

A feminist potato puppet theatre

With this sheet you can think about roleplay and develop your puppet's character. Please feel free to skip all categories you don't consider important to your puppet's persona.

Intro:

Some thoughts and the invisible rules of role playing

1) Role-playing is an interactive process of defining and re-defining the state, properties and contents of an imaginary [...]world.

2) The power to define the game world is allocated to participants of the game. The participants recognize the existence of this power hierarchy.

3) Player-participants define the game world through personified character constructs, conforming to the state, properties and contents of the game world.

4) Typically the decisive power to define the decisions made by a free-willed character construct is given to the player of the character.

5) The decisive defining power that is not restricted by character constructs is often given to people participating in game master [*mistress] roles.

6) The defining process is often governed by a quantitative game ruleset.

iv) The information regarding the state of the game world is often disseminated hierarchically, in a fashion corresponding with the power structure of the game.

There are infinite ways of dividing the power to define in role-playing games. The ways of doing the division begin from the dictatorial and omnipotent game master[*mistress], ending in a completely collective system lacking any ultimate authority.

Just as a spectator enjoys a tragical experience brought to her by actors on the stage, a role-player enjoys creating one for herself.

The exogenous goals are not restricted to entertainment – the normative claim of fun being the only purpose of role-play is simply erroneous.

Montola, Markus, 2009, „The Invisible Rules of Role-Playing. The Social Framework of Role-Playing Process“. In: Richard Bartle et. al, The International Journal of Role-Playing, Issue 1, p. 22 - 36, online: www.journalofroleplaying.org

The Name of your puppet:

You can think in the following categories, but you can also approach your character differently

On this page pick up to 7 categories.

1. Name origin:
2. Nickname:
3. Where does it come from?
4. Does s/he like the nick name?
5. Birth date:
6. Place of birth:
7. Cultural identity:
8. Religion:
9. Describe the area in which s/he lives (big city, town, rural, other):
10. Is this his/her ideal home and location?
11. If not, what would s/he prefer?
12. Current occupation:
14. Education:
14. Sexuality/Gender/ Pronoun/...:
15. Any children?
16. Describe relationship with children (if any):
17. General vocabulary or speech pattern (e.g. educated, precise, pretentious, average, childish, uneducated, vulgar...):
18. Mannerisms/demeanor? Cool/confident, Volatile/moody Nervous/fidgety/shy Other?
19. Typical posture: Stiff and rigid, Slumped and defeated, Slouchy, careless, Relaxed, Other
20. Gestures: Doesn't gesture much Deliberate and controlled when excited/upset Most of the time, Wildly/weirdly
21. Common gestures (e.g. nail-biting, hair patting, drumming fingers, clenched fists, hands in pockets, etc.):

Just think about what could be very specific to the character.

Pick up to 5 categories.

EVERYDAY BEHAVIOR:

22. Finances: (prudent/cautious, average w/some debt, lives paycheck to paycheck, deep in debt, criminal activity, etc.):

23. Describe any personal habits. Are any of these addictions?

SKILLS / TALENTS:

24. What is s/he particularly unskilled at?

25. Any hobbies:

THE PAST:

26. Home town:

27. Was his/her childhood happy? Troubled? Dull?

28. Earliest memory:

29. Saddest memory:

30. Happiest memory:

32. Did/does s/he like school? Why or why not?

33. Significant past jobs:

34. Major accidents/traumas?

35. How is s/he still affected, if at all?

36. Relationship to parents:

37. Any siblings:

38. Relationship with each:

RELATIONSHIPS WITH OTHERS:

39. Who, if anyone, is his/her best or closest friend?

40. Competitors?

41. Authority (police, IRS, politicians, attorneys, doctors, etc.)?

42. Anyone who challenges him or her?

43. Anyone who angers him or her?

44. Anyone who asks for help?

45. Whom does s/he dislikes most, and why?

46. Whom does s/he like most, and why?

47. Who's the most important person in his/her life right now, and why?

48. Biggest influence.

49. Whom does s/he most rely on for emotional support?

50. Whom, does s/he support?

What are the secret drives behind their behaviours?

Pick up to 3 categories.

MENTAL ATTITUDE/PERSONAL BELIEFS:

- 51. Any psychological issues (e.g. phobias, depression, paranoia, narcissism,...)?
- 52. Is s/he an optimist or pessimist?
- 53. Most comfortable when ... (alone, hanging w/ friends, drinking, etc.):
- 54. Most uncomfortable when ... (in a crowd, alone, speaking in public,...)
- 55. Is s/he cautious, brave, or reckless in his/her approach to life?
- 56. What does s/he most value/prioritize? (family, money, success,...)?
- 57. Does s/he have a mission in life?
- 58. Whom does he/she really love best?
- 59. What is his/her biggest embarrassment?
- 60. What is his/her greatest wish?
- 61. Proudest accomplishment:
- 62. Biggest secret(s):

63. How does s/he react to a crisis?

64. Short term goals:

65. Long term goals:

66. Does s/he plan to achieve these goals, or does s/he think they're unrealistic?

LIKES/FAVORITES:

67. Food:

68. Drink:

69. Color:

70. Book:

71. Film:

72. Music/Song:

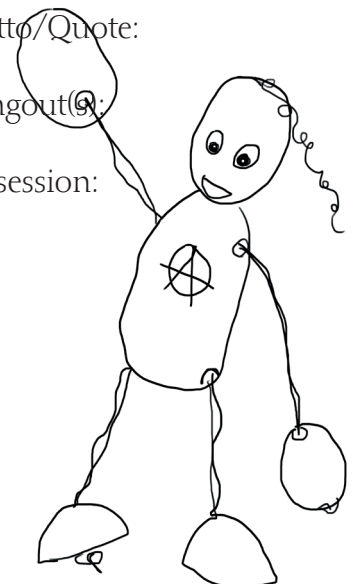
73. TV:

74. Sport:

75. Motto/Quote:

76. Hangout(s):

77. Possession:



Since our theatre takes place in a specific context, we can reflect on that, too.

Pick only one if you like, or even better: think of your own experience.

Context:

Festival

Bauhaus

78. How would s/he have felt as a participant of the formats you attended during the festival?

85. What is interesting to her*him*them (the puppet could also be totally not interested in this subject.)?

79. What new insight did s/he gain?

86. Who is interesting to her*him?

80. What was interesting to her*him*them on a very personal level?

87. What are her*his*their thoughts on the legacy?

81. What was critical for her*him*them?

88. What does s/he think about how the Bauhaus is dealt with contemporarily?

82. Was there something that s/he didn't understand?

89. Does s/he think the Bauhaus discourse needs to shift and if so in which capacity?

83. Whom did she like to talk to, but didn't?

84. What were the reasons?

Maybe you would like to write a short introduction to your puppet?
