

# Center for Puppetry Arts® Study Guide



## Beauty AND THE Beast

Adapted and Directed by Jon Ludwig  
Bilingual script adaptation by Luis R. Hernandez

**Apr 7 - May 29, 2011**

Performances Tuesday - Sunday

Call 404.873.3391 to book your group



The Center for Puppetry Arts  
is supported in part by:



**New Generations Program**  
Doris Duke Charitable Foundation  
The Andrew W. Mellon Foundation  
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To access a complete list of GA Performance Standards for all grades and subjects, please visit <https://www.georgiastandards.org/Pages/default.aspx>.

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The Center is a Member of TCG and Atlanta Performs.

The Center also serves as headquarters of UNIMA-USA, the American branch of Union Internationale de la Marionnette, the international puppetry organization.

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## A note from our Education Department

Dear Educator,

Welcome to the Center for Puppetry Arts and our production of *Beauty & the Beast*, adapted and directed by Jon Ludwig with bilingual script adaptation by Luis R. Hernandez. We value your patronage and are delighted that you have chosen us as a teaching resource. Your students are in for a big treat!

This study guide was designed to enhance student learning before and after your visit to the Center for Puppetry Arts. *Beauty & the Beast* is a clever English/Spanish retelling of the classic French fairy tale brought to life through the magic of found-object puppetry. This imaginative show is the perfect accompaniment to a thematic unit on folklore, fantasy, fairy tales, or children's literature.

All three areas of programming at the Center for Puppetry Arts (performance, puppet-making workshops, and Museum) meet Georgia Performance Standards that have been correlated to each programming area according to grade level, click the links below:

Thank you for choosing the Center for Puppetry Arts for your study trip. We hope that your students' experience here will live on in their memories for many years to come.

Sincerely,

The Center's Education Department

## Synopsis

An alley cat reads from a magic book, roses bloom, and true love prevails in Jon Ludwig's modern day adaptation of *Beauty & the Beast*. As the show begins, Beauty's Mother's beauty shop in the old neighborhood is being threatened by the mean-spirited landlady Doña Arruga. She will close it down unless Beauty marries Doña Arruga's long-suffering son, Bobo. To save her business, Beauty's Mother goes off for an important meeting with Mr. Big, the town's shady business owner. Before she leaves, she promises to bring Beauty back a rose. The talk does not go well, thanks to Doña Arruga, and Beauty's Mother leaves in despair. When she picks a flower at a strange castle where she finds shelter for the night, the Beast appears in all his fury. When he finds out she has a daughter, he demands Beauty come to stay in her Mother's place. Her Mother returns home and once Beauty learns her Mother's story, Beauty takes the rose and is magically transported to the Beast's kingdom. Slowly, as Beauty begins to know the Beast, she is no longer afraid and they gradually learn to love each other. When the Beast finally finds true love, the spell cast by his sister, Doña Arruga, is lifted and they all live happily ever after.

## Style of Puppetry

Jon Ludwig's adaptation of *Beauty and the Beast* is performed using a style known as found-object puppetry. Rather than handcrafting realistic-looking puppets based on an artist's sketches, the puppet builders constructed the characters from pre-existing objects like mops, brooms, gardening tools, and umbrellas. (An exception is the Cat – a custom built hand-and-rod puppet.) Found-object puppets often lack small detail like facial features, requiring audience members to use their imaginations to fill-in-the-blanks.

To bring the characters to life, five skilled puppeteers work together very closely. Dressed in black from head to toe, the puppeteers remain in the shadows while manipulating their puppets in the lighted playing area. This approach is commonly known as Czech Black technique as it originated in the Czech Republic of Central Europe. The puppets have built-in control rods on various parts of their bodies (like elbows, for instance) that the puppeteers grasp to make their characters gesture, walk, etc. Character voices are all performed live by the cast. Each puppeteer wears a cordless microphone to amplify her/his voice.

## Origins of the Story

The belief that kindness, loyalty, and goodness of character can result in true love that transcends physical appearance is undoubtedly a cross-cultural one, appearing in stories handed down from generation to generation for centuries all over the world. Often mistakenly credited to Charles Perrault, an earlier version of *Beauty and the Beast* first appeared in print in Italy in 1550 in a book called *Le Piacevoli Notti* (*The Pleasant Nights*) by Giovan Francesco Straparola. Most people, however, associate this story with the French because of a 1740 version by Madame Gabrielle-Suzanne Barbot Gallon de Villeneuve and a condensed retelling published in 1757 by Jeanne-Marie LePrince de Beaumont – the one closest to the story we know today. Beaumont worked in England as a governess before publishing her first book of children's stories. She was one of the first French writers to write fairy tales explicitly for children. She later returned to France to further her career as a writer, publishing more than seventy books before she died.

# Bibliography

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## Internet Resources

<http://www.puppet.org/museum/permanent.shtml>

Access the Center for Puppetry Arts' online museum and view found object puppets from the permanent collection. Check out Trixie La Brique under the Animation & Imagination link.

<http://www.surlalunefairytales.com/>

Investigate the history of *Beauty and the Beast*. This is an excellent website for fairy tales and their origins.

<http://www.pitt.edu/~dash/beauty.html>

Read Jeanne-Marie LePrince de Beaumont's 1757 version of *Beauty and the Beast* online.

<http://www.rdrop.com/%7Epaul/index.html>

Take time to stop and smell the roses at this site dedicated to old garden roses of the 19th century.

<http://disney.go.com/disneyvideos/animatedfilms/beauty/games.html>

Find *Beauty and the Beast* coloring pages, printable activities, and puzzles here.

<http://www.education.com/animated/story/beauty-beast/>

Scroll down to the bottom of the page to find a list of PreK-2nd grade activities that range from writing and composition to science—you can even make your own lightning from static electricity!

<http://www.endicott-studio.com/rdrm/forblind.html>

Read a Korean version of *Beauty and the Beast: Shimchong, The Blind Man's Daughter*.

<http://www.woodlands-junior.kent.sch.uk/Homework/france.html>

This is good website for students to learn basic facts about French culture.

<http://www.childdrama.com/puppets.html>

This website has interesting activities for the use of puppetry in the classroom.

# Learning Activities

## **P-K & K: Making Found Object Puppets in the Classroom**

**GA Pre-K Bright from the Start Content Standards:** Language & Literacy Development: LD1d, LD1h, LD3 b, LD 3 c, LD4a-d, LD 5 b; Mathematics Development: MD 4 b, MD 4 c; Creative Development: CD 1 a-d

**Kindergarten:** English/Language Arts: ELAKR6a , ELAKR6h, ELAKR5a, ELAKLSV1g, ELAKLSV1a, ELAKLSV1h; Mathematics: MKG1c ; Visual Arts: VAKMC.1b, VAKMC.2a-c, VAKPR.1a-c, VAKPR.3c,e,f, VAKPR.4b, VAKAR.1b,c, VAKAR.2a,b, VAKC.1a

**Objective:** Students will create a puppet from found objects based on a character from a fairy tale.

**Materials:** Three large tables to use as construction stations, assorted recycled and found object items (see Station 1 below), books or electronic versions of various fairy tales (see Bibliography and Internet Resources), white glue, paper, hot glue, hot glue gun, baskets or boxes (to use for holding materials & objects), parent volunteers.

### **Procedure:**

1. After your visit to the Center for Puppetry Arts' production of *Beauty & the Beast*, have students create their own found object puppet from a fairy tale.
2. Read several classic fairy tales to your students (see Bibliography and Internet Resources). Ask students to recall characters from each story. Write these on the board. You will need at least 5 characters total.
3. Have students choose a character from the list. The student will re-create this character as a found object puppet. Up to three students may choose the same character.
4. Next, create puppet construction stations (tables) for the students.

#### • **Station 1**

Provide several baskets or boxes full of assorted items such as empty plastic bottles of various sizes (dish soap bottles and water bottles are great), small baskets, kitchen utensils (wooden spoons, spatulas, etc.), small books, paper plates, plastic bottle caps, popsicle sticks, paper clips, paper fasteners, string, buttons, beads, etc.

Have students choose items to create their puppet. Once they have selected their items, students should move to Station 2.

#### • **Station 2**

Provide open working space for students to assemble their puppet designs. Students should move to Station 3 to attach their parts.

#### • **Station 3**

Set up a hot glue station (manned by the teacher only!) to assist in attaching parts that need glue. Students may also need assistance in tying string or opening paper fasteners. Students can assist in this step, just not with the hot glue (of course)!

5. Display the students' puppets in the classroom. See if students can guess which character the puppet represents from the list on the board. Finally, allow students to reveal their character and to describe the objects they used to create it.

**Assessment:** The completed art projects allows you to see that each student has done the assignment. Also, in group discussion have students discuss what they find beautiful about each other's work.

# Learning Activities

## **1st & 2nd Grade: Comparing Versions of *Beauty and the Beast***

**Georgia Performance Standards covered: Grade 1,** English Language Arts/ (Listening/Speaking/Viewing) ELA1SLV1 b, c, d; Fine Arts/Theatre:TAES1.1c,TAES1.8a,TAES1.10 a, b

**Grade 2,** English Language Arts/ (Listening/Speaking/Viewing) ELA2LSV1 d, e. English Language Arts/ Writing ELA2W1d ; Fine Arts/Theatre:TAES2.1d,TAES2.8a,TAES2.11c,d

**Objective:** Students will compare and contrast elements from two different versions of *Beauty and the Beast*. Students will contribute ideas for a pictorial representation of the exercise (a Venn diagram).

**Materials:** Chart paper or whiteboard, colored markers, a DVD of Disney's *Beauty and the Beast*.

### **Procedure:**

1. Prior to your performance of the Center's *Beauty & the Beast*, watch Disney's DVD version of *Beauty and the Beast*. Explain to students that this is only one version of the classic fairy tale. Tell them they will see another version during their field trip to the Center.
2. Next, review proper theater etiquette with your students. Attend your performance of *Beauty & the Beast* at the Center for Puppetry Arts.
3. After returning to the classroom, make a simple Venn diagram (see illustration below) on the class whiteboard or chart paper to compare the two versions of the fairy tale. Draw each circle with a different color marker. Label each circle with the title of the corresponding movie and puppetry performance.
4. Ask students to recall elements that are the same in both versions. List these details in the space where the circles overlap. You may want to use three different color markers when filling in your chart- one for each circle and one for the overlap.
5. Display Venn diagram in classroom surrounded by student's drawings depicting scenes from each of the two versions.
6. Discuss the similarities and differences. Which one did they enjoy the most? Why?

**Assessment:** Check diagram for appropriate responses. Check student responses during discussion of similarities and differences.

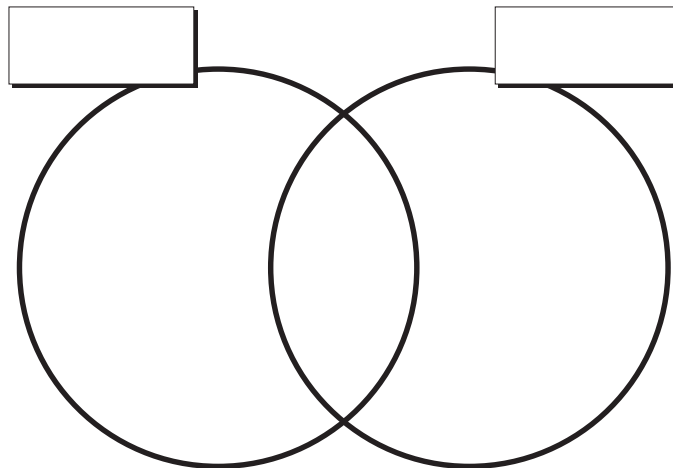


Figure 1. Venn Diagram

# Learning Activities

## 3rd & 4th Grade: Found Object Puppetry

**Georgia Performance Standards covered:** **Grade 3**, Fine Arts/Theatre: TAES3.1a, TAES3.6b, TAES3.8a,e, TAES3.10b,c; English/Language Arts (Writing): ELA3W1a,c,g,n, ELA3W2a-g, j, ELA3C1a,e,m,n; **Grade 4**, Fine Arts/Theatre: TAES4.1a,e, TAES4.6c, TAES4.8a, TAES4.10a,c, English/Language Arts/ (Writing), ELA4W1a,b, ELA4W2a,h, ELA4C1e, ELA4LSV1c,f, i,k,l,

**Objective:** Students will engage in a discussion on found object puppetry. Students will view found object puppets from the Center’s collection and produce a narrative to share with the class.

**Materials:** Classroom whiteboard or chart paper, marker, pencils, paper.

### **Procedure:**

1. Following the Center’s performance of *Beauty & the Beast*, discuss the type of puppetry used in this production—found object puppetry. Write the term and definition on the classroom whiteboard or on chart paper.  
*Found Object Puppet* - A type of puppet created with found or everyday objects.
2. Have students name characters from the *Beauty & the Beast* performance and the found objects used to create the characters. Ask students why they think the director chose certain objects to characterize certain puppets in the play. For example, do they think a mop and antlers were an appropriate choice for the Beast puppet?
3. Next, show the students the two found object puppets below from the Center’s permanent museum collection. Read the object descriptions to the students.



**Trixie La Brique** (c. 1981) was a trapeze artist in *The Brick Brothers Circus*, a production of Puppetmongers Powell of Toronto, Canada. In this show, brother and sister David and Ann Powell were the ringmasters and their brick acrobats performed such feats as diving into a paper cup and walking the high wire above a wheelbarrow stage. Gift of Ann and David Powell.

This **Scarf Puppet** (c. 1980) was made for Albrecht Roser (Stuttgart, Germany) by Margarete Kirn. Roser requires students to build such puppets to teach them marionette fundamentals: balance of weights, relationship of the stringing to the performer, relationship of the puppet to its controls, and the “Three Point Law” (the control of any puppet with just three strings). Gift of Nancy Lohman Staub.

4. Have students write an original story utilizing *Trixie la Brique* or *Scarf Puppet* as the main character. Students should share the stories with the class.

**Assessment:** Check for comprehension of discussion questions. Check essays for grade level writing conventions. Monitor student’s oral presentations. Save essays for Language Arts writing portfolios.

# Learning Activities

## **5th & 6th Grade: Design a Stage Set for a Fairy Tale**

**Georgia Performance Standards covered:** **Grade 5**, Language Arts, Writing: ELA5W3a,c; Fine Arts/Theatre: TAES5.1c, TAES5.4a, TAES5.6c, TAES5.8d, TAES5.10a

**Grade 6**, Language Arts, Writing: ELA6RC4a.; Fine Arts/Theatre: TAMS6.1a, TAMS6.4a-d, TAMS6.6a.

**Objective:** Students will create a rendering of a set for a stage adaptation of a fairy tale.

**Materials:** Computers with Internet access, pencils, colored pencils, various magazines, glue, paper.

### **Procedure:**

1. Prior to attending a performance of *Beauty & the Beast* at the Center for Puppetry Arts, talk to your students about set design. Ask them to pay special attention to the set on the day of their visit.
2. After they have seen the show, have students go to <http://www.rfdesigns.org/index.htm> to examine stage sets designed by Richard Finkelstein, Associate Professor, and Head of Stage Design at James Madison University in Virginia. Click on <http://rfdesigns.org/cin.htm> to see Finkelstein's stage rendering, miniature white models of the set, and a written description of the settings for *The Tale of Cinderella*. What are the requirements of an appropriately designed stage set? What special considerations must be made when designing a set for puppets? Do certain types of puppets require certain kinds of sets? Were the puppeteers in *Beauty & the Beast* hidden or in view of the audience?
3. Explain to students that all full-scale theater sets like the one they saw at the Center for Puppetry Arts begin as small-scale models built by a set designer.
4. Next, ask students to choose a fairy tale to research. Students will also create a final set design for this fairy tale. Go to <http://www.surlalunefairytales.com> for various fairy tale selections. Have them break the story down into scenes using a storyboard. Download a free storyboard from: [http://karenjilloyd.com/blog/wp-content/uploads/2009/02/kjl\\_thumbnail\\_template.pdf](http://karenjilloyd.com/blog/wp-content/uploads/2009/02/kjl_thumbnail_template.pdf). A storyboard\* is simply a planning device used to visually "sketch out" the actions of a story. Here, students can utilize their storyboard to plan a design for each scene. What will they add to each scene? How will it change?  
Things to keep in mind are:
  - How many set changes are necessary to tell the story on stage?
  - What set pieces will be necessary?
  - Does the set need to accommodate special effects (trap doors, etc.)?
  - What colors will they use? How will this effect mood?
5. Have students sketch or cut out pictures from magazines for a final rendering of the set.

**Assessment:** Have students critique each other's set designs. Have them each write a paragraph listing positives and possible drawbacks to the design they are evaluating. Discuss in class afterward.

\*For more information on the use of storyboards in the classroom, go to:  
<http://www.suite101.com/content/what-is-a-storyboard-a130624>.



# Study Guide Feedback Form

The following questions are intended for teachers and group leaders who make use of the Center for Puppetry Arts' study guides.

1. In what grade are your students?
  
2. Which show did you see? When?
  
3. Was this your first time at the Center?
  
4. Was this the first time you used a Center Study Guide?
  
5. Did you download/use the guide before or after your field trip?
  
6. Did you find the bibliography useful? If so, how?
  
7. Did you find the list of online resources useful? If so, how?
  
8. Did you reproduce the grade-appropriate activity sheet for your class?
  
9. Additional information and/or comments:

Please **fax** back to the Center for Puppetry Arts at **404.873.9907**.  
Your feedback will help us to better meet *your* needs. Thank you for your help!