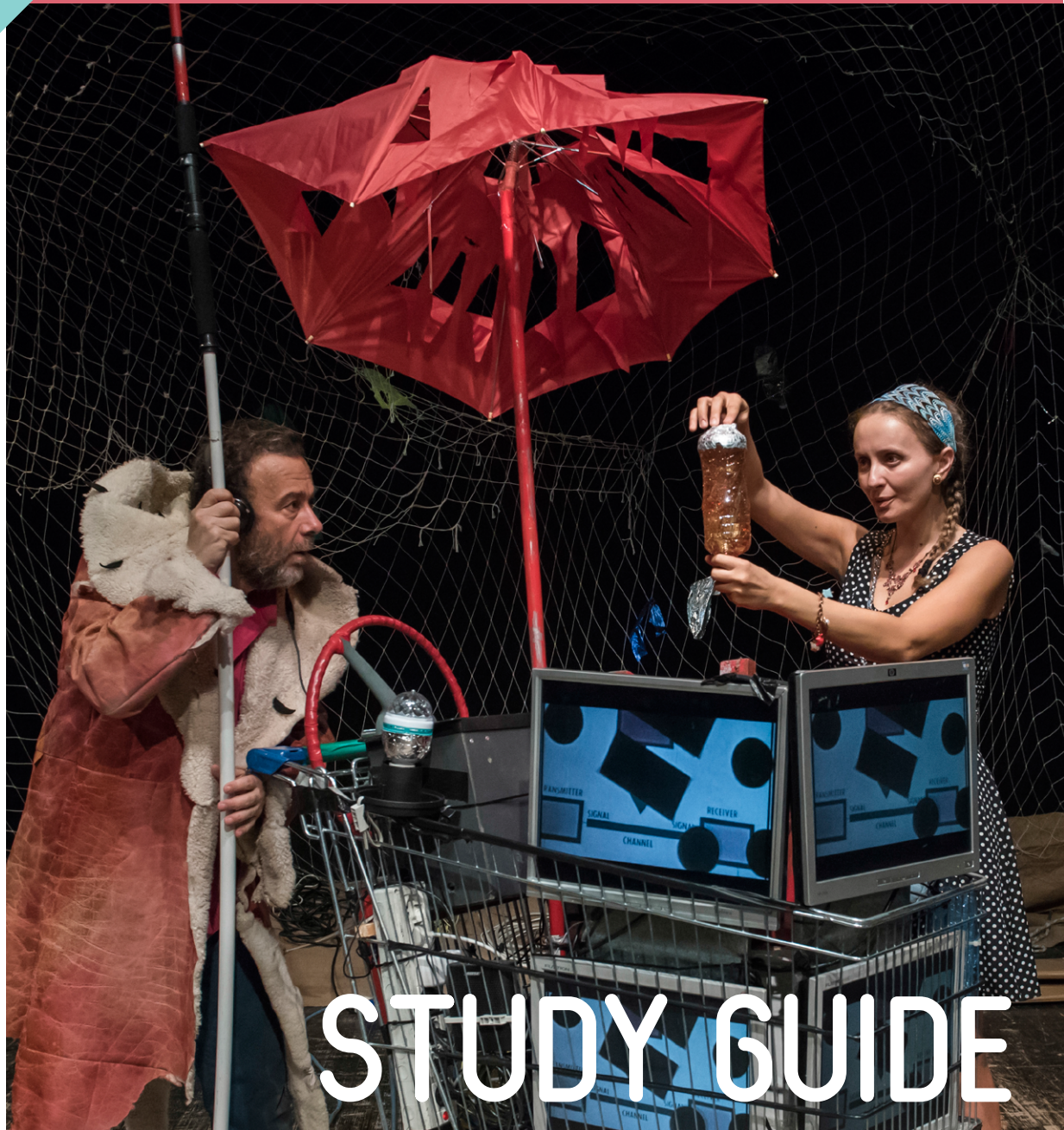


PRESENTATION HOUSE THEATRE



STUDY GUIDE

2015 SEASON

I WISH...

Co-produced by Presentation House Theatre & Teatro Elsinor
Featuring Jay Brazeau and Emilie Leclerc

OCTOBER
15-25 / 2015



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Thank you for joining PHT as we present ***I WISH***, the play we created with Teatro Elsinor for the Boomerang project. The Boomerang project was initiated and organized by Dirk Nelder and Odette Bereska of Berlin, Germany. Boomerang is dedicated to putting young people at the centre of diverse artistic activities so we can learn more about this generation who will make their mark on our future.

Dear Teachers

Welcome to Presentation House Theatre and our production of ***I WISH***.

The Greater Vancouver Area is home to one of the most diverse cultural landscapes in the world. It is also the home to one of the richest and one of the poorest postal codes in the country (West Vancouver and the Downtown East Side, respectively). Both areas have a make-up of recent immigrants, long time residents and First Nations peoples. There are strong barriers isolating these communities from each other: economic, social and cultural. Our focus with this project is to build bridges over these barriers and connect the youth of this region, thereby increasing awareness and understanding of the issues rising from immigration and poverty. ***I WISH*** not only has a strong local base, but connects us to youth from other countries so we can develop a global perspective to help us all find our place in the world. It is my wish that you and your students will not only enjoy our play, but be inspired to share personal dreams and wishes in your more intimate classroom community. Finally, thank you for making the effort to bring your students to the theatre, a place we believe fosters a sense of community on the North Shore.

Sincerely,

Kim Selody, Artistic Director.



Words from the director of ***I WISH***

Giuditta Mingucci

Every show is the result of a creative path that a group of people walk upon together. In the case of ***I WISH***, the group of people was very large. Many tracks crossed each other before we arrived on this stage, where we hope to continue crossing many more paths with you, the audience.

My work on the Boomerang project started very far from here, interviewing youngsters of the most diverse origins in Forlì, Italy. The young migrants were taking part in an afternoon program for youth in a big house called “La Tana” or “The Den”. Each of the youth had a very different story and a specific experience that was both personal and familiar. However, all of the youth had one thing in common; their hearts full of hopes, ideas, projects, and wishes for the future. Whatever their past stories were, they were all looking towards the future with expectations, questions and sometimes fear.

Besides the stories from the youth that I collected personally, I had the privilege of watching other interviews collected by the Boomerang project from youth across the world, from different corners of the earth. I was struck by the beauty and power of the interview process itself: the fragments of stories and thoughts so generously shared, the gazes - looking up or down, escaping or being open, eyes sometimes insisting or resisting the look of the person in front of them, the interviewer—looking at them from the outside but hoping to see more on the inside. In the little pauses between the words, between thought and thought and in the sudden change of the way we look to one another when we say our wishes and ideas, there is a magic: a magic that I didn’t want to just reproduce but share with the audience of ***I WISH***, during our show.

Working together with the team at Presentation House Theatre was for me an honor and a pleasure. The great creativity of this amazing group of artists with their enthusiasm, talent and spirit of collaboration sustained the work and gave further inspiration to the project. I will never forget this inspiring experience, in the beautiful frame of the northern shore of Vancouver.

Rights: Many of the exercises in this guide are adapted from age-old theatre exercises. PHT is not attempting to claim the exercises as their own inventions. Where no credit is given, the original source is unknown.

Rights are Reserved for the contents included in the *I WISH*** Study Guide.*



Our focus with this project is to connect the youth of this region, thereby increasing understanding of the issues rising from immigration and poverty.

WHO'S WHO ON THE / WISH TEAM?

(What kind of jobs does the theatre profession provide?)

THE DESIGN TEAM of / WISH

JOEL GRINKE: Set and Technical Designer



Joel is a transmedium entertainment designer, meshing both the digital world and the world of magic with ours. In short, Joel likes to make impossible things happen. Live.

Past work includes creating a program that lets kids design their ideal city (*Me On The Map*, Newworld Theatre), making a dragon breath fire (*Phantasmagoria*, Loose Leaf Collective), and making ghosts dance on graves (*Stanley Park Ghost Train*, Mortal Coil). He has a Bachelors of Performing Arts and graduated from Studio 58. Joel is a Disneyland aficionado and an incurable optimist. www.joelgrinke.com

We asked Joel, “When did you become interested in theatre?”

Joel: When I was in elementary school I was certain that I was going to be an actor but at that age I had a very narrow view of theatre. I thought it was all about acting.

I suppose it is like being interested in space so wanting to be an astronaut, but once in the space program finding out it would actually be cool to design and build the rocket ship. When I was in theatre school I found out that I was way more interested in designing and writing shows than acting and making really amazing things happen on stage that you don't get to see in everyday life.

“Do you prefer making theatre more than working in film?”

Joel: Oh yes, absolutely. In film you have the thing going on in this little box, but in theatre it is happening live, right in front of you. I'm interested in integrating technology onto the live stage, to actually use it as part of the action. I feel we are about to go over the edge with what we can do with technology. I mean right now it is me separate from my computer, but soon I think we will be able to do stuff where that line gets blurred – is it me doing this? Or is it my computer? I want to go to a show and see a machine interacting live with people in the moment, now that would be cool!

“What training did you get for working with technology in theatre?”

Joel: So, I've got a degree in theatre performance at Studio 58, and then I went and got my bachelor of performing arts at Simon Fraser University where I focussed on doing digital interactive media, using technology as a performer.

But, I must say a lot of what I do I've learned by myself. I sort of just get out there and do it. I've always been interested in film and using it to interact with live performance to tell a story. The first film I made for public consumption interacted with and commented upon a live event, my grade 7 graduation. That was way back in 1999 when I-movie didn't even exist yet!

“What do you find most difficult about your career?”

Joel: People have very specific ideas about what theatre is, so – because what I do is new—it is tricky to describe to them how I see my vision of technology working with their projects. Also a lot of the things I want to do are on a pretty grand level so it is difficult to get the money to do them....but I think I can eventually solve that.

“Can you support yourself with this career?”

Joel: I am sure that I could make a living just doing my creative projects but I have a good set up right now working part time for a computer company. I just work 20 hours with them and then I can spend the rest of my time on my projects. This works out great for two reasons: one, I get all of my computer stuff at a big discount and two, I get my benefits. When you work as a free-lance artist you don't get benefits.

“In ten years – what is your dream? What do you wish for?”

Joel: My wish is—this is actually a thing I've pondered on—to build an immersive environment that tells stories passively in three dimensions. It is something that is really huge in the United States and I think it is the future. It actually comes out of theme parks. My hero is Walt Disney, the guy. He invented the modern theme park concept that tells stories for people to actually live inside of: people walk into a place and they are suddenly living in a giant castle, they really feel like they are there. Clues are laid here and there and then people can follow them with their imaginations and feel like they are really there – living the story. So I want to make one of these for Vancouver. To help make this wish of mine come true I am taking a course that will give me my pyrotechnics license. With this license I can make fireworks go off and interact with video and live action in the space I want to create. Cool eh?

MALCOLM DOW: Sound Designer

Malcolm is an award winning composer and sound designer. He works in theatre and dance, collaborates and tours in bands, and works with music production and song writing. He has received two Jessie awards for his work in Vancouver and has a diploma in Music Technology. Recent theatre works include *Of Mice and Men* (2013) (Hardline Productions), *Equivocation* (2014) (Persephone Theatre) and *A Midsummer Night's Dream* (2014) (Bard on the Beach). Malcolm is delighted to join the team at **Presentation House Theatre** for such a killer show!



We asked Malcolm: “When did you first get interested in music?”

I started taking piano lessons at around eight years old, and then learned the violin. Music was a bit of a struggle for me and although I had some natural talent, I had difficulty being disciplined with practicing. It wasn't until I was around 13 and started learning guitar that things really took off for me!

I think ever since being a teenager and learning punk rock songs on guitar, I knew I wanted to play in bands. So during and after high school I got my taste and played in several bands. Starting small, from busking on the streets and playing open mics, to touring North America and playing at large music festivals. There was never really a clear moment of “this is my career”. I mostly just knew that making music was what I wanted to do and I eventually started getting paid to do it!

“How did you come to work in theatre, composing music?”

I ended up getting a lucky opportunity to work on a theatre show, and it ended up being a big success and I enjoyed it a lot. Since then I've completed a music production/audio engineering course, worked on many shows and continued to play in bands and make my own music.

I really enjoy being able to give life to a play production with my music and soundscapes. It is a very interesting job and has taught me a lot about listening and has made me a much better composer. It is always a wonderful feeling when you've made a piece that inspires the actors and other designers. It can be quite a stressful job though, as at times changes

are made at the last minute. I can recall more than once when I've had to compose a whole new piece overnight for the next day's opening. I believe sound is not something most people are even conscious of when they see theatre, or films for that matter. I like the idea that I can inform the audience emotionally about a scene without them even noticing. At other times I like making the sound very obvious and present, to really become its own character in the show.

“What do you like best about your job?”

I think my favourite part about working with music and composition is that every day is different. I'm always being asked to step out of my comfort zone, and as a result I'm always growing and expanding my abilities. It's a very creative job, and you sometimes are forced to be creative when you don't want to be. But it's always rewarding.

I think the other great thing about this job is the wonderful people I get to meet. Everyone working in music and theatre are here because they want to be, not because they have to be. People are always giving their all because they care about the work they are doing. I have met so many fabulous artists and I look forward to meeting many more along the way!

I WISH has been a special show because it is an international collaboration. It's even better when you get to make art with people from all over the world! I really enjoy the themes that this piece explores and the emphasis it puts on technological and audience integration is very fun.

“What do you wish for?”

I have many wishes but if I tell you, they might not come true ;)

CANDELARIO ANDRADE: Video Designer



I am a video editor and a video and sound designer for theatre (for this production I only did the video). I was born and raised in México, and since I remember, I have always loved music and comics. Professionally I have been working with sound and video for the past 20 years! It all started in University when I got a job at the local public radio station in my hometown in México. Around the same time, and thanks to my friends, I fell in love with photography, movies and theatre! So, what I love most about my job these days is that I get to play with images and, in this case—as it happens most of the time in theatre—I get to play with other people: the director, sound designer, set designer, actors, stage manager, etc. etc. Everybody brings something at every step of the process. I love the dialogue that happens when we are making a show. In terms of being able to make a living, well, it's not easy but I am able to make a living, though sometimes I wish I could do more! When I was a kid, all I wanted to do was to play with my friends, listen to music and read comic books. I really wanted to be an astronaut, but it hasn't happened yet. My wish for ten years from now is to have made a few documentaries and some music clips as well as to live in a peaceful world.



JESSICA OOSTERGO: Costume and Set designer

Jessica Oostergo is a Set and Costume designer based in Vancouver. She is a freelance artist with skills ranging from design to scenic painting, puppetry, woodworking, hat and mask building, creative collaboration, leather work, and much more.

Recently, Jessica completed her third season as the Assistant Head of Wardrobe for Bard on the Beach. She also received a Jessie Richardson Award for Significant Artistic Achievement in Theatre for Young Audiences: Outstanding Concept and Execution of "*Hamelin; A New Fable*" (Axis Theatre).

During the 2014/2015 season, Jessica created designs for various productions including; *The Duchess* (Ruby Slippers), *Big Bad* (Boca Del Lupo), *Hamelin: a New Fable* (Axis Theatre), *Grease: the Musical* (McNair Theatre), *The 4th Graders Present an Unnamed Love-Suicide* (Rumble/Tremors), *Honk Jr* (Betty Huff) and *Snapshots: a Musical Scrapbook* (Snapshots Collective).

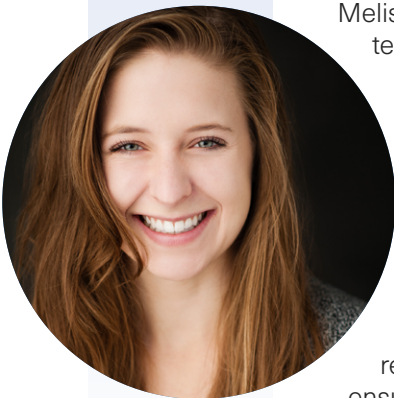
Upcoming projects include designs for Ruby Slippers, Raven Spirit Dance, Studio 58 and much more.

Jessica is a graduate of Studio 58. Visit JessicaOostergo.com.



BRAD TRENAMAN: Lighting Designer

Having just moved to North Vancouver from Toronto, Brad is very excited for his debut season working with Presentation House Theatre. Recent designs include the new Canadian production of *CATS* at the Panasonic Theatre, and Canadian Stage Company's *Shakespeare in High Park*. His work in dance includes lighting for Ballet Creole, Debbie Wilson, Janak Khendry, Menaka Thakkar, Shawn Byfield, The Stepcrew and The Virsky Ukrainian Dance Company. Other credits include designs for YPT, Carousel Players, singer Matt Dusk, magician Ted Outerbridge, His Holiness The Dalai Lama (Skydome) and the National Chinese Acrobats (Sony Centre). He also lit *Menopause, the Musical* at the Luxor (Las Vegas) where it ran for six years. Brad has contributed many articles to Professional Lighting and Production Magazine and he is member of Associated Designers of Canada. He is currently pursuing his MFA in Theatre Design at York University. His website is <http://www.batlighting.com/>.



MELISSA MCCOWELL: Props Design and Build

Melissa is over the moon and pleased as punched to be back working with the amazing team at Presentation House Theatre on yet another exciting and innovative project! Previous design and production credits include productions with Bard on the Beach, Green Thumb Theatre, Ruby Slippers Theatre, ITSAZOO Productions, Théâtre la Seizième, Touchstone Theatre and Carousel Theatre for Young People. Melissa is a graduate of Studio 58.

We asked Melissa, "What does your work entail?"

Melissa: As props designer my job is to collect and create all of the pieces in the show that the actors handle, as well as the additional pieces that help to enhance the set. There can be a lot of overlap with other aspects of the design and for this reason I work closely alongside the set designer, and often the costume designer, to ensure that everything fits into the new world of the show we are creating.

Once we have an idea of what we want it to look like it becomes my job to find the pieces we need, or often build them from scratch or alter them to suit the production's needs. It requires a lot of various skills such as sewing, painting, carpentry, sculpting, molding, etc. It's always a lot of work but also a lot of fun.

“What do you like about your job?”

Melissa: One of the favourite parts of my job is that I get to solve unique problems in creative ways. You constantly use your imagination to create and there is never a dull moment. Plus I especially enjoy it when the job is to get messy.

“What is your wish for ten years from now?”

Melissa: Ten years from now I wish to be happy, still following my dreams and off on another wonderful adventure.

THE WRITING TEAM of *I WISH*

COL CSEKE

Col is a playwright, performer, podcaster, and documentary-theatre maker based in Calgary. He is currently serving as the Playwright in Residence at Alberta Theatre Projects and is the Artistic Director of Inside Out Theatre. Col's theatre making practices involve interview based writing, community-generated collective work, and verbatim-text playwrighting.

We recently asked Col, **“Why do you enjoy being a playwright?”**

Col: I've been making theatre for about a decade, and I feel very, very lucky to get to do it because nothing else makes me feel happier and more connected to people. I make plays through a bunch of different ways. Sometimes I write plays based on talking to people and research (like right now I'm writing a play about Mixed Martial Arts), sometimes I make documentary-plays, and sometimes I make plays with friends in what we call collective creations, where we all write and act together. My favourite thing to do though, is make plays with really interesting folks who aren't professional-theatre-types. I've made plays with people with disabilities, folks who live in homeless shelters, kids like you, older people with Alzheimer's, and lot's more. One play I can't wait to make is going to be about a Racing Pigeon Club that's down the street from my house. Racing Pigeons! It's a real thing, google it!

“What inspired you to work on the project *I WISH*?”

Col: There were three things that got me really excited and interested in making *I Wish*. The first was the idea that we could make a play where the kids in the audience get to participate every time and shape the show. Secondly, we wanted every kid to feel connected to the theme of the play, so we tried to think of a “universal” idea, something that we thought everyone cares about. We think wishing is something every person does, every kid, every adult, everyone! And thirdly, once we landed on the idea of using wishes we wanted to really explore how great wishes can be, how fun and joyous, but also how sad they are sometimes, or weird, or complicated.





NATHAN PRONYSHYN

Nathan is the Y Stage Producer at Vertigo Theatre where he has worked for the past eight seasons. For Vertigo he has directed productions of *The Stones* and *n00b* and will be co-directing the world premiere of *Calamity Town* in January. He also works as a freelance actor and director, performing with companies such as Ground Zero Theatre, Theatre Calgary, Alberta Theatre Projects, Quest Theatre, Manitoba Theatre for Young People and Sidemart Theatrical Grocery. Nathan has a love for Mixed Martial Arts and when he's not busy in the theatre or getting beat up, he's home with his amazing wife Britt, precocious seven year old Tennessee, and baby Emmylou.

We asked Nathan, **"What inspired you to work on *I WISH*?"**

Nathan: I've always loved working in communities, using theatre as a tool to tell their stories. I often feel like Theatre for Young Audiences can be prescriptive, pretending to talk about an issue, but always giving you a lesson or an answer in the end. With *I Wish*, I was interested in having young people tell us the answers, rather than the other way around. I also love the idea of "pluralization" (I'm not sure that's a word). For me it's a small idea in one person's head being shared, and in that sharing it is reinforced until it has the chance of becoming a reality. It's the snowball effect using wishes!

"What exactly do you do for a living?"

Nathan: I've been running a Theatre for Young Audiences company in Calgary (Vertigo's Y Stage Series) for about eight years. In addition to my job as a producer I still get to act and direct, which keeps me feeling happy and full. I feel very lucky because part of my job is to see some of the best theatre in the world! I enjoy working in all kinds of mediums and have had fun doing motion capture for video games and voice over work for radio when I'm not focused on theatre. In addition to a passion for the performing arts, I also happen to love martial arts. I've been training at an MMA gym in Calgary for about five years and, although I have to no plans to step into the cage, I really like the lifelong journey learning a martial art.



LINDA A. CARSON

Linda, a graduate of Vancouver's Studio 58, has been a professional actor, writer and teacher for the past 30 years. She is one of the co-creators of the hit play *Mom's the Word*, and has written many plays for young audiences including *Jack and The Bean*, *Here to Hear*, *George and Martha*, and *Dying To Be Thin*. Linda has performed for theatres across Canada, and was most recently in *Where The Wild Things Are* (Presentation House Theatre).

We asked Linda, **"What do you like most about writing for the theatre?"**

Linda: I like working in theatre because it puts me in touch with a larger and larger community of people. At first I am on my own coming up with an idea, but then lots of other artists become involved in the creation process, and finally, the audience joins in. I also love working in theatre because of its potential to transport people through their own imaginations to exciting places and spaces that help put our real world into perspective.

KIM SELODY



Kim has worked as a writer, director and actor in Canadian theatre for over 30 years. He has directed over 100 productions, many being world premieres for youth and young audiences. He has written several plays including *Silverwing*, *The Hobbit*, *Fool's Angel*, *Synthetic Energy*, *Suddenly Shakespeare* and *The Last Drop*. Recently Kim wrote and co-created *L'en Vol Du L'ange* for Montreal's Dynamo Theatre, currently touring Quebec, France and Spain. He also co-created and directed a musical version of *The Cat Came Back* with Jay Brazeau and Fred Penner for MTYP. Recently, Kim left his position as a Theatre Officer with the Canada Council to become Artistic Director of Presentation House Theatre in North Vancouver. From 1999 to 2006, he was Artistic Director of Carousel Players in Southern Ontario, a company noted for its international collaborations for Young Audiences. From 1991 to 1996 he was the Artistic Director of the Playwrights Theatre Centre in Vancouver. He has studied clown with Philippe Gaulier, movement with Monika Pagneau and theatre with Ugenio Barba. From 1979 to 1986 he wrote and performed with Vancouver's Axis Theatre, creating work mainly for young audiences.

THE CAST of *I WISH*

EMILIE LECLERC: Sandra



Emilie Leclerc is a bilingual actor and theatre creator living in Vancouver. She is thrilled to be making her Presentation House Theatre debut with *I Wish*. Since graduating from Studio 58's acting program, Emilie has worked with Babelle Theatre, Théâtre la Seizième, Chemainus Theatre, Gateway Theatre, Sum Theatre Society, Twenty-Something Theatre, Enemies of the Stage and Terminal Theatre. Co-creator of the award-winning performance *iShow*, she toured throughout France with the show last spring. You can also see Emilie's TV debut on CBC's *Strange Empire*. Coming up is co-producing and acting in Vortex Theatre's bilingual production of *John and Beatrice*. Emilie will also be touring elementary schools all over BC and Alberta with Théâtre la Seizième production *Mathieu Mathématiques* in spring 2016. Stay tuned at www.emilie-leclerc.com

JAY BRAZEAU: Leo



Jay is pleased once again to be performing in his favourite theatre. He has been fortunate enough to direct two plays at Presentation House Theatre: *Old Love* and *Three Viewings*, and to perform in Edward Albee's *The Goat* for which he won a Jessie Richardson Award. Jay has also been involved in many a Christmas Cabaret. Presentation House has always held a special place in his heart. And so has Kim Selody whom Jay has worked, acted and written with many times in the 35 years they have been amigos. Jay is looking forward to directing the west coast premiere of Josh Harmon's *Bad Jews* at the Jewish Community Centre in November. I hope you enjoy this production as much as I have enjoyed working on it. May all your wishes come true.

THE DIRECTOR of / WISH

GIUDITTA MINGUCCI



Born in Rimini, Italy, Giuditta graduated with honours in Classical Literature at the University of Bologna. Her theatrical training began in the Compagnia degli Scalpellini theatre laboratories then with other maestri, such as Antonio Latella, Letizia Quintavalla and Konrad Zschiedrich. She has worked professionally since 1997 and in 2000 she joined Elsinor Teatro, as an actress, playwright and theatre director. In 2012 she was appointed Artistic Director for their theatre's venue in Forlì, Italy. Other shows for young audiences she's directed are: *The man on a horse*, a play for 10-15 year olds, (written by Giuditta and translated into German for Theaterstuckverlag), *Here come the European Boat People*, by Marco Renzi and *Mamma Sale Papà Pepe*, by Brigitte Dethier / JES- Ensemble.

THE STAGE MANAGER of / WISH

GISELLE CLARKE-TRENAMAN



Giselle holds a B.F.A. Honours in Theatre from York University. Recent Stage Management credits include working with Presentation House Theatre on *Jack and the Bean*, *Cat Killer* and *Where The Wild Things Are*; CanStage/Volcano Theatre on the acclaimed *Another Africa*, and The National Arts Centre/Young People's Theatre on the hit tap show *i think i can*. She was the resident Production Stage Manager at Highlands Opera Studio in Haliburton for four seasons. She has also worked with SoulPepper, Opera Atelier, Opera Hamilton and Opera Lyra Ottawa to name a few. She has toured Sweden with NorrDans, a modern dance company and Scotland with the rock show *That's Life*.

We asked Giselle, **"Why did you choose to go into theatre as a profession?"**

Growing up I was always interested in dance and theatre and I was in plays, choirs and dance groups. Realizing that I was good at something that made people happy was a driving force in my choice to go into theatre. Later, I became aware that there was much more going on off stage, behind the scenes. As my talents leant to organizing people and I had a good sense of timing, I gravitated towards the Stage Management part of the theatre team. Doing this job I was able to not only make the artists happy, but have a sense of accomplishment on opening night knowing that what I did made a difference for the audience as well.

"What is your job as a stage manager?"

Being a stage manager is an interesting job as we are not technicians nor are we artists in the pure sense of the word. We are something that floats in between. My main job is divided into three parts: during rehearsal I create a safe and focused working environment for the artists and director to work; I liaise with the technical and design teams to ensure there is a constant and focused flow of information between them and the rehearsal room; and during the performance I "call" the show, which means I tell the technicians operating the technical aspects of the show when it's their turn to do their cues. I love it when I call a sequence of cues and the visions of the designers and director come together and the audience is moved. I can see and hear them react.

“You often take on the role of a Production Manager. What is that job?”

As a PM I am in charge of making sure that all of the technical and artistic visions of the design and directorial teams are created within the budget set out from the theatre. This includes making sure that schedules and budgets are adhered to and maintaining a conversation between the technical, design, stage management and directorial teams. I am also in charge of the health and safety of all personnel in the theatre whether they are technicians or performers. As a PM my favourite part is when a schedule has taken hours to make, when the day comes all the elements fall into place. Everyone has done their part to make the day work but I know that if I hadn't scheduled it correctly the day would not have worked out as well.

THE TECHNICAL DIRECTOR, LIGHTING AND SOUND OPERATOR:

MATTHEW LATIMER

My job as the Head Technician includes helping every performance look and sound it's best. Every show that comes to Presentation House Theatre has different needs from the lighting and audio system, and I get to setup and operate those systems to make each show run smoothly.

I like my job because it lets me meet all sorts of interesting people, and interesting challenges. I get new puzzles to solve with every show, and new friends to figure them out with.

My ten year wish is for a bigger theatre, with lots more lights and sounds, and lots more interesting shows to help with.

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I WISH and THE BOOMERANG PROJECT



Presentation House Theatre was lucky to be chosen to take part in an international co-production called **Boomerang** initiated and organized by Dirk Nelder and Odette Bereska of Berlin, Germany. In June, 2014, PHT hosted 6 International Theatre Companies, to kick off a two year collaboration to create a series of co-productions for youth aged 11 to 15 years of age, funded by the European Culture Program.

Kim Selody, Artistic Director of Presentation House Theatre and one of the writers of *I WISH* says, "**Boomerang** is an important evolution for PHT as an arts organization, which focuses on professional theatre that connects children, youth and adults with each other and uses theatre to create a sense of community on the North Shore. Like a "Boomerang", this project asks those who participate to throw out something to the world, watch it be explored by professional artists, then see it come back to them as a form of theatre. This project is a reflection of the value that PHT places on the development of the "whole child" through meaningful social experiences and seeing professional theatre. By creating pieces of theatre that have a local connection and that connect us to the world, we can develop a human, global perspective to help us all find our place in the world."

PARTICIPATING PARTNERS

- Presentation House Theatre - North Vancouver, Canada www.phtheatre.org
- Teatro Elsinor - Milan, Italy www.elsinor.net
- DynamO Théâtre - Montreal, Canada www.dynamotheatre.qc.ca
- Australia Theatre for Young People - Sydney, Australia www.atyp.com.au
- Teatro O Bando - Lisbon, Portugal www.obando.pt
- Pilot Theatre - York, England www.pilot-theatre.com
- Platform 11+ - Berlin, Germany www.platform11plus.eu

This two-year collaboration saw theatre companies pairing up to create a piece of theatre, based on the themes of immigration and poverty. Each theatre interviewed youth within their region and created a database of documentary style interviews that were used as a resource material by all companies for the creation of new works for youth. The Boomerang Website gives is a great resource to find out more about the projects and access interviews from the many countries involved: <http://www.internationaltheatre-project.com>

THE BOOMERANG PROJECT

June 16-22, 2014



Two artists from each of the six participating theatre companies met at Presentation House Theatre in North Vancouver for 10 days. Each company gave a short presentation about their company to invited local theatre artists/companies dedicated to theatre for young audiences. This mini "symposium" on theatre for young audiences was in partnership with the Vancouver International Children's Festival. Presentation House Theatre is linked with Teatro Elsinor to create a show together that would be adapted for their individual country's productions.

December 2014
to March 2015



Workshops conducted by six theatre artist/educators, Emilie Leclerc, Brette Little, Mike Stack, Stefano Giulianetti, Andrea Yu, and Caitlin McCarthy took place in six different schools. The focus of the workshops was to use drama games and exercises to build trust and respect in the room, introduce tools that could be used by the students to "tell their stories", and begin to explore the theme of immigration.

March to June 2015



Giuditta Mingucci joins the Vancouver writing team, composer, video artist, and set designer for a one week development workshop at Presentation House Theatre. The direct involvement of the students in the project is incorporated into the outline of the script. The writers decide to call the new play, ***I WISH***. Casting for the productions in North Vancouver and Italy takes place.

July 2015



Linda Carson and Kim Selody travel to Forli, Italy to work with the actors and the Italian team at Teatro Elsinor to further develop the script for the Italian production of ***I WISH***. Italian set designer, Annamaria Cattaneo joins the team. Teatro Elsinor's production of ***I WISH*** opens in Forli with an Italian Cast, directed by Kim Selody.

September
to October 2015



Giuditta arrives from Italy to work with the creative team at Presentation House Theatre in North Vancouver. A four week rehearsal process leads up to a two and a half week run of the play for schools and the general public from **October 14th to the 25th, 2015**.

January 2016

A creative team from all six Boomerang Project countries meet in Australia to create a new play: ***Patrice Balbina's Chance Encounter with the End of the World***

February 11-15, 2016

Presentation House Theatre presents ***Patrice Balbina's Chance Encounter with the End of the World*** in North Vancouver.

THEMES:

IMMIGRATION, POVERTY AND HOPE

POVERTY: The gap between the poor and the rich has widened over the last ten years. Interferences in the social system seem to make the poor poorer and create existential problems that beg the crucial question: Can we find a better life somewhere else, in a country other than our own? Economic hardship can force people, particularly young people, into unwanted mobility. Looking for work, they depart from their home countries, thus leaving the world of their first language and culture behind. Leo and Sandra come from a place where economic hardship has driven them away from their home. How have they managed?

IMMIGRATION: Immigration has made a strong mark on the society of Canada. Poverty, resulting from famine and war caused hundreds of thousands of people to depart from Europe in the past. If it weren't for the European immigrants of the last centuries Canada would not exist as it does today. Now, new streams of immigrants, especially from Asia, are bringing even more new and diverse elements to our society. Today's modern migration confronts countries with new, challenges. How does the stream of migrants influence the societal and cultural structures of countries? What impact does immigration into Canada have on our First Nations Cultures? What tensions are caused by the collision of old and new immigrants and the indigenous people of a country? How does culture and identity develop in multi-ethnic societies? How does immigration shape the identities of young people in countries receiving immigrants? How can we learn from each other? How have Leo and Sandra adapted to their new situation?

HOPE: As the creative team worked on this new play *I WISH*, they explored these questions as they interviewed immigrant youth. It became clear that the project had one more, very strong theme: Hope. Every immigrant we interviewed had a wish for their personal futures and the future of their families. Thus was born the third theme and the title of our new play, *I WISH*. What are Leo and Sandra's dreams and wishes for the future. What are yours? Should we share them with the world?

CURRICULUM CONNECTIONS

The very act of taking students to a theatre to experience a play with professionally designed sets, lighting, costumes, and live actors will spark many curriculum driven discussions and activities. Our new play, ***I WISH*** is a particularly good fit for the **new B.C. Curriculum**.

- The new curriculum is designed to “respond to the demanding world our students are entering”. Our new play is designed to stimulate the audience to think about our future and respond by voicing their personal dreams and wishes for it.
- The new curriculum gives the opportunity for teachers “to capture the energy” of their student’s interests and direct it towards hands on “personalized learning”. Our project strives to capture the energy of the students by providing them with an opportunity to voice and share their personal interests with each other and the characters in the play.
- ***I WISH*** provides a “hands on” learning experience by – at times—asking the audience to become involved with the actors and the action of the play. ***I WISH*** provides an excellent opportunity for the “do” component of the core curriculum model, “Think-Do-Understand”.
- Finally the two characters in ***I WISH*** explore new technology and innovation to try to capture the dreams and wishes of the audience, providing the designers – and the audience – the opportunity to explore new technology.

The theme of “wishing” in ***I WISH***, allows for many follow-up activities that tie into the Language Arts curriculum. The bigger themes of immigration and poverty provide links not only into the Language Arts Curriculum but also into the Social Studies Curriculum. ***I WISH*** will directly connect with the “Big Ideas” of the grade 4, 5 and 6 Social Studies Curriculums:

- **Grade 4:** “Interactions between First Peoples and Europeans lead to conflict and cooperation, which continues to shape Canada’s identity.”
- **Grade 5:** “Immigration and multiculturalism continue to shape Canadian society and identity.”
- **Grade 6:** “Complex global problems require international cooperation to make difficult choices for the future” and “Systems of government vary in their respect for human rights and freedoms.”

Finally, the very act of seeing the play ***I WISH***, with its innovative structure, original music, artful set and costume design, use of technology, and professional work of two of Vancouver’s most talented actors, **Jay Brazeau** and **Emilie Leclerc** will cover many area of the **Arts Curriculum**.

CLASSROOM ACTIVITIES

PRE-SHOW DISCUSSION

Discussion One: What is theatre?

Some people think a play is the same thing as a story. Theatre is “about spectacle and language and music and magic and actors and emotions and ideas” (*Theatrical Innovation, Whose Job is it?* Howard Shalwitz). Some forms of theatre don't even have a story.

However, a story is often used as a source to build a new play. When the writers of *I WISH* began their creation process, they interviewed many immigrant youth and used their stories as source material for this new play. In other words, the individual stories gave them ideas that they then used to create what you will see on stage.

The activity **Story Exchange** will help students tell their own stories and listen to the stories of others. Stories are powerful tools that not only give us ideas, but allow us to know each other better and help us build our ever-changing communities.

Discussion Two: Migration

In the play Leo has left his homeland. It is not clear in the play exactly why he had to leave. What are your ideas? In a paragraph, write out your own backstory about why Leo left his homeland called, “Leo's Departure”.

Questions: (Note: see more discussion questions and information about migration at the end of this section: “Canada and Migration”)

- Why do you think people migrate from one country to another?
- Where are large groups of people migrating from in our world today? For what reasons?
- Do you think there is going to be more or less migration in the future?
- Is it easy to migrate to Canada? Are there factors that influence who has the best chance of migrating to Canada?

(Use coloured pins on a classroom map of the world to represent the birth places of the students, their parents and their grandparents.)

PRE-SHOW ACTIVITY

Story Exchange

Learning Outcomes: Language Arts

1. Grade 5 Oral Language:

sharing and explaining ideas and viewpoints , interpreting the speaker's message (verbal and nonverbal) and considering audience when presenting.

2. Grade 6 Oral Language:

comparing ideas, identifying purposes and perspectives, organizing information and practising delivery.

3. Grade 7 Oral Language:

analysing perspectives and considering alternatives.

Objectives of exercise:

- Free students up to share their own stories and listen to the stories of others
- Experience the depth and breadth of someone else's story by re-telling it in the first person
- Enhance the community of a classroom through the sharing of stories.

Step One: 8 min. (*Don't tell the students about Step Two until you have completed Step One.*)

Ask the students to think of an event that happened in their lives that in some way changed them. The events can be as simple as falling off a bike or as profound as moving from one country to another.

Once the students have all thought of an event, ask them to think about how they would tell it as a short story with a beginning, middle and end. Tell them to make their stories one minute long (or two depending upon the age and class.)

Divide the students up into four groups and place the groups in the North, South, East and West sections of the classroom. Within the four groups, ask the students to find a partner. Ask the partners to find a quiet spot in their area and choose who is A and who is B.

Have A tell their story to B. If students finish well before the one minute mark, get their partner to ask them a few questions about how the story changed them or about more details. If some students take longer than the time limit help them finish up their stories by saying, "find the ending of your story in the next fifteen seconds..." When all the A's have finished their stories, get the B's to tell their stories to the A's.

Step Two: 6 min.

- Let the class know that they are now going to tell the story they just heard to someone else, as if the story was their own, in the first person. Though the objective is to remember and tell the truth of the story, it is okay to add details and creatively enhance the story in the re-telling.
- Ask the A students in the North to go to the South and find a new B partner, and the A

students in the South to go to the North and find a new B partner. Repeat this for the East and West groups. Once everyone is settled with their new partners, start the story telling process again.

Step Three: 6 min. (*If time permits*)

- Repeat Step Two but this time ask the students in the North and West to switch partners and the students in the South and East to switch partners.

Step Four: 10 – 20 minutes

- Bring the students together in a circle. Ask if someone would like to share the last story they heard with the class. Prepare the students for the possibility that their original stories might have changed, like in the game “telephone” and not to take it personally. After the story has been shared ask if anyone recognizes their original story and discuss how it was or was not changed.
- Have a few more students share the story that they last heard.
- Variation: on the last round of “retelling” get the students to shorten their stories to 30 second stories – then when you gather in the circle as a class there will be time for everyone to share the last story they heard.

Conclusion: 3 min.

Discuss how authors often will find an idea for a story in a newspaper, or in real life and use it as a source material to make up a new story. Let the students know that the creative team who wrote *I WISH* used many elements from real stories as resource material as they created new characters and developed these characters' actions into the play.

Literary Extension: (*“Writing and representing” expectations of the Language Arts Curriculum*)

- Ask the students to take twenty minutes to write out their own story. Have the students decide if they'd like to keep their story as a true story, or use it as a “resource” and change their story into a piece of fiction.
- Ask the students to include specific details in their stories when they describe the action or what something looks like.
- Ask the students to make sure the stories have a beginning, middle and end.
- Ask students to illustrate their stories and display them on a bulletin board so everyone has a chance to read each other's stories. Or, set up a reader's theatre and have one person share their story each day until everyone's has been heard.

POST-SHOW DISCUSSION

Discussion Questions:

Objective: Lead students to deepen their thinking and understanding about the themes explored in the play *I WISH*.

Learning Outcomes:

- Language Arts: Oral Language, creative thinking.
- Language Arts: Writing (if students compose answers to the questions before sharing)
- Social Studies: critical thinking, strategies (Grade 4) plan (Grade 5,6) to address an issue, defending a position on an issue (Grade 7).
- Immigration (Grade 5), Identity (Grade 6)
- Factors effecting settlement patterns and population distribution (Grade 6)

Group (or written) Discussion Questions:

One: Wishes

In the play, Leo and Sandra fish for wishes from the audience, but not everyone's voice is heard. Here are some questions to spark a discussion (or use as a written exercise).

- If you could make a wish for the present, for something to happen or change right now, what would it be?
- If you could make a wish to change something about the past, what would it be?
- If you could make a wish for the future, what would it be?
- If you could fix something/anything for yourself or in the world, what would it be?
- If you could fix anything in North Vancouver, what would it be?
- If you could invent a machine, what kind of machine would you invent?
- If you could invent anything, what would you invent?
- If you could have any job you wanted after you graduate, what job would you choose?
- If you could change something about your life, what would you change?

POST-SHOW ACTIVITY ONE:

Col Cseke, one of the writers of *I WISH*, was inspired to create this play to stimulate young people to think and talk about their personal goals and dreams. While working with youth, he became concerned that as technology advanced and young people were communicating through texts and video games, the bigger, deeper questions were getting lost: questions that help keep a community healthy. The vision and goals of the **Boomerang Project** were a perfect fit for Col's vision -- to facilitate young people to communicate something about themselves, building bridges between different communities and cultures.

Four Corners:

Learning Outcomes:

Four Corners (and similar theatre exercises like "The Wind Blows For Those Who") encourages personal development, strengthens relationships between diverse students and creates opportunities to discuss hard issues.

Objective: Build Community

The goal of Four Corners is to build bridges and find common ground within the classroom community. It is a cultural mapping exercise that offers an active way to find out who's who in the room and allow students to identify with each other according to various categories. Ultimately this exercise demonstrates how limiting identity categories can be.

Note:

- *The Four Corners exercise will work best after a 5 to 10 minute warm-up game. Warm-ups help focus and energize the group so they are ready to work together. We've attached some warm-up games at the end of this section, and one can find many other good "theatre warm-up games" on the internet.*
- *For these exercises to work, students must stay focussed. If a student begins to "fool around" explain that everyone must commit to the work in order to make it work for the group. It is similar to playing a sport like hockey or soccer. If someone is silly or purposely kicks the ball off the field everyone else gets bored and frustrated. On the other hand, it is perfectly okay to make an honest mistake – in drama exercises one is expected to simply do the best they can.*

Step One:

Divide the room into four areas and clearly label them as landmarks. (We'll use North, South, East and West.) As you ask the students questions, have them move to the area that best represents their answer. Once all the students have chosen a landmark, ask them to look at the room and observe where their fellow students are. Ask the students how they feel about where they are standing. Ask the students to share why they chose their place with someone close by them, and then to the class.

Teachers can make up questions that relate to a topic being studied in class. The goal is create questions that will stimulate dialogue between students.

Here are some questions that will stimulate conversations about some of the themes in *I WISH*: immigration, community and future dreams.

Question One:

How many languages do you speak? If you speak one language, head north. If you speak two languages, head south. If you speak three languages, head east. If you speak more than three languages, head west.

Once students have placed themselves, find out what different languages are spoken. How long have they spoken a second language for?

Question Two:

How long have you lived in Canada? If you've lived here all your life go north. If you've lived in Canada for under one year go south. If you've lived here for over five years go east. If you've lived here for under five years go west.

Or:

How many places have you lived so far? If you've lived in the same place all your life, head east, if you've moved once, head west, if you've moved three times, head north, if you've moved more than three times, head south.

And/Or

Where were you born? If you were born in the Vancouver area go north, if you were born in another city in Canada go south, if you were born in another English speaking country go east, and if you were born in a country that does not speak English as a first language go west.

And/Or

Where do you want to live when you are an adult? If you want to live in Vancouver go north. If you want to live in another place within Canada go south. If you want to live somewhere in North America go east. If you want to live somewhere else in the world, go west. Turn to a neighbour and let them know why you chose to be where you are.

And/Or

Where were your parents born? Where were your grandparents born? (The students who have parents born in two different landmarks will need to stand in between.)

Other Questions not related to *I WISH* but good classroom community builders:

- Think about the friendships in your life. If you have a lot of friends, head north. If you think you have a few really close friends, head south. If you have one best friend, head west. If you are closest to your family, head east. If you think you belong in more than one category choose just one and head that way.
- What do you do in your free time? (something with friends, quiet time alone, cultural events or activities, sport events or activities.)
- How many pets do you have? (One, two, more than two, don't believe in pets or none.)
What sort of reading do you like? (books, magazine, text messages, none.)

You could add a math element and figure out what percentage of the class each area holds.

The category questions may grow more personal or investigative depending upon how much trust exists in the room. Questions may grow in complexity and eventually, students may abandon the four corners and begin to create new areas in between the landmarks.

Variation:

Four Corners may be turned into a binary exercise with just two landmarks instead of four. Students may stand between the landmarks, along a spectrum, according to how they feel about the question. Questions that work well with a binary spectrum are:

People see me for who I am./Nobody really sees me.

You are where you come from./You are what you make of yourself.

People can change throughout their life/People stay the same.

Once choices are made, ask students to speak about why they put themselves where they did. Students may change where they are on the spectrum if something someone says changes what they think.

Conclusion:

Bring the class into a final circle to talk about what they discovered about themselves or the community of the classroom during the exercise. Theatre is a powerful way to bring people together. Even when we feel different from each other, or fear we have nothing to say, a game like Four Corners can break down barriers and build community.

POST-SHOW ACTIVITY TWO: WRITE A "WHAT IF" POEM

Leo and Sandra ask the audience about what they wish for. The next question is what if that wish came true? This simple What If poem is a fun way to explore different possible wishes. We sourced it from: Write an Instant What If Poem: <http://ettcweb.lrk12.nj.us/forms/what.htm>

Line 1: What if _____?
Line 2: I might _____.
Line 3: What if _____?
Line 4: I could _____.
Line 5: What if _____?
Line 6: I would _____.
Line 7: Ask a question: _____.

Example:

What if summer lasted half a year?
I might finally learn to swim
What if chocolate were good for your health?
I could earn a medal for wellness
What if worrying made you smarter?
I would be a brain surgeon, that's for sure
What if poems were wishes that could actually come true?

THEATRE WARM-UP GAMES

(Useful to help focus students to work as a team and trust each other before more in depth drama activities.)

Zip Zap Zot:

- Pass a Zip from person to person around the circle. It is important that each player makes eye contact with the person next to them as they pass on the sound, "Zip". Send the Zip around the circle a second time and time how fast it travels with everyone still using eye contact.
- Once the Zip is established, introduce the Zap to change the direction of the Zip. At any time someone can look back into the eyes of the person who gave them the Zip and answer back, "Zap". The "Zap" changes the direction of the Zip, so it reverses and starts to go back around the circle in the opposite direction. Again, at any time someone can say, "Zap" back to the person who gave them the Zip to change the direction. Depending upon the group, the Zap might make the game get stuck in one area of the circle. Suggest that as a team they work on getting the Zip to everyone in the circle or limit each player to using the Zap only twice.
- Finally, introduce the Zot. The Zot sends the game to someone across the circle – still using eyeball-to-eyeball communication. The person who receives the Zot can choose to send a Zot to someone else across the circle, or send a Zip in either direction around the circle, or choose to say Zap and send the Zot back to the person who delivered it.

Note: Like all games it makes sense once you play it. If you haven't used this game before, try it out with a small group of students first and then introduce it to the full class.

Buzz

You may have already played variations of Buzz as a math game. The class forms a circle so everyone can see each other. One person says the number one, the next person says, two, the next three etc., but any number that has seven in it, or is a multiple of seven is replaced by, "Buzz". For younger students the number five can be replaced, and with older students you can always use different numbers.

Variation

Using a beach ball, the class keeps it up in the air using their hands and all counting aloud, "one, two, three, four" but for any multiple of five they have to hit the ball with anything but their hands. If a mistake is made the class starts at number one again.

Circle Dash

This is a great game for the students to have fun while they practice their communication through eye contact (and raise their focus and energy levels). I like to play it with the students sitting on chairs in a circle, but you can also play it standing. One person is in the middle of the circle. The object of the game is to switch places. One person sitting catches another's eye to subtly suggest switching. The other person lets them know they agree – or accept their offer – and they switch. The person in the middle tries to get to an open spot before the switchers have been able to change. The person who doesn't get to an open spot takes the place in the middle of the circle and the game continues. This is a silent game. Laughter is good and will happen, but no talking. If the group is big and used to the game, you can have two or three switches going on at once.

Post Show Discussion Continued:

Canada and Migration

The excerpts below will help inform a classroom discussion about immigration and Canada. They are direct quotes from the book, "Immigration Canada: Evolving Realities and Emerging Challenges in a Post-national World" by Augie Fleras, 2015.

A link to the book's "Sample Chapter" can be found on the UBCpress website at: http://www.ubcpress.com/SEARCH/title_book.asp?BookID=299174313

Discussion Questions

What are some reasons that people might migrate?

"Migration is a global phenomenon, and there are more people on the move today than ever before. The reasons include economic displacement, family reunification, environmental degradation, war and civil unrest and sometimes, quite simply, the search for a better life."

How many people in the world migrate?

"The International Organization for Migration estimates that there are approximately 214 million international migrants in the world today, which is about 3.1 percent of the global population. This number of migrants would equal the fifth most populous country in the world. Contrary to the myth that it is primarily men who migrate, 49 percent of international migrants are women."

Does Canada receive many migrants?

"As a receiving country for migrants, Canada falls right in the middle of the top ten, hosting approximately 7.2 million migrants in 2008. The top country to host immigrants is the United States (42.8 million), followed by the Russian Federation, Germany and Saudi Arabia. While Canada may not be the first country of choice for international migrants, we do have a larger proportion of immigrants (21.6 percent) in our general population than either the United States (13.8 percent) or the Russian Federation (8.7 percent). The top three migrant-sending countries are China (35 million), India (20 million) and the Philippines (7 million)."

Do migrants always move from one country to another?

"Many global migration trends run counter to the myths we commonly associate with immigration. For example, the majority of African migrants move within Africa, while Asia, the largest source of temporary workers, is also characterized by large flows of intra-regional migration, particularly in China and India. The Middle East is the most important destination for temporary Asian workers, and temporary migrant labour is on the rise in Europe, the United States and Canada. In the case of Canada, the number of migrants coming through temporary worker channels has lately exceeded those coming through the permanent residency category."

Dispelling myths about migration:

Is it easy to immigrate to Canada?

“There continues to be a perception that Canada’s laws make it easy for immigrants to come here and that Canada is more welcoming and hospitable to new immigrants than many other countries. The perceptions, however, are not always true, or true for everyone. Canada’s point system makes it very difficult except for the most highly skilled and highly educated people to achieve enough points to even be considered for immigration. In fact, it is estimated that many Canadians would not pass the point system test if it was applied to them.”

Do immigrants steal jobs from Canadian Workers?

“Although the majority of immigrants who come to Canada as permanent residents are highly skilled professionals, their qualifications are frequently not recognized. Consequently, they are not able to compete with Canadians for jobs in their field. In fact, it is estimated that new immigrants are three times more likely to be working in low-skilled jobs than their Canadian counterparts. Furthermore, between 1993 and 2001, even semi-established immigrants (those who had been in the country for ten years or less) had higher rates of over-qualification than Canadians doing similar work.”

Are immigrants destitute, uneducated and a drain on the system?

“Canada’s immigration system is designed to bring in more Skilled Workers than any other category of immigrants. Most immigrants come to Canada with advanced degrees, professional status and a high level of experience, all of which contributes to giving Canada an edge in the competitive global market. Immigrants who come to Canada as business migrants are required to have a minimum net worth of \$800,000! Upon settling in Canada, they establish businesses and create new jobs for Canadians. Regardless of the channel of immigration, whether it be Economic or Family Class, immigrants are required to bring a certain amount of money to ensure that they will not be dependant on Canada’s social security system.”

Do immigrants bring crime to Canada?

“Immigrants actually have lower crime rates than the Canadian-born population, and according to the International Centre for Criminal Law Reform and Criminal Justice Policy, immigrants are much less involved in criminal activity than are those who were born in Canada.”

There is a myth that immigrants do not want to work. Do you think that is true?

“Most immigrants come to Canada because they seek a better life for themselves and their children. As part of that new life, most immigrants hope to find suitable and fulfilling work. However, for many immigrants, finding a decent job is frequently more challenging than they anticipated. Many immigrants who are doctors and engineers end up working as drivers, cleaners and security agents because they cannot land a job in their field.”

Why Do People Migrate?

“There are numerous theories about why people migrate. On the face of it, most people move because they want a better life. While this reason for migration is almost always true, there are often other more complex factors at work that compel people to uproot themselves and their families from their jobs, homes, friends and families in order to attempt a new life somewhere else. Some of these factors may involve individual experiences (i.e., loss of land, death in the family), while others may be more structural (i.e., civil unrest, economic downturn). Whatever the reason, the reality is that migration is almost never an easy decision or process.”

READING LIST:

Tug of War – by Joan Lingard. *Follows the ordeal of fourteen-year-old twins Astra and Hugo Petersons, as they and their family flee their native Latvia before the advancing Russian armies in late 1944 and find themselves homeless refugees in a war-torn Germany.*

Between Two Worlds – by Joan Lingard. *The Petersons family escaped to Canada in time to avoid WWII--but will they ever find freedom? The sequel to the highly acclaimed Tug of War.*

The Old Brown Suitcase – by Lillian Boraks-Nemetz. *A fourteen-year-old immigrant girl comes to Canada from Poland after the Second World War. While she struggles with English and learns Canadian ways, she is haunted by terrifying memories.*

The Book of Canadian Immigration – by Deborah Hodge and John Mantha – (Grades 4-8) *Featuring stories of ethnic groups, mini-profiles, maps, archival documents and first-person accounts, this richly illustrated title in the Kids Book of series is a celebration of multicultural Canada and a comprehensive look at our fascinating immigration history.*

The Freedom of Jenny – by Julia Burtinshaw (Grades 4-8) *This story revolves around Jenny Estes, who is born into slavery in the 1840s in Missouri. Through Jenny and her family, Burtinshaw tells the true story of the immigration of a small group of African Americans from the banks of the Mississippi to Saltspring Island, British Columbia, in the 1860s*

Coming to Canada – by Susan Hughes (Grades 6-8) *Coming to Canada details the mosaic that makes up Canada. Canada is a land of immigration that began over 30,000 years ago and continues to the present day. The book is divided into four sections: "Building a Nation," "Going West," "A New Century," and finally "The Changing Face of Canada." Each section depicts how immigrants shaped and built Canada into the great country it is today. The stories also show that it was not smooth sailing for a lot of the people who first came to these shores.*

If the World Were a Village: A Book about the World's People – by David Smith *The 2nd Edition of the best-selling book which has sold over 400 000 copies in 17 languages, updated with new content and insights about the world's people. First published to wide acclaim in 2002, this eye-opening book has since become a classic, promoting "world-mindedness" by imagining the world's population, all 6.8 billion of us, as a village of just 100 people. Now, **If the World Were a Village** has been newly revised with updated statistics, several new activities and completely new material on food security, energy and health. By exploring the lives of the 100 villagers, children will discover that life in other nations is often very different from their own. **If the World Were a Village** is part of CitizenKid: A collection of books that inform children about the world and inspire them to be better global citizens.*

New Canadian Kid, by Dennis Foon: A play. *Nick recently arrived from the fictitious country of "Homeland." He struggles to fit in at his new school in Canada, where he is unable to communicate in the language of his fellow students. To depict Nick's frustration, a clever theatrical approach has been incorporated: Nick and his family speak English, while all the other students speak gibberish. This signature production commissioned by Green Thumb Theatre explores the experience of being an outsider trying to fit in.*

***The following are recommended by the Toronto Public Library:
Stories of Teens taking on New Countries and Cultures:***

The Arrival – by Shaun Tan. *A man arrives in a fictional country, where he must interpret strange new signs, language, and culture in this wordless graphic novel.*

Ask Me No Questions – by Marina Tamar Budhos. *Fourteen-year-old Nadira and her family leave Bangladesh and arrive in New York City, where their attempts to settle are complicated by the events of 9/11.*

Learning to Fly – by Paul Yee. *Jason, a recent immigrant from China, and his First Nations friend encounter racism in their small Canadian town as they struggle to belong.*

Level Up— by Gene Luen Yang. *Dennis' parents are Chinese immigrants who expect him to put aside his love of video games and become a doctor.*

The New Kids: Big Dreams and Brave Journeys at a High School for Immigrant Teens – by Brooke Hauser. *A journalist details the lives of students, like Yasmeen from Yemen and Mohamed from Sierra Leone, at a high school for immigrants in Brooklyn, N.Y.*

No Safe Place – by Deborah Ellis, 1960. *Three teens escaping from their troubled homelands—a Roma girl, an Iraqi boy, and a Russian boy—meet in France where they hope to board a smuggler's ship to England.*

Piece by Piece: Stories About Fitting into Canada—*Writers who immigrated to Canada from countries including Hungary, South Africa and Iran recall their first impressions, and what it felt like to “become Canadian.”*

Stealing Buddha's Dinner: A Memoir – by Bich Minh Nguyen. *A teenaged Vietnamese immigrant in Michigan longs to eat American processed foods and to blend in with her blonde-haired, blue-eyed classmates.*

Wait for me – by An Na, 1972. *Korean-American Mina is caught in a web of her own lies as she tries to choose her own future path in defiance of her strict mother.*

The following books are recommended to a teacher of grades 4-8 on the “Goodreads” website: <http://www.goodreads.com/topic/show/375083-stories-about-immigration>

Star in the Forest – by Laura Resau

From Anna – by Jean Little

The following books are a few of many that are recommended on the Teachers' First Website: <http://www.teachersfirst.com/content/booklist-titles.cfm?id=15>

Adeline's Dream – by Linda Aksomitis, Fiction, (Grades 4-7, ESL level 4). *Adeline, a recent transplant from Germany, finds many new things in Saskatchewan to adjust to including living in a sod house, the strange tornadoes, prejudice and the free libraries.*

Boy – by Roald Dahl, Fiction, (Grade 4-12, ESL level 4). *Roald Dahl's autobiography of his immigrant childhood includes talks from his time at a British boarding school and his vacations back to Norway.*

Bread and Roses, Too – by Katherine Paterson, Fiction, (Grades 4-8, ESL level 3-4). *This fictionalized account of the Bread and Roses Strike in 1912, viewed from the eyes of two preteen children, displays the themes of ethnic violence, unfair labour practices, and the difficulties of working in the garment industry.*

The Four Immigrants Manga – by **Henry (Yoshitaka) Kiyama**, Non-fiction, (Grades 4-12, ESL level 3). *In great visual form, the author details his experiences moving to California from.*

The Gnome's Eye – by **Anna Kerz**, (Grade 4-7, ESL level 3-4) *Theresa finds her adjustments to her new school in Canada eased when she uses a stone as a protective amulet.*

Honeysuckle House – by **Andrea Cheng**, Fiction, (Grades 3-12, ESL level 3). *A recent Chinese immigrant meets a classmate with a Chinese background but who cannot speak Chinese, and gradually they become friends.*

Learning to Fly – by **Paul Yee**, Fiction, (Grade 5-12, ESL level 2-3). *Jason's experience with racism against himself as a Chinese immigrant leads to some bad behaviour on his part.*

Another Website with an extensive reading list for schools is:

<https://tanenbaum.org/programs/education/education-resources/middle-school-reading-lists/>

PRESENTATION HOUSE THEATRE

LAUGH, CRY, THINK, LEARN



Presentation House Theatre Society's mandate is:

- To further the development of cultural projects and activities in the community by:
 - advancing education in the arts for the benefit of the public, in particular but not exclusively the North Shore of Greater Vancouver and neighbouring districts.
 - encouraging, and providing facilities for the understanding, appreciation and development of the arts generally and in particular in the field of dramatic art, music and craft.
- To operate and manage Presentation House as a North Shore performing arts and community cultural centre.

History and Mission

Since 1978 Presentation House Cultural Society has overseen the animation and maintenance of the Presentation House Arts Centre and operated Presentation House Theatre (PHT), an intimate 160-seat theatre, situated in the rapidly expanding community of North Vancouver. The theatre space is flexible and suitable for creation, production and presentation of theatre, music and dance. The Anne MacDonald Studio is ideal for creation, workshops, and performing arts classes. The facility has a variety of meeting rooms and common areas accessible to a range of arts practitioners, stimulating connections and creativity.

Our Mission is:

- To create, develop, produce, present and tour professional theatre for children, youth and adults that connects generations and cultures.
- To develop, create and present theatre where the relationship between the artist and audience is authentic, open and honest, allowing people to find space for themselves and their imaginations.
- To promote the role of the artist in society locally, nationally, internationally and virtually.
- To recognize the vital contribution of all staff and volunteers to achieving the mission.
- To treasure the creativity of our audiences and participants and use every ticket and performance as an opportunity.
- To create a home for artists, participants, audiences and staff, where new relationships and new ideas are born; a home that enables relationships to form between strangers because of their differences, as well as their similarities.
- To contact new audiences and deepen engagement through programming immersive and participatory forms of theatre and other activities; through developing the use of our facilities as a community resource and a playground for artists and audiences.

Located between two bridges and in the home of three of Canada's most famous suspension bridges, we believe in building bridges that create a shared experience in the performing arts. We build bridges between professional artists and the community, generations, diverse cultures, artists and artistic aesthetics. We are committed to bringing professional artists and audience together, transforming lives and encouraging us all to learn more about ourselves and our community. For those who can't make it to PHT, we have taken our Young Audience shows across the Canada and into the US. Recently, we have developed new work in collaboration with theatre companies in Germany, Italy, and Quebec. These activities have raised our "bridge building" vision to a global perspective.

Presentation House Theatre plays an important role in the cultural life of the North Shore by defining and building community, developing, producing and presenting an entertaining, engaging mix of theatre, dance and music, and by creating meaningful connections through the performing arts, in a global context.



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