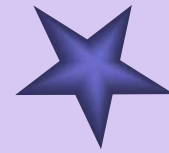




ROCKET



and the Queen of Dreams

Originally produced in association with
LuminaTO, Toronto's Festival of Arts & Creativity

Written and Directed by David S. Craig



★ Study Guide for Teachers

◆ Discussion Topics ◆ Classroom Activities ◆ Background Information

Prepared by

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Edited and compiled by Patterson Fardell, Director of Education, Roseneath Theatre



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Roseneath Thea-



presents

Rocket and the Queen of Dreams

Originally produced in association with

LuminaTO, Toronto's Festival of Arts & Creativity



Shadow puppets designed & constructed by **David Powell**

'Rocket' puppet designed and built by **Ann Powell** and **Johan Vandergun**



Original Score by Rick Sacks

Lighting Design by **Glen Davidson**

Scenic/Textile Artist **Karen Krupa**

Karen's assistant **Marianne Alas**

Puppet Captain **Carrie Costello**

Writ-



ten & di-

Set Constructed by **Chris Greenhalgh** at **Scenelements**



Puppeteers and Performers

Rocket (child) **Carrie Costello**

Gaia (Rocket's mother) **Linda Carson**

Fortress (Rocket's Father) **Eric Woolfe**

Stage Manager **Leslie Jost**



rected

For Roseneath Theatre

David S. Craig — Artistic Director

Natalie Ackers — General Manager

Patterson Fardell — Director of Education and Outreach

Carrie Costello — Tour Manager

Heather Landon — Production Manager



by David

S. Craig



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Margie Marmor, Former Principal, staff and students at **Rawlinson Community School**; and Mike Peterson, Christine Brubaker, Burgundy Code and Judy Nisenholt for their assistance with the production *Rocket and the Queen of Dreams*.

Rocket and the Queen of Dreams

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Rocket and the Queen of Dreams

About Roseneath Theatre

Roseneath Theatre has been committed to the production of original, Canadian theatre of uncompromising artistic integrity for young audiences and their families and teachers for over 26 years. Our company tours all over the world and is seen as one of the foremost producing companies of its kind in Canada. Our work consistently garners prestigious awards and nominations based on the excellence of the scripts and of the production qualities, the caliber of our artists, and the outstanding critical and audience response. Roseneath Theatre tours 300 performances to over 100,000 young people, their families and schools annually, making it Ontario's largest touring company.

The Queen of Dreams



About the Show

This unique and imaginative theatre experience for younger children is a brilliant fusion of shadow puppetry, traditional puppetry, live performance, and full original music and sound by Richard M. Sacks for a journey into the dream world of a young boy and the darkness and light to be found there. In researching the production, award-winning playwright David S. Craig (*Danny King of the Basement*) worked through residencies in two Toronto elementary schools—one Public School and one Catholic school over a period of three years where he interviewed, worked with, and gathered stories, pictures, images and feedback from hundreds of Primary children about their dreams, night time fears and bedtime routines as inspiration for this performance. This magical and empowering experience will delight, encourage and inspire young audiences, while resonating in the imaginations of grown-ups as well.

The Playwright: David S. Craig

David S. Craig has written more than twenty professionally produced plays including the international hit comedy *Having Hope at Home*. He has adapted *Cue for Treason* for the Lorraine Kimsa Theatre (formerly YPT) and the *The Neverending Story* for Imagination Stage and the Seattle Children's Theatre. For Roseneath Theatre he has written the internationally acclaimed *Danny, King of the Basement* (Dora Mavor Moore Award for Best Production) as well as *Smokescreen* and *Rocket and the Queen of Dreams*. With Robert Morgan he has written *Morgan's Journey* (Chalmers Award), *Head à Tête* (Dora Award - Best Production), *The Book of Miracles*, *Health Class* (Dora Nominee - Best Production) and *Dib and Dob and the Journey Home* (Chalmers Award and Dora Award - Best Production). His one-man show *Napalm the Magnificent* (Dora Nominee - Best Production & Outstanding Performance Nominee) was performed extensively in Canada and at the John Houseman Theatre Centre on Theatre Row in Manhattan. For CBC Radio, David created a fifty-one part series for Morningside based on his stage play *Booster Crane, P.M.* and for Metro Morning, a 50 episode series titled *The Diamond Lane*. NOW magazine has called David S. Craig, "one of the top twenty playwrights in Canada." He is currently the Artistic Director of Roseneath Theatre (www.roseneath.ca).

Notes from the Playwright and Director David S. Craig

The evolution of *Rocket and the Queen of Dreams* was a unique creative process.

It occurred over three years during which the creative team went down many dead ends to arrive at an experience which 'works' - the final production.

The work began with a desire to explore the world of children's dreams. Carrie Costello (puppeteer) and I spent a week at Rawlinson Community School in Toronto talking to children in grades 1 – 4 about their dreams. They spoke, wrote and drew pictures. It was very exciting for them because it was clear that many had never had the opportunity to talk about their dreams.

I remember the moment I realized how powerful and relevant dreams were in their lives. I asked them if they had ever woken up from a dream so frightened that they couldn't move. I expected to see one or two hands but they all shot up. (Try asking your class this question and see if you get the same response.) Of the dreams described, we identified three categories: dreams that were very contemporary, dreams that had elements of classical fairy tales (knights, kings, swords and magic) and dreams that seemed to take place in dark, creepy underground places. The dreams had almost no conversation. Children would say, "I did this and then I did that and then this happened", but rarely, "I said this". Boys' and girls' dreams were similar with a few differences. Boys' dreams included video games (they dreamt they were *in* the video game) and fighting. Girls' dreams were slightly more realistic. Nice dreams were as common as scary dreams and all had illogical juxtapositions but **the dream everyone related to the most were dreams about monsters**. Talking about monsters made the children shiver and laugh and whisper all at the same time. Contemplating monsters unlocked a lot of energy!

But how could we dramatize a dream? We felt that exploring the shadow world of dreams with shadow theatre was a perfect fit. Shadow puppets are relatively easy to make. For example, having a cow jump over the moon might be quite difficult to produce on stage, but in shadow theatre, it's relatively easy. This is where David Powell came in. He is the co-artistic director of Puppetmongers Powell and has thirty years of experience creating and working with shadow puppets. David has developed a technique, using three different light sources, of cross fading one image or location into another. You will see this technique used frequently in the play. Shadow theatre has all the imaginative scope of a big budget movie and all the intimacy of a stage play.

Sample pictures of dream monsters gathered from Grade 1 students at Rawlinson Community School.



With the research and the theatrical form in place, I wrote a dream play. Honouring what the children had told us, the story had three dreams in different locations. Each dream has an encounter with a monster but the final dream shows the hero triumphing over his fear. We also wanted, initially, to do the whole fifty minute play without any speaking. Instead, we imagined it scored to original music and we commissioned composer Rick Sacks to do this important work.

During this period, Carrie and I attended the International Shadow Theatre Festival in Germany. We saw over twenty professional shadow plays and participated in workshops. This experience gave us confidence as we moved forward. We were able to compare our work with that of our peers. We now had a playwright/director, a puppeteer and a composer. It was time to experiment to see if the combination of script, form and music engaged the children. We moved our tools and a prototype shadow screen into a large empty classroom in Holy Name Catholic School, in Toronto. Jo Nazar, the Principal, was incredibly supportive. The plan was to stage two to five minutes of the script in the morning and early afternoon. Then, at the end of the day, a class of students would come in and see what we had done. Each day, the amount of staged material got longer and longer but the pressure of drawing story boards (dozens and dozens of them and rehearsing each new

new sequence in a single day was beginning to wear us down. As well, it was clear that the students missed having dialogue. "Why isn't there any talking?" they asked. By the end of two weeks we had only twenty minutes of material. We needed to re-think.

Over the next year, a story began to develop around the dreams that would include dialogue. Rocket, the little boy in the story, was having trouble going to sleep because of bad dreams. His parents alternately try giving him strategies to cope with his fears. His Dad favours fighting the monster like St. George the Dragon Slayer, using a sword and armour. His Mother, who would never promote violence, favours thinking nice thoughts. "Don't fight the darkness," she counsels, "let in the light".

Almost a year to the day after our first residency at Holy Name School, we returned with two goals. Develop the dialogue scenes with Rocket's parents and finish developing the dream sequences. This time we were faster creating the puppets and David Powell had built new halogen lamps which were easier to handle. The results were much better. Our test audiences always enjoyed what we presented but they were sometimes confused by the dream sequences. They seemed to crave a little more of a narrative on which to hang the dream elements which, of course, lack a superficial logic. We were pleased to discover that even the Junior Kindergarten students watched the monster sequences without being frightened or alarmed. But we had to address a serious problem. The manipulators were finding the complexity of the dream sequences overwhelming. We had to make the backstage world much simpler and better organized. Six months after our second workshop, we returned to Holy Name one more time. On this visit, we were welcomed by children who knew what we were doing

having seen two earlier iterations. This time with a new prototype set, we were able to show them the whole play with a complete score. Teachers and students alike loved it. The programmers from the **LuminaTO Festival of Arts and Creativity** attended the preview and asked if they could premiere the play in their 2008 festival. The future for the production was secured.

Rocket and the Queen of Dreams brings to the stage feelings and experiences that children largely keep hidden. We chose shadow theatre because shadow images feel safe to children and because they allow us to portray imaginative situations that would be impossible to achieve live onstage. Because these elements were new (to us and to anyone in North America) we allowed a high level of student involvement and feedback from beginning to end.

As we move towards the premiere at the LuminaTO Festival, the work has not stopped. Our focus has changed to creating a final set, one which has a portable fly gallery to speed up set changes backstage. The set depicts Rocket's bedroom and it will be created by fabric artist Karen Krupa. We have moved to creating permanent puppets rather than card cut-outs. We have polished parts of the story and revised some of the music but the overall core of the story remains the same. *Rocket* is the story of how a little boy overcomes his fear of night time monsters and should be an imaginative and empowering production for younger theatre goers. We hope you will enjoy the show and encourage you share your feedback and that of your students with us at Roseneath Theatre.

- *David S. Craig,*

Artistic Director, Roseneath Theatre

Playwright and Director, *Rocket and the Queen of Dreams*



Rocket tames the dragon monster

An Interview with David Powell, Set and Puppet Designer

Tell me about your collaboration with David Craig in creating *Rocket and the Queen of Dreams*. How did you work together?

I'd been interested in working with David Craig for a while, as I am always on the look-out for interesting projects. One element in the mandate of my company, Puppetmongers Powell, is to foster the art of puppetry through collaborations. *Rocket* was an interesting challenge: basically making the equivalent of an animated movie David C. had written into a live performance in real time. In his initial approach, David talked to me about his research with children in schools and how it had lead him to exploring their nightmares. He wanted me to create a visual world that children could easily relate to that was stylistically simple to allow the action to read clearly.

My function throughout the creative process has been the deviser – the magician. I was the ideas guy for the mechanics of how the show could be staged. When David C. would say, "I'd like this and this to happen," I would figure out a way to make it so. This naturally fed both ways. I'd find interesting effects that David C. would then incorporate into the script. David C. wrote and directed; I translated his images into figures and performance techniques that would work, Carrie and the puppeteers made it happen backstage, manipulating the puppets, and Rick Sacks heightened it all with sound effects and music.

What were some of the major changes you made as you field tested the show with an audience of children?

At first *Rocket* and his parents were played by rod puppets. These were quite small figures manipulated in a puppet booth bedroom located above the shadow screen. This design decision, made the characters seem distant, and the difference between the waking and dream worlds was less distinct than we wanted it to be. When we decided that the shadow screen needed to be higher up for better sight lines, the upper puppet booth became too far away and hard to work with. That's when the idea of having live performers play the parts of *Rocket* and his mom and dad came to me. This led to the depiction of *Rocket* as a life sized 3D puppet and designing *Rocket's* bedroom as a 3 D space. The shadow screen where the dream world would be depicted, became his window blind.

What were some of the challenges that you encountered and the discoveries you made throughout the creative process?

In starting the project, getting an overall view of how to approach this piece, with its many, many quick paced scene changes and an enormous number of visual effects was a supreme challenge. As the show started to take shape, getting David C. to cut back on the sheer number of visual elements and to slow down the pace and let some puppets have time to breath on stage was a challenge, as was simplifying all the set changes to allow the show to flow. I figured out groupings of sequential scenes that could be attached to a series of bars that either hung or were flown back stage.

As bits of the show were seen by students, we had to sift through their feedback and decide what was valid and what was a red herring. The student audiences helped us understand what images and actions were unclear and needed to be worked on. As the piece went into performance at Holy Name last spring, the sheer volume of short term memory required of the performers had to be mastered. The puppeteers needed to be able to lay their hands on the puppets, props and sets instantly, without wasting time or breaking concentration. We had to organize where to put tables, racks and trays and to colour code every piece in the show: Dream 1 is blue, dream 2 is red, and dream 3 is green.

What decisions were made once you knew the show would be going to the Luminato Festival and playing at Lorraine Kimsa Theatre for Young People?

The first design decisions we were facing at that time related to the size of the set: should it be small enough to play in a classroom, or large enough to command a theatre stage. The Luminato Festival and LKTYP stage made the choice for us. When David C. first ran the script outline past me, I visualized using halogen lamps as the way to get the most dream-like images. Halogen lamps give an almost point source of light (like the sun), which means that the puppet figures do not have to be held flat against the screen to be in focus, as is the case with all other light sources. This allows images to shrink and grow to fill the screen.

In addition, all the set pieces, puppets and props used in the workshop phases were made of cardboard. In preparation for the upcoming Luminato production, I have been rebuilding and redesigning everything in more durable materials, suitable to the rough handling of longer runs and touring. The main materials now are *coreplast* (like corrugated cardboard but made of plastic) and a type of plastic sheet that used to be used as the inner lining for refrigerators.

David and Carrie had seen a puppet theatre in Europe that had a frame behind the screen back-stage on which to hang scenery. We experimented with the idea and arrived at our design that uses a frame to hold scenes on removable bars and to fly scenery on pulleys so we can store scenery out of the way.

What are some of the major things that will need to be tested and worked out during the final rehearsal period prior to opening?

There will be a number of major things like making sure that all the pieces work together. This type of shadow puppetry, with halogen lamps, is very finicky. The relationship between the positioning of the lamp, the scenery and the puppets must be very exact or the image on the screen is wrong. I have built specially designed lamp holders and all the scenes are attached to holders as well. I have to make sure that everything is in place.

How many puppets will there be in the final production?

There are a couple of hundred items manipulated on rods. Some are recognizable as "puppets" such as Rocket and the dragon; some are objects - things like hot dog trucks, space ships and swords; some are things like fire, a tongue, and a score number (10). Then there are set pieces with moving parts such as the eyes in the trashed city, the trapdoor to the underworld, the faces under the sea, etc. There are 45 different versions of the Rocket shadow puppet alone, all in different sizes and in different positions for the many different scenes in the production.

What are your favourite three puppets in the piece? Which caused you the most grief to build?

The dragon, the Queen of Dreams, and the 3D Rocket are my favourite puppets. The plumbing under the bathtub was very time consuming and tricky and probably caused the most grief to build.

How did other puppetry artists contribute to the show?

Johan Vandergun made the mechanism inside the 3D Rocket puppet, and Ann Powell made the head and hands and dressed it. She also fine tuned the design of the bed and dressed it. Mark Keetch built the mechanism that makes the waves turn. Allie Marshal worked with me over many months building the final scenic pieces and some of the puppets. Sean Frey also assisted with the build.

What is your favourite scene in the production? Why?

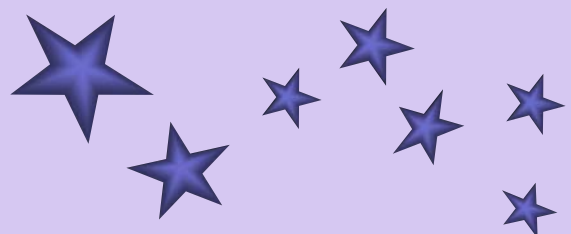
My favourite scene is the one with Rocket at sea in the boat because it is soothing to look at; it has its own rhythm and a dance-like quality.

How will the child's experience of this play in a theatre differ from seeing it in a school setting next year? Will the school environment have its assets?

In a theatre setting, with professional lighting and comfy seats, the children will feel the heightened theatricality of the event. In a school gym, the children can pack closer to the stage, which is better to see the smaller shadow puppets. It will be a more intimate experience.

What are your overall impressions of this production as a collaborative art form? What have you enjoyed the most?

It has been truly collaborative; everyone has had input into the final production. The Roseneath team has been great and I always enjoy working with Rick Sacks in his sound work. It has been a huge amount of work devising so many different puppet images that needed to be invented from scratch - originals, never seen on stage before. The process has greatly increased my skills and resourcefulness with shadow puppetry craft and experiencing another artist's (David Craig's) approach to script development has also been very enlightening.



Rocket and the Queen of Dreams

Synopsis of Story

Rocket is a little boy with a problem: he's afraid of monsters. His father assures him there are no monsters in his room, no monsters in his house and no monsters anywhere in the neighbourhood, but Rocket already knows that. The monsters he's afraid of are in his dreams. Dad gives his son a piece of advice - try fighting the monster with a sword and armour like King George the dragon slayer in his bedtime story. His mother is appalled that her husband would encourage violence and advises Rocket to fight the monster with kind thoughts of butterflies, flowers and gardens. That doesn't work either and Rocket awakes from his second dream in a panic. It isn't until Rocket meets the Queen of Dreams and discovers his own solution to overcoming his night time fears that he is able to soar through the night sky riding triumphantly on the monster's back.

Art Forms in the show

- Experimenting with shadows
- Making shadow puppets
- Creating a Shadow Puppet Show
- Story boarding & Script development
- Puppet manipulation and stage blocking
- Special effects created with sound and light

Themes Explored in the Show

Children and dreams
Dealing with monsters in our dreams
How to cope with fears, real and imagined
Bedtime rituals, bedtime excuses

About the Study Guide

This guide is developed to give teachers background information and practical activities to be used before and after the presentation of *Rocket and the Queen of Dreams*. The guide is organized into two sections.

Section One: Focus on Primary Grades

Includes discussion questions and activities dealing with the themes explored in the story, and the art forms through which the story is told.

Section Two: Focus on Junior (or Intermediate) Grades

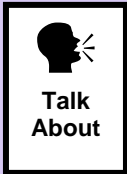
While the show is geared to Primary students in JK to Grade 3, it could be viewed by groups of Junior and Intermediate students who are interested in creating their own shadow theatre performances for younger students. This section of the guide, focuses on the art forms and a more comprehensive study of how to write, build and present a shadow theatre production that explores a theme. It also includes activities that explore the science and technology involved in shadow puppetry.

Though each section of the guide is designed for a specific grade division, teachers may adapt any of the activities to suit the abilities and interests of their students.

Rocket and the Queen of Dreams

Section One: Dreams, Monsters, and Bedtime Rituals

Pre-Performance Activities for Primary Grades



Talking Time:

- Discuss your students' bedtime routines, e.g. Who puts them to bed? Do they have a snack, a story, a song? How long does it take to get settled? What excuses do they use to get to stay up longer?
- Introduce the theme by asking children what they dream about; if their dreams are scary or funny; what they do when they have a scary dream; etc.
- Think/Pair/Share: Have students relate a memorable dream to a partner and see what elements they find in common. Share these elements with the whole group.
- Make a list of the common themes or categories of dreams they have talked about e.g. monsters, unfamiliar scary places, people changing into other things, being chased, etc.
- Ask: "What do you do when you wake up terrified by a bad dream? Who comes to help? How do you get back to sleep?"
- Explain that they are going to see a show about a boy named Rocket who tries to tame his fear of nightmare monsters that wake him from his sleep. His parents try to help him but it isn't until he meets the Queen of Dreams that he really figures out how to take control of his fears all by himself.



Activities:

- Use the Shadow Puppet Template found in this Study Guide to create a simple rod puppet.
- Let some of the children manipulate the puppet.
- Using an overhead projector focused on a blank wall or sheet, demonstrate how the shadow of the puppet figure looks bigger or smaller, clearer or fuzzier depending on how close or far it is from the light source. Determine the positioning you need to get the clearest/sharpest image.

What to watch and listen for and think about during the performance

- The different monsters that Rocket meets in his dreams
- What advice the parents in the play give to their son to help him deal with his fear of monsters in his dreams. Do they provide good suggestions?
- What recommendations you would give to Rocket or to a friend who had a similar problem with night time fears?
- The different kinds of puppets used in the show
- All the different places Rocket visits in his dream worlds and the objects and characters that appear randomly in his story
- What is the funniest part? The scariest part? The best part of the play?
- What shadow puppets or objects did you like the most?
- Were there parts of the play that you found confusing or unclear? Were you able to follow the crazy random dream sequences that Rocket experienced?
- Do you have dreams as crazy as Rocket's?

Rocket and the Queen of Dreams



Pre-Pre-Performance Activities for Primary Grades

Creative play with Shadows and Movement

Shadow Tag (whole group)

Go outside to the playground on a sunny day and choose someone to be the "It". This person must run and "catch" the others by jumping on their shadows. When a person is caught, that person links arms and joins "It" in trying to catch the others. **Variation:** If a person gets caught, they are frozen until another player rescues them by jumping on their shadow.

Shadow Tricks (whole group)

Go outside on a sunny day and ask the children to try the following on command:

- Make the biggest shadow they can with their bodies
- Observe how their shadow moves when they do
- Make their shadow disappear • Try to get away from their shadow
- With a friend, try making shadows with two heads, four feet, three arms, etc.
- Try to shake hands with their shadow.
- Use different objects in combination with their body to cast interesting shadow shapes

Shadows on the Wall (whole group activity or in pairs)



Use a light source, such as an overhead projector, slide projector or a clip lamp. Project the light onto an empty wall space or a large sheet taped to a wall.

- Have students make shadow animals, characters and creatures using their hands or hands and arms together. Share these creations with the class. Guess what each image is.
- Invite a few students to pose in front of the light, while the others observe the shadows that are created. Instruct the shadow players to move as if they are puppets with very restricted movements. As a contrast, have them imagine they are flowers blowing in the wind. All of a sudden the wind begins to blow wildly from the east. How does the movement change? Give all students a chance to be shadow players moving in front of the light as the teacher tries out different sets of commands around how they are to move. Responding to the movements of the teacher's "MAGIC HAND" with their bodies is a great Drama exercise to try with shadow work— it is a drama/dance strategy that is also known as "instant choreography".
- Discuss what is meant by the terms **silhouette**, **positive space** and **negative space**. Have students experiment with creating shadow shapes with their bodies that have interesting silhouettes and also use positive and negative space in an interesting way.
- Working in groups of 2 or 3 students, create a "**tableau shadow monster**" using their bodies together. Instruct students to concentrate on making an interesting **shadow silhouette** for their monster as well as using **negative space** (holes or spaces where the light shines through) in an interesting way. Try add-on objects from around the room to add interest. Experiment with ways

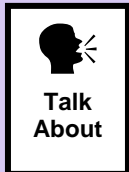
Extension: Have students hold the position of their 3 person monster while another student traces the silhouette onto a large piece of paper taped to the wall. Afterwards, the group can paint, colour and decorate their paper monster with add-on materials and give it a name.

Rocket and the Queen of Dreams

Post-Performance Activities

Reviewing the show

- Begin with feelings. How did they feel during the show? What are they feeling now?
- What parts of *Rocket and the Queen of Dreams* were funny? Scary? Exciting? Confusing?
- Ask knowledge and comprehension questions about the story.
- Revisit the "What to Watch and Listen For" section to find out what the children have observed.



"Dreams are maps of our subconscious mind"
- Carl Sagan

Exploring Dreams

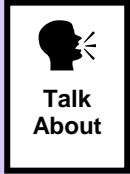
- Compare Rocket's dreams to the ones the students shared in class before the performance. Look for common elements.
- Ask students why they think we have dreams? In simple terms, explain how dreams often include people, events or unresolved experiences we encountered during that day or that may have been part of our experiences at some earlier time in our lives. Dreams may help our sleeping mind solve problems or show us what we are wishing for or want to see happen in our lives. (See Teacher Resource Section re: "Talking about dreams")
- Discuss how things that take place in dreams often happen in a strange or illogical order that doesn't always make sense. Ask them for examples of this in...
1) Rocket's dreams in the play 2) in their own dreams.
- Discuss all the different themes, subject matter and categories of dreams that they recognized in the play and how they compare to their own dreams:
e.g. happy/peaceful dreams; dreams with fantasy/fairy tale content; dreams with contemporary content like video games; dreams about fighting, conflict or escaping dangers; or dreams about monsters and scary things.

Taming Monsters in Your Dreams

- Ask the children to recall the ways that Rocket tries to deal with the monsters he meets in his dreams. E.g. attacking the monster with a sword like St. George the Dragon Slayer (Dad's suggestion);
- Mom suggests that Rocket think nice thoughts, such as flowers and butterflies. Discuss why this did or didn't work. Has a parent ever given you this advice before? Did it work for you?
- What kind of nice thoughts would the children suggest to overcome their dream time fears?
- Ask for suggestions for taming monsters that they think would have helped Rocket.
- Have they had advice from anyone in dealing with their nightmares? Did any suggestions work?
- Ask what Rocket learns from the Queen of Dreams and what his parents tell him about using his night light as a tool. How do these things help him deal with his nightmare monsters in the end?
- Is Rocket happy at the end of the story? Do you think he will be better prepared to face his fears when he has scary dreams again sometime?

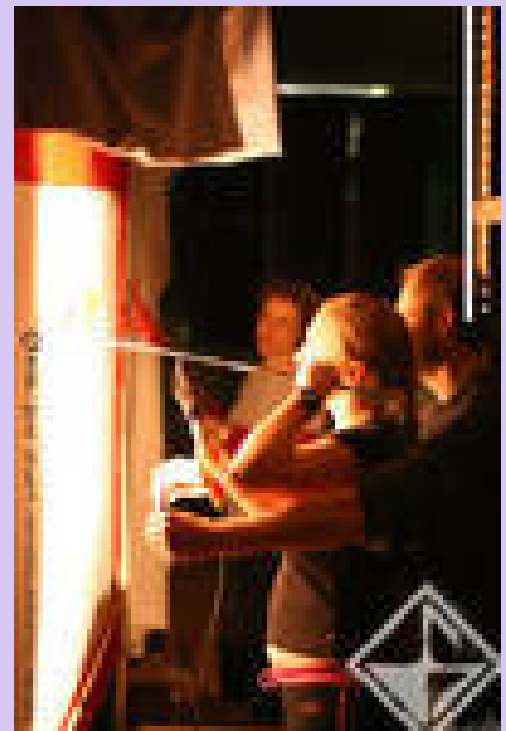
Rocket and the Queen of Dreams

Post-Performance Activities



All about Puppets

- Ask the children what kind of puppets they saw in the show (rod puppets, shadow puppets, a three dimensional puppet, etc.) What other kinds of puppets are they familiar with?
- Discuss what the different kinds of puppets are made of and how they are manipulated.
- How do they think the shadow puppets got bigger and smaller? Demonstrate using shadows on the wall.
- Which puppets were funny, scary, friendly, etc. Which were their favorite shadow puppets?
- Not all the puppets were people or animals. What other things were created using puppets? (e.g. props like the hot dog stand, watering can, boat, statue of a dragon, flowers, scenery, etc.)
- Make a guess as to how many puppets were used in the production. (Over 200! - 45 different versions of the Rocket character alone)



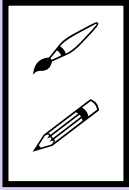
Behind the shadow screen in *Rocket and the Queen of Dreams*: The artists at work

Rocket and the Queen of Dreams

Post-Performance Activities

Working Time: Learning Centres

The following activities are designed for learning centres, but may also be used as whole group activities.



How to Tame a Monster: Visual Art / Technical Writing Centre

At this centre, students will use their imaginations to create a “dream monster catcher” or a “dream monster taming machine” and practice the beginnings of technical writing by designing and labeling diagrams and writing instructions for their use. They will also practice using conjunctions, and sequencing. Some children will need to dictate their ideas to a scribe.

Preparation

- Photocopy and enlarge the student page in this guide for display at the centre.
- Using the example from the student page, explain to the whole class how to draw and label a diagram.
- Review how to write instructions in step form and how to use connecting words.
- Prepare the art materials.

Materials Needed

Pencils, markers, crayons, photocopied template from this Study Guide, large chart paper, various art material for building a model. (modeling clay, wood, glue, bristol board, various art supplies).

Instructions to read aloud or hand out to the students

1. Design a machine or gizmo (a) to catch a dream monster and/or (b) to tame a dream monster. This could be one or two different contraptions.
2. Draw you ideas on the sketch paper.
3. Label your diagrams with the help of a scribe, where necessary.
4. Copy your drawings, with labels, onto the chart paper.
At the bottom of your page, write the instructions for using your dream monster catching and taming machines either on your own or with the help of a scribe.
5. Share your invention with your classmates to see if they can understand your directions
6. Revise and edit your directions where necessary

Students could also build their own contraptions using Lego, various sizes of boxes, modeling clay, popsicle sticks, wood scraps, string, netting, screening or other found materials.

VARIATION: Show students a First Nations DREAM CATCHER and discuss related cultural beliefs. Find instructions on the Internet for how to make a simple version with children.

Rocket and the Queen of Dreams

Post-Performance Activities

Working at Learning Centres



My Dream: Creative Writing Centre

At this centre, students will write about and illustrate a dream that they have had. They will practice using descriptive words, action verbs, and sequencing their story using connecting words and phrases (then, next, after that, until, etc).

Preparation

- With the students, brainstorm actions that might happen in a dream. Write them on a piece of chart paper labeled - Verb Chart.
- Add words to make the action more vivid and descriptive. Write them on an Adverb Chart.
- Brainstorm adjectives to describe scary, exciting or crazy situations or creatures you meet in dreams. Write them on an Adjective Chart.
- Review **sequencing** and how to use **connecting words** such as "then, after, next", etc.

Materials needed pencils, markers, crayons, lined paper, picture dictionary; verb, adverb and adjective lists

Instructions to students

- Think about a really exciting, scary or funny dream that you have had that you would like to share with the class.
- Write what you remember about the dream by carefully recalling the order of the different things that happened in the dream and the places, people and things you met.
- Use the list of action words and describing words to make your dream as interesting as possible.
- Think about what linking words you could use to go from one event to the next.
- Read your dream out loud to a partner. Ask for suggestions to improve the story.
- Revise and edit your work, using your class word lists on chart paper and your dictionary.
- Create a picture to go with your writing. Add a title and/or speech bubbles.

Rocket and the Queen of Dreams



Post-Performance Activities:

Working at Learning Centres



Story Board Centre

Remembering and Re-telling Rocket's Dreams

At this centre, students will create a story board for a sequence of events in one of Rocket's three dreams. They will practice recalling details, sequencing events, and illustrating sections of the story.

Preparation

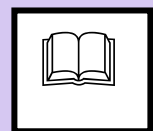
- Prepare a story board background sheet for each group using large sheets of paper the size of 6 or 8 pieces of 8 1/2 by 11 inch paper.
- Divide the class into three work groups. Prepare and distribute art materials for each group.
- Assign each group one of Rocket's three dreams to turn into a story board.
- Encourage groups to brainstorm the events in their assigned dream with as much detail as possible and together decide on the 6 or 8 most important parts of the dream.
- Having students create each story event or scene on an individual piece of paper which later gets pasted to the story board will save them the frustration of having to re-do their chart if they realize they have left something out. Pasting on should be the last step.

Materials needed

One large sheet of paper per group on which to sequence their story board; 6 or 8 pieces of 8 1/2 by 11 inch paper per group; pencils, markers, scissors, glue

Instructions to students in groups

- Brainstorm the events in your assigned dream: Dream #1, Dream #2 or Dream #3
- Decide on the 6 or 8 most important events or scenes in the dream by brainstorming and recalling all the objects, characters, settings and details. Make a list and decide who will draw each scene.
- Illustrate each scene or story event. Add captions or thought balloons to your picture and print your own title for the scene across the bottom.
- After all the pictures have been completed, work as a group to put the sheets in the correct order. Paste them on your story board sheet.
- Brainstorm and create an original DREAM TITLE for your story board based on the content of the dream you depicted (Dream #1, #2, #3). Print the title on a banner to paste across the top of your story board.
- Share your story board with the rest of the class.



Rocket and the Queen of Dreams

Post-Performance Activities



Puppet Making Centre

At this centre, students will make a simple two-dimensional shadow puppet on a rod or a shadow puppet with one moving part. They will practice following instructions, designing, creating, and manipulating their puppets.

Preparation:

- Make your own two-dimensional rod shadow puppet or use the template in the Junior Activity section as a model.
- Demonstrate how to cut the puppet out and assemble it. Attach a rod to the back of the puppet using tape.
- With older students, illustrate how you can make one part of the puppet move (arm, leg, head). Cut two or more parts out and punch out holes using a paper puncher at a place where you want a joint to move.

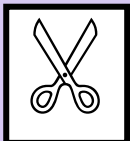
Attach the appendage to the body with a paper fastener.

Tape a separate thinner rod (straw, BBQ skewer, wire) to this body part so you can manipulate it independent of the torso.

- Let the students take turns manipulating the puppets they make.



Rocket encounters the Dragon in Dream #1



Materials needed:

Heavy card or poster board, art materials (scissors, markers, crayon, paint, ribbons, stickers, feathers, etc.), paper fasteners, glue, tape, rods (e.g. thin dowelling, rulers, heavy duty straws, bamboo barbecue skewers of different lengths and sizes with the sharp tips cut off, wooden chop sticks, cut lengths of coat hanger wire with taped ends for safety, etc.)

Instructions for the Students

- Draw and decorate a character or dream object from *Rocket and the Queen of Dreams* using various art materials.
- Cut out your picture and attach a rod to the back of the body using tape. Move the rod to make the puppet move.
- Create some other characters or objects from the story *Rocket and the Queen of Dreams*. Cut, assemble, attach rods and use these puppets together with classmates to create your own show.

Older students can make one or more moveable body parts (e.g. arm, leg, head) for their puppets by following instructions in the Junior/Intermediate Section of this guide.

Rocket and the Queen of Dreams

Section Two: The Making of a Puppet Show

Pre-Performance Activities for Junior (and Intermediate) Grades

Discussion



- Refer to the "Talking Time" in the primary section to explore the students' ideas about dreams.
- Ask them if they remember the kind of dreams that they had when they were younger and those they have now. Are/were the dreams scary? Were there monsters? How did/do they handle bad dreams? What advice did they receive from parents and siblings about how to deal with night time fears of bad dreams and monsters?
- Use the information in the Teacher's Section to discuss the meaning of dreams with the students.
- Explain that they are going to see a shadow puppet performance designed for younger children which will explore a child's fears about monsters in his dreams.
- Explain that they should observe the characters, situations and actions that the little kids particularly enjoy and respond to as well as those they, themselves, find clever, well-crafted or particularly creative.
- Ask them to make note of the different types of shadow puppets in the show, especially those that worked most effectively. Tell them they are going to learn how the show is put together and then have an opportunity to create and perform their own shadow puppet plays for younger students.
- Demonstrate how a basic shadow puppet can be made by using a model such as the one on a following page in this Study Guide. Demonstrate how the two dimensional puppets are animated in order to cast a shadow on a wall using a light source. Have the students talk about what parts of the human shadow puppet could be designed to move (head, arms, legs, torso) and how a puppeteer would manipulate each part.
- Speculate as to other sorts of inanimate objects, characters and creatures that might appear as shadow puppets in a play about dreams and nightmares.

Rocket and the Queen of Dreams



Pre-Performance Activities for Junior Grades

What to Watch and Listen for During the Performance:

- All the different types of shadow puppet characters you meet in the show.
- The way that the puppets are made to appear bigger or smaller, near or far, and how this is accomplished.
- How the stage is built and the where the lights are positioned.
- What other elements are used to enhance the performance?(music, sound effects, computer images, etc).
- How the shadow scenes and backgrounds change seamlessly from one scene or background to the next. How is this done?
- When dialogue is used and when is it not used.
- What do the puppeteers use in place of dialogue in the dream scenes? Do the children understand what is happening even without words?
- How successful the production is in using live performance along with shadow puppetry.
- The success or impact of the 3 D Rocket puppet
- How the little kids react to the show and what scenes, events and puppets are most appealing to the different age groups in the audience?
- What you think is the ideal age group for this production. Is it too scary for JK? Is it too babyish for Grade 4s?
- How is the backstage organized in order for the puppeteers to work effectively with over 200 puppets?

TEACHER TALK: Assign a few students to each bulleted item, and have them report to the class after seeing the show.



Rocket and the Queen of Dreams

Post-Performance Activities for Junior Grades

Hey Kids, Let's Put on a Show!



Discussion

- Have students report on their item from the "What to Watch For" section.
- How did the audience react to the show? What parts did they seem to like the best?
- Besides the shadow puppets, what other kinds of puppets were used?
- Discuss how the puppets were made so various parts moved separately? (separate joints, attached to rods, wire, etc.)
- Were there times when the puppeteers were visible and at other times invisible to the audience? How was this used for effect?
- How did the music and sound effects help tell the story and set the mood?
- How was a computer used during the show?
- What do they think the young children learned about dreams and about themselves through this presentation?

Activities

With the following activities students will work towards the planning, writing, designing, preparation and presentation of a shadow puppet show for younger students.

Curtains Up: Constructing a Shadow Puppet Theatre (Science/Technology)



In preparation for this unit, teachers will have to provide a Shadow Theatre, including a suitable light source. Often these can be borrowed from neighbouring schools or built by a volunteer in the community. In the TDSB, consult the Drama/Dance Office at the board. If you cannot locate one, this could be an excellent project for a grade 7 or 8 student.

- Find plans for constructing a Shadow Puppet Theatre on a website or in a book listed in the Teacher Resource Section. Make a list of materials required.
- Discuss criteria for shadow theatre- available materials, durability, lighting, properties, etc. (Discussed in detail on relevant websites)
- If appropriate, have the students assist in building the theatre. Review safety rules if the students are using tools.

Rocket and the Queen of Dreams

Post-Performance Activities for Junior Grades

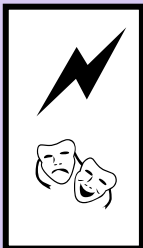
Puppet Making/ Puppet Manipulation

(Visual Arts/Technology/Drama)



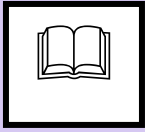
- Use directions from websites or books to make shadow puppets. Decide on what parts of the puppets students wish to animate (head, legs, arms, torso.) and follow directions for their assembly.
- Attach rods to hold and control the puppets (use coat hanger wire cut to a desired length, fine dowelling, pencils, stiff plastic drinking straws, bamboo BBQ skewers, etc.)
- Experiment with making animals, vehicles, people and other objects to see what parts can be made to move. (tails, wings, wheels, heads, arms, etc.)
- For more intricate designs, you can draw and cutout shapes for facial features, patterns on clothing etc. Basically, anywhere you create an open space on the puppet, the light will shine through and highlight the detail.
- In pairs, experiment with moving the puppet behind the screen and in front of the light. One person manipulates the puppet, while the other sits in front of the screen and gives directions. Experiment with moving the puppet forward, backward, up and down; positioning it different distances from the screen and from the light source, etc.

Lights: Projecting Puppet Shadows (Science/Drama)



- Review the properties of light that deal with shadows (how and when they are cast, what makes them bigger or smaller, clearer and more focused/fuzzy, etc.) Go outside on a sunny day and observe shadows cast by students' bodies. Notice how they change with movement, angle of light, amount of light, etc.
- Play "Shadow Tag". (See Primary Section)
- Using an overhead projector, experiment with hand-shadows on a wall or screen. Observe how to change the size and clarity of the shadow by moving to different positions relative to the screen and to the light source.
- Set up the Shadow Theatre and have students experiment to see where to place the puppets to create the desired shadow effects. (near/far; bigger/smaller, in/out of focus, etc.)
- Experiment with light sources to discover different effects. Change: the placement of light - near/far, high/low; the angle in relation to the puppet and/or the screen; intensity, wattage of light bulb, colour of light (experiment with different sheets of coloured acetate). Note: Halogen light bulbs cast a sharper image. With other lamps, the puppets will likely have to be held flush to the shadow screen for clarity.
- If you have access to a portable theatre light, this is ideal, as you can then control the amount of light by adjusting the flaps. In pairs, rehearse how to make the puppets move in the light, move around each other, change size, fade in and out, etc. Have one student behind the screen to manipulate the puppets and one to watch and direct the action.

Rocket and the Queen of Dreams



Post-Performance Activities for Junior Grades

Story Writing (Language Arts)

Students are asked to write their own dream monster shadow puppet scripts inspired by *Rocket and the Queen of Dreams* or scripts based on their own versions of simple fairy tales, folk tales, picture books or original stories that will interest primary children. The shadow puppet scripts should be presented without dialogue and should include vocal sounds, simple percussive instruments and/or background music in place of the spoken word.

- Review the steps of story-making with the students. Emphasize the need for logical sequencing, a strong beginning, dramatic action and a clear ending to the story, etc.
- In small groups, students decide on a scene or story they will present as a shadow puppet presentation. The scripts should be short with few characters.
- Using a **story board** model, break the story down into a series of main actions, events or scenes that are required to tell the story in a simple direct way.
- Draw rough sketches of each scene on individual sheets of paper. Put the sheets in order and check if you have left out anything important. Add an extra sheet of paper for an extra scene where needed. Paste your sheets in order on to a story board.
- Make notes about when sound or music are required and when a speech balloon might be necessary to enhance the situation or clarify the story.
- Make a list of the **characters** in the story and assign one or more to each member of the group to be made into shadow puppets. Establish the scale and size of each puppet. Remember in shadow theatre, 'characters' may include people, animals, creatures, inanimate objects, or pieces of scenery. Some students may have to make more than one shadow puppet to flesh out their cast.
- One person takes responsibility for typing out the sequence of events in the story and distributes this **script** to the group.
- Through teacher and peer conferencing, the groups edit and revise the scripts.
- Through rehearsals, the students decide on the **blocking**, i.e. where the characters are placed and how they are to move on stage in relation to each other.



Setting the Scene: (Visual Art)

The students are asked to create one background for all the shows, or each group can create their own which is hung between the different performances.

- Decide what scenery works best for your show - a bedroom, a dark scary forest, a city street, a playground, inside a house, in a palace, etc.
- On a large sheet from a paper roll, draw colour or paint an appropriate background for your story.
- Using thick cardboard with stands taped to the back, make stand-up props such as trees, houses, furniture, scenery, etc. - things that don't need to move that help establish the setting - where the scene is happening.
- Use tape, Velcro, pins, etc. Be sure to practice taking your set up and down, so that you can do it with ease on performance day.

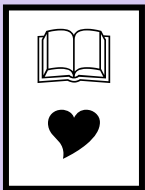
Rocket and the Queen of Dreams

Rehearsing the Show (Drama, Community Building)



- Students are instructed to make the shadow puppets needed for their story
- They practice moving the puppets in front of the light. Two will perform, while two watch and give suggestions re: movement. They should comment on clarity, sounds suitable for different characters, smoothness of the movement, ability to keep the puppets in the light, relationship of the puppets to each other, etc.
- Students practice transitions: changing scenes, changing from one character to another, the picking up and holding of props, and changing backgrounds
- Add the music and sound effects. Note where and when the music or sound should start and end. Mark these **cues** on your script, and practice music/sound and actions together.
- Organize the backstage by colour coding the rods of each puppeteer's puppets for different scenes
- Invite teacher and peers to a rehearsal to give constructive criticism
- Rehearse without interruption, timing the length of the presentation.

Preparing for Presentation (Language Arts/Leadership)



- Plan the presentation day by deciding who and how many to invite, where the performance will take place and how to invite the appropriate audience, etc.
- List some possible presentation spaces (classroom, gym, library)
- Check these venues to be sure they can be darkened easily for the presentation. Heavy duty black industrial garbage bags taped over windows are very effective.
- Create an invitation to announce the time, date and place for the show.
- Keep track of who is coming and make sure there is room for an intimate audience
- Assign some students to be ushers to welcome and seat the audience.

Music and Sound Effects (Music/Drama)



- Think about the mood you want to create for your show. Is it funny, scary, sad? Do you know any music that makes you feel this way?
- Listen to a selection of different musical pieces to find one that suits the mood you want to convey in different scenes or create your own music. Develop a sound score.
- Do you need special sounds to distinguish the different characters from one another or to enhance a specific action? What can you use to create that sound? (percussion instruments, vocal sounds, found objects)
- Experiment with adding music and sound while you act out the scene. Have a student director watch and listen and make suggestions.

On With the Show: Performing for an audience (Drama)



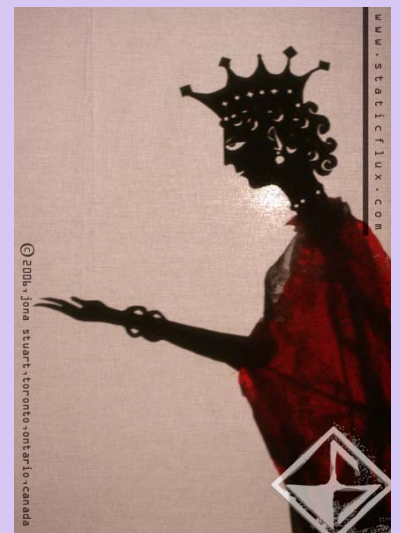
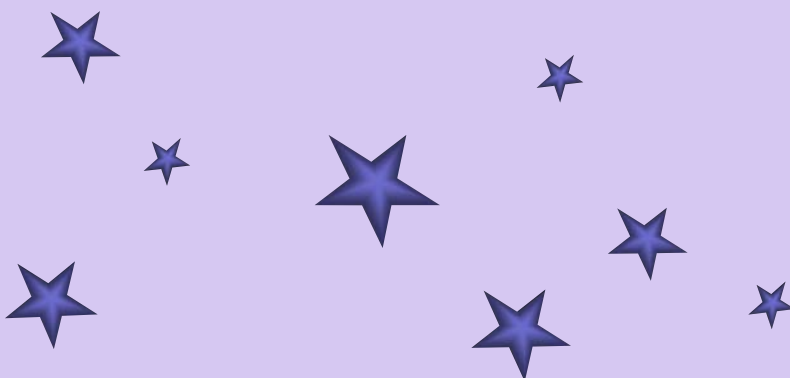
- Darken the windows and turn off the appropriate lights
- Have one person announce the title of your show loud enough for everyone to hear.
- Be aware and respectful of your fellow puppeteers and move your puppets on **cue**.
- Be sure that you repeat the exact actions and positions that you rehearsed so your puppets will be the right size and in the right place relative to one another.
- If you are responsible for the sound, watch the script and the puppets for your cues to start and stop the music and sound.

Rocket and the Queen of Dreams

Post-Performance Activities for Junior Grades



- In small groups, research the history of Shadow Puppets in various cultures (India, Indonesia, China, Thailand).
- Research folktales from these cultures and retell them through your own shadow puppet presentations.
- Make models of puppets from a specific culture and present them to the class in a short scene on the shadow puppet stage.
- Learn about symbolism in dreams and make a dream chart for the classroom.
- Discuss day dreams and how they are different from night time dreams. Talk about the positive and negative aspects of each.
- Write poems about dreams, nightmares or nightmare monsters.
- Write a journal reflection about your dreams for the future.
- Create shadow portraits (See Primary Section).



Rocket and the Queen of Dreams

Section Three: Teacher Resources

Children and Dreams

Children have vivid dreams that they often remember upon waking. Dreams can be fun, they can be soothing, or they can be very scary enough to wake the child, leaving him or her shaking in fear and reluctant to go back to sleep. Adults often try to help the child by suggesting that "It was just a dream; it can't really hurt you." "That wasn't real." "There are no such things as monsters."

To a child, the experiences in dreams are very real to them and monsters most certainly do exist - in their minds. The role of the adult is to listen to the child, hear what they are afraid of and help them sort out what is real and what is not. The following are a compilation of suggestions from child psychologists to help children understand dreams and to deal with the fears associated with them

Talking to Children About Dreams

We can teach kids, in very simple language, that dreams have meaning and that we can sometimes find the meaning if we talk about them. Giving kids some understanding and power over their dreams can take away the terror and help them feel less frightened so they are able to go back to sleep.

Explain the following...

- Dreams are like messages that our mind sends us to help us figure out problems. Point out that many people, objects and places in our dreams are exaggerated and mixed-up events from our real life. Think of examples from *Rocket Queen of Dreams* - the hot dog cart (Rocket loves hot dogs), the watering can and flowers (from Mom's monster taming advice), Saint George the Dragon Slayer (from Dad's earlier bedtime story), etc.
- Dreams often have symbols, people, objects, and events that stand for other things. (e.g. falling might represent our fear of failing)
- Monsters and other scary things in dreams can sometimes represent actual fears we have in our real lives. For example, maybe the monster in your dream is the homework project you couldn't finish. So conquer the homework monster and the bad dream just might disappear.

Rocket and the Queen of Dreams

Teacher Resources

Shadow Puppets

History of Shadow Puppets

More than 2000 years ago, the wife of Wu, Emperor of the Han Dynasty in ancient China died of an illness. The Emperor missed her so much that he lost his desire to reign. One day, a minister happened to see children playing with dolls and noticed how very vivid their shadows were on the floor with the sunlight streaming through the window. Inspired by this scene, the smart minister hit upon an idea. He made a cotton cut out puppet of the Emperor's wife and painted it. As night fell, he invited the emperor to watch a rear-illuminated puppet show behind a curtain. The Emperor was delighted by this form of storytelling and took to it from then on. This is believed by some to be the beginning of shadow puppetry.



Shadow puppets have been part of the culture of many countries for thousands of years. They are found in **China, Indonesia, Korea, Thailand** and many more eastern countries. Originally they were made of paper and then of animal hides. In fact, the Chinese name for shadow puppets is "Pi Ying", which means 'Shadows of Hides'.

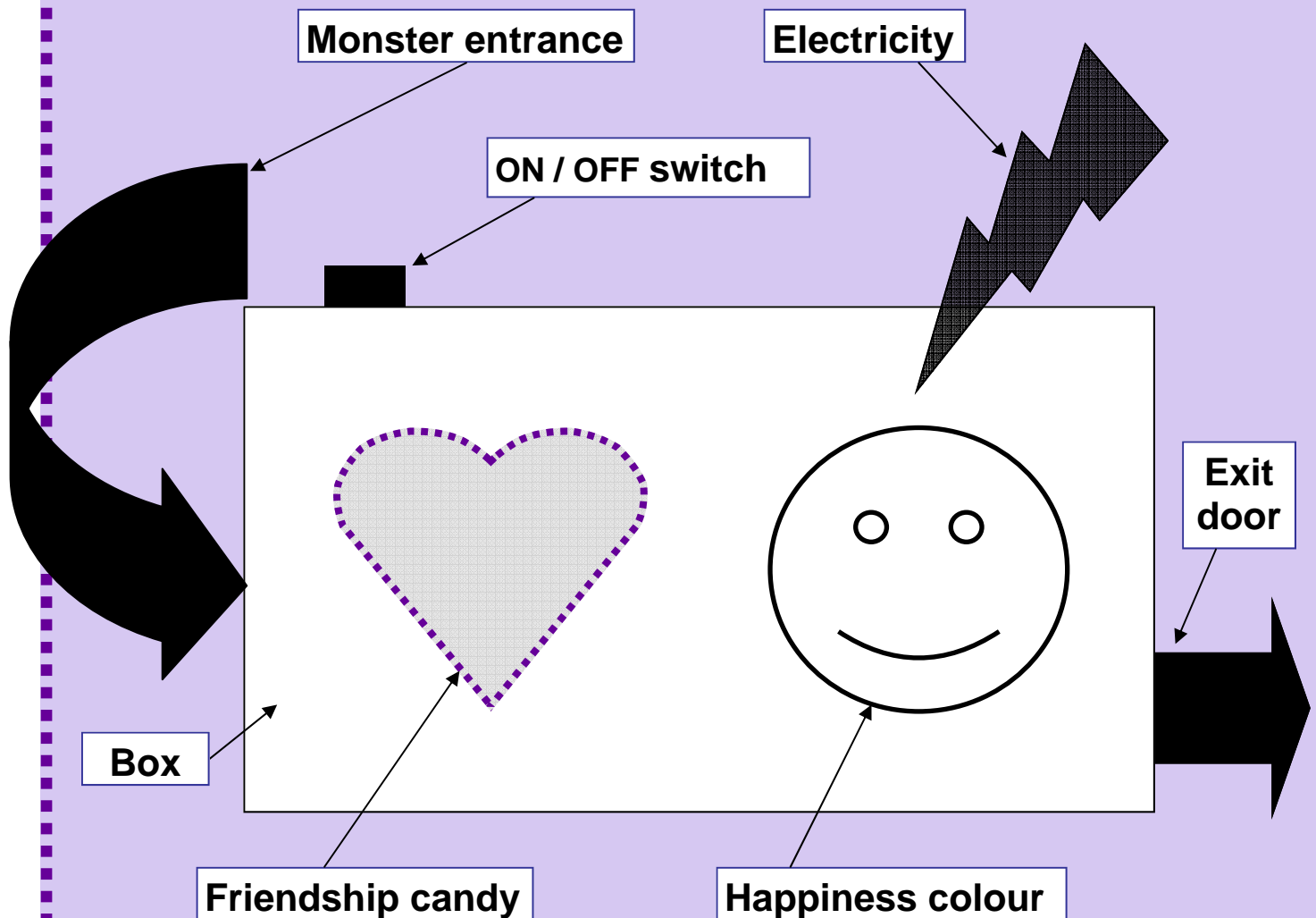
Shadow puppet shows were often adaptations of folk and fairytales, stories of kings and emperors and folk heroes. There were often stock characters, representing good/evil, youth/age, drama/comedy, which the audience recognized immediately by their shapes and by the colours and costumes that they wore.

One such stock character is Karazog, which was originally the word for 'puppet', but evolved into the name of a bumbling character whose antics amused children and adults alike. Audiences in Turkey, Greece and Egypt enjoy watching Karazog on the shadow puppet stage to this day.



Design Your Own "Monster Tamer" Machine

- Design your own "Dream Monster Catcher" or "Monster Tamer Machine".
- Label your diagram, like the drawing below.
- Encourage students to be creative in inventing their own features, functions and procedures for their contraptions.
- Draw BEFORE and AFTER pictures of a monster that has gone through your Monster Tamer Machine.

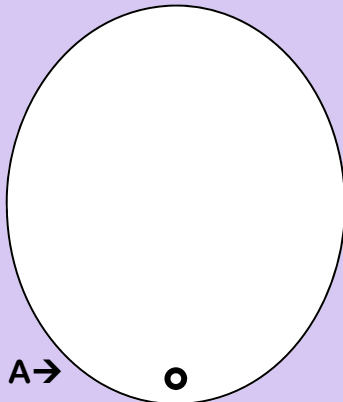
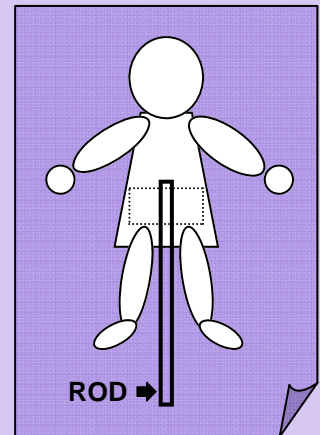


Instructions for this using this Monster Tamer Machine

1. The monster goes into the box.
2. He is covered with friendship candy and happiness colours.
3. While the monster eats the candy, the electricity zaps down from the roof of the box and makes the happy colour stick to its fur or hair.
4. This tames the monster. It will no longer be scary to any children; in fact it may even be funny.

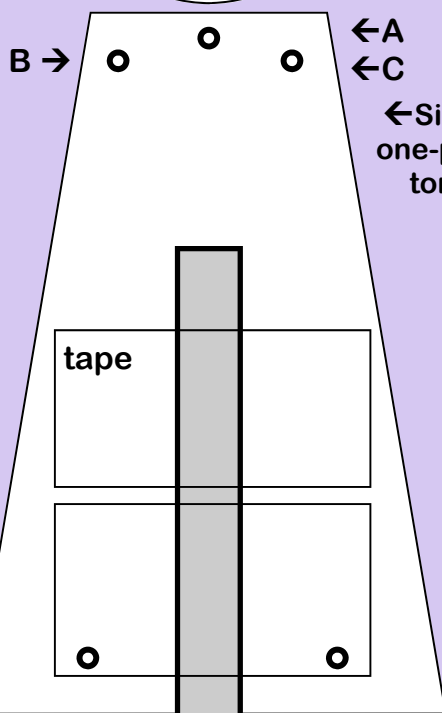
Simple Rod Shadow Puppet Template

- Instructions:** (1) Photocopy this page on to card stock or poster board.
 (2) Cut out the puppet body parts and glue them together to look like this →
 (3) Attach a thin rod to the torso with tape (thin doweling, bamboo BBQ skewer, stiff plastic straw, coat hanger wire, wooden chop stick) and you have a simple rod shadow puppet. If your students are ready for it, try working with one moveable part (e.g. one arm) and see how successfully they can control the puppet.

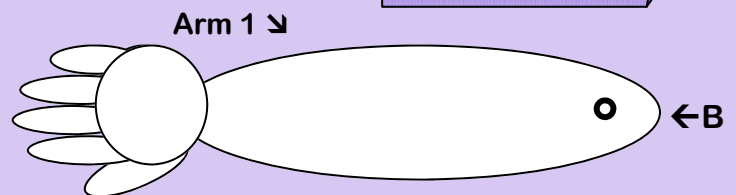


← Head

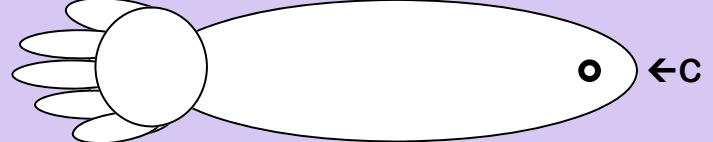
Cut out eyes, nose mouth with a paper punch. Glue on extra features (hair, hat, ears, etc.) to change the silhouette & define the character



← Simple one-piece torso

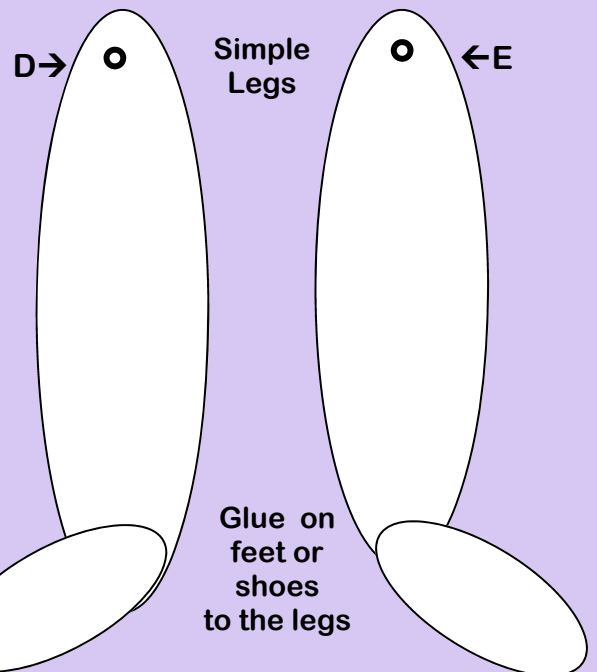


Arm 2



Thigh & shin sections for the legs can be made by attaching together two ovals like this one → to create a leg that bends at the knee.

In the same way, making two ovals for each arm & joining them at the centre can create arms that bend at the elbows.



Glue on feet or shoes to the legs

Rod to hold on to →

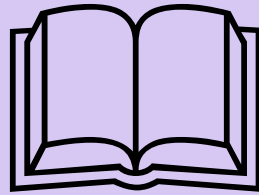
Creating moveable body parts (For older students)

1. Punch a hole with a paper punch where you see the circles. → ○
2. Attach body parts together using fold-back paper fasteners pushed through two lined-up holes.
3. Match the hole on one body part with the hole on the second body part marked with the same letter.
4. Experiment with attaching thin rods to the appendages to control movement. (e.g. straws, thin bamboo BBQ skewers, cuts of coat hanger wire) can work well when attached to moveable parts with tape. Clip off or use tape covering on sharp tips for safety. Moving more than one body part requires 2 people to manipulate the extra rods.

Rocket and the Queen of Dreams

Teacher Resources

Print and Media Resources About Shadow Puppets and Shadow Puppet Theatre



Books

Maurice Sendak: *Where the Wild Things Are*. 1st miniature ed. Harper Festival, 1992.
ISBN 0060254939

A great picture book about a boy who encounters monsters in his dream world.

Sandra Boynton: *The Going to Bed Book*. Simon and Schuster Adult Publishing, 1982.
ISBN-13: 9780671449025

Sandra Boynton: *Pajama Time*. Workman Publishing, 2000. ISBN-13: 9780761119753

Puppetry

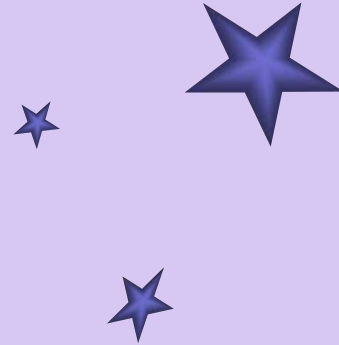
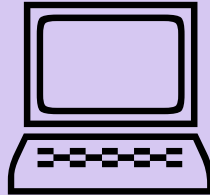
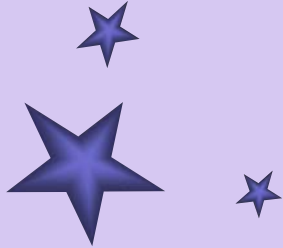
Me and My Shadows - Shadow Puppet Fun for Kids of All Ages, Adams/Banis,
ISBN: 1-888725-44-3

Discoveries: Creative projects to promote science, design and language skills with children from five to eleven years, [Katherine Cuthbert](#). Dunstable Belair, 1998. ISBN: 0947882790
Includes the science behind shadow puppetry

Indian Puppets. Utpal K. Banerjee, Sampa Ghosh. 1998. ISBN 817017435X
History and "how to" of Indian puppets and puppet plays.

Rocket and the Queen of Dreams

Teacher Resources



Websites

<http://www.sagecraft.com/puppetry/definitions/shadow.html>
Shadow puppetry and much more

<http://www.travelchinaguide.com/intro/focus/shadow-puppetry.htm>
history of shadow puppetry in China

<http://www.karagoz.net/english/shadowtheatre.htm>
a history of puppet theatre in Turkey

<http://users.skynet.be/network.indonesia/ni3001b6.htm>
a history of puppet theatre in Indonesia

<http://www.osv.org/kids/crafts2.htm>
directions for making a shadow puppet theatre

<http://www.kellys.com/ashley/shadow.html>
examples of hand shadows

<http://www.gutenberg.org/files/12962/12962-h/12962-h.htm>
historical hand shadows

<http://library.thinkquest.org/CR0215623/children.htm>

<http://parenting.ivillage.com/gs/gssleep/0,,nxkw,00.html>

<http://www.dreamresearch.net/FAQ/index.html>



Rocket and the Queen of Dreams

Section Four: Ontario Curriculum Connections

The following are some of the specific Learning Expectations addressed through activities in this Study Guide



Drama and Dance

Primary

- identify the themes and subjects found in drama and dance works
- demonstrate the ability to move and control their bodies in space and time
- describe ways in which the experiences of characters in simple performances relate to their own experiences

Junior

- enact or create, rehearse, and present drama and dance works based on novels, stories, poems, and plays
- demonstrate an understanding of the use of production technology to create different effects (lights, sound, music)



Language Arts

Primary

- identify and describes elements of a story
- retell stories in different forms, (e.g. as a puppet show)
- communicate a main idea and recount a short sequence of events
- write for a specific purpose (e.g. label diagram, write instructions)

Junior

- produce pieces of writing in different forms (dialogue, captions)
- retell stories demonstrating an understanding of basic story structure, including character, plot and setting
- use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively



Visual Arts

Primary

- produce two- and three-dimensional works of art (e.g. puppets, props)
- identify, in a plan, the subject matter and the tools and materials they will use to produce an art work
- solve artistic problems in their art works, using at least three of the elements of design

Junior

- produce two- and three-dimensional works of art
- solve artistic problems in their work, using the elements of design
- demonstrate understanding that shadows and shading create the illusion of a third dimension



Music

Primary

- create short songs and instrumental pieces, using a variety of sounds
- recognize that mood can be created through music

Junior

- produce a specific sound effect (e.g. create a soundscape as a background for a story or poem) using various sound sources.
- create or arrange music to accompany a reading or dramatization, using appropriate rhythm instruments, body percussion, or "found" instruments

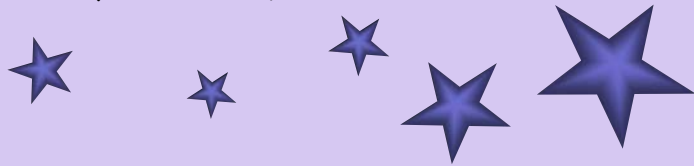
Workshops for Teachers and Students with Puppetmongers Theatre

“No Strings Attached”

Illustrated with an amazing variety of puppets from around the world, this show/demonstration appeals to the imagination and sense of wonder. Step-by step show and tell instructions on how to create your own puppetry from readily available, child friendly materials and tools for classroom projects incite student ideas and encourage teacher confidence.

The 1 hour presentation is adaptable to Primary, Junior and Intermediate audiences, maximum 100 students. It is also available as a presentation for teachers.

Artist's fee: \$250



“Puppet-Making Workshops”

Collaborating together in small groups, students plan short plays, design and build puppets with readily available and age appropriate materials and tools, then rehearse, and perform for each other. These workshops tie in well with class projects and curriculum, for example, the study of light with shadow puppets; myths and legends with traditional-style rod puppets; folk and fairy tales with toy theatres. The choice of puppet style and theme, suited to the grade level, are discussed and decided upon in advance with the participating teacher(s) based on student and program needs.

Workshops are carefully geared to ability levels of students in **Grades 1 - 8**.

Workshop is minimum $\frac{1}{2}$ day in length (more visits allow for greater depth and exploration)

Maximum of 1 class of participants per workshop.

For more information, contact:

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Puppetmongers Theatre

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416-538-6210

