

CENTER FOR PUPPETRY ARTS

PRESENTS...

BEAUTY AND THE BEAST

APRIL 8 – JUNE 20, 2004

ADAPTED BY JON LUDWIG



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A note from our Education Director

Dear Educator,

Welcome to the Center for Puppetry Arts and our production of *Beauty & the Beast*, adapted and directed by Jon Ludwig. Founded in 1978, the Center is celebrating 25 years as a cherished cultural and educational resource in Atlanta. 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 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 Quality Core Curriculum Standards (GA QCCS). To access the GA QCCS that have been correlated to each programming area according to grade level, click the links below:

[Beauty and the Beast, P-K & K](#)

[Beauty and the Beast, Grade 1](#)

[Beauty and the Beast, Grade 2](#)

[Beauty and the Beast, Grade 3](#)

[Beauty and the Beast, Grade 4](#)

[Beauty and the Beast, Grade 5](#)

[Beauty and the Beast, Grade 6](#)

To access a complete list of GA QCC Standards for all grades and subjects, please visit www.glc.k12.ga.us.

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,

Alan Louis
Education Director



SYNOPSIS

An alley cat finds a magic book, roses bloom and true love prevails in Jon Ludwig's modern day adaptation of *Beauty & the Beast*. The show opens with the frisky cat introducing the show's main characters: Beauty's Mother, who runs a beauty shop; Mrs. Crumple, the mean-spirited landlady; her long-suffering son, Rollo; Mr. Big, the town's shady business owner; and the comedic duo of Big Maul and Pipewrench, two of Beauty's friends who never tire of relating the legend of the Beast. Beauty's mother is off for an important meeting with Mr. Big to discuss her new exercise videotape that she thinks is sure to be a big hit. The talk does not go well, thanks to Mrs. Crumple, but Mother has promised to bring Beauty back a rose. When she picks the stray flower, the Beast appears in all his fury and Beauty is magically transported to his kingdom. Here, the story's timeless theme of unconditional love unfolds.



ABOUT THE AUTHOR

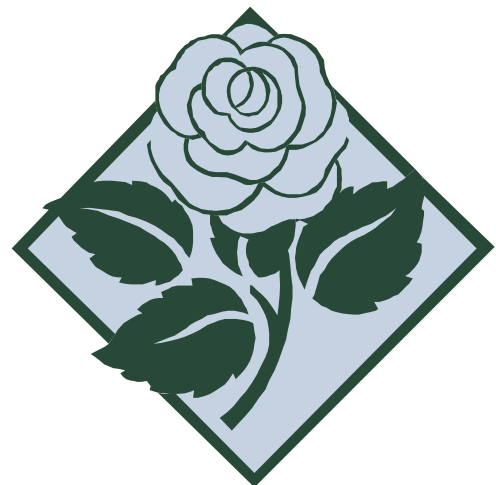
The belief that kindness, loyalty and goodness of character can result in true love that transcends physical appearance is cross-cultural, appearing in stories handed down all over the world from generation to generation. Often mistakenly credited to Charles Perrault, an early version of *Beauty and 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 book by Madame Gabrielle-Suzanne Barbot Gallon de Villeneuve and a condensed retelling published in 1756 by French aristocrat Madame Jeanne-Marie Le Prince 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 for children. She later returned to France to further her career as a writer, publishing more than seventy books before she died.

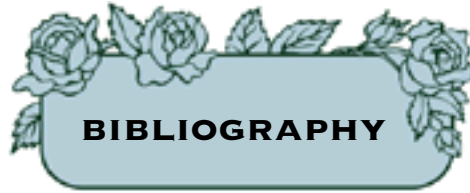


STYLE OF PUPPETRY

Jon Ludwig's adaptation of *Beauty & 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 for this show constructed the characters from pre-existing things like mops, brooms, gardening tools and umbrellas (the only exception is the Cat and mice – custom built hand-and-rod puppets). The shape, texture and movement of the objects suggest certain human (and sometimes non-human) attributes of the characters in the play. Found-object puppets often lack small details like facial features, requiring audience members to use their imaginations to fill-in-the-blanks. After you've seen this show, you won't look at everyday objects the same again.

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 Eastern Europe. The puppets have built-in control rods on various parts of their bodies (like elbows, for instance) that the puppeteers hold 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. *Beauty & the Beast* features an original score by John Cerreta.





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- Rose, Carol. *Spirits, Fairies, Leprechauns, and Goblins: An Encyclopedia*. W.W. Norton and Company, 1998.
- Warner, Marina. *From the Beast to the Blonde: On Fairy Tales and Their Tellers*. Farrar Straus & Giroux, 1995.
- Zipes, Jack David. *Beauty and the Beast and Other Classic French Fairy Tales*. Signet, 1997.
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INTERNET RESOURCES

<http://www.surlalunefairytales.com/beautybeast/history.html>

Investigate the history of the ancient tale *Beauty and the Beast*.

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

Read Jeanne-Marie Le Prince de Beaumont's 1756 version of *Beauty and the Beast*.

<http://disney.go.com/disneytheatrical/beautyandthebeast/index.html>

Information on Disney's Broadway Musical *Beauty and the Beast*.

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

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

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

Read writer and folklorist Terri Windling's essay on *Beauty and the Beast*.

<http://www.worldartswest.org/plm/guide/locator/objectpuppetry.shtm>

Feeling creative? Get inspired by a brief article on the magic of object puppetry.

<http://www.rottentomatoes.com/m/BeautyandtheBeast-1001902/>

Choose from a number of reviews of Jean Cocteau's 1946 film *La Belle et la Bête* now available on DVD.



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P-K & K: Comparing Two Versions of *Beauty and the Beast*

GA QCC Standards covered: Kindergarten, Social Studies (Core Social Studies Skills): 21, 24; Language Arts, Oral Communication (Listening/Speaking): 2, 8; Written Communication, (Literature): 38; Fine Arts, Visual Arts (Artistic Skills and Knowledge: Creating, Performing, Producing): 1, 5.

Objective: Students will listen to a reading of *Beauty and the Beast* and compare and contrast the picture book to the stage production at the Center for Puppetry Arts.

Materials: A copy of *Beauty and the Beast* by Jan Brett (Clarion Books, 1990), chart paper, colored markers, white construction paper, crayons or markers.

Procedure:

1. After attending a performance of *Beauty & the Beast* at the Center for Puppetry Arts, read Jan Brett's version to your class.
2. Make two columns on a piece of chart paper. Label one "puppet show" and the other "picture book." Tell students that the class will be making a list of the differences between the two versions.
3. Ask students to give details of the puppet show that were not included in the book version. List these under the "puppet show" heading.
4. Then, ask students to give details of the picture book that were not included in the puppet show version. List these under the "picture book" heading.
5. When both lists are complete, ask students to draw a picture of something that happened in both versions.

Assessment: Collect student work samples. Ask students to describe their drawings. Check for comprehension.

1st & 2nd Grade: Make Your Own Button Flowers

GA QCC Standards covered: First Grade, Fine Arts, Theater Arts (Artistic Skills and Knowledge: Creating, Performing, Producing): 4, 5; Language Arts, Written Communication (Reading): 12, 18. Second Grade, Fine Arts, Visual Arts (Artistic Skills and Knowledge: Creating, Performing, Producing): 4, 5; (Connections): 7; Language Arts, Written Communication (Reading): 15, 17, 18.

Objective: Students will follow the directions on a Web site to complete a craft activity.

Materials: Buttons, green floral wire, scissors, Styrofoam block, computers with Internet access.

Procedure:

1. Have students visit <http://pbskids.org/zoom/do/buttonflowers.html>.
2. Ask students to read the instructions from the Web site and follow the directions to complete the project.
3. Have students place their finished flowers in a block of Styrofoam. Display student work in classroom.

Assessment: Examine finished products to see how well students followed the directions.



LEARNING ACTIVITIES

3rd & 4th Grade: Found Object Transformation Game

GA QCC Standards covered: Third Grade, Written Communication (Reading): 1 6, 22; Social Studies, Core Social Study Skills (Information Processing): 2 5, 29; (Maps and Globes): 50, 53, 56. Fourth Grade, Language Arts, Written Communication (Reading): 1 5, 21; Social Studies, Core Social Study Skills (Information Processing): 30; (Maps and Globes): 57, 58.

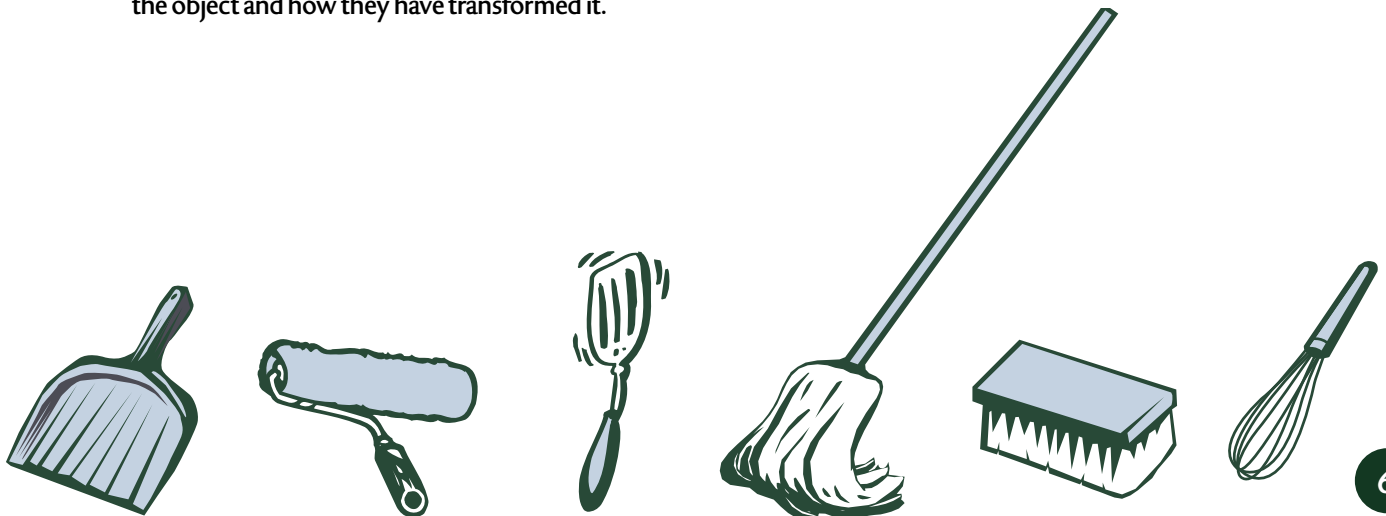
Objective: Students will use their imaginations to reinterpret everyday objects as an introduction to found-object puppetry, anthropomorphism and characterization.

Materials: Common household items (items must be clean and brand new; a Dollar Store is a good place to find what you need) such as a sponge, a flyswatter, a hand broom, a dust pan, a mop, a basket, etc.

Procedure:

1. Arrange students' chairs in a circle around the teacher's chair. Explain to students that they will be playing a game with "found objects." Tell students that objects are "things." Although the things they are going to play with were originally intended for a specific use, their job is to imagine each thing as something else.
2. The teacher should select an object and hold it up for the class to see. Teacher should explain that beginning with her/himself, the object will be passed around the circle from person to person. Each person must imagine the object as something other than what it actually is (for instance, a broom can be an airplane, but it cannot be a broom).
3. Repeat this with several objects, varying the direction around the circle from where you begin. (The most obvious ideas will be used first, making it more difficult for the last students to receive the object to come up with something original. To really challenge students' imaginations, continue to pass the same object around the circle two or three times.)
4. After attending a performance of *Beauty & the Beast* at the Center for Puppetry Arts, discuss how objects can take on human characteristics. For example, what is it about certain objects that suggest masculinity or femininity? Ask students why they think the director chose certain objects to characterize certain puppets in the play. Do they think a mop and antlers were an appropriate choice for the Beast puppet?

Assessment: Ask students to bring in an object from home not yet used in class. Have students share the object and how they have transformed it.





LEARNING ACTIVITIES

5th & 6th Grade:

Mary Shelley's *Frankenstein*: Empathy for a Beast?

GA QCC Standards covered: Fifth Grade, Language Arts, Written Communication (Reading): 16, 19, 20, 23, 24, 30, 31, 32, 34, 35; Character Education, Respect for Others (Altruism): 1 1.2. Sixth Grade, Language Arts (Reading): 32, 36, 40, 44, 49; Character Education, Respect for Others (Altruism): 1 1.2.

Objective: Students will read an elementary edition of Mary Shelley's *Frankenstein* and create a face collage to represent a human being assembled from collected parts.

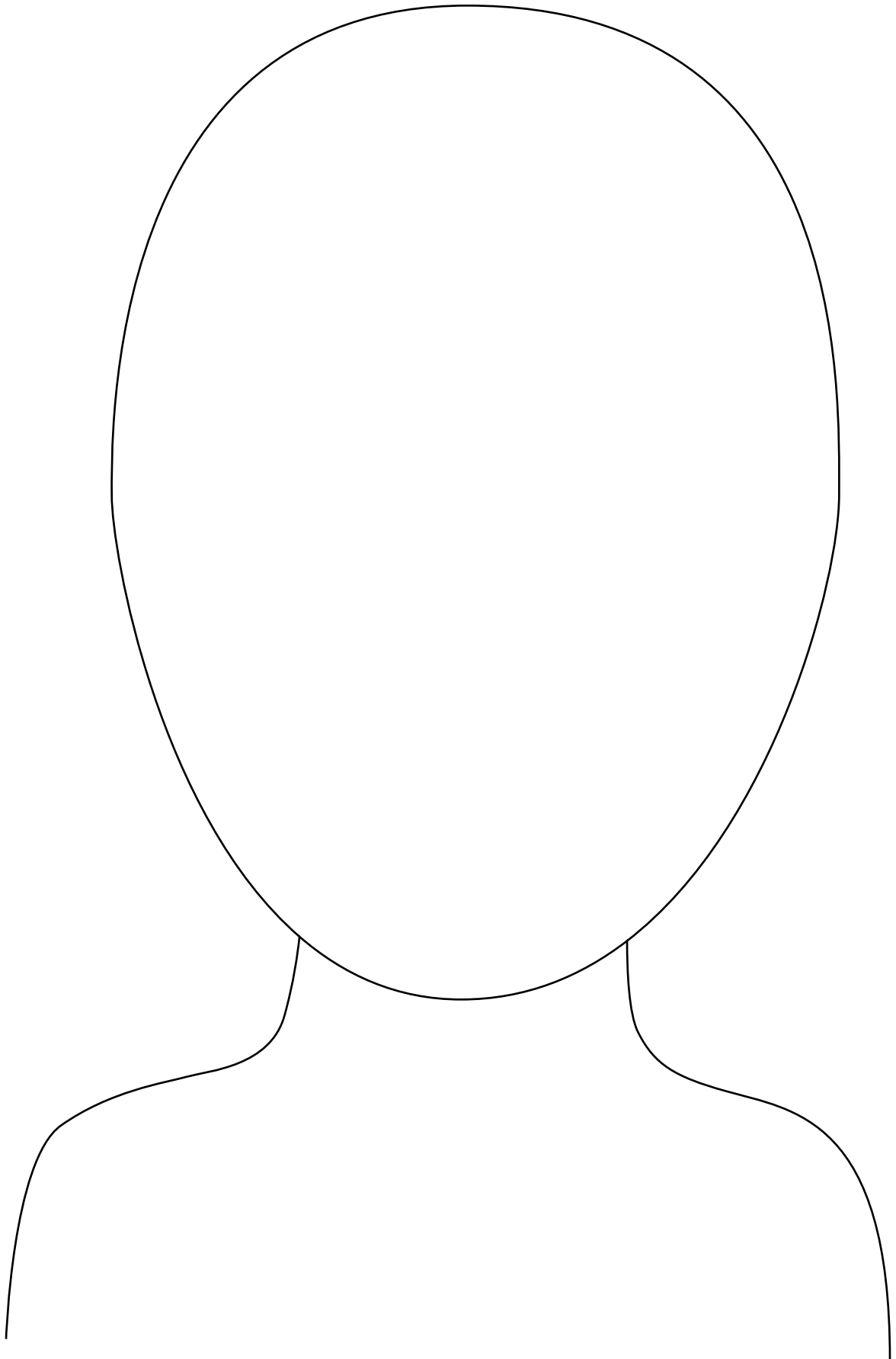
Materials: Copies of *Frankenstein: Elementary Edition* by Mary Shelley (retold by Margaret Turner, Macmillan ELT, 1992), assorted fashion magazines, scissors, glue sticks, face template sheets (pg. 8).

Procedure:

1. Pre-test students' knowledge of *Frankenstein* by Mary Shelley. What popular images of Dr. Frankenstein and his creation are they familiar with?
2. Read Mary Shelley's *Frankenstein* with your class.
3. Discuss the following questions with students:
 - In your opinion, was Dr. Frankenstein's creation really a monster? At any time in the story did you feel empathy for Dr. Frankenstein's creation?
 - Why did you think the creature behaved the way it did?
 - Was the creature's behavior justified?
 - What might Dr. Frankenstein have done differently in the story to avoid the tragedies caused by the creature?
4. Tell students that they will be creating a collage using facial features from different sources (similar to what Dr. Frankenstein did in his famous experiment).
5. Distribute face templates and magazines. Ask them to search for eyes, noses, lips, ears, hair, etc., cut the pieces out and glue them to the face template. Remind students not to match features. In most cases, the results will be startling. (see sample on page 9)
6. Have students share and discuss their creations with the class.
 - What would they do if their creation were alive and wanted to be their friend?
 - Do they think they could overlook its physical appearance?
 - Does our society put too much emphasis on physical beauty versus what someone might be like on the inside?
7. Display students' work in classroom.

Assessment: Check to see that everyone has completed the collage. Make anecdotal notes of students' reactions to *Frankenstein* or create a feedback form for them to complete.





Collage Example

