

# The Whimsy's Quest For An Identity

*The Study Guide*



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## Contents

The Company.....	2
Set Up Requirements.....	3
Background on the Production.....	4
Making the Show.....	5
Synopsis of <i>The Whimsy's Quest for an Identity</i> .....	6
Discussion Topics.....	7
Primary Students.....	11
The Arts Curriculum.....	11
Working with the Arts Community.....	17
Responding to Performances and Exhibitions.....	19
Arts Education K to 7: At a Glance.....	20
Acknowledgement.....	20
Glossary .....	21
The Creative Process (Diagram) .....	23

## *Dear Teacher:*

We're looking forward to presenting *The Whimsy's Quest for an Identity* 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](http://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.

ARTS EDUCATION KINDERGARTEN TO GRADE 7  
*Overview — 2010 Ministry of Education BC*

## *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



*Whimsy's Quest for an Identity* lasts for 38 minutes. 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 maximum size of the audience is 250 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

In 2015 we were asked to develop a show about the Community and a place of the individual in it. Thus “*The Whimsy’s Quest for an Identity*” was developed for the 2015 Collingwood Neighborhood Festival. The main theme of the show is a spirit of the community and collaboration. Appreciating one’s neighbors and appreciating our environment are main topics of the show. The show incorporates a short snippets of the history of British Columbia and Canada and touches lightly on the native culture of the region and its wild life.



Since the Festival was taking place outdoors the set for the show was developed specifically for the medium to large audiences. That been said the stage could be easily adjusted for a smaller venues. We used bright multicolored patterns to represent a multicultural and vibrant neighborhood. It is a family-oriented show that will be of an interest for children and adults alike.

Our main character is a little girl, who is working on the most challenging task – the task of growing up. She is frustrated in her search for her own *Identity* and her place in the community. So she decides to ask for help from her neighbors. And they do help indeed. The show has dancing, songs and even a bit of magic.

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

- ✓ Everyone has a need for appreciation and fulfillment.
- ✓ If we want to feel appreciated and fulfilled we need to be useful to others.
- ✓ We are different but have to work together to help each other to fulfill our dreams.
- ✓ And only by been yourself you can find your very own Identity.

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.

## *Making the Show*

We spent a lot of time developing ideas about the story, the characters and the setting. Once we had an idea of what the show should feel like, we wrote the script.

The main character had to be lovable and easy to relate to so we decided that it should be a little girl. After we imagined our main character there was a task of making her real and alive. For this task the hand-puppet was chosen since many kids are well acquainted with that type of puppets due to popularity of TV show such as Sesame Street and The Muppet Show.

But also we were eager to showcase other types of puppets in order to show a different puppet techniques and to teach the audience about the variety of puppet art. So we have decided to represent each character with its own unique puppet style. Therefore we made the Bunraku puppet, a table-puppet and a body-puppet to come along.

Most of the puppets were made by Viktor and dressed by a wonderful Vancouver-based seamstress Daria Volokhova. After the puppets were ready we started to research on the voices and music score. A local talented singer Arleigh McKerlich agreed to lend her voice to Whimsy. The music was chosen to represent each culture and a long period of the rehearsal followed.



# *Synopsis of Whimsy's Quest for an Identity.*

## *Introduction*

Whimsy appears on stage. She is mumbling and obviously looking for something.

After a few moments she notices an audience and greets them. She introduces herself and tells them that she likes her neighborhood and wants to be a part of it. But for that she needs to find her own Identity, her own style. She says that she cannot find it by herself. Therefore she decided to throw a party and to invite all her friends to show their talents. Whimsy hopes that will help her to find an identity of her own. She invites a first guest on stage – a local magician Mr. Piroshkov.

### *Mr. Piroshkov –The Magician (Bunraku-style puppet)*

Mr. Piroshkov appears on stage. He greets the audience and warms them up with blowing of soap bubbles and balloons. The magic tricks are performed. This includes taking objects out of the empty jar, juggling balls and turning glass full of milk in to the sparkling confetti. At the end Mr. Piroshkov waves goodbye and goes off stage.



### *Carmen - The Dancer (table-top puppet)*

Whimsy is back on stage. She is very impressed and wants to try to perform a magic herself. She brings a “magic” hat out and tries to cast a spell. Nothing happens at first but then the skunk jumps out of the hat, startling Whimsy. She decides to try her luck with something else. She introduces her next guest – Spanish-Gypsy dancer Carmen.

Carmen does a very dynamic and colorful Gypsy dance with a fan. She flies through the air and her dress is waiving from one side to another. Carmen interacts with an audience by gestures and dancing. She goes off stage.





### *Harvey – The Singer (full-body puppet)*

Whimsy appears back on stage. She is impressed and wants to be a dancer too. She tries to dance and falls off the stage. She decides that dancing is not for her. There is another guest to be invited. His name is Harvey and he is a singer. Whimsy introduces him. Harvey appears on stage and performs a vocalize and dance.



### *Finale*

Whimsy appears back on stage. She is quite impressed and wants to try her luck in singing. That does not work too great and Whimsy feels disheartened. Suddenly the telegram from her neighbors arrives. They thank her for a wonderful party she organized and fun times they had together. After a moment of consideration Whimsy realizes her role and rejoices. She thanks the audience for helping her to find her own identity and her place in the community. She waves goodbye and does a short dance.

### *The End*

## *Discussion Topics*

*The Whimsy's Quest for an Identity* is a good opportunity to fulfil some of the knowledge expectations outlined in the *Arts Education Curriculum of British Columbia*, such as the elements of drama, the use of music to create mood, and the impact of design elements.

### *Elements of Drama – Characters*

Who is a main character of the show? (*Whimsy*)  
Where Whimsy was born?  
(*Vancouver, Canada*)



How many neighbors does Whimsy invite? *(There are three)* Can you remember them? *(Mr.Piroshkov, Carmen, Harvey)*

What is the name of the first neighbor/performer? *(Mr.Piroshkov)*

What does Mr.Piroshkov do on stage? *(magic tricks)*

Where Mr. Piroshkov is from? *(Russia)*

Where Russia is on the map? *(Find a country on the map if available)*

What do you know about this country?

Do you know the name of Russia's capital city? *(Moscow)*

What Russia is famous for? *(matreshka, borsch, pirogue, ballet, literature)*

What was the name of the dancer?

*(Carmen)*

Where Carmen is from? *(Spain)*

What do you know about this country?

Where is it? *(To show on the map if available)*

Do you know the name of Spain's capital city? *(Madrid)*

What Spain is famous for? *(Siesta, flamenco, tortillas, paella, Sombreros)*

These and similar questions might help to start a conversation about the different cultures.



### *Elements of Drama – Conflict*

Conflict arises when a character wants something but some problem or obstacle stands between him/her and what he/she wants.

What does Whimsy want? *(To be a part of the community)*

What does she need in order to become a part of the community?

*(She needs to find her own Identity)*

What is Identity? *(This is your own style in life)*

Does it change over time? *(Yes)*

Do you think you have your own style yet? If yes, could you describe it?

Who does Whimsy invite to help with that task? *(Her neighbors)*

Does she succeed in finding her own Identity? *(Yes)*

How does she find her own Identity? *(She is behaving naturally and does not try to mimic others)*



How would you describe her Identity? (*Outgoing, people-person, organizer, community worker*)

### Music

The music for the show was taken from a few different cultures of the world – Gypsy, Russia and Canada. In *The Whimsy's Quest for an Identity*, music represents a unique background culture of each character of the play.



How would you describe the music during for Mr.Piroshkov's magic tricks? 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?

### 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 puppet's faces are made from?  
(*Papier-mâché*) Do you know what *Papier-mâché* is and have you ever worked with it?

How do you think Whimsy'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?

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

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?

### 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?  
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 online resources available for further study on this topic.

*(Find out about the different countries: i.e. India, Britain, Spain, Russia, 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](mailto:vancouverpuppet@gmail.com)

Below is a condensed version of *The Arts Education Curriculum for British Columbia*. You can access the full printable PDF version of the document [HERE](#).

## Kindergarten

Demonstrate engagement in drama activities  
Explore and imagine stories by taking on roles  
Demonstrate willingness to participate and co-operate in drama activities  
Use voice in a variety of ways to explore ideas and feelings  
Use movement and their bodies to explore ideas and feelings  
Move safely in both personal and general space while creating drama  
Participate in drama activities from a variety of contexts  
Participate in and share drama work  
Respond to a drama presentation

## Grade 1

Use exploration and imagination to create drama  
Demonstrate engagement in drama activities  
Demonstrate co-operation in drama activities  
Reflect on classroom drama experiences:

- respond to teacher prompts to reflect during and after drama experiences (e.g., “What do you think the grandmother might be thinking right now?” “I wonder why the boy took the apple.”)
- share responses to classroom drama experiences (e.g., orally, visually)
- what they experienced
- what ideas they heard or saw
- what they thought about their experience

Use voice to explore a range of ideas and feelings  
Use movement and their bodies to explore a range of ideas, feelings, and actions



Represent ideas and feelings through a variety of drama forms:

- ✓ individually and in groups, create tableaux to represent ideas and feelings (e.g., playing happily at a park, sneaking past the giant)
- ✓ participate in choral speaking (e.g., echo reading) using a familiar short poem or nursery rhyme use mime to depict an imaginary object (e.g., transform a scarf into a kite, a ball, fishing pole, snake, and a flying carpet)

Participate safely in drama activities

Participate in drama from a variety of contexts

Participate in and share drama work

Describe their responses to a drama work

## Grade 2

Share ideas that can be used in a drama work

Use imagination and exploration to create drama

Demonstrate co-operative effort in drama work

Reflect on classroom drama experiences

Use voice to express a range of ideas and feelings while working in role

Use movement and their bodies to express a range of ideas and feelings while in role

Use a variety of drama forms to represent ideas and feelings:

- ✓ individually and in groups, create tableaux to represent relationships between the characters in a story
- ✓ express the ideas and feelings of a character while in role (e.g., speaking in role in response to teacher questions such as “What are you thinking right now?”)
- ✓ create soundscapes to represent a setting or environment (e.g., sounds of a dark and stormy night, a barnyard, a beach, a carnival)
- ✓ reflect on connections between imagined and real-life situations (e.g., in response to a teacher-posed prompt such as “I wonder if there are times in our lives when we felt as confused as the giant did?”)

Participate safely in drama environments

Identify a variety of purposes of drama

Demonstrate the ability to present drama work while in role

Respond to specific aspects of a drama performance

### Grade 3

Use imagination, exploration, and reflection to create drama

Demonstrate collaboration skills in drama explorations

Use voice to convey intended ideas or feelings

Use movement and their bodies to convey intended ideas or feelings:

- ✓ explore and use movement in a variety of ways (e.g., move with only the left side of their body, move as if they were a spider, move as if the ground were shaking, move as if the floor was magnetic, mime to depict an imaginary object)
- ✓ use movement to explore and respond to imagined physical spaces and constraints (e.g., struggling through a thick fog or darkness, moving on a shifting surface, a genie coming out of a bottle, walking through a field of tall corn, crawling through a mouse hole, moving as if you were a marionette being controlled by a puppeteer)
- ✓ use body position to convey levels of status and focus (e.g., a tableau depicting a queen with her subjects)
- ✓ use a variety of movement elements to offer more than one physical interpretation of a feeling, event, or space

Participate in a variety of drama forms

Participate safely in drama activities

Identify ideas expressed in drama work from a variety of contexts

Identify opportunities for participation in drama

Engage actively in drama presentations

Identify aspects of a drama presentation that evoke a response

### Grade 4

Express a variety of ideas and perspectives through drama

Demonstrate collaboration skills during drama

Use vocal elements and movement elements appropriate to various roles

Participate in a variety of drama forms

Participate safely in drama activities

Describe how drama reflects cultural beliefs and attitudes

Demonstrate an awareness of local drama events and activities

Demonstrate commitment while presenting drama work



## Grade 4 Cont

Apply established criteria to reflect on their own and others' presentations:

- ✓ identify and demonstrate appropriate audience responses in a range of informal and formal performance situations
- ✓ develop criteria in groups or as a class to respond to drama presentations
- ✓ suggest reasons for various responses to a drama presentation
- ✓ explain their responses to a drama presentation
- ✓ apply feedback to their own presentations that can be used to refine future work

## Grade 5

Express a variety of ideas and perspectives through drama

Demonstrate collaborative skills during drama

Use a variety of vocal elements and movement elements to communicate meaning

Participate in a variety of drama forms

Participate safely in drama activities

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

Participate actively in drama presentations

Apply established criteria to reflect on their own and others' presentations

## Grade 6

Use the creative process to explore a range of issues and responses

Create roles that are true to the drama

Use a variety of drama strategies and forms to make meaning through drama

Demonstrate collaborative skills during drama

## Grade 6 Cont

Use voice and movement to communicate meaning

Participate in a variety of drama forms

Participate safely in drama activities

Compare themes and traditions in drama from a variety of cultural, social, and historical contexts

Identify various opportunities related to drama

Participate in drama performances

Apply established criteria to analyze their own and others' performances



## Grade 7

Use the creative process to explore a range of issues and abstract concepts

Create roles that are true to the drama

Demonstrate collaboration skills during drama, including:

- ✓ respecting and encouraging others
- ✓ contributing to a trusting environment
- ✓ willingness to work with all others in group

Apply vocal elements and movement elements to communicate and interpret meaning

Demonstrate active engagement in a variety of drama forms

Participate safely in drama activities

Analyze the role of drama in a variety of social, cultural, and historical contexts

Demonstrate an understanding of how social values are communicated in drama

Assess lifelong opportunities in drama

Perform drama for specific purposes and audiences

Apply established criteria to analyze their own and others' performances

## *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.

*Arts Education Curriculum  
Of British Columbia 2010*



## *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.



## Arts Education K to 7: At a Glance

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

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

Dusty Hogerrud [www.colorsoundlab.com](http://www.colorsoundlab.com)  
 Keily Haines [www.kelliehaines.com](http://www.kelliehaines.com)  
 Wryly Anderson Moth Orbit Object Theatre  
 Arleigh McKerlich -Mngwa  
 Daria Volokhova  
 Maxim Bentsianov [www.maksbents.ca](http://www.maksbents.ca)

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## GLOSSARY • DRAMA K TO 7

<b>improvisation</b>	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.
<b>mime</b>	a drama form involving the presentation of ideas or feelings through movement and “pretend” objects, without dialogue.
<b>movement elements</b>	the ways in which an individual uses the body and movement in role. Movement elements can include characteristics such as <ol style="list-style-type: none"> <li>1 travelling/locomotor movements (e.g., walk, run, jump, slide, skip)</li> <li>2 on-the-spot/non-locomotor movements (e.g., curl, stretch, spin)</li> <li>3 direction</li> <li>4 speed/tempo of movements</li> <li>5 levels (e.g., high, medium, low) and pathways (e.g., straight, curved, zigzag)</li> <li>6 energy, intensity, and flow of movements</li> <li>7 moving to a beat or rhythm.</li> </ol>
<b>personal space</b>	the “space bubble” that a person occupies, including all levels, planes, and directions both near to and far from the body’s center.
<b>playbuilding</b>	a drama form that involves creating, rehearsing, and presenting a story based on ideas, life experiences, and imagination.

<b>presentation and performance</b>	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).
<b>production elements</b>	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.
<b>readers' theatre</b>	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.
<b>reflection</b>	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. \

## The Creative Process

