

Petrushka Show

The Study Guide



*by Vancouver Puppet Theatre
2015 copyright ©*



Contents

The Company.....	#
Set Up Requirements.....	#
Background on the Production.....	#
Making the Show.....	#
Synopsis of <i>Petrushka Show</i>	#
Discussion Topics.....	#
Primary Students.....	#
The Arts Curriculum.....	#
Working with the Arts Community.....	#
Arts Education K to 7: At a Glance.....	#
The Creative Process (Diagram)	#
Acknowledgement.....	#

Dear Teacher:

We're looking forward to presenting *Petrushka Show* for your students. This Study Guide has a synopsis of the show, information about the production, and some background on the Vancouver Puppet Theatre. If you'd like to know more about our company, visit our website at www.vancouverpuppets.com

We hope your students and staff enjoy the show!

*Kind Regards,
Viktor Barkar
Artistic Director and founder of the
Vancouver Puppet Theatre*

Opportunities for listening, viewing, and responding to live and recorded performances and exhibitions are integral to arts education. These opportunities broaden students' exposure to the arts, and enable students to become more culturally literate — familiar with and appreciative of the vast range of dance, drama, music, and visual arts that exist in their world, and the role of the arts in society.

Dance, drama, music, and visual arts are central to the expression of cultural identity, and are means of both reflecting and challenging the values and norms in a pluralistic society.

Through the arts education subjects, students also find ... a deeper awareness of themselves and their place in their environment, community, culture, and world.

In particular, teachers should endeavor to include artistic styles representative of the cultural makeup of the community.



Working with the Arts Community

All aspects of learning in arts education can be enriched when arts practitioners from the community are involved. Teachers are encouraged to provide these experiences for their students whenever possible.

The broad nature of the arts as envisioned by these curricula requires that students be exposed to a variety of art forms. It is particularly helpful to use experts from the community when presenting culture-specific art forms and contexts to avoid misrepresentation, offense, and misappropriation of culture. Community artists can also act as mentors for students, providing feedback for their work in dance, drama, music, or visual arts.

Consider the following when working with guest arts practitioners:

- ✓ familiarize yourself with school and board/authority policies for involving guest instructors in the classroom (e.g., reference checks)
- ✓ arrange for a meeting to discuss appropriate learning expectations, and to decide which areas of the curriculum are to be addressed
- ✓ ensure that age-appropriate material is used
- ✓ prepare students for the experience (e.g., discuss the expectations for process and etiquette, provide relevant background information)
- ✓ determine the needs of the presenters (e.g., space, technology, materials)
- ✓ debrief with students and guests.

Many community and web resources exist that can be used for broadening the range of learning opportunities in arts education, including professional studios, performance groups, galleries, and associations high school, college, and university arts departments school and public libraries arts teachers' associations community, provincial, and national arts councils arts regulating and policy-making authorities, Aboriginal artists and performance groups cultural associations, artists, and performance groups continuing education programs community and recreation centers arts periodicals and publications local radio and television stations (for access to audio-visual equipment) arts broadcasting arts and cultural festivals advocacy organizations.

Responding to Performances and Exhibitions

The following steps can help teachers to structure formal response activities. These steps may be combined or rearranged as appropriate to each situation (e.g., students responding to their own work, to the work of their peers, or to community and professional performances and exhibitions).

- ✓ Preparation — establish the focus for viewing or listening to the work.
- ✓ First impression — encourage students to respond spontaneously (no wrong answers)
- ✓ Description — ask students to describe what they saw.
- ✓ Analysis of content and effect — encourage students to:
 - examine how the components (e.g., performers, music, conductor, choreography, production elements, visual elements, principles of design) worked together to achieve certain effects;
 - identify evidence of particular cultures, styles, or time periods represented in the work;
 - use appropriate, subject-specific terminology to describe skills, techniques, elements, form, and design;
 - consider the expectations for the given context (e.g., is this a final production or a work-in-progress? Student or professional? What level of performance or skill should be expected for the particular situation?);
- ✓ Interpretation — encourage students to:
 - reflect on and discuss what the work means to each of them;
 - analyze how their responses are influenced by their own experiences and perceptions of the world;
- ✓ Background information — provide opportunities for students to learn about the various contributors to the dance, drama, music, or visual artwork (e.g., performers, composer, choreographer, writer, artist) and the historical and cultural context in which the work was created and presented. This might include:
 - the origin of the work;
 - the purpose of the work (e.g., social, ritual, ceremonial, celebratory, occupational);
 - the physical and political geography of the creator's country of origin;
 - the beliefs and customs of the culture or society;
 - any historical events that might have influenced the work;
 - the symbolism, if any, used in the work;
- ✓ Informed judgment — ask students to consider their first impressions and whether or not their initial opinions have changed as a result of discussions, research, and reflection.

A Quote From Jim Henson

When I was a child, my mother's family would gather at my grandmother's house. Fifteen or twenty people would be there, sitting around the dinner table, and my grandparents would have stories to tell - usually stories from their childhood. They would tell a tale, and somebody would try to top it. I've always felt that these childhood experiences were my introduction to humor - of my family sitting around the dinner table, making each other laugh.

As children, we live in a world of imagination, of fantasy, and for some of us that world of make-believe continues into adulthood. Certainly I've lived my whole life through my imagination. But the world of imagination is there for all of us - a sense of play, or pretending, of wonder. It's there with us as we live.

As I've grown older, I've been attracted to fairy tales and folk tales, and the rich quality of these stories - grown richer as they have gone through generations and generations of telling and retelling. They're important - for the flow of information, and energy, and entertainment from the storyteller to his listeners as the storyteller calls upon them to meet him halfway, to create the story in their own minds.

It is our responsibility to keep telling these tales to tell them in a way that they teach and entertain and give meaning to our lives. This is not merely an obligation, it's something we must do because we love doing it.

Jim Henson
"The Storyteller"

The Company

Our mobile Vancouver Puppet Theatre (VPT) was founded by Viktor Barkar in 2012. The notion for a permanent Canadian puppet theatre was developed since 1998 when Viktor and his family moved to Canada from Minsk, Belarus.

Viktor has a background in 3-dimensional drawing and sculpture and came to the theatre through study of classical forms of visual art. He also dedicated multiple years to the study of various forms of graphic arts. This included photography, bindery, and computer graphics.

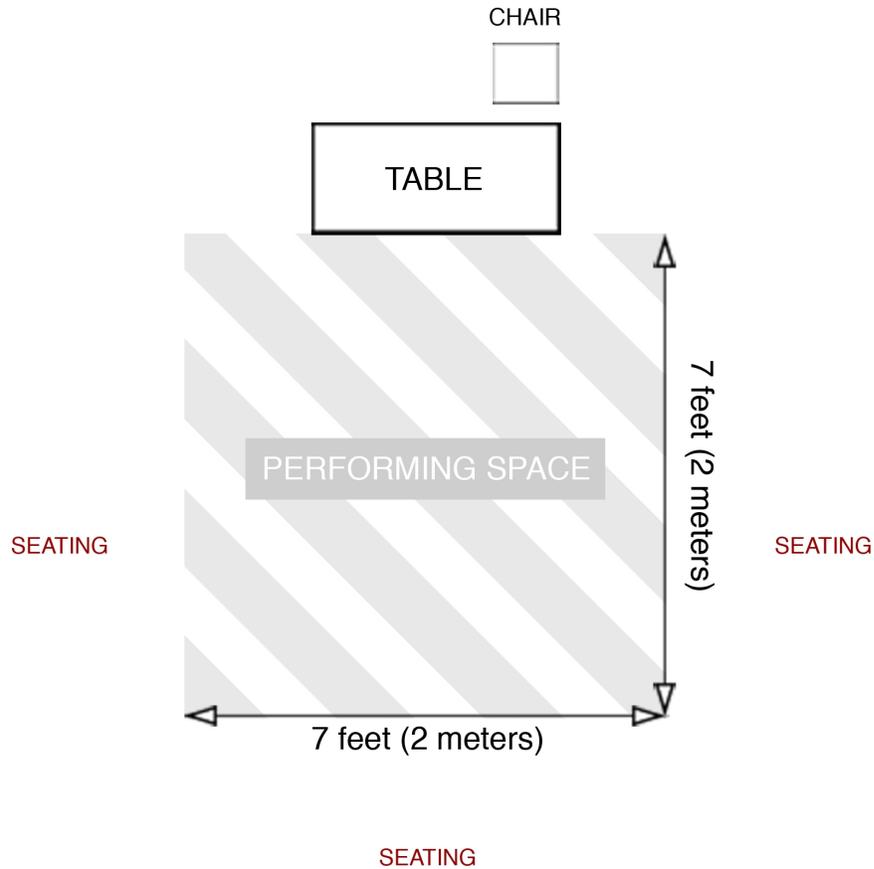


The main goal of Vancouver Puppet Theatre is to introduce wide Canadian public to the art of puppetry and to establish a close bound between international puppet artists and the existing theatre community. During his stay on West coast Viktor has developed a wide network with local and international puppet-makers and puppeteers.

The first show that VPT has produced was "*Petrushka Show*". This educational one-man puppet presentation incorporates a variety of puppet styles. Each puppet has its purpose and its own story. We are unrolling them in front of our audience by presenting a short musical pieces and talking about each puppet, their background and their use in cultural context.

Vancouver Puppet Theatre presented in front of children of all ages as well as at mixed and adult shows over the years. Our customers range from small private events to a large fringes and festivals including Collingwood Festival, Richmond Multicultural Heritage Festival and many others. We performed in many schools and pre-school centers of Greater Vancouver area including YMCA West End Child Care Centre, Sr. Guy Carleton Elementary, Westend Community Centre and many others.

Set Up Requirements



Petrushka Show lasts for 60 minutes including 10 minutes Q&A. There is no intermission. We need a minimum of 20 X 20 feet (6 X 6 meters) of floor space with minimum 7 feet (2 meters) high ceilings. The show is possible out or indoors. The suggested maximum size of the audience is 150 persons.

Usually we provide our own audio amplification system but an existing system could be considered. We would like to be able to connect to a standard electric outlet.

Please contact us if you have any additional question and we would be happy to resolve them ahead of our performance day.

Background on the Production

Puppetry is a very ancient art form and thought to have originated about 3000 years ago. Puppets have been used since the earliest times to animate and communicate the ideas and needs of human societies. Some historians claim that they pre-date actors in theatre.

The contemporary North American audience is well-acquainted with hand-puppets due to the popularity of such shows as The Sesame Street and The Muppet Show. Our goal was to present a less known types of puppets as well as talk about their history and their use in the culture of origin.



That is why our *Petrushka Show* was conceived and developed in a form of the *presentation*. We wanted to showcase a multiple world cultures through their use of traditional puppetry.

Therefore the show has a Bunraku-style puppet, table-puppet, full-body puppet, shadow puppet, sock-puppet, finger-puppet, marionette, as well as hand-puppet. We also might add or remove puppets if we feel that it will enhance the presentation.

The show was developed specifically for the small to medium audiences. This family-oriented show is structured as a dialogue with an audience and therefore the recommended age for the audience is over 10 years old.

The message that we would like to share with our audience is this:

- Puppetry is an ancient form of theatre art
- There is a wide variety of puppet-styles and their applications in every culture
- Puppetry has its place in every culture of the world
- Puppets have been used since the earliest times to communicate the ideas of human societies
- Puppetry is a flexible and inventive medium and could be practiced by anyone

Teachers can discuss these themes in class after a performance. They can also discuss a different world cultures and have children share a little facts about their own cultural backgrounds. It could be just a simple food fact or a brief story about something special in child's background culture. They can also use our suggestions for drama activities and discussion topics.

Name Origin

Petrushka Show is named after the traditional Russian hand-puppet *Petrushka*.

Petrushka (Russian: Петрушка - pʲɪtˈruʂkə) is a stock character of Russian folk puppetry known at least since 17th century. *Petrushka* was used as marionettes, as well as hand puppets. Traditionally he was a kind of a jester distinguished by red dress, red hat, and often a long nose. *Petrushka*'s voice is created with the help of a special swazzle, and the dialogue is based on a momentary change of the swazzle and the voice of other characters.

Although the Russian word "*petrushka*" has a homonym meaning "parsley," in this context the word is actually a hypocoristic (diminutive) for "*Pyotr*", which is Peter in Russian.

However, the character has little or nothing in common with such stock characters as *Petruccio* or *Pierrot*. *Petrushka* is rather a Russian *Punch* or *Pulcinella* in character.

Petrushka is known across Europe under different names: *Punch* in England, *Polichinelle* in France, *Pulcinella* in Italy, *Kasperle* in Germany.

Empress Anna Ivanovna brought marionettes to Russia in the 18th century. These puppets were an amusement for the aristocracy. Rod puppets were an Asian import. They performed religious plays, mostly at Christmas. *Petrushka*, however, is a hand puppet. He is loved by the common people. He performed in street theatres and other open air venues in small portable booths or behind screens that could be easily assembled and just as easily disassembled.



Petrushka performance in a Russian village, 1908

Puppet Trivia

Ballet Petrushka

Petrushka is a ballet burlesque in four scenes. Igor Stravinsky composed the music, and, with Alexandre Benois, fashioned the libretto. *Petrushka* was first performed by Diaghilev's Ballets Russes in Paris on 13 June 1911. Vaslav Nijinsky portrayed Petrushka with Tamara Karsavina as the Ballerina. It is one of the most popular of the Ballets Russes productions.

A version of *Petrushka*, played by Frank Zappa and the "Mothers of Invention" can be heard on the official bootleg 'Tis the Season to Be Jelly'. It is culled from a Konserthuset, Stockholm September 30, 1967 concert.

Ancient Puppets

There is evidence that puppets were used in Egypt as early as 2000 BC when string-operated figures of wood were manipulated to perform the action of kneading bread. Wire controlled, articulated puppets made of clay and ivory have also been found in Egyptian tombs. Hieroglyphs also describe "walking statues" being used in Ancient Egyptian religious dramas. Puppetry was practiced in Ancient Greece and the oldest written records of puppetry can be found in the works of Herodotus and Xenophon, dating from the 5th century BC.

The Longest Puppet Show in the World

Tholpavakoothu (or Tolpava Koothu) is a tradition of shadow puppetry that is unique to Kerala, India. Tholpavakoothu puppet plays are based on selected verses from the Tamil epic *Kamba Ramayana*. As a ritualistic art form, Tholpavakoothu is performed at more than 100 temples in the Palakkad, Trichur and Mallapuram districts of Kerala from January through May on specially constructed stages called *koothumadams*. Depending on the temple tradition, the performance may last 7, 14, 21, 41 or 71 days!



Tombstone of Vaslav Nijinsky in Montmartre Cemetery in Paris shows Nijinsky in character as the puppet Petrushka.

Making the Show

The original idea for Petrushka Show came up when we became interested in traditional English “Punch & Judy” puppet theatre. After researching on the subject we were surprised to find out that there was no active “Punch & Judy” puppet theatre on the West Coast of Canada at the moment. Moreover, after a round of research we found that there was an unsatisfied interest about puppet theatre. That gave us an idea to organize a reliable and permanent source for puppet-related information combined with regular entertaining puppet shows.

We have started with a hand-puppets as the most common and well-known type of puppetry. The research and fabrication of less-known and exotic types of puppets has followed. That’s when the idea of connecting the puppet-styles to their respective cultures was born.

Of course it was impossible to cover the whole spectrum of puppetry so we had to settle for the most characteristic styles. We were eager to showcase a different puppet techniques and to teach the audience about the variety of puppet art. That’s when the Bunraku, table-top and full-body puppets were born.



The construction of each puppet was a tedious and well-researched process. Even though we were building a well-known puppet style it was our goal to give them a unique and fun personalities. Most of the puppets were made by Viktor. The research and creation of the costumes were done with much help of professional seamstress Daria Volokhova.

Also there was a need to unite short puppet skits into the complete show. That is when the Book of Puppets was invented.

After puppets were ready we started to research on the music score. The music was chosen to represent an individual culture. A long period of the rehearsal followed.

Synopsis of Petrushka Show

Introduction

Petrushka Show begins with The Storyteller coming on stage. After a short introduction *The Book of Puppets* will be open. Each page of the book represents specific puppetry style. Every page of *The Book of Puppets* has an interactive illustrations of puppet representing one particular style. The story of this particular puppet-style will be narrated and a short musical number using this puppet is performed.

The First Page – hand puppet (Petrushka, Russia)

Hand puppet (aka glove puppet) are puppets controlled by one hand which occupies interior of the puppet. The Punch and Judy puppets are familiar examples of hand puppets. Larger varieties of hand puppets place the puppeteer's hand in just the puppet's head, controlling the mouth and head, and the puppet's body then hangs over the entire arm. Other parts of the puppet are usually not much larger than the hand itself.



During this part we will present Petrushka and locate a country of origin of this character – Russia - on the World map (provided). We also will find a capital of this country. Our hand-puppet Petrushka will perform a song using the specific vocal modulator called “swazzle”.

The Second Page – Bunraku puppet (Japan)

The *Bunraku puppets* are a type of wood-carved puppet originally made to stand out through torch illumination. Developed in Japan over a thousand years ago and formalized and combined with samisen music at the end of the 16th century, the puppeteers dress to remain neutral against a black background, although their presence as kind of 'shadow' figures adds a mysterious power to the puppet. In this part we will locate Japan on the World map and find a capital of this country. We will present Mr. Piroshkov as an example of Bunraku puppet. He will perform a magic tricks, blow bubbles and balloons with an audience during his short musical number.

The Third Page – Table-top puppet (Carmen, Spain)

The *Table top* is a puppet usually operated by rod or direct contact from behind, on a surface similar to a table top (hence the name). Shares many characteristics with Bunraku.

In this part of the show we will locate Spain on the World map and find a capital of this country. Our dancer Carmen will demonstrate her dancing technique and will perform her famous “Spanish fan-dance”.

The Forth Page – Full-body puppet (Harvey, England)

The Body Puppets are usually designed to be part of a large spectacle. These are often used in parades and demonstrations. One or more performers are required to move the body and limbs. These puppets are particularly associated with large scale entertainment, such as the nightly parades at various Disney complexes around the world. Similar puppets were designed by Julie Taymor for “The Lion King”. The Jim Henson Company also has their version of these puppets called Full-Bodied Puppets.



During this part we will locate England on the World map and find a capital of this country. Our full-body puppet Harvey will present his singing routine as well as his charming English gentlemanly personality.

The Fifth Page – Shadow puppets, Indonesia

The Shadow Puppet is a cut-out figure held between a source of light and a translucent screen. Shadow puppets can form solid silhouettes or be decorated with various amounts of cut-out details. Color can be introduced into the cut-out shapes to provide a different dimension and different effects can be achieved by moving the puppet (or light source) out of focus.

During this part The Storyteller will locate Indonesia on the World map and find a capital of this country (**Jakarta**). We will demonstrate a simple humorous shadow-puppet skit using an electric flashlight as a source light. No open-fire source is used. This puppet will be presented only if the venue could be curtained to create a darkened environment.

The Sixths Page - Finger puppets, Norway

The finger puppet is an extremely simple puppet variant which fits onto a single finger. Finger puppets normally have no moving parts, and consist primarily of a hollow cylinder shape to cover the finger. This form of puppet has limited application, and is used mainly in pre-schools or kindergartens for storytelling with young children.

The Storyteller will locate Norway on the World map and find a capital of this country (**Oslo**). Right after that we will present a short skit using multiple finger puppets.

The Seventh Page - Sock puppet, Switzerland

The sock puppet is a puppet formed from a sock and operated by inserting one's hand inside the sock. One then moves his hand up and down to give the impression of speaking. Sometimes eyes and other factors are added to the sock in order to make the puppet more realistic. Sock puppets are also popular in many puppet performances, as they are simple to make and easy to use.

After The Storyteller will locate Switzerland on the World map and find a capital of this country (**Bern**) we will present a short musical piece with a singing sock-puppet.

The Eighth Page - Black light puppet, Nigeria

The black light puppet is a form of puppetry where the puppets are operated on a stage lit only with ultraviolet lighting, which both hides the puppeteer and accentuates the colors of the puppet. The puppeteers perform dressed in black against a black background, with the background and costume normally made of black velvet. The puppeteers manipulate the puppets under the light, while they position themselves unseen against the black unlit background.

During this part The Storyteller will locate Nigeria on the World map and find a capital of this country (**Abuja**). This puppet will be presented only if the venue could be curtained to create a darkened environment.

The Ninth Page – Marionette, Mexico

Marionettes, or "string puppets," are suspended and controlled by a number of strings, plus sometimes a central rod attached to a control bar held from above by

the puppeteer. The control bar can be either a horizontal or vertical one. Basic strings for operation are usually attached to the head, back, hands (to control the arms) and just above the knee (to control the legs). This form of puppetry is complex and sophisticated to operate, requiring greater manipulative control than a finger, glove or rod puppet.

The Storyteller will locate Mexico on the World map and find a capital of this country (**Mexico City**) We will present a musical number with a simple marionette right after that.



Conclusion

The Storyteller will come on stage ones more to thank the audience and to summarize our virtual traveling experience.

The End

Discussion Topics

Petrushka Show is a good opportunity to fulfill some of the knowledge expectations outlined in the *Arts Education Curriculum of British Columbia*, such as the elements of drama, dance, the use of music to create mood, and the impact of design elements.

Our show could also be connected to *The Social Studies Curriculum* through the knowledge of the maps, world geography and cultural studies.

Characters

How many characters from the show do you remember?

Who was your favorite puppet in the show? Why? What is a character of this puppet?



Can you come up with a story for this character? Is it young or old?
Does it have a friends? Family?
What kind of voice does it have?

Would you like to make your own puppet?
Who would it be?
What kind of voice would you use?
What would be its name? Does it have a story?

Music

The music for the show was chosen to represent a unique background culture of each country – Norway, Switzerland, Nigeria, Gypsy, Russia, Canada, and Mexico.

Which melody you liked the best?
How would you describe the music during for Mr.Piroshkov's magic tricks? (*Comical*)
Was it happy? Sad? Funny? Did it make you feel sleepy? Did it make you to want to move? Laugh?

How would you describe the music during Carmen's dance? What instruments did you hear in her music?
Can you tap the beat of her dance on your knee?
Did her music make you feel like dancing too?
Can you name any types of dances?
(*Tango, Waltz, Mazurka, Ballet, Swing, etc.*)

What about Harvey's singing?
What do you think he might be singing about?
(*The name of vocalize is "I'm so happy to be back home*)
Was he happy or sad?
Did his music make you feel happy?
Did you feel like walking?

What music do you listen too? Why do you like it?
Name your favorite piece of music. What musical instruments do you know?
Can you name a famous composers? How about musicians?
Have you seen a life music performance?
If yes, what was a name of the performer?



What is an anthem?

Do you know the anthem of Canada? Do you know the words?

Why do we have it? When people play it?

Do you know an anthem of any other country?

Do you play any musical instruments yourself? Would you like to learn one?

Which one? Why?

How about the rest of your family? Do you have a “special song” for yourself?

What song or melody do you sing most often? When do you sing it?

How does it make you feel?

Props and Materials

How does the way puppets look contribute to their personality?

For example, can you tell if Mr. Piroshkov is old or young?

Why do you think so? Can you describe him or any other character?

Which puppet design you like the best? Why?

Which puppet design you like the least? Why?

What do you think the puppets are made from?

Papier-mâché

Do you know what Papier-mâché is and have you ever worked with it?

Do you like to sculpt? Did you ever taken a sculpting lessons?

Do you like to sew? Have you ever sewed anything yourself?

How do you think Petrushka’s puppet was manipulated?

How do you think Mr. Piroshkov’s puppet was manipulated?

How do you think Carmen’s puppet was manipulated?

How do you think Harvey’s puppet was manipulated?

Compare your response with those of your peers. How did you like it?

What was your favorite part of the show? What did other people like best?

How do all these elements work together to create different effects on the audience?

Research

How could research help you to understand the other cultures?

What part of the world your own ancestors are from? What country?

When did they move to Canada or do they belong to the Aboriginal tribe?

Could you name any Aboriginal tribes?

Do you know any Aboriginal songs or dances?

What is a historical boundaries of that tribe?
Do you know it's language?
Can you share a word from that language with us?

Other Cultures

Would you like to visit another country?
Which one? Why? How would you travel there?
By air, ground or sea?
What places there would you like to visit first?
What language do they speak there?
What would you like to bring back?

There is a large amount of on-line resources available for further study on this topic.

(Find out about the different countries: i.e. India, Britain, Spain, Russian, China, and Japan. Research on their traditions, cultural facts, brand names, population, capitals)

For Primary Students

Draw a picture of your favorite puppet character in the play.

Why did you like it best?

Would you like to make your own puppet?
Draw a picture of your own puppet.
Does it have a name?

Let's try to come up with a story for your own puppet. What character does it have?
Where does it live? Does it have any friends?
What is its favorite food?

What voice would you like to use for your own puppet?
Would it speak in a low, normal or high pitch?
Could you show us?

What materials would you like to use to make your puppet?
(paper, wood, fabric, plastic, metal, etc.)
What color of fabric would you like to use for your own puppet?



A sculpting or mask-making workshop could be helpful in order to teach basic sculpting techniques and develop an understanding of the material.

The Arts Curriculum

The Arts Curriculum requires the development of knowledge and critical thinking about the arts. Here are some arts curriculum expectations. Teachers, we'd love to hear some of the ways you connect our shows to the arts curriculum.

Talk to us after the show, or send us an email at vancouverpuppet@gmail.com



Grade 4 - Drama

Prescribed Learning Outcomes	Suggested Achievement Indicators
<p><i>It is expected that students will:</i></p>	<p><i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i></p>
<p>describe how drama reflects cultural beliefs and attitudes</p>	<p>compare drama to other artforms (e.g., music, visual arts, dance, literature) in terms of its ability to communicate culture identify examples of cultural beliefs and attitudes represented in drama (e.g., belonging, family relationships, good triumphing over evil, relationship to the land) provide examples of common themes in Aboriginal drama forms (e.g., creation stories, trickster stories, historical accounts) demonstrate an awareness that many Aboriginal dramas cannot be shared without permission</p>
<p>demonstrate an awareness of local drama events and activities</p>	<p>identify and report on specific drama activities and events in the school and community (e.g., community events calendar, reviews of drama productions) discuss their personal levels of interest and participation in drama activities (e.g., opportunities to be involved in class, school, or community presentations)</p>

Grade 4 - Dance

- ✓ moving in response to a variety of sounds, music, images, and feelings
- ✓ movement sequences based on choreographic forms
- ✓ creative process, with emphasis on exploring and selecting elements of movement in combination
- ✓ principles of movement
- ✓ techniques associated with particular dance styles
- ✓ safety and health choices affecting dance
- ✓ dances from a variety of contexts
- ✓ dance in the community
- ✓ rehearsing dance for presentation
- ✓ performance skills
- ✓ analyzing own and others' dance work

Grade 5 - Drama

Prescribed Learning Outcomes	Suggested Achievement Indicators
<i>It is expected that students will:</i>	<i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i>
assess how drama can affect personal and societal beliefs and attitudes	describe how societal beliefs, attitudes, and values are depicted in dramas viewed (e.g., family dynamics, value of hard work) provide examples how drama can be used to explore multiple perspectives (e.g., leaving home — those who are going, those who stay behind) reflect on how attitudes and beliefs can be affected by viewing and/or participating in drama (e.g., “I used to think ____, but seeing the play has made me think about the other side of the issue.”)
describe personal opportunities for drama in the local community	identify opportunities for drama of personal interest to them (e.g., creating a puppet show for a family reunion, helping to paint sets for a community play, reviewing a school play) research and report on specific drama activities and events in the local community

Grade 5 - Dance

- moving in response to a variety of sounds, music, images, and feelings
- movement sequences based on choreographic forms
- creative process, with emphasis on selecting and combining elements of movement in combination
- principles of movement
- comparing techniques associated with particular dance styles
- safety and health choices affecting dance
- distinguishing features of dances from a variety of contexts
- personal opportunities for dance in the community
- rehearsing dance for presentation
- performance skills
- analyzing own and others' dance work

Grade 6 - Drama

Prescribed Learning Outcomes	Suggested Achievement Indicators
<p><i>It is expected that students will:</i></p>	<p><i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i></p>
<p>compare themes and traditions in drama from a variety of cultural, social, and historical contexts</p>	<p>describe archetypes portrayed in a variety of dramas (e.g., trickster, sage, earth mother, hero)</p> <p>compare two or more dramas from differing cultural, social, or historical contexts with respect to attributes such as apparent purpose (e.g., to entertain, to tell a story, to portray a particular event, to celebrate an aspect of culture)</p> <p>themes and content</p> <p>characters portrayed</p> <p>specific drama form</p> <p>use of production elements (e.g., costume, props, staging, makeup, lighting, sound)</p>
<p>identify various opportunities related to drama</p>	<p>demonstrate knowledge of sources of information concerning drama activities and events occurring locally (e.g., web sites, newspaper)</p> <p>interview someone involved in drama in the local community</p>

Grade 6 - Dance

- moving in response to a variety of sounds, music, images, and feelings
- movement sequences based on choreographic forms
- creative process, with emphasis on combining and refining
- elements of movement in combination
- principles of movement
- comparing techniques associated with particular dance styles
- applying safety and health considerations to dance
- comparing dances from a variety of contexts
- personal opportunities for dance
- rehearsing dance for presentation
- performance skills
- analyzing own and others' dance work

Grade 6 – Social Studies - Identity, Culture and Society

- *Canadian identity and how individuals experience cultural influences*
- *comparing Canada with other countries*
- *artistic expression and culture in world cultures*

Grade 7 - Drama

Prescribed Learning Outcomes	Suggested Achievement Indicators
<p><i>It is expected that students will:</i></p>	<p><i>The following set of indicators may be used to assess student achievement for each corresponding Prescribed Learning Outcome. Students who have fully met the Prescribed Learning Outcome are able to:</i></p>
<p>analyse the role of drama in a variety of social, cultural, and historical contexts</p>	<p>make connections between drama forms learned in class and drama forms in various historical, cultural, and societal contexts describe examples of the purpose and significance of drama in specific historical contexts (e.g., classical Greek comedy and tragedy, vaudeville) cultural contexts (e.g., Aboriginal storytelling dramas, Indonesian shadow puppetry) societal contexts (e.g., story drama to explore social issues, films posted on the Internet to reach a wide audience)</p>

Prescribed Learning Outcomes	Suggested Achievement Indicators
demonstrate an understanding of how social values are communicated in drama	<p>analyse how social values are represented in specific examples of</p> <ul style="list-style-type: none"> live drama and theatre film and television <p>assess specific drama forms (e.g., scripted plays, improvisation, documentary film) for their capacity to reflect or affect social values based on examples viewed and studied, give an opinion on how drama can be used to reflect and challenge social values</p>
assess lifelong opportunities in drama	<p>based on interviews, Internet research, or guest speakers, present possible opportunities in drama (e.g., as participant or performer, as audience, in various areas of production, advocacy, criticism), such as</p> <ul style="list-style-type: none"> in the classroom, school, and community present and future opportunities recreational and career opportunities

Grade 7 - Dance

- moving in response to a variety of sounds, music, images, and feelings
- movement sequences based on pattern and narrative choreographic forms
- creative process, with emphasis on refining and reflecting
- elements of movement in a variety of combinations
- principles of movement
- demonstrating techniques associated with particular dance styles
- applying safety and health considerations to dance
- comparing dances from a variety of contexts
- personal opportunities for lifelong participation in dance
- rehearsing dance for specific performance settings
- performance skills
- analyzing own and others' choreography and performances

Grade 8 - Drama

- Discuss and dramatize current newsworthy events.
- Research and discuss stereotypical characters in the media.
- Develop a list of questions suitable for interviewing a person from a different cultural or social background. Working in pairs, conduct an interview, taking turns being the interviewer.

- Create a fictitious country. Set up a Role Drama with the teacher-in-role acting as an immigration officer and each student depicting a person entering the country for the first time.
- Improvise a real-life scene and then increase the conflict, making it dramatic. Since some students' real-life experiences may include highly disturbing or traumatic conflict situations, sensitivity may be required. If students are comfortable sharing and portraying such experiences, it may be useful to adapt the activity and discuss how the conflict could be reduced or recon textualized to allow for positive outcomes.
- Discuss a variety of dramatic works, films, and videos, with specific reference to identifying, comparing, and contrasting dramatic qualities.
- Research and dramatize a theme or area of study from another subject (e.g., present a dramatic representation of a molecule's behavior).
- Compile a collage of pictures and objects, or a collection of music, to express the emotions and characteristics of a given character.
- Invite informed speakers such as a career and personal planning teacher or a community artist or technician to prepare a presentation on career opportunities connected with drama. Involve individuals from related careers (e.g., public relations, advertising, public speaking) in student forums to discuss with students how drama skills may be applied in other areas. Presenters should reflect the ethno-cultural diversity of the class as much as possible.
- Recall recent selections of recreational activities and discuss various applications of the arts.
- Watch a specific television show or film (real-life or animated), and apply knowledge of dramatic qualities to critique and describe the work.

Grade 8 - Dance

- analyze dances of a variety of cultures, considering elements of movement, historical
- and social context, and use of music and stagecraft
- describe the purposes of dance in various cultures
- analyze roles in dance (e.g., of gender, status, age)
- identify personal and career opportunities in dance (occupation, recreation, entertainment)
- demonstrate dance techniques associated with particular genres
- apply principles of movement (alignment, balance, breathing, flexibility, strength) to dance
- apply principles of fitness, health, and safety to dance
- use elements of movement in a variety of combinations, as appropriate to the given genre or purpose

Grade 9 - Drama

- demonstrate a commitment to suspending disbelief
- use objects as symbols of abstract concepts in a drama
- identify effective dramatic forms for representing particular ideas and experiences
- demonstrate an awareness of a dramatic work as a metaphor
- manipulate the purpose and function of an object in a scene, or develop machines or collages to represent an abstract concept (e.g., modern times, fear, happiness).
- View various media presentations (e.g., television commercials, music videos) and discuss the symbolic elements present. Create a scene that concludes with a symbol (e.g., a crumpled letter representing a broken love affair).
- Have students accept and advance ideas during improvisations. (e.g., “The spider’s crawling up your leg.” “Has anyone seen my wand?” “The photocopier’s going nuts.”) Videotape the improvisations and have students develop and record ideas for how they could have better responded to the ideas they were given by their peers.

Grade 9 - Dance

- analyse the cultural context and evolution of a particular dance genre
- describe the purposes of dance in various cultures
- analyse roles in dance
- identify personal and career opportunities in dance (occupation, recreation, entertainment)
- Select and practise a dance in which males and females have different roles. Then have students select and practise both a men’s and a women’s dance from the same culture or genre. In a report (oral, written, mixed media), students compare and contrast the roles of men and women in dance. Discuss other role differences in dance (e.g., status, age, physical ability).
- Use learning centres to explore historical and cultural contexts of dances learned, their purposes (e.g., religion, socialization, personal growth), and their relationships to other dance styles. Students prepare a report (e.g., dance performance, oral, written, multimedia) on a selected genre.
- Students research and design a costume or set appropriate to the historical, cultural, musical, and choreographic context of a dance learned.
- Students might like to compare and contrast a particular dance style as it is done in Canada with the way it is done in the homeland.
- Brainstorm the roles of the personnel required to produce a particular dance experience (e.g., television production, dance festival). Compare tasks required for completion of a dance production to career

opportunities in dance. Visit a local television station, theatre, or dance studio and interview staff about their job responsibilities, asking about the factors that influenced their career choices.

- Students search the television listings to identify programs related to dance, and compare the level of representation with that of other art forms on TV.
- Invite students to interview family members or other adults about how they perceive dance and its place in society. Discuss how the role of dance

Grade 10 - Drama

- reflect the cultural variety of their communities in their dramatic work
- identify and explain the influence of the media on their own work in drama
- demonstrate an understanding that theatre is created in response to the needs of the community
- create and perform a story based on diverse ancestral experiences. Generate material for individual or group improvisations on topics of personal relevance (e.g., divorce, gender issues, social and ethnic groupings).
- Set up two groups. Group A will create the threat (e.g., disease, gas, earthquake, windstorm, tidal wave). Group B will create a defence without knowing what Group A has selected. The exercise will become a dramatic presentation using choreography and sound.
- Select a specific culture (e.g., Cantonese) and, with the help of members of that cultural group, design a sensory environment around that culture (e.g., sound effects, objects for touching and viewing). Allow other students to experience the cultural environment (students can be blindfolded).
- For an interactive experience, bring in speakers from the community as representatives of differing cultures.
- Create and present a dramatic work suited to an event of community relevance (e.g., Canada Day, Remembrance Day).
- Brainstorm local concerns (e.g., land issues, logging, strikes) and collect media references to these concerns. Create a role play solving, probing, or illuminating the problem.
- Suggested roles: mayor, irate taxpayer, business person, wealthy person, street person, etc.

Grade 10 - Dance

- analyse the cultural context and evolution of a particular dance genre
- compare and contrast two or more styles of dance within a common cultural or historical context

- analyse roles in dance
- create a personal plan for lifelong involvement in dance as a career, recreation, or entertainment
- Research and discuss major figures in dance (e.g., choreographers, dancers), their contributions to dance, and the role of their dance style in modern society.
- Simulate a dance competition or exhibit featuring two major characters.
- Listen to a variety of music styles and experiment with movements for each.
- Discuss how variations in music style affect dance.
- Students research the relationship between dance and music in a range of cultures or time periods.
- Analyze two comparable genres or styles (e.g., hip-hop and Charleston, Scottish country dance and Rwandan folk dance, Graham and Limón) in terms of technique, training, common themes, and other elements.
- Create a word web or other representation of popular dance styles. In small groups, students research the social aspects (e.g., politics, gender or age roles, social etiquette, fashion, music) of one dance style, then using this information, dramatize an evening out with friends for dancing and conversation, at an appropriate location (e.g., dance hall of the 1920s, 1970s disco club).
- Ask students to collect examples of dance in their daily lives (e.g., advertising images, music videos, movies, articles, programs, reviews). They can interview local people (or use the Internet to interview people on-line) who use dance in career or recreational contexts, to discover the influence of dance in their daily lives and the paths they took to reach that point. Create a community directory of dance opportunities.
- Brainstorm and discuss non-dance benefits gained from dance (e.g., better posture when sitting in other classes, relaxation and concentration techniques, improved fitness and flexibility, increased cultural understanding). Brainstorm other activities related to dance (e.g., “artistic sports”: figure skating, synchronized swimming, aerobics, gymnastics).

Grade 11 - Drama

- describe their aesthetic response to a theatre presentation in terms of:
 - form
 - style
 - elements of drama
 - meaning
 - use of performance elements

- use of production elements
- describe characteristics of successful performance
- demonstrate engagement in performance
- demonstrate a willingness to take performance risks in a variety of situations
- apply the creative process of exploration, selection, combination, refinement, and reflection to performance
- critique their own work and that of others
- use appropriate terminology to describe theatre performance
- as a class, brainstorm and discuss a variety of criteria for critiquing a theatre presentation. Encourage students to create a glossary of related terminology (e.g., blocking, projection, character, meaning, interest, tension, focus, engagement).
- Provide opportunities for students to use these criteria to review a live or video performance. Have students discuss their responses in small groups.
- Play a variety of improv games. For example: Divide the class into groups of three. Provide each group with three unconnected sentences. Give them five minutes to prepare a performance in which all three sentences are used in a meaningful way.
- Ask each student to name a stock character she or he feels most comfortable portraying (e.g., confident, shy, cool). After they have done so, have them describe a character that is the opposite of their comfort character. Have students work in small groups to prepare a scene. As students present their scene, call “switch,” and have them revert from their comfort character to their opposite.
- Ask students to walk silently around the room, focussing on themselves only. Call out different moods (e.g., pride, depression, love, joy, shyness), and have students adapt their walking accordingly.
- Coach students through a discovery walk: Have students create a place for themselves. During their walk through their places, they should make a discovery of an unfamiliar object. Students explore the object, checking its texture, weight, etc., until they “discover” the object’s identity. After the exercise, have students form pairs to discuss the journey and the discovery.
- Create a circle diagram to illustrate the continuous cycle of the steps in the creative process (exploration, selection, combination, refinement, and reflection). Discuss how the process can be applied to scene rehearsal. Assign scenes to groups of students, and have them apply the creative process to rehearsing the scene for performance.
- Over the course of the year, have students keep a journal of ideas and images that, as director or scriptwriter, they could incorporate in a theatre work. Items to include could be overheard conversations, news articles, characters seen in movies and on TV, interesting locations, etc.

Grade 11 - Dance

- ✓ identify the various social, cultural, and historical influences on dance
- ✓ demonstrate the skills and attitudes necessary to participate as a dance performer within society:
 - accepting direction
 - giving and receiving constructive criticism
 - taking appropriate risks
 - setting and revising personal goals for performances
 - practicing individual and group rights and responsibilities in dance performance
 - respecting diversity
- ✓ establish a plan for lifelong participation in dance as a career or for recreation or entertainment
- ✓ As a class, brainstorm the characteristics required to accept direction and constructive criticism. Have students use their journals to reflect on their own abilities to take direction and to act as leaders.
- ✓ Ask students to list groups they belong to or could join (e.g., family, student council, sports team, school orchestra, service club, work force, church congregation). Have them create word webs or tableaux to illustrate the various roles and responsibilities associated with each of these groups. Bring the class together to discuss how group dynamics apply to dance performance situations.
- ✓ Challenge students to research (e.g., using the Internet, education counsellors) the requirements for various careers in dance performance, arts production, and arts administration. Invite representatives from these career areas to talk to the class, or assist students in initiating job shadowing programs.
- ✓ As a class, brainstorm opportunities for dance experiences outside the classroom (e.g., participating in recreational classes, social dance clubs, religious or ceremonial dances; watching performances). Have students use their Student Learning Plans to record how they see themselves participating in dance in the future.
- ✓ Suggest that students select one or more dance styles they have learned and performed, and research their history, cultural context, and purpose in current society. Remind them to include information on roles (e.g., gender, age, and status), costume, music, and function. After students share their findings, focus a class discussion on the similarities and differences among various styles, as well as their influences on students' own performances.
- ✓ Provide opportunities for students to organize and conduct debates on issues related to dance, such as:
 - Dance always has meaning
 - Ballet training is essential for all dancers
 - Dance contributes to the economy.

Grade 12 - Drama

- Challenge students to select a script to be produced for a specific situation (e.g., end-of-term school arts festival). Have them write a proposal articulating why this play is a good choice (e.g., cast size and abilities, materials and funds available, community needs, purpose). As part of their proposal, they should also identify any particular directing approaches they would take.
- Use lecture, handouts, and other resources to present information about the legal and ethical use of copyrighted materials (e.g., royalty, Slocan payments, playwright's intentions, changes to script). Have students work in groups to propose a royalty fee for a recent class work.
- After students have watched a professional or community performance, have them complete a response sheet that includes performance and production elements. Follow up with a class discussion focussing on the characteristic production and performance elements of the play's style.
- Provide students with a list of theatre artists from a range of cultural contexts and have them research their contributions to 20th and 21st century drama. Have students present their research findings in centres.
- Have students compare a historical play and a modern movie retelling of the same story (e.g., *The Taming of the Shrew* and *10 Things I Hate About You*, *Cyrano de Bergerac* and *The Truth About Cats and Dogs*). Discuss the similarities and differences. Then have students select a scene from a different historical play, and translate into a similar modernization.
- Challenge students to take images from a painting, sculpture, or other visual artwork and translate them into a scene for performance.
- Use video or demonstrations to introduce students to specific theatre styles. Then provide students with a scene from that style, and ask them to isolate the elements that make that style unique. Provide opportunities for them to incorporate these elements into their own performances.
- Provide opportunities for students to read a contemporary Aboriginal play (e.g., *The Rez Sisters*, *Toronto at Dreamer's Rock*, *fareWel*). Discuss the juxtaposition of contemporary and traditional imagery, characters, and themes. Follow up by having students write a scene that depicts a similar juxtaposition in another cultural context.

Grade 12 - Dance

- evaluate the purpose of dance in a given social, historical, or cultural context
- demonstrate the skills and attitudes necessary to participate as a dance performer within society:
 - assuming leadership roles in a variety of contexts
 - actively seeking and applying constructive criticism
 - refining personal goals for performance
 - practicing individual and group rights and responsibilities in dance performance
 - respecting diversity
- assess the influence of the work of various artists on students' own dance
- evaluate career opportunities in dance
- Ask students to scan the entertainment sections of local, national, and trade periodicals to find and list the jobs required to produce the various productions mentioned. Then have them search the employment opportunities sections for jobs related to careers in dance performance. Invite them to research (e.g., using the Internet, career resource center) the skills required and training programs available for each and to share their findings.
- Discuss the short- and long-term economic and social advantages for a community in hosting an arts production.
- Challenge students to produce an Evening of Dance, showcasing their work. Have them establish a production plan and assume responsibility for all aspects of the event. Suggest that they keep journals to reflect on the tasks they performed, their performance goals, and their leadership responsibilities.
- Ask students to name their favorite artists from a variety of media and art forms (e.g., singers, composers, actors, cartoonists, dancers).
- Form groups and suggest that each group select one artist to research, then set up a station displaying her or his work and background. Invite students to circulate around the stations, recording how various artists' works might influence their own dances.
- Set up a network of performance-critique partnerships (pairs, small groups, or both). Establish a routine in which students critique one another's performances within this network.
- Invite students in groups to imagine that they are performance groups in other historical and cultural settings. Have them prepare dance demonstrations appropriate for those settings, ensuring that a range of genres and purposes are represented (e.g., ceremonial, theatrical, recreational). Ask them to record the specific historical and cultural

aspects they considered (e.g., gender and status roles, societal values) and present their dances in a History of Dance showcase.

Arts Education K to 7: At a Glance

Dance	Drama	Music	Visual Arts
<p><i>Creating Dance</i></p> <ul style="list-style-type: none"> creative process stimuli for dance (e.g., music, ideas, stories, feelings) exploration informal creation and play; formal choreography self-exploration and reflection 	<p><i>Exploring and Creating</i></p> <ul style="list-style-type: none"> creative process imagination and play role exploration and interaction sources of / stimuli for creating drama self-exploration and reflection 	<p><i>Exploring and Creating</i></p> <ul style="list-style-type: none"> creative process playing and singing listening and responding improvising and composing thoughts, images, and feelings 	<p><i>Creative Processes</i></p> <ul style="list-style-type: none"> creative process image sources; creation for a variety of purposes exploration of and creation with specific materials & processes, visual elements, principles of design, and image-development strategies self-exploration and reflection
<p><i>Elements of Dance</i></p> <ul style="list-style-type: none"> elements of movement — body, space, time, dynamics, and relationship responding to beat & music principles of movement choreographic forms health and safety (e.g., injury prevention) 	<p><i>Drama Forms, Strategies, and Skills</i></p> <ul style="list-style-type: none"> vocal elements movement elements drama forms (e.g., story theatre, role drama, mime, scripted play) health and safety for body and voice 	<p><i>Elements and Skills</i></p> <ul style="list-style-type: none"> structural elements of music: <ul style="list-style-type: none"> rhythm melody elements of expression: tempo, dynamics, articulation, timbre, texture <ul style="list-style-type: none"> form notation health and safety (e.g., care of voice, hearing conservation, sharing instruments) 	<p><i>Skills and Strategies</i></p> <ul style="list-style-type: none"> recognizing and applying visual elements, principles of design, image-development strategies, and materials, technologies & processes health and safety (e.g., safe use of materials and tools); environmental considerations for materials (e.g., recycling, avoiding waste)
<p><i>Context</i></p> <ul style="list-style-type: none"> cultural, social, and historical contexts of dance (e.g., purposes, roles) dance as a means to reflect and affect social values personal opportunities in dance 	<p><i>Context</i></p> <ul style="list-style-type: none"> cultural, social, and historical contexts of drama (e.g., purposes, archetypes) drama as a means to reflect and affect social values personal opportunities in drama 	<p><i>Context</i></p> <ul style="list-style-type: none"> cultural, historical, and social contexts of music (e.g., structures, purposes, roles, environment) music as a means to reflect and affect social values media literacy in music personal opportunities in music 	<p><i>Context</i></p> <ul style="list-style-type: none"> cultural, social, and historical contexts of visual arts (e.g., purposes, meaning) visual arts as a means to reflect and affect social values ethical considerations personal opportunities in visual arts
<p><i>Presenting and Performing</i></p> <ul style="list-style-type: none"> performance skills, rehearsal process audience engagement and response critical response 	<p><i>Presenting and Performing</i></p> <ul style="list-style-type: none"> performance skills, rehearsal process audience engagement and response critical response 	<p><i>Presenting and Performing</i></p> <ul style="list-style-type: none"> rehearsal and performance process ensemble skills audience engagement and response critical response 	<p><i>Exhibition and Response</i></p> <ul style="list-style-type: none"> willingness to present and display organizing/presenting a display critical response

GLOSSARY

improvisation	movement, dialogue, or action that is created spontaneously. Improvisation ranges from free-form to highly structured (e.g., based on an understanding of a specific drama form), but always with an element of chance and unpredictability. Improvisation allows an individual to bring together elements quickly, and requires focus and concentration.
mime	a drama form involving the presentation of ideas or feelings through movement and “pretend”

	objects, without dialogue.
movement elements	<p>the ways in which an individual uses the body and movement in role. Movement elements can include characteristics such as</p> <ol style="list-style-type: none"> 1 travelling/locomotor movements (e.g., walk, run, jump, slide, skip) 2 on-the-spot/non-locomotor movements (e.g., curl, stretch, spin) 3 direction 4 speed/tempo of movements 5 levels (e.g., high, medium, low) and pathways (e.g., straight, curved, zigzag) 6 energy, intensity, and flow of movements 7 moving to a beat or rhythm.
personal space	the “space bubble” that a person occupies, including all levels, planes, and directions both near to and far from the body’s center.
playbuilding	a drama form that involves creating, rehearsing, and presenting a story based on ideas, life experiences, and imagination.
presentation and performance	any sharing of a drama work for an audience and a particular communicative purpose. Drama presentations and performances can be informal (e.g., one small group presenting their work for the rest of the class), or more formalized (e.g., with an audience from outside the class, incorporating production elements and/or a planned presentation space or stage, rehearsed and refined over time).
production elements	also sometimes referred to as <i>stagecraft</i> , the use of sound, lighting, sets, costumes, makeup, props, media, etc., to enhance the physical and aesthetic representation of a staged drama, dance, or music production.

<p>readers' theatre</p>	<p>a drama form that involves interpreting an existing written text (e.g., a story, a poem, a song) as a drama. The focus is on expressive voice skills and gestures to interpret role; students generally remain stationary (seated or standing) during the reading, and staging, costumes, etc. are not used.</p>
<p>reflection</p>	<p>a process that helps participants think about the drama experience and consolidate meanings. It helps students, whether working in or out of role, to better understand their thoughts and feelings in response to the drama experience. Reflection in role can occur through strategies such as writing-in-role, re-telling stories, and answering questions about values and motivations. Reflection out of role can take place through strategies such as journaling, small-group sharing, and large-group discussion based on a teacher-posed question.</p>

Thank you to our friends and colleagues, who helped to develop the show and supported us along the way:

Dusty Hogerrud (ColorSoundLab)
 Keily Heines with Magro and Camilla
 Wryly Anderson (Moth Orbit Project Theatre)
 Arleigh (Mngwa)
 Daria Volokhova
 Maxim Bentsianov

Vancouver Puppet Theatre
 105-1901 Barclay Street, Vancouver, BC V6G 1L1
 (778)330-4313
www.vancouverpuppet.com

The Creative Process

