

EDUCATOR

RESOURCE GUIDE

About Newworld Theatre	2
The Story & Team	3
About the Playwrights & Voices	4-5
Welcome Note	6
Puppet Process	7-8
BC Curriculum Connections	9
Book List	10
Terms In The Story	11
Theatre Terms	12-13
Pre-Show Activities	14-16

This Educator Resource Guide is heavily inspired by a template generously shared with us from **Carousel Theatre for Young People**. Although changes have been made to the document to tailor it to our company and performance, we are extremely grateful for their initial work. These activities are designed to be used both before and after your class comes to see the show. This performance suits Grades 2+, so you will find many lessons and activities. If you have any questions, please get in touch with Angelica at angelica@newworldtheatre.com

ABOUT NEWORLD THEATRE

Newworld Theatre creates, produces, and tours new plays, performance events and digital works. Our work centers stories and perspectives that challenge systems of oppression. Our motto is 'plays well with others' which means that collaboration and working across perceptions of difference are vital to the way we work. We deliver community-engaged programs and are at the forefront of developing cultural infrastructure and sectoral capacity in Vancouver and across the country.



OUR VALUES

NEWORLD VALUES THE PEOPLE WITH WHOM WE WORK. THIS IS OUR ATTEMPT TO MAKE THESE RELATIONAL VALUES CLEAR, TRANSPARENT, AND ACCESSIBLE. LIKE ALL THINGS HUMAN, IT'S A WORK IN PROGRESS.

WE VALUE CONSTANT LEARNING, COLLABORATION, CURIOSITY, VULNERABILITY, CLIMATE ACTION, AND HUMOUR.

CONSTANTLY LEARNING. EVERY PERSON IS VERY GOOD AT SOME THINGS, AND NOT SO GOOD AT OTHERS. AND WE BELIEVE THAT EVERYONE IS DOING THE BEST THEY CAN WITH WHAT THEY'VE GOT AND WHERE THEY'RE AT. IF AND WHEN WE KNOW BETTER, WE'LL TRY TO DO BETTER. WE STRIVE TO CREATE LEARNING THAT IS CENTRED WITHIN RADICAL CARE AND INCLUSION, MEANING THAT WHEN WE CORRECT OUR ACTIONS TO CHANGE WE WILL CENTRE THAT LEARNING WITHIN OUR COMMUNITY, BRINGING IN EXPERT ADVICE, AND SUPPORTING INDIVIDUALS IN A WAY THAT CENTRES THEIR SAFETY.

COLLABORATION. WE'RE NOT INTERESTED IN MAKING SHOWS ALL ALONE; WE WANT TO WORK TOGETHER. THAT MEANS LISTENING TO EACH OTHER AND FINDING SOLUTIONS TOGETHER.

CURIOSITY. DOING OUR BEST TO UNDERSTAND WHAT SOMEONE ELSE THINKS, AND WHY THEY THINK THAT WAY. STAYING CURIOUS OFTEN MEANS WE CAN FIND SHARED GROUND WITH MORE EASE, AND CAN OFFER COLLABORATIVE SOLUTIONS, CARE AND COMPASSION MORE READILY.

VULNERABILITY. A WILLINGNESS TO DIALOGUE ABOUT THINGS THAT MIGHT FEEL AWKWARD OR CHALLENGING. THIS MIGHT FEEL SLIGHTLY UNCOMFORTABLE, BUT IT SHOULDN'T FEEL UNSAFE.

CLIMATE ACTION. WE UNDERSTAND THAT WE ARE LIVING THROUGH A CLIMATE EMERGENCY THAT IS THE RESULT OF THE PATRIARCHAL, COLONIAL, EXTRACTIVIST STRUCTURE WE LIVE UNDER. WE AIM TO EMPOWER PEOPLE AND STORIES THAT POSITIVELY IMPACT OUR NATURAL ENVIRONMENT AND SOCIETY WE LIVE IN.

WHAT WE DON'T TAKE TOO SERIOUSLY (WE HOPE) IS OURSELVES. HUMOUR IS IMPORTANT. WE'RE MAKING PLAYS!

THE STORY

Written by Matt Clarke, Shizuka Kai, and Keely O'Brien

Division Infinity is a class of top-secret elementary school students coming together to solve the biggest problems facing kids worldwide. Today, their teacher Ms. McToria has brought them an urgent new assignment: defeat the evil Cononi-19 virus! Super-secret student agents Soda, Chiqui and Spiderwolf are tasked with creating an ultimate mission plan to end the pandemic and need your help. Will they beat Cononi and finally bring back birthday parties, playdates, and abuela-visits? Join Division Infinity and find out! A puppet show inspired by stories, art, and puppets created by real Grade Four students reflecting on their pandemic experiences.

CAST

Melissa Oei	Ms. McToria
Ana Lorena Pérez	Puppeteer
Shizuka Kai	Puppeteer
Keely O'Brien	Puppeteer
Ana Victoria Rodriguez Pérez	Voice of Chiqui
Olivia Sepahi Belanger	Voice of Spiderwolf
Katie Wu	Voice of Soda

PRODUCTION TEAM

Chelsea Haberlin	Director
Matt Clarke & Christine Quintana	Dramaturges
Jasmin Sandhu	Stage Manager
Megan Lane	Set Design
Donnie Tejani	Costume Design
Mary Jane Coomber	Sound Design
Jamie Sweeney	Lighting Design/Technical Director
Shizuka Kai	Puppet Design
Keely O'Brien	2D Puppet Design
Randi Edmundson	Puppet Builder

ABOUT THE TEAM

Written by Matt Clarke, Shizuka Kai, and Keely O'Brien



Matt Clarke (He/Him) grew up in Vancouver and studied Theatre in New York at the New Actors Workshop. He is an actor, writer, director, dramaturge and producer of Theatre here on Coast Salish territory, aka Vancouver. Highlights include producing the “Stories Written by Kids” series - a collaborative project between local elementary schools and professional actors presented at The Cultch Theatre (2020-2023), working with The Roundhouse Youth Theatre Action Group as a mentor, acting coach and dramaturg (2016-2023), and producing the Vancouver premiere of Mr. Burns, A Post-Electric Play (2018). Past writing includes two stage adaptations of Kurt Vonnegut’s The Euphio Question (2012/2017), and co-scripting the documentary film Life Off Grid (2016). Matt is an instructor with Arts Umbrella in Vancouver. He has degrees from UBC in English Literature and Scandinavian Studies. Love you infinitely, Dani, Frankie and Parker XO



Shizuka Kai (She/Her) is a multidisciplinary artist with a focus on set design and puppetry, with some work in tv/film puppeteering, illustration & graphic design, directing, and jewelry making. She has worked with many theatre companies including Arts Club, Théâtre la Seizième, Carousel Theatre for Young People, Electric Company, Rumble, Green Thumb, Boca del Lupo, Theatre Newfoundland Labrador, and others. Shiz is a five-time Jessie Richardson Award winner with multiple nominations, Ovation Award winner, the recipient of the Earl Klein Memorial Scholarship / Bill Millerd Artist Fund / Steven B Jung Award, and a graduate of Studio 58. Portfolio website: <http://shizuka.ca/>



Keely O'Brien (She/Her) is an interdisciplinary artist based in Vancouver, BC, on the unceded territories of the Coast Salish Peoples, including the territories of the x^wməθkwəyəm (Musqueam), Skwxwú7mesh (Squamish), and Səlílwətaʔ/Selilwitulh (Tsleil-Waututh) Nations. Her art practice incorporates intricately handmade objects with immersive, innovative theatre creation. Devoted to a thoroughly DIY process, Keely’s work includes immersive installations, imaginative ephemera, and interactive experiences. As a community engaged arts educator Keely creates and facilitates participatory and collaborative artwork with community members and organizations. Frequently site-responsive and engaged with questions of place, home, and belonging, Keely’s work aims to celebrate the potential for creativity and community in the place and people around her. Keely is Co-Artistic Director of experimental theatre company Popcorn Galaxies. She holds a BFA in Theatre Performance from Simon Fraser University.

ABOUT THE VOICES

Voices of Spiderwolf, Chiqui, and Soda



Olivia Sepahi Belanger is 11 years old. Her favourite hobby is drawing anime and her favourite food is sushi. Olivia has been in Dance at Arts Umbrella since she was 5 years and is currently enrolled in the Level 5 Intensive Program practicing 3 days a week. She has performed annually since starting with Arts Umbrella in the Arts Umbrella year end dance performance at the Vancouver Playhouse. Olivia is also part of Arts Umbrella's Youth Acting Intensive program and performed twice last year and once this year.



Ana Victoria Rodriguez Pérez is a Canadian-Ecuadorian 9 years old girl. She is crazy about eating sushi, frutti di mare pasta, and corviche (a heavenly Ecuadorian appetizer). Swimming, dancing and biking are her super favourite activities. Currently, Ana Victoria takes dance classes (at Arts Umbrella) and plays violin in the Junior Orchestra of her music academy (of Saint James Music Academy). If you call her by her nickname, Ana Chifle, she will love it and laugh a lot (chifle is the way that Ecuadorians call green plantain chips).



Katie Wu is 11 years old. Swimming, reading, and biking are her favourite activities and sour and spicy noodle soup is her current favourite food! Katie has been in Arts Umbrella acting programs for a couple of years and recently attended the winter play through the theatre intensive program.

Greetings

FROM MATT, SHIZUKA, AND KEELY

Hello there!

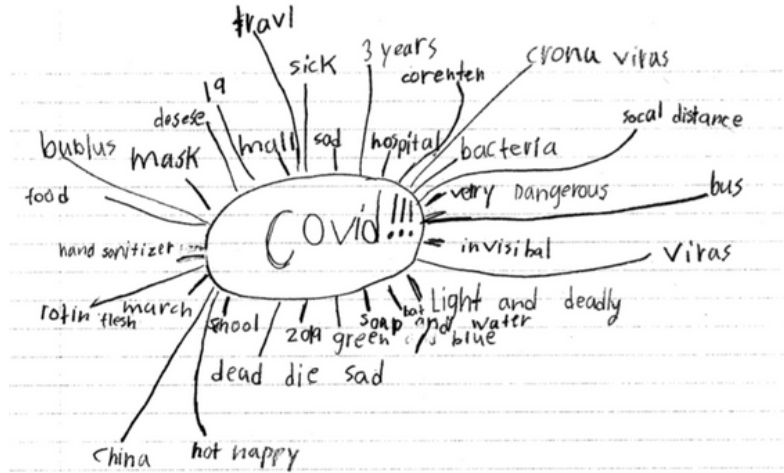
We're the co-creators of the play you're going to see called "Division Infinity Saves the World" - thank you for joining us! Hey did you know that we didn't create it all on our own??

We actually had a lot of help from seventy-two spectacular fourth graders from Westwind Elementary and Stratford Hall Elementary. Between Fall 2021 and Spring 2022 we visited the kids' schools and did art and writing projects that encouraged each of them to express how they had been dealing with the pandemic. Then, over the past year, the three of us explored the incredible paintings, drawings, scripts and puppets that the kids had made.

And then... we turned it into this play! The characters, set, props and story - they all came from the imaginations of kids just like you. We hope that you have fun at the show, and that it inspires your own imagination too.

Welcome to Division Infinity!

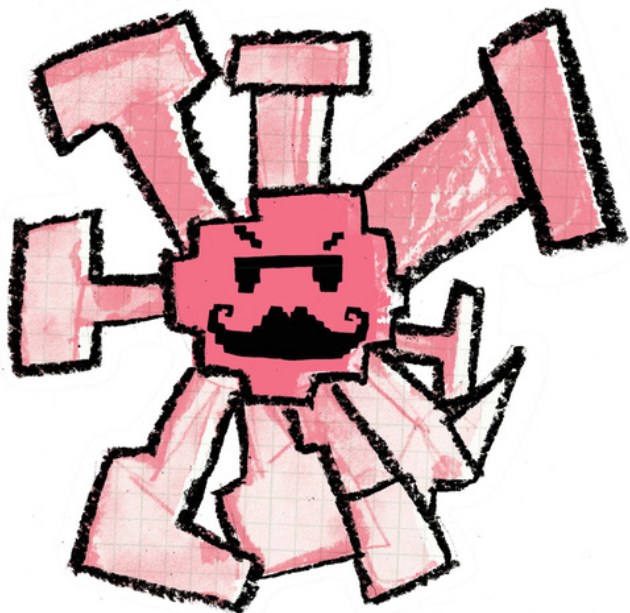
-Matt, Shizuka, and Keely



when covid started I was sad that I did not get to go on my trip to see my cousins!

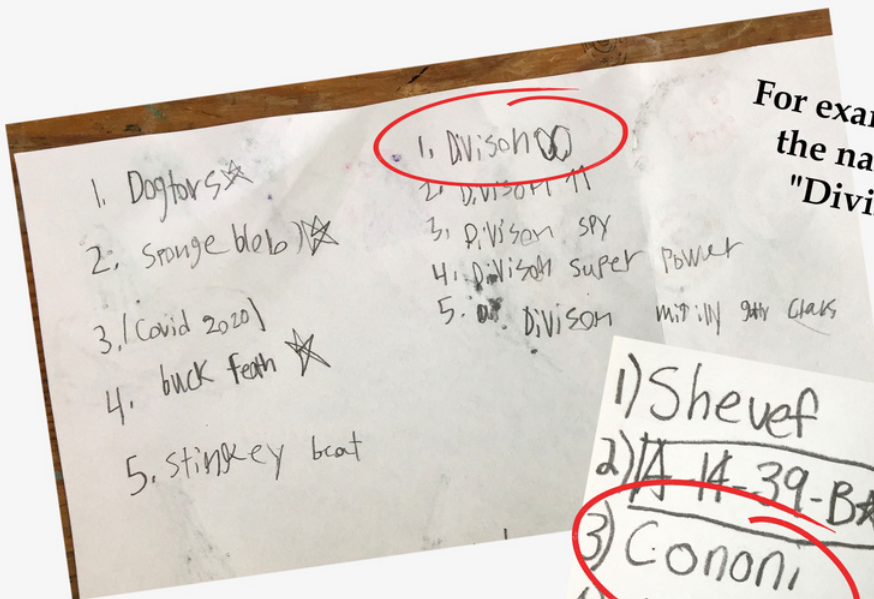


Kid collaborators made artwork that was turned into puppets, props, and set pieces for the play!



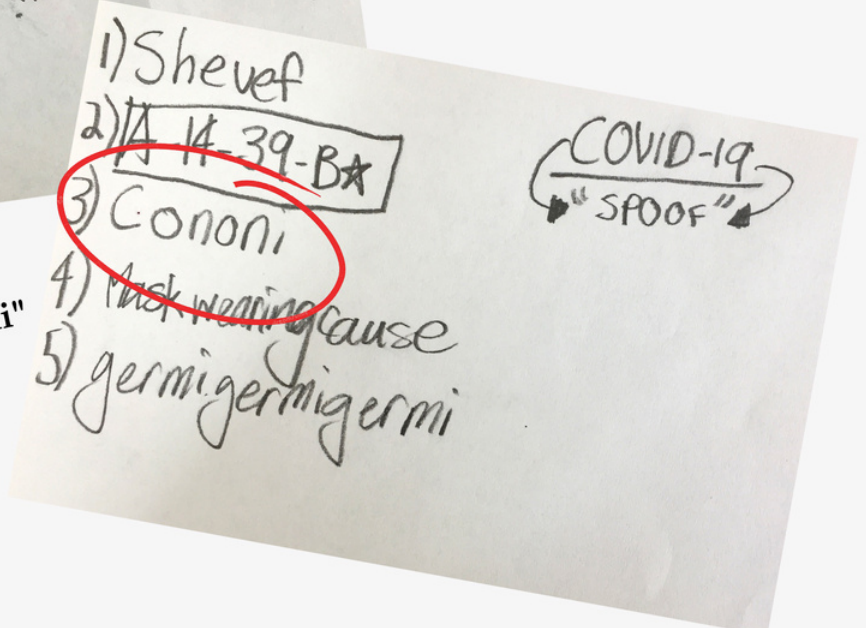


Kid collaborators wrote many important ideas that were used in the play!



For example, a kid wrote the name of the class: "Division Infinity"

And a kid wrote the name of the virus: "Cononi"



BC CURRICULUM BIG IDEAS

For Division Infinity Saves the World! Grades 2-7+

Arts Education

- People connect to the hearts and minds of others and share ideas in various places and times through the arts. (Grade 1-3)
- Exploring works of art exposes us to diverse values, knowledge, and perspectives and is a means to develop empathy for others' experiences. (Grade 3-7)
- Engaging in creative expression and experiences expands people's sense of identity and community. (Grade 4-7)
- Through art making, one's sense of identity and community continually evolves. (Grade 7)

English Language Arts

- Exploring stories and other texts help us understand and learn about ourselves, our families, and our communities. (Grade 1-7)
- Everyone has a unique story to share. (Grade 2)
- Exploring stories and other texts helps us understand ourselves and make connections to others and to the world. (Grade 4-5)
- Using language in creative and playful ways helps us understand how language works. (Grade 4-6) Questioning what we hear, read, and view contributes to our ability to be educated and engaged citizens. (Grade 4-6)
- Curiosity and wonder lead to discoveries about ourselves and the world around us. (Grade 5-7)
- Exploring and sharing multiple perspectives extends our thinking. (Grade 6-7)

Physical and Health Education

- Learning about ourselves and others helps us develop a positive attitude and caring behaviours, which helps us build healthy relationships and influences community health. (Grade 1-7)
- Our physical, emotional, and mental health are interconnected. (Grade 2-3)
- Good communication skills and managing our emotions enable us to develop and maintain healthy relationships. (Grade 2-3)
- Developing healthy relationships helps us feel connected, supported, and valued. (Grade 3-5)
- Understanding ourselves and the various aspects of health helps us develop a balanced lifestyle. (Grade 4-5)

Social Studies

- Canada's policies and treatment of minority peoples have negative and positive legacies. (Grade 5)
- Brainstorm and compare a variety of responses to a given classroom or school problems (Grade 2)

BOOK LIST

These books highlight loneliness, connection, spy worlds, and multilingualism.

BEST FOR KINDERGARTEN TO GRADE 4

Anxious Little Monsters | Verity Crosswell

An antidote for a society riddled with loneliness. Even though advancing technology has allowed people to connect in ways once unimaginable, we are lonelier than ever. Finding a place in our fast-paced world can be difficult, and it's easy to think we're the only ones going through a hard time. As a result, anxiety is on the rise. Enter: Anxious Little Monsters. The positive affirmations in this book on anxiety, in the form of hand-drawn, adorable anxious monsters, meet your anxiety where it's at and offer a helping hand for getting through it and attaining mental wellness and peace of mind.

The Crayons Book of Feelings | Drew Daywalt

Everyone knows that crayons love to colour, but did you know that crayons have feelings too? Sometimes they are happy, and sometimes, they feel downright blue.

Outside, Inside | LeUyen Pham

A moving picture book celebrating essential workers and the community coming together to face the challenges of the global COVID-19 pandemic.

Today | Julid Morstad

2016 Alcuin Awards for Excellence in Book Design winner (Children's, tie) 2017 BC Book Prizes' Christie Harris Illustrated Literature Prize finalist Every day is full of endless possibilities - especially TODAY! The simplest moment has the potential to become extraordinary in this beautiful book by Julie Morstad.

How to be a Spy | Daniel Nesquens

To be a spy, you don't need to wear a trench coat, have an elegant mustache, practise magic tricks, or carry a special briefcase. All you have to do is be an ordinary person (with great instincts) and be willing to read this handbook from cover to cover! The Spy Handbook tells you everything you've ever wanted to know about spies and teaches you everything you need to get going.

The Boring Book | Shinsuke Yoshitake

As the story progresses, our protagonist discovers there's more to boredom than what meets the eye—more questions, theories, and heaps of humour. This exploration of boredom from acclaimed author-illustrator Shinsuke Yoshitake playfully—and hilariously—unpacks the ways in which a seemingly stagnant state is actually a portal into a dynamic, life-enriching experience.

Can Cat and Bird Be Friends? | Coll Muir

Cats and birds can't be friends! They have absolutely nothing in common. After all, cats are supposed to eat birds, not play with them! But there's something special about this prey-and-predator pair...and they may just find that it's our differences that bring us closer together. In a delightful picture book filled with pleasing banter

IN THE STORY

TERMS IN THE STORY TO LEARN, KNOW AND GROW WITH!

NOTE ON PRONOUNS:

This play is really cool because it uses gender-neutral pronouns like they/them for all the puppets. This way, anyone watching the play can feel like they are part of the story!

Pronouns: a third-person pronoun by which an individual wishes to be referred to indicate their gender identity.

TRICKY ENGLISH WORDS:

Agent: one engaged in undercover activities (such as a spy)

Operation: a usually military action, mission, or maneuver, including its planning and execution

Mission: a specific task with which a person or group is charged

Apocalypse: a great disaster

Dilemma: a problem involving a difficult choice

Pandemic: an outbreak of a disease that occurs over a wide geographic area and typically affects a significant proportion of the population

Global: of, relating to, or involving the entire world

SPANISH

¡Aqui! / Here!

¡Chévere! / Cool!

Abuela / Grandma

Casa / Home

Quedarse / To stay

Quedarse en casa / Stay at home

Cosas / Things

Sopa / Soup

Empanada / A yummy stuffed pastry

Patacones / Fried plantains, also yummy!

Gracias / Thank you

Hasta luego / See you later

Listo calisto / Ready!

MANDARIN (CHINESE TRADITIONAL)

你好! / Nǐ hǎo! / Hi!

簡單! / Jīn dān! / Easy!

加油 / Jiāyóu / I got this

好香 / Hào xiāng / Smells good

怎麼辦? / Zěn me bàn? / What do I do?

第一關 / Dì yī guān / First level

第二關 / Dì èr guān / Second level

第三關 / Dì sān guān / Third level

第四關 / Dì sì guān / Fourth level

第五關 / Dì wǔ guān / Fifth level

第六關 / Dì liù guān / Sixth level

第七關 / Dì qī guān / Seventh level

THEATRE TERMS

TO LEARN, KNOW, AND GROW WITH

PEOPLE

Actor: a performer who tells a story to the audience by playing a character.

Artistic Director: the artistic director is responsible for conceiving, developing, and implementing the artistic vision and focus of a theatre company.

Choreographer: the person who creates and directs the sequence of steps and movement in a show.

Costume Designer: the person who designs and makes all the costumes for the play.

Director: the person who provides the vision for the play and who works with the actors to create their roles, develop the blocking, and oversee all design elements.

Lighting Designer: the person who designs the lighting for a show and works with the director to get desired effects.

Head of Properties: the person in charge of all the props and who usually works with them during a show.

Set Designer: the person who designs the sets for a show.

Sound Designer: the person who designs the sound for the show.

Stage Manager: the person responsible for making sure all of the rehearsals run smoothly and overseeing the technical aspects when a show is live.

PLACES

Backstage: the part of a theatre which is not seen by the audience, including the dressing rooms, wings and the green room

Control Booth: the place in a theatre from which all the sound and lights are controlled.

Downstage: the part of the stage which is closest to the audience.

Dressing Rooms: rooms in a theatre provided for the actors in which they change costumes and apply make-up.

Front of House: the part of the theatre known as the auditorium where the audience is seated, the lobby and the box office.

Green Room: a place for the performers to relax while waiting to go on stage.

House: used to describe the audience or as a short way of saying "Front of House."

Stage Left: (these left/right directions are seen from the ACTORS' point of view on the stage) this is when the actor standing in the center of the stage moves to their left.

Stage Right: (these left/right directions are seen from the ACTORS' point of view on the stage) this is when the actor standing in the center of the stage moves to their right.

Wings: the areas of the stage that are to the sides of the acting area and are out of view. These areas are usually masked by curtains.

THEATRE TERMS

TO LEARN, KNOW, AND GROW WITH

PUPPETRY TERMS

Puppetry: the art of making puppets and presenting puppet shows

Puppet: almost any object brought to life by a puppeteer in front of an audience

Puppeteer: a person who gives a puppet movement

Hand Puppet: a puppet that fits over the hand and is manipulated by the puppeteer's fingers inside the puppet's head

Rod Puppet: a puppet manipulated from below by a rod or stick

Lip Sync: movement of the puppet's mouth at the same time with spoken words

Manipulation: the way a puppeteer moves a puppet, which often makes the puppet appear to be alive

Crankie: a long, illustrated scroll that is wound onto two spools. The scroll is then hand-cranked so it unwinds while the story is told.



PRE-SHOW ACTIVITY

DRAWING ACTIVITY: PANDEMIC PLACES

Drawing Activity: Pandemic Places

Intention: Use creativity to reflect on and share aspects of our pandemic experiences.

Materials: paper, pencil & eraser, art materials to add colour (such as coloured pencils, oil pastels, watercolour paint)

Step One: As a group, discuss: where did you spend time during the pandemic? Where did you feel safe during the pandemic? What places did you miss visiting during the pandemic?

Step Two: Ask students to pick one place they would like to focus on. Have students close their eyes and picture that place.

Step Three: Using a pencil, create a sketch of that place. Try to include lots of details. Then add colour with additional art materials.

Step Four: Go for a “gallery walk” around the classroom so students can view each other’s work. Invite students to share and discuss what they drew.

Examples from this activity on the right.



PRE-SHOW ACTIVITY

ACTING EXERCISE: CROSS THE STAGE

Intention: Physically portray emotions to tell stories and reflect on our experiences.

Materials: A stage – any open playing space where an audience can watch one person at a time.

Step One: Think of a feeling, any feeling – happy, sad, excited, nervous, proud... there are so many! Then, one at a time, cross the stage from one side to the other while using your body and your face to show the feeling you're thinking of.

***Example - I'm thinking of 'confused' so scratch my head and frown as I cross the stage.**

***Question: What feeling did your audience see?**

***Next Level: Use your voice to add sounds if you want, but try not to rely on words!**

Step Two: Now think of two different feelings. When you cross the stage this time, enter with one feeling – stop centre-stage, change to another feeling – and then exit with your new feeling.

***Example: I enter excited, stop centre-stage and become frustrated, and exit frustrated.**

***Question: Did any audience members see you tell a story?**

***Next Level: Can you show a reason for the change in feeling? For example, enter excited but then step in a puddle and become frustrated?**

Step Three: Now think of your own feelings waaay back when the pandemic began. There might be a lot of feelings, but try to pick one that stands out for you. Begin to cross the stage while showing this feeling – stop centre-stage, and change to show an emotion that you feel suits how you feel today – and then exit with that new feeling.

***Example: I enter bored, stop centre-stage and become proud, and exit proud.**

***Question: Did any audience members see a story this time?**

***Next Level: If possible, speak your feelings as you cross the stage. Use the lines "When the pandemic started, I felt _____" and "Today, I feel _____."**

***Bonus: Maybe you could even say the lines in another language!**

Step Four: Reflect in partners or groups or as a class. How did it feel to portray certain emotions? Which were fun? Which were tricky? Which were the most clear? Did people show lots of different emotions or similar ones when you were exploring feelings at the start of the pandemic and feelings today?



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