Object Theatre Information Pack and Teacher's Guide

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Introduction

Welcome to the *Object Theatre Information Pack and Teacher's Guide* produced by the Regional NET Coordinating Team, NET Section, EDB. Together with the Object Theatre Educational Video, it is hoped that this Information Pack and Teacher's Guide will be useful resource package to assist teachers and students in exploring Object Theatre.

What is Object Theatre?

Object Theatre is an exciting experimental branch of puppetry. What makes Object Theatre different from the puppet shows you might have seen before? In Object Theatre there are no conventional puppets, there is no puppetry tent and it requires an even greater level of cooperation between the puppeteers. So there are at least three big differences. How exactly does it work?

In Object Theatre, instead of conventional puppets and scenery, characters and stories are created out of everyday objects. Often these objects are chosen to reflect the content of the story. An Object Theatre story set in a kitchen might use bowls, plates, cutlery and cooking utensils to make a chef and a restaurant manager. In a story set in an office, the finance assistant might be made using a calculator and some elastic bands. The office manager might be made from a tape holder, a pair of glasses and staplers.



Object Theatre Puppets: an office manager and a finance officer

Instead of a puppetry tent, the puppeteers are in full view of the audience, who can share in the joy of the artists' creativity. The puppeteers frequently work together to create one character out of multiple objects. They manipulate the objects in a way that brings them to life – creating walking legs and moving heads out of kitchen equipment and stationery.

Why should we use Object Theatre in English Language Education?

Teachers everywhere in Hong Kong are searching for new ways to bring English alive for their students: to motivate them to speak English meaningfully and creatively, and to help students develop real-life skills through their study of English. In the updated CDC English Language Education Key Learning Area Curriculum Guide (P1-S6) (2017) (hereafter ELE KLA CG (P1-S6) (2017)), among the nine key generic skills to be developed in our students are creativity and collaboration. Students are encouraged to develop a 'creative disposition', which includes enjoying 'fantasising and generating new ideas' and being 'attracted to intricacies and novelty' and 'to embrace challenges'.[1] For collaboration, amongst other characteristics, students should develop the ability to synergise. Schools are also encouraged by the ELE KLA CG (P1-S6) (2017) to 'create a language-rich environment by … making greater use of… imaginative texts to promote … and encourage free expression and creativity.'[2] If you are looking for an art form to develop these dispositions and for something fresh and creative for your classroom or for co-curricular activities, then Object Theatre truly fits the bill.

[1] Appendix 7 (A74), CDC English Language Education Key Learning Area Curriculum Guide (P1-S6) (2017).
[2] Ibid.

What do the *Object Theatre Information Pack and Teacher's Guide* and the *Object Theatre Educational Video* offer you?

The *Object Theatre Educational Video* offers an introduction to the basics of Object Theatre by our Object Theatre consultant, Scott Wilkins. The *Object Theatre Information Pack and Teacher's Guide* is intended to help students access the key ideas in the video, and practise and develop the Object Theatre skills presented by Scott and his team. Taken together, the Information Pack and Teacher's Guide, and the video are designed to give you and your students demonstrations, skills training and exercises that will be useful starting points for exploring this 'wild cousin' of puppetry. The best of luck in your journey into Object Theatre.

How can we use the *Object Theatre Information Pack and Teacher's Guide* and *Object Theatre Educational Video?*

The *Object Theatre Educational Video* is intended primarily for teachers to use for the classroom or as part of a co-curricular activity with students, though it can also be used for teacher professional development purposes. It is divided into seven scenes that introduce the basics of Object Theatre in bite-sized chunks (see the Video Synopsis below).

This Information Pack and Teacher's Guide is intended as a source of supplementary material to help teachers use the video to train their students. It contains notes for the teacher together with activities and photocopiable materials to help students digest the ideas and develop the skills covered in each scene. The activities are divided into before-, while- and after-watching activities in order to help your students comprehend and respond to the content.

We recommend that you first familiarise yourself with the video material and the information pack. After that, show the video to your students in sections, pausing the video to discuss the ideas and complete the activities. There is a lot to take in here: you will be exploring 'intricacies and novelties', and 'embracing new challenges'. Object

Theatre is very appealing to young people but also quite unusual with a challenging set of new skills to pick up. These ideas and skills will take time to sink in and to practise. Allowing plenty of time for discussion and practical activities is crucial and will undoubtedly pay off later.

Your students will probably be encountering these ideas for the first time and their confidence will need developing, so it is important to engender a positive atmosphere of creative exploration. We hope that you will enjoy this process as much as we enjoyed making this video and preparing this guide.

Video synopsis

Scene 1:	**We go live…**	● Understanding what Object Theatre is ● Understanding why we should use Object Theatre with our students ● Object Theatre exercises: ‘What are you doing?’ and ‘This is not a pen’
Scene 2:	**Choosing the right object**	● Choosing an object ● Combining objects to create a character ● Using an object’s features to express character ● Choosing an object to reflect an aspect of a character ● Object Theatre exercises: free play with objects

Scene 3:	**Two pairs of hands are better than one**	● Demonstration and instructions for working together to create a moving character
Scene 4:	**Three ways of creating a story for Object Theatre**	● Creating stories for Object Theatre
Scene 5:	**Issue-based work with Object Theatre**	● Demonstration of issue-based Object Theatre
Scene 6:	**Q&A time**	● Should the puppeteer be visible? ● How can we create a voice for an object theatre puppet? ● How can we use features of objects to express character ● Is Object Theatre only suitable for co-curricular activities?
Scene 7:	**An Object Theatre story: ‘Never make your teacher’s life miserable!’**	● Object Theatre performance demonstration

Scene 1: We go live...

This scene covers:

- Understanding Object Theatre
- Understanding why we should use Object Theatre with our students
- Object Theatre exercises: ‘What are you doing?’ and ‘This is not a pen’

Resources supplied:

- Drama exercises (Appendix 1)
- Student Worksheet: Scene 1 (Appendix 2)
- Suggested Answers for Teachers: Scene 1 (Appendix 3)

Resources needed:

- A reasonably large open space for the drama activities.
- 15 – 20 everyday objects that can be held in the hand. Variety is key. The number of objects depends on the group size but try to allow at least two objects per student with more choices being possible.

Procedures:

1. Before watching

Before watching Scene 1 of the video and starting work on Object Theatre, you should prepare your students for the content and style of work:

- Elicit from your students their knowledge and experience of traditional puppetry. See Appendix 2 for a photocopiable worksheet: *Scene 1: We go live...* This can be done at the beginning of your first session or before it as a homework assignment.
- Drama warm-up exercises to help create a good creative atmosphere and team spirit. A selection of seven drama activities can be found in Appendix 1: Drama Activities. These are given as examples only. Further resources are indicated in Appendix 1 and can be found online and in resource books.

3. **While watching**

Ask your students to read the questions first and think about them as they watch the scene. You will need to show them the video multiple times.

4. After watching

We suggest two drama exercises from *Appendix 1: Starter drama exercises* to do after watching Scene 1: ‘Exercise 4: What are you doing?’ and ‘Exercise 5: This is not a pen!’ These exercises will give your students a mental warm up so that they will be in a creative mood and more receptive to the ideas of Object Theatre.

Scene 2: Choosing the right object

This scene covers:

- Choosing an object for Object Theatre puppets
- Combining objects to create a character
- Using an object's features to express character
- Choosing an object to reflect an aspect of a character
- Object Theatre activity: free play with objects

Resources supplied:

- Student Worksheet: Scene 2 (Appendix 2)
- Suggested Answers for Teachers: Scene 2 (Appendix 3)
- Performance criteria for Object Theatre (Appendix 4)

Resources needed:

- Collect some interesting objects that can be held in the hand. Provide at least two objects per student but more if possible.

Procedures:

1. Before and while watching

Give your students a task to do before and while they watch these sections of the video. For the while-watching activity, ask your students to read the questions first and then think about them as they watch the scene. You will need to show them the video multiple times.

2. After watching

Do the 'free-play-with-objects' exercise. Place the objects you have collected in the middle of the floor or on a table where all your students can access them.

- Firstly, ask your students to choose an object and play with it. You can use the following questions to prompt your students to explore the objects:
    - What character might your object be?
    - How might the object move as a character?
    - What would the character say?

- Secondly, ask your students to match their object with the object of another student and see how they could combine to make a character out of both objects. You can use the following instructions:
    - *'Now see if you can work with a partner to combine both your objects to make one character.'*
    - *'See how you can make that character move and talk together with your partner.'*

3. Homework Consolidation Activity

- Ask students to find objects that a) express the personality of a character; and b) reflect the job, hobbies or interests of a character. Remind your students that they can start with an idea for a character and then find the objects or find the object and then think of a character.
- It will help to brainstorm some examples with your students first. For example, a potato chip packet makes a crackly, crunchy kind of sound and this could show somebody stressed out. A potato chip packet is also an item of rubbish so it could represent waste. Does this character represent the stressed manager of a factory who only cares about production and not about the waste produced?
- If we were starting with the character of a father who works long hours in a factory, we might think of objects that represent time and manual labour: an older worn-looking clock or alarm clock, a pair of working gloves or steel-toed boots.
- Students can then think of ways to manipulate and use the objects. Remembering that objects are often combined to make a character: the fingers of the glove could be made into the legs and the alarm clock could be the body and face. If it's an analogue clock, then the arms of the clock could suggest the character's emotions - ten to two for happy; twenty to four to show sadness! If it's a digital clock, then the light function might show that Dad has just had an idea! The idea here is to release the creative spirit in your students, so have fun with the activity.

- It will help if you introduce your students to the criteria for choosing and combining objects to make Object Theatre Puppets: see Performance Criteria for Object Theatre (Appendix 4).

Scene 3: Two pairs of hands are better than one

This scene covers:

- Demonstration and instructions for working together to create a moving character

Resources supplied:

- Student Worksheet: Scene 3 (Appendix 2)
- Suggested Answers for Teachers: Scene 3 (Appendix 3)
- Performance Criteria for Object Theatre (Appendix 4)

Resources needed:

- A table for each pair of students; hooded sweater; jumper, cardigan or tank top for each pair of students (or ask students to bring their own), and some long implements like long-handled spoons to make heads and arms

Procedures:

1. Before watching

- Ask your students how they think Object Theatre puppets can be made to move.

2. While watching

- Ask your students to read the questions first and think about them as they watch the scene. You will need to show them the video multiple times.
- Focus your students' attention on the movements of the puppets and the skills needed to move the puppets.
- Your students may notice the interviewer in the video and may talk about how that Object Theatre puppet is made to talk and move.
- Focus students' attention on what the puppeteer who is controlling the head and arm of the puppet does at the end of his performance. This will help your students to appreciate the skill, care and focus used by the Object Theatre puppeteers.

3. After watching

- It may help to ask your students about the pace of the puppeteers when moving the objects. Help your students to notice the pace of the puppeteers when moving the objects. A moderate pace is important here because effects on the audience may be lost when the movements are rushed or too fast.
- Put your students in pairs and invite them to choose the materials they need to make a moving puppet. You may ask your students just to do free play and see what they come up with, or, if they need more structure, brainstorm ideas for what they want their Object Theatre puppets to do (e.g. walking, waving, studying, singing karaoke).
- Writing a list of the ideas on the board will provide a framework for your students' play. Keep an eye out for interesting ideas that your students come up with, so you can request that they share them with their classmates at the end of the exercise.
- To facilitate self-evaluation and peer and teacher feedback, you can use the performance criteria for Object Theatre (Appendix 4).

4. Consolidation Activity

- After watching Scenes 1 – 3, students should have a basic idea about what Object Theatre is, how to create a character by choosing appropriate objects and how to make characters move. Ask your students to create a short scene with two characters. Brainstorm ideas for scenes (e.g. a conversation at the bus stop, teacher scolding a student). Students may need to write down a simple script.
- To facilitate self-evaluation and peer and teacher feedback, you can use the performance criteria for Object Theatre (Appendix 4).

Scene 4: Three ways of creating a story for Object Theatre

This scene covers:

- Three ways of creating a story for Object Theatre

Resources supplied:

- Student Worksheets: Scene 4: Creating a story; Scene 4: Object Theatre Story 1; Scene 4: Object Theatre Story 2; Scene 4: Object Theatre Story 3; Scene 4: Object Theatre Story 4 (Appendix 2).
- Suggested Answers for Teachers: Scene 4 (Appendix 3)
- Performance Criteria for Object Theatre (Appendix 4)
- Other suggested resources: *NETworking: Using Short Stories in the English Classroom (Part 2: Writing Short Stories)*

  https://nets.edb.hkedcity.net/individual.php?p=23

Resources needed:

- a fairytale or short story at an appropriate level for your students
- photocopies of a page of a script
- highlighting pens in three colours

Procedures:

1. Before watching

- Explain to your students that this scene is moving on from the performance of Object Theatre puppetry to thinking about creating the plot (or action) and the characters of a story. Ask your students how they think you can create an Object Theatre story.

2. While watching

- Ask your students to read the questions first and think about them as they watch the scene. You will need to show them the video multiple times.
- Your students will be listening out for types of stories can be used for Object Theatre and gives some extra tips.

3. After watching

- To find or create a story for Object Theatre, students can use an existing story or script, adapt stories or scripts, or create a new story (see below). There are 4 after-watching activities for this scene:
    - Object Theatre Story 1: Understanding the layout of a script (see extra worksheet)
    - Object Theatre Story 2: Creating a script based on a story (see extra worksheet)
    - Object Theatre Story 3: Adapting an existing story to make it more relevant (see extra worksheet)
    - Object Theatre Story 4: Create a devised piece with your own ideas (see extra worksheet)
- Before working on scripts, your students first need to understand how the layout of scripts is different from other texts (see Scene 4 Extra Worksheet A 'Understanding the Layout of a Script').
- When adapting stories or creating new ones, students can work on this as a creative writing task or as a drama activity. To work on it as a drama activity, you can ask students to make 'freeze frames' as starting points for scenes. Freeze frames are still images like photographs where students represent a particularly dramatic moment in a scene. As the freeze frame is a frozen image, it is a good technique to use with students as it is simpler for them to complete than a whole scene. Starting from the freeze frame, you and your students can then develop characters, action and dialogue.
- To facilitate self-evaluation and peer and teacher feedback, you can use the criteria for content in the Performance Criteria for Object Theatre (Appendix 4).
- You may wish to set (or ask the students to set themselves) a stimulus or range of stimuli to prompt their thinking before they brainstorm their initial ideas. You or your students may choose a theme like 'good manners' or 'healthy living', 'charity' or 'career'. You can refer to point 3, 'Content: creativity & response to stimulus' in the Language and Content Criteria (Appendix 4).

Object Theatre Story 1: Understanding the layout of a script (see Appendix 2: Student worksheets)

- Show students an example of a page of a story and a page of a drama script and work on script layout and script vocabulary. Asking students to notice the differences between the way stories and scripts are organised, e.g. scripts have ‘stage directions’ and characters’ names on the left-hand side, will help them to write their own script later.
    - Ask students to annotate the example script you are working on. Suggested vocabulary is given in Appendix 3: Suggested answers for teachers (Scene 4).
    - Afterwards, list the differences on the board.

Object Theatre Story 2: Creating a script based on a story (see Appendix 2: Student worksheets)

- Instructions for marking up a short story with pens or highlighting pens can be found in Scene 4: Extra Worksheet B.
- Give feedback after students have completed the highlighting activity. It may help to use a visualiser to highlight the script so that your students can check their work.
- You can now ask your students to write the script. They could write it individually or in pairs, and different groups could take responsibility for adapting different sections of the story. Remind them to use the correct layout for a script that they learnt in the last activity.

Object Theatre Story 3: Adapting an existing story to make it more relevant (see Appendix 2: Student worksheets)

- Ask students to bring in a story they like or choose one for them. A fairytale works very well for this process and the students should have read it prior to this activity or know the story well.
- Look at the aspects of a story that students can adapt in order to make it more relevant and give them some examples of each (based on another story):

- the setting (time or place);
- characters (e.g. if the setting and the characters of Cinderella are modernised to the present day, Cinderella might become a helper working for a Hong Kong family);
- plot/action (e.g. the ending or a different twist to the story);
- point of view (e.g. Cinderella from the ugly sisters' point of view);
- role reversals and power: Who has power? Who has no power? Whose voice is dominant? Whose voice is not heard? (e.g. imagine an alternate universe where animals are more powerful than humans);
- gender, class or racial biases/stereotypes; and
- how the story can be used to convey a theme or a message to the audience (e.g. animals in captivity).

Object Theatre Story 4: Creating a devised piece with your own ideas (see Appendix 2: Student worksheets)

- When you create a devised piece, you create a completely original script.
- Students can follow a four-step process to devise an original piece of drama. See the student worksheets (Appendix 2). To generate a lot of ideas, ask your students to work in pairs or small groups at each stage and then share their ideas. After ideas are shared, the favourite or best options can be chosen.
- Set an appropriate length for the ability level and age of your students. For younger and less able students, keep the story short and ensure workload is divided.
- Step 1: Create some ideas
  - Get students to create the ideas by answering the 'wh' questions in pairs or small groups.
- Step 2: Develop your plot
  - Explain to students how all good stories follow a particular narrative structure which makes them exciting and satisfying to an audience.

    - A conventional story structure often has six stages: opening, problem/conflict, rising action, climax, falling action and resolution. This story structure is often represented as a ‘story pyramid’.
    - The stages created will give the story a strong structure that will keep the narrative concise and focused.
- Step 3: Develop your ideas for each story stage
    - Once a story has been chosen by the group and some initial details agreed upon, the students can develop the ideas for each stage in more detail.
    - You can divide students into six groups, one for each of the six stages of a story structure.
    - Students can develop ideas by:
        - creating a storyboard; or
        - creating 4 – 5 freeze frames or short scenes; or
        - doing some creative writing.
- Step 4: Fine-tuning
    - Ask your students to take the ideas generated and write scenes for the script. Ensure that you set appropriate expectations for the age and ability of your students.
    - Remind students to use what they learnt about the layout of a script in an earlier activity.

Scene 5: Issue-based work with Object Theatre – green shopping TV advertisement

This scene covers:

- an example of an issue-based Object Theatre performance

Resources supplied:

- Student Worksheet: Scene 5 (Appendix 2)
- Suggested Answers for Teachers: Scene 5 (Appendix 3)
- Performance criteria for Object Theatre (Appendix 4)

Resources needed: none

Procedures:

1. Before watching

- Follow the before-watching procedure to help prepare students to understand the content of the scene and some of the Object Theatre techniques.

2. While watching

- Ask your students to read the questions first and think about them as they watch the scene. You will need to show them the video multiple times.

3. After watching

- Ask your students to answer the after-watching questions.
- As a final task after watching this scene, you could ask your students to make an advertisement for a product of their choice using Object Theatre. Instructions can be found in the worksheet. Other ideas for issue-based work can be found in the next section.
- To facilitate self-evaluation and peer and teacher feedback, you can use the Performance Criteria for Object Theatre (Appendix 4).

Scene 6: Q & A time

This scene covers:

- an example of an issue-based Object Theatre performance

Resources supplied:

- Student Worksheet: Scene 6 (Appendix 2)
- Suggested Answers for Teachers: Scene 6 (Appendix 3)

Resources needed: none

Procedures:

1. Before watching

- With your students, brainstorm a list of questions you and your students would like to ask about Object Theatre or about performing Object Theatre.

2. While watching

- Ask your students to watch this scene of the video and see if their questions are answered.

3. After watching

- Ask your students for their opinions about the questions given in this scene.
- Challenge your students to look at the unanswered questions you brainstormed. Share these questions among your students and ask for their answers.

Scene 7: An Object Theatre story: ‘Never make your teacher’s life miserable!’

This scene covers: an example of a devised Object Theatre performance

Resources supplied:

- Student Worksheet: Scene 7 (Appendix 2)
- Suggested Answers for Teachers: Scene 7 (Appendix 3)
- Performance Criteria for Object Theatre (Appendix 4)

Resources needed: none

Procedures:

1. Before watching the video

- Ask your students to predict the content of the story from the title and what objects will be used to create the character of the teacher.

2. While watching the video

- Ask your students to read the questions first and think about them as they watch the scene. You will need to show them the video multiple times.
- See the student worksheet for questions about the content of the performance and the Object Theatre skills used by the puppeteers.

3. After watching the video

- There are lots of ways you can challenge your students after they have watched this scene:
    - Ask your students to think of alternative objects that could be used to make the characters in the story.
    - Watch the performance again, asking your students to focus on one character, and study the way the puppeteers create this character’s body, voice and movement. Ask your students to copy the way the puppeteers

create this character. Your students can use different objects but try to find ones which can be moved in similar ways.

- Revisit what your students have learnt about the plot of a good story and identify the different elements of the plot in this performance.
- Revisit ways your students could adapt this story with different characters, setting or plot. See the material for Scene 4 to get more ideas.
- Ask your students to produce a performance of this scene or of their adaptation of it. This would be a very good step to take before asking students to devise their own story. To facilitate self-evaluation and peer and teacher feedback, you can use the Performance Criteria for Object Theatre (Appendix 4).

Ideas for integrating Object Theatre into the English language classroom

1. Helping students visualise a text (fiction or non-fiction)

Purpose: to help students' engagement with, and comprehension of, a text.

Resources supplied:

- Performance Criteria for Object Theatre (Appendix 4)

Resources needed:

- A set of various interesting objects and a reasonably large open space.
- If an open space is not available, this activity could be done in front of the class by groups of students.

Procedures:

- A fiction or non-fiction text (e.g. a course book text) is read out by the teacher or by students.
- Participants close their eyes, raising their hands once they hear something they would like to see in real life.
- If more than three hands are raised, the instructor shouts "Make it!" and then students have a short amount of time (30 – 40 seconds) to create an image of the scene by using the objects in front of them.
- To facilitate self-evaluation and peer and teacher feedback, you can use the Performance Criteria for Object Theatre (Appendix 4). The stimulus will be the text the students are responding to.

2. Object Theatre storytelling

Purpose: Object Theatre is a fantastic way to gauge a student's understanding of the genre, themes and characters of a story. In this way, Object Theatre can be used exactly like drama, Reader's Theatre and puppetry, to allow students to show their

understanding of, and response to, a story as part of a language arts component of a unit of work.

Resources supplied:

- Performance Criteria for Object Theatre (Appendix 4)

Resources needed:

- A set of various interesting objects and a reasonably large open space.
- If an open space is not available, this activity could be done in front of the class by groups of students.

Procedures:

- This activity would require training in Object Theatre performance techniques. It is suggested that students watch the video and follow the sequence of activities for Scenes 1 – 3, and at least one of the example Object Theatre performances (Scene 5 or Scene 7).
- Follow the procedure described in Scene 4 for adapting a short story in prose to a script.
- After the performance, encourage discussion and feedback on your students' Object Theatre performances. You can encourage discussion of the objects which will show students' interpretation of the story (characters, plot and theme). Draw your students back to the story to justify their choices and open up a healthy debate on the story.
- To facilitate self-evaluation and peer and teacher feedback, you can use the Performance Criteria for Object Theatre (Appendix 4). The stimulus will be the original story the students are responding to.

3. Issue-based learning

Purpose: Students can demonstrate a deeper understanding of issue-based learning through presenting characters made of relevant objects. It also has the added effect of being far more entertaining – and memorable – from an audience perspective.

Resources supplied:

- Performance Criteria for Object Theatre (Appendix 4)

Resources needed:

- A set of various interesting objects and a reasonably large open space.
- If an open space is not available, this activity could be done in front of the class by groups of students.
- Texts that present an issue (e.g. healthy eating, the environment or charities).

Procedures:

- See Scene 2 for explanation, practice and demonstration of the choosing of objects.
- See Scene 4 for guidance on creating a devised piece.
- See Scene 5 for a model issue-based Object Theatre performance.
- Students can be divided into groups of 5 – 6.
- Groups can be assigned an issue or choose one for themselves.
- Ask students to create a presentation based on the issue. This could be structured in many ways. For example:
    - A summary of the key points (e.g. the problem, the cause, the solution) as a news programme
    - a problem and solution presented as an advertisement by a charity
    - a problem and solution presented as an advertisement for a new product
    - a short drama showing how this issue affects people
- With issue-based drama the issue is the stimulus. You can refer to point 3, 'Content: creativity & response to stimulus' in the Language and Content Criteria (Appendix 4)

Glossary

to adapt a story	You adapt a story by changing some of the characters and actions, parts of the plot (like the ending) or the setting.
audience	people who watch a performance
character	a person, animal or figure in a story, e.g. Olaf, the snowman in *Frozen*
chef	a professional cook in a restaurant
DJ	a ‘disk jockey’. A DJ plays recorded music to an audience on the radio or at a live performance.
drama exercise	an activity that helps people become better at drama by developing their skills and confidence
freeze frame	still images that are like photographs of a particularly dramatic moment in a scene
mime	a style of drama that uses body language and movement, but no words
Object Theatre	a style of puppetry which uses everyday objects, and the objects are moved in a way that brings them to life
pitch of voice	how ‘high’ or ‘low’ a voice is
plot	another word for a story that is used particularly when you want to talk about how a story is/has been written
to pull focus	When you pull focus, you do something to make the audience look at something. This can be good or bad. The audience should focus on the puppet, so if the puppeteer is pulling focus, they would making the audience look at them and this would

	normally be bad.
puppet	a movable model of a character that is moved by strings or by putting your hand inside*
puppeteer	a person who entertains with puppets*
puppetry	the activity of making puppets and entertaining people with puppets*
(a plot) twist	an unexpected change in a story*
storyboard	a series of drawings with dialogue showing what happens in a scene
trowel	a small tool used in gardening. It is used as the body of a farmer in Scene 5.

* Definitions assisted by Cambridge Dictionary online (https://dictionary.cambridge.org/dictionary/english