

MOST IMAGINARY WORLDS STUDY GUIDE

FOR EDUCATORS 2023/2024

Live theatre performances are an exciting and complementary part of education for students. Quest Theatre hopes that watching our play will be meaningful and memorable for you and your students. This study guide has been created to enhance your students' theatrical experience. Suggested activities are provided to prepare your students to watch the play, and to reflect on what they have seen. We hope you will take some of these ideas and adapt them to suit the needs of the curriculum and the interests of your classes. Enjoy!



The purpose of this Study Guide is to provide materials to make viewing more meaningful and to create multiple opportunities to facilitate learning. It is important to create a safe and respectful space for discussion of the play so that students are able to ask questions and make sense of the play's messages. Remind your students that all voices in the classroom are valued.



Photo by:
Serenella Sol Argueta

[INSIDEOUTTHEATRE.COM](https://insideouttheatre.com)
[QUESTTHEATRE.ORG](https://questtheatre.org)

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Tips for Preparing Your Students for a Live Theatre Experience

Although our performance is relaxed and we come to expect the unexpected from students in schools, there are a few expectations we would like to mention.

Get Curious The best thing you can do to help enhance your students' experience of Quest is get them curious about what is going to happen. By talking about the play beforehand and asking students some key questions to watch for, you can help prepare your students to take away the most from what a play has to offer.

No video or photos. Because of our agreements with our unions, there is no photography or recording permitted during the performance. The cast and crew would be happy to pose for a photo on our set after the show for students or for your school to include in a newsletter etc.

Leaving the space. Should you need to leave the theatre for any reason, try to leave and return as quietly as you can for the least distraction to the performers and for fellow audience members. Teachers can assist by opening and closing doors quietly.

Behaviour During The Play. We encourage everyone to be who they are, as they naturally are, at the theatre. As a disability arts play we fully understand that many noises and movements are involuntary, and we want to make everyone as comfortable as possible. You know your students best and we rely on the school staff to support students in enjoying their trip to the theatre! If there are any particular behaviour habits we should expect from your students please do let us know so that we're best prepared to welcome everyone.

Respect the performance and other attendees, but feel free to respond! Of course, speaking aloud to friends during the performance is not only disturbing for the other audience members, but it also distracts the performers. The performers can see and hear you from the stage, but the artists also DO want you to respond with laughter, with your silences, with gasps, or giggles.

Post Performance Question and Answer Activity and Follow-up with Students

Every Quest performance includes a conversation with students in the form of a Q & A. We like to start by introducing ourselves and asking one good question to start a conversation about the themes or issues in our play before we get to open questions from the audience.

Like a good meal, theatre should be digested. Create a time and a comfortable environment to review the production with your class. Take advantage of the activities and discussion points suggested in the study guide and feel free to use them as a jumping off point to create your own customized follow-up.

About the play

Most Imaginary Worlds

Created by the Point of View Ensemble

Scripted by Col Cseke with development support from Inside Out Theatre and Quest Theatre

Produced by Inside Out Theatre and Presented by Quest Theatre

The Social Model of Disability

Most Imaginary Worlds plays with the Social Model of Disability, which says that “disability” is caused by the way society is organized rather than by a person’s difference. By imagining with young collaborators worlds free of these barriers, Inside Out has created on-stage worlds and stories built for their happiness and designed for their success.

Themes

Connecting with others

Community Building

Self-Advocacy

Removing Barriers

Self-Love

Self-Acceptance



Photo by: Serenella Sol Argueta

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Photo by: Serenella Sol Argueta

Charlotte Bubble feels like the world just doesn't make any sense to her, "I feel like something is wrong, like the world and me just don't fit." Wishing she could imagine a whole new world made just for her, she visits the Make Believers Maker Space where she discovers stories of hope, gems of hilarity, battles with equality, and triumphs of the human spirit. Will Charlotte's imagination be the key to holding space for herself, articulating what she needs, and inviting others into her world?

The Characters

The Maker: The Maker is a wildly creative Autistic adult who created the Make Believer's Maker Space to help kids make sense of the world and themselves.

Tanny: "Tanny" is the loving nickname The Maker has given to his personal support worker. Tanny is the kind of side kick every hero needs; supportive, kind, and up for anything!

Charlotte Bubble: Charlotte is an 11 year old who worries they don't fit into the world, and has come to The Maker for help. Charlotte is very curious, observant, and often anxious and shy.

Creative Team

November 2023 Cast

Damon Lawson - The Maker
Adrian Houghton - The Maker
Tiffany Thomas - Charlotte Bubble
Riki Entz - Charlotte Bubble
Thomas Geddes - Tanny

Production Team

Henry Gordon - Stage Manager
Ali DeRegt - Puppet Designer
Anton de Groot - Set & Lighting Designer
Camille Craig - Sound Designer & IOT Producer
Col Cseke - Writer & Director & IOT Producer

Point of View Ensemble of Onstage Artists

Gaelyn Thomson, Richard Pepler, Meighan Wong,
Damon Lawson, Mike Keir, Jennifer Stewart,
Carmen Macdonald, Brittany Orlita

Point of View Ensemble of Backstage Artists

Col Cseke, Michelle Brandenburg, Jeremy Park,
Jordan Wieben, Thomas Geddes, Roxanne Cote,
Noriko Marumo, Emily Parkhouse

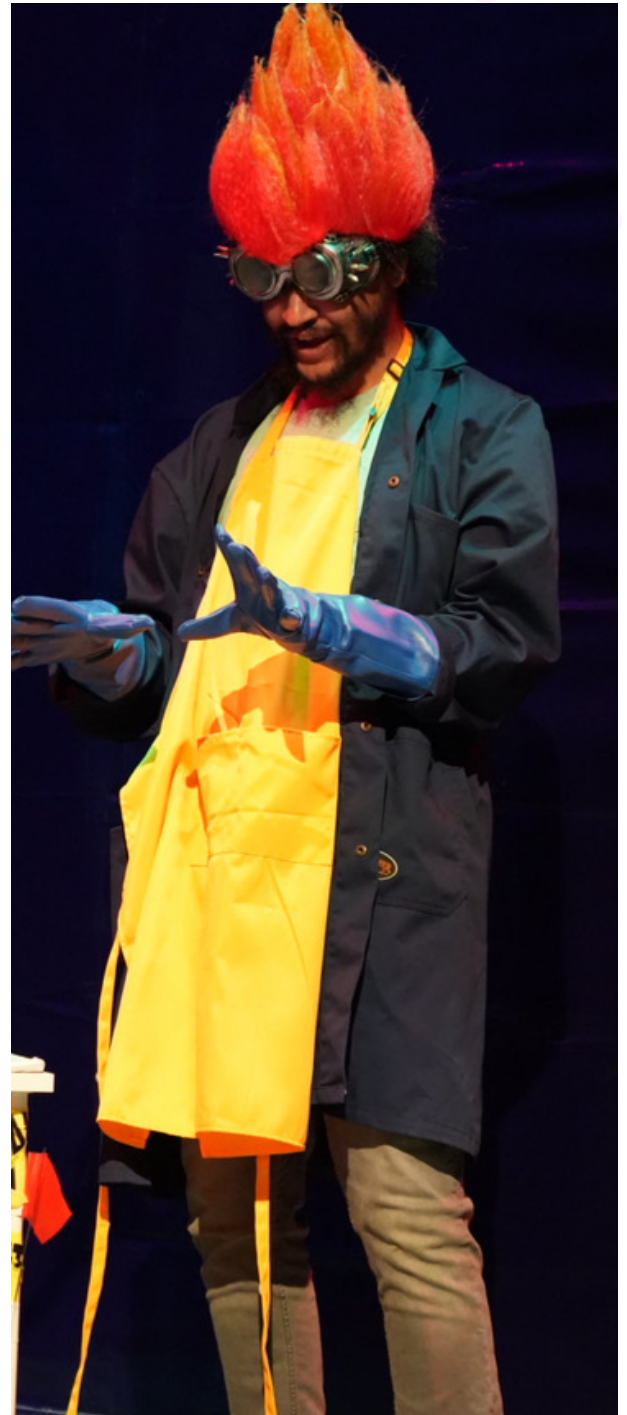


Photo by: Serenella Sol Argueta

Division I Curriculum Ties

There are many areas of intersection within the the K-3 Curriculum that are explored with Most Imaginary Worlds. The core concepts and six strands of the Alberta Social Studies program of study are especially applicable. We encourage our education partners to find ways of enhancing your individual program objectives by tying them into the themes and concepts explored in the play.

Kindergarten Social Studies

Being Together

K.1 I am Unique

K.2. I belong

Grade 1 - Social Studies

Citizenship, Belonging and Connecting

1.1 My World: Home, School and My Community

Grade 2 - Social Studies

Communities in Canada

2.1 Canada's Dynamic Communities (As Canadian Communities change, how can we ensure that change is accessible and inclusive)

Grade 3 - Social Studies

Connecting with the World

3.1 Communities in the world

3.2 Global Citizenship

Further activities also tie into the five General Student Outcomes for ELA.

- explore thoughts, ideas, feelings and experiences
- comprehend and respond personally and critically to oral, print and other media texts
- manage ideas and information
- enhance the clarity and artistry of communication
- respect, support and collaborate with others

Division I Questions to Explore

Questions to Explore Before the Play

1. What makes you unique? What makes you special?
2. What is something you really love about yourself?
3. Can you think of a time you felt like you didn't belong? How did that feel? And why do you think you felt that way?
4. Is there something you could have changed so you would have felt like you belonged?
5. Where in the world do you feel at your best? Is there a space that suits you perfectly?
6. Why do you think that place makes you feel that way?
7. Where in the world do you feel at your worst? Is there a place that just doesn't seem built for you?
8. What would need to change in the space that feels the worst to make it feel better?

Questions to Explore After the Play

1. Tell the story of the play in your own words.
2. Were there any parts of the play that you found confusing or surprising and why?
3. Which parts of the story did you like best and why?
4. Which character(s) in the play did you like best and why?
5. How do you think Charlotte felt when the Maker's suggestions were not working? How do you think the Maker felt when he initially couldn't figure out what Charlotte needed?
6. Do you have an active imagination?
7. What are some of the things you imagine or daydream about?
8. Can you remember a time you had to ask for something you needed or for help? How did it make you feel?
9. What would have made it easier for you to ask for what you needed or for help?
10. Can you think of a time someone asked you for help?
11. How did it make you feel to help someone else meet their needs?
12. Why is it important to advocate (ask) for what you need to feel at your best?

Division I Theatre Activities

Same and Different Game

Played in a gym, the teacher calls out ways we can divide ourselves up. Students can recognize that they are similar to some students and different from others. Try this list, and add more of your own. Make sub-groups until everyone is satisfied they are represented well.

Choose your group:

- Tall or medium? (Is there another group you wish was available? What?)
- Artsy or Sporty? (Is there another group you wish was available? What?)
- Catsup lover or a Mustard lover? (Is there another group you wish was available? What?)
- Walker or a rider? (Is there another group you wish was available? What?)
- Any additional groups you wish to add based on your students interest.

Discuss how it felt to be in a group where you didn't really fit and how it felt when you got to a group where you felt like you belonged.

Blind Cars

This activity is best explored in the gym, field, or a large space free of obstacles. The fastest these cars move is at a walking pace. There is NO TALKING and NO BUMPING INTO ANYONE ELSE! The students may extend their hands forward to act as the car's bumper for additional safety.

Divide the students into pairs. One student closes their eyes, they are the 'car'. The other student stands behind the 'car' becoming the 'driver'. The driver gives signals to his car by touching the car's back or shoulder with one hand.

- Touch the left shoulder and the car will turn left.
- Touch the right shoulder and the car will turn right.
- Press the centre of the back and the car will move forward.
- Remove your hand and the car will stop.

After a few minutes, have the car and driver reverse roles. Once all students have had the opportunity to explore both roles, sit in a circle and discuss the activity.

- How did it feel to be responsible for someone else's safety?
- How did it feel to rely so heavily on someone else to move through the room?
- Was there a moment when you didn't know which way your partner wanted to you go? How did that feel?

Further connections: There were times in the play when Charlotte expressed some emotions that come from always having to rely on others. One example of this is when she wants to leave but needs to call for transportation and understandably experiences frustration and anger. Ask if your students experienced any feelings during the activity that resembled any experiences Charlotte had during any point in the play?

Division 2 Curriculum Ties

There are many areas of intersection within the the 4-6 Curriculum that are explored with Most Imaginary Worlds. The core concepts and six strands of the Alberta Social Studies program of study are especially applicable. We encourage our education partners to find ways of enhancing your individual program objectives by tying them into the themes and concepts explored in the play.

Curriculum Ties

Grade 4 - Social Studies

4.3 Alberta: Celebrations and Challenge

4.3.1 appreciate the factors contributing to quality of life in Alberta

4.3.3 examine, critically, Alberta's changing cultural and social dynamics by exploring and reflecting (with a disability focus lens--can incorporate C, I, ER, CC, PADM, TCC)

Grade 5 - Social Studies

Histories and Stories of Ways of Life in Canada

5.2.1 appreciate the complexity of identity in the Canadian context

5.3.1 appreciate how changes impact citizenship and identity

Grade 6 - Social Studies

6.1 Citizens Participating in Decision Making

6.1.1 recognize how individuals and governments interact and bring about change within their local and national communities

6.1.3 analyze how the democratic ideals of equity and fairness have influenced legislation in Canada over time by exploring and reflecting

(Explore 6.1.1 and 6.1.2 with disability lens. What progress has been made to increase equity for persons with disabilities? What still needs to happen? How many Canadians identify as disabled? Are they represented fairly and equally in the decision-making process? --C, I, CC, PADM)

Further activities also tie into the five General Student Outcomes for ELA.

- explore thoughts, ideas, feelings and experiences
- comprehend and respond personally and critically to oral, print and other media texts
- manage ideas and information
- enhance the clarity and artistry of communication
- respect, support and collaborate with others

Division 2 Questions to Explore

Questions to Explore Before the Play

1. What makes you unique?
2. What is something you really love about yourself?
3. Can you think of a time you felt like you didn't belong? How did that feel? And why do you think you felt that way?
4. Is there something about the situation or environment you could have changed so you would have felt like you belonged?
5. Where in the world do you feel at your best? Is there a space you feel suits you perfectly?
6. Why do you think that place makes you feel that way?
7. Where in the world do you feel at your worst? Is there a place that just doesn't seem built for you?
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Questions to Explore After the Play

1. Tell the story of the play in your own words.
2. Were there any parts of the play that you found confusing or surprising and why?
3. Which parts of the story did you connect with and why?
4. Which character(s) in the play did you like best and why?
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6. Do you have an active imagination?
7. What are some of the things you imagine or daydream about?
8. Can you remember a time you had to ask for something you needed or for help? How did it make you feel?
9. What would have made it easier for you to ask for what you needed or for help?
10. Can you think of a time someone asked you for help?
11. How did it make you feel to help someone else meet their needs?
12. Why is it important to advocate (ask) for what you need to feel at your best?

Division 2 Exploring Terminology

Below are some ideas and terminology to explore as a class. Collective definition and discussion of these concepts can enhance our understanding and reduce some of the stigma that still surrounds disability. All your students are likely to have a different understanding of the relationships between persons with disabilities and societal barriers. Open conversation can inspire communities to identify and remove barriers that face many members of the communities we are a part of. Additionally, activities like this empower learners to advocate for their needs as individuals and advocate for the needs of others.

1. Disability
2. Invisible Disability versus Visible Disability
3. Inclusion
4. Accessibility
5. Barrier
6. Ableism
7. Isolation
8. Self-Advocacy

Further Insights

It is widely accepted that everyone benefits when barriers are removed and individuals with disabilities are empowered to contribute and participate in the community.

Unfortunately, the conversations around disability often perpetuate the stigma, amplify the challenges, and foster ableism*--this repetitive pattern increases the ability gap. This narrative must change. We hope these conversations will shine a light on the value found in differing perspectives, and the learning that can be had when the lived experiences of others is appropriately centered, opening a space for deeper understanding, learning, and listening.

We understand that sometimes exploring disability with students can be challenging. If you are interested in some additional tools to begin facilitating these conversations, we have included our Glossary of Terms and some links at the back of this package that connect to resources that may be helpful for you and your students.



Photo by: Serenella Sol Argueta

Division 2 Theatre Activities

Images

This activity is simple on the surface—but provides an excellent avenue for exploring the vast difference in the way individuals process information.

In the gym, field or open space, the students form a standing circle facing out, so their backs are to the middle of circle. Encourage silence. Tell the students you will say a word or theme and then count down from 3 – 1. When you reach one, they are to turn and face into the circle, presenting a frozen image of the word. Let them know there is no correct way to portray the image. While frozen, encourage the students to look around the circle (eyes only—keep holding the frozen image) and silently observe the different physical forms that capture the same word.

Example words:

- Umbrella
- Ballerina
- Flamingo
- Alarm Clock
- Rain
- The calm before the storm

Once you have created a handful of images, sit the students down and ask some of the following questions.

- Did any of the images you made surprise you?
- Did any of the images of others surprise you?
- Why do you think there were different images in the circle even though the word was the same?
- How does this activity relate to Most Imaginary Worlds?

Dots

Tell students we are going to do a silent exercise. Tell students you are going to ask them to close their eyes so you can stick a sticker onto their forehead. When the students eyes are closed, stick half the class's foreheads with blue stickers, half the class's foreheads with red stickers, one with a yellow sticker (chose a child with good self-esteem), and one with a green sticker(chose a child with good self-esteem. When everyone has a sticker on their foreheads, ask everyone to open their eyes and silently, without using any words and with only this instruction, "find your group".

RESIST more instructions. Enforce no talking. When the students have settled into their groups, break the silence and chat about what happened with these questions:

- How did you determine your group? (some groups might find the group that corresponds to the color on their forehead, some just find a group independent of the colors on their forehead)
- How did it feel to not be able to speak? What strategies did you use to find your group?
- How did it feel to be rejected by a group?
- How did it feel to find people that included you?
- How did it feel when you didn't feel like you belonged anywhere (yellow or green)?
- What do you think this has to do with the play we saw?

Division 2 Re-Imagining SPACE

an Inclusive Design Activity

Supplies: Paper, Pencil, Rulers, Graphing Paper

Duration: Could take place over more than one period of study. With a block of time allocated to sharing in small groups.

Part 1

1. Divide your students into small groups. Assign each student an area of the school, or proceed through the areas as a whole group, but explore/converse about the spaces in your small group. (Possible areas to explore- the front entrance way, the exterior entrance, playground, gym, classroom, washrooms)

2. As students explore school spaces, they should identify 'barriers' to full participation for all people, in the physical area they are focusing on. The students may wish to sketch the area (as it currently is) and keep a list of barriers. For example- could someone in a wheelchair use this space fully? If not, what is the barrier. Could someone with a sensory based disability use this space? Could someone only partially use the space and what would they be excluded from by not having full access.

Part 2

1. In the same groups, review the list of barriers. Explore ways those barriers could be removed. This could be done through the lens of fantastical design (like in the play) or through a lens of accessible design.

2. Considering making a new sketch of the space to showcase your ideas and to deepen the exploration of what is possible, when we collectively decide to prioritize removing barriers.

3. Share your work with the rest of class. Note the differences in barrier identification.

Extension Activity

1. Explore what it would take to increase accessibility in the spaces you explored. Identify the minor and major changes required to make them a reality. Identify the hurdles to making accessibility upgrades. Research possible solutions.

2. Write a letter to local, provincial, and federal decision makers. What can be done on a legislative level to make our public spaces (like schools) more accessible for everyone?

Division 2 Disability and Visibility in Canada

The following research topics for presentation work well in conjunction with International Day of Persons with Disabilities: Removing Visible and Invisible Barriers. Which takes place annually on December 3rd. And can be tied into many areas of the curriculum.

Presentation Topics

•What is Disability? How many Canadians identify as disabled? The phrase "Nothing about us, without us" is currently at the forefront of many disability and inclusion conversations. What does it mean, and why is it important.

- Barriers to Disability What are some of the main barriers faced by persons with disabilities in Canadian society currently?
- Disabled Leaders in our Communities Research a famous Canadian who identified as disabled. Share how they helped shape Canada.
- History of Disability in Canada How has societies treatment of persons with disabilities changed in Canada over time? What changes are persons with disabilities currently advocating for?
- International Day of Persons with Disabilities What is this? How can we raise awareness in our communities.

Presentation Forms

- Research Essay or written response
- Collage
- Podcast
- Diorama
- Poster
- Comic Book
- Power Point or another digital format

Extension activity

- Research International Day of Persons with Disabilities and plan a school wide assembly or celebration that reflects inclusion and embraces everybody.

The Creation Process

In 2015 playwrights Col Cseke and Meg Braem went to a school in Calgary for kids with disabilities. Using drama games and exercises they first explored real life barriers the students face. They then imagined wild, wonderful, impossible worlds that made those challenges disappear. Finally, they took a good look at the worlds to see if there were any lessons or ideas they could use in the real world.

Over 2016–2018 Col and the amazing facilitators at Inside Out brought these world ideas to the Point of View Ensemble, a group of 8 adults with disabilities who make plays at Inside Out year round. The ensemble created and performed the first version of Most Imaginary Worlds as a string of short scenes that brought these worlds to life.



Then Col wrote a new script that combined the scenes the ensemble created with the student process, imagining Charlotte as one of the kids who goes through imagining impossible worlds to better understand how she can feel better in the real world.

The actors came together with the Director and Stage Manager to rehearse the play while talented designers imagined and made all the lights, sounds, props, and set pieces in the play.

Finally, Most Imaginary Worlds wasn't truly complete until the final ingredient was added; an audience of bright and open young people!



Photo by: MIKE TAN PHOTO

Resources

Below are some links to resources you may find helpful in exploring inclusion, accessibility and disability with your students.

United Nations Disability Inclusion Strategy - United Nations

<https://www.un.org/en/content/disabilitystrategy/>

Background | International Day of People with Disabilities - United Nations

<https://www.un.org/en/observances/day-of-persons-with-disabilities/background>

Take Action for Sustainable Development Goals - United Nations

<https://www.un.org/sustainabledevelopment/sustainable-development-goals/>

International Day for People with Disabilities - World Health Organization

[https://www.who.int/campaigns/international-day-of-persons-with-disabilities#:~:text=International%20Day%20of%20Persons%20with%20Disabilities%20\(IDPD\)%20is%20a%20UN, every%20year%20on%203%20December.](https://www.who.int/campaigns/international-day-of-persons-with-disabilities#:~:text=International%20Day%20of%20Persons%20with%20Disabilities%20(IDPD)%20is%20a%20UN, every%20year%20on%203%20December.)

UN International

<https://www.un.org/en/observances/day-of-persons-with-disabilities>

Alberta Advocate's Office Group:

<https://www.alberta.ca/advocate-persons-disabilities.aspx>

Canadian Human Rights Commission, Monitoring, Disability Rights:

<https://www.chrc-ccdp.gc.ca/en/monitoring-the-rights-of-people-with-disabilities>

Rick Hansen Foundation -- Inclusive Design

<https://www.rickhansen.com/>

Not All Disabilities are Visible - International Day of People With Disabilities

<https://idpwd.org>

New Zealand Autism Information Service, Funded by the Ministry of Health:

<https://www.altogetherautism.org.nz/strengths-and-abilities-in-autism/>

Benefits of ADHD:

<https://www.additudemag.com/slideshows/benefits-of-adhd-to-love/>

Positives of ADHD:

<https://www.additudemag.com/slideshows/positives-of-adhd/>

Comics about ADHD:

<http://adhd-alien.com/>

Resources

Glossary of Terms

Definitions often mean the most when created as a collective. The definitions below are widely accepted, but we encourage you to explore what these terms mean to your students in consultation with them.

Disability

Disability is the ongoing experience of any condition that makes it more difficult for a person to do certain activities or have equitable access to participate within a given society.

Disability is a complex phenomenon, reflecting an interaction between features of a person's body and mind and features of the society in which they live.

Invisible Disability

An invisible disability is a physical, mental or neurological condition that is not visible from the outside, yet can limit or challenge a person's movements, senses, or activities. Unfortunately, the very fact that these symptoms are invisible can lead to misunderstandings, false perceptions, and judgments.

Inclusion

Disability inclusion means understanding the relationship between the way people function and how they participate in society, and making sure everybody has the same opportunities to participate in every aspect of life to the best of their abilities and desires.

Inclusion is also an approach that aims to reach out to and include all people, honouring the diversity and uniqueness, talents, beliefs, backgrounds, capabilities and ways of living of individuals and groups.

Accessibility

Accessibility is about giving equal access to everyone. Without being able to access the facilities and services found in the community, persons with disabilities will never be fully included. In most societies, however, there are innumerable obstacles and barriers that hinder persons with disabilities.

Universal Design

Universal Design is the design and composition of an environment so that it can be accessed, understood and used to the greatest extent possible by all people regardless of their age, size, ability or disability.

Resources

Glossary of Terms Continued

Definitions often mean the most when created as a collective. The definitions below are widely accepted, but we encourage you to explore what these terms mean to your students in consultation with them.

Barrier

A barrier is anything that keeps someone with a disability from participating fully in society because of their disability. Barriers can be visible or non-visible.

Ableism

Ableism is the discrimination of and social prejudice against people with disabilities based on the belief that typical abilities are superior. At its heart, ableism is rooted in the assumption that disabled people require 'fixing' and defines people by their disability.

Isolation

The state of being in a place or situation that is separate from others.

In a disability context logistical and social barriers impose isolation on persons with disabilities.

Self Advocacy

Self-advocacy is a complex set of behaviours and ideas that shape not only an individual's ways of navigating the world, but also their own understanding of themselves as a member of disability community itself. Self-advocacy is fundamentally about true equality, respect, and power, and about recognizing and changing the current imbalances in all of those things.

Stigma

Stigma is the negative stereotype that leads some people to think of others as unacceptably different based on their identity and certain characteristics they possess, and to treat them in negative, disrespectful, limiting and harmful ways.

Social Model of Disability

The social model of disability is a way of viewing the world, developed by disabled people.

The social model of disability recognizes that people are disabled by barriers in society, not by their impairment or difference. Barriers can be physical space limitations that prevent someone with a disability from accessing a space, or they can be caused by people's attitudes to difference, like assuming disabled people can't do certain things.

It can be impactful to see ourselves in others, or come to understand more about those we admire! Below we have included a list of children's literature written by authors from the disability community and their allies. We have also included a list of some people you might recognize, and a little bit about what kind of disability they live/lived with.

Books exploring disability

- We Move Together by Kelly Fritsch
- We Belong by Laura Purdie Salas
- Mama Zooms by Jane Cowen-Fletcher
- It Was Supposed to Be Sunny by Samantha Cotterill
- This Beach Is Loud! by Samantha Cotterill
- Can Bears Ski? by Raymond Antrabus
- Lone Wolf by Sarah Kurpiel
- I Talk Like a River by Jordan Scott
- My Three Best Friends and Me, Zulay by Cari Best
- Not So Different: What You Really Want to Ask About Having a Disability by Shane Burcaw
- Rescue and Jessica: A Life-Changing Friendship by Jessica Kensky and Patrick Downes
- All the Way to the Top: How One Girl's Fight for Americans with Disabilities Changed Everything by Annette Bay Pimentel
- I Am Not a Label: 34 disabled artists, thinkers, athletes, and activists from past and present by Cerrie Burnell
- Chance to Fly by Ali Stroker
- Benji, the Bad Day, and Me by Sally J. Pla
- El Deafo: Superpowered Edition! by Cece Bell
- The Girl Who Thought in Pictures: The Story of Dr. Temple Grandin by Julia Finley Mosca and Daniel Rieley
- Thank You, Mr. Falker by Patricia Polacco
- What Happened to You? by James Catchpole

People you may already know who have a disability

Satoshi Tajiri: Is autistic and created Pokemon! Autism, or autism spectrum disorder (ASD), refers to a broad range of conditions characterized by challenges with social skills, repetitive behaviors, speech and nonverbal communication.

Selena Gomez: Lives with Lupus. Lupus is a chronic (long-term) disease that can cause inflammation and pain in any part of your body.

Halsey: Has bipolar Disorder. Bipolar disorder is a mental illness that affects mood. With bipolar disorder, people experience episodes of depression and episodes of mania.

Stephen Hawking: Hawking was diagnosed with motor neuron disease, more commonly known as Lou Gehrig's disease or amyotrophic lateral sclerosis (ALS).

Stevie Wonder: Stevie Wonder became Blind shortly after birth. He learned to play the harmonica, piano and drums by age 9.

Beethoven: By the time he was 44 or 45, he was totally Deaf and unable to converse unless he passed written notes back and forth to his colleagues, visitors and friends.

Quest Theatre

For over 35 years Quest Theatre has envisioned a galaxy where theatre is valued as an essential part of growing up. We create community through exceptional theatre adventures for young people throughout Alberta with our touring school productions, Artists in School Programming, and our wildly creative Summer Camps. We delight in creating intelligent and whimsical work that encourages young people to explore who they are, discover what is important, and build the kind of world we want to live in. We are creative, meaningful, and responsible community builders, who enthusiastically celebrate the inspiring journey of young people!

Inside Out Theatre

Inside Out Theatre is a Deaf and disability theatre company in Calgary Alberta invested in artistic excellence, community development, and deepening accessibility. The company offers community-based drama programs to people with disabilities as well as produces and presents plays created by artists with disabilities and their allies. Inside Out Theatre works to improve theatre's accessibility for audience members and to ensure their equity and dignity in attending performing arts in Calgary through initiatives such as the Good Host Program.

For Quest Theatre

Artistic Director Nikki Loach
Director of Business Operations Peita Luti
Marketing Coordinator Serenella Argueta
Tour & Education Coordinator Helena Deng
Arts Administrator Madeleine Taylor-Gregg
Artists in School & Camp Coordinator Claire Bolton
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For Inside Out Theatre

Artistic Director Col Cseke
Artistic Associate, Deaf Arts and Creative Integration
Landon Krentz
Artistic Associate, Good Host Program Ashley King
Producer Camille Craig
General Manager Kirk Miles
Accessibility Associate Riki Entz
Good Host Lead Molly Caldwell
Grant and Research Coordinator Patric Close
Community Programs Jeremy Park
Marketing and Communications Coordinator
Ebony Gooden
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Our Partners

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We Appreciate your Feedback, Letters and Artwork!

We welcome your feedback about the play, this study guide, and your overall experience. Please tell us what you think by visiting the Quest Theatre website. Or please visit <https://forms.office.com/r/f2ZnTxMUEB> to access a short survey to submit feedback.

We love responses from young people! Send any letters or artwork by email or mail or via social media.

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