Dear Educator/Parent,

Welcome to the Center for Puppetry Arts and this production of *The Tortoise, the Hare, and other Aesop's Fables*, adapted by Michael Haverty and directed by Amy Sweeney.

Engaging audience members ages 2 years and older, this *Theater for the Very Young* production features fun interaction for kids and adults alike. Children will be bouncing, clapping, and singing along when the carnival comes to town and presents five stories from Aesop's timeless fables. *The Tortoise, the Hare, and other Aesop's Fables* address topics relevant to school age children such as bullying, selfishness, competition, ingenuity, and the affirmation that little beings can achieve great things. This imaginative show is the perfect accompaniment to a thematic unit on fables and folklore, Ancient Greece, animals, character education, storytelling, puppetry or classic children's literature.

It has been proven (through test scores and numerous studies) that the arts

- invite empathy and interaction
- stretch the imagination
- develop important coordination and language skills (emotional and spoken)
- satisfy educational objectives across the curriculum
- support literacy and writing
- enhance social skills such as problem solving, turn-taking and active listening
- impact school attendance in a positive way
- improve motivation and behavior
- and simply allow children to have fun (they’re called “plays” for a reason, after all!)

This Educator Resource Guide is designed to prepare you for the experience of a live performance. You’re also invited to utilize the suggested activities as a springboard for follow-up fun after the curtain has gone down.

Activities of all three programming areas at the Center for Puppetry Arts (performances, puppet-making workshops and museum exhibits and tours) support educational standards across the curriculum. Available for download below are some of those standards, organized by grade level.

- Pre-K and Kindergarten
- 1st Grade
- 2nd Grade
- 3rd Grade
- 4th Grade
- 5th Grade

Access complete lists of curriculum standards here:

- [Georgia Early Learning and Development Standards](http://www.gelds.decal.ga.gov/)
- [Georgia Performance Standards](https://www.georgiastandards.org/Standards/Pages/BrowseStandards/BrowseGPS.aspx)
- [Georgia Standards of Excellence](https://www.georgiastandards.org/Georgia-Standards/Pages/default.aspx)
- [Next Generation Science Standards](http://www.nextgenscience.org/next-generation-science-standards)

Enjoy the show!

Sincerely,

Aretta Baumgartner, Education Director
Association of Theatre Movement Educators, American Alliance for Theatre & Education, Educational Theatre Association
Pre-Show Activities / Discussions

WHAT IS A PUPPET?
A “puppet” is an inanimate (non-living) object that is brought to life by an outside force (usually a human being working as a performer) in order to tell a story. Rod puppets and body puppets are used in The Tortoise, the Hare, and other Aesop’s Fables.

rod puppets: A rod puppet is manipulated (moved) by wooden or wire sticks (rods). These rods enable the puppet to be above or some distance in front of the puppeteer. The number of rods is determined by the number of parts on the puppet that need to be moved for the puppet to accomplish what is needed to tell the story and are often found on the puppet’s head, body, arms, and legs.

body puppets: A body puppet is moved from the inside by a puppeteer or puppeteers, and is often larger in size and scale than other types of puppets. A body puppet is similar to a costume, but the puppet’s character and movement is much more important than its appearance as a costume.

• DISCUSSION: Ask the children what puppets are. Have they seen them before? Are they real or pretend? What can be used as a puppet? Out of what materials can puppets be made, and why would you choose some materials over others for certain projects? Have you ever made your own rod puppets or body puppets?

WHAT IS A PUPPETEER?
A performer who uses a puppet or puppets to tell a story is called a “puppeteer.”

There are two puppeteers in The Tortoise, the Hare, and other Aesop’s Fables: Jake Krakovsky and Kristin Storla (find out more about the puppeteers in the “WHO PERFORMS OUR STORY?” section below). They bring to life many different characters. All the dialogue and songs are performed live.

• DISCUSSION: What skills does it take to be a puppeteer? Both puppeteers play multiple roles in the show. How are they able to make each character distinct and unique? Puppeteers can maneuver their bodies to make their puppet characters move in unique and interesting ways, and can modify their voices to make those characters sound different from one another. Can you change your bodies and/or voices and play different “roles”?

WHAT IS AN AUDIENCE?
Being a good audience member is as important as being a good puppeteer! It takes teamwork between the audience and puppeteer/actor to make a show successful. There are “rules of etiquette” that need to be followed, such as:

• A LIVE SHOW IS DIFFERENT THAN TV OR MOVIES. It’s okay to have fun, but do remember that the people on-stage (and in the audience) can hear you—be polite!
• MAKE SURE EVERYONE CAN SEE. Stay seated so the audience members behind you can see the show.
• BE SUPPORTIVE. The way audience members show that they like something is to applaud. Make sure to applaud if you appreciate what you see and hear. Between songs or scenes, after the show, and after the post-show demonstration are appropriate places/times to show your appreciation.
• LISTEN CLOSELY. It’s important that you hear all the details of the story so that you can enjoy it fully.

• DISCUSSION: Review the “rules” of being a good audience member. Role play what is appropriate and what is not.
What is a fable?
A fable is a story that uses made-up characters, humor and wit to teach a moral lesson. The goal of a good fable is to improve human conduct without the reader being aware that they are being instructed in such a manner. Fables are constructed of narration, the moral lesson and the individual attributes of the characters involved. Fables are most often simple and to the point without a lot of unnecessary detail.

• **DISCUSSION:** Different types of stories are also called different “genres.” Discuss what the similarities and differences are between genres of literature; i.e. the characteristics of fables, folklore, and fairy tales. Use stories of the Brothers Grimm and Aesop as examples. Which type(s) of stories contain lessons to be learned? Which contain elements of fantasy or magic? Talking animals? Can you create your own fables, folktales, and fairytales?

Who was Aesop?
The exact story of Aesop’s life is a bit of a mystery, but most scholars agree that he was born a slave in ancient Greece around 620 B.C. He was a clever man, always making up stories that helped people understand how to get along with each other. His second master gave him freedom as a reward for his learning and his wit. As a free man, Aesop took an active interest in public affairs and traveled throughout the republics of Greece engaging in conversation with philosophers, politicians, wise men, and royalty. He settled in Sardis and earned a position of high renown as an ambassador to the monarch Croesus. In his new post, Aesop visited many Greek cities in order to reconcile the citizens with the administration. To do this he often narrated his wise fables. During one of his missions to Delphi he was asked to distribute a large sum of gold among the citizens. Aesop found the people so greedy and rude that he sent the money back. In anger, a group of citizens executed him as a public criminal. They were strongly reproached by the monarch until they made a public apology. “The blood of Aesop” became a widespread saying that meant wrong deeds would be punished. A statue of Aesop was erected in Athens to honor his memory.

• **DISCUSSION:** What authors inspire you and for what types of stories are they known (examples: J. K. Rowling and fantasy/magical tales, Carl Hiaasen and Florida-themed adventures)?

What are Aesop’s Fables?
Aesop is credited with some 400 fables. Not all of these were actually written by Aesop himself. Some date back to an earlier time and many were composed after his death – some by Babrias, a Greek writer who lived sometime between 250 B.C. and 235 A.D., and some by monks and scholars during the Middle Ages. They all bear his name because it was Aesop who composed such a large number of fables and it was he who established and refined the form. At the beginning of the Italian Renaissance, when scholars were rediscovering classical authors, Aesop’s Fables enjoyed a revival. Planudes’ (a monk to whom about 150 of “Aesop’s Fables” have been credited) collection was one of the first books to be circulated with the invention of the printing press (along with the Bible) and appeared in the English language as early as 1485. In 1546, a new addition appeared with additional stories. In 1610, “Mythologia Aesopica” appeared with over two hundred new fables and quickly spread throughout the world with translations in many languages. The stories of Aesop are very much alive today through numerous adaptations and have become a standard in moral education worldwide.
Who created the show?

Amy Strickland (Director) is walking on air to be under the big top once again with The Tortoise, the Hare, and other Aesop’s Fables! She performed in the show in 2012, and now steps into the role of “Director” for this production! Other past Center performances include The Little Pirate Mermaid, Adventures of Little Noodle, Ruth and the Green Book, Rudolph the Red-Nosed Reindeer, The Ugly Duckling, Cinderella Della Circus, The Body Detective, Charlotte’s Web, Rainforest Adventures, Dinosaurs, Winnie-the-Pooh, and, most recently, Click, Clack, Moo: Cows That Type. She has also puppeteered for Haverty Marionettes, The City of Orlando Puppetroupe, Am-Jam Productions, Pinocchio’s Marionette Theater, and Walt Disney World. She’s the Head Puppeteer at the Center for Puppetry Arts.

The music for this production was composed, directed and recorded by Dolph Amick. Dolph has performed as a puppeteer in numerous Center productions, including last season’s Rudolph the Red-Nosed Reindeer, Space!, and Peter Pan. Other recent work includes writing and recording the score for Big Hearts (Imagine It! The Children’s Museum of Atlanta) and an appearance on Tyler Perry’s House of Payne. His band, Three Quarter Ale, celebrates their tenth anniversary this August by hosting their very own performing arts convention, AleCon.

The Production Team includes Jessica Lewis (Stage Manager), Jason Hines (Puppet Designer), Ryan Sbarrata (Scenic Designer), Gregory Montague (Lighting Designer), Dolph Amick (Sound Designer), and Carole D’Agostino (Costume Designer). The team of talented puppet builders was made up of Jason Hines, Stephanie McCoy, Jessica Lawrence, Rachel Rowe, and Scottie Rowell. Scenic Painting was done by Kelsey Fowler. The electricians were Gabriella Ide, Gregory Montague, Dylan Phillips, and Heather Pynne.

• DISCUSSION: Visit the Center for Puppetry Arts website (www.puppet.org). Find out about the Center’s mission (“About Us”), history (“History”) and programming (“Performances,” “Museum,” and “Education”). Discuss what you think each of the Production Team members’ responsibilities are, and discuss what job or jobs you’d like to do when working on a puppet show.

Who performs our story?

Jake Krakovsky (Patootie) is humbled and delighted to make his Center for Puppetry Arts debut in The Tortoise, the Hare, & Other Aesop’s Fables. Jake started at the Center as a Performance Intern for Dr. Seuss’s The Cat in The Hat last summer, and also works at a Teaching Artist in the Education department. Most recently seen in the Alliance Theatre’s Knuffle Bunny: A Cautionary Musical, Jake has been fortunate to collaborate with Out of Hand Theater, Theater Emory, The Object Group, Ex Somnium, and Dismantle Theater. Jake returns later this Center season for Rudolph the Red-Nosed Reindeer. Big love and infinite thanks to his family, friends, and teachers for their generous support!

Kristin Storla is tickled pink to make her debut with the Center! She is an Atlanta native, former apprentice with the Atlanta Shakespeare Company, and local professional teaching artist, combatant and actor. Favorite roles include As You Like It (Audrey), Stinky the Kids the Musical (Jen), Seussical (Mayzie La Bird), and the Fern’s all-female Macbeth (Donalbain/Young McDuff,Young Siward/Lennox). Love to the cast and crew of Aesop’s and to all of the little people - whom I did not forget!
What are the stories that we will enjoy?

This production of *The Tortoise, the Hare, and other Aesop’s Fables* was inspired by five of Aesop’s fables: *The Lion and the Mouse, Country Mouse and City Mouse, The Fox and the Crane, The Ant and the Grasshopper, and The Tortoise and the Hare*. Here are brief synopses of these five fables (based on the fables as they were originally written/colllected by Aesop many years ago), courtesy of Read Central (http://www.readcentral.com):

**The Lion and the Mouse**: A Lion asleep in his lair was awakened by a Mouse running over his face. Losing his temper, the Lion seized the Mouse with his paw. The Mouse, terrified, piteously entreated the Lion to spare its life. “Please let me go,” it cried, “and one day I will repay you for your kindness.” The idea of so insignificant a creature ever being able to do anything for him amused the Lion so much that he laughed aloud, and good-humouredly let the Mouse go. The Mouse’s chance to repay the favor came one day when the Lion got entangled in a hunter’s net. The Mouse heard and recognized the Lion’s roar, ran to the spot, set to work gnawing the ropes with its teeth, and succeeded in setting the Lion free. “There!” said the Mouse, “you laughed at me when I promised I would repay you: but now you see, even a Mouse can help a Lion.”

**Country Mouse and City Mouse**: A Country Mouse and a City Mouse were acquaintances, and the Country Mouse one day invited his friend to come and see him at his home in the fields. The City Mouse came, and they sat down to a dinner of barleycorns and roots. The meal was not much to the taste of the City Mouse, and he said to the Country Mouse: “My poor dear friend, you live here no better than the ants. You must come and stay with me!” So, when the City Mouse returned home, he took the Country Mouse with him, and showed him his well-stocked pantry containing flour, oatmeal, figs, honey and dates. The Country Mouse had never seen anything like it, and sat down to enjoy the luxuries his friend provided. Just when they started to dine, the door of the pantry opened and someone came in. The two frightened mice scampered off and hid themselves in a narrow and exceedingly uncomfortable hole. Presently, when all was quiet, they ventured out again; but someone else came in, and off they scuttled once more. This was too much for the visitor. “Good-bye,” said the Country Mouse, “I’m off. You live in the lap of luxury, I can see, but you are surrounded by dangers; at home I can enjoy my simple dinner of roots and corn in peace.”

**The Fox and the Crane**: A Fox invited a Crane to dinner, at which the only fare provided was a large, flat dish of soup. The Fox lapped it up with great relish, but the Crane, with her long bill, tried in vain to drink the delicious broth. Her evident distress caused the sly Fox much amusement. The Crane soon invited the Fox to dinner in turn, and set before him a pitcher of rich soup with a long and narrow neck, into which she could get her bill with ease. While she enjoyed her dinner, the Fox sat by hungry and helpless, for it was impossible for him to reach the tempting contents of the vessel.

**The Ant and the Grasshopper**: One fine day in winter an Ant was busy drying his store of corn, which had got rather damp during a long spell of rain. A Grasshopper came by, and begged the Ant to spare her a few grains, “For,” she said, “I’m simply starving.” The Ant stopped work for a moment, though this was against his principles. “May I ask,” said he, “what you were doing with yourself all last summer? Why didn’t you collect a store of food for the winter?” “The fact is,” replied the Grasshopper, “I was so busy singing that I hadn’t the time.” “If you spent the summer singing,” replied the Ant, “you can’t do better than spend the winter dancing.” And the Ant chuckled and went on with his work.

**The Tortoise and the Hare**: A Hare was one day making fun of a Tortoise for being so slow upon his feet. “Wait a bit,” said the Tortoise; “I’ll run a race with you, and I’ll wager that I win.” The Hare, who was much amused at the idea, replied “let’s try and see.” When the time came for the race, the Tortoise and the Hare started off together, but the Hare was soon so far ahead that he thought he might as well have a rest. Down he lay and fell fast asleep. Meanwhile, the Tortoise kept plodding on, and reached the finish line way ahead of the Hare. The Hare woke up with a start, and dashed on at his fastest pace, only to find that the Tortoise had already won the race.

**DISCUSSION**: The above-mentioned stories are the starting point for the puppet play you’ll enjoy. Changes have been made to the stories as they were adapted (adaptation = change to suit a different purpose) for the stage. Read the original stories (see the “resources” sections of the study guide for suggestions of where to find them) and become familiar with the characters and plots so that you can appreciate the adaptations and discuss the changes after you see the play.
A NOTE ABOUT THIS “THEATRE FOR THE VERY YOUNG” PRODUCTION:

“Theatre for the very young” is a child-centered theatrical experience that invites our youngest audience members to engage in the world around them in new ways. It trusts that these children need and want to think, explore, question, learn, and expand. It celebrates the unique developmental process of preschoolers by applying creativity and learning to live performances in age-specific ways.

The title ‘theatre for the very young’ is used internationally to denote theatre created for this specific age group and the Center for Puppetry Arts is thrilled to continue its commitment to this audience. “The key,” as observed by the production’s original adaptor and director Michael Haverty, “is creating work that doesn’t hinge too much on text or complicated plotlines. Children under the age of 6 respond much more strongly to visual and sonic cues, bright colors, physical play, and interaction. The Tortoise, The Hare, & Other Aesop’s Fables has been created with this audience in mind, with very limited dialogue, visible performers, live music, bright colors, a constant ingenuity of style and mechanism, and as much interaction as we can create.”

The experience extends into the Center’s Create-A-Puppet Workshops, where the puppet design will be one that even the littlest hands can successfully build. Instruction sheets and the classroom activity will also take into account the developmental stages of the very young puppet builders. An optional pre-show enrichment activity will also be available to help prepare the children for this exciting theatrical experience.
**Objective:** After attending a performance of *The Tortoise, the Hare, and other Aesop’s Fables* at the Center for Puppetry Arts, students will dictate their observations to the teacher who will record what they say. The students will then read the written version of what was spoken, connecting speech and writing.

**Materials:** chart paper and marker for activity leader (or a dry erase board, chalk board, or SMART Board)

**Procedure:**
1. Gather students around an easel with a pad of chart paper and a black magic marker (or have them direct their attention to the classroom’s SMART Board, dry erase board, or chalk board). Label the paper/screen “Our Trip to the Center for Puppetry Arts.”

2. Ask students, one at a time, to recall one thing that they remember from the performance of *The Tortoise, The Hare, and other Aesop’s Fables* at the Center for Puppetry Arts, or ask each child to dictate what he or she liked best about the show.

3. Record what the students say, preceded by their names. Examples: Joshua said, “My favorite part was________” or Latisha said, “I liked the __________.” This will demonstrate to the children that:
   a. anything that can be expressed orally can be written in words and
   b. human speech in print is written using quotation marks.

4. After you have recorded all of the comments, read the chart/screen from beginning to end with the students.

5. Discuss how the students felt to have their comments quoted, and where they may find examples of quotations in everyday life. Talk about the responsibility of “being quoted,” the power your words have when repeated, and the challenge to accurately recall what someone has said word-for-word.

**Assessment:** Keep the Language Experience Chart posted in the room. Re-read the chart after one month has passed and recall the fables and the lessons learned.
LEARNING ACTIVITY, 1st & 2nd Grades: Favorite Fables Bar Graph

Objective: Students will choose their favorite fable from five possible choices featured in *The Tortoise, the Hare, and other Aesop’s Fables* to construct a class bar graph.

Materials: fable images (see reproducible sheet, next page), crayons or markers for students, chart paper and marker for activity leader, masking tape

Procedure:
1. Have students recall the following fables from their visit to the Center for Puppetry Arts: *The Lion and the Mouse, Country Mouse and City Mouse, The Fox and the Crane, The Ant and the Grasshopper,* and *The Tortoise and the Hare.* To do this activity before your field trip, read each of the fables to your students (see Selected Bibliography section of this Educator Resource Guide).

2. Make one copy of the reproducible sheet for each student. Have students color each picture and cut them all out.

3. Post a sheet or two of chart paper on the board (or on an easel) in the front of the classroom. Divide the paper into five rows (horizontal graph) or five columns (vertical graph). Title your graph “Our Favorite Aesop’s Fables” and label each row or column with the title of one of the five fables in *The Tortoise, the Hare, and other Aesop’s Fables.*

4. Ask students to choose one illustration from the five that they have colored that represents their favorite fable. Ask each student to come up to the graph with her/his illustration, help each student affix a piece of tape to the back of his/her chosen picture, and have the student place the picture in the corresponding row or column. Adults in the room may also participate.

5. When everyone has placed her/his illustration on the graph, ask students if they can tell just by looking at the bar graph which of the five stories was the most popular, the second most popular, the third most popular, the fourth most popular, and the fifth most popular. Are any two bars on the graph equivalent? Encourage students to use the following comparison terms: equal, same as, fewer than, more than, etc.

6. Ask individual students to count the number of illustrations in each row or column, or do this together as a class. Record the numbers for each bar on the graph.

7. Display bar graph in classroom or hallway.

Assessment: Monitor student participation. Ask individual students to interpret the results of this and other graphs. Keep bar graph posted in the classroom.
The Tortoise, the Hare, and other Aesop’s Fables

Illustrations by Jeffrey Zwartjes
Objective: Students will consult a variety of sources to report on the similarities and differences between rabbits and hares.

Materials: books from a public library or school media center, computers with Internet access, pencils and paper (or word processing software/computer and printer), crayons and markers

Procedure:
1. Many people use the words “rabbit” and “hare” interchangeably, but there are important differences between the two. Survey your students to find out their prior knowledge of rabbits and hares. Ask the students questions about the animals’ appearance (size, color, shape, distinguishing characteristics), habitat, family lives and social behavior, food and eating habits, etc.—discuss both similarities and differences. Do not verify or deny the students’ information, as this discussion is simply to stimulate curiosity and help guide the students’ research later. For teachers/parents: information about hares and rabbits can be found here: http://animals.howstuffworks.com/mammals/rabbit-info.htm

2. Ask students to use any available reference material they can find to gather information on how rabbits and hares are alike and different. Ask them to identify and report on at least five differences and/or similarities. Make sure students use both internet and book resources, and make sure students attribute their findings.

3. Have students employ the writing process (prewriting, drafting, revising, editing, publishing) to compose a finished report with illustrations to share with a class of younger students to teach them the difference/similarities between rabbits and hares. Have the students present their work orally as well as in written form.

Assessment: Check to see if students have followed the writing process: prewriting, drafting, revising, editing, publishing. Save finished reports for student writing portfolios. Have older students quiz the younger students on the difference/similarities between rabbits and hares to assess how effective their reports were in transmitting information.
LEARNING ACTIVITY, 5th & 6th Grades:
Fox Facts: A Word Search Puzzle

Objective: Students will read a paragraph about foxes and complete a word search puzzle featuring vocabulary words from the article.

Materials: one copy of word search puzzle handout for each student (the following page of this Educator Resource Guide), pencils or highlighters

Procedure:
1. Have students read the paragraph about foxes at the bottom of the word search puzzle handout, paying special attention to the words in bold face. Students will encounter some unfamiliar words, but most words are explained in the reading.

2. After they read the paragraph, ask them to locate the bolded words in the puzzle. Students should circle or highlight each word as they find it. Words are hidden vertically, horizontally, diagonally and backward.

3. Quiz the students on the vocabulary words they have learned. Discuss what new things the students learned about foxes by reading this paragraph, and what things the students would still like to know about these animals. Assign follow-up or related projects to students if applicable and as time allows.

Assessment: Check for completion of activity and retention of information. Remediate content from article if necessary. Check for completion and accuracy of follow-up/related projects, too, as/if applicable.
Foxes are beautiful and fascinating creatures. The five most common types of foxes in North America are Gray Foxes, Red Foxes, Arctic Foxes, Kit Foxes, and Swift Foxes. Foxes are not large animals. They are a little larger than the average housecat. Foxes have pointy muzzles, large ears, long thin bodies, long legs, and long bushy tails. Foxes are good hunters. They can run fast -- about 35 miles per hour. They are also able to swim. Gray Foxes can even climb trees! A fox's home is called a den. A group of foxes is called a skulk. A male fox is known as a dog, while a female fox is called a vixen. Baby foxes are known as cubs, pups, or kits. An average litter is four kits. Foxes have a keen sense of hearing, but very poor eyesight. Foxes are omnivorous; they eat meat (like rabbits or chickens), but they also eat nuts, berries, fruits, and grains. Like most wild animals, foxes don't make good pets. If you see a fox, don't try to pet it; just admire it from a distance.
Additional Learning and Enrichment Opportunities

Acting and Drama
How do performers tell stories? Just as carpenters use hammers and doctors use stethoscopes, performers use tools: voice, body, and movement. Talk about how we use our voice, our body, and our movement to pretend to be things, other people, animals, etc. Have the children explore the tools (body, movement, voice) one at a time:
1. BODY: pose as different things (i.e. an elephant, using an arm as trunk and expanding to be as big as possible; a grandmother/grandfather, bending your back and leaning over a bit; a Ferris wheel, placing both arms over your head in a circle and clasping your hands together)
2. MOVEMENT: add movement to the above
3. VOICE: how would they sound?

CURRICULUM CONNECTION: Theatre Arts

Fitness
Have students do “tortoise and the hare” exercises such as hopping, crawling, slow-motion running in place -- these activities improve muscular strength and cardiovascular endurance. Allow them to tiptoe around the room with their arms up and out like they are flying (like a crane), practicing balance and playing with weightlessness and gravity. What other movements can the students do to imitate the animals in Aesop’s Fables?

CURRICULUM CONNECTIONS: Physical Education, Science

Math Fun
There are many ways to explore math using the performance as an inspiration. Count how many characters you can recall from the play, and figure out what percentage of the show’s total character count were in each of the five fables. Talk about the animals and organize them in terms of size, guessing which animal might be tallest, which might be shortest, and which might be similar in size (encourage students to use the vocabulary greater than, less than, equal to). What other math games can you create using the show and/or its characters as a jumping-off point?

CURRICULUM CONNECTION: Mathematics

Music and Sound Effects
Explore how music can help tell a story. Music was a big part of this theatrical experience. How did music help you understand the actions of the play and the feelings of the characters? Make your own music: play drums you make out of coffee cans, guitars you make out of cereal boxes and rubber bands, and flutes you make out of empty plastic bottles. Create lyrics and sing along! What mood or emotion do these different instruments suggest, and how can your voice reflect these emotions? Listen to different styles of music (such as classical, jazz, country, and pop/rock) and identify what instruments you hear being played. Discuss what “sound effects” are and recall any sound effects you heard in the show that helped create the world of the puppet play.

CURRICULUM CONNECTIONS: Fine Arts/Music, Fine Arts/Visual Art

Places and People
What parts of the story made you think/know it was set in a circus? Find out more about the circus, using the following websites as resources: http://www.circusworldmuseum.com/, http://www.ringling.com/, http://www.bigapplecircus.org/ What would it be like to be in a traveling circus? What would your circus act be and why (what skills do you have that made you choose this as a good fit)? Also consider the similarities and differences of living in a city versus the country (as introduced in the story of the Country Mouse and City Mouse). Which setting most closely resembles where you make your home right now?

CURRICULUM CONNECTION: Social Studies
Puppetry and Science
How are puppets brought to life? How are puppet shows created? Have the students create a puppet show using objects they can find in the classroom and/or in their desks. Have them each bring in one kitchen utensil from home (marked with their name on masking tape!) and brainstorm how to re-create a favorite fairytale using these utensils. Puppets designed for this show and for all puppet shows use scientific applications in their designs. Can you figure out how simple machines (levers, pulleys, wedges, screws, wheels/axles, inclines) might have been used in the puppets, set, props or stage for this puppet show? What other ways can you see that science would have been used in the research for or creation of this show?

CURRICULUM CONNECTION: Theatre Arts, Science (Engineering and Technology)

Spelling
What fun can you have with the letters of the words “Aesop’s Fables”? Give each student the letters A-E-S-O-P-S-F-A-B-L-E-S (or write them on the SMARTBoard or chalk board) and ask them to make (and define) the following words: please, flea, bless. What other words can you and your students make (and define) using those letters?

CURRICULUM CONNECTIONS: English Language Arts & Reading (Spelling)

Storytelling
How are stories written? How can a story be told? Have the children draw a series of pictures to illustrate what happened in the story. Add simple captions. This is called a “storyboard” and is often the way a play or a movie is created! Have the children act out what they remember, allowing different children to take on different roles (including scenery so all have a part to play!).

CURRICULUM CONNECTIONS: Theatre Arts, English Language Arts & Reading, Fine Arts/Visual Art
Selected Bibliography


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Internet Resources

Read the original Sleeping Beauty fairy tale, as translated from the story written in French by Charles Perrault’s in 1697 on the Best Books for Kids website.

http://www.puppet.org
Visit the website of the Center for Puppetry Arts, where you can take a virtual tour of the Museum and see examples of puppets from many cultures and of many different styles.

Share crafts, recipes and printables with Sleeping Beauty fans in your family when you visit the Disney Family website.

Create crafts that support the characters, story and themes of Sleeping Beauty using the suggestions on the DLTK website.

https://www.schooltheatre.org/advocacy/national
Discover the statistics and learn about the importance of Arts Advocacy at the Educational Theatre Association website.

http://www.kidsenglishbooks.com/sleepingbeauty

http://nmtshow.com/index.html
Enjoy the website of the National Marionette Theatre.

Visit the website of PopularFairyTales.com to learn fun facts about the story of Sleeping Beauty and Charles Perrault.

http://www.printactivities.com/Theme-Printables/printable-sleeping-beauty-activities.html
Download coloring pages, word searches and puzzles themed to Sleeping Beauty via the website of PrintActivities.com.

www.puppeteers.org
Find out about puppetry and puppeteers in the United States by visiting the webpage for the Puppeteers of America.

Explore lesson plans that use Sleeping Beauty as a springboard on the Read Write Think website.

http://www.unima-usa.org
Learn how Union Internationale de la Marionette-USA “promotes international friendship through the art of puppetry.”

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