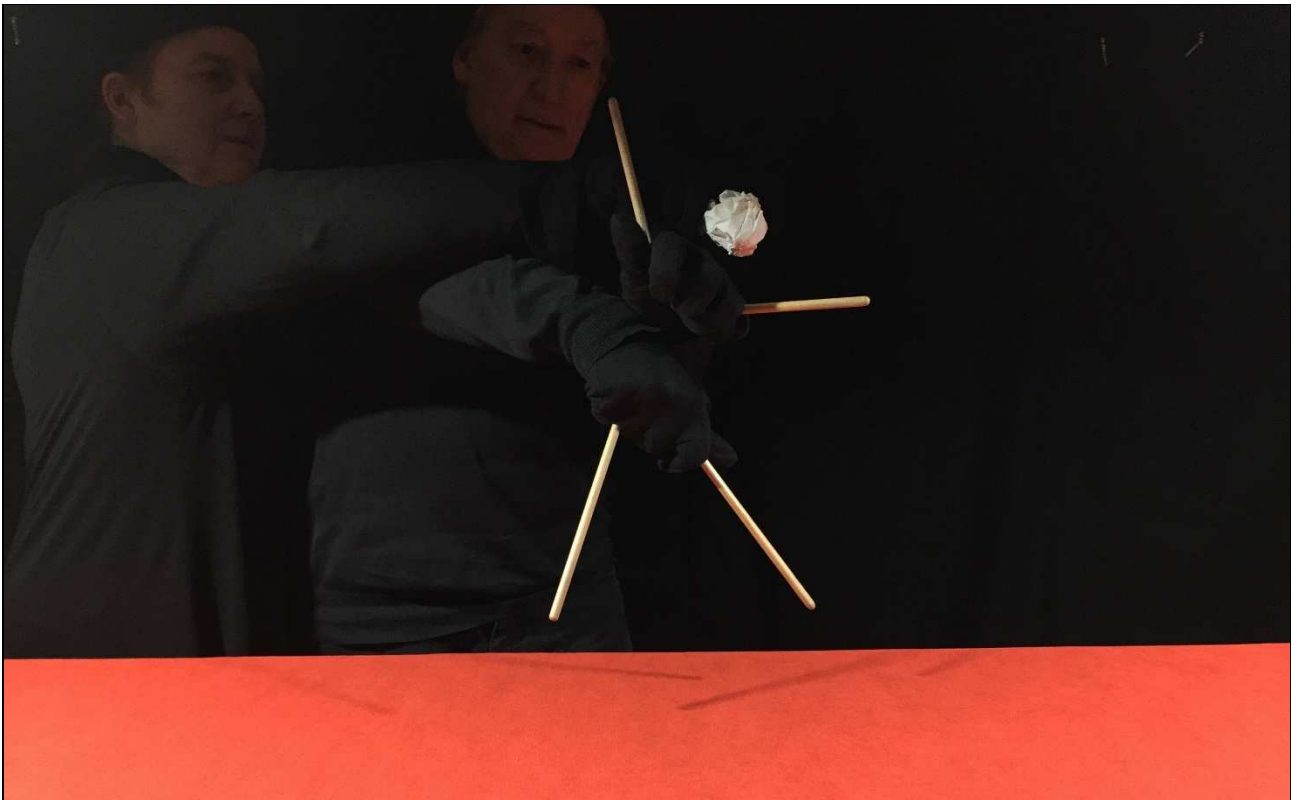


ROCAMORA THEATRE

presents



**"Do you play?
or the wonder of playing, letting the imagination run wild"**

ROCAMORA TEATRE

DOSSIER of the show

Title of the show and authors

"Do you play? or the wonder of playing, letting the imagination run wild"

A creation by Rocamora Teatre, based on an original idea by Carles Cañellas.

Object Theatre show on tabletop for children from 2 to 6 years old and families. Medium format. Nonverbal.

Duration 45' (we can reduce the duration as you need).

Credits

Direction: Carles Cañellas

Actors-puppeteers: Carles Cañellas and Susanna Rodríguez

Design and construction of the stage props: Rocamora Teatre

Lighting: Carles Cañellas

Costumes: Susanna Rodríguez

Music: InnoDB

Contact details of the company / producer

Rocamora Teatre / Rocamora, SCP

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Link to the web: <https://www.rocamorateatre.com/en/do-you-play-puppet-object-theatre-show.html>

Introduction

"Do you play?" is the question that is being asked of someone else, no matter the age, to invite him or her to share some play time, to have fun or entertain together.

Playing is to share, confront, live together. And that means learning to play is a vital lesson, a lesson of life. But let's ask an expert on the subject to finish explain it:

"The game is our innate way of knowing the world and learning. We carry it as standard, as well the curiosity, impeller to the attention and learning. Kindergarten teachers know it well! They take advantage of this curious nature of children for, through experimentation, accompany them in the process of teaching and learning, in the discovery of the world around them and their emotions".

"During the first years of life occur a very important number of neuronal synapses [learning]. Passed the childhood, the first synaptic pruning will occur. Simplifying it a lot, the brain will maintain only those connections that are beneficial to it. In that sense, the challenge, both at home and at school, is to make learning experiences a positive and enjoyable one. And the game seems to have the necessary ingredients for learning and pleasure to become a whole". Through play, at any age, "we develop socio-emotional skills, we face challenges, we exercise creativity, we socialize and we practice communication skills, and often also motor skills. When we play, stress hormones decrease (we leave out worries) and our brain generates oxytocin (pleasure), dopamine (motivation), serotonin (emotional regulation), and endorphins (happiness). Can there be a better cocktail for eternal learning?"

Noemí Royes pedagogue, postgraduate in neuro-education by the University of Barcelona
(Extract from the article by Paloma A. Usó, published on 11/11/2017 in the "Criatures" supplement of the newspaper ARA)

Plot synopsis

The show "**Do you play? or the wonder of playing, letting the imagination run wild**", is an incitement to the symbolic play, to the free game.

Imagination and game

From the first scene, the puppeteers invite us to play, to let ourselves go and enter with them in a scenic game, in which the objects at their disposal, come to life and transforms by the art of our imagination.

With a few pencil, four sheets of paper, four geometric shapes, four gloves and a bit of crepe paper, we play with them "*to pretend that...*" They create characters and with these represent astonishing and funny stories with very few things, because we do not need anything else, if we make work the **fantasy**, which is the thread with we sew all the **free game**.

The **free game** -one that does not have regulations nor rules, nor need goals to overcome, nor establish competitions nor rivalries with other players, but cooperation and complicity-, it springs spontaneously when we allow ourselves to be carried away by **imagination**, innate in all humans, for the pure pleasure to play, create and transform fantastically an ephemeral world, unique and diverse, from the simplest.



Staging

On stage a manipulation table all in black, 1,60 meters wide by 50 centimetres depth, inclined slightly for easy viewing of the surface. Surface that changes colour in each of the three parts of the show, going from the initial black to the red for the first part, to the green for the second, and to the dark blue for the third, closing the show again with the initial black. Behind the manipulation table, at 1 meter away from this, there is a black curtain 2,50 meters wide and 2 meters high. And on top of it a shelf of 1 meter wide where are placed the various objects and properties. Which base is illuminated with a white light strip, when required.

The **stage sizes** (width x depth x height) are 4 x 4 x 3 meters (adaptable until 3 x 2 x 2.5 meters).

In capacity up to 100 spectators we do not need a raised stage. Blacks, neither total darkness are essentials. The versatility of the show allows us to perform it also in non-scenic spaces and outdoors (in a wind sheltered area) and during the day without lights.

The **lighting** we use in theatres or indoor spaces consist on a light curtain, which helps focus attention on the manipulation table, leaving the puppeteers in semi-darkness.

There are only three brief moments of darkness (3") during the performance, at the end of each part of the show.

At the beginning and at the end of the final bow, the stage light overlaps with the house lights.

The **costumes** of the two manipulators are in black, with a type of cap or hat that shadows their faces.

The **characters** that are created do not use words to communicate, but gestures, sounds and onomatopoeia, except for the three times in which the puppets and the actors invite us to play: "Do you play?" "Let's play?", "Let's play!"

The **music**, composed expressly, is of electroacoustic execution, creating the atmospheres corresponding to each moment of the show.



