hercules*, *Enchanted* as well as *Tangled*. Menken, along with Glenn Slater, were nominated for Best Original Score at the Tony Awards. One of Menken's collaborations with Ashman was on *Little Shop of Horrors*, which was one of his favourite musicals in which he was involved. Menken continues to create beauty and wonderment through his music.

Howard Ashman

Howard Ashman is an American playwright and lyricist who worked alongside Alan Menken at Walt Disney Animation Studios in Orlando, Florida. He was born in Baltimore on May 17, 1950 and went on to attend Goddard College and Boston University. Ashman is recognized for influencing Disney to continue its production of animated musicals. Some of his radical creations include *Little Shop of Horrors*, *The Little Mermaid*, *Beauty and the Beast* and *God Bless You, Mr. Rosewater*. He has received countless awards for his successes as a playwright.

Glenn Slater

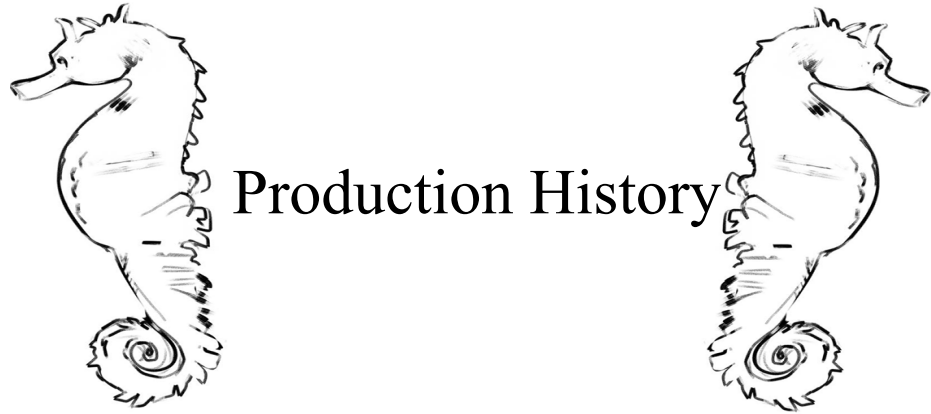
Born in Brooklyn in 1968, American lyricist, Glenn Slater, always found himself creating art as a child and it was no surprise that he went on to make a career out of his passion. After graduating the prestigious Harvard University, Slater was involved with many off-Broadway productions, until 2008 when he collaborated with Alan Menken to create the songs heard in the classic animated film *The Little Mermaid*. He has received the *Kleban Award* for Lyrics, was nominated for a *Tony Award* alongside



Menken, and won a *Grammy Award* in the category *Best Song Written for Visual Media* in 2012.

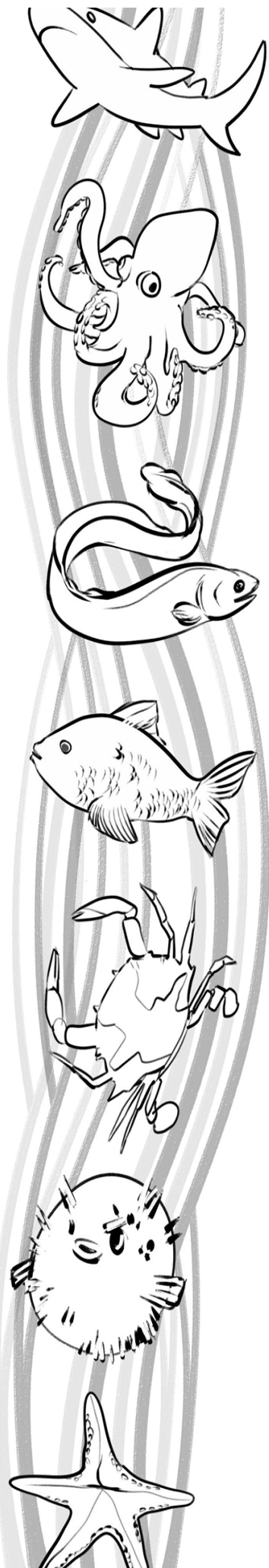
Doug Wright

Doug Wright was born in Dallas, Texas on December 20 1962. He is an American playwright, librettist, and screenwriter. He received his bachelor's degree from Yale University and went on to earn a Master of Fine Arts degree from New York University. The majority of his career was devoted to the creation and production of his own plays, until his involvement with the adaption of the animated film *The Little Mermaid* into a Broadway Musical in 2012. As Doug Wright was writing the book for *The Little Mermaid* the musical, he was trying to home in on Ariel's longing to belong in a world where she feels completed and fulfilled as opposed to concentrating on Ariel's longing for Prince Eric. This important shift in motives shows Ariel has a greater ambition than to only be with a man.



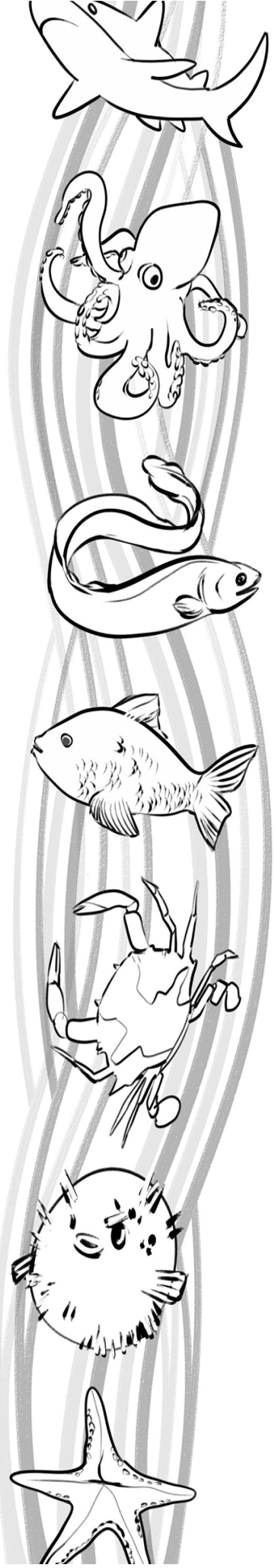
Production History

The Little Mermaid, the musical, the Disney theatrical production, has an interesting history from multiple international productions to various production revisions. *The Little Mermaid*, the musical, is based on Disney's movie, *The Little Mermaid*, and Hans Christian Andersen's story, *The Little Mermaid* (more information on Hans Christian Andersen's story is provided in The Mermaid Folklore section). Some of the major adaptations of Hans Christian Andersen's 1837 story to the musical were the omission of the moral on spirituality in Andersen's story, an addition of an empowering moral for women, and the necessary changes to make the story less violent for children. The musical's adaptation of *The Little Mermaid* film includes an ending where Ariel saves herself and does not depend on Prince Eric to save her from Ursula's grasp. The Little Mermaid film was going to be produced during the 1930's as part of a set of movie adaptations of Hans Christian Andersen's stories. However, in 1989 Disney released its musical film adaptation of *The Little Mermaid*.



The Little Mermaid, the musical, started its run during a pre-Broadway production located in Denver, Colorado and, in July 2007, it ran as a 50-performance preview for Broadway. The pre-Broadway production ran into September of 2007. Then, on Broadway, the musical ran from January 10, 2008 to August 30, 2009, reaching 685 performances. Francesca Zambello, who directed Broadway's production of *The Little Mermaid*, the musical, made the artistic decision to not use water or wires for the underwater scenes but shoes with wheels which solved a problem that had been troubling Schumacher (who is the head of Disney Theatrical). *The Little Mermaid*, the musical, featured ten songs during the first version with collaborations between Alan Menken and Glenn Slater, the lyricist. The songs featured a 1960's rock theme found in songs such as *She's in Love*, a vaudeville theme, and a 1920's Brechtian cabaret theme found in songs such as *Positovivity*. Throughout the multiple productions of *The Little Mermaid*, the musical, many songs have been omitted, replaced, shortened, lengthened, combined, and found in different orders such as *Under the Sea*. *Under The Sea* has been produced both before and after the destruction of Ariel's Grotto, thereby giving Sebastian an altered motive. The reinvented version of *The Little Mermaid*, the musical, which Thomas A. Stewart Secondary School is using, has Ursula's solo *I Want the Good Times Back* as well as its reprise altered to become *Daddy's Little Angel* which gives Ursula a more complex back story. In the reinvented version Thomas A. Secondary School is using *The Daughters of Triton* after *The World Above* as opposed to some versions where *The Daughters of Triton* is used to introduce Ariel. In this reinvented version, there are three versions of *If Only* with two as laments and one as a longing filled quartet. Scuttle's song *Human Stuff* was omitted in this reinvented version and is spoken in dialogue instead. The character Carlotta, the kind-hearted maid, although featured in the Broadway version, was omitted and her lines are spoken by Grimsby in this version.

There have been many international productions of *The Little Mermaid*, the musical, outside of the United States where its productions originated from through Broadway. *The Little Mermaid*, the musical, has been produced in the United States, Philippines, Russia, the Netherlands, Japan, and Canada. The production in Philippines, which ran from November to December of 2011, altered the musical by incorporating traditional Japanese puppets, wayang (a type of shadow puppet), and nang kaloung (Cambodian shadow puppets) as the larger portion of the characters in the musical. The Netherlands production in early May into June of 2012 is known as the first production of the revised version and featured flying harnesses in a storybook-inspired set. The 2012 production in Russia had a run from October of 2012 to April of 2014 and was the winner of two Golden Mask National Theatre Awards. Japan's opening night production took place in April of 2013; this show has been running ever since and uses similar aerial apparatuses as in the



Netherlands production. In August to April of 2014, the production had its premiere in Canada and was produced through the Rainbow Stage.

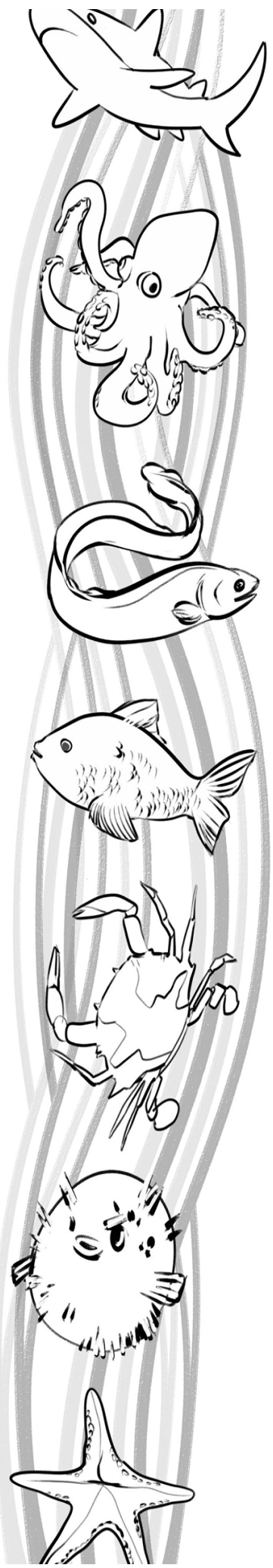


The Synopsis



Act I

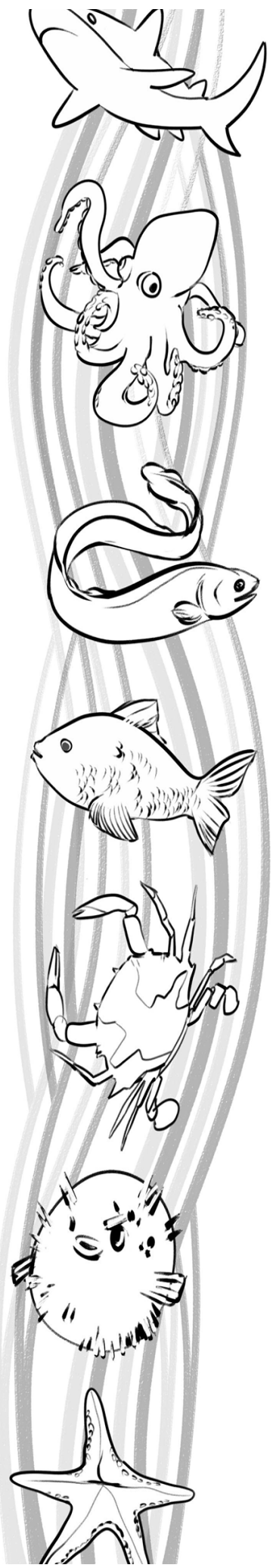
At the surface of the ocean, we are met with a beautiful young mermaid with red hair called Ariel. She recalls her desire to be in the human world (**The World Above**). In the distance, Prince Eric hears Ariel's voice as his crew sail towards her. The sailors aboard sing about the mysteries of the sea (**Fathoms Below**). Grimsby and Prince Eric's crew try to convince Eric not to follow the voice but Eric pursues Ariel's voice. Ariel discovers a fork in the wake of the ship and, with the help of her best friend, Flounder, they ask Scuttle the seagull about their new discovery. Meanwhile, King Triton is holding a celebration for the anniversary of his evil sister Ursula's defeat in which Sebastian has prepared a song to mark this occasion, featuring King Triton's seven daughters (**Daughters of Triton**). Ariel misses her solo in Sebastian's song and chaos ensues as King Triton struggles to deal with his upset daughters. King Triton tries to teach Ariel the importance of her voice when Flounder lets slip that Ariel was at the surface. A fight between King Triton and his youngest daughter ends in Ariel being forbidden from ever returning to the surface. King Triton longs for his late wife's guiding presence (**If Only - Triton's Lament**) and, as Sebastian comforts Triton, Sebastian unintentionally becomes responsible for Ariel. Ursula and her henchmen, Flotsam and Jetsam reflect on how Ursula became the ruler of the ocean only to have her brother, Triton, dethrone her (**Daddy's Little Angel**). During Ursula's reflection she decides to use Ariel to get revenge on Triton. Ariel swims to her secret grotto to reflect over her fight with her father and dream of the world above (**Part of Your World**). As soon as Sebastian finds Ariel in her grotto, Ariel swims off, again mesmerized by a passing ship. The sailors prepare for an approaching storm (**The Storm**) as Grimsby insists Prince Eric should get married before the Prince's next birthday and during the storm Eric falls overboard. Ariel rescues Prince Eric from drowning and longs to be on the surface with him (**Part of Your World - Reprise**). Ariel's mermaids suspect that something is going on



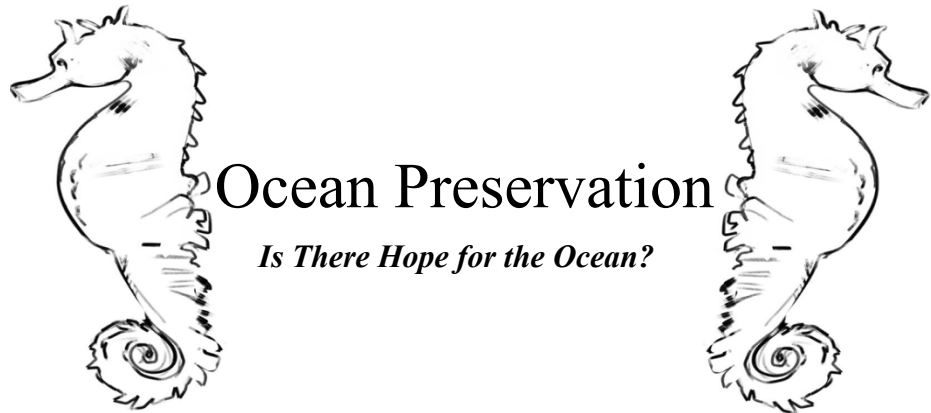
with her. They approach Flounder about Ariel's love (**She's in Love**) and after finding out that Ariel is in love with a human, the mersisters rush to tell their father. Prince Eric yearns to find his rescuer with the magical voice (**Her Voice**). Grimsby suggests a contest to find out who has the mysterious voice so she could become Eric's bride. After Sebastian learns Ariel is in love with a human and wishes to be in the world above, Sebastian attempts, without success, to convince Ariel that the sea is where Ariel should be (**Under The Sea & After "Under"**). King Triton confronts Ariel about saving a human and during the confrontation King Triton destroys Ariel's grotto to try to stop her from socializing with humans. Ariel, distraught, falls to the ocean floor and tries to find any remains of her beloved collection (**If Only - Ariel's Lament**). Suddenly, Flotsam and Jetsam appear and persuade Ariel that her Aunt Ursula can help her get the human boy of her dreams (**Sweet Child**). They take a convinced Ariel to Ursula's lair where they discuss the spell that Ursula will cast upon the little mermaid (**Poor Unfortunate Souls**). In the final scene of Act I Ariel is seen signing the contract, legally binding her to the deal she has made with her aunt: the ability to walk above shore with human legs, in exchange for her beautiful voice.

Act II

Ariel has made it to the beach where Sebastian and Flounder explain their predicament to Scuttle. As Scuttle and her gull friends help Ariel get used to walking, they teach Ariel a lesson on keeping a positive attitude (**Positovity**). Prince Eric finds Ariel on the beach and, after she collapses into his arms, Prince Eric helps her back to his castle. Back at King Triton's Court, Triton continues to look for Ariel and her sisters start to consider what would happen if Ariel never came back. As Ariel gets ready for dinner with Prince Eric, she is overwhelmed by her surroundings (**Beyond My Wildest Dreams**). Meanwhile, Chef Louis is reveling in preparing that night's dinner and finds a disoriented Sebastian who becomes part of the dinner (**Les Poisson**). At dinner Ariel shows off her knowledge of the human world to the surprise of Prince Eric and Grimsby. As the chefs introduce the specially prepared dinner, Sebastian breaks free, causing utter mayhem (**Les Poissons (Reprise) and Les Poissons Mayhem**). Escaping from the mayhem in the dining room, Prince Eric takes Ariel to the palace ballroom where he teaches Ariel to communicate through dance (**One Step Closer**). Sebastian decides to help Ariel get Prince Eric to kiss her and starts teaching Ariel how to woo a Prince. Ursula orders her henchmen to stop Ariel from kissing Prince Eric so their plan will succeed (**Daddy's Little Angel (Reprise)**). After a day together, Prince Eric takes Ariel on a boat ride as Sebastian, Scuttle, Flounder and friendly creatures help set the mood for a royal kiss (**Kiss The Girl**). Twin eels shock the dinghy, stopping Ariel from getting her kiss and leaving her with one more day to be kissed. Sebastian and Flounder tell King Triton how Ariel is involved with the sea witch



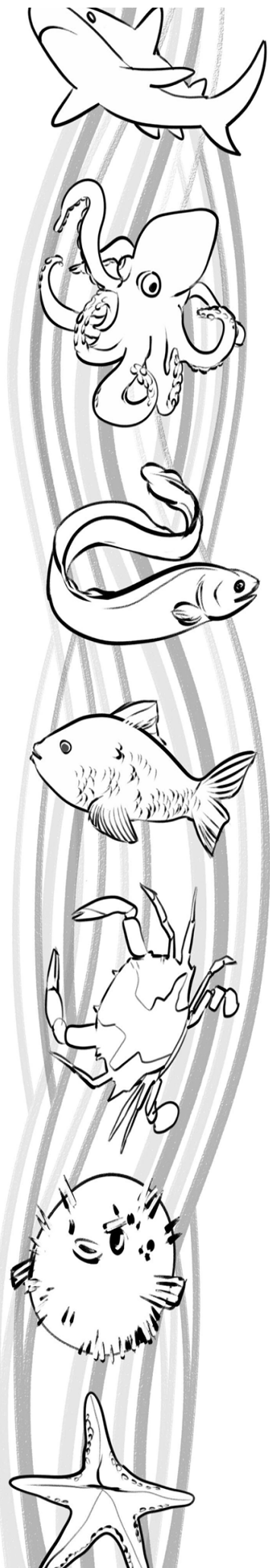
Ursula. Grimsby makes sure Ariel is ready for bed as he reminds Ariel about Prince Eric's contest and how the Prince must choose a bride. After the second sunset, Ariel longs for Prince Eric to kiss her, Eric longs to find the voice but is sad that he will lose Ariel, Sebastian longs to make everything right, and King Triton longs to have listened to Ariel earlier (**If Only**). The contestants try to convince Prince Eric that they are the ones (**The Contest**) and, when Prince Eric does not find his rescuer's voice he was searching for, Ariel dances to try to tell him she is the one. Prince Eric chooses Ariel over his rescuer's voice at sundown before Ursula takes Ariel back to Ursula's Lair. King Triton signs a contract to save Ariel and, while Ursula is distracted with her triumph, Ariel grabs the magic shell. After Ursula's failed attempt to manipulate Ariel into giving Ursula her shell, Ariel breaks the magic shell, destroying Ursula. After apologizing to each other, King Triton turns Ariel back into a human after realizing that is what she wants. As Prince Eric searches for Ariel she appears on the shores with her father who tells Prince Eric Ariel can decide whether to marry the Prince. King Triton congratulates Grimsby on raising Prince Eric. King Triton wishes he could stop time but knows he has to let Ariel go if he loves her. Friends and subjects of Prince Eric and Ariel congratulate the couple on their marriage and the two worlds' prejudices collapse as the couple looks forward to their future together (**Finale Ultimo**).



Ocean Preservation

Is There Hope for the Ocean?

You might think that the wildlife in our oceans are dancing and singing like the ones in *The Little Mermaid*, but our oceans and their wildlife are in big trouble. The problems that our oceans are facing are mostly due to pollution, climate change and overfishing. Pollution is the introduction of harmful substances or products into an ecosystem. Oil spills, discarded plastics, pesticides and herbicides are just the beginning of the serious problem. Nitrogen-rich fertilizers applied by farmers from coastlines end up in local streams, rivers and groundwater. Excess nutrients from these fertilizers can lead to dead zones. Dead zones are huge bunches of algae that strip the water of oxygen which results in little or no marine life; there are about 500 such zones in the world. Solid waste like bags, foam and



other items get mistaken by marine mammals, fish and birds as food. In certain places, trillions of plastic items and garbage pieces combine into one large patch. One of these patches is in the north Pacific, also known as the Pacific Trash Vortex, which is the size of Texas! Also, fish and mammals can get trapped by discarded fishing nets and fishing lines. But pollution is not always physical. In large bodies of water, sound waves can carry for miles. Loud sounds from ships, solar devices and even natural causes like earthquakes can disrupt migration, communication and reproduction patterns of many marine animals. Another problem that marine wildlife is facing is climate change; up to 25% of our carbon emissions have been absorbed by the world's oceans. The amount of carbon dioxide our oceans have absorbed is changing the chemistry of the water, causing a 30% increase in acidity over the past few decades alone. This causes coral to whiten; this is known as coral bleaching which no longer allows coral reefs to grow. Sea levels may rise by more than 60 centimeters during the next 100 years due to the melting of glaciers and polar ice. If the sea levels rise, offshore plants and algae will not be able to get the sunlight they need and coastal habitats will be flooded. One of the biggest problems besides pollution and climate change is over fishing. It not only affects us, but it greatly affects the balance of life in the oceans. For us, many businesses are at risk because there is less fish to sell and people depend on fish as a main source of protein. Unfortunately, more fish are caught than cannot be replaced by natural population growth. For example, the Atlantic Bluefin Tuna is threatened which leads to an over population of smaller marine species such as sardines and anchovies.

Ways to Save the Ocean

We cannot necessarily stop the problems that are happening to our oceans, but we can do our part to help. First, we can reduce our energy consumption, like leaving your car at home and reducing use of energy in your house. Also, we can use fewer plastic products. Have a reusable water bottle, store food in non-disposable containers and try to recycle as much as you can. As well, when visiting the beach, take care of it: always clean up, never leave gum, bags or cigarettes around (because the nicotine can be very harmful for seagulls—like our friend, Scuttle!)

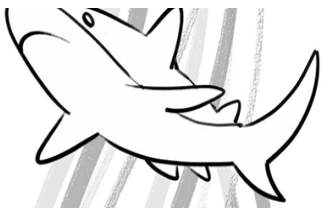
TLM Character Facts –Did you know?

Ursula (Squid) – Larger squids can weigh more than 1,000 pounds!

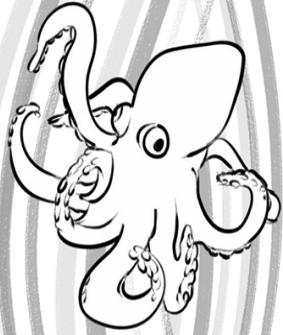
Sebastian (Crab) – Crabs appeared on Earth during the Jurassic period, 200 million years ago.

Blowfish (Pufferfish) – When a blowfish puffs out it can grow more than two feet.

Plaice fish – This is a flatfish that is able to change its colour to match its surroundings.



Ray – A sting ray’s spine or barb, can produce venom, which can be fatal to humans.



Sturgeon – One of the oldest species of bony fish in the world that can average around 7-12 feet in length.

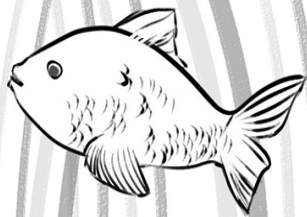
Newt – Newts have the ability to regenerate limbs, eyes, spinal cords, hearts, intestines, upper jaws and lower jaws!

Bass – Freshwater black bass have the ability to sense 1/200th of a drop of a substance in around 100 gallons of water.

Trout – Trout that live in different environments can have dramatically different colour variations and patterns.

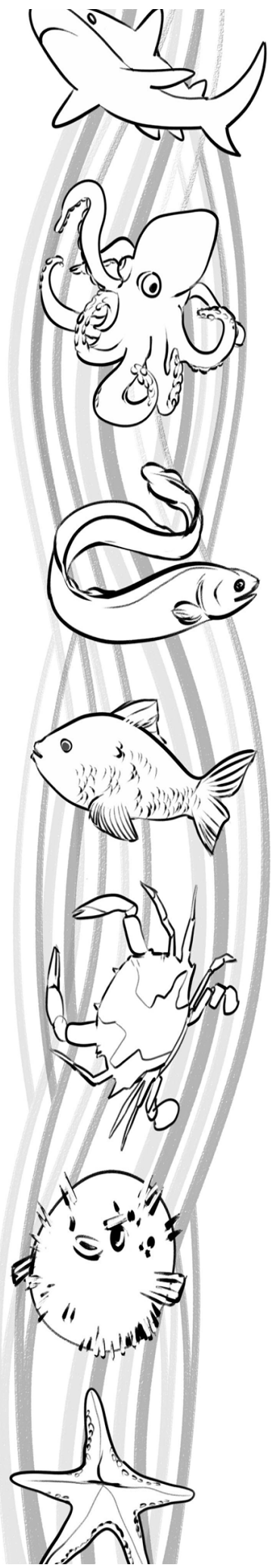


Mermaid Folklore



When most people think of mermaids they think of beautiful half fish-half woman creatures that live in the sea. Legends of mermaids have been around since 1000 B.C. Stories of mermaids first began in Assyria. Scientists believe that mermaids were actually Dugongs and Manatees which, from a distance, would look like half-humanoid creatures to a weary sailor who had been on the sea for weeks, and probably has had a bit of rum. In olden times, sailing was very dangerous with unexpected storms quickly sweeping in, causing shipwrecks, and lulls in the wind causing the crew to die of starvation in the middle of the sea. The mysterious sea and its dangerous powers lead to the creation of many myths. One of the most popular stories is Disney's *The Little Mermaid*, a spinoff of the original by Hans Christian Andersen, which is much darker. Since Walt Disney turned mermaids into the imaginary friends, and the love of little girls and boys everywhere, most people do not know that mermaids have a dark past. In most original myths, mermaids used their beauty to lure sailors to their death by drowning them. In comparison, mermen tend to be wilder than their female kin but have little interest in humans. In most myths, mermaids are depicted combing their hair, sitting on a rock singing to sailors. Sometimes, mermaids have been mistaken as sirens due to how both sing to sailors. Different countries have different names for mermaids and various versions. In Britain, in the Breton myths, there are the 'Morgan', sea-women, and 'Morverch', sea-

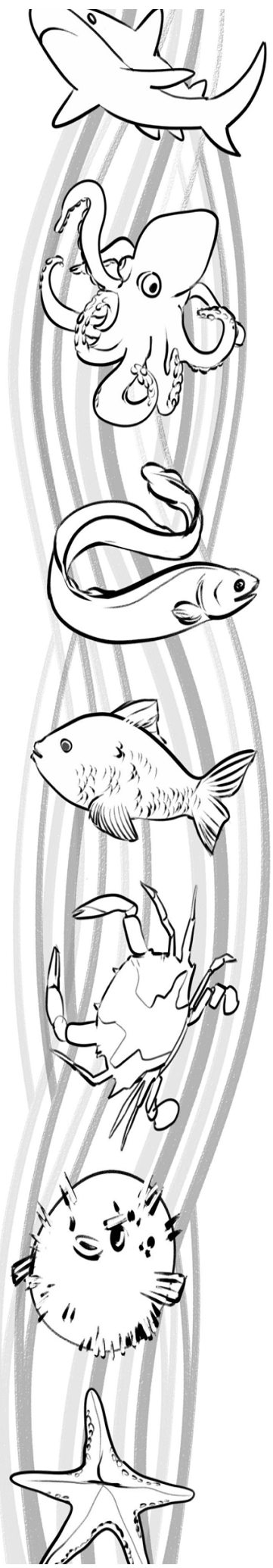




daughters; in Ireland and Scotland, there are 'Merrow'. The Aegean Sea were full of such creatures. In Greek legends, there are mermaids that sink ships and sirens who lure sailors to their doom. In a silvery cave lived the golden haired Nereids or sea nymphs that helped sailors fight perilous storms. They are depicted as human from the head to the waist, with either a bird's body or a fish's tail. Other sea dwellers from Greek legend include the 3000 Oceanids, the daughters of the Titans Oceanus and Tethys.

A Summary of Hans Christian Anderson's *The Little Mermaid*

Unlike her sisters, the little mermaid is not interested in looking at the wrecks of ships, but instead spends her time tending to her garden. The little mermaid longs to go up to the surface as her sisters did when they reached the age of 15 and she loves to hear their stories of the world above. When the little mermaid turns 15, she goes up to the surface to see a ship and a prince who she watches for most of the night. The little mermaid leaves the prince on the shore after rescuing him from a shipwreck, where a nearby girl finds him. After saving the prince, the little mermaid no longer looks after her beloved garden. Instead, the little mermaid watches the prince in his castle and while he sails; she listens to all of the conversations. The little mermaid seeks her grandmother, who is the motherly figure in her life, to hear her grandmother's knowledge on human life. The little mermaid finds out that humans are mortal but have an immortal soul, whereas mermaids lived to three hundred years but then turned to sea foam; this fuels her desire to see the sea witch. The little mermaid attends a court ball where she joins the guests in song and dance. The little mermaid leaves the court ball knowing she has the best voice in the whole world but yearns for the prince and an immortal soul. To gain an immortal soul, the little mermaid requires a man to love her more than anyone else in his life, to have that man only think of her, and to get married to that man. The little mermaid swims through a whirlpool and a living skeleton-filled forest that clings onto anything it can grab, all to get to the sea witch. The little mermaid has her tongue cut out in exchange for a painful transformation where she has her tail cut into two legs. She thereby gains the ability to be the most graceful, light-footed dancer ever, but every step she makes comes with a stabbing pain in her feet, causing her feet to bleed. By trading with the sea witch the little mermaid was unable to return to her family and got a chance to gain an immortal soul by winning a man's love. If the little mermaid fails to gain the prince's love, then on the morning after the prince gets married to another woman she will turn into sea foam. The prince finds the little mermaid after her transformation and keeps her as a companion, never to love her more than he would a child. The little mermaid endures excruciating pain while she dances for the prince and climbs up mountains with him as her sore feet bleed. The prince only



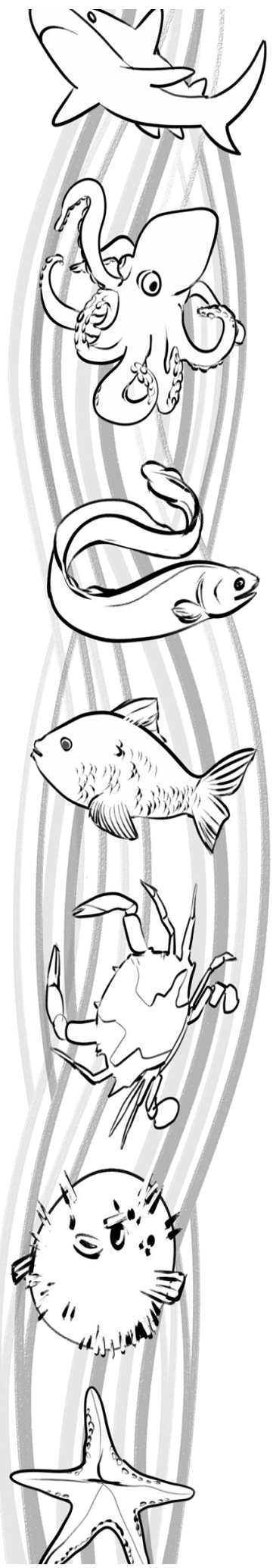
loves his rescuer, who turns out to be a princess; he found her again when he was making a trip to get married to an unknown princess who turned out to be his rescuer. The little mermaid watches the prince get married in silence and gave up her sisters offer to return to her mermaid life. The little mermaid's sisters gives up her sisters' offer to return to her mermaid life. The little mermaid's sisters gave her a special knife they got from the sea witch; the little mermaid can let the prince's blood fall on her feet and gain a tail with which to return home. Looking in at the prince asleep with his bride, the little mermaid kisses his forehead and, while raising the knife, she hears the prince whisper his new bride's name. The little mermaid lets the morning sun rise and turns into sea foam, leaving the prince with no knowledge of her sacrifices. The daughters of the air greet the little mermaid after she dies, informing her she was one of them now for her good behaviour and she has to serve 300 years of good doings to gain an immortal soul. The little mermaid is informed that whenever they see a good child they have one year less to do good deeds but, when they see a bad child, they will shed tears and, for every tear, an additional day is added to their amount of service.



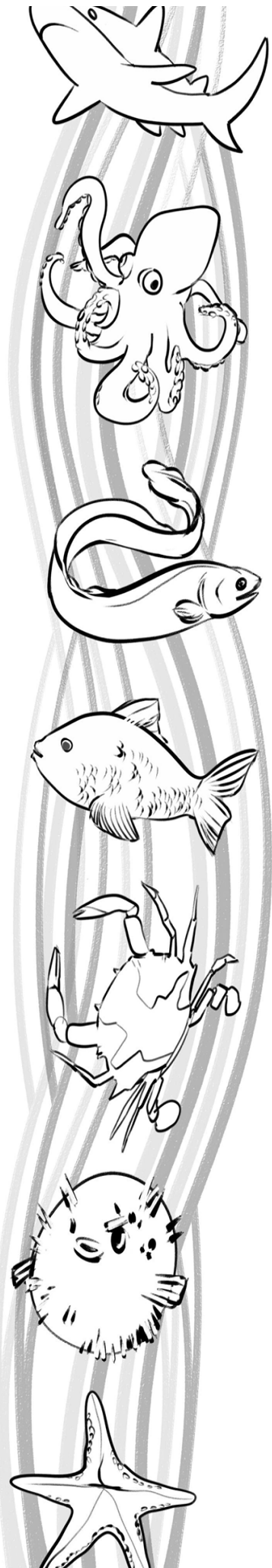
The Cast



Ariel.....	Keely Wilson
Ariel (Understudy).....	Jade Mosher
Prince Eric.....	Cameron von criegern
Prince Eric (Understudy).....	Tom Middleton
Sebastian.....	Tesla Guitard
Sebastian (Understudy).....	Matt Armstrong
Ursula.....	Aiden Dawn
Ursula (Understudy).....	Mackenzie Poulain
Scuttle.....	Emma Keat
Scuttle (Understudy).....	Matt Armstrong
Flotsam.....	Melissa Post
Flotsam (Understudy).....	Emily Reed
Jetsam.....	Mackenzie Poulain
Jetsam (Understudy).....	Emily Reed
King Triton.....	Chris Gray



King Triton (Understudy).....Tom Middleton
 Grimsby.....Trevor Brooks
 Grimsby (Understudy).....David Burgess
 Flounder.....Robert McEwen
 Flounder (Understudy).....Ellie Hoppe
 Chef Louis.....Will Tedford
 Chef Louis (Understudy).....David Burgess
 Adella (Mersister).....Ellie Hoppe
 Allana (Mersister).....Jade Mosher
 Andrina (Mersister).....Sarah Daye
 Aquata (Mersister).....Matt Armstrong
 Arista (Mersister).....Carly Manley
 Atina (Mersister).....Emily Reed
 Mersisters (Understudy).....Khora Tatyana
 Mersisters (Understudy).....Hannah Templeman
 Windward.....David Burgess
 Windward (Understudy)Khora Tatyana
 Leeward.....Hannah Templeman
 Leeward (Understudy)Khora Tatyana
 Sailors.... David Burgess, Chris Gray, Khora Tatyana, Hannah Templeman
 Pilot.....Tom Middleton
 Sea Creatures.....Hannah Abrahamse (Clownfish), Matt Armstrong
 (Siamese Fighting Fish), Trevor Brooks (Turtle), Aiden Dawn (Sting
 Ray), Sarah Daye (Jelly Fish), Chris Gray (Shark), Ellie Hoppe (Starfish),
 Emma Keat (Jellyfish), Carly Manley (Turtle) Melissa Post (Octopus),
 Mackenzie Poulain (School of Fish), Jade Mosher (Rainbowfish), Emily
 Reed (Angelfish), Will Tedford(Blowfish), and Khora Tatyana (Blackfish)
 Animals..... Matt Armstrong (Dragonfly), Trevor Brooks (Turtle 1),
 David Burgess (Frog), Sarah Daye (Flamingo), Ellie Hoppe (Swan), Carly
 Manley (Turtle), Tom Middleton (Orca Whale), Jade Mosher (Flamingo),
 Emily Reed (Butterfly), Will Tedford (Frog), and Hannah Templeman
 (Flamingo)
 Gulls.....Sarah Daye, Trevor Brooks, Ellie Hoppe, Emily Reed, Will
 Tedford, and Hannah Templeman
 Maids.....Carly Manley(2), Jade Mosher(1), Melissa Post(3), and
 Mackenzie Poulain (4)
 Chefs.....Matt Armstrong, David Burgess, Sarah Daye, Chris Gray, Ellie
 Hoppe, Emily Reed, Will Tedford and Hannah Templeman
 Princesses.....Matt Armstrong (6), Sarah Daye (2), Ellie Hoppe (5), Carly
 Manley(1), Jade Mosher (4), and Melissa Post (3)
 Courtiers.....David Burgess, Emma Keat, Robert McEwen, Emily Reed,
 Will Tedford, and Hannah Templeman



Character Descriptions



To whom it may concern,

My name is Grimsby, and I am the right hand of the prince, and his most trusted advisor. I have been entrusted by the king, God bless his soul, to make sure the prince has been married on the eve of his eighteenth birthday. As I am the hosting the ball, I feel it only polite to inform you of myself. I am 40 years old, a widower, and a proud guardian to his Royal Highness. I am stern, but fair, and I expect the same respect that has been given. I am not one for nonsense, or playing, and I am an avid pipe collector with my favourite being my antique Meerschaum from Dusseldorf. My favourite colour is maroon, and my favourite food is eggplant parmesan with a dash of cilantro on top. It is an honour to have you attend our most glorious event! We look forward to your arrival on Sunday at six o'clock.

Sincerely,

Sir Grimsby

Ariel

My name is Ariel; I am the seventh daughter, and youngest, of Triton, King of the Sea. I am 16 years old with red hair! I am stubborn as a barnacle but I'll do anything to protect the ones I love. I adore going exploring with my best friend, Flounder, as well as going to the surface to look for human stuff!!! I've always tried my best to fit in under the sea but, no matter how hard I try, I don't belong...If there was one thing I would wish for, I would wish to be a human.

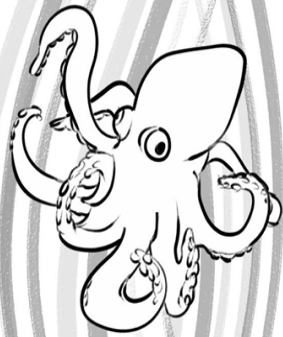
Prince Eric

I am Prince Eric. I have been growing up in the castle with my advisor, Grimsby. The sailors and I go sailing a lot as I love the feeling of freedom I get when out on the sea. Grimsby wants me to get married but I don't have much interest in other girls since I have been hearing this beautiful voice on the sea. I will search until I find the girl that the beautiful voice belongs to.



Sebastian

Hello, my name is Sebastian. I am a very smart crab (smartest in all the waters); I am the King's right hand man, and, for SOOOOMMMME reason he thought it would be a GREAT IDEA to put me in charge of his youngest daughter, Ariel. Which is no walk on the shore, believe you me. I am currently looking for a beautiful crustation to keep me company when Ariel leaves, maybe settle down, have a family.



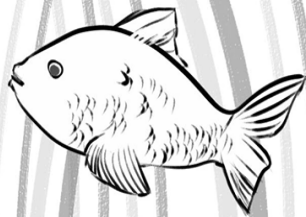
Ursula

Well, if you live in any body of water, you've got to know who I am. Ursula, all powerful witch of the seas...or, at least I would be all powerful if my brother, Triton, hadn't banished me. But, it's nothing new for an outcast like me. The problem with everyone is that they can't always see the greatness in things, which is why when I reclaim my kingdom I'll have to MAKE them all see....



Scuttle

Hi my name's scuttle and I'm an expert seagull in human paraphinicular. I enjoy long flies on the beach and spending time with my friends, Ariel and Flounder. Collecting human stuff is something that I pride myself in as well as my dashing good looks. I encourage individuality, because why be someone else when you can be yourself? You just got to have a little positoovity!



Flotsam

My name is Flotsam. I am a scuzzy sea snake that is overly willing to ruin the lives of innocent sea creatures in order to please my almighty Queen, Ursula. I do not have any independence nor do I know how to formulate my own opinions, so I tend to look to Ursula for guidance and instruction. I have basic survival skills, and manage to get by with my persuasive and charming character.



Jetsam

I am Jetsam the electric eel; I am one of Ursula's minions. My sister, Flotsam, and I frequently speak in unison and finish each other's sentences. We are almost the same person, just split into two. We are often used as spies and we carry out Ursula's evil plans.



King Triton

I am King Triton, ruler and protector of the oceans. I rule over all water and all those who dwell within. I have seven lovely daughters and I am a single father due to my wife's sad death many years ago. I am very





independent and I have great survival skills due to my intelligence but my brash temper does cause me to get angry when things do not go my way.

Flounder

My name is Flounder. I am a guppy who is in a total trance when I am around Ariel. I may be ten, but I honestly have found the love of my life. I am a very scared guppy as in, I am even scared of my own shadow. I try to do everything right because I hate getting in trouble and hate keeping secrets.

Chef Louis

I am Chef Louis! I would not expect such uncultured swine as you to know who I am. But I may forgive you if you help me track down that thrice-evil crab that escaped me. I am a culinary genius and I must have that crab for the Prince's special dinner.

Adella

Dressed in Yellow

Hi, there! I'm Adella, the fifth born of King Triton's seven daughters. My mersisters tend to describe me as a bit "boy crazy", despite the fact that I've never even been kissed! My mother was the only person who understood me and defended me from my other sisters. Aquata and I have the most differences out of all of my family, but she's my big sister and I love her anyway (even though she constantly picks on me).

Allana

Dressed in Hot Coral

My name is Allana; I am the second daughter of King Triton. I have brown hair and a purple tail. I am the sweetest mersister of the seven. I am supportive of my family and their decisions and I only want the best for everyone.

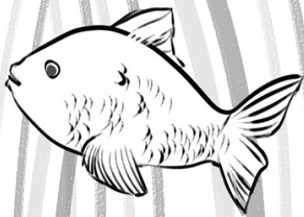
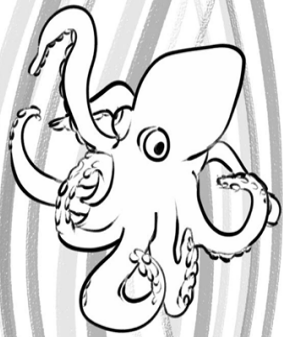
Andrina

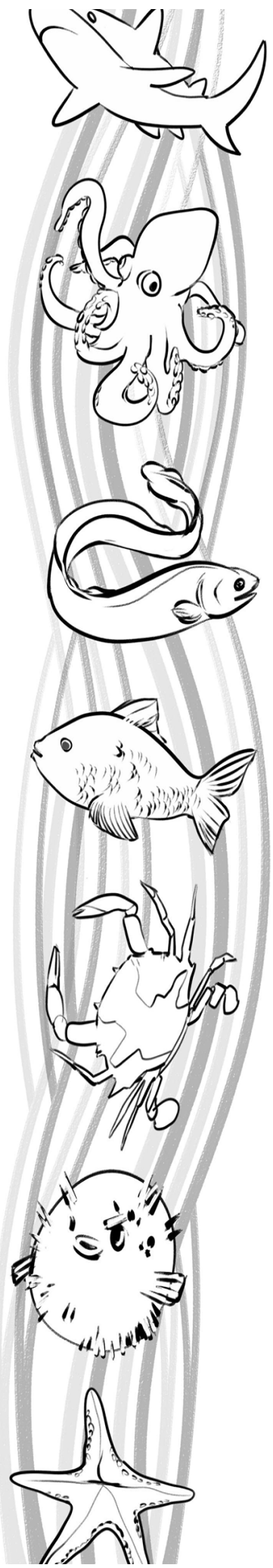
Dressed in Pink and Purple

Hi! I'm Andrina and I'm sixth daughter of King Triton. I have long brunette hair (it used to be short and blonde but I wanted a change) and a pretty pink/magenta coloured tail. I am the smartest mersister out of the seven of us, and I always like to think things through before I do them. I'm a little quieter than the other mersisters, but it's because I am a great listener, and my mersisters often come to me when they need advice or an opinion on something.

Aquata

Dressed in Purple and Blue





Party! M'name's Aquata, and I'm the slickestt mermhaid around! I'm th'oldest daughter of Triton at 21 years old. M'hobbies include competitive hot dahg eatin', partyingggg, and making others miserable, especially m'sister Abuella (I thank that's hah name?) One thang that I wawnt mostttof all is to be seen as m'own person, and nawt as Ariel's older sistah.

Arista

Dressed in Silver and Rainbow

My name is Arista; I am the third born of seven sisters...(I think). I have luscious blonde hair, but it oddly looks brown. I have a shimmery silver tail. I am the prettiest sister and take pride in being so and taking care of myself, but I never, ever let it get to my head because we're all beautiful! I sometimes need the help of my sisters to speak my mind but, when I do, everyone listens!

Atina

Dressed in Green

My name is Atina and I am a 19-year-old female mermaid. I fourth born of King Triton. I can be a bit bossy but I am very responsible and clever. I love giving my sisters advice and trying to help out at home or in the community as much as I can.

Windward

Triton's right fin fish, incorruptly loyal to Triton and the kingdom.

Leeward

I, Leeward, am a Royal Master of Ceremonies at King Triton's Court who is always swimming against the current and ready for an adventure.

Sailors

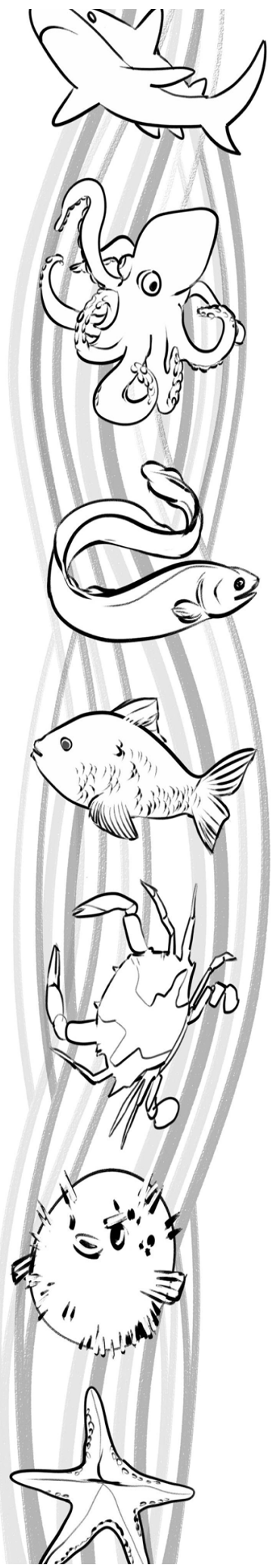
We sailors are a boisterous crew who man Prince Eric's ships on his adventures. We believe in the power of the sea and of its many dangerous creatures.

Pilot

I know the shorelines like the back of my hand! I wouldn't steer a ship wrong – not as long as I have King Triton's blessing!

Sea Creatures & Animals

The animals and sea creatures are friendly and always willing to help a fellow creature in trouble.



Gulls

We gulls are Scuttle’s misfit family of friends who believe a positive attitude will help you do anything and in helping others in need. We love to make new discoveries of human things together.

Maid 2

I am the head Maid, and I will not let any crab break my china. I am a mother-like figure to my fellow maids and everyone in this palace. I take full pride in my work, especially when I shine the floors.

Maid 1, Maid 2 and Maid 3

We are the head Maid’s right hand men. Tending to her every whim, we strive to please her at all costs. No job is truly complete unless it is done perfectly.

Chefs

The chefs who work for Chef Louis are very talented at making delicious dishes and feel the strain of the stressful life in Chef Louis’ kitchen.

Princesses

We princesses are catty and mean but we want to make ourselves look good so that Prince Eric will want to marry us.

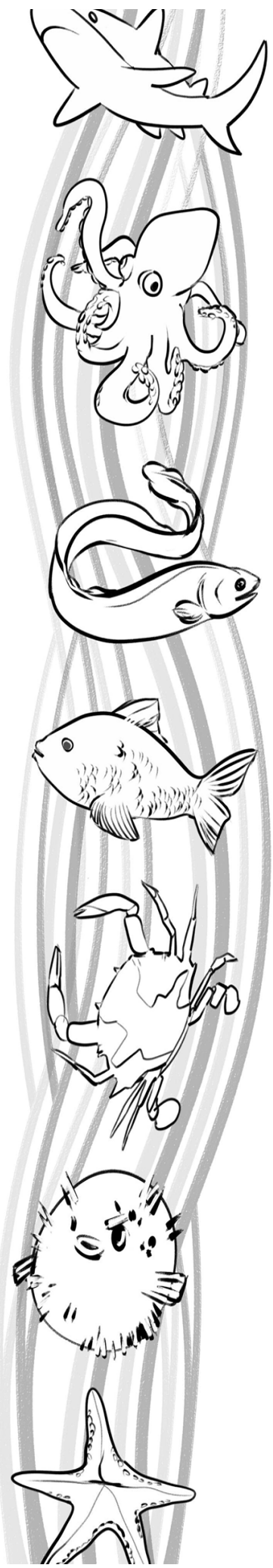
Courtiers

The courtiers are honoured to see such a grand contest unfold which is the first of its kind and includes the monumental moment of the declaration of the new queen.



The Crew

Co-Front of House.....Trevor Brooks and Sarah Daye
Concessions and Box Office Manager.....Trevor Brooks and Sarah Daye



Co-Social Media Coordinator.....	Ellie Hoppe and Jade Mosher
Co-Stage Manager.....	Melissa Post and Khora Tatyana
Co-Wardrobe Manager.....	Emma Keat and Carly Manley
Dance Captain.....	Mackenzie Poulain
Hair and Makeup Co-Designer.....	Matt Armstrong and Aiden Dawn
Hair and Makeup Team.....	Hannah Abrahamse, Jade Mosher, Mackenzie Poulain, and Keely Wilson
Lighting and Sound.....	Chris Gray and Tom Middleton
Marketing Head.....	Tom Middleton
Marketing Team.....	David Burgess
Props Master.....	Tesla Guitard
Props Team.....	Trevor Brooks, David Burgess, Chris Gray
Program Head.....	Robert McEwen
Set Design Assistant.....	Emily Reed
Co-Set Co-Ordinator.....	Cameron von Criegern and Will Tedford
Set Team.....	Ellie Hoppe and Hannah Templeman
Set Painting Co-Ordinator.....	Emily Reed
Study Guide Editor.....	Hannah Templeman



Production Role Interviews



From Trevor Brooks, our Co-Front of House

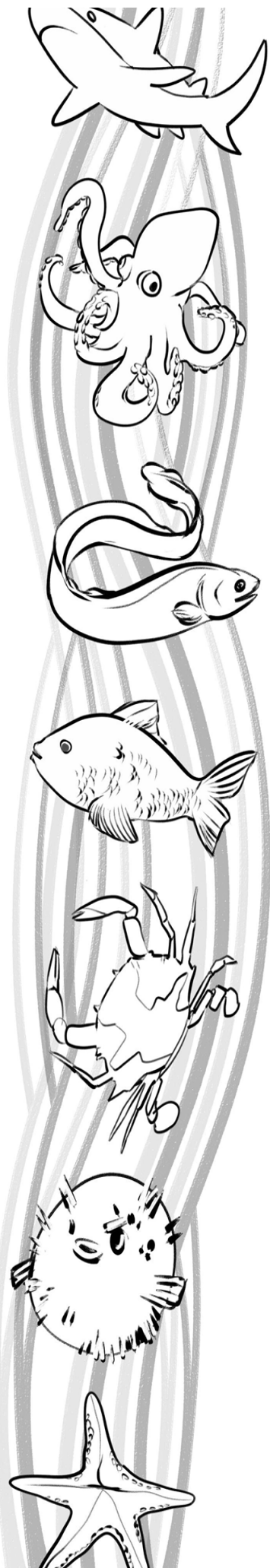
Question: What do you consider the hardest part of your production role(s)?

I would say the most difficult thing about being co-front of house manager, is running the box office, and figuring prices, brands, and quantities for the concession stand.

Question: What is your favourite part about your production role(s)?

I would say that the best part of being co-front of house is all the people you meet and talk to, and how many connections you can make. It's fun because there are more laughs than frowns, and everyone is helpful.

From Sarah Daye, our Concessions and Box Office Manager



As Office Manager, I am a part of the front of house team; I work alongside Trevor and Kait to handle ticket sales, manage the concession stand, keep the auditorium clean and tidy, and also plan a cast party when the show is over.

Question: What is your favourite part about your production role(s)?

The best part of working in the front of house is that you get to meet and talk to a lot of different people during ticket sales, you get to know exactly how big an audience will be for a show, and you also get a say in what refreshments are sold at the concession stand.

Question: What do you consider the hardest part of your production role(s)?

The hardest part of being in the front of house is keeping track of the tickets (we had to number over a thousand of them by hand) and keeping the auditorium space really clean and tidy because people can be a little messy at times!

From Ellie Hoppe, our Co-Social Media Head

As Co-Social Media Head, I'm (half) in charge of all of the *The Little Mermaid* social media platforms and we branch off from the marketing team, which helps advertise the show.

Question: What do you consider the hardest part of your production role(s)?

The hardest part of my production role is finding out the right things to post on all accounts, and appropriate ways to draw attention to the play and attract potential audience members.

Question: What is your favourite part about your production role(s)?

My favourite part about being Co-Social Media Head is posting behind-the-scenes looks into the show and giving people a sense of what the Musical Theatre program is like.

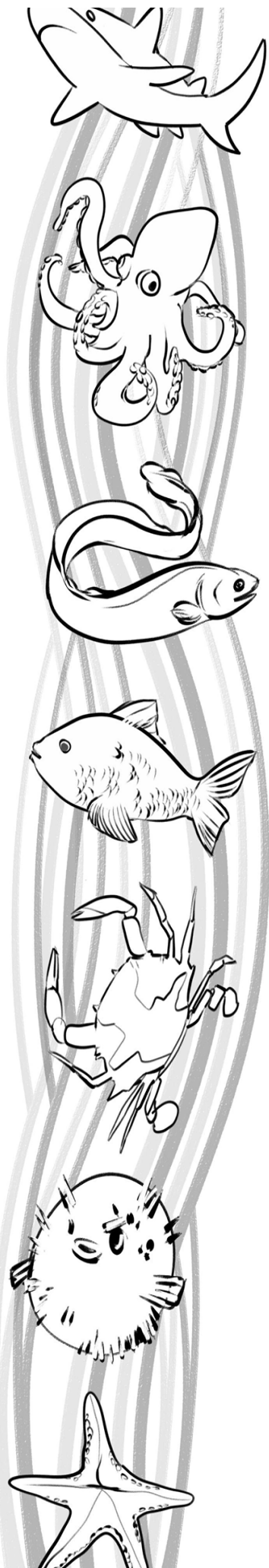
From Melissa Post, our Co-Stage Manager

Stage Managers have the responsibility of writing down all the blocking, taking notes for the director, writing down minutes during production role meetings, keeping the cast on task, placing rehearsal set pieces, as well as keeping the theatre space in pristine condition. On the actual show date, the Stage Manager has full authority in the wings and is responsible for keeping the show running smoothly.

Question: What is your favourite part about your production role(s)?

My favourite part about being a Co-Stage Manager, is that I get to watch my cast family grow and succeed over time. They have become my family and I find sheer joy in seeing them thrive.

Question: What do you consider the hardest part of your production role(s)?



The most challenging part about my production role is trying to keep the cast on task. Everybody's lives are jam packed with other obligations and devotions, and I have to make sure that we operate as a functional unit and make excellent use of our time.

From Mackenzie Poulain part of our Hair and Makeup Team

My job is to design hair and makeup looks based on the characters' descriptions and the actors' features, and then make sure they are elaborate and time efficient.

Question: What is your favourite part about your production role(s)?

My favourite part about being on the Hair and Makeup Team is getting to design all of the hair and makeup looks in the show and I get to physically do both actors makeup as well as hair.

Question: What made you want to take on your production role(s)?

I wanted to be on the Hair and Makeup Team because I really love makeup and design and I thought it would be cool to have a job where I get to explore makeup and design.

From Carly Manley, part of our Wardrobe Team

I am part of the Wardrobe Team, along with the lovely Emma (Scuttle). My job is to work with Emma to make a list of wardrobe-related things and to have strong communication with the amazing fashion class.

Question: What do you consider the hardest part of your production role(s)?

The hardest thing about my job is waiting for our moments to really kick in; by this I mean, organizing the costumes when we actually have them and figuring everything out. Waiting is so hard with all the excitement!

From Emma Keat part of our Wardrobe Team

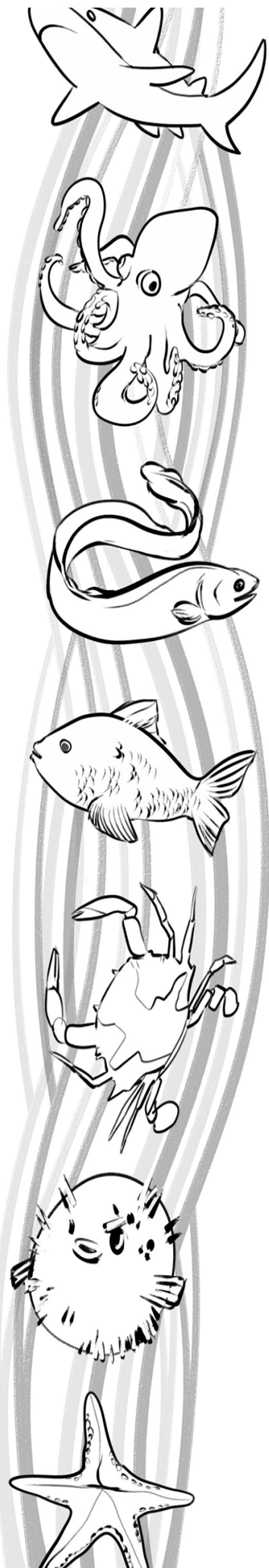
I am the second half of the wardrobe team. I've been working with Carly on ways we can keep all the costumes organized and clean during the show.

Question: What is your favourite part about your production role(s)?

I love working with Ms. Sisson and the fashion students, making sure everyone's happy and comfortable with their costumes. It's a great feeling when everyone's happy.

Question: What made you want to take on your production role(s)?

I've always loved fashion since I was little and thought I'd be able to bring some great ideas to the table for costumes. When I was little my mom and I always used to make my Hallowe'en costumes. I thought I could bring my experiences from making those costumes to this production.



From Mackenzie Poulain, our Dance Captain

My job as Dance Captain is to learn the Choreography in the musical so I can help catch people up if they missed anything, and help polish the choreography.

Question: What is your favourite part about your production role(s)?

My favourite part about being Dance Captain is that I get to learn all of the choreography in the show, which is nice, because I can help when people don't know their choreography.

Question: What made you want to take on your production role(s)?

I wanted to be the Dance Captain because I have experience in dance, I also peer tutored a dance class, and I really enjoyed being able to teach dance, so I thought it would be nice to do a similar job.

From Aiden Dawn, our Hair and Makeup Co-Designer

The Hair and Makeup Co-Designer's job is to put together a budget or list of all things needed, ranging from makeup to combs to sanitization products for brushes. It is important to know exactly how much you have and how much you need to accommodate a cast. As well, hair and makeup does all of the designs for each character's hair and face in coordination with costumes, and helps the cast to apply it correctly during a show or shows them how beforehand.

Question: What is your favourite part about your production role(s)?

I think my favourite part of being Hair and Makeup Co-Designer is the trial and error I have to go through. Finding a system that works for my team and how to put together different face charts efficiently for cast members is hard, but it's the easiest to learn what NOT to do when you're the one making the mistakes!

Question: What do you consider the hardest part of your production role(s)?

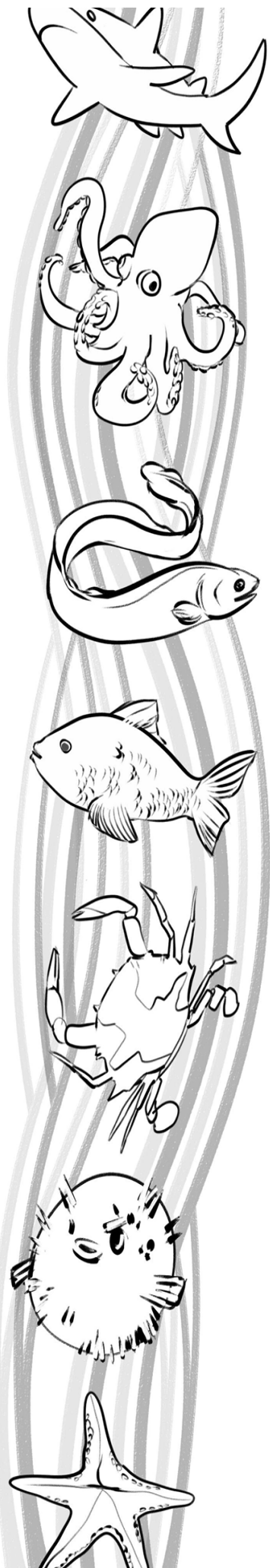
I think the hardest part of doing hair and makeup is coming up with cool concepts and then having to dull them down for the purpose of costume changes. With a small cast, everyone plays multiple characters and it poses quite a challenge for creativity.

From Chris Gray, our Lighting and Sound Designer

The Tech Team's production role involves having a tech plan set up for the musical that includes the lighting and sound for the musical. It also involves creating all the cue lists of these technical aspects for the different scenes.

Question: What do you consider the hardest part of your production role(s)?

The most challenging part about being on the tech team is the fact I was told I would have resources only to find out that I would not. This throws



a lot of stress on my shoulders. I have to try and find ways to use what I have to make the best lighting for the show possible.

Question: What is your favourite part about your production role(s)?

My favourite part about being Tech Manager is the fact I get to learn how to do so much and working with the amazing people around me. It's an amazing experience that is definitely helping me grow as a person!

From Tom Middleton, our Marketing Head

My job is to coordinate the marketing team and overlook their progress. I come up with ideas and take ideas from the rest of the team and put those ideas into action in order to get as many people out to see our shows as possible.

Question: What is your favourite part about your production role(s)?

I love being in charge of telling the rest of the world how phenomenal our show is, and I'm determined, with my team, to get as many butts in seats as I can.

Question: What do you consider the hardest part of your production role(s)?

The hardest part of marketing this show is staying on schedule. With making posters and contacting and organizing content for radio interviews, TV interviews, social media, elementary schools, and retirement residences and keeping on track consistently and staying efficient takes dedication and commitment.

Question: What made you want to take on your production role(s)?

What made me want to become the head of marketing was the opportunity to work with people, and gain advertising experience.

From Tesla Guitard, our Props Master

As props master I create, plan, and delegate the props to people, my team, and classrooms. I also create the props table which is a place for all the props of the show to go and I make sure it's organized.

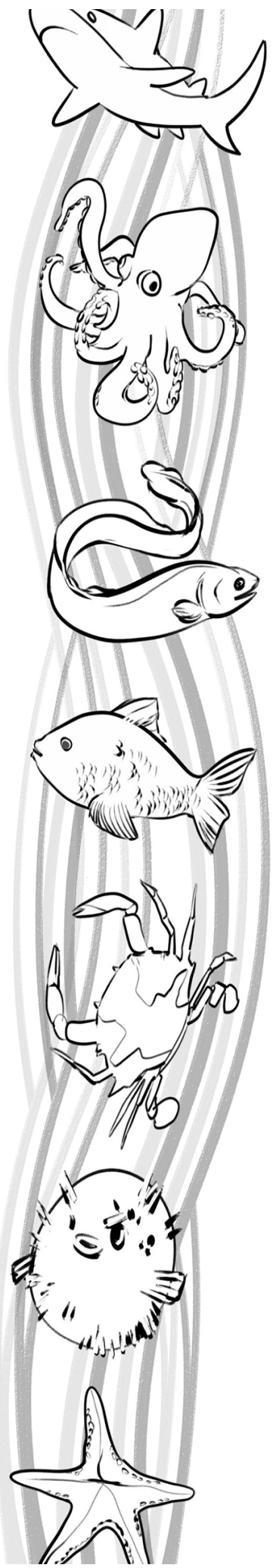
Question: What is your favourite part about your production role(s)?

My favourite part of my production role is that I get to do art; honestly, I love arts and crafts and this is just another creative outlet for me.

Question: What do you consider the hardest part of your production role(s)?

I would say that the hardest part of my production role is delegating; I have always had a hard time delegating things to other people because I'm pretty bossy!

From Robert McEwen, our Program Head



As the Program Head it is my job to deal with everything to do with the program. This includes creating the program, contacting businesses to get them to sponsor the show, as well as putting the ads in the program.

Question: What do you consider the hardest part of your production role(s)?

The hardest thing for the program is getting enough people to sponsor the show. It is also hard to make a social schedule around *The Little Mermaid* schedule.

Question: What made you want to take on your production role(s)?

The thing that made me want to be program head is calling as well as making connections with different businesses. I have a passion for raising money and I am glad that I have had the chance to fundraise.

From Emily Reed, our Emily Set Design Assistant

Personally, I didn't think I would like or be good at designing the set, but now that I've done it I actually really enjoyed it. Even though there was some challenges, I learned some valuable skills about theatre and myself.

Question: What is your favourite part about your production role(s)?

My favourite thing about being the Set Design Assistant is getting to create many of the sets and figuring out their dimensions and how they will fit on the stage.

Question: What do you consider the hardest part of your production role(s)?

The hardest part about being the Set Design Assistant is having to know all of the dimensions for most of the sets and making them as accurate as you can. You need to have great creative skills, communication skills and some mathematics skills. There is a lot of time and many sketches that you will need to draw so being organized and not procrastinating is key.

From Emily Reed, our Set Painting Co-ordinator

I wanted to be Set Painting Co-ordinator because I love painting and I have experience doing it.

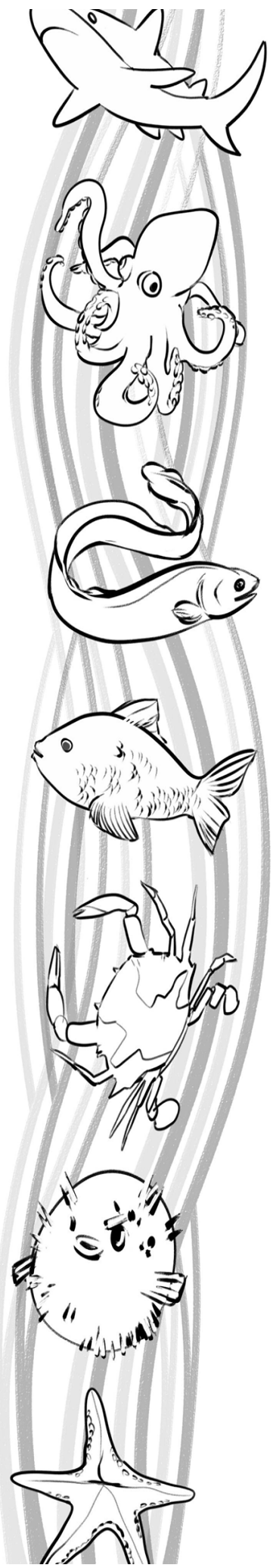
Question: What is your favourite part about your production role(s)?

My favourite thing about being Set Painting Co-ordinator is deciding what colour most of the set pieces will be and creating the designs that go on them. I have a big love for paint in general.

Question: What do you consider the hardest part of your production role(s)?

The hardest part about being Set Painting Co-ordinator is having to figure out how much paint we need, the different brushes we need, the roller. Basically anything the cast might need to paint the sets, you have to get. This job requires great organization and creative skills.

From Will Tedford our Co-Set Co-Ordinator



I am on the set team. We design the sets and send down sketches of our design down to the woodshop to be built. Overall, we help get the set together and working.

Question: What do you consider the hardest part of your production role(s)?

The most difficult part in being on the set team is designing a set that the rest of the team likes.

Question: What is your favourite part about your production role(s)?

My favourite part of being on the set team is making something that whoever comes to the show will see and say "The set really helped to bring out that one scene".

From Hannah Templeman, part of our Set Team

As part of the set team I have to help the Set Design Assistant, Set Painting Co-Ordinator, Co-Set Co-Ordinator, and other set team members by completing any task they assign me. I suggest ideas, draw sketches of set pieces, paint set pieces and take on leadership roles when anyone is absent from our team.

Question: What is your favourite part about your production role(s)?

As part of the Set Team, my favourite part about my production role is to help the other members of my set team as well as design set pieces. I also enjoy painting set pieces because I had the amazing opportunity to help make the set pieces appear three dimensional.

Question: What made you want to take on your production role(s)?

I wanted to be a part of the set team because I enjoyed all of the requirements of a set team member such as painting, designing set pieces, helping others, and I have experience painting sets before.

From Hannah Templeman, our Study Guide Editor

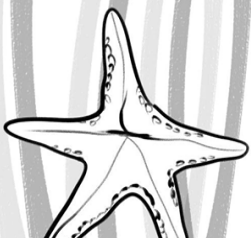
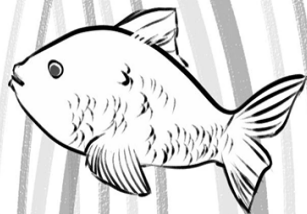
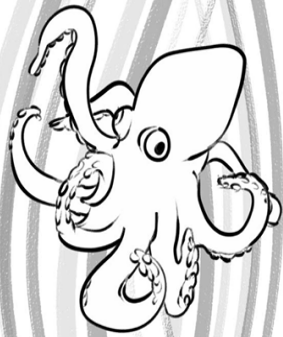
As the Study Guide Editor I have to design, organize and edit the Study Guide so it may be. I must write portions of the Study Guide and delegate the other portions to volunteers. I am required to research aspects of our production of *The Little Mermaid*, the musical.

Question: What do you consider the hardest part of your production role(s)?

I consider the most challenging part of my production role as study guide editor is to designate the roles and to try to get the contributors organized so I can have all the sections submitted on time.

Question: What is your favourite part about your production role(s)?

My favourite part of being a study guide editor is working with the creative people who helped make this study guide possible. I enjoy organizing the study guide so it has an overall appealing image for the readers to view.



From Our Directors



From Our Director, Sarah Tye



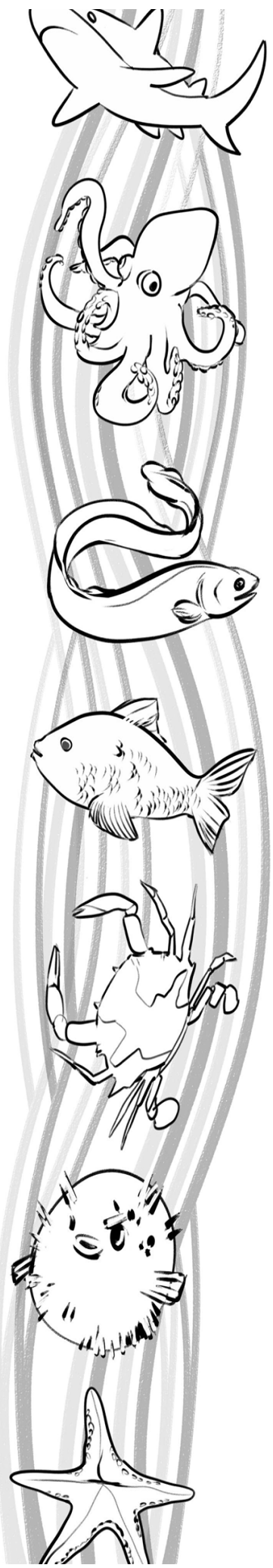
*Question: What inspired you to choose *The Little Mermaid* as this year's musical?*

I'm quite a musical nerd, so I get email notifications when new musicals and plays become available to produce by amateur groups. I had attended a workshop in New York City last summer, and learned that *The Little Mermaid* would soon become available, which sparked the idea in my head. When the rights became available in September, I was really excited because I thought that it would be an ambitious, but also really fun show to do at TAS. It's also a great fit for a number of reasons. This year's class has significantly more girls than boys, so we needed to choose a show that could showcase those talents in a way that worked and wasn't just girls dressing up as boys (which I'm really not a fan of). Plus, we had a number of fantastic singers, and *The Little Mermaid* has a huge supporting cast, plus lots of great opportunities for the chorus to sing, as well as the lead actors.

The Disney movie was also a favourite of mine growing up, so I was thrilled at the prospect of bringing that to life on stage.

*Question: What aspect of *The Little Mermaid* are you most looking forward to?*

I honestly don't think I can narrow it down! I don't know that I have a favourite scene or character that I'm looking forward to more than any other. But, what I can say, is that I do have some favourite stages of the rehearsal process that I am still really looking forward to. I think our



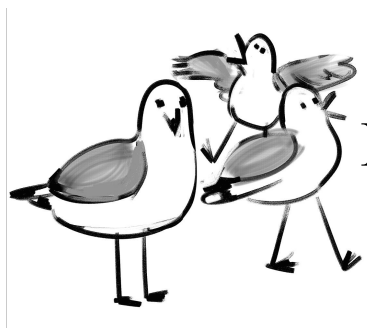
vocals and choreography are really quite strong, and the cast has done a great job developing their characters, so I'm looking forward to polishing the scenes and pulling all three pieces together. It's exciting to see all the different aspects of the production start fitting together.

The costume parade is another favourite rehearsal day! We have two incredible Fashion classes who are constructing and organizing over 100 costumes for *The Little Mermaid* – many that are being made from scratch! I can't wait for the costume parade, where we get to see all of the costumes on the actors. I think that's when we'll really start to see the Under the Sea world come to life!

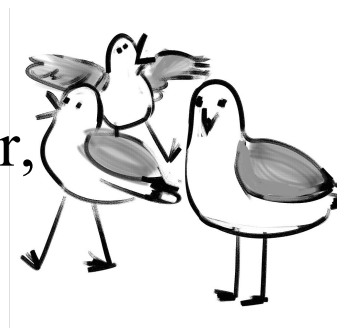
My absolute favourite moment as a director is when the house lights go down and the orchestra starts playing at the first show. At that point my job is done and I get to sit back and enjoy the performance. It's incredibly nerve-wracking, exciting, and rewarding all at the same time.

Question: What has been the greatest obstacle you have tackled while directing this show?

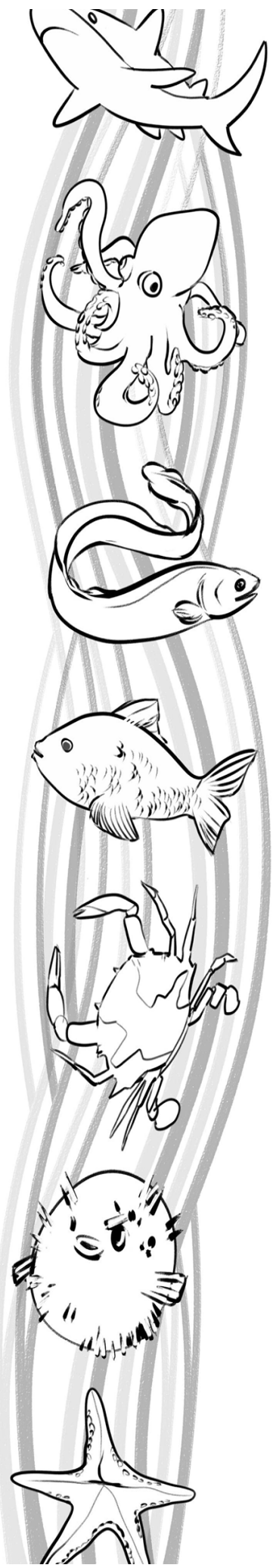
The scope of this production is huge! We have over 100 costumes. We have a giant ship set piece, a row boat for "Kiss the Girl" (which is mechanically propelled so no actors/set crew have to push it!), and many more complex and challenging set pieces. We have incredible props like a statue of Prince Eric (which we actually created by doing a plaster mold of Cameron's – who plays Prince Eric – head and shoulders). We are integrating more challenging technical aspects than ever before at TAS. We have several giant musical numbers with complex choreography and vocals. It's a huge job to co-ordinate all of these different departments (and about ten more departments than I've even listed here). And we only really have about three months to do it all in. It's all worth it, though.



From Our Director,
Sarah Tye



Question: What aspect of The Little Mermaid are you most looking forward to?



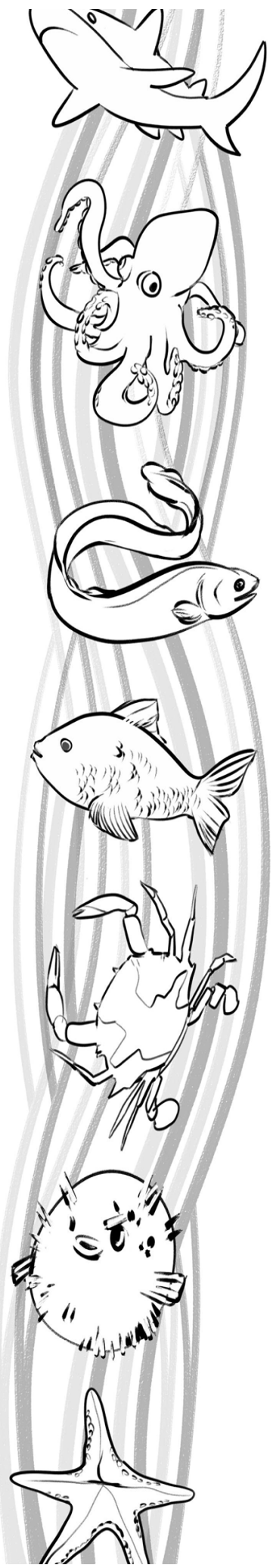
Viewing the end product is something that we all strive towards. The rehearsal process has been long and gruelling at times but that is the way of any production. Having said that, I would say that the process is always just as rewarding as the final product. Throughout the process we witness so many beautiful moments. Among them are moments where the students work together to solve a problem, support one another as they tackle something new, and share in the experience of witnessing personal breakthroughs. These breakthroughs happen far before we see them on opening night in front of a huge audience.

Question: What has been your favourite experience while choreographing The Little Mermaid, the musical?

There have been many experiences that are favourites of mine. Our very first choreography rehearsal was for "Under The Sea" which included the whole cast. For many of them, it was their first time learning a piece of set choreography. The nerves were high but these kids were so positive and enthusiastic throughout the process. In less than three rehearsals we had finished a very large number and they did a fantastic job as a group of beginner dancers. It was a favourite moment for me because I knew I had a great group of committed students to work with; a group that would work diligently no matter what I threw at them, all while supporting one another. They have yet to disappoint!

Question: What has been the greatest obstacle you have tackled while directing this show?

The greatest obstacle, in terms of choreographing this musical, has definitely been creating choreography that is both attainable to beginner level dancers and that is impressive from the perspective of the audience. The majority of students in our musical theatre class this semester are mostly actors and singers before they are dancers. As mentioned before, many of them have had little to no training in dance. The challenge has been to not make them look as if they are dancers second to singers and actors. Thus, the choreography had to be simple in terms of moves and actions but complex in terms of spacing, formations, and use of levels so that it is more interesting to the audience. I have given them some difficult choreography but suitable for their level. They have worked so hard at their choreography execution and I am proud to say that these kids are certainly triple threats: actors, singers, AND dancers!



Musical Theatre - Course Description -



The Musical Theatre Course is a two credit course that allows students to collaborate with other artistic individuals to show productions such as *The Little Mermaid* and last year's production of *Aida*. The Musical Theatre Course is a dual credit course consisting of a production credit and a vocals credit which is offered to grade 11 students in the second semester. The two musical theatre teachers allow students to share their individual triple threat talents through an audition which takes place before the semester begins. The audition is held so the teachers can determine what musical would suit the students' acting, singing, dancing, and other skills that could be beneficial to the musical. The dedicated teachers behind *The Little Mermaid*, the musical, are Mr. Vincent Abrahamse, who is our musical director, and Ms. Sarah Tye, our director as well as our producer. Ms. Clarke, Thomas A. Stewart Secondary School's dance teacher, is *The Little Mermaid's* choreographer. The students of the Musical Theatre class perform in the production and have production roles such as stage manager or set designer (more information on production roles are found in the cast interviews). The students with production roles get the opportunity this year to get support from other classes or groups of students attending Thomas A. Stewart Secondary School. *The Little Mermaid* would not be possible without the hard work of teachers Ms. Sisson; who created many beautiful costumes, Mr. Siebenga, who created many set pieces such as the ship, Mr. Found, who created many set pieces such as the dinghy in *Kiss The Girl*; Ms. Hosker, who created most of the props; and their classes. All of these people, who represent more than 150 people, supported the students of the Musical Theatre class working towards creating this production.



Lesson Plans





Warm-up

Scuttle Muddle

Materials:

A selection of various objects found in a classroom or student's backpack (such as a hole punch, eraser, or watch).

Scuttle, who considers himself an expert of human things, loves to make discoveries of new human objects. Imagine you are part of Scuttle's curious family. Look around your classroom and compile a mound of objects. As a class, form a circle around your pile of objects and have one person, who is now called "Scuttle", select an object from the pile. Once "Scuttle" has rejoined the circle the student to the right of "Scuttle" should ask what the object is. "Scuttle" will give the object a completely new name and function. After "Scuttle" has introduced the object, they will pass it to the student to the right of them who is now known "Scuttle", and they give the object a new name and function. This process will continue until the object has made its way back to the original "Scuttle" where they will trade the object for another thing in the pile, starting the process again.

The Importance of Ocean Preservation

Objectives:

To gain a new perspective on ocean preservation and who it affects and to promote ocean preservation.

Resources:

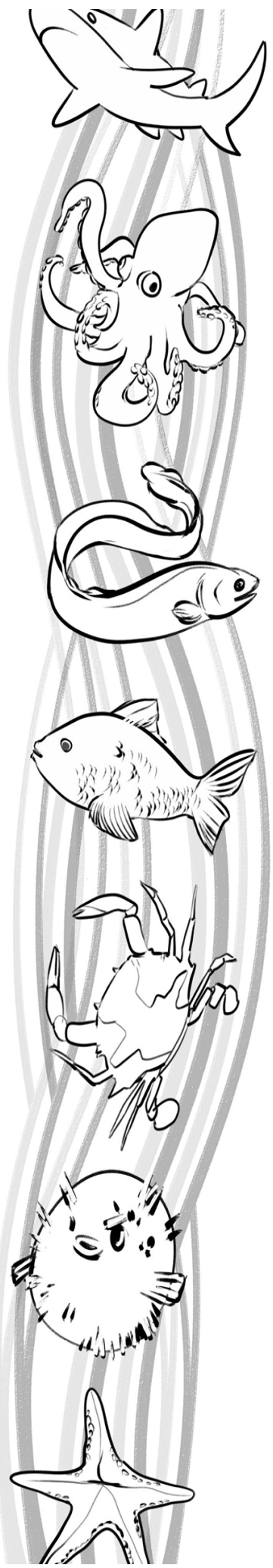
The Ocean Preservation section of the study guide.

Materials:

Pencil and lined paper or a computer lab if a typed format is preferred. The necessary equipment to complete the creative piece (such as coloring pencils, blank paper, or guitar).

Journal:

Choose a sea creature featured in *The Little Mermaid*, the musical, and write a journal from their point of view to answer the following questions: How is your sea creature affected by the threats facing our ocean today? Do you think that humans' negative impact on the ocean has affected your sea creature's view on humans and explain how (is your fish afraid of humans, mad at them, or do they seek revenge)? How would you



feel if you had to face the same problems sea creatures face? What would you do to deal with these problems?

Exercise:

Create a poster, article, slide show, song, poem or other approved creative piece to promote ocean preservation. Your project must explain what threats our oceans face and how anyone can help preserve our oceans.

The History of Merfolk

Objectives:

To develop a greater knowledge of the history of mermaids and mermen and to develop student research skills.

Resources:

The Mermaid Folklore section of the study.

Materials:

A computer lab to further research various mermaid myths as well as paper and a pencil to create the skit assigned in the exercise.

Group Discussion:

How do you think people reacted to hearing mermaid folklore during ancient times? After reading the section on Mermaid Folklore, what do you think the purpose of these stories was? Which character do you think created *Fathoms Below* if they are featured in the musical? Why did that person create it?

Exercise:

Get into small groups and create a short skit based on one of the mermaid stories described in the Mermaid Folklore section. Your skit should be directly related to your chosen story and inform the audience of the legend of your story. You will also have to decide whose point of view you are telling the story from (the mermaids, the sailors, a descendant of the two, a sea creature, etc.).

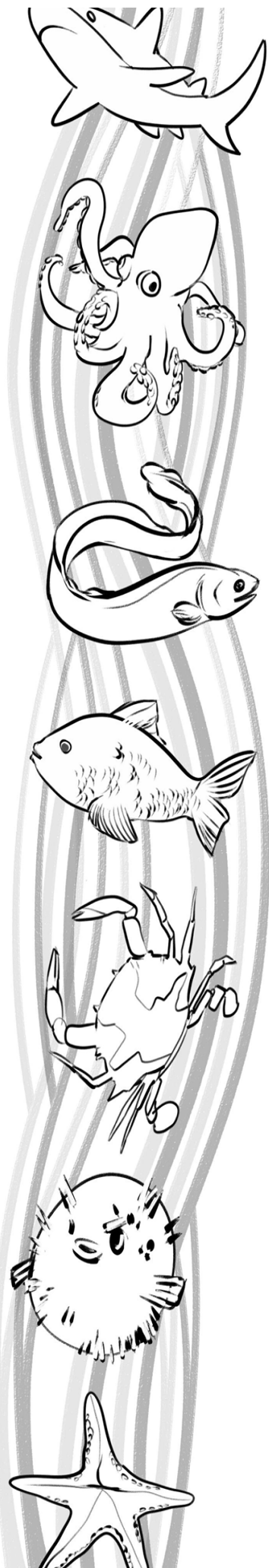
Story Comparison

Objectives:

To compare *The Little Mermaid* the musical to the original Hans Christian Anderson story so a better understanding of *The Little Mermaid* the musical can be gained.

Materials:

Pencil and lined paper or a computer lab if a typed format is preferred.



Resources:

The Summary of Hans Christian Anderson's *The Little Mermaid* located in the Mermaid Folklore section of the study guide.

Activity:

Read the summary of Hans Christian Anderson's *The Little Mermaid* individually, in groups, or as a class with the help of your teacher. As you read create a list of similarities and differences you find between the two versions of the story.

Group Discussion:

What noticeable differences did you find between both versions of *The Little Mermaid*? What major themes did you find in both versions of *The Little Mermaid*? What differences did you find in the little mermaid's motive to go to the world above? What differences did you find in how the little mermaid's behaviour changed after she saved the prince? What message do you believe Hans Christian Andersen was trying to relate through his story's conclusion? What message do you think Doug Wright was trying to portray with his conclusion to the story?

Coming of Age

Objectives:

To explore the meaning behind what classifies a story as coming of age and to reflect on how this theme influenced *The Little Mermaid*, the musical.

Materials:

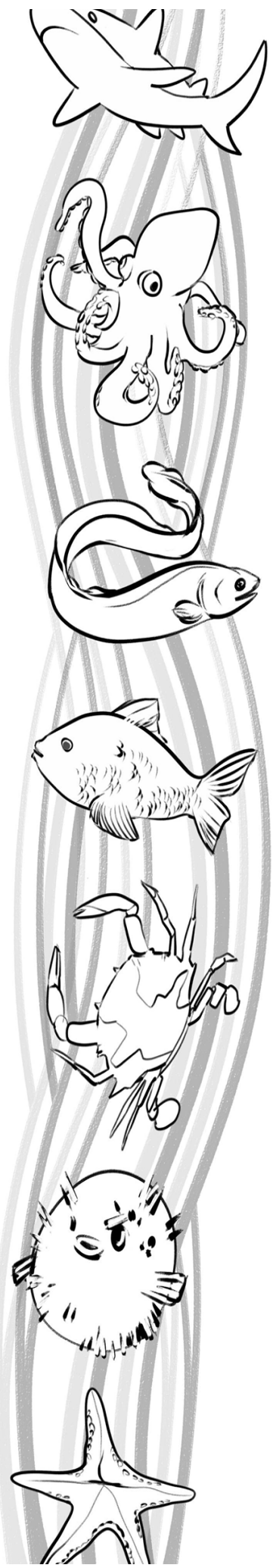
Lined paper, a pencil and other equipment may be required to complete the exercise.

Group Discussion:

What aspects do you think creates a coming-of-age story? What aspects of *The Little Mermaid* match this definition? What characters in the little mermaid contribute to the coming-of-age theme and how do you think these characters portray the theme? How do the lyrics in *She's in Love* capture the coming-of-age theme? Name any other songs in *The Little Mermaid*, the musical, that contributes to the coming-of-age-theme and explain why you chose them.

Exercise:

Compile a list of musicals, movies, novels or stories that feature a theme of coming-of-age (for example, *Romeo and Juliet*, *Brave*, and *Anne of*



Green Gables). Choose the material most similar to the definition created in the discussion above. Compare and contrast the factors that you think qualifies both as coming-of-age material in the form of a poster, Venn Diagram, paragraph, skit or any other approved format.

Prejudice Between Lands

Objectives:

To reflect on how prejudice shapes the characters' beliefs and behaviour towards each other throughout *The Little Mermaid*, the musical.

Materials:

Pencil and lined paper or a computer lab if a typed format is preferred.

Group Discussion:

Which characters in *The Little Mermaid*, the musical, express prejudice? Who are they expressing prejudice against? How do you think these prejudices formed between these characters? How do the lyrics of *Fathoms Below* express prejudice toward merfolk? How do you think King Triton expresses prejudice against all people? What series of events do you think helped end the prejudice found between the lands?

Exercise:

Write an entry in Prince Eric's Journal in his point of view explaining how he might have felt about the sailors' and Grimsby's prejudices. Does Prince Eric share these prejudices? Explain why or why he does not share Grimsby's prejudices. Write down the lyrics of *Fathoms Below* that show how he reacts to the prejudices about the sea and merfolk. Explain how the lyrics you chose show how he reacts to the prejudices made about the ocean and the merfolk. Imagine Prince Eric just found out Ariel is a mermaid and write another entry in his journal explaining how he feels. Explain how Prince Eric reacts to finding out the prejudices held by his fellow sailors and Grimsby were wrong. Explain how it affected Prince Eric to hear that his guardian, Grimsby, is not prejudiced against Ariel and Ariel's family.

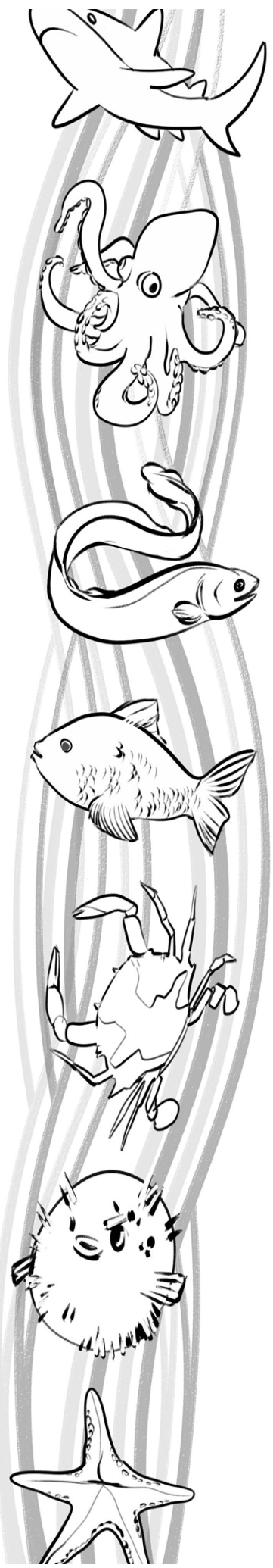
Overcoming Obstacles While Keeping Hope

Objectives:

To reflect on how Ariel's hope helped her overcome the challenges she was facing during and after *If Only*. To learn the importance of hope and how it can affect the outcome of a challenging situation.

Materials:

Pencil and lined paper or a computer lab if a typed format is preferred.



Group Discussion:

How does Ariel show hope in *If Only*? Do you think she has given up or still has hope during the song *If Only* and explain why you think that? Was Ariel portraying any other emotions other than hope during *If Only*? Do you think Ariel listened to Grimsby’s advice of not wishing “for impossible things” and what effect his advice had on Ariel? How do you think Ariel’s reflection helped her the next afternoon during the concert?

Activity:

After completing the discussion, write a few lyrics that reflect the lessons on how to face obstacles to the song *If Only* or any other song featured in *The Little Mermaid* the musical.

Main Activity:

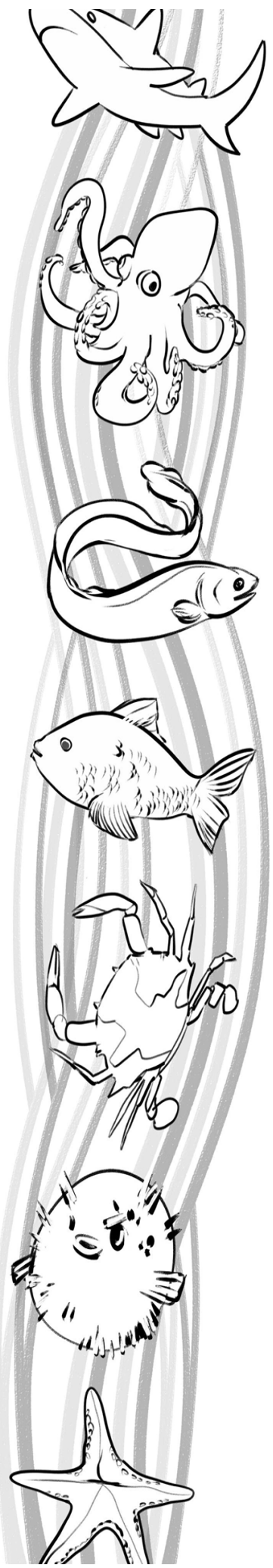
Write a journal of what you would do if you were in Ariel’s position and had to face the same problems as Ariel did. Would you give up hope if you had one day left to get the person you love to kiss you before your soul belonged to Ursula? How would you approach Ariel’s problematic situation (would you panic, logically plan for the next day, or long for everything to work out)? Would you take Grimsby’s advice of not wishing “for impossible things” and how do you think taking Grimsby’s advice would alter the outcome of the contest?



Special Thanks



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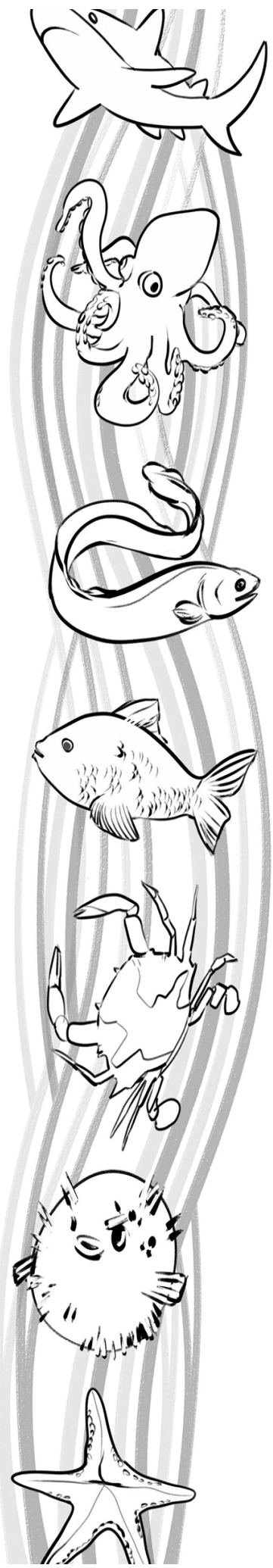
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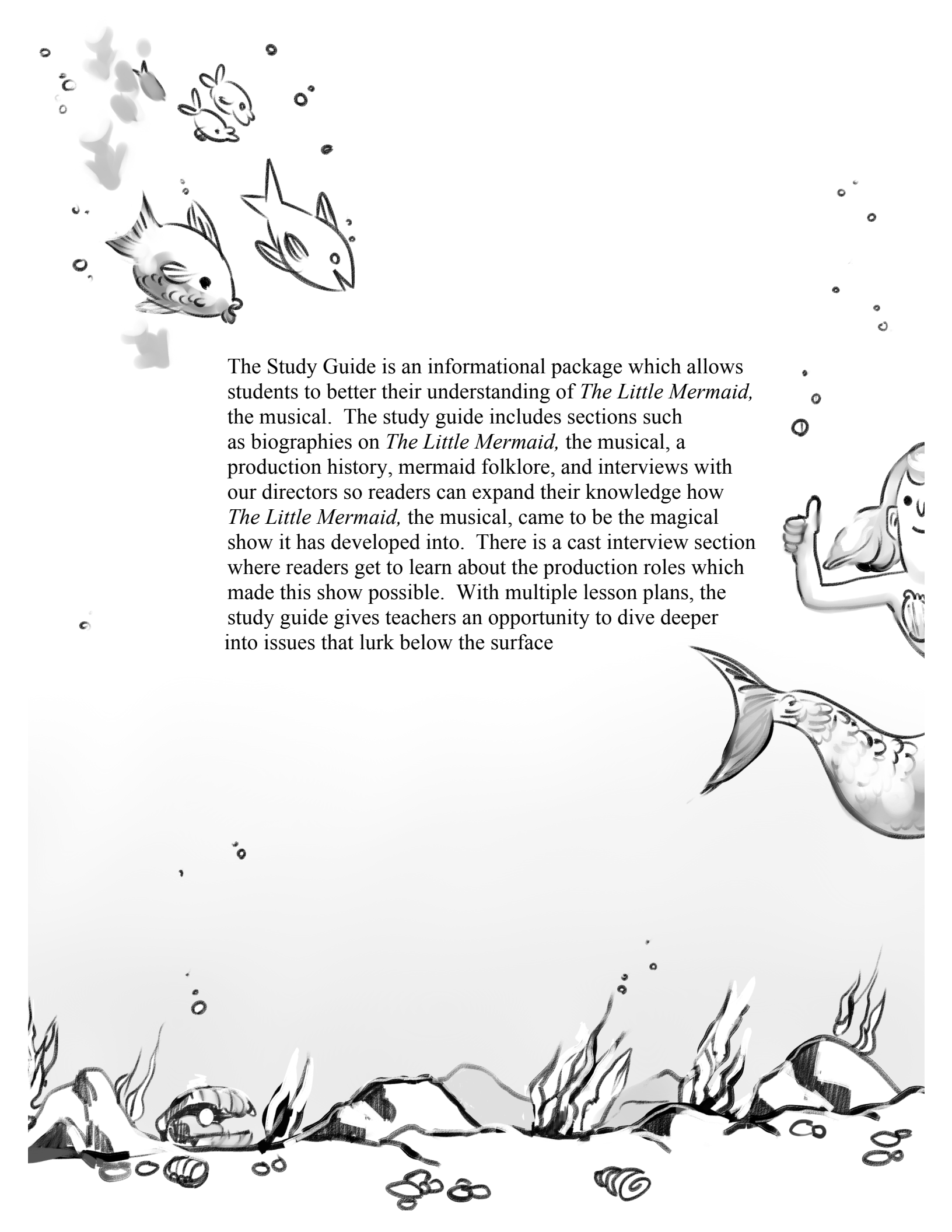
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The background of the page is a black and white illustration of an underwater scene. In the upper left, several fish of various sizes are swimming, with bubbles rising from them. In the lower right, a mermaid's tail is visible, and a mermaid's head is partially shown on the right edge, giving a thumbs-up gesture. The bottom of the page features a rocky seabed with seaweed and shells. The text is centered in the middle of the page.

The Study Guide is an informational package which allows students to better their understanding of *The Little Mermaid*, the musical. The study guide includes sections such as biographies on *The Little Mermaid*, the musical, a production history, mermaid folklore, and interviews with our directors so readers can expand their knowledge how *The Little Mermaid*, the musical, came to be the magical show it has developed into. There is a cast interview section where readers get to learn about the production roles which made this show possible. With multiple lesson plans, the study guide gives teachers an opportunity to dive deeper into issues that lurk below the surface