

# EDUCATOR RESOURCE GUIDE



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This Educator Resource Guide has been written by Jenny Rush-Cooper for the Carousel Theatre for Young People's presentation of *Salmon Girl*, which is a Raven Spirit Dance production. The lessons and activities are designed to be used both before and after seeing the show. The BC Curriculum ties indicated throughout this guide are aimed at K – Grade 4, but the lessons are also suitable for older groups. If you have any questions, please contact [education@carouseltheatre.ca](mailto:education@carouseltheatre.ca)

You might also like to refer to the Study Guide from Young People's Theatre, which has contributions from the Artistic Director of Raven Spirit Dance, Michelle Olson: <https://www.youngpeoplestheatre.ca/schools/resources-for-teachers/study-guides/salmon-girl-study-guide/>

## About Raven Spirit Dance

As written on the Raven Spirit Dance website. Find out more here: [ravenspiritdance.com](http://ravenspiritdance.com)

The artistic vision of Raven Spirit Dance Society is to share stories from an Indigenous worldview. Their medium is contemporary dance; and, they incorporate other expressions such as traditional dance, theatre, puppetry and multi-media to tell these stories.

By sharing this work on local, national and international stages, Raven Spirit Dance reaffirms the vital importance of dance to the expression of human experience and to cultural reclamation. Raven Spirit Dance aims to explore how professional artistic work is responsive and responsible to the community it is a part of and to continue to redefine dance's place in diverse community settings. Raven Spirit is Vancouver-based yet indelibly tied to the Yukon through its projects and inspirations, as their Artistic Director, Michelle Olson is from the Tr'ondek Hwech'in First Nation.

## About *Salmon Girl*

*Salmon Girl* explores the world of water and salmon. Through theatre, dance, music and puppetry, this piece for all ages follows the journey of a young girl into this magical world. A visually stunning work that shares a First Nations perspective on the importance of Salmon.

Choreographer Michelle Olson from the Tr'ondek Hwech'in First Nation and playwright Quelemia Sparrow from the Musqueam First Nation bring together their respective cultural perspectives and stories to create a piece that is both meaningful and delightful to all audiences.



# The Story

## A play by Quelemia Sparrow

Grandmother River explains that she cares for all the salmon in her waters. Sitting by a river is a girl called Margie who is fishing and throws her plastic food wrapper into the water. Grandmother River says she was once clean and bountiful, and decides Margie must learn from her, so pulls Margie into the water transforming her into a sockeye salmon.

Once in the water, Margie meets another salmon called Staqwi. They are both confused by this sudden transformation, and Margie is frustrated because she can't swim very well in her new body. In order to get back to her village she must swim upriver, against the force of the water that is pushing them downriver and away from home. Staqwi tries to help Margie become a better swimmer but it's very difficult. They stop to eat, and Staqwi points out that sometimes humans can be too greedy when fishing from the water.

Two mink called Moxy and Ceciqen bump into Margie and learn about her struggle to get home. Their advice is to swim to the ocean to practice and become a stronger swimmer, and they agree to help her learn. As they enter the ocean a

large school of fish greet them with warnings about the ocean where there are traps and nets, big boats, and killer whales.

Margie and her new friends practice swimming together and come into a floating mass of plastic bags where Margie gets trapped. They realize Moxy is lost. Staqwi goes to eat some floating plankton, but Ceciqen stops him because it's really just small particles of plastic floating in the water. Soon, Margie frees herself and Moxy returns. Ceciqen tells every one of the giant plastic patch of human trash that ends up in the water.

Soon, boats float overhead and nets start coming down and everyone must swim away quickly back to the river. They come across Grandmother River's longhouse and Margie, with a damaged fin, transforms back into a human. Grandmother River takes care of her and teaches Margie that she is one of the Salmon People and that she must always give back to the water, by throwing every bone of fish back into the water once she has eaten it.

Later, Staqwi, Moxy and Ceciqen meet Margie, who quickly transforms back into a salmon. She is a stronger swimmer now and makes her way upriver with ease. Margie says goodbye to her new friends and promises to remember what she has learned as she transforms back into a human and returns home.





# The Cast

Tasha Faye-Evans – **Mink/Water Spirit**  
Jeanette Kotowich – **Moxy/Water Spirit**  
Gloria May Eshkibok – **Grandmother River**  
Donna Soares – **Margie/Salmon Girl**  
Taran Kootenhayoo – **Staqwi**

# Production Team

Quelemia Sparrow – **Director & Writer**  
Michelle Olson – **Director & Choreographer**

Cole Alvis – **Acting Coach**  
Louise Currie – **Stage Manager**

Kate de Lorme – **Sound Designer**  
Wayne Lavallee – **Composer**  
Brad A. Trenaman – **Lighting Designer & Technical Director**  
Erica Wilson – **Assistant Stage Manager**

Jessica Oostergo – **Costume Designer**  
Shizuka Kai – **Set Design**  
Tamara Unroe – **Original Puppet Design & Shadow Puppet Design**  
Shizuka Kai and Jessica Oostergo – **Additional Puppet Design**  
Heidi Wilkinson – **Additional Props & Puppet Rebuild**

Kim Selody – **Outside Eye**  
Chimerik 似不像 – **Video Support**  
Ashley Chartrand, John Cook, Tai Amy Grauman, Darylina Powderface –  
**Apprentices**

# Lesson Plan: Animal Transformations

## Drama Lesson – all grades

### Arts Education Big Ideas:

- Engagement in the arts creates opportunities for inquiry through purposeful play (Grades K, 1)
- Dance, drama, music, and visual arts express meaning in unique ways (Grades K, 1)
- Inquiry through the arts creates opportunity for risk taking (Grades 2)
- Dance, drama, music, and visual arts are each unique languages for creating and communicating (Grades 2, 3, 4)
- Creative experiences involve an interplay between exploration, inquiry, and purposeful choice (Grades 3)
- Artists experiment with a variety of ways to discover new possibilities (Grade 4)

Margie's journey begins when she transforms from a human into a salmon. As a descendant of the Salmon People, she soon learns how to swim in the river and ocean with confidence.

In these drama games, students play with the power of transformation. The games provide an opportunity for students to experiment with using their bodies and voices in different ways, and to think about how working either together or alone both provide room for discovery and experimentation. It encourages confidence in spontaneous performance decisions.

### Creature Creations

1. Students move around the space neutrally
2. Teacher or game leader calls out the name of an animal and everyone freezes individually into the shape of that animal. On 'go' they move around the space again.
3. Continue this, experimenting with different animals (cat, lizard, shark, elephant).
4. Once students are warmed up and have tried a few variations, you can add in some extra challenges:
  - Add a sound for that animal
  - Create the animal in groups of two or three
  - Move around the space as that animal would move until the next transformation
  - Come to life on the spot

### Elephant in the Room

1. Students move around the space neutrally
2. Warm up for this as with the beginning of Creature Creations, by asking students to transform into animals as you announce them. Students move around the space like the animal until you tell them to return to moving around neutrally until you call out the next animal.
3. When you call out 'Wild Card' the students are free to individually transform into any animal of their choice (so everyone is doing something different).
4. After some rounds of both versions, call out 'Wild Card' and invite one side/half of the room to pause and watch whilst the others continue to move around the space as the animals of their choice.
5. Ask the group who are watching to guess which animals they can see in front of them. When they have all guessed correctly, start again. After a few more rounds everyone should have had a go at transforming and at guessing/watching.

#### *Extension:*

Every time you call out 'Wild Card' pick one student or ask for a volunteer to be 'interviewed'. The rest of the group stops and the chosen student must take on the 'character' of their animal (this can be as realistic, silly, or imaginative as they want!). Everyone else in the group takes it in turns to ask them questions to find out more about this animal's habits,

behaviours, eating habits. This will also work in smaller groups of four or five.

## At the Zoo

1. Students move around the space neutrally
2. When you call out 'flea' they work alone to become a flea. On 'go' they move around the space again.
3. 'Swan', they work in pairs to become a swan, then 'go' again.
4. 'Tarantula', work in groups of three, then 'go' again. After introducing the first three you can start mixing back and forth between new animals and previous ones. They must return to the same groupings and space in the room when an animal is repeated.
5. 'Giraffe', work in groups of four
6. 'Alligator', work in groups of five
7. 'Lion', work in groups of six
8. 'Elephant', work as a whole class

### Extension:

- Once frozen as an animal in their groupings or alone, say 'Animals go!' and they must move around the space as that animal, working together as a group to convey their

creature. Use 'Go' to return to moving around the space neutrally before calling out the next animal.

## Hungry Orca

This is a fun game to use as a warm-up. To set up for this game place non-slip mats (if you don't have these, try large sheets of paper/newspaper) around the playing space, so there is one less mat than the number of students.

1. Students move around the space, they are salmon in the ocean and should move like this, using their whole bodies, just their hands, or any other way they can think of
2. When you call out 'Hungry Orca!' the salmon must get to a mat for protection from being eaten, as if they are hiding in their own little caves. Multiple salmon can hide in a cave, but they must be fully in the cave (or, on the mat), if any part of them touches the open ocean they are out
3. Call out 'Go' and the salmon continue moving around. Remove one of the mats and repeat. Each time remove another mat so it becomes increasingly difficult for all the salmon to fit into a cave.



# Lesson Plan: Protect our Waters

## Science Lesson – Grades 1 – 4 and up

### Science Big Ideas:

- Living things have features and behaviours that help them survive in their environment (Grade 1)
- Living things have life cycles adapted to their environment (Grade 2)
- Water is essential to all living things, and it cycles through the environment (Grade 2)
- Living things are diverse, can be grouped, and interact in their ecosystems (Grade 3)
- All living things sense and respond to their environment (Grade 4)

### Science Curricular Competencies:

- Experience and interpret the local environment (Grades 1, 2, 3)
- Consider some environmental consequences of their actions (Grades 1, 2)
- Demonstrate curiosity about the natural world (Grades 1, 2, 3, 4)
- Contribute to care for self, others, school, and neighbourhood through personal or collaborative approaches (Grades 1, 2, 3, 4)
- Transfer and apply learning to new situations (Grade 4)

### Science Content:

- Classification of living and non-living things (Grade 1)
- Names of local plants and animals (Grade 1)
- Local First People's knowledge of the local landscape, plants, and animals (Grade 1)
- Local First People's knowledge of water (Grade 2)
- Biodiversity in the local environment (Grade 3)

In *Salmon Girl*, Margie is transformed into a salmon and befriends other animals in the water. As they are swimming they become caught up in a plastic patch; Margie's fin is hurt and sees that plastic waste is harming animals in the ocean. In this lesson, students will learn about plastic pollution and how it harms sea life that confuse plastics for food.

We have put each exercise into an order we think will help guide understanding; you might want to select one or two of the exercises to focus on, or spread them across a few lessons.

## Stage One: Animals in our Ocean

Discuss with your class what kind of animals we find in and around British Columbia's oceans and write them up on the board. These could include:

- |                 |                          |
|-----------------|--------------------------|
| • Seal          | • Herring                |
| • Otter         | • Oysters                |
| • Orca          | • Crabs                  |
| • Salmon        | • Sea birds (e.g. gulls) |
| • Octopus       | • Jellyfish              |
| • Plankton      | • Grey Whale             |
| • Sea Cucumbers | • Humpback Whale         |
| • Starfish      | • Dolphins               |

The Vancouver Aquarium website is full of information on ocean wildlife. Their 'Aqua Facts' are clear and accessible:

<https://www.vanaqua.org/education/aquafacts>

**Optional:** Use the 'Aqua Facts' link above and explore the web pages as a class if you have a digital board in the classroom. Alternatively, either use IT facilities in your school or set homework which challenges each student to pick one animal from

the website and find three facts to present to the class. You may want to divide the animals up to avoid repeats.

## Stage Two: What is Plastic Pollution?

Ask your class if anyone knows or can guess what plastic pollution is, and how it might affect the animals we learned about.

### Here are some key learning points:

- Plastic items never fully break down. They just turn into smaller particles of plastic (called 'microplastic') which animals accidentally eat.
- Some animals mistake plastic in the ocean for food. Sea birds, turtles, dolphins and fish have all been found with plastic in their stomachs.
- Plastic that ends up in the ocean gather in huge plastic patches. The largest is the Great Pacific Garbage Patch found off the West Coast of the USA. (Read more here: <https://www.theoceancleanup.com/great-pacific-garbage-patch/> )
- Plastics release unhealthy toxins into the ocean, which marine life eat. Humans then eat this marine life, meaning these toxins are finding their way into our diets too.

### Videos to help with learning about plastic pollution:

- This video 'How Much Plastic is in the Ocean?' uses animation and a clear explanation to educate young people about plastic pollution in five minutes: <https://www.youtube.com/watch?v=YFZS3Vh4lfl>
- This National Geographic video, 'Kids Take Action Against Ocean Plastic' is five minutes long and looks at young people in Hawaii who are working to remove plastic from the ocean. This video does contain images of dead sea birds with plastic in their stomachs which may be upsetting, so **we advise you to watch it through before showing students:**

<https://www.youtube.com/watch?v=hKFV9lquMXA>

## Stage Three: How Plastic threatens the survival of Marine Life

*Thanks to the Plastic Pollution Educational Resource Guide from 5 Gyres for Stage Three of this lesson (<https://www.5gyres.org/>) 5 Gyres is a non-profit that does research and provides education on plastic pollution.*

In this exercise, the students create their own BC Ocean environment and simulate the ways in which plastic trash impacts the animals living in and feeding from the ocean. In the first round, they collect food and find out how much their animal needs to stay alive. In the final two rounds, they simulate how plastic trash prevents normal feeding behaviour. **Note: This exercise may be best suited to Grades 2+.**

### You will need:

- A collection of coloured beads, or something else coloured to simulate food (e.g. discs of coloured paper, Lego pieces, wooden blocks)
- A large playing space, e.g. a gym, the outside, or a classroom with tables pushed aside

### Round One:

1. Remove all of one colour of beads from the bag (e.g. all the white beads) and set aside for later.
2. Explain to your class they will become a small area of the BC Ocean. You may want to re-cap some of the animals you learned about in Stage One of this lesson.
3. Have the players stand along one wall or on the side of the playing area. Designate an equal number of the players as otters, sea gulls, salmon, and dolphins. Explain they will soon find out how much food they need to eat in a week to stay alive.



4. Explain that one round of the game represents a week of feeding and that when the game begins they should collect as much food as they can in 30 seconds (whilst being mindful of other players, without running).
5. Scatter handfuls of the beads around the room. Say "Go!" and 30 seconds later call out "Stop!" and they players return to their starting positions with the beads they have collected. (Note: you may want to break the class down and run this exercise in groups).
6. Players count the numbers of beads they collected and work out how many calories they ate using the chart attached (you might want to write up a version of this on the board for everyone to read, adjusting colours to whichever beads etc you have available). Have each player individually tell you how many calories they will require in the following rounds and enter their names and the calories gathered onto the score card.

## Round Two:

1. Collect all the beads back from the players and scatter them again, explaining the following:
  - The otters were curious about something they saw floating in the water and got tangled in a plastic strap. To symbolize this, the players who were otters must crouch down, grab their ankles with their hands, and waddle in this position instead of walking during the next round (they may still use their hands to pick the beads up).
  - The salmon swam into a plastic ring from a six-pack of soda cans and got stuck. To symbolize this, the players who were salmon must keep their little fingers clasped behind their backs at all times during the next round of play, even while picking up the beads.
  - The dolphins tried to eat a plastic bag which got caught in their throats, so now it is very hard to swallow anything else. To symbolize

this, the players who are dolphins must hold one hand to their chest and only use their free hand to pick up AND hold their beads once they've collected them.

- The Sea Gulls' feet got caught in plastic fishing line that was left on the beach. To symbolize this, the players who are Sea Gulls must hop on one foot during the next round.
2. Just before the next round begins, designate one or two of each animal and tell them they were lucky enough to have recovered from ingesting or becoming entangled in the plastic, and can play the game unhindered. Then circle the Y or N on the score card to indicate which players are not impaired.
  3. Call out the beginning and end of the 30-second feeding period. Players should again return to the sidelines and calculate their calories according to the calorie chart. Enter the number of calories each player collected under Round 2 on the score card. Compare and discuss the differences between calories collected in Rounds 1 and 2 for the hindered and unhindered animals.

## Round Three:

1. Collect the beads from all the players, this time quietly adding the white beads that had been previously removed. Scatter them again in preparation for the final round.
2. Tell the players who were hindered the first round that they remain hindered by the plastic debris, and those who were unhindered remain so as well.
3. Call out the beginning and ending of the 30-second feeding period as before.
4. Players then return to the sidelines and calculate their calories according to the calorie chart. This time, explain the white beads represent pieces of plastic that have no nutritional value, but instead the animal wasted energy foraging for the plastic items

which they can't digest properly. For each white bead they have collected they must subtract 10 calories. Enter the number of calories each player collected under Round 3 on the score card.

**Discussion:** Which players did/didn't meet their calorie requirements? Did the hindered players do better in the 3<sup>rd</sup> round than the 2<sup>nd</sup>? If so, acknowledge that some animals can adapt but for many the plastic debris is hugely harmful. How do they think the trash ends up in the ocean? Explain that it comes from many places; off fishing boats (e.g. plastic nets), and from the land where people dump trash illegally, or from poor waste management practices.

## Stage Four: Take Action!

As a class, come together and brainstorm the ways in which we can help. Write up ideas onto the board as you discuss them. Option to challenge children to work individually or in groups to design a poster about the dangers of plastic pollution, telling people how they can help.

### Points to discuss:

- Recycle plastic properly, don't just throw it in the garbage
- Even better than recycling is avoiding buying and using plastic:
  - o Bring your own reusable shopping bags to the grocery store, and when you go clothes shopping
  - o Stop using straws in restaurants. If you like using them you can bring your own reusable metal or glass straw.
  - o Cut out beverages that come in plastic bottles (e.g. sodas and juices)
  - o Don't put your loose vegetables in little plastic bags at the grocery store. Buy them loose or bring your own little cloth bags.
- Re-use the plastic items you do have, and take care of them so they last:
  - o Bring your own refillable water bottle everywhere
  - o Put leftover food in reusable boxes in the fridge rather than covered in plastic wrap
  - o Bring your sandwiches to school in reusable sandwich cloths or little sandwich containers
  - o If a plastic item breaks, see if you can fix it rather than throwing it away

### Take action together!

You might want to think about arranging to take your class on a **shoreline cleanup!** They take place along the coast of Vancouver/Lower Mainland, you could join one that is happening already or start a new one up and get lots of students involved from the school – they provide support for leading a school cleanup and provide lesson plans. Head to [www.shorelinecleanup.org](http://www.shorelinecleanup.org), an initiative run by Ocean Wise and WWF.

# Lesson Plan: My Heart Soars

## English Language Arts Lesson – Grades 1 – 4 and up

### English Language Arts Big Ideas:

- Through listening and speaking we connect with others and share our world (Grades 1, 2)
- Curiosity and wonder lead us to new discoveries about ourselves and the world around us (Grades 1, 2, 3)
- Playing with language helps us discover how language works (Grades 1, 2)
- Language and story can be a source of creativity and joy (Grades 1, 2, 3, 4)
- Using language in creative and playful ways help us understand how language works (Grade 3, 4)
- Stories/Texts can be understood from different perspectives (Grades 3, 4)
- Questioning what we hear, read, and view contribute to our ability to be educated and engaged citizens (Grade 4)
- Exploring stories and other texts helps us understand ourselves and make connections to others and to the world (grade 4)

With thanks to Young People's Theatre for this Lesson Plan. YPT held performances of Salmon Girl in Toronto, and have their own Resource Guide written by Isabelle Siciliano, Lindy Kinoshameg, with contributions from the Artistic Director of Raven Spirit Dance, Michelle Olson. You can find it here:

<https://www.youngpeoplestheatre.ca/schools/resources-for-teachers/study-guides/salmon-girl-study-guide/>

### Stage One (Pre or Post-Show)

#### Objective

This exercise is intended to encourage students to establish their own personal connections to the elements of land, water, and animals. Using the poem written by Coast Salish artist Chief Dan George, students can identify how these connections can be applied to their daily life.

#### Directions

1. Ask students to read the poem 'My Heart Soars'.
2. After students read the poem, ask them to find a phrase or a word that resonates with them.
3. Ask students to write their own poem that expands on the phrase or word they have chosen.

Note: Students should keep their poems as they will be needed for Stage Two, a post-show exercise

#### Debriefing Questions

1. What does Chief Dan George's poem mean to you?
2. What are some elements of nature you can identify from the poem?
3. How do these elements make connections to the values of the Coast Salish People?
4. Do you have any personal stories that connect with these elements? If so, what are they?
5. What are some ways you can contribute in order to give back to the natural world?
6. Is it important to make a personal relationship to the natural world?

## **My Heart Soars** **by Chief Dan George**

The beauty of the trees,  
the softness of the air,  
the fragrance of the grass,  
speaks to me.

The summit of the mountain,  
the thunder of the sky,  
the rhythm of the sea,  
speaks to me.

The faintness of the stars,  
the freshness of the morning,  
the dew drop on the flower,  
speaks to me.

The strength of fire,  
the taste of salmon,  
the trail of the sun,  
And the life that never goes away,  
They speak to me.  
And my heart soars



## Stage Two (Post-Show)

### Objective

This exercise is intended to help students to become land, water or life protectors by connecting to their own environment and creating a pledge.

### Materials

- Poems from Pre-show exercise
- An outdoor natural space, ideally a park (or close to it, i.e. trees, plants, etc.)

### Directions

1. Identify the natural space with which students will be connected.
2. Go to the outdoor space and ask students to bring the poems they wrote in the pre-show exercise.
3. Create a connected circle around the outdoor space.
4. Have each student read their poem with the intent of stating their stewardship for the environment that surrounds them.

5. Present the pledge below and insert your class' chosen piece of land:  
*"We, the students of (insert school), acknowledge the land we are on, the water that we drink and the life of the (name of the outdoor space). We promise to protect and love all that surrounds us."*

### Debriefing Questions

1. Why did we go outside?
2. Do you think you would have felt as connected to nature if you were inside?
3. If everyone committed to protecting a piece of land connected to them, how could that impact the environment?
4. How can you encourage others to protect and love the environment?
5. How can we learn more about environments around Canada?
6. What is our responsibility when it comes to protecting the environment?



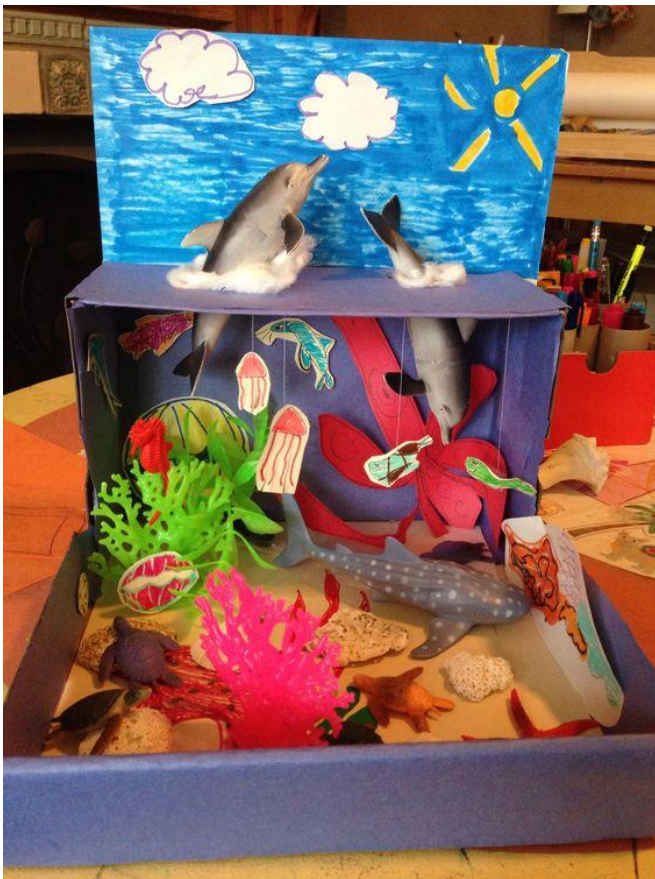
# Arts Education Activity: Ocean in a Box

## All Elementary School Grades

### You will need:

- A cardboard cereal box or shoe box – give students plenty of warning so they can save them and bring them in from home. You may have students work in pairs or threes on this project depending on how many you have
- Glue
- Paints, pens, pencils
- String
- Paper
- Anything children can find that they'd like to add, e.g. small pebbles for the sea floor, coloured sand

1. Everyone will need to have one side cut out of their box (one of the biggest sides so that it creates a 'window')
2. Provide everyone with paints to start decorating their box. Note: you will need plenty of blue paint to create an ocean colour!
3. Make fish, seaweed, dolphins, turtles, sand, and anything else they can think of from paper and other materials to decorate their ocean box with
4. Paper fish etc can be glued to the back of the box, or hung from string stuck to the cardboard overhang left at the top of the box to make it look like they are swimming
5. Pebbles and sand can be stuck down or left loose in the bottom of the box. If anything is loose, take care when moving the boxes somewhere to be displayed!



# Arts Education Activity: Make a Paper Salmon

## All Elementary School Grades

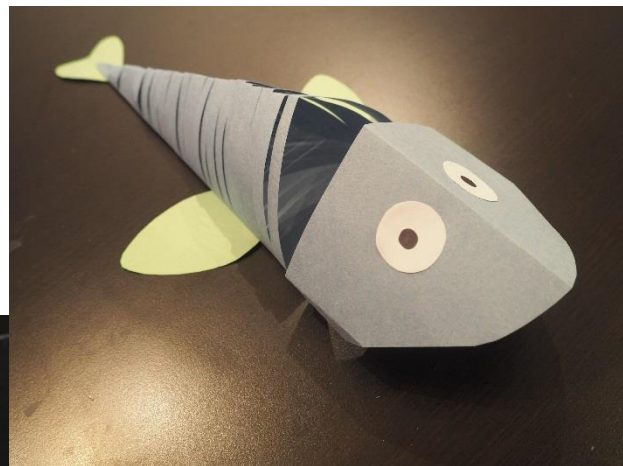
Salmon have always been an essential food source for Coast Salish peoples, and they are celebrated as resilient animals that bring life. Salmon are traditionally shown great respect by those who eat them; in the play you will learn about the tradition of ensuring every single bone of a salmon is thrown back into the water after it has been eaten, to ensure it can go on to create more life and keep the rivers and ocean plentiful.

Meet a Local Legend: The Salmon video

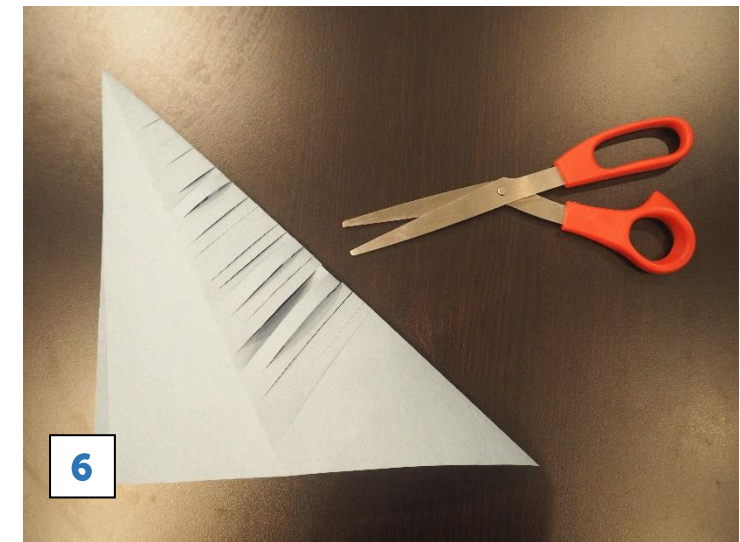
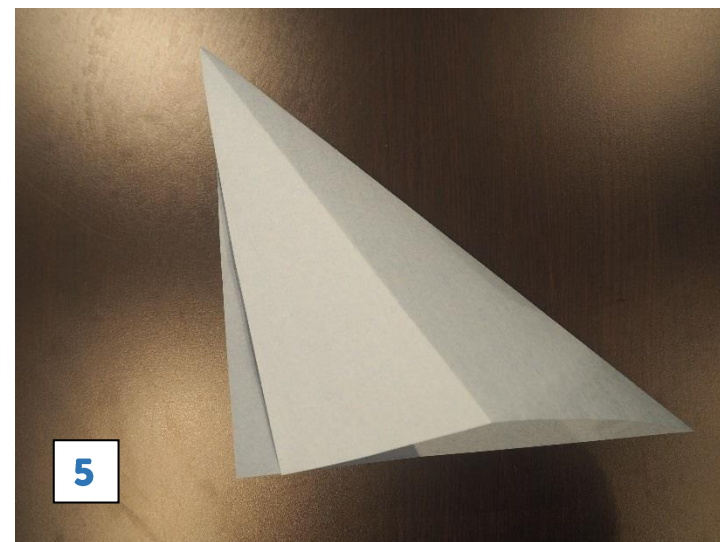
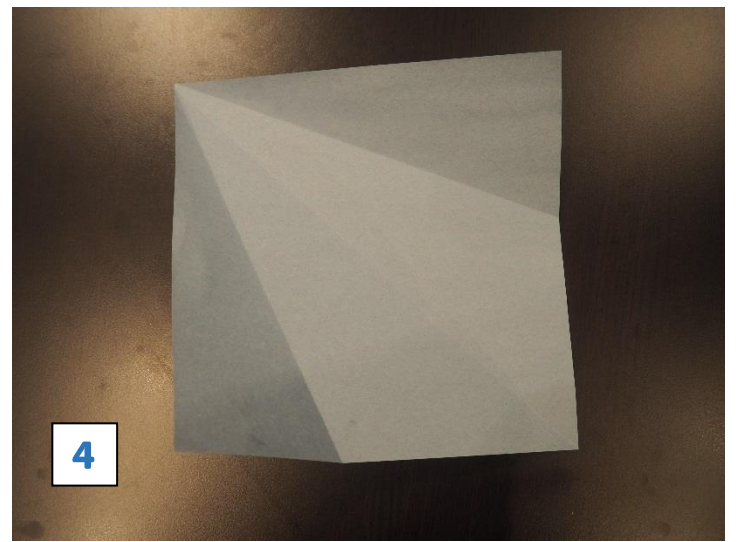
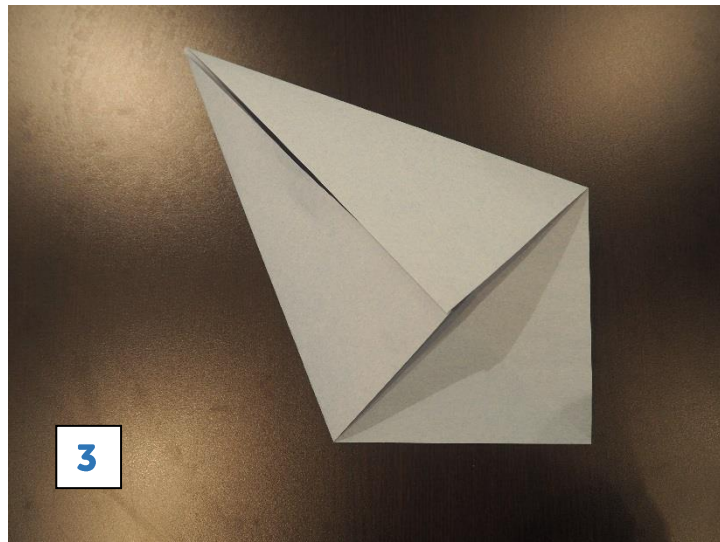
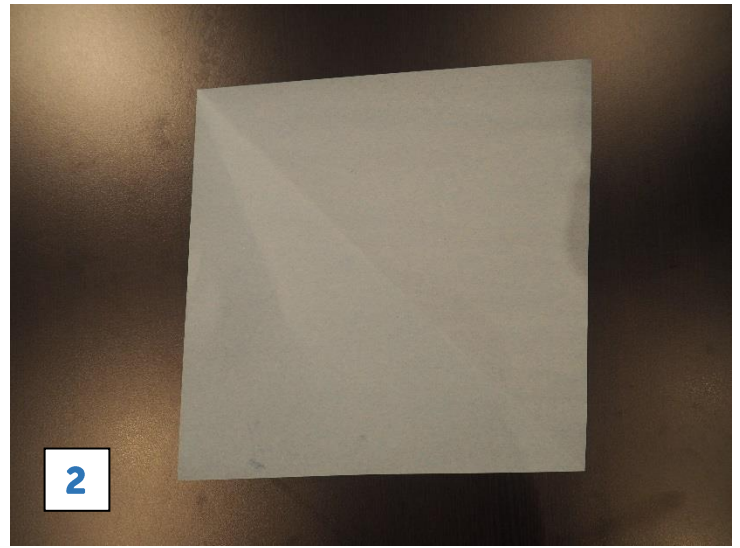
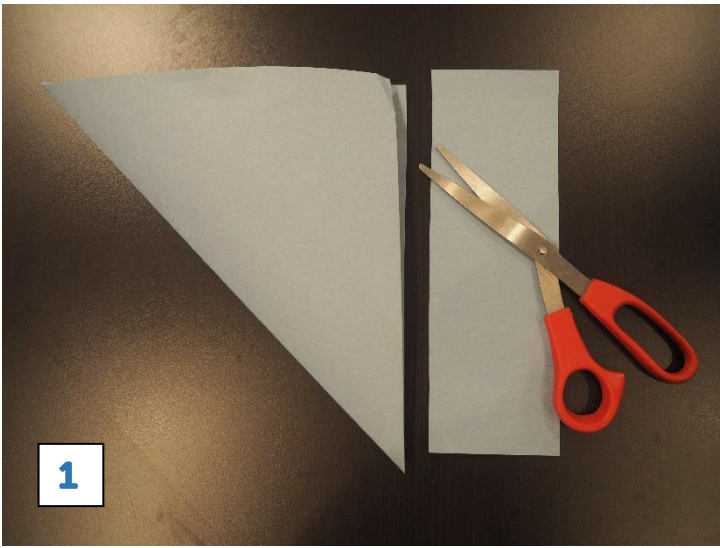
[https://www.youtube.com/watch?v=aRe1ePS\\_hwg&list=PLjbajU9IWQd-IW7ZVoUFe0beUd4CwzWO&index=2](https://www.youtube.com/watch?v=aRe1ePS_hwg&list=PLjbajU9IWQd-IW7ZVoUFe0beUd4CwzWO&index=2)

You will need:

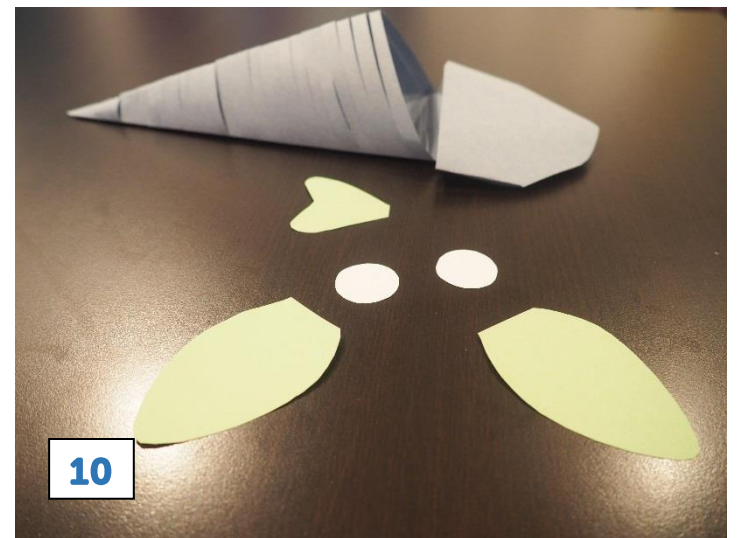
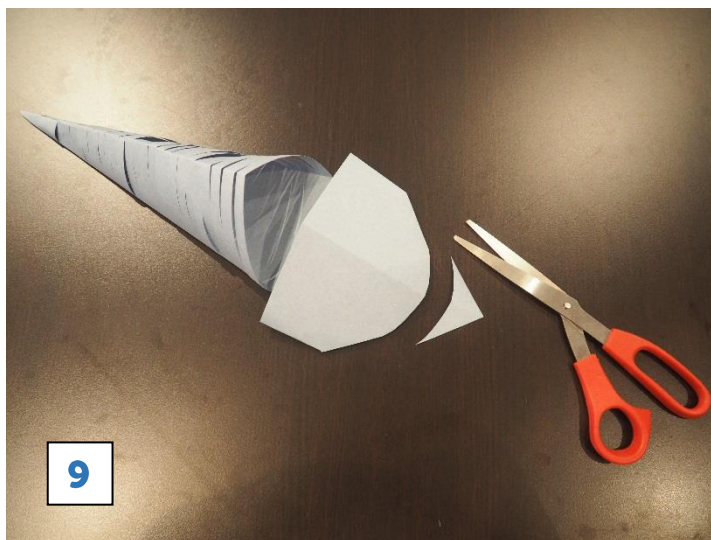
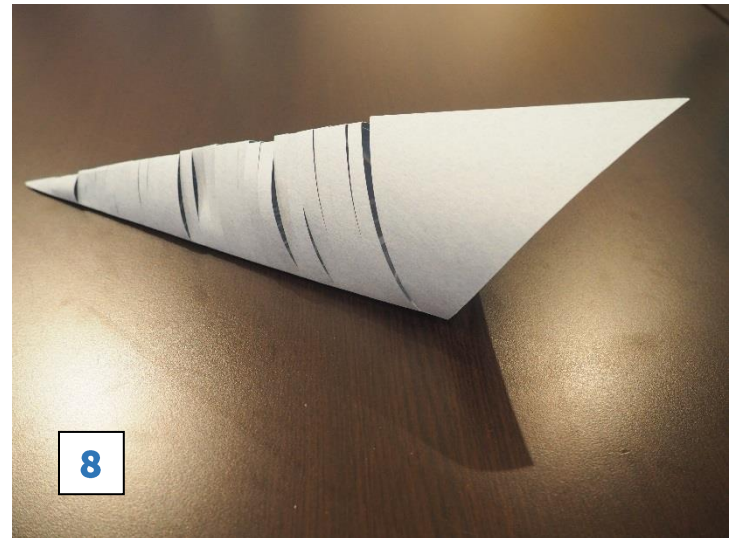
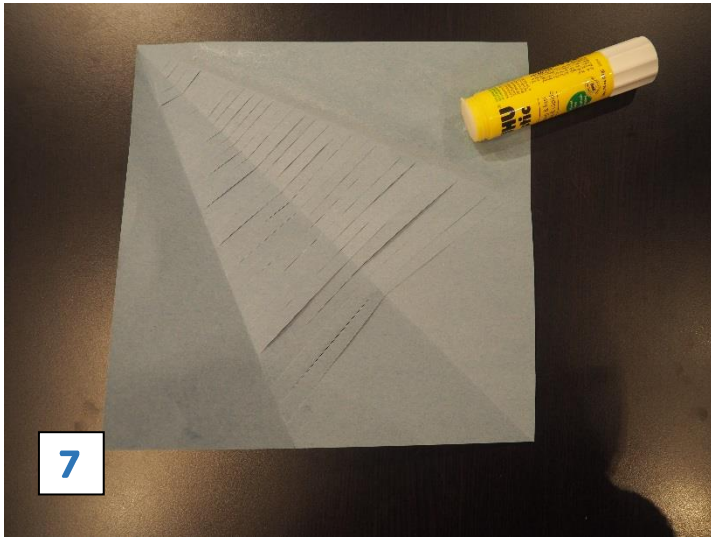
- Plain coloured paper
- Scissors
- Paper glue
- Black or coloured felt-tip pen











# Theatre Terms

## 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.

## General Terms

**Blocking:** the director's planning and instruction of the actors' movements on the stage.

**Cue:** signals that are given to both the actors, the crew, the musicians and any others working on a show.

**Curtain:** the screen usually of cloth which separates the stage from the audience.

**Curtain call:** the bows at the end of a performance.

**Dress Rehearsal:** the full running of the production with all costumes, sets, lighting, and sound before the show opens to the public.

**Offstage:** the area of the stage which the audience cannot see.

**Preview:** early public performances that allow the cast and crew to perform in front of audiences before the show officially opens.

**Run:** the number of times a show is performed.

**Set:** the setting of the stage for each act and all the physical things that are used to change the stage for the performance.

**Technical Rehearsal:** These rehearsals take place in the theatre and allow the crew and the actors to establish and run through the whole play with lighting and sound cues.