



Little Women

Enrichment Guide

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Royal Manitoba Theatre Centre is proud to call Manitoba home. Royal MTC is located in Winnipeg on Treaty 1, the traditional territory of the Anishinaabeg, Cree, Anishininew, and Dakota people, and the National Homeland of the Red River Métis. We are thankful for the benefits sharing this land has afforded us, acknowledge the responsibilities of the Treaties, and embrace the opportunity to partner with Indigenous communities in the spirit of reconciliation and collaboration.

The Role of the Audience

Theatre needs its audience! We are happy to have you here. Every staff person, actor, and crew member backstage plays an important part in your experience, and you also have a role in the experience of cast, crew and the people around you.

Arrive Early: Please make sure you give yourself enough time to find your seat before the performance starts. Latecomers may not be admitted to a performance. We ask schools and other groups to arrive at least 20-30 minutes before the show.

Cell Phones and Other Electronic Devices: Please **turn off** your cell phone/mp3 player /gaming system/camera/smart watch. Texting, surfing, and gaming during performances is very distracting for the performers and other audience members. Using cameras and recording devices during a performance is **never** allowed.

Talking During the Performance: Even when you whisper, you can be heard by performers and people around you. Unless it is a relaxed performance, disruptive patrons will be removed from the theatre. Please wait until after the performance to share your words with others.

Food/Drinks: Food and outside drinks are not allowed in the theatre. When there is an intermission, snacks and drinks may be available for purchase. There is complimentary water in the lobby.

Dress: There is no dress code at the Royal MTC, but we respectfully ask you not to wear hats in the theatre. We strive to be a scent-free environment and thank all patrons for their cooperation.

Leaving During the Performance: If you leave the theatre during a performance, you will be readmitted at the discretion of Front of House staff. If readmitted, you may be placed in an empty seat at the back of the auditorium instead of your original seat.

Being Asked to Leave: The theatre staff has, and will exercise, the right to ask any member of the audience to leave if that person is being inappropriate or disruptive including (but not limited to): talking, using devices that produce light or sound, and deliberately interfering with an actor or the performance (tripping, throwing items on or near the stage, etc.).

Talkbacks: A short question and answer period with the actors takes place after student matinees, first Tuesday evening shows, and some public matinees. While watching the show, make a mental note of questions to ask the actors about the production or life in the theatre. Our artists deserve to be treated with respect! It's okay to have a negative opinion, but this is your chance to ask questions and understand the performance or process, not to criticize. If you have a concern, see the house manager after the show and they will make sure your feedback gets to the appropriate Royal MTC staff.

Enjoy the show: Laugh, cry, gasp – responding to the performance is part of the nature of theatre! As you get involved in the story, try to balance your reactions with respecting the people around you. The curtain call is part of the performance too – it gives you a chance to thank all the artists for their hard work with applause, and for them to thank you for your attention. We all appreciate when you stay at your seat and join in the applause!

Playwright and Author Biographies

Jordi Mand is a Canadian playwright who has written many notable plays and worked with many of Canada's most prominent theatres. A graduate of the National Theatre School (2006) and the Canadian Film Centre (2017), she works on plays, television programming and film. While her original course of study was to become an actor, she often wrote for herself. After experiencing professional actors performing her scripts through the SummerWorks Program, she realized she wanted to pursue writing more intentionally. Her first full length play, *Between the Sheets*, was picked up Nationally and internationally in 2012 (Townsend, 2019). Her latest play, *In Seven Days*, premiered at The Grand in London this spring.

Louisa May Alcott was considered one of the foremost American Novelists of the 19th century. She lived from 1832-1888 and was reading and writing from her early youth. During the Civil War, Ms. Alcott served as a nurse, and then returned to her life as an author and suffragette. There is a succinct biography found at <https://www.womenshistory.org/education-resources/biographies/louisa-may-alcott> that illuminates many similarities between her life, lifestyle and worldview and the story of *Little Women*.

Masterpiece Theatre lists "Seven Surprising Facts" about Alcott: she wrote lurid, sensational stories before *Little Women*; this book drew heavily from her own life; she initially didn't want to write *Little Women*; she wrote the novel in less than three months; she wasn't interested in "the marriage plot;" she was an abolitionist; and she was an early American feminist.

Related Resource Links: The Toronto Star argues that Alcott created Jo to write about the life she wished she had; [read about Alcott's early life in this article](#). [Another article from LitHub is about the home](#) where Alcott wrote her novel, and its biographical foundations. Get details of [Masterpiece Theatre's Seven Surprising Facts here](#).

MTC's production of *Little Women* takes place from roughly 1862-1867. [See a Concord, Massachessets timeline here](#) to find out what was going on in the rea and Louisa May Alcott's life throughout the 1800s.

See the entire creative team and cast for Royal MTC's production, including their biographies, [on our website](#), where you can also download the Ovation program.

Characters

MARGARET 'MEG' MARCH – Seventeen, oldest sister in the March family
JOSEPHINE 'JO' MARCH – Sixteen, second oldest sister in the March family
ELIZABETH 'BETH' MARCH – Fifteen, second youngest sister in the March family
AMY MARCH – Fourteen, youngest sister in the March family
MRS. MARGARET MARCH, 'MARMEE' – mother of the March daughters
MR. ROBERT MARCH – father of the March daughters
AUNT MARY MARCH – wealthy older sister of Mr. March
PARROT – Aunt March's pet
THEODORE 'LAURIE' LAURENCE – Sixteen, neighbor of the March family
MR. JAMES LAURENCE - grandfather of Laurie
MR. JOHN BROOKE – tutor to Laurie
PROFESSOR FRIEDRICH BHAER – a professor from Germany
SALLIE GARDINER – Seventeen, a friend of Meg March
ANNIE MOFFAT – Seventeen, a friend of Sallie Gardiner
DR. BANGS – local doctor
MRS. KIRKE – runs a boarding house in New York
MR. DASHWOOD – an editor of a magazine
EDWARD and FRANK – young philosophers Jo meets in New York

Content Overview

This section may contain spoilers.

No strong language or sexuality. Depiction of drinking alcohol onstage. As scripted, Meg gives birth onstage. The Civil War and hardships of a soldier's life are discussed; slavery is mentioned as war's cause. Death of a character may be distressing.

Plot Summary

In 1860s Concord, Massachusetts, a family of four daughters grow up and develop their own authentic voices. Through connections with their fun-loving neighbour, persnickety wealthy aunt, and kind acquaintances, they work to overcome struggles internal and external, and to navigate the world within its structures, and by breaking out of them.

Synopsis

This section contains spoilers.

Act 1

The March family is living in Massachusetts during the American Civil War. Their father is at war as a pastor, their family struggling to make ends meet at a time when generosity is needed at every turn. Many are worse off than the family, and the family's core value is generosity.

Meg works as a governess, Jo a companion to an elderly aunt, Marmee spends her time volunteering for the war efforts. At the outset, Beth studies at home and Amy is enrolled at school. Jo is our guide through the tale, and though occupied by her aunt, spends much time writing and dreaming of publishing her words.

It is Christmas, and the March's neighbour's grandson has come home, amid speculation by the girls. Before they sit down to their holiday meal, they get news that the Hummel family, close by, haven't eaten in days. They save back a spare meal and take their food to the family.

There is much pressure on Jo and Meg to marry well and save the family from their financial situation, so when they are invited to a fancy party, they put on their best dresses though they show wear. Jo is reminded of her manners and told to stay at the wall to hide the burns on her dress. She has trouble conversing properly, and ends up looking for a place to hide. It turns out Laurie, the neighbour's grandson, has chosen this room to hide, but after brief awkwardness, they hit it off. Meg eventually interrupts their meeting having hurt herself via fashion, and Laurie takes them home.

Amy has similar trouble keeping up with fashions at school, and is punished for joining in after she spends her sisters' pin money to repay the other girls. The family decides Jo and Beth will take over her education at home.

Laurie and the family are tightly bonded now, and he takes Jo and Meg to the theatre with his tutor, Mr. Brooke. Amy is so jealous she burns Jo's novel while they are out. The grudge is long held until there is an accident that almost costs Amy's life. Jo is so relieved that she repents, having a heart-to-heart with Marmee in regards to her tendency to anger.

The Marchs find out that their Father has been injured in the war and they scrape together enough money to send Marmee to tend to him with Mr. Brooke as a chaperone, including borrowing from their aunt and Jo selling her hair. While she is away, Beth gets Scarlet Fever from the Hummel's baby, and with Beth on death's door they send Amy to Aunt March's and send for Marmee to return. Beth recovers slowly, as does their father, who returns with Mr. Brooke. Meg and Mr. Brooke become engaged, despite financial pressure and Mr. Brooke's determination to go back and serve in the war.

Act 2

Mr. Brooke has returned and Meg and he are married. Aunt March plans a trip to Europe and invites Amy. Jo decides to get a job to help ease their continuing financial

trouble, and moves to New York to take a governess position. While there she finds a publisher that buys a few of her stories as well.

At the boarding house where she is a governess, Jo meets a former university professor named Friedrich. They become great friends, until he criticizes her writing for being unserious. In the midst of this awkwardness, Jo is called home as Meg is about to have twins. While there, Laurie proposes to her, and she rejects him. He leaves for Europe on prompting from his family to learn their business.

While Amy is in Europe she is studying painting and Aunt March is trying to find her a rich husband. She has an unanswered proposal when she meets up with Laurie. Their friendship shifts over time and they are eventually married. Meanwhile, back home, Beth, who has never fully recovered full strength after the Scarlet Fever, confides in Jo that she knows she is dying. She passes, and the family comes together to grieve.

Aunt March returns from Europe due to health concerns and confides in Jo that she sees a lot of herself in Jo. She plans to leave her estate, Plumfield, to Jo on her passing, and Jo is confused. Laurie and Amy return and she is briefly surprised at them being married, but they are quickly welcomed. Jo, finding that Aunt March really did leave her Plumfield, considers what she would do with it.

Amidst the family business, Friedrich visits, having gotten Jo's address from their past landlady. He is supposed to go teach "across the country" as he can't seem to find a proper teaching job, but Jo, realizing she is in love with him, asks him to start a school with her at Plumfield.

Context and Related Resources

Woman's Work

In the 1860s in America, a woman's place was in the home; although there were a few avenues of employment for women outside the home, they were usually reserved for unmarried women. This expanded somewhat with the civil war as the men went to fight. That being said, a woman's financial security was mostly tied to her family and then her husband.

Wives in the transcendentalist movement were expected to be educated and to support their husband's endeavours intellectually. Many were involved in the beginnings of the women's rights movement that would lead to the women's suffrage movement.

Aunt March and Jo both demonstrate the beginnings of women's greater independence. Aunt March has wealth and estates that she has maintained following the loss of her

husband. She is deeply concerned that the March girls marry well to return her brother's family to financial stability and what she sees as respectability. While this indicates her allegiance to the social norms, she admits later when talking to Jo she shares a lot of Jo's ideals.

Jo is very much a product of her parents' philosophical leanings as she is an educated young woman who has goals beyond being a wife and mother. She follows her ideals and dreams. Although she chooses an alias or anonymity in her published work in order to make her writing more accepted. She is encouraged by her mother and father to pursue her dreams, which wouldn't be the case in all families.

Class Structure

The class structure of this era closely resembled that of England, as the founding families of the region were descended from English landowners. The upper class was, however, less exclusive as the manufacturing industry took off, with folks who found wealth through business often marrying into upper class families. They were still expected to uphold proper behaviours, morals and exclusivity in social engagements, keeping distance from the lower classes. They further kept their distinction through exclusive schools and clubs. Most in this region were aligned with some iteration of Unitarian or Episcopalian Protestantism. This was particularly pronounced in Boston, whose upper class is referred to in historical literature as the "Boston Brahmins."

Related Resource Links: [Learn more about Victorian American women from Google Arts and Culture](#), and view their portraits.

[PBS writes about the New England Elite](#), the Boston Brahmins.

The American Civil War

According to the History Channel website, "The Civil War was America's bloodiest and most divisive conflict, pitting the Union Army against the Confederate States of America. The war resulted in the deaths of more than 620,000 people, with millions more injured and the South left in ruins."

The Civil War Veteran's Experience

Little Women briefly references Mr. March struggling physically and emotionally following his injury and return. In the years between his return and Meg's wedding, Jo describes not only physical weakness and hearing loss in one ear, but intermittent shaking and that he always seems "terribly sad [...] no matter what we do to try and brighten his spirits".

According to the US Department of Veterans Affairs, "accounts of psychological symptom following military trauma date back to Ancient times." It asserts that the

American Civil War was one of the first wars during which people started formally documenting these symptoms in a scientific way.

A second model of this condition suggested a physical injury as the cause of symptoms. "Soldier's heart" or "irritable heart" was marked by a rapid pulse, anxiety, and trouble breathing. U.S. doctor Jacob Mendez Da Costa studied Civil War soldiers with these "cardiac" symptoms and described it as overstimulation of the heart's nervous system, or "Da Costa's Syndrome." Soldiers were often returned to battle after receiving drugs to control symptoms.

Following the war, most soldiers returned home to take up their previous work. Several veterans' groups were formed to help soldiers readjust to civilian life. These groups would host reunions. It is important to note that the United Confederate Veterans became an amalgamation of such groups in the South and were not interested in open rebellion or holding grudges, but providing support and preserving history. However, both the Sons of Confederate Veterans and United Daughters of the Confederacy, whose membership is based on being a descendant of a Confederate Veteran, now actively promote what is known as "Lost Cause" ideology and white supremacy, and have had huge impacts on public institutions in the American South, such as influencing public school history textbooks and public monuments. The reading one could do is extensive and scholarship spans over 150 years as the groups take on various iterations.

Related Resource Links: [The website of the History Channel](#) provides extensive articles and videos regarding the events and people who participated in and shaped the American Civil War. For more context, you can also watch the [twelve-minute video "The Civil War, Part 1: Crash Course in US History"](#) on YouTube.

Transcendentalism

Louisa May Alcott grew up during the time of the American Transcendentalist and studied under preeminent transcendentalist authors and thinkers Henry David Thoreau and Ralph Waldo Emerson (Norwood). This philosophical/spiritual/literary movement is echoed in Little Women through the March family's values and strong self-reliance, the independent female characters, their choice of a simple life and service to others, and their commitment to abolition.

Related Resource Links: Check out this [Intro to Transcendentalism video](#) from the beginning to about 9 minutes 45 seconds for more helpful information.

Read more about transcendentalism in the Alcott's lives as well as other facts about Louisa May Alcott's family in [this article from Biography](#).

Glossary and Mentions

Civil War - a war that takes place within a country, in which two or more groups of citizens are fighting over matters such as governance or policy. The American Civil War took place from 1861-1865.

Drafted – A group of individuals selected for the military. Meg tells Jo that women aren't drafted when she wishes to go and fight.

“Kennst du das Land” - the German song Friedrich sings is Mignon's Song by Schubert. In English, it is known as “Do you know the Land”. You can [hear the song in German while reading a translation here](#) or [enjoy a recording in the original German here](#).

Libel (n) - a negative remark or assertion about someone, usually published, that attacks their character

Pickled Limes (n) – limes that had been soaked in a brine solution. These very sour limes were inexpensive and so became accessible to schoolchildren and very popular.

Satirical (adj) - a satirical piece of writing would be making fun of or exposing someone or something's mistakes, personality flaws or other negative qualities. The literary form is known as Satire.

Scarlet Fever - A bacterial infection that develops following Group A strep infections, and includes a bright red rash and high fever. As a bacterial infection, penicillin would not be available for treatment for another 70 ish years. It spread very easily, and although the March sisters know to send Amy away, having not had it previously, the Strep infection that it developed from was not understood until the 1920s. It is listed in an Epidemiology Report as the 9th most common cause of death in Rhode Island between 1866-1901 (Prinzi). Watch an [introductory video about Scarlet Fever here](#).

Shrapnel (n) – fragments from a projectile that may be exploded during a fight; how Mr. March is wounded.

Suggested Classroom Activities

Before Seeing the Play

1. **Given Circumstances and Coping Strategies.** One of the **core values** you will see enacted in this story is the March family's dedication and love. They are living through a war in which 400, 000 people have already been killed. Their father is away at the conflict, their own financial situation is dire, and their community is struggling to provide basic needs.

This is where the story *starts*.

Then we add in medical injury and associated costs, dire illness, scarcity of work, mental health challenges, and a good dose of sexism.

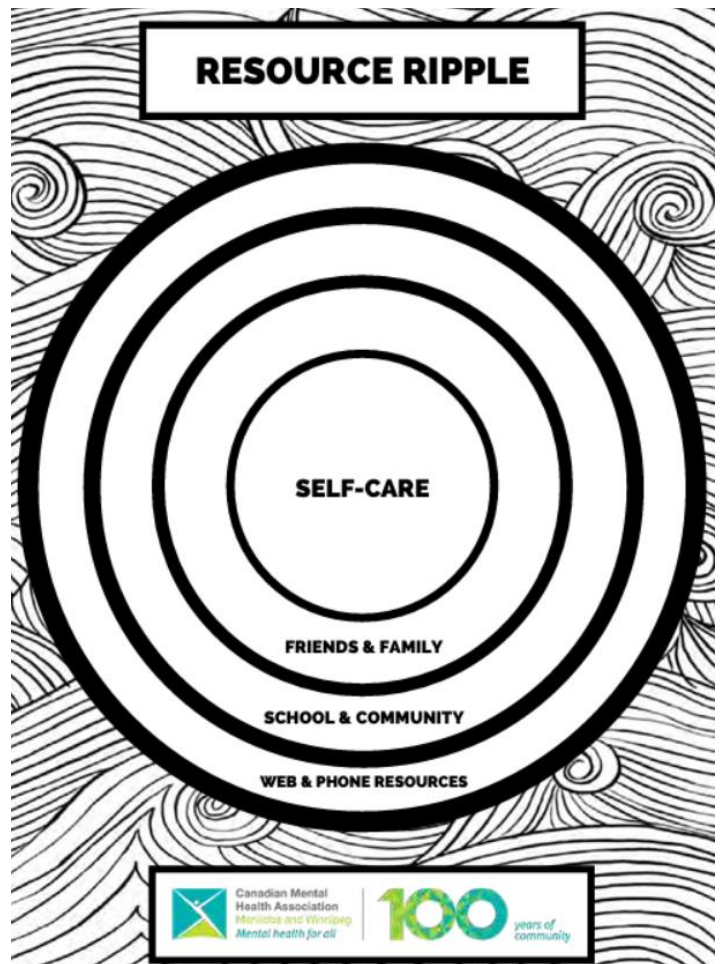
As young citizens of a world that faces versions of all of these challenges, are you able to harness love and hope to keep moving forward? Who are the folks that keep you going? What are the goals and dreams that inspire you to keep going on the dark days? What strategies do you have to keep your hope for the future alive?

- a) **Resource Ripple Activity** – From the Canadian Mental Health Association

Create four concentric circles on the board and have students label them, starting with the centre circle: self-care - friends and family - school and community - city, rural, web and phone. Students fill in resources and connections that they have that fit into each category so that they know who to reach out to in difficult times.

- b) **Life Goals**

One of the things that makes Jo so interesting is that her life goal - to become a financially independent published author - is a particularly difficult one at that point in history. Part of what makes the character so compelling is how she perseveres despite obstacles. While sometime life's obstacles are overwhelming, keeping hope alive through manageable goals and planning can work for many people. The following goal setting process tries to take big life goals and turn them into manageable parts. Inspired by PATH (Person Centered Planning): Have students write down a life goal - it can be anything - a career, a socio-emotional goal, financial, artistic - whatever they aspire to - on the extreme right hand side of the page. On the left, have them create spaces for the following headings: Now, My Team, Strategies, Next steps, One year, Five years.



Have them write down where they are at now first. If it's an academic goal,

this should include where they are academically, but have them acknowledge other parts of their life as well. They are a human and the different parts of their life will affect how they move forward towards their goal.

Go through the remaining steps backwards with students. If their goal is to become a doctor, where do they need to be in 5 years, where do they need to be next year? What are the first steps they need to take? Do they need to check in to see if they have the right science credits... etc.

Surely there will be hard times. How are they going to stay strong and refocus when things get tough? This may get skipped until they consider and record who is on their team - is it a particular friend with a similar goal? A teacher or guidance counsellor? A family member or members? Social worker? Counsellor?

Encourage students to share their ideas with the folks they have noted as their "team", since those folks might help them with new ideas and strategies. You can also remind them that life will throw curveballs, they can always revisit, reconsider or make different goals as they go. It's all a part of life.

2. Siblings, amiright? Little Women, among many things, shares the story of 4 sisters growing up. Use one of the following prompts to explore or imagine your own sibling story. Feel free to explore your own stories of siblings or close friends, or imagine the parts of a story someone has shared with you along the way (ie: Aunties/Uncles, or a friend and their siblings)

Tell the story of:

- a. A time when a huge fight broke out amongst your siblings/friends
- b. A near catastrophic beauty/style experiment
- c. How your friends/siblings reacted to your first (or a siblings first) love/boyfriend/girlfriend/partner
- d. A time when you had to be away from your siblings/friend group
- e. A time when serious illness shook your siblings/friend group/family
- f. The worst party you ever attended and how you escaped
- g. How your sibling/family/friends supported you through peer pressure or bullying
- h. That time you got so mad and the silent treatment went on for months

While Seeing the Play

As you watch the play, some things to consider:

1. How do you like the way the Author uses Jo as a narrator? Some folks love this convention, and others despise it. On the one hand, it allows the audience into Jo's thoughts as she shares her experiences as though in a journal. On the other hand,

some folks stand by the aphorism “show, don’t tell”, meaning, “act out the story, we are at a play not a book reading.”

Does Jo’s narrative bother the flow of the story for you? What other conventions support Jo popping in and out of the action being played out? Do the director’s choices allow this narrative convention succeed?

2. Which sibling do you most identify with? Are you responsible like Meg, content with a simple existence? A rebel like Jo, frustrated with your place in the world? A helper like Beth, always putting others first? Or impulsive and a little bit jealous like Amy, not sorry about wanting the finer things in life?

These differences come out most clearly in the girls responses to sharing their Christmas dinner in the opening of the show, as well as in their feelings about marriage, shown throughout the play.

3. Consider the women’s actions as life goes on around them. How do they demonstrate various degrees “grace under pressure,” as things continue to challenge them?

After Seeing the Play

Discussion Questions or Essay Prompts

1. Very demure, very mindful.

While it is considered a good trait to be able to react with calm and poise during a crisis, how do you feel about the pressure to stay demure and mindful that exists for women of the 1860s? How do you feel about the return to this sentiment during the various crises of our time?

As Jo is our point of view character, and is the least likely to stay emotionally regulated or socially appropriate in the face of challenges, what do you think the play is trying to advise young women to do?

2. Is Little Women Little Still Relevant?

The playwright and director of this production feel that it is still very applicable. On a basic level, the polarized political climate in the United States currently, evidenced by the recent events and discourse following Trump’s loss of the election in 2020, point to a nation divided against itself.

On a more abstract level, the world is full of big, big challenges that affect our daily lives. Do you feel that the values and ideals of the March family resonate with you as a young Canadian, or world citizen?

3. Aunt March: Friend or Foe?

Jo rages against Aunt March throughout the play until in the very end, when Aunt March reveals her admiration of Jo. Do we see Aunt March in a different light following her revelation? Does her perpetual encouragement of the girls to marry well and mind their financial situation mark her as an out of touch older woman, a realist or a hypocrite? Perhaps something else entirely?

(Act)ivities

1. Character survey

Assign different areas of the room to characters, and have students align themselves with the character they feel most connected to by moving to that space. Have students discuss with others at their space why they are there, and then either in class discussion or through regrouping into smaller mixed groups, talk through why they feel the character is more relatable or interesting. Please have students think of the character beyond gender.

Possible sets:

- a) Marmee, Aunt March
- b) Mr. Brooke, Friedrich, Laurie
- c) Meg, Jo, Beth, Amy

2. Improvise!

Assign students to the following improvisations (could also be done as a script writing assignment):

- a) Jo and Beth talk about how Amy's lessons at home are going.
- b) Marmee, John Brooke and Mr. March get news of Beth's illness.
- c) Meg and John talk one week after the twins are born
- d) Friedrich and Marmee make small talk while Jo goes to dress for a stroll.
- e) Amy and Laurie discuss how to tell Jo they are married.

Creative writing

1. Alternate perspectives!

How would the play change if another sister narrated it? Laurie? Try writing one of the events of the play from another characters perspective in script or story form.

2. Time displaced ships!

The women in the play fall into some fairly common tropes. Write a romantic or friendly fan fic in script or story or journal format, between one of the sisters and a modern-day character you think they would vibe with.

Explore More: Recommended Library Reading List

Explore More Louisa May Alcott

Louisa May Alcott: The woman behind little women by Harriet Reisen

A vivid account of Louisa May Alcott's life and especially her experience as a nurse in the Civil War and the effect of her father's utopian schemes on her life. She is truly as interesting as her most famous character Jo March.

B ALCOTT 2009

Eden's Outcasts : The story of Louisa May Alcott and her father by John Matteson

Louisa May Alcott's father had an enormous influence on her life and this book looks at the way she was torn between pleasing her idealistic father and planting her feet in the material world. During her youth, the famous Alcott was her father, Bronson and his dreams of a utopian world which was tested through an agrarian commune he started which ultimately failed within seven months.

B ALCOTT 2008

The Lost Summer of Louisa May Alcott by Kelly O'Connor McNeess

A mixture of fact and fiction written about a love affair Louisa may have that would have influenced the story of Jo and Laurie in Little Women. The author asks how could Alcott have written so deeply of love and heartbreak when she didn't experience it herself.

FICTION MCNEES

Stories and Other Writings by Louisa May Alcott

This collection brings together three novels: Work: A Story of Experience, Eight Cousins and Rose in Bloom as well as seven rare stories and public letters to explore more of the artistry of Louisa May Alcott. Much of her writings are about the assertion of women's rights.

FICTION ALCOTT

Explore More stories about the March family

Marmee by Sarah Miller

A retelling of Little Women from the perspective of the matriarch of the March family lovingly known as Marmee.

FICTION MILLER

March by Geraldine Brooks

Set against the backdrop of the Civil War, this Pulitzer Prize winning novel looks at *Little Women* from the view of the absent father – March. An abolitionist and chaplain in the union army he is driven by conscience to participate in the war. The character is also based on Alcott's father.

FICTION BROOKS

Great or Nothing by Joy McCullough

A reimagining of *Little Women* set in the spring of 1942 when the United States is embroiled in the second World War. It is told from each sister's point of view and touches on all the themes of the classic: grief, loss, love and growing up.

YA FICTION MCCULLOUGH

The Spring Girls: A modern-day retelling of Little Women

A retelling of the classic with a modern twist. This book is set on a New Orleans military base where sisters Meg, Jo, Beth and Amy are making their way in life while their father is on tour in Iraq.

FICTION TODD



There are 1.4 million books, movies, audiobooks, eBooks and more at the Winnipeg Public Library, and all you need to borrow them is your library card. There are 20 locations throughout the city and there's an online catalogue for requesting items for pick-up at your library of convenience. An e-Library has thousands of eBooks, eAudiobooks and more! All free with your card. Visit us at Winnipeg.ca/library

Diving Deeper – Further Online Reading

Masterpiece Theatre shares [snippets about the Alcott family members who inspired each of the Marches](#).

[This article from the Smithsonian discusses the long endurance of the story](#) of *Little Women*, and how it contains life lessons for all genders.

The character of Amy was largely based on May Alcott, Louisa's sister. May had a successful career as an artist and kept travel journals through her life. [This article from Nineteenth-Century Art Worldwide discusses those writings](#).

An [almost-definitive list of *Little Women* adaptations](#) begins with the early 1900s and just lacks this latest version by Jordi Mand, which premiered at the Stratford Festival and is now having a new version at Royal MTC!

Curriculum Connections

Attending Royal MTC's production of *Little Women* and discussing it, or participating in some of the suggested or similar activities, will fit into the Manitoba curricula in the following ways.

Manitoba Health Curriculum

- K.4.S1.B.1a - Describe ways to treat others (e.g., show respect, consideration, support, encouragement, affection, understanding, forgiveness...) for the development of healthy and meaningful relationships (e.g., between parent/child,

siblings, best friends, romantic relationships, marriage, at work, in the community...)

- K.4.S2.C.1a - Describe the behaviours necessary for providing support to others (e.g., listen to a friend in difficulty...) and promoting emotional health and well-being

Manitoba English Curriculum

(https://www.edu.gov.mb.ca/k12/cur/ela/framework/full_doc.pdf)

As the English Curriculum in Manitoba is in flux, we have not designated SLO numbers to these outcomes, but they all show up in both the 2000 curriculum and the most recent drafts of the new curriculum.

- research and study topics and ideas
- interpret and integrate information and ideas from multiple texts and sources
- manage information and ideas
- recognize and analyze inequities, viewpoints, and bias in texts and ideas
- investigate complex moral and ethical issues and conflicts
- Become aware of and articulate the ways that one engages with text
- recognize, apply and adapt rules and conventions

Manitoba Drama Curriculum

(https://www.edu.gov.mb.ca/k12/cur/arts/docs/dramatic_arts_9-12.pdf)

DR-M2	The learner learns to use and is exposed to a variety of elements of drama and theatre
DR-M3	The learner learns to use and is exposed to dramatic forms and styles
DR-CR1	The learner generates ideas from a variety of sources for creating drama/theatre.
DR-CR2	The learner revises, refines, and shares drama/theatre ideas and creative work.
DR-R3	The learner analyzes and interprets drama/ theatre experiences.
DR-R4	The learner applies new understandings about drama/theatre to construct identity and to act in transformative ways.
DR-C1	The learner develops understandings about people and practices in the dramatic arts.
DR-C2	The learner develops understandings about the influence and impact of the dramatic arts.
DR-C3	The learner develops understandings about the roles, purposes, and meanings of the dramatic arts.

Enrichment Guide Contributor Biography

Tala Gammon is an English and Drama Teacher at St. John's High School. She has taught in the Winnipeg School Division 17 years. She lives in North Winnipeg with her sillywonderful family and her Husky-who-is-a-bad-dog. She has B.A. with Honours in Theatre: performance and a B.Ed from University of Winnipeg, is a member of the Manitoba Association of Playwrights, and is the human behind addpunctuation.ca, created to spin yarns literally and figuratively, among other. Her favourite show at Royal MTC last year was Clue.

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