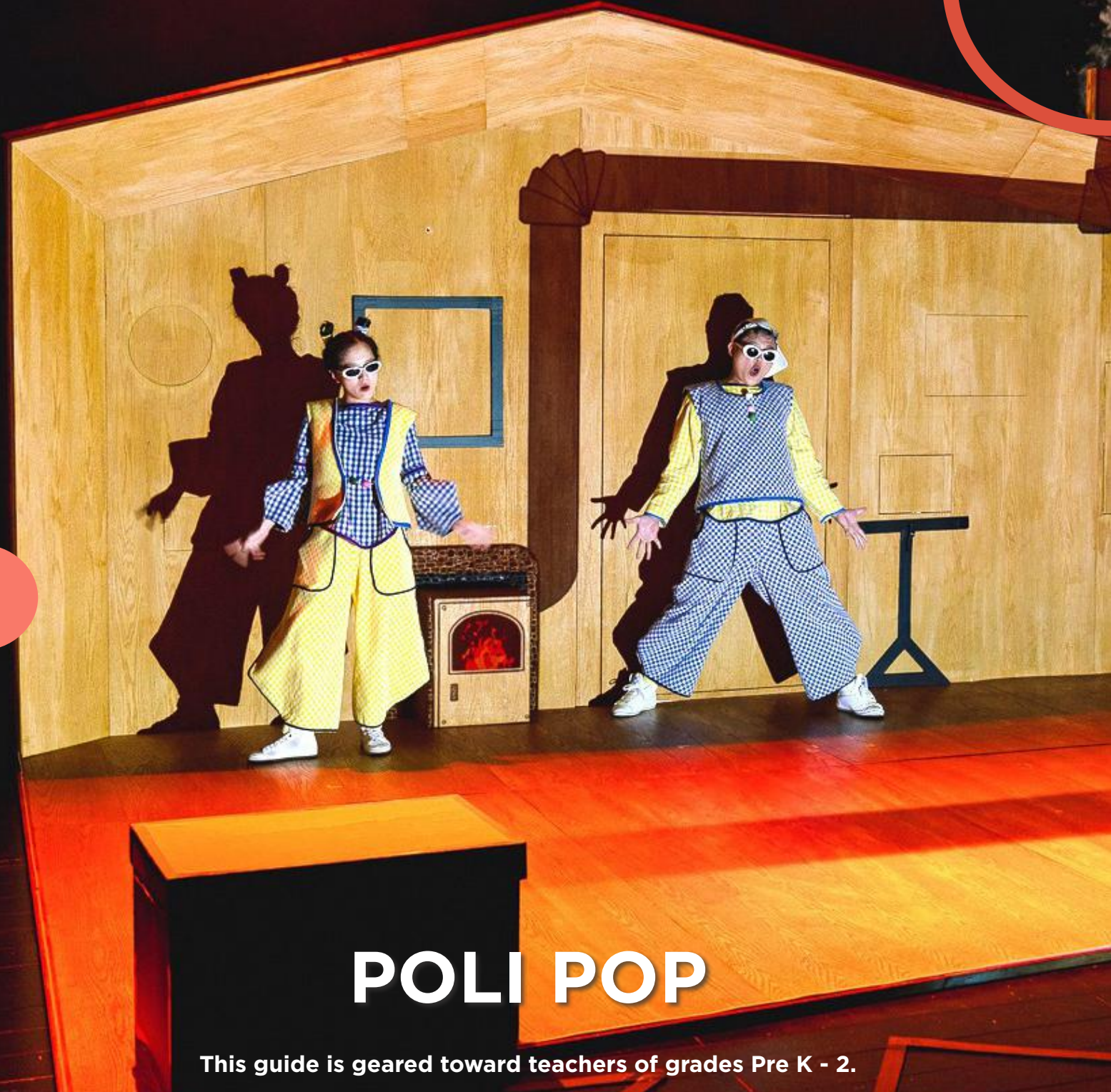




EDUCATORS GUIDE



POLI POP

This guide is geared toward teachers of grades Pre K - 2.

Supported by:



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About This Guide

Use this guide to help your students anticipate, investigate, and reflect upon your live performance experience. This guide is geared toward teachers of grades Pre K - 2.

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The great thing about the arts is that they can often evolve to meet their context. That means that many of the activities shared are flexible to a lot of different contexts depending on how you choose to frame them in your class. We know you all are experts on your classroom and students, so we invite you to use these lessons and activities as guideposts and adapt them to fit your classroom management style, range of student ability, and time constraints.

LEARNING CONNECTIONS

Performing Arts: Theater, Music, Foley Artistry

English Language Arts: Parts of a story, non-verbal storytelling

Social-Emotional Learning: Collaboration and Cooperation, Role Playing, Creativity

LEARNING STANDARDS ICON KEY



LANGUAGE ARTS



SOCIAL-EMOTIONAL
LEARNING



PERFORMING ARTS



MUSIC

Educators, we invite you to share with us what you did in your classroom around this guide or the production. You can email eschildkret@portlandovations.org or reach us via [Facebook](#) or [Instagram](#).

We want to hear and see what great learning is happening in your classrooms.

Introducing the Performance

It is often helpful to share some context with your students before they attend a live performance. Read below for more information on the performance you're coming to see.

About the Performance

POLI POP follows the overnight adventure of Poli and Pola, a mischievous sibling duo who, like many siblings, are constantly fighting yet are inseparable partners in mischief. The narrative unfolds when a mysterious character, Mong (which means, “dream” in Korean), a hairy fairy from the nearby forest, appears to these sleep-resistant children, transporting them to their enchanting world. Mong’s realm is a captivating blend of spooky, dangerous, and charming landscapes—mirroring the unpredictable nature of our dreams.

This fantastical world comes to life through imaginative drawings and lively, jaunty live music, promising audiences an even more immersive and visually stunning experience. As Mong guides Poli and Pola through many different landscapes like a desert, jungle, and outer space, audiences can expect a thrilling journey that stimulates the senses and sparks the imagination.



About the Company

BRUSH Theatre is a theatrical performing arts company based in Seoul, South Korea, that produces and presents live performances all around the world for young audiences. The company started in 2015 and works together to create every performance they tour. Everyone is encouraged to participate and share ideas throughout the process. When they are at home in South Korea, they meet up every morning and spend all day together working. “We work together, cook together and eat together. We are not a family, but it’s different than just being friends and very far from just co-workers - we all have a strong bond” shares actor Seungeun Lee.



What To Expect

The Performance

- The Performance is about 60 minutes long
- The main characters, Poli and Pola are played by two actors. Mong, their fairy guide through imaginary worlds, is played by a cartoon character projected onto the screen and voiced by an off-stage actor.
- The show is mostly non-verbal.

The Projections

- Projections play an important role in the performance. They offer scenery and settings for each scene and characters for Poli and Pola to interact with.
- Art for the projections is hand-drawn and animated. They are bright and colorful.
- The projections are interactive and react to what the actors playing Poli and Pola do on stage.

The Sound

- All of the sound and music for the show is produced live by a musician. The musician plays a keyboard, drums, and uses lots of objects for sound effects.
- The music for the show is lively and fun. It can be loud at times.
- The musician produces live sound effects.

The Lights

- Theatrical lighting helps set the tone for the performance and help create each new landscape. Lights can be dark and dim at times, and bright and colorful at others.

Resources

- Plan your visit to Merrill Auditorium: porttix.com/plan-your-visit/merrill-auditorium/
- Learn more about accessibility at Portland Oventions: portlandovations.org/about/accessibility/
- Get the latest health and safety information for Portland Oventions productions: portlandovations.org/wp-content/uploads/2023/05/School-Time-Performance-Health-and-Safety-Protocols-May-2023.pdf



Being an Audience Member

An audience member is a part of a larger community – an audience – and you all work together to create your theater experience. Audience members play a special and important role in the performance. The performers are very aware of the audience while they perform. Sharing their hard work and joy with you is one of the best parts of being a performer. Each performance calls for different audience responses. Lively bands, musicians and dancers may desire audience members to clap and move to the beat. Other performers require silent focus on the stage and talking from the audience can be distracting. A theater is designed to magnify sound and even the smallest whispers can be heard throughout the auditorium. BRUSH Theatre highly encourages clapping and laughing at the parts of the performance that you enjoy.

As you enjoy the show, think about being a part of the performance.

- What are the differences between attending a live performance and going to a movie or watching television?
- What are some different types of live performances? How many can you name?
- What kind of responses might an audience give to different types of performances?
- What are the different cues that a performer will give you so that you know how to respond? For example, might they bow or pause for applause?



The interior of Merrill Auditorium

Essential Questions

How do you tell a story without words?

POLI POP is a non-verbal performance, which means the actors and musician work together to tell the story of the production without any dialogue. To tell a compelling story without words, the performers rely on several techniques.

Body and Movement

The actors playing Poli and Pola use large, sometimes over-the-top gesture and movement to indicate what's happening. They use physical theater techniques drawn from clowning-like repetitive movement, grand gestures, and exaggerated facial expressions to convey a story and their own emotions.

Music

Music and sound play an important role in Poli and Pola's journey. The music, composed specifically for this production, shows how the characters are feeling, lets the audience know when an important event is about to happen, and helps establish the different landscapes the characters travel through. As you watch the show, pay attention to whether the music is fast or slow, soft or loud. How does it make you feel? How does it help you understand what's happening on stage?

Sound effects also play a critical role in telling the story. Just like old radio shows, POLI POP's musician uses instruments, everyday objects, and body percussion to create live sound effects. This process of creating sound effects to help tell a story is called Foley. Notice when the musician is acting as a Foley Artist and the techniques used to create the sounds of Poli and Pola's journey.

Light

Just like the music, the lighting on stage helps create each new landscape and offers critical parts of the plot. Notice how the lights change color and get brighter or dimmer as Poli and Pola travel to new places. POLI POP uses light and shadow as a storytelling technique, shining a bright spotlight on characters at important times, and providing shadow creatures for Poli and Pola to interact with.



Art

BRUSH Theatre's interactive projection technology is one of their most important storytelling tools. Animated projections of hand-drawn illustrations take Poli and Pola, and the audience, through many different imaginary settings and introduce them to different characters. Using simple props, actors interact with the projections to bring them to life. Pay special attention to Mong as you watch the show. The illustrator who created Mong drew each of their individual hairs frame by frame to make them look as furry and cute as possible.

Part of the fun of watching a non-verbal performance is interpreting the story. Everyone who watches the performance will have a slightly different interpretation of what happened on stage. After you watch the show, talk to students about the stories they observed. Interpreting events and emotions and hearing lots of different perspectives on the same story is part of the fun. For ideas on questions to ask after the show, see the post-performance discussion questions on page 11.

What is the message of POLI POP?

POLI POP celebrates the power of the imagination. The primary goal of the show is to honor and encourage imagination and creativity in everyone. Why is creating space for creativity important? BRUSH Theatre's artistic director, Kil Jun Lee, answered this question in an interview:

“We recognize that imagination is equally important for children and adults. It's not just about whimsical fantasies; imagination is a powerful way of seeing and understanding the world. This ability is how children initially discover a world filled with joy and wonder. It allows individuals to approach matters from different perspectives and broaden their understanding of others' viewpoints. I believe that, with the power of imagination, we can draw out different versions of stories, offering hope and resilience even in the bad situations. Embracing and encouraging creativity is not just for the benefit of our children; it's a fundamental element in navigating the uncertainties of our world and finding inspiration in every circumstance.” (<https://www.brushtheatre.com/about-3>)



PRE-PERFORMANCE LESSON ACTIVITIES

Here are some ideas for lesson activities that expand on the essential questions, topics, and themes of POLI POP.

ACTIVITY: Complete the Image

Complete the Image is a fast-paced activity in which students work with a partner or as a large group to quickly create a series of two-person images based on a theme, event, or situation. It challenges students to use their whole bodies to make meaning as they explore proximity, shape, and levels in space through a series of images.

Materials:

Open space

Procedure:

1. Gather students together facing the open space and invite two student volunteers to the front to demonstrate the activity.
2. Ask the student volunteers to shake hands and freeze, including their facial expressions. Together as a class, read the image. Ask the class “what is going on in this image?” “What makes you say that?” Or “where do you see that?” brainstorm several different scenarios for the image.
3. Ask one volunteer to step away from the image while the other stays frozen. Invite another student up to the front and ask them to join the image in a new way (a different body position), changing its meaning. Once again, read the image as a class.
4. Invite another student to the front of the class to join the image. This time, invite the student to choose which of the frozen volunteers they’d like to replace by tapping them on the shoulder. Once a volunteer is tapped on the shoulder, they unfreeze and the new student takes their place, creating a new image. Read the image as a class.
5. Pause the activity and shift the focus to creating as many different images as possible. You may choose to continue working together as a class, inviting students to form a line and one-by-one creating new images by tapping frozen volunteers on the shoulder. Students can also work in pairs or in groups of 3, taking turns stepping away and rejoining the image.
6. As students become comfortable with the activity, add a theme to guide images. As preparation for POLI POP, invite students to create images of the rainforest, the desert, the ocean, and outer space.



Reflection

- What did you notice about yourself as you created new images?
- What did you notice about the images we created?
- When was it easy to imagine what was happening in the images? When was it challenging?
- When was it easy to create a new image? When was it challenging?
- How did images change when we added a theme?

Read more about Complete the Image here: dbp.theatredance.utexas.edu/teaching-strategies/complete-image-0

ACTIVITY: Soundscapes

Soundscapes asks students to think about and create the multiple sounds that may be heard in a specific location or event in time. In this strategy, students explore how to use vocal variety, rhythm, and repetition individually and collectively.



Materials:

A board or large piece of paper for brainstorming.



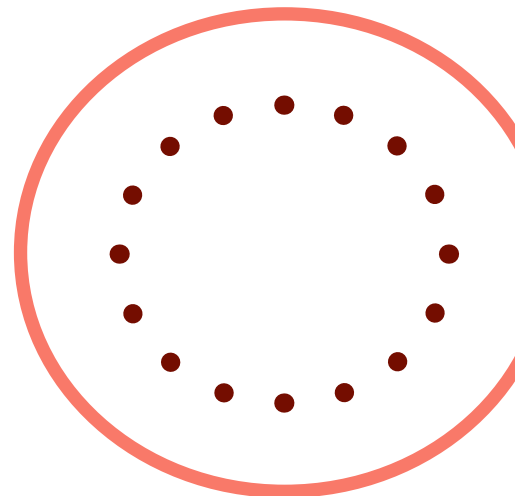
Procedure:

1. Invite students to list sounds they might hear in a specific setting. (You may introduce one of the settings from POLI POP-the rainforest, the desert, the ocean, or outer space). Write students ideas on the board where everyone can see them.
2. Ask a few volunteers to vocally perform one of the sounds from the list. Ask any student not performing a sound to listen. What's missing?
3. Invite students to join with new sounds from the brainstormed list or from their imaginations until everyone is participating.
4. Using hand gestures, invite students to get louder and softer. Ask parts of the room to get softer while others get louder. Play with dynamics, then bring the soundscape to a close by inviting students to get softer and softer until they are silent.
5. Create a new soundscape together as a class with a new location using the same procedure, or consider breaking students into small groups to collaborate on creating a sound together to add to the class's soundscape.

Reflection

- What did you notice about yourself as you created sounds?
- What did you notice about the soundscapes we created together?
- When was it easy to add sounds to the soundscape? When was it challenging?
- How did the soundscape change when we got louder or softer?
- Where are some other places we might hear sounds like the ones we created?

Read more about Soundscapes here: dbp.theatredance.utexas.edu/content/soundscapes



POST-PERFORMANCE LESSON ACTIVITIES

Post-Performance Discussion Questions

1. What parts of the performance are sticking with you or were most memorable?
2. What happened in the performance? Where did you see that/how do you know?
3. What was it like watching and listening to a play with very few words?
4. How did the characters Poli and Pola use their imaginations? When did you, as an audience member have to use your imagination?
5. If you were to go on an adventure like Poli and Pola, where would you go?

ACTIVITY: This Setting Needs

In This Setting Needs students build an environment with their bodies based on a teacher's prompt. By embodying objects/people/animals/actions in a space, students explore the many characteristics and aspects of a location, setting, environment, or event.

Materials:

Open space

Procedure:

1. Gather students together around the perimeter of an open space. Begin by introducing a setting students are familiar with, such as a playground, and invite students to brainstorm what they might find on a playground.
2. Choose one item from students' brainstormed list and say "This setting needs a [THE ITEM]" freeze in an image that represents that item.
3. Invite a student to come and add a new item to the image. What else does the setting need?
4. Continue inviting students to add to the image until 5-10 students are participating. Ask the "performers" to freeze and the audience to observe the image. Ask the audience members to come up with a title for the image. Once the image has a title ask everyone to return to being audience members.
5. Invite students to offer a new setting (perhaps one of the settings they saw in POLI POP). This time, begin without brainstorming a list of items. Invite volunteers to join the image one-by-one, or break the class up into groups of 4-6 to create images simultaneously.

Reflection

- What settings did we create? How did we use our bodies to show those settings?
- What actions did you notice in the settings? What relationships did you notice?
- When was it easy to add to the setting? When was it challenging?
- How did the actors and musician in POLI POP create settings? When did they use their bodies like we did?



ACTIVITY: Be a Foley Artist

Be a Foley Artist asks students to use their observation skills and imagination to create sounds from everyday objects to provide the sound for a short video. This activity requires students to carefully observe the source material, experiment to find the best object to create the sound they're looking for, and to work together.



Materials:

Objects that make sounds (a basin of water, cups, shoes, pans, etc.)

The cartoon short, Bernard Swimming (or any short cartoon with little or no dialogue. Pixar shorts work well, too.). Bernard Swimming can be found on Youtube through the link below.



[Click here to watch the video](#)

Procedure:

1. Watch the video "Bernard Swimming" (approx 3 minutes) with the sound OFF. As students are watching the video, ask them to pay close attention to all the actions that would make sound.
2. Together with the class, brainstorm a list of actions they saw in the video and sound effects those actions require (for example "swimming--splashing water")
3. Individually or in pairs, invite each student to choose a sound effect from the list. Look around the room and find an object that could make a sound like that. Remind students to use their creativity (for example, if there's no water, what else could make the sound of splashing? Fabric? An unopened juicebox?)
4. Ask students to test their sounds. How might the sound be improved?
5. Once students are satisfied with their sounds, play the video again, this time with students providing sound like a Foley Artist.

Reflection

- What sound effects did we create? What did we use to create those sounds?
- How did you decide what objects to use to create your sound?
- What was it like providing sound for the video?
- What types of objects did the musician in POLI POP use to create sound effects? What was it like watching a play where a Foley Artist created both music and sound effects?

ABOUT PORTLAND OVATIONS

Portland Oventions, founded in 1931, produces dynamic performing arts events including classical music, jazz, opera, dance, theater, and Broadway. We believe that cultural enrichment should be high quality and accessible to all. Oventions collaborates with other nonprofit organizations, education systems, and the business sector to promote lifelong learning while celebrating the power and virtuosity of the performing arts. We bring the exhilaration of the performing arts into our communities with free events as part of Oventions Offstage, connecting artists and audiences. Join us at unexpected “art happenings,” classroom workshops, masterclasses, community discussions, and pre-performance lectures to explore together the relevance and connection of the performing arts to our lives.

Land Acknowledgment

Portland Oventions’ programs are presented on Wabanaki land, home of the Maliseet, Mi’kmaq, Passamaquoddy, Abenaki and Penobscot Nations, their elders past and present, and future generations.

We encourage you to learn more and take action in support of Maine’s Indigenous communities through the following organizations

[Abbe Museum](#)

Maine’s premier museum dedicated to indigenous history and culture. Their mission is to inspire new learning about the Wabanaki Nations with every visit.

[Maine-Wabanaki Reach](#)

A Native-led non-profit that supports the self-determination of Wabanaki people through education, truth-telling, restorative justice, and restorative practices in Wabanaki and Maine communities.

Created and written by Dr. Liz Schildkret
Additional information and images provided by BRUSH Theatre
Designed by Katie Day
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We want to know what thought about the performance. You can write your answers below or draw a picture on the back of this page. Thank you!

PERFORMANCE

SCHOOL NAME

TEACHER NAME:

May we use your n

share your comments

What did you

did you like that part

It was something that you learned during the performance?

What would you like to tell other kids about

What types of performance would you like Portland Oventions to offer in the future? (Feel free to share what type of art you are interested in (theater, dance, music), what cultures you might like to see, what topics the art might connect with, or specific

MAIL RESPONSES TO: Portland Oventions 120 Exchange St Portland, ME 04101
EMAIL SCANNED RESPONSES TO: offstage@portlandovations.org

We want to know what thought about the performance.
Draw a picture of a part of that you liked. Thank you!



Please scan and email to offstage@portlandovations.org or mail to Portland Ovations 120 Exchange St Portland, ME 04101

Please take a few moments to fill out this survey after you attend the performance. You can also [online here](#). Your response provides valuable insight on the impact, accessibility, and relevancy of the School Time Performance Series and will allow us to improve and strengthen the program. Thank you.

PERFORMANCE

TEACHER NAME _____ GRADE(S) OF STUDENTS _____
SCHOOL NAME: _____ CITY/TOWN: _____
EMAIL ADDRESS: _____

From your perspective as a teacher, how would you rate

. What made this a valuable experience for your students? (If it wasn't, what can we do

_____ was your primary reason for choosing to bring your students to

- wanted my students to experience the performing arts.
- the performance _____ with my curriculum goals.
- the date and time _____ performance fit our schedule.
- the ticket price _____
- other (please specify): _____

How did this live performance connect to or enhance your curriculum?

Did you use the Educators Guide provided by Portland Ovation before or after the performance

Why or why not?

What improvements could we make to the Educators Guide to serve you and your classroom better?

. How would you rate the following components of attending the School Time Performance?

Reserving & paying for tickets	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Communication performance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Arrival at the	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Departure from	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

What types of performances would you like to bring your students to in the future? free to share art forms, topics/themes, specific artists, etc

A number of individuals and organizations make it possible for Portland Ovation these School Time Performance tickets at extremely discounted rates. Is there anything you'd like them to know in terms of your experiences or its impact on your students?