

FAIRYTALES AND PUPPETRY

A GENRE STUDY THROUGH THE PERFORMING ARTS

DESIGNED FOR GRADE LEVELS - 3 TO 5





CURRICULUM WRITTEN BY:

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COURSE NAME: FAIRYTALES AND PUPPETRY: A GENRE STUDY THROUGH THE PERFORMING ARTS

COURSE DESCRIPTION:

Throughout this course, youth will enhance their literacy skills by creating original puppet performances. After reviewing critical story elements, youth will then create a fictional character (puppet) that they will make with paper maché, paint, and fabric. Working in small groups, youth will use graphic organizers to map out a well-sequenced story (incorporating the needed story elements) that includes all members/created puppet characters. Youth will then learn the art of bringing their puppets alive through puppetry. At the end of the course, each student will have created a puppet, learned the art of puppetry, and creatively written and performed a theatrical production with his or her peers.

ADDITIONAL PROGRAM RESOURCES:

Instructors implementing this curriculum will need additional resources available at a Public Library, a puppet stage, painting and art supplies, and paper maché materials. See Daily curriculum for supply needs.

For a nice documentary on puppeteering, watch *Being Elmo*. For some groups of youth this could be an additional supplementary session.

MN STATE STANDARDS ADDRESSED:

ELA Standards Grade 3: 3.1.2.2, 3.1.3.3, 3.1.7.7, 3.6.3.3, 3.8.2.2, 3.8.4.4, 3.10.1.1

ELA Standards Grade 4: 4.1.2.2, 4.1.3.3, 4.1.7.7, 4.1.9.9, 4.2.5.5, 4.2.7.7, 4.6.3.3, 4.6.4.4, 4.6.5.5, 4.8.2.2, 4.10.1.1

ELA Standards Grade 5: 5.1.2.2, 5.1.3.3, 5.1.7.7, 5.1.9.9, 5.2.5.5, 5.2.7.7, 5.6.3.3, 5.6.4.4, 5.6.5.5, 5.8.2.2, 5.10.1.1

Art Standards Grades K-3: Theater 0.1.1.4.1, 0.1.2.4.1, 0.2.1.4.1, 0.2.1.4.2, 0.3.1.4.1, 0.3.1.4.2

Art Standards Grades 4-5: Theater 4.1.1.4.1, 4.1.2.4.1, 4.2.1.4.1, 4.2.1.4.2, 4.3.1.4.1

PROGRAM QUALITY – YOUTH PROGRAM QUALITY ASSESSMENT (YPQA)

St. Paul Public Schools Community Education identifies quality programming as: safe, supportive, interactive and engaging. Simple, specific examples of program-design related goals are below.

Safe Environment (Physical and Psychological)

- Be on time
- Choose healthy foods
- Choose appropriate activities for your space
- Choose age-appropriate & inclusive resources (music, images, etc.)
- Maintain school-day norms (no running, respectful of space)
- Manage classroom behavior for the safety of all
- Follow safety procedures and be prepared for emergencies

Supportive Environment

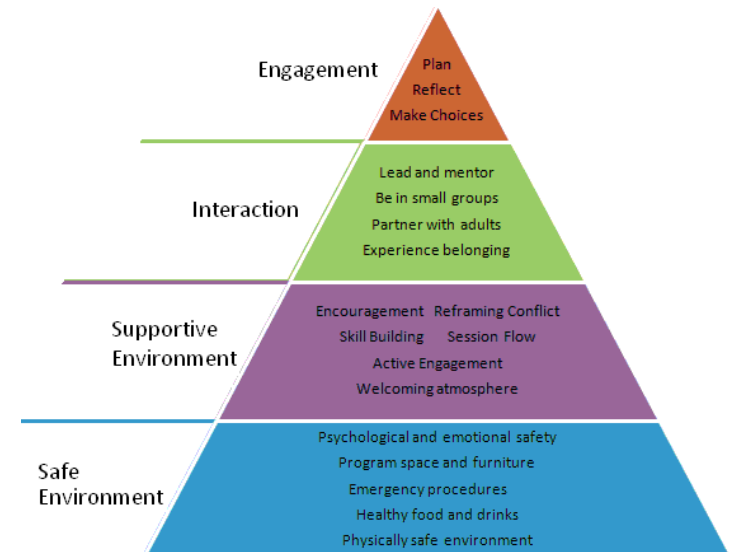
- Be inclusive of different learning styles, cultures, abilities and family structures. Utilize diverse images, games, music, etc.
- Choose encouraging words and develop an encouraging learning environment
- Maintain a professional appearance and wear staff identification
- Use group work, partnering, and aid in building relationships

Interaction

- Youth partner with each other and adults
- Regardless of age - have high expectations for all participants
- Encourage youth choice and self-directed learning opportunities
- Develop a learning environment where youth experience belonging
- Be prepared so you have time for youth choice and adult/youth interaction

Engagement

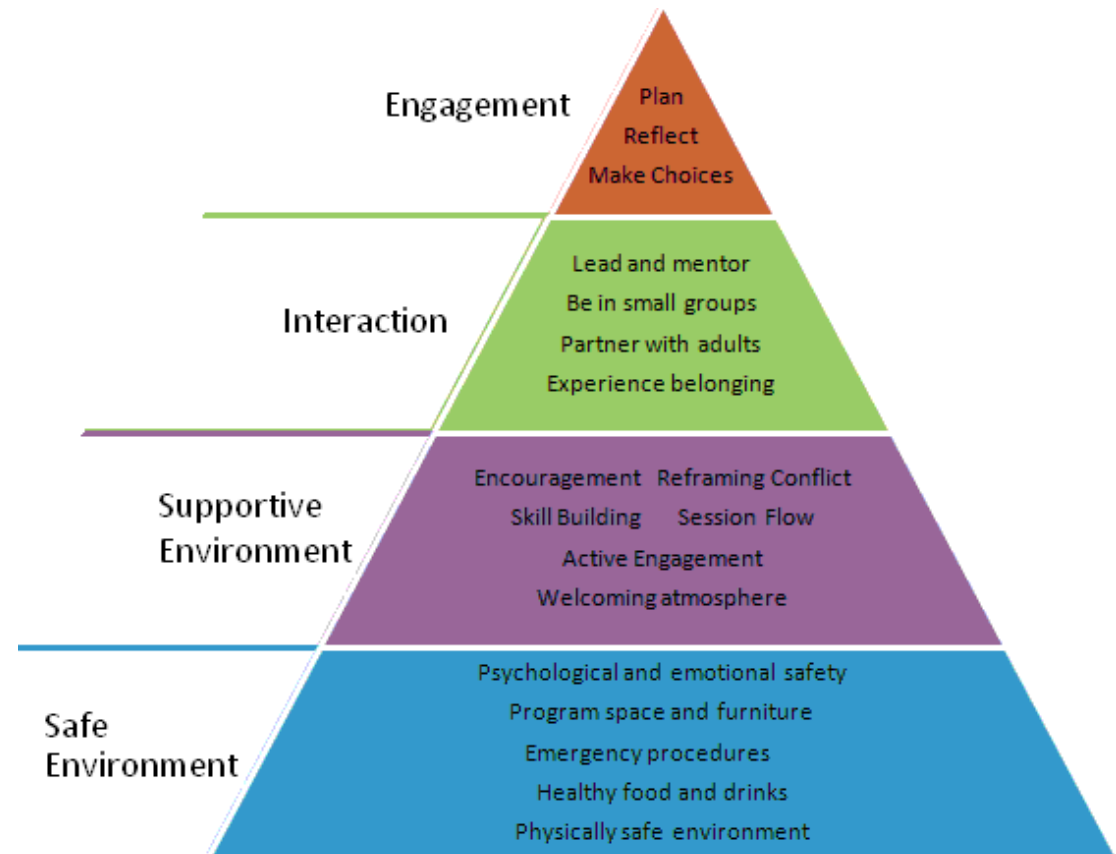
- Activities are hands-on and encourage multiple types of learning
- Include and facilitate youth choice
- Activities are challenging
- Reflection – all classes end with a reflection question and discussion time



PROGRAM QUALITY – INTENTIONAL INCLUSIVITY

Instructors are expected to **intentionally create inclusive environments**. Examples include:

- Use images/books/music, etc that is diverse across age, gender, ability, race, culture, nationality, sexual orientation, etc.
Example: if you are leading a session on the Winter Olympics include athletes/sports from the Paralympics and Special Olympics, athletes from multiple countries, etc.
- Religious holidays are not neutral and should only be used as a relevant instructional tool.
Example: Learning about Dia de los Muertos as a cultural celebration in Spanish class is a relevant instructional tool. Making Christmas ornaments in an art class or doing an Easter egg hunt in dance class are not relevant instruction.
- Use inclusive language when talking about families.
Example: Say “bring this home and show it to someone you love” or “share this with your family” rather than saying, “bring this home to your mom and dad.” Do not make assumptions about family structure.
- Create learning opportunities that draw on multiple learning styles.
- Create flexible plans to find time to draw on the unique passions and abilities of your group of youth.



CURRICULUM QUALITY – WHAT IS GANAG?

GANAG refers to a teaching schema where “a instructor using the ‘Teaching Schema for Master Learners’ designs lesson deliberately so as to prepare youth for learning, help them connect new information prior to learning, and cement those ideas or skills. When the schema is used regularly for planning, it becomes automatic to think about teaching to the master learner” (Pollock 64).

Concepts and ideas presented in the following table are extracted from Jane Pollock’s text, *Improving Youth Learning One Instructor at a Time*.

<p style="text-align: center;">G Set the Goal/Benchmark/Objective</p>	<p>Instructor (and/or youth) identifies goals/benchmarks for a lesson along with specific daily content objectives. At the end of the day’s session, the instructor and participants can evaluate if they have accomplished their goals and whether to move on or perhaps re-visit concepts if needed.</p>
<p style="text-align: center;">A Access Prior Knowledge</p>	<p>The goal is to provide stimulus that relates in some way to the session content. The instructor plans an activity, question or demonstration to spur connections to previous learning, life experience or knowledge of subject matter.</p>
<p style="text-align: center;">N Acquire New Information</p>	<p>Present new information to youth through a variety of activities – ideally connecting to their senses (i.e. hearing a presentation or a lecture, seeing a video, hands-on cooking, etc.). Additionally, sessions include a combination of declarative and procedural content. Declarative = facts & information. Procedural = skills & processes.</p>
<p style="text-align: center;">A Apply Knowledge</p>	<p>Knowledge gains meaning if you can apply it again in a reliable and accurate way. Youth need hands-on opportunities to explore, test, challenge, and apply content.</p>
<p style="text-align: center;">G Generalize or Summarize</p>	<p>A reflective exit activity that demonstrates youth understanding is essential in providing teaching for mastery learning. Reflection allows youth the time to synthesize their experience/learning within the context of the group. Additionally, this element provides instructors with insight on participant learning and guidance on pacing future sessions.</p>

SESSION LAYOUT – SCOPE AND SEQUENCE

Identification of Fairytale Story Elements	Session 1: What is a Fairytale?	Session 2: What characters are commonly found in fairytales?	Session 3: Where do fairytales commonly take place?	Session 4: Is it a common fairytales plot of NOT?
Strong Storytelling and Character Construction	Session 5: A classic fairytales found around the world	Session 6: Retelling the classics, with a twist!	Session 7: Puppet Characteristics Defined	Session 8: FT Storyboards – Mapping out Small Group fairytales Stories
Puppet Construction	Session 9: Puppet Construction Day 1 - Construction of puppet head (paper maché) - Clothing Template cut	Session 10: Construction Day 2 - Painting of puppet head - Clothing cut	Session 11: Construction Day 3 - Adding hair/scales to puppet head - Adding clothing details	Session 12: Construction Day 4 - Puppet assembly
Retelling Fairytales & Puppets ALIVE!	Session 13: Puppetry - Learning from other puppet performances - Actors Tools	Session 14: Fairytale Scripts - Writing performance scripts	Session 15: Puppets ALIVE! Showing emotions with voice and movement - Actor’s Tools - Single puppet movements - Small group practice acts	Session 16: Puppets ALIVE! - Single puppet movement - Puppet movement with multiple puppets - Putting movement with dialogue - Small group practice acts
Puppet Performances	Session 17: Puppets ALIVE! - Stage Etiquette - Puppet movements practice - Small group rehearsals behind the stage critiques	Session 18: Dress Rehearsal and Final Performances	Supplementary Session 1: Improve, OH MY!	Supplementary Session 2: Fairytale Comics

GLOSSARY OF ICE BREAKERS/WARM UPS

1. ADJECTIVE GREETING

Have each youth introduce him/herself to the group by saying, “Hello, my name is (adjective) (first name)!” For example, “Hello, my name is Jazzy Janet!”

2. AFRICAN GREETING

This greeting uses two phrases: “Sawa bona,” which means, “I see you,” and “Sikhona,” which means “I am here.” Youth sit in a circle with their eyes closed. The person who begins the greeting opens his/her eyes, turns to the person to the right, says “Sawa bona, (neighbor’s first name).” That youth opens his/her eyes and responds, “Sikhona, (greeter’s first name).” Everyone closes their eyes, continue through the circle.

3. ALPHABETICAL GREETING

In this greeting, youth say “Good morning” to each other in alphabetical order using each other’s first name. Depending on the group, it may be helpful to have them line up in alphabetical order first.

4. BALL TOSS GREETING

Children greet each other by gently throwing, rolling or bouncing a ball.

a. *Variations for upper grades:*

- i. Pass the ball to each participant greeting one another. Now pass the ball around one more time, silently (with no greeting or talking), repeating the pattern the group just made.
- ii. Add balls to the greeting, making it more challenging. Add the additional element of competition by racing the clock.
- iii. Have the children greet each other in reverse, passing it to the person that greeted them. Participants can greet each other with “Have a good day!” or whatever encouraging words the group decides they want to say that day.

5. BUTTERFLY GREETING

Youth say good morning by hooking their thumbs together and waving their fingers in the sign language sign for butterfly.

6. AROUND THE WORLD

An inflatable globe is needed for this greeting. The participant who begins the greeting says, “Good morning, (receiver’s name)” to another youth in the circle. They then roll or toss the globe to that youth. The participant who receives the globe responds by saying, “Greetings, (sender’s name), from (continent/country).”

7. BACKWARD NAME GREETING

Youth write their name backwards on a nametag. For example, Mike would be “Ekim.” Have participants go around the circle introducing the person to the right by their new, backwards name.

8. SPIDER WEB GREETING

Child rolls a ball of yarn to each other as they say hi, forming a web. They then have to greet each other in reverse to unravel the web.

9. ONE-MINUTE GREETING

Youth mingle and say, “Good morning, _____,” to as many other youth as they can in one minute.

10. PANTOMIME GREETING

The class greets each other by choosing pantomimes, which explains something about themselves (favorite activity, favorite food, favorite sport). In a circle, have each participant introduce themselves using their pantomime (example: “I am Emma” and pantomimes swimming). Encourage youth to try and remember everyone’s pantomime action. Then play “One Minute Greetings” with pantomimes instead of names. For example, one participant approaches another saying, “Hello _____ “ and then mimics the pantomime of the participant they are greeting.

11. SNOWBALL GREETING

Youth write his/her name on a piece of paper, then crumpling it and throwing it in the middle of the circle. Each participant picks one snowball from the middle. Youth then say hi to the youth that is on their “snowball.”

12. CHEER GREETING

This is a call and response greeting.

Participant: My name is (first name).

Participant: And I like to (activity, ex. swim).

Participant: And I’ll be a (person who does that activity, ex. swimmer).

Participant: Every day of my life.

Group: YEAH!

Group: Un-huh!

Group: YEAH!

Group: Every day of (his/her) life.

13. DIFFERENT LANGUAGE FOR GREETING

Have youth learn how to greet each other in different languages.

14. COMPLIMENT GREETING

As each child greets each other, they give a compliment. This can be done using “Quick Greeting” or in a circle.

15. CHUGGA CHUGGA

Standing, this greeting is chanted or sung. The participant who is being greeted does the “chugga” movements. The chant is: Hey there, (first name). You’re a real cool cat. You’ve got a little of this (group snaps their fingers). And a little of that (group snaps their fingers). So don’t be afraid to boogie and jam. Just stand up and chugga, fast as you can. Chugga up, chugga chugga chugga chugga. (Participant being greeted jumps up.) Chugga down, chugga chugga chugga. (Participant wiggles down.) To the left, chugga chugga chugga chugga. (Participant does the twist to the left.) To the right, chugga chugga chugga chugga. (Participant does the twist to the right.) Switch to the next person.

16. ELBOW ROCK

Each youth says good morning to the person sitting next them, going around in a circle. Instead of shaking hands, they lock elbows, making a human chain. Once they are all linked, youth can shout “We are a rock!”

17. FORMAL GREETING

Greet each other using last names. “Good morning, Mr. _____.” This can be done using “Quick Greeting” or in a circle.

18. NUMBER GREETING

Number pieces of paper and put them in a container. Decide how many groups you want to have greet each other. Call out the number; everyone holding that number comes to the center of the circle to greet each other in a group handshake.

19. ONE, TWO, THREE, FOUR

This greeting is chanted or sung. When a participant is chosen, he/she goes into the middle of the circle and does a movement. The chant is: "One, two, three, four, come on _____ hit the floor. We're so glad you're here today. Hurray, hurray, hurray!"

20. MARBLES GREETING

Each youth has three marbles. Instructor says, "Go," and youth walk around saying hi and giving their marbles away. When they have given their original three marbles away, youth sit down. Remind them that they will need to figure out how to keep their original marbles and received marbles separate.

21. ALPHABET STORY

Using Fairytale characters, places, magical objects, and/or titles, youth sitting in a circle need to tell a story with a sentence beginning with the letter "A". The next person in the story continues, adding a sentence that begins with "B". Example, participant A starts the story with "A long time ago in a land that wasn't too far from here, there lived a funky dragon." Participant B continues with, "Before the funky dragon became funky, she was mostly just crabby." Participant C continues, "Crabby because her parents left her alone on top of a rock as soon as she could walk and catch her own food." And so on.

22. BEACH BALL ACTIVITIES

Multi-paneled beach balls can be used to reinforce academic skills. For example, the panels could be changed to repeat this activity for multiple lessons. Panels could have the following different subjects: Fairytale characters, FT vocabulary, plots, good or evil, etc. Youth pass the ball around to each other reviewing concepts learned. More than one beach ball could be used at the same time to help build creative stories or potential play events.

23. BINGO

Youth fill their bingo cards full of Fairytale or puppet related vocabulary. Bingo sheet is in the addendum - Worksheet 10.

24. CATEGORIES

Choosing a Fairytale, (ex. The Three Little Pigs) youth go around in a circle, without repeating, concepts that make the story a Fairytale. (Ex., Three pigs, evil wolf, good wins, three different houses). Different variations could be one child in the center with a ball. S/he tosses the ball to someone in the circle, who names a category (magical elements, evil characters, famous Princesses). They immediately pass the ball around in the circle. The person in the middle has to name as many as they can before the ball gets back to the original youth.

25. DESCRIPTION

Two to three youth stand in the middle of a group circle and quietly decide on an object to describe. One by one, they take turns giving descriptions of their chosen object (Fairytale character, setting, object) while the rest of the class tries to guess the object. Once the object has been guessed, switch groups. Continue until everyone has had a chance in the middle.

26. DESCRIPTION: A VARIATION ON TWENTY QUESTIONS

This activity is similar to Twenty Questions. The group sits in a circle, the child whom is “it” gets a card with a word written on it taped to his/her back. The word names a person, place, or thing. The words on the cards should be related to Fairytales. The child with the word taped to his/her back begins to ask questions that can only be answered by “Yes” or “No” until they correctly guess what is on their card. Variation depending on your group dynamic: all participants have a card taped on their back. They mingle around the room asking one person a yes or no question, then moving on to another person, until they get enough information to correctly guess their card. Once they have confirmed they are correct, they should continue to mingle and help answer other participant’s questions.

27. SMALL GROUP COMPETITION

This activity calls for teamwork. Children divide up into several teams. The instructor calls out a word or topic (related to Fairytales), each team tries to brainstorm as many words that are related to the topic. Teams write down their brainstorm on paper or white board and then compare results at the end.

28. GOOD VS. EVIL FAMOUS PAIRS

Create a series of good and evil famous pairs on index cards. Examples: 3 Little Pigs & The Big Bad Wolf, Snow White and the Evil Queen, Cinderella and 3 Stepsisters (be careful what you choose – there seem to be a lot of “evil queens”). Pass out cards at random, once everyone has a card, instruct youth to find their good or evil pair.

29. FACT OR FICTION

A youth tells two facts and one fiction about a Fairytale character. The other youth have to guess which one is not true. Example: Rapunzel lived in a tower. Rapunzel cut her hair. Rapunzel was treated badly.

30. IMPROV

Two youth go to the center of the circle and start acting out a simple scene, such as eating at a restaurant, doing homework together at school, etc. At any point, someone from the circle can call out “freeze.” Option: have all the youth silently act out scenes in pairs simultaneously. Each time they are in pairs provide a topic, after a set amount of time, shout “switch”. Youth find a new partner and instructor provides a new scenario.

31. THE HOT SEAT

Choose two characters from a Fairytale. For each of the characters, chose another two youth to act like that character’s brain. The rest of the youth ask questions about the characters. For example, “Mr. Big Bad Wolf, why did you want to eat the pigs? Evil queen, why didn’t you try to be friends with the princess?” If a youth who is in a “hot seat” does not know how to respond, they can turn to their “brain” get help.

32. PANTOMIME ACTIVITIES

There are many different ways to incorporate pantomime activities into review activities. For example, youth could play in small groups or in front of the whole class. Possible pantomime subjects: Fairytale characters or objects.

33. WHAT DO YOU KNOW ABOUT FAIRY TALES?

Youth fill out the worksheet (in addendum) to see what they know and need to learn. This is also a great tool to use as a pre-assessment to the unit.

SESSION 1	GOAL: YOUTH WILL DISTINGUISH FAIRYTALES TRAITS	MATERIALS NEEDED
ICE BREAKER/ WARM UP 15 MINUTES	ACCESS PRIOR KNOWLEDGE: Ice breaker #1 and #33 “Fractured” fairytale for a Read Aloud, such as: - <i>Kate and the Beanstalk</i> by Mary Pope Osborne or <i>Cindy Eelen</i> by Susan Lowell	<ul style="list-style-type: none"> • Read Aloud book • Worksheet #1
LARGE GROUP DISCUSSION 10 MINUTES	NEW INFORMATION: Do pre-assessment (WS1). Invite youth to share some of the ideas they recorded in the pre-assessment. Discuss types of stories they studied and the idea of “traditional literature,” stories being told over and over, from generation to generation. Have youth to share story titles they already know. Explain that in this unit they will zoom in on one type of traditional literature - fairytales.	<ul style="list-style-type: none"> • Worksheet #1
IDENTIFYING FT CHARACTERISTICS 25 MINUTES	APPLICATION: Youth will begin to identify characteristics that distinguish fairytales from other literary genres by reading a variety of fairytales and charting found elements (WS3). Show a copy of the book, <i>Cinderella</i> . Ask: What kind of story is Cinderella? Explain that fairytales are a type of folktale or told story that has been retold over and over and then written down. Ask youth to brainstorm other fairytales. List all ideas on chart paper. Save this list as a tool for reflection. Tell youth that they will begin studying fairytales. Have the class look at their lists and ask: What are some characteristics of fairytales? What makes a fairytale different from other genres or stories? Distribute the Idea Collection sheet (WS2). Explain that while <i>Cinderella</i> is being read, they should write down anything they hear that makes the story a fairytale on Part 1 of the idea sheet. Read the story aloud. Ask: How do you know a story is a fairytale? Arrange the youth in pairs or small groups to discuss the answer to this question and exchange ideas. Supply the youth with a copy of the Fairytale Elements chart (WS3). Spread copies of various fairytales on tables. Working in pairs, youth will explore examples of fairytales and “test” their ideas by checking discovered elements on their grids.	<ul style="list-style-type: none"> • A variety of classic Fairytale books from the library • Worksheet #2 • Worksheet #3 • <i>Cinderella</i> • Chart paper
REFLECTION ACTIVITY 10 MINUTES	GENERALIZATION: Reconvene and revisit the question, what makes a story a fairytale? What Fairytales are you familiar with or have seen in your lives? What do you like or dislike about fairytales? Discuss their findings. End the lesson by encouraging youth to review their initial lists and grid to create a new list of ideas on Part 2 of the Idea Collection sheet.	<ul style="list-style-type: none"> • Worksheet #2
Suggestions for making today’s activities more challenging: Play, “It’s a Fairytale!” Youth create their own fairytale deck of cards with a supposed element written on one side and a representative illustration on the other. “Battle” a partner of choice. Each youth chooses a fairytale for his/her partner to read aloud. The person being read to lays down a card every time an element is recognized. Repeat for the other partner.		
Suggestions for making today’s activities less challenging: Pre-create and make copies of a chart that has the common characteristics of a fairytale and have youth search for them instead of making their own lists.		

SESSION 2	GOAL: YOUTH WILL IDENTIFY STORY ELEMENTS OF FAIRYTALES	MATERIALS NEEDED
ICE BREAKER 15 MINUTES	ACCESS PRIOR KNOWLEDGE: Greeting #2 and #22	<ul style="list-style-type: none"> • Beach Ball
INTRODUCTION: GATHERING INFORMATION ABOUT CHARACTERS FROM PICTURE BOOK EXAMPLES 20 MINUTES	<p>NEW INFORMATION: Questions to help facilitate Discussion: What makes this character a hero? What is a hero? What are some characteristics of a hero? What language in the text supports your answers? What are the specific descriptive words, conversation and actions of that character? What makes this character a villain? What is a villain? What language in the story supports your answers? What are the specific descriptive words, conversation and actions of that character?</p> <p>Begin by asking the group to name examples of Fairytale characters. Instructors can reference the list of common Fairytales and pull characters from these stories. Before the activity begins, hang poster-sized copies of Worksheets 4 -8 around the room. Explain that they will be looking for examples from the Fairytale picture books that can be found on their tables to write on the posters. Youth will fill in the posters similar to the game musical chairs. Assign one of the posters to each table or small group (5 total). Tell the youth that they will be referencing the picture books on their tables to find examples that pertains to their poster's topic.</p> <p>Begin the activity by playing music. While the music is softly playing, allow youth to work in small groups to find examples and write them on their poster. When the music ends, rotate the posters. Begin playing music and continue to let small groups work on their new poster. End the activity when each group has had the chance to look for examples for each of the five posters.</p>	<ul style="list-style-type: none"> • Pencils • Character Posters (BIG – 11x17 Worksheets 4-8) • Fairytale Picture Books • Music • CD Player or ipod
CHARACTER WEBS 20 MINUTES	<p>APPLICATION: Briefly review what youth have added to the posters, trying to answer the instructor questions that are listed above. Then show youth the new Character Web sheet (Worksheet #9). Now they will each pick one character from a fairytale and complete the Web.</p> <p>Questions to write on the board to help youth fill in their Character Webs: What do they do? What do they say of think? What do others do or say about them? How do they change? How are they involved in the conflict/problem?</p>	<ul style="list-style-type: none"> • Character Web sheet (Worksheet #9) • Class Posters (Worksheets 4-8) • Fairytale Picture Books
REFLECTION 5 MINUTES	<p>GENERALIZATION: Is this character similar to other characters you have read about in other stories? Do they remind you of anyone in your life or any famous people?</p>	
<p>Suggestions for making today's activities more challenging: To extend the Character Web, youth could cite examples from the book that support their character descriptions. Or, youth could invent a character with the same traits.</p>		
<p>Suggestions for making today's activities less challenging: Instead of letting the class look for example themselves, the instructor could lead a whole group activity based on one classic Fairytale. For example, the whole class could read Three Little Pigs and then fill out the classroom posters on that one story.</p>		

SESSION 3	GOAL: YOUTH WILL IDENTIFY FAIRYTALE SETTINGS	MATERIALS NEEDED
ICE BREAKER 15 MINUTES	ACCESS PRIOR KNOWLEDGE: GREETING #3 AND #23	<ul style="list-style-type: none"> • Bingo sheets (Worksheet #10)
FAIRYTALE FILM EXAMPLES 15 MINUTES	<p>NEW INFORMATION: Pick a Fairytale short film to watch from Scholastics Storybook Treasure DVD series. As a whole class, watch one of the examples. Then ask the youth to describe where the story took place. Create a classroom definition of Setting to write on a large chart paper.</p> <p><i>*Note: if the DVD series is not available, this activity can still be done using Picture Book examples. An audio version is available of selected fairytales at: http://www.worldoftales.com/fairy_tales.html or at: http://video.nhptv.org/program/folk-tales-fairy-tales-fables/</i></p>	<ul style="list-style-type: none"> • Chart paper • Scholastic storybook Treasure DVD • TV/DVD player OR LCD Projector/Internet/Computer • Pencils
SETTING POSTER 25 MINUTES	<p>APPLICATION: After creating the class definition of a Setting, instruct youth that they will now be generating a classroom poster of common fairytale settings. First, they will need to work with a partner to create a list of setting examples found from the picture books at their tables. Give the youth 5-7 minutes to briefly work with a partner to create a list of setting examples that are typical (castle, cottages, gardens, mountains, rivers, forests) and not typical (apartment building, city, streets).</p> <p>After the brief time for partner work, bring the whole class back together again to create the setting poster. Allow youth to create a mini-version of this poster in their notebooks. As youth list the different typical fairytale settings, draw an image that represents that setting on the classroom poster. By allowing youth to draw and label typical fairytale settings, youth will have the chance to visualize potential settings for their own puppet plays. If there is a participant who would prefer to write instead of draw, they could use “Descriptive Writing: Setting” (WS 11).</p>	<ul style="list-style-type: none"> • Youth Notebooks • Pencils • Crayons • Fairytale Picture Books • Worksheet #11
REFLECTION ACTIVITY 5 MINUTES	<p>GENERALIZATION: Discuss how the setting, time and place, influences the lives of the Fairytale characters. How do you think our modern time affects the settings we imagined for our fairytales? What’s in them that is different from stories we have read?</p>	
<p>Suggestions for making today’s activities more challenging: Youth could write their own setting descriptions and play 20 questions with a partner. Or they could complete a Venn diagram to compare two different settings.</p>		
<p>Suggestions for making today’s activities less challenging: Instead of having a drawing lesson that accompanies the creation of a classroom poster, youth would simply list different settings from picture book examples. Youth could also play a different version of musical posters, where the instructor has already printed visuals of different typical settings. Then the youth have to find examples of picture books that happen in the same place, making pairs or matches.</p>		

SESSION 4	GOAL: YOUTH WILL IDENTIFY COMMON FAIRYTALE PLOTS	MATERIALS NEEDED
ICE BREAKER 15 MINUTES	ACCESS PRIOR KNOWLEDGE: Greeting #4 and #24	<ul style="list-style-type: none"> • Ball
WHOLE-CLASS MEETING AND REVIEW 10 MINUTES	NEW INFORMATION: Convene a whole-class meeting. Explain to youth that in this lesson they will be identifying common plots used in Fairytales. Review elements of a fairytale with youth. Ask: Who are loved heroes/heroines? Who are the despised villains? What motivates these characters to act as they do? Together, list heroes and heroines commonly found in fairytales by creating a class chart. Ask: What do all these characters have in common? What do all of them face? (conflict) Ask youth to describe and record (on the chart) the conflict each character faces and why it occurred.	<ul style="list-style-type: none"> • Fairytale Picture Books • Chart paper • Markers • Copies of the Plot Diagram (Worksheet #12)
DEFINING PLOT 30 MINUTES	APPLICATION: Review the definition of plot (events that give a story its meaning). Explain that in most stories, events arise out of conflict experienced by the main character (reference WS12). Review the parts of a plot diagram. Select one character from the list and complete a plot diagram together. Write “Fairytale Plot Examples” and “Non-fairytale Plot Examples” on chart paper. Pass examples out to youth (WS 13). Have a youth read examples and decide which column to place it under. Discuss examples as they are placed under the correct heading. Ask if there are other examples they would like to add to the lists? Fairytale Plots: Hero/heroine: has bad luck, must perform impossible tasks, must fight a villain, is treated badly, meets magical helpers, is rewarded with a happy marriage, is in danger, is rewarded with wealth. Things happen in threes, there are magic spells, the villain is punished, transformations occur– animals turn into humans or humans turn into animals or objects. Non-fairytale Plots: Hero/heroine: always has good luck, is always treated nicely, solves problems without help, does everyday ordinary things, is never in danger. Story is realistic – no magic, no one is punished in the story. If time permits, youth could work in small groups to complete the Fairytale Plot chart (extra worksheet) and return to large group to compare findings.	<ul style="list-style-type: none"> • Chart paper • Fairytale Plot of NOT poster • Copies of Fairytale Plots or NOT (Worksheet #13) • Plot Diagram (Worksheet #12)
REFLECTION 5 MINUTES	GENERALIZATION: Ask youth: Are there certain plots that seem to be more common or less common? What common problems (plots) could be made into a fairytale?	
Suggestions for making today’s activities more challenging: Youth could read other uncommon fairytales or “fractured” fairytales and record their plots.		
Suggestions for making today’s activities less challenging: The instructor could select common Fairytales such as: Jack and the Beanstalk, Cinderella, and the Frog Prince to compare different plots. The full course unit could focus on one common fairytale found throughout many cultures (Cinderella). Youth could learn story elements by comparing/contrasting different versions of one story.		

SESSION 5	GOAL: YOUTH WILL COMPARE CINDERELLA VERSIONS FROM AROUND THE WORLD	MATERIALS NEEDED
ICE BREAKER 10 MINUTES	ACCESS PRIOR KNOWLEDGE: Greeting #8 and #27	<ul style="list-style-type: none"> • Ball of yarn • Blank pieces of paper
COMMON CINDERELLA PLOTS 20 MINUTES	<p>NEW INFORMATION: Versions of Cinderella from around the world (see list in addendum)</p> <p>Ask the class: How might the plot and setting of Cinderella change as it is translated into a different culture? How might the characters change due to a different plot?</p> <p>Have youth look at the classic French version (by Perrault) and brainstorm a list of plot elements. Read quickly through the story to see which plot elements that the youth mentioned were in this version and which ones they missed. For this activity, youth will read Cinderella variations to discover how plots can slightly differ due to the setting and/or cultural aspects.</p> <p>Using one of the Cinderella variations, model for the class how to fill out the “Plot and Setting Elements in the Familiar Cinderella Story” worksheet. Ask youth to predict how plot or setting elements in the familiar Cinderella tale might change. help youth identify the plot and setting variations in the Cinderella variation you choose to model. Youth will work with a partner or a small group.</p>	<ul style="list-style-type: none"> • Examples of Cinderella stories from around the world (see instructor support materials in addendum for a list) • Plot and Setting Elements in the Familiar Cinderella Story (Worksheet #14)
A CULTURAL PERSPECTIVE OF CINDERELLA 25 MINUTES	<p>APPLICATION: Allow youth to work together in small groups or with a partner to complete the Cinderella worksheet. Another variation of this lesson would be to have youth focus on how the key characters in the different versions changed from story to story.</p> <p>At the end of the work time, have each small group present a plot summary and brief explanation about the changes from their Cinderella version.</p>	<ul style="list-style-type: none"> • Examples of Cinderella stories from around the world • <i>Plot and Setting Elements in the Familiar Cinderella Story</i> (Worksheet #14)
REFLECTION 5 MINUTES	<p>GENERALIZATION: Ask youth: How would the classic Cinderella fairytale be different if it was set in Downtown St. Paul in the present day?</p>	
<p>Suggestions for making today’s activities more challenging: While keeping in mind the essential plot elements, youth could write a tale starting with a new setting, one with which they are very familiar. For example, a youth might create a skateboarding Cinderella, a hip-hop Cinderella, a high-fashion Cinderella, a science fiction Cinderella, etc.</p>		
<p>Suggestions for making today’s activities less challenging: Skip the large group reading to spend more time reading and working in small groups.</p>		

SESSION 6	GOAL: YOUTH WILL RETELL AND RECREATE CLASSIC FAIRYTALES	MATERIALS NEEDED
ICE BREAKER/ WARM UP 15 MINUTES	ACCESS PRIOR KNOWLEDGE: Greeting #5 and #25	
WHAT CLASSIC DOES IT MIMIC? 15 MINUTES	NEW INFORMATION: Convene a whole-class meeting. Have different copies of classic fairytales (see list for examples and titles). Tell youth that there is such a thing called, “A Fractured Fairytale” and that they are going to learn what that means today. Tell youth that they need to work together with a partner or with their small groups to match each book (examples of Fractured Fairytales) found at their tables to its’ match (A classic Fairytale) picture. Allow youth to work together at their tables making matches. Once they find a match, they can walk the book over to the classic Fairytale copy, creating a new pile. Once all tables have found their match, ask youth to define “Fractured Fairytale” together. The definition is: Fractured fairy tales are traditional fairy tales, rearranged to create new plots with fundamentally different meanings or messages.	<ul style="list-style-type: none"> • Examples of Fractured fairytales (See list in Supporting Instructor Materials) • Copies of classic fairytales book covers • Chart paper • Markers
FORMING SMALL GROUPS AND CREATING PUPPET CHARACTERS 25 MINUTES	APPLICATION: Tell youth that today they will begin to create their own fractured fairytale that will become their puppet play. Form groups of 3-4 youth. Together the group will determine the following Fairytale elements: Setting, Plot, and characters (WS15). Tell youth that their group should all agree on one classic Fairytale to mimic, and that they should change one or more of the story elements (setting and character) to make the plot slightly different. It is important for groups to complete the following sections of the worksheet together to help make their puppet characters more cohesive for their plays. They should agree upon: Setting, Plot, and Character. They don’t have to fill out the other sections of this worksheet in today’s session.	<ul style="list-style-type: none"> • Fairytale Script (Worksheet #15)
REFLECTION 5 MINUTES	GENERALIZATION: Ask youth: If this fairytale were made into a movie, which character would you want to play?	
<p>Suggestions for making today’s activities more challenging: If you didn’t want to have youth work together to create a fractured fairytale, they could work on creating their characters first. After each youth creates a character, they would then have to work with different small groups to write/plan on numerous possible tales for their character.</p>		
<p>Suggestions for making today’s activities less challenging: One way to make it less challenging would be to limit the amount of classic fairytales to mimic. The whole class to mimic only one classic fairytales and could all decide on a new setting to make it have a twist. Then each small group could decide their unique problem that could come up depending upon their characters.</p>		

SESSION 7	GOAL: YOUTH WILL DEFINE PUPPET CHARACTERS	MATERIALS NEEDED
ICE BREAKER 10 MINUTES	<p>ACCESS PRIOR KNOWLEDGE: Greeting #6 and #26</p>	<ul style="list-style-type: none"> • Inflatable globe or ball • Fairytale Cards (Pre-written) • Tape
POINT OF VIEW – CHARACTER REVIEW 15 MINUTES	<p>NEW INFORMATION: Ask for volunteers to tell the traditional story of the three little pigs. Let the volunteers take turns telling parts of the story. Then read <i>The True Story of the 3 Little Pigs!</i></p> <p>Ask youth what was different about this book (Point of view of the story told by the Wolf). Have a group conversation about how the character of the Wolf is portrayed in the two different stories. In the retelling by Jon Scieszka, the Wolf is portrayed as a “Good” character where as in the traditional tale of The Three Little Pigs he is portrayed as an “Evil” character.</p> <p>Have youth brainstorm how other fairytales might change if they were told from a different point of view. How would The Daily Wolf cover the story of Little Red Riding Hood? How would Cinderella’s stepsisters tell her story? How would Snow White’s stepmother explain what happened? Remind youth they have the option of changing the point of view in their Fairytales.</p>	<ul style="list-style-type: none"> • Traditional story of <i>The Three Little Pigs</i> • <i>The True Story of the 3 Little Pigs!</i> By Jon Scieszka
SMALL GROUP WORK TIME – CHARACTER DEVELOPMENT 30 MINUTES	<p>APPLICATION: Explain the goal that each person will create a detailed drawing on an 8 ½ x 11” piece of paper of their puppet character and define its’ role in the play (good or evil) by the end of the session today. The drawing should have a title (puppet’s name) and enough detail that the youth can refer to this sheet when they are making the actual puppet. For example, if they create a queen, the drawing should include queen-like accessories (Crown, jewelry); if the small group decides to create a fractured fairytale the accessories may be non-traditional. Remind youth that a fairytale needs both Evil and Good characters. Using the Puppet Drawing Examples (WS 17), model how youth will draw their character/puppets. Reinforce the idea that by developing their characters/puppets, they are creating the foundation for a rich puppet play. When youth are done drawing their puppet, they can continue to develop their puppet character and scripts by completing WS 16.</p> <p>Allow youth to work together in small groups. As they work, circulate and make sure that each group has both evil and good characters/puppets. Also, at this time, it is advised to ask each group which traditional fairytale their play is inspired by and keep record on a clipboard or chart paper.</p>	<ul style="list-style-type: none"> • My Puppet Character sheets (Worksheet #16) • Blank sheets of 8 ½ x 11 paper • Puppet Drawing Examples (Worksheet #17)
REFLECTION 5 MINUTES	<p>GENERALIZATION: Ask youth: If you could project yourself into a story, how would your personality change it?</p>	
<p>Suggestions for making today’s activities more challenging: Following the suggestion for making yesterday’s lesson more challenging, youth could complete two character sheets. One character sheet would be portraying their character/puppet as a good character and the other would be as an evil character. This would allow flexibility in allowing puppets to be used in many different plays/stories.</p>		
<p>Suggestions for making today’s activities less challenging: Following the suggestion for making yesterday’s lesson less challenging, youth could be assigned good or evil characters.</p>		

SESSION 8	GOAL: YOUTH WITH ORGANIZE THEIR SMALL GROUP FT STORYBOARDS	MATERIALS NEEDED
ICE BREAKER 10 MINUTES	<p>ACCESS PRIOR KNOWLEDGE: Greeting #7 and #21</p>	<ul style="list-style-type: none"> • Markers • Nametags
MODELING OF STORYBOARDS 20 MINUTES	<p>NEW INFORMATION: Make sure that all groups have their “Fairytale Script” worksheets (WS 15) from yesterday. Today, youth will be completing the remaining three parts (Beginning, Middle, and End) before going on to complete a more detailed chronological layout of events happening in their stories. Explain to youth that the “Fairytale Script” worksheet needs to have a couple of sentences explaining the important story elements that arise in the three different parts of a story. For example, if a group turned <i>The 3 Little Pigs</i> into <i>The 3 Little Dragons</i>, the group should explain how that affects the setting of their story in the beginning, the new problem that the dragons will face in the middle, and how the new characters will resolve the problem in the end.</p> <p>Using one of the classic fairytale examples model how groups will fill out the storyboard worksheet (18). Working together, youth need to use a classic FT version to help create plot events that are logical and in order. Plot events might be slightly different due to a new setting and/or character, but using the classic FT will serve as a tool to help keep each youth group writing a new FT story that remains grounded in the original. Pulling plot events (fairy godmother uses magic to help, stepsisters are cruel, prince falls in love at first sight, wolf tries to blow down house), small groups write/describe the plot event in the smaller box below the larger box on the Storyboard worksheet. Then in the larger box, youth can create a drawing of their puppets/characters and the event.</p>	<ul style="list-style-type: none"> • Fairytale Script Sheet (Worksheet #15) • Fractured FT examples • Classic FT examples • Storyboard Worksheet (Worksheet #18)
SMALL GROUP FT STORYBOARD WORK TIME 25 MINUTES	<p>APPLICATION: Allow youth to work in their small groups on their fairytale script from beginning to end. Each groups should be working at answering the following questions: How does the new setting change plot events? Do the new characters create different type of problems because of their personality/powers? As youth are working on their new fairytales scripts, instructors should be assessing each groups changes to the traditional fairytales they picked. To make their puppet performance logical and/or comprehensible, it is important that instructors provide constructive feedback.</p>	<ul style="list-style-type: none"> • Fairytale Script Sheet (Worksheet #15) • Fractured FT examples • Classic FT examples • Storyboard Worksheet (Worksheet #18)
REFLECTION 5 MINUTES	<p>GENERALIZATION: Ask youth: How does the setting influence or contribute to the conflict or resolution of these fairytales? How would the story change if the fairytale were set in a different place or time?</p>	
<p>Suggestions for making today’s activities more challenging: Instructor puts different plot example on piece of paper as well as different settings. Then youth form different small groups that they haven’t worked with yet and complete a Storyboard Template using the characters, setting, and plot given to them.</p>		
<p>Suggestions for making today’s activities less challenging: Instead of having to write, groups could draw the plot events. Also, visual representations could be printed of different plot events to be put in order by youth.</p>		

SESSION 9	GOAL: YOUTH WILL CREATE THEIR PAPER MACHÉ PUPPET	MATERIALS NEEDED
ICE BREAKER - 10	ACCESS PRIOR KNOWLEDGE: Greeting #9 and #28	<ul style="list-style-type: none"> • Paper and pencils
<p align="center">CREATION OF PUPPET HEAD 20 MINUTES</p>	<p>New information: The following set of instructions should be done step by step as a class. Pre-completed models and/or sample pictures (included in the addendum) will help youth envision how it will all come together.</p> <p>The first step of creating a puppet is constructing the head. Youth will roll 10 (this gives strength) sheets of white paper into a lengthwise (11”) tight tube. This will create the stick that attaches to the puppet head (plastic bottle) and will be held on to under the clothing. Participants should test that the tube is rolled tightly enough to fit in the opening of the plastic bottle, then tape the tube along its length and secure it to the bottle with masking tape. The tube should be roughly the length of a thumb inside the bottle with the rest sticking out. Once the plastic bottle is attached, youth will write their names on the tube (near the bottom) with a permanent marker. Note: water-based markers will rub off when the paper- maché is applied.</p>	<ul style="list-style-type: none"> • 10 sheets of white printing paper per youth • Masking tape • 1 mini water bottle (empty) per youth • Permanent markers • Newspaper • Puppet Example photos (in addendum) • Paper maché examples (in addendum)
<p align="center">PAPER MACHÉ 35 MINUTES</p>	<p>APPLICATION: The paper maché and the newspaper strips (roughly 5” x 2”) should be prepared ahead of time. Youth will need both uncut newspaper (the full size) and newspaper strips to create their puppet. The paper maché can be made at home the night before. Note: a paper maché recipe that cooks the flour and water is best. Roughly 2 batches of paper maché will be enough for 30 youth, filling 5-6 cottage cheese or yogurt containers. The paper maché will get thicker overnight and will need to be thinned with arm water before being used.</p> <p>Before youth paper maché their puppet heads, they need to create the face shape with newspaper and masking tape. For example, a human will need to have eyes and a nose or a dragon will need eyes, a mouth/snout, and spikes. Youth will used balled up and/or folded newspaper to make these features and attach them with masking tape. Anything that is attached to create the shape of the puppet head must be strong so it can resist the weight of the paper maché.</p> <p>It is now time to paper maché. Youth will dip strips of newspaper into the paste to cover their puppet heads. Apply at least 3 layers over the entire head to make is strong. The paper maché should also be applied ½ way down the length of the paper tube. Instruct youth to use their fingers to go around the shapes (eyes, mouth, ears, spikes, etc) and make sure that the layers of paper maché are smooth and the facial features can still be seen. Note: paper maché will dry however it is left. If possible, hang puppet heads to dry to avoid flat spots.</p>	<ul style="list-style-type: none"> • Paper maché (recipe in addendum) • Masking Masking Tape • Newspaper strips • Newspaper • Drying rack or string and clothes pins
REFLECTION - 5	<p>GENERALIZATION: Ask youth: What did you enjoy about paper maché?</p>	
Suggestions for making today’s activities more challenging: N/A		
Suggestions for making today’s activities less challenging: N/A		

SESSION 10	GOAL: YOUTH WILL PAINT THEIR PUPPETS AND DESIGN COSTUMES	MATERIALS NEEDED
ICE BREAKER/ WARM UP 15 MINUTES	<p>ACCESS PRIOR KNOWLEDGE: Greeting #10 and #29</p>	<ul style="list-style-type: none"> • N/A
PAINTING 15 MINUTES	<p>NEW INFORMATION: It is recommended to paint the puppet heads over a few days to avoid mixing colors and to help create clean looking puppets. The first painting step is to paint the “skin” of the puppet, covering the entire head and ½ of the paper tube. Have different colors of paint out, so that youth can mix colors to get the perfect skin color for their puppet. Paint colors to have on hand (red, yellow, blue, white, brown, black). While youth are painting their puppet heads, challenge them to think of a creative name for the skin color they mixed. For example: beautiful brown, glowing earth, precious pink, nifty, etc.</p> <p>Once they have made their skin color, instruct youth to paint over every part of their puppet head, including the eyes. The paint should be a thick covering so that the newspaper print does not show through. Hang puppets to dry.</p>	<ul style="list-style-type: none"> • Paint • Pint brushes • Paint dishes • Water • Drying rack or cord
COSTUME TEMPLATES 25 MINUTES	<p>APPLICATION: The first step to make the puppet clothing is to create the paper template that youth will use to cut the fabric (costume template WS22). Using an 8 ½” x 11” piece of paper, have youth cut on the lines to create either a dress/robe or a pant costume template. Then have them trace and make their template on cardstock. The paper one can be discarded.</p> <p>Next show youth how to trace the cardstock template on a piece of fabric using chalk. It is important to keep the size of the template as big as it can be so as to allow room for youth’ hands under the costume. Youth will need to cut two pieces of fabric (front and back of the puppet). Instruct youth that when they cut the two fabric pieces, the goal is to get two pieces of fabric that are the same size. This will help when they come to the step of gluing the pieces together. Also, when youth trace their templates on the fabric pieces, it is recommended to trace on the wrong/back side of the fabric. This way the chalk lines will be hidden after it is glued together. Youth can store their fabric pieces in the Ziploc marked with their name.</p>	<ul style="list-style-type: none"> • Cardstock • Pencil • Paper • Scissors • Fabric • Chalk • Gallon size zip lock bags • Permanent marker • Costume Template (Worksheet #22)
REFLECTION 5 MINUTES	<p>GENERALIZATION: Ask youth: Ask participants to share what word they created to describe their skin color.</p>	
<p>Suggestions for making today’s activities more challenging: N/A</p>		
<p>Suggestions for making today’s activities less challenging: Templates could already be cut as well as fabric pieces. If fabric pieces were previously cut, youth would simply just choose which pieces they wanted to use and decorate.</p>		

SESSION 11	GOAL: YOUTH WILL CONTINUE TO ASSEMBLE PUPPETS	MATERIALS NEEDED
ICE BREAKER 15 MINUTES	ACCESS PRIOR KNOWLEDGE: Greeting #11 and #22	<ul style="list-style-type: none"> • Beach Ball
PAINTING FACES 20 MINUTES	NEW INFORMATION: Youth continue to paint the details on their puppet heads. Since the “skin” has dried, it is easy now to add the two white circles and black dots for the eyes as well as the mouth line. Model and explain to youth that it’s important in puppetry that their puppets mouth be “expression neutral.” This is important because a puppet acting sad with a giant smile wouldn’t work. Note: Hair does not need to be painted, since it will be added later with yarn.	<ul style="list-style-type: none"> • Paint • Paintbrushes • Paint dishes
COSTUME DECORATION 20 MINUTES	APPLICATION: Create and implement a “supply table” and make sure youth understand how to get more supplies and neatly return unwanted materials. Youth should be redirected to the drawings that they created of their puppets (WS17). This will help them make the remaining details of their puppet costumes. For example: pockets, wings, magic wand, armor, hat, cape, buttons, vest, furry robe, etc. Youth will decorate both sides of their costume. Gluing the back and front together will be the last step. Using Tacky Glue, it is best if youth have popsicle sticks to avoid explosive tacky glue bottles. Youth can share a plate of glue and popsicle sticks. If youth need to cut pieces of fabric, they continue to use chalk and make paper templates. This reduces fabric waste. Using colored foam, youth cut hands and different types of feet (Dragon feet, high heels, boots, gloves, claws). It is best to have youth make a paper template first and then trace it before cutting. It is recommended that both sides of their costume is completely decorated and glued before moving onto the next step (Adding hair and gluing the puppet costume together).	<ul style="list-style-type: none"> • Decorating supplies • Beads • Yarn • Ribbon • Buttons • Sequins • Pipe cleaners • Feathers • Fabric scraps • Scissors • Tacky glue • Popsicle sticks • Paper plates • Foam pieces
REFLECTION 5 MINUTES	GENERALIZATION: Ask youth: What is one thing you wish we would have done differently today?	
<p>Suggestions for making today’s activities more challenging: Not applicable.</p>		
<p>Suggestions for making today’s activities less challenging: Paper templates of wings, aprons, ties, hands, high heels, dragon feet, wizard caps, crowns, etc. could already be made so that youth could just trace and cut the one they want to use.</p>		

SESSION 12	GOAL: YOUTH WILL ASSEMBLE THEIR PUPPETS	MATERIALS NEEDED
ICE BREAKER 5 MINUTES	ACCESS PRIOR KNOWLEDGE: Greeting #12 and #26	
ADDING HAIR/FUR 30 MINUTES	NEW INFORMATION: Note: Youth who still need to work on painting their faces should be given time to do so. Different colored yarn (black, brown, blond, red, grey, white) should be pre-cut roughly to 5” and separated by color. Before youth begin, they should chose the color of fur/hair they want to add to their puppet and gather materials at their work station. Note: it is easier if youth have their hair piles before getting hands covered in glue. Also 5” length of yarn is easy to work with and can be cut to shorter lengths once the yarn has been applied to the puppet head. To begin applying the yarn to the puppet head, instruct youth to work upwards from the back of the puppet’s head and neck area, to the top. Starting at the top of the puppet head makes it more difficult to cover the full head and can easily create bald spots. To help quicken this step, model how youth should spread a layer of glue on a big section of the puppet head (starting at the bottom and working upwards) and then how to apply piles of yarn at a time. If youth do just a strand of yarn at a time, most likely their fingers will become too sticky and the yarn will come off the puppet head. Working upwards in layers, more glue can be applied and yarn can be layered. Yarn should be soaked through with glue and yarn ends should be secured to the puppet head. Yarn can be glued on the puppet head in multiple layers. Crowns or hats can be also added at this time.	<ul style="list-style-type: none"> • Yarn, assorted colors • Tacky glue • Paper plates • Popsicle sticks • Scissors • Puppet Examples (see addendum) <p>If needed:</p> <ul style="list-style-type: none"> • Paint • Paint brushes • Paint dishes
COSTUME FINISHING 15 MINUTES	APPLICATION: The last step of creating a puppet is gluing the clothing together and securing it to the puppet head, like a “sandwich.” First model gluing the clothing (front and back fabric pieces) together. First, lay the back side of the puppet clothing face down on the table. Add a small drop of glue to each foam hand, gluing them in the right location on the puppet clothing. Next, make a line of glue – starting at the bottom corner and stopping at the shoulder. Repeat on the other side. Then take the front side of the clothing and glue together. Glue should only be applied on the sides and top - no glue on the bottom of the clothing (this is where the puppeteer’s hand will go). Also be sure there is an opening at the top of the clothing so that the puppet head can be slipped into the middle. Pinch all around the two sides of the clothing, making sure that the pieces of fabric are securely glued and that there are no small holes. Have youth glue their clothing as you help insure that they are leaving the bottom open and using the right amount of glue. Next, slip the puppet head into the small opening on the top of the clothing. Make sure that the puppet head is looking straight up in line with the front of the clothing. Add glue on the back and front side of the small opening and pinch the fabric together to secure it to the paper tube/puppet head. Youth return to their work areas and complete this step. Last, glue the feet to the front bottom side of the front of the clothing. Make sure that the feet or facing outwards, instead of toes in. Make sure the bottom part is open and youth can put their hand into their puppet.	<ul style="list-style-type: none"> • Popsicle sticks • Tacky Glue • Paper plates • Foam hands and feet • Youth puppet heads and costumes • Hot glue gun
REFLECTION 5 MINUTES	GENERALIZATION: Ask youth: What is your favorite part of your puppet? Who are you excited to show it to?	
Suggestions for making today’s activities more challenging: N/A		
Suggestions for making today’s activities less challenging: Using a hot glue gun, instructors could finish gluing the puppet clothing and puppet heads together of each puppet.		

SESSION 13	GOAL: YOUTH WILL EXAMINE ELEMENTS OF PUPPETRY	MATERIALS NEEDED
ICE BREAKER - 15	ACCESS PRIOR KNOWLEDGE: Greeting #13 and #28	<ul style="list-style-type: none"> • Paper & Pencils
CHARACTERISTICS OF A PUPPET PERFORMANCE 15 MINUTES	NEW INFORMATION: The objective is for youth to realize that their voice, movement (manipulation of the puppet), and imagination bring their puppets to life for the audience. Ask youth what tools/objects are needed to give a puppet performance. The instructor should be looking for youth knowledge to help determine the level of conversation/instruction needed for this activity. The tools that are needed for a puppet performance are: a puppet stage – where the puppets can only be seen and the performer is hidden behind a curtain, puppets, performer (youth), and the voice of the performer/puppet/youth. It is helpful for youth who have limited knowledge of performing to model how the puppet appears in the window of the puppet stage and how the performer (youth) is hidden behind the curtain. During this conversation the two main elements that youth should realize are: 1) Puppet performances need “Voice” and 2) Puppet performances need “Movement” of puppets in order to create an interesting skit/performance. Refer to chapters 1-3 in <i>Puppets Come Alive</i> .	<ul style="list-style-type: none"> • Puppet Stage and curtain • Youth Puppets • <i>Making Puppets Come Alive</i> by Larry Engler and Carol Fijan
MANIPULATION OF A PUPPET 25 MINUTES	APPLICATION: Demonstrate how to hold a puppet – with their hands under the costume, around the paper roll, and with their fingers (pointer and thumb) in the arm part of the costume. Allow youth time to practice holding their puppets in this manner. Model how by holding a puppet in this manner, they can twist the body of their puppet right or left to make it look like the puppet is turning and how they can manipulate the arms and hands of their puppets. Using <i>Puppets Come Alive</i> as a reference help youth gain understanding and become comfortable making movements with their puppets. Guide the youth through the following Puppet movement tasks: Affirmative – making your puppet express “yes.” Self – when the puppet express the idea of “me” or “mine” with his hands Here (come here) – making your puppet motion with his/her hands Thinking – by tapping her/his head, crossing arms, scratching head Negative – with the wrist, rotating the puppet back and forth Walking – Due to the stage size, puppets need to walk or run in place Hopping – Remind youth about the stage. Audience members should not see the performers Clapping Pointing Crying Flying Fainting and Falling Bowing Sitting Waving Rubbing Hands Picking up an object Running Tapping Now move on to practicing showing different emotions through movement: Shy – curling the puppet in and away from the audience Sorrow – putting the puppet head down at a slant or moving his head from side to side Happy – bouncing the puppet in place Anger – making the puppet tremble or turn quickly Play a puppet version of Simon Says or Follow the Leader	<ul style="list-style-type: none"> • Youth Puppets
REFLECTION - 5	GENERALIZATION: Ask youth to pick an emotion that their puppet will feel during their performance and model it to the class.	<ul style="list-style-type: none"> • Youth puppets • Small groups
Suggestions for making today’s activities more challenging: Challenge youth to combine movements; creating interaction between puppets. Example, one puppet says something silly and the other responds through action.		
Suggestions for making today’s activities less challenging: If youth are having a hard time manipulating their puppet arms, eliminate movements that use this part of the puppet.		

SESSION 14	GOAL: YOUTH WILL WRITE FT SCRIPTS AND DIALOGUES	MATERIALS NEEDED
ICE BREAKER - 5	ACCESS PRIOR KNOWLEDGE: Greeting #14 and #27	<ul style="list-style-type: none"> • Paper • Pencil
STORY ELEMENTS REVIEW 20 MINUTES	NEW INFORMATION: Have the group list story the elements they learned earlier. (Character, Plot/Problem, Setting, Solution) Ask youth: Where do each of the story elements arrive in a fairytale?" Using an instructor completed example of WS15 and WS18, reference to each story element; emphasizing Beginning (characters and setting are mentioned), Middle (the problem and the plot), and End (the solution or resolution). After quickly identifying where the story elements happen in a story, ask the youth how these elements are going to be shown through puppets and a puppet performance. Guide youth to the answer, through a dialogue. Explain that in a beginning of a puppet performance, there is no back drop – only a black curtain. It is through the dialogue of puppets that the audience is able to create the mental image of the setting and through the actual mentioning of puppet/character names that these elements are explained. To help youth better understand how to begin writing their group scripts, first practice as a large group with a known fairytale such as Red Riding Hood. Ask the youth what the beginning of the story is? Who are the characters? Where are the characters? What are they doing? Then, ask the youth to create the dialogue for these characters. Example: Mother: Red Riding Hood (character’s name), please come into the kitchen (setting). I need to talk to you? Red Riding Hood: Yes, Mother! (first mention of this puppet’s name). Mother: I prepared a basket of goodies for your Grandma because she is sick. (The beginning of the plot) Red Riding Hood: Oh no! I hope Grandma is ok. I will go at once. Mother: Be careful going through the woods. Take the short path to avoid the big wolf that lives in the woods. Red Riding hood: Of course! I will be safe – I’ve gone to Grandma’s house many of times. Bye mother! When one of the characters is not in the beginning of a story, the “new” character needs to be introduces to the audience. One way to introduce a new character is for the original character(s) to exit the stage and so the new character can have a moment on stage and can have a dialogue alone. Example: Big Bad Wolf: What a beautiful day in the WOODS (mentioning setting for the audience). I’m so hungry though! I haven’t had any unfortunate visitors come through here recently. Once youth have an idea of how to create the dialogue, tell them they will be creating a written script. They can write their scripts in their youth notebooks.	<ul style="list-style-type: none"> • Worksheet #15 – FT Scripts • Worksheet #18 – FT Storyboards • Pencils • Youth journals
SCRIPT WRITING 30 MINUTES	APPLICATION: Youth work on their scripts in small groups. Circulate and observe that youth have the key elements in the correct location (B, M, E) of their fairytales.	<ul style="list-style-type: none"> • Worksheet #15 and #18 • Pencil • Youth journals
REFLECTION - 5	GENERALIZATION: Ask youth: If you have gone to a play, what did you notice? If you have not, what do you think you would see?	
Suggestions for making today’s activities more challenging: N/A		
Suggestions for making today’s activities less challenging: Instructor and/or volunteers can help with writing down the script		

SESSION 15	GOAL: YOUTH SHOW UNDERSTANDING OF PUPPETRY	MATERIALS NEEDED
ICE BREAKER 5 MINUTES	ACCESS PRIOR KNOWLEDGE: Greeting #15 and #30	
PUPPET MOVEMENTS 20 MINUTES	NEW INFORMATION: Begin in a large circle or by playing Simon Says to review single movement puppet motions. Then have youth break into small groups – these do not have to be the same small groups that youth are already working in. To continue practicing single puppet movements – tell youth that each small group is going to get a card with an action/movement on it for the group members to perform with their puppets. Then the other groups will try to guess what they are acting out with their puppets. Puppet Movement cards are in WS 23 and come from <i>Puppets Come Alive</i> . Give youth the cards, giving them time to think and/or practice. Then have them perform their cards and have the other youth guess the scenario. Use these small skits for positive critiques, helping the youth learn puppetry.	<ul style="list-style-type: none"> • Youth puppets • Movement cards (Worksheet #23) • <i>Making Puppets Come Alive</i> by Larry Engler and Carol Fijan
SMALL GROUP PUPPET DIALOGUES WITH MOVEMENTS 35 MINUTES	APPLICATION: Youth will work in their small groups finishing their scripts (if they did not finish yesterday) and beginning to practice their dialogues with their puppets (adding voice and movement). To help youth remember the size of the puppet stage - have them work on the short side of a rectangular table. This helps them learn how to be comfortable working in a tight, small space. As the groups are working, rotate groups to practice working on the actual puppet stage. At this stage, it is critical to allow youth ample time to practice their lines and practice with each other. It is also important for the instructor that each group's dialogue is logical.	<ul style="list-style-type: none"> • FT scripts in youth journals from yesterday's lesson • Puppets
REFLECTION ACTIVITY 5 MINUTES	GENERALIZATION: Ask youth: What challenges did your group face today and how did you work together to overcome them?	
Suggestions for making today's activities more challenging: Youth could receive a scenario card and need to incorporate their other group members into the skit, making it a multi-puppet scenario.		
Suggestions for making today's activities less challenging: If youth are having a hard time combining multiple puppet movements, allow them more time to work on their dialogues. Then pull each group over individually to work on multi-movement scenarios in smaller groups.		

SESSION 16	GOAL: YOUTH DEVELOP THEIR PUPPETRY SKILLS	MATERIALS NEEDED
ICE BREAKER 10 MINUTES	ACCESS PRIOR KNOWLEDGE: Greeting #12 and 28	<ul style="list-style-type: none"> • Paper • Pencil
TWO PUPPET MOVEMENT SKITS 25 MINUTES	NEW INFORMATION: The two puppet skits below can be done introduced to youth the same way as yesterday’s one puppet skits, or they can be done in a large class and modeled by partner pairs. Most importantly though, the above activities are perfect moments to help youth remember the art of puppetry and performing. Once youth have gained experience with single puppet skits, they are ready to perform with a partner. This may be challenging for youth. It is important to remind youth that puppets need to look at each other while talking and interacting to make it seem real. Here are some suggested pantomime skits with two performers. Today’s Puppet Movement cards are in WS 24 and come from <i>Puppets Come Alive</i> .	<ul style="list-style-type: none"> • Puppets • <i>Puppets Come Alive</i> • Movement cards (Worksheet #24)
SMALL GROUP PRACTICE TIME WITH DIALOGUE AND MOVEMENTS 25 MINUTES	APPLICATION: Allow youth to continue to work in their small groups. Tell youth that scripts should really be finished and they should continue to practice their dialogues with their puppets, which means adding voice and movement. If time permits, allow youth to make invitations and/or posters inviting people to their performance. As the groups are working, the instructor can be walking around asking individual groups to perform for her/him either at their tables or asking a group to come over and experience the puppet stage for the first time. At this stage, it is critical to allow youth ample time to practice their lines and practice with each other. It is also important for the instructor that each group’s dialogue is logical.	<ul style="list-style-type: none"> • Youth scripts • Youth puppets
REFLECTION ACTIVITY 5 MINUTES	GENERALIZATION: Ask youth: What are some things you can do if something goes wrong during your performance? Note: the audience will not know. Keep going.	
Suggestions for making today’s activities more challenging: Add more puppets to the scenarios, making youth imagine an added element that changes the skit.		
Suggestions for making today’s activities less challenging: If youth continue to struggle with making their puppets interact with other puppets, it is helpful sometimes to guide the their hand with your own.		

SESSION 17	GOAL: YOUTH WILL UNDERSTAND STAGE ETIQUETTE	MATERIALS NEEDED
ICE BREAKER 5 MINUTES	ACCESS PRIOR KNOWLEDGE: Greeting #11 and #23	
IMPROVE FUN! 15 MINUTES	NEW INFORMATION: To help introduce youth to the puppet stage, practice the following improvisations. When groups are behind the stage and curtain, they will need reminders about the following: The puppet facing the audience Puppet heights – are they the same or are there giants and dwarfs? Puppet positions – leaning forward or back Voice – speaking loudly In terms of preparing for the improvisations, youth should think in terms of the three parts of a story: beginning, middle, and end. To help reinforce their puppet movement learning, the following dilemma skits can be given to youth to perform behind the curtain. Provide time to work in their small groups so that they can create a quick dialogue and three part skit, have them chose from one of the following: a ship is sinking in an airplane that is about to crash in a Ferris wheel that is out of control lost in a desert crossing a haunted forest a house in on fire in a forest fire in a car crash in an elevator that will not stop stuck in wet cement As each group performs, have the audience (other youth) point out things they did well and things that still need to practice for their real performance.	<ul style="list-style-type: none"> • Puppet stage • Youth puppets
GOING BEHIND THE CURTAIN 35 MINUTES	APPLICATION: Small groups continue working on defining their small group story. It will be helpful to remind youth of what elements need to be shown (said out loud for the audience to understand; especially character names and setting description. While small groups are working, invite one group at a time to rehearse their performances with you to improve their voices, movement, and multi-puppet interactions. Now is also a good time to have youth practice their story with the curtain and a small audience (you). Option: video tape their performance so they can see what you see.	
REFLECTION 5 MINUTES	GENERALIZATION: Ask youth: “How are you feeling about giving a puppet performance to a live audience?”	
Suggestions for making today’s activities more challenging: Instead of performing a different improv skit, youth can perform their small group skits directly behind the curtain for the first time.		
Suggestions for making today’s activities less challenging: If youth are finding it hard to perform with the curtain, remove it, allowing the youth to watch their puppets perform within the stage. This will help them understand how to make their puppets the same height, positioning on stage, and if their puppets are facing the audience.		

SESSION 18	GOAL: YOUTH WILL PERFORM FOR A LIVE AUDIENCE	MATERIALS NEEDED
ICE BREAKER/ WARM UP 5 MINUTES	ACCESS PRIOR KNOWLEDGE: Greeting #16 and #29	
Dress Rehearsal 25 minutes	New information: It is helpful for youth to have at least one full run through of their performances without interruptions or critique before performing for a live audience. The last part that each group should add onto their performances is the introduction of puppeteers to the audience. Show how to stand in front of the stage, with the puppet in hand, and introduce yourself as a performer. For example, "Hello, my name is _____ and I play the role of _____." Once each group member has said that, the group goes behind the curtain and performs. Have youth practice standing in front of the stage and bowing together at the end of their performance.	<ul style="list-style-type: none"> • Puppet stage • Youth puppets • Curtain
FINAL PERFORMANCES 25 MINUTES	APPLICATION: Closing your group with a performance is the best way for youth to truly recognize their own accomplishments. Invite an audience of family members, staff or peers. Because you are working with small voices, you will likely want to have the performance in a small room with a small audience. Have non-performing youth keep their puppets lined up on the side walls of the room so that they can be great audience members when it's not their turn to perform. Welcome in the audience and have them find spots to sit on the floor in front of the stage (leaving enough room for final bows) – youth can do the job of welcoming and seating.	<ul style="list-style-type: none"> • Puppet stage • Youth puppets • Curtain • Live audience
REFLECTION ACTIVITY 5 MINUTES	GENERALIZATION: Note: The reflection process after the performance is essential. It's like taking a deep breath after a marathon to celebrate and reflect. Plan time after the performance. Days before, talk to youth so they know that you will be making a circle and doing a reflection before they talk to audience members. Perhaps inform the audience that you will be doing this at the start of the performance. If this is not possible, then the performance should not be on the last day so that you have an additional session to debrief the performance experience. Ask youth: What did it feel like to perform in front of an actual audience? What did you learn from this experience? What are you hoping to do in the future with the information/skills you've learned?	
Suggestions for making today's activities more challenging: Have youth create a title and write a brief summary for their puppet skits. This information could then be added onto their puppet performance.		
Suggestions for making today's activities less challenging: Instead of having a live audience, have the class perform for each other.		

SUPPLEMENTARY LESSON 1	GOAL: YOUTH CREATES IMPROV PUPPET SKITS	MATERIALS NEEDED
ICE BREAKER 10 MINUTES	<p>ACCESS PRIOR KNOWLEDGE: Greeting #17 and #22</p>	<ul style="list-style-type: none"> • Beach ball • Pre-drawn panels • Tape
IMPROV.... AGAIN! 20 MINUTES	<p>NEW INFORMATION: Creating new groups – allow youth to pick from improvisations that were taken from <i>Puppets Come Alive</i> (WS 25). Tell youth that they will have 10 minutes to create a beginning, middle, and end – a complete story/skit – with their new groups. Remind them that all story elements should be present in the three parts. The following lists of Improv Cards are on Worksheet. They can be copied and enlarged to be displayed for Youth.</p> <p>Other improvisation activities can be found on pages 142 – 143 in <i>Puppets Come Alive</i></p>	<ul style="list-style-type: none"> • Puppet stage • Youth puppets • Improv cards (Worksheet #25)
IMPROV PERFORMANCES 25 MINUTES	<p>APPLICATION: After allowing groups to work, have each group perform their new skit behind the curtain and on the puppet stage. After the skit, ask youth to identify each story element and for the performing group to provide clarification if needed of their performance.</p>	<ul style="list-style-type: none"> •
REFLECTION 5 MINUTES	<p>GENERALIZATION: Ask youth: How might our puppet plays be influenced if we lived somewhere else in the world?</p>	
<p>Suggestions for making today’s activities more challenging: Instead of using improv cards, have the youth create a new small group and develop a new improv situation based on the new group characters/puppets.</p>		
<p>Suggestions for making today’s activities less challenging: Instead of having numerous improvisational scenarios to chose from, have the class chose just one w</p>		

SUPPLEMENTARY LESSON 2	GOAL: YOUTH WILL WRITE FAIRYTALE COMICS	MATERIALS NEEDED
ICE BREAKER 5 MINUTES	ACCESS PRIOR KNOWLEDGE: Greeting #18 and #21	
INTRODUCTION TO COMIC STRIPS 15 MINUTES	<p>NEW INFORMATION: Gather sample comic books, comic strips from newspapers, or print them from online sources. Distribute them to pairs or leave them on a table and allow youth to pick and choose what they want to see/read. This should be a fairly free form activity where the youth just enjoy looking at the comics.</p> <p>Explain to youth that they will be designing their own comic strips. Show them the templates options (WS26). Have one completed template to show youth as an example.</p> <p>Working with one comic strip at a time, analyze with youth how the comic-strip creator combined text, quotes, and images to tell a story or event or convey a message. Have youth identify the characters, setting, and plot in each one. Point out any captions that appear and explain that these are often used to provide a brief narration or give additional information. Have youth identify speech and thought bubbles in the examples, and tell how these devices are used: a speech bubble contains the character's spoken words while a thought bubble expresses the character's unspoken thoughts. Ask youth why they think comic books are formatted this way (due to limited space, comic strips focus on the main idea and the most important elements of the topic, event, or message to be communicated).</p>	<ul style="list-style-type: none"> • Selection of comic strips or comic books • Comic strip Templates (Worksheet #26)
COMICS GALORE 35 MINUTES	<p>APPLICATION: Youth will transform their puppet plays into a three, five, or six-frame comic strip. They can set up each frame and add captions, dialogue, and character thoughts to construct comic strips that recap the whole story, retell a part of the story, show a new version, depict a problem and its solution, share information, or express an opinion. This can be done in small groups or individually. Leave time for youth to share what they created with the group.</p>	<ul style="list-style-type: none"> • Selection of comic strips or comic books • Worksheet #26
REFLECTION ACTIVITY 5 MINUTES	<p>GENERALIZATION: Ask youth: "What do comic strips and traditional fairytales have in common?"</p>	
<p>Suggestions for making today's activities more challenging: Allow youth to invent a new character and make a comic.</p>		
<p>Suggestions for making today's activities less challenging: Have the class choose a classic FT and create a comic strip together.</p>		

The following pages include all Instructor Support Materials
Any of these materials could also be copied for youth participants



A fairytale is a traditional story that uses magical characters, objects or events to solve a problem.

SUPPORTING MATERIAL: VERSIONS OF CINDERELLA FROM AROUND THE WORLD

- *The Egyptian Cinderella* by Shirley Climo
- *Chinye: A West African Folk Tale* by Obi Onyefulu
- *Mufaro's Beautiful Daughters: An African Tale* by John Steptoe
- *Ashpet: An Appalachian Tale* by Joanne Compton
- *Adelita: A Mexican Cinderella Story* by Tomie De Paola
- *The Turkey Girl: A Zuni Cinderella Story* by Penny Pollock
- *The Rough-Face Girl* by Rafe Martin
- *Domitila: A Cinderella Tale from the Mexican Tradition* by Jewell Coburn
- *Cendrillon: A Caribbean Cinderella* by Robert D. San Souci
- *Little Gold Star: A Spanish American Cinderella Tale* by Robert D. San Souci
- *Sootface: An Ojibwa Cinderella Story* by Robert D. San Souci
- *The Korean Cinderella* by Shirley Climo
- *Jouanah, a Hmong Cinderella* by Jelwell Reinhart Coburn
- *The Enchanted Anklet: A Cinderella Story from India* by Lila Mehta
- *Yeh-Shen: A Cinderella Story from China* by Ai-Ling Louie
- *The Gift of the Crocodile: A Cinderella Story* by Judy Sierra
- *The Irish Cinderlad* by Shirley Climo
- *Princess Furball* by Charlotte S. Huck
- *The way meat loves salt: A Cinderella tale from the Jewish tradition* by Nina Jaffe
- *Vasilissa the Beautiful: A Russian Folktale* by Elizabeth Winthrop
- *The Persian Cinderella* by Shirley Climo
- *The Golden Sandal: A Middle Eastern Cinderella* by Rebecca Hickox

SUPPORTING MATERIAL: SUGGESTED FAIRYTALES

Beauty and the Beast
Cinderella
The Elves and the Shoemaker
The Emperor's New Clothes
The Frog Prince
The Golden Goose
Hansel and Gretel
Jack and the Beanstalk
The Princess and the Pea
Rapunzel
Rumpelstiltskin
Sleeping Beauty of Brier Rose
Snow White and the Seven Dwarfs
Thumbelina
Queen Leah
Little Girl and Bruh Rabby
Catskinella
Annie Christmas
A Rose for Zemira
Afrotina and the Three Bears
The Magic Ring
The Tortoise Goes on a Journey
The Cat and the Rats

The Tortoise, the Elephant and the Hippopotamus
The Jackal Foiled
The Bees and the Tortoise
The Girl who lived in a Cave
The Girl who married a Lion
The Woodsman and the Crane
Lon Po Po
The Hunter and the Monkey
The Greedy Landlady
Prince Tosa and the Tanuki
The Yokai
The Tengu's Magic Ma

SUPPORTING MATERIAL: SUGGESTED FRACTURED FAIRYTALES

Sleeping Ugly by Jane Yolen

Jack and the Meanstalk by Brian and Rebecca Wildsmith

The True Story of the Three Little Pigs by Jon Scieszka

The Stinky Cheese Man and Other Fairly Stupid Tales by Jon Scieszka

The Frog Prince, Continued by Jon Scieszka

Borreguita and the Coyote by Verna Aardema

The Rough-Face Girl by Rafe Martin

Mrs. Goat and her Seven Little Kids by Tony Ross

Stop that Pickle! by Peter Armour

Chickarella by Mary Jane Auch

The Hog Prince by Sudipta Bardhan-Quallen

The Three Little Tamales by Eric A. Kimmel

The Three Little Javelinas by Susan Lowell

Cindy Ellen: A Wild Western Cinderella by Susan Lowell

SUPPORTING MATERIAL: FAIRYTALE ELEMENTS

A fairytale is a type of traditional story that includes magical characters, objects or events:

- Special beginning words (“Once upon a time”)
- Special ending words (“lived happily ever after”)
- Happened long, long ago
- Good and evil characters
- Royalty and royal settings (castles)
- Magic/fantasy/make-believe
- Talking animals
- Has a problem and solution
- Things in 3s and 7s
- The good rules; good outsmarts bad
- Include a lesson or theme

SUPPORTING MATERIAL: FAIRYTALE ELEMENTS

- Is this fairytale similar to other fairytales you have read? How are they similar?
- A fractured fairytale takes a traditional fairytale and changes it in some way. For example, the main character may be changed from male to female, or the setting may be updated to modern times. If you were going to “fracture” this fairytale, how would you do it? Why?
- Have you read other versions of this fairytale? Do any of them come from other cultures? How did they differ from this one?
- How would this fairytale be different if it was told from another character’s perspective?
- What lesson do you think the author is teaching with this tale? Why do you think so?
- Fairytales are usually about good versus evil. What two forces are contrasted in this story?
- What other fairytales does this story remind you of?
- What is the problem in this fairytale and how do you think it will be solved?
- Are there characters in this fairytale that remind you of characters in other stories? Who and what traits make them similar?
- If you could play one of the characters in the movie version of this fairytale, who would you be? Why?
- Fairytales often feature the number 3 and 7 (the three billy goats, the seven dwarfs, the wolf who tries to blow down the pigs’ houses 3 times). Do these numbers have any significance in this tale? If so, how do they influence the story?
- Did any character have a magical power? What was the power? How would the story change if a different character had the same power?
- Does this fairytale have any characters that are from royalty (for example, a king or princess)? How are they different from other characters?

SUPPORTING MATERIAL: PAPER MACHE RECIPE

Instructions:

To make this paper maché paste, you need 1 part flour to about 5 parts water. Start out by putting 4 parts water into a pot on the stove and bring it to a boil. While you are waiting for it to boil, mix 1 part flour to 1 part warm water. Beat this mixture briskly to remove lumps.

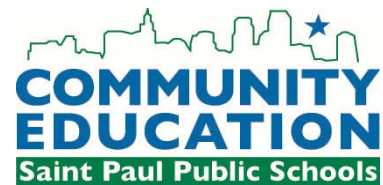
Once your pot of water is boiling, slowly stir in the water and flour mixture. Mix well and let it boil for 2 - 3 minutes. It should be smooth and have the constancy of thick glue.

If necessary, you can add more water or flour in small amounts until you get the desired consistency. If you live in a humid climate, you can add a tablespoon or two of salt to your paste mixture. The salt helps prevent mold.

Make sure you store this glue in the refrigerator if it will take you more than 1 day to finish your project.

*** NOTE: Double the recipe for a class of 25.*

The following pages include all worksheets and handouts

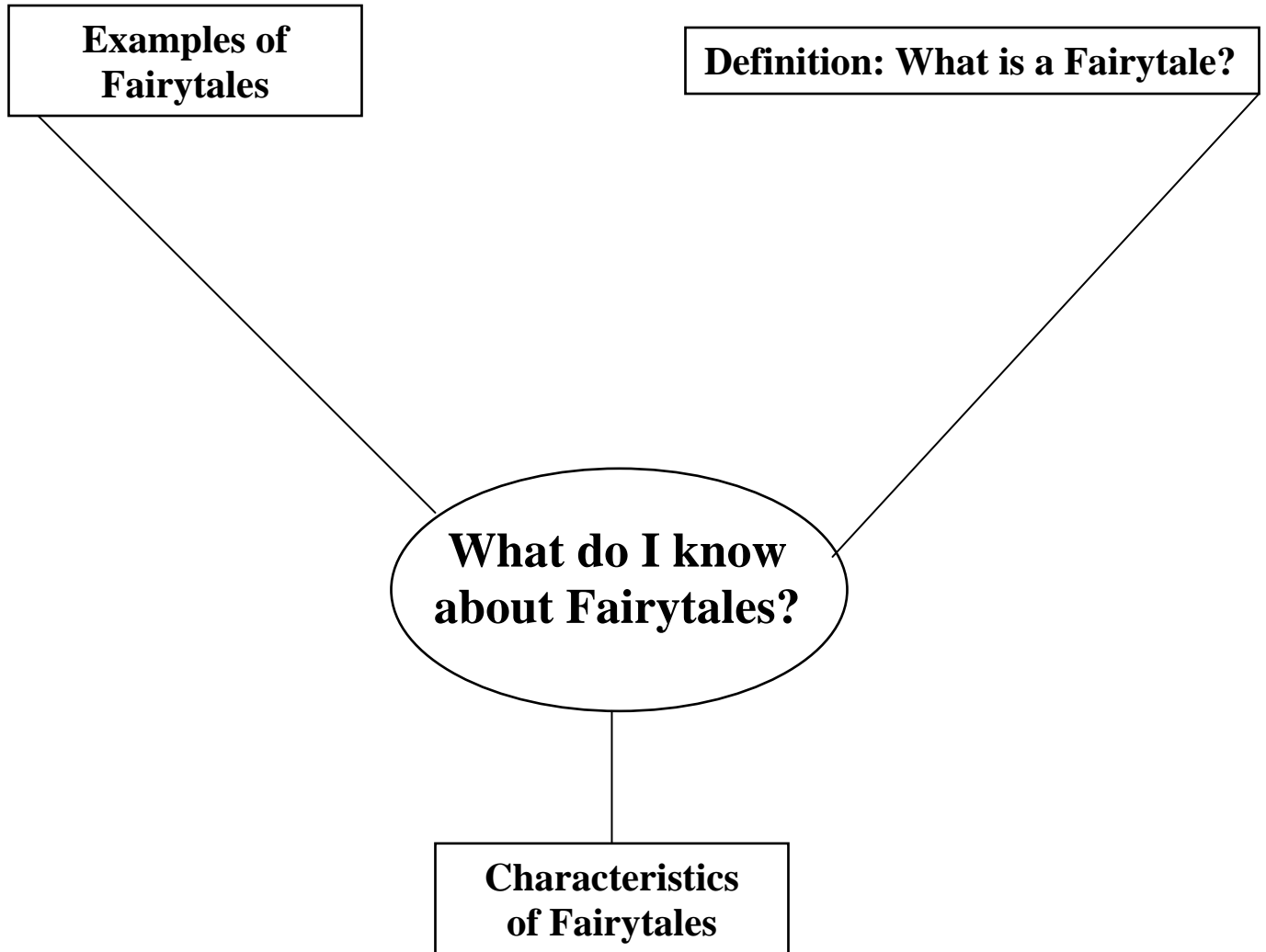


EXTRA WS: WHAT MAKES A STORY A FAIRYTALE?

Titles of Fairytales	Element 1	Element 2	Element 3	Element 4	Element 5	Element 6	Element 7

WS 1: FAIRYTALE PRE ASSESSMENT

Name: _____



WS 2: COLLECTING IDEAS



PART 1

PART 2

WS 4: SPECIAL ENDING WORDS

WS 5: SPECIAL ENDING WORDS

WS 6: TASKS TO PERFORM

WS 7: GOOD CHARACTERS

WS 8: EVIL CHARACTERS

WS 9: CHARACTER WEB

Write the character's name inside the circle. Think about different ways to describe the character and write your ideas on the lines surrounding the circle.

A diagram for a character web. It features a central circle. Surrounding the circle are several horizontal lines for writing. There are four lines above the circle, two on the left and two on the right. There are four lines below the circle, two on the left and two on the right. Below the circle, the text "Character's Name" is written in a bold, serif font.

Character's Name

WS 10: BINGO

<u>B</u>	<u>I</u>	<u>N</u>	<u>G</u>	<u>O</u>
		FREE		

WS 11: DESCRIPTIVE WRITING - SETTING

Descriptive Writing: Setting

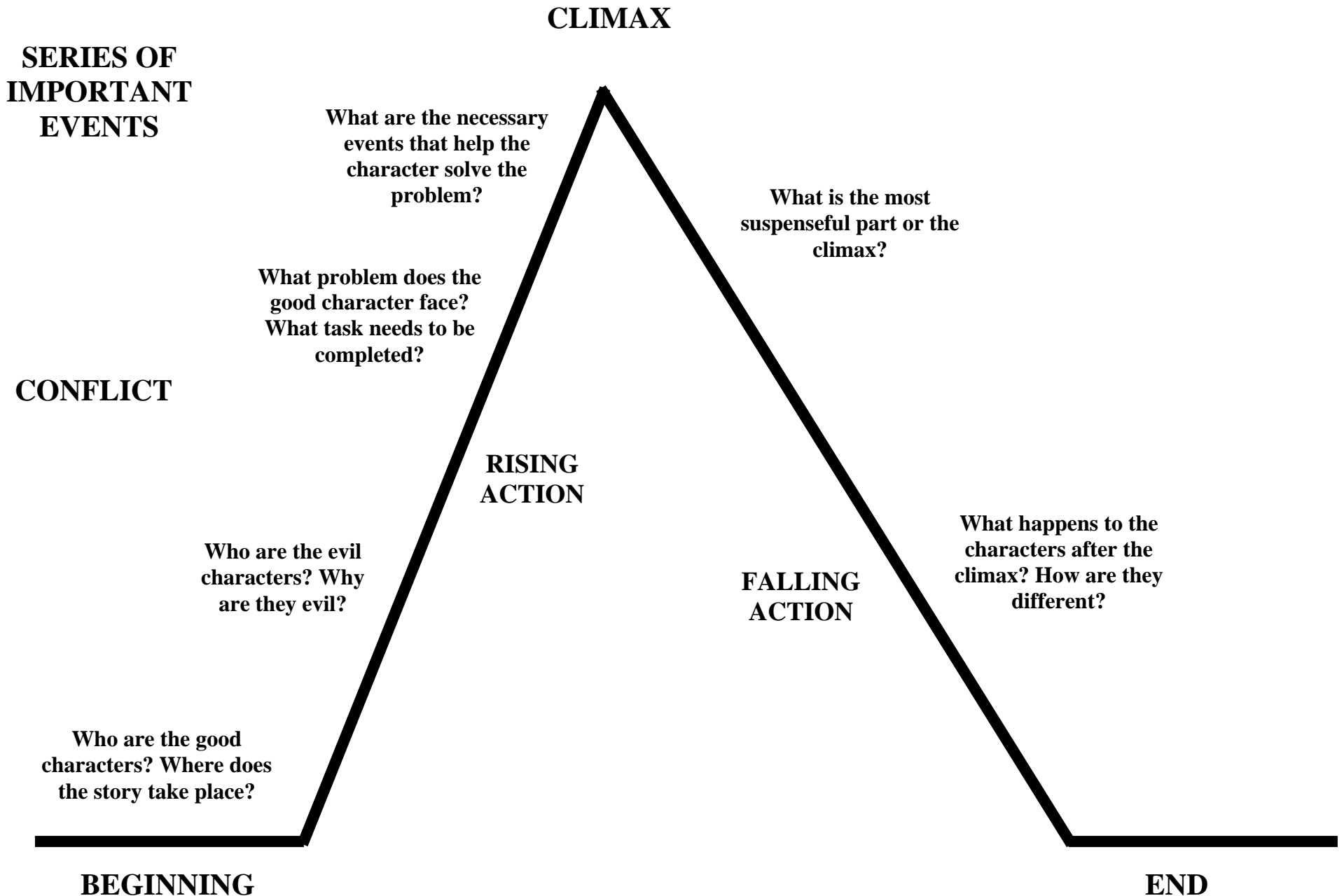
The setting is an important part of any fairytale. The author sets the mood of the story by how s/he describes the setting. Use your book to help you draw and answer questions about the setting.

Title of Fairytale: _____

Draw a picture that describes the main setting in this tale.

Now, look at your picture and describe in detail the setting of this tale.

WS 12: PLOT DIAGRAM



WS 13: FAIRYTALE PLOT OR NOT

Fairytale	Not a Fairytale	Plots
		Hero/heroine has bad luck
		No one is punished in the story
		Hero/heroine must perform impossible tasks
		Hero/heroine is always treated nicely
		Hero/heroine is rewarded with a happy marriage
		Transformations – animals turn into humans or humans turn into animals or objects
		Hero/heroines solves problems without help
		Villain is punished
		Story is realistic – no magic
		Magic/magical spells used for good or evil
		Hero/heroine must fight a villain
		Hero/heroine meets magical helpers
		Hero/heroine is treated badly
		Hero/heroine is never in danger
		Hero/heroine is in danger
		Hero/heroine always has good luck
		Hero/heroine does everyday ordinary things
		Hero/heroine is rewarded with wealth
		Things happen in threes (three spells, three tasks, three wishes)

WS 14: PLOT AND SETTING ELEMENTS IN THE FAMILIAR CINDERELLA STORY

Group Members: _____

	Yes/No	If yes, what actually happens in your story? If no, what happens in your story instead?
Heroine is persecuted.		
Stepmother is cruel.		
Stepsisters are mean.		
Weak father doesn't know or is unable to stop bad treatment of heroine.		
Fairy godmother gives magical help.		
Objects and/or animals help magically.		
Heroine meets the prince.		
Prince immediately taken with the heroine's beauty.		
The heroine forgets about the time limit on the magic.		
Heroine's identity is tested.		
Prince marries the heroine.		
Cruel people change and become kind.		
Some of the action takes place in a castle.		

WS 15: FAIRYTALE PUPPET SCRIPTS

Puppeteers: _____

Characters [Puppets]:

Traditional FT Title: _____

New Plot [Problem]: _____

New Setting [Location]: _____

Beginning [introduce characters and setting]

WS 15: FAIRYTALE PUPPET SCRIPTS - CONTINUED

Middle [problem happens]

End [solution to problem and story ending]

WS 16: MY PUPPET CHARACTER

My Puppet

Puppeteer: _____

Puppet Character Name: _____

Age: _____

Personality: _____

Residence: _____

Residence

Puppet Likes:

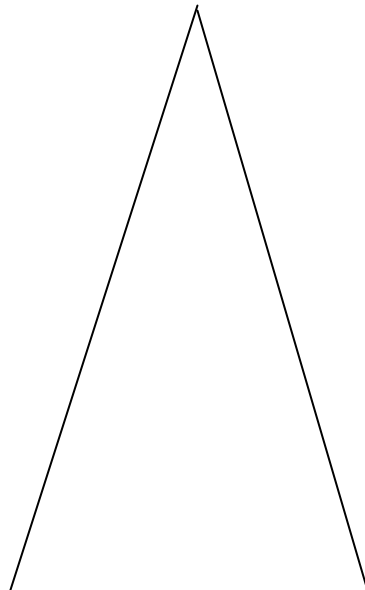
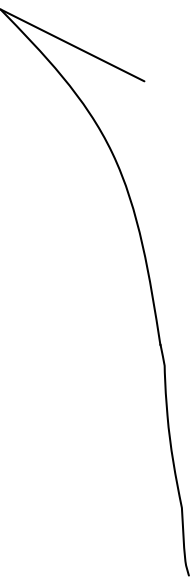
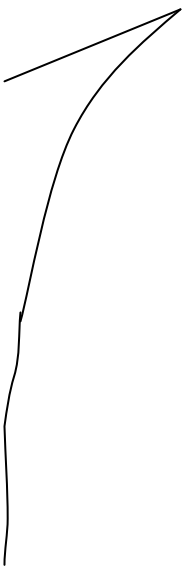
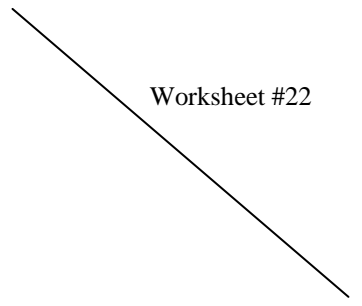
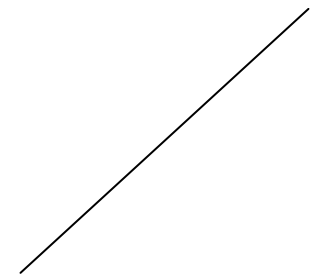
Puppet Dislikes:



WS 18: STORYBOARD WORKSHEET

Group Members: _____ Traditional Fairytale Title: _____

Costume Template



WS 23: SINGLE PUPPET MOVEMENT CARDS

<p><i>Card #1:</i></p> <p>The puppet pops onto the stage. He points to himself and then bows. He then pops out of sight.</p>	<p><i>Card #6:</i></p> <p>The puppet walks on slowly. He thinks and is very sad. He slowly walks off.</p>	<p><i>Card #11:</i></p> <p>The puppet pops up like a jack-in-the-box. Claps it's hands and jumps for joy. Then bows – first to the center, then to the left, and then to the right and pops back down.</p>
<p><i>Card #2:</i></p> <p>The puppet walks on. He looks for something. He then finds it and is happy. He walks off.</p>	<p><i>Card #7:</i></p> <p>The puppet creeps on and looks around to see if he is being followed. No one is following him. He rubs his hands and walks off.</p>	<p><i>Card #12:</i></p> <p>The puppet is tired and walks on slowly. He yawns and stretches. He brushes off a spot on the floor and lies down. He goes to sleep and snores and gradually drops down out of sight.</p>
<p><i>Card #3:</i></p> <p>The puppet hops on and looks at the audience. He is very shy. He finally waves hello and hops off.</p>	<p><i>Card #8:</i></p> <p>The puppet runs onstage and falls. He starts to cry gently and then more loudly. He limps off.</p>	<p><i>Card #13:</i></p> <p>The puppet runs on. He has the hiccups. He puts his hand over his mouth and holds his breath. He exhales, waits and discovers that he is cured. He walks off.</p>
<p><i>Card #4:</i></p> <p>The puppet walks on. She bends down and picks something up. She nods yes and runs off.</p>	<p><i>Card #9:</i></p> <p>The puppet flies on and lands on the stage. He looks around for friends and sees one offstage. He motions to the friend to come over and then decides to fly off to meet her.</p>	<p><i>Card #14:</i></p> <p>The puppet walks on and is dizzy. He reels around the stage and points to himself indicating that he is sick. He faints and drops out of sight.</p>
<p><i>Card #5:</i></p> <p>The puppet runs the entire length of the stage. He realizes that he can't go any farther, so he points in the other direction, and runs off in the same direction from which he come on.</p>	<p><i>Card #10:</i></p> <p>The puppet enters and paces back and forth. She sits down and taps the stage impatiently with one hand. She gets up, looks around, but does not see anyone. She walks off shaking her head “no”</p>	<p><i>Card #15:</i></p> <p>The puppet struts on. He is a show-off and points to himself. He bows elegantly. He applauds for himself and then struts off.</p>

WS 24: MULTIPLE PUPPET MOVEMENT CARDS

<p>Card #1: Two puppets meet. One tells the other a secret and then kisses him good-bye. They part.</p>	<p>Card #2: One puppet walks on and signals for the other puppet to come over. The other puppet walks on and waves to the first. They bow to each other and shake hands. They walk off.</p>	<p>Card #3: One puppet walks on very sadly and starts to cry. The other puppet runs on, sees his friend, and tries to comfort him. The first puppet stops crying and becomes happy, and so claps his hands. They hop off.</p>
<p>Card #4: Two puppets run onto the stage, from opposite sides, at the same time. They bump into each other in the middle of the stage. The first puppet motions the second to go away. The second puppet refuses and asks the first to leave. This continues until they have a fight and knock each other out.</p>	<p>Card #5: One puppet walks on slowly. The other puppet creeps up behind him and scares the first puppet by tapping him. The first puppet jumps up and falls down in a faint. The second puppet carries the first off over his shoulder.</p>	<p>Card #6: One puppet walks onstage. He is tired, he yawns, and goes to sleep. The second puppet hops on, looks at his sleeping friend, and taps him to wake him up. The first puppet looks up, motions to the second puppet to leave, and goes back to sleep. The second puppet then tries harder to wake up his friend by tapping him more forcefully. The first puppet again looks up, says no, and goes back to sleep. The second puppet walks off discouraged.</p>

WS 25: IMPROV SKITS

PLEASE CARDS: THE REQUEST ON EACH CARD IS TO BE USED AS THE FIRST LINE IN THE IMPROVISATION.

PLEASE MARRY ME.	PLEASE LEND ME MONEY.
PLEASE KISS ME.	PLEASE GO AWAY.
PLEASE HURRY UP.	PLEASE SHUT OFF THE LIGHT
PLEASE ANSWER THE PHONE.	PLEASE BUY ME A MINK COAT.
PLEASE RETURN MY BOOKS.	PLEASE CUT YOUR HAIR.

WS 25: IMPROV SKITS - CONTINUED

HELPFUL CARDS: IN THESE SKITS, ONE PUPPET SHOULD TRY TO BE HELPFUL TO THE OTHER PUPPET IN THE FOLLOWING AREAS.

TRAFFIC SAFETY	SAFETY IN THE HOME
GOOD STUDY HABITS	GOOD POSTURE
FOREST PRESERVATION	BUILDING OF COURAGE
CORRECT EATING HABITS	GETTING TO SLEEP
DENTAL CARE	GOOD MANNERS

WS 26: FAIRYTALES COMICS

WS 26: FAIRYTALES COMICS CONTINUED

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WS 26: FAIRYTALES COMICS CONTINUED

WS 26: FAIRYTALES COMICS CONTINUED

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EXTRA WORKSHEET

Title _____

Author _____

Beginning Words

Ending Words

Good Characters

Evil Characters

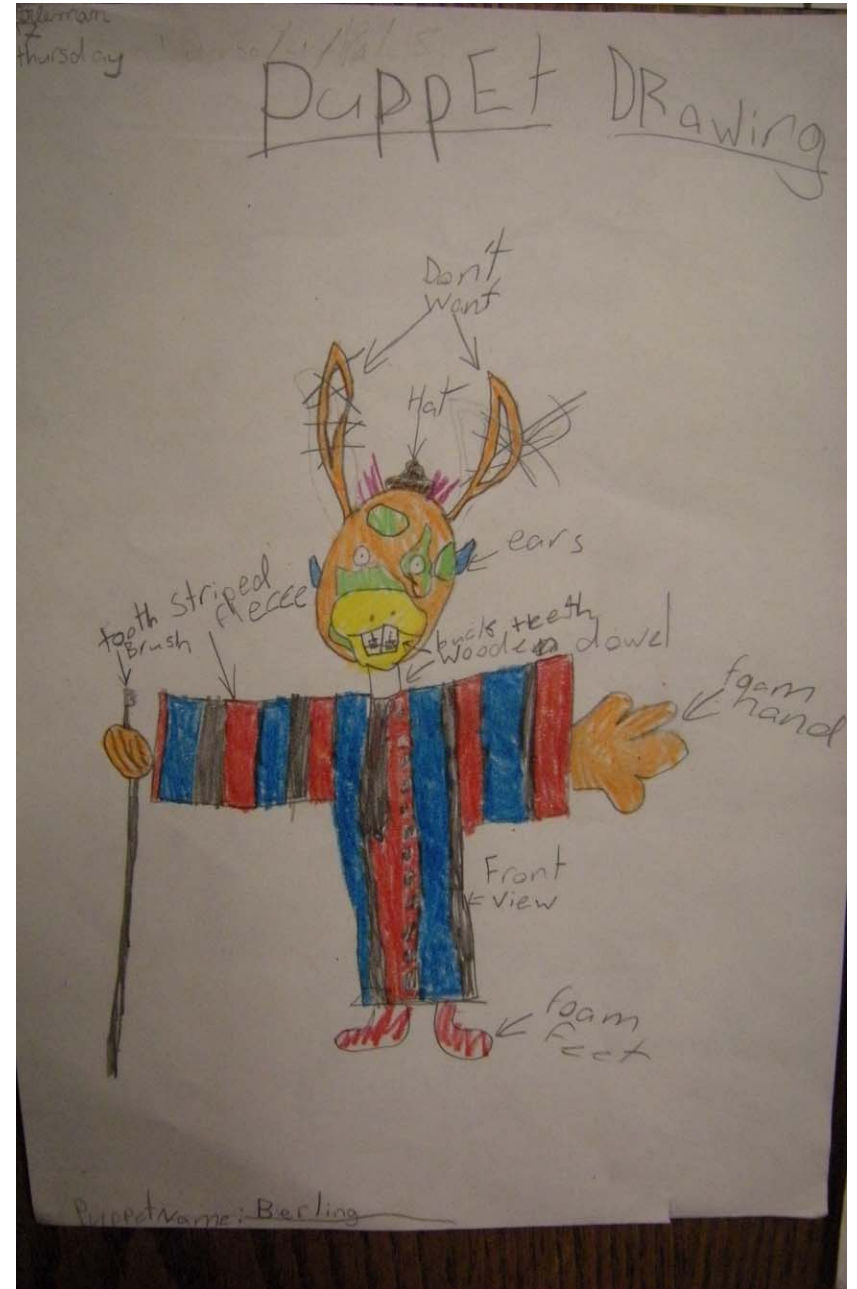
Magical Setting

Magical Numbers [3 or 7 or 12]

Magical Words & Objects

Task to Perform {Problem to be Solved}

PUPPET DRAWINGS



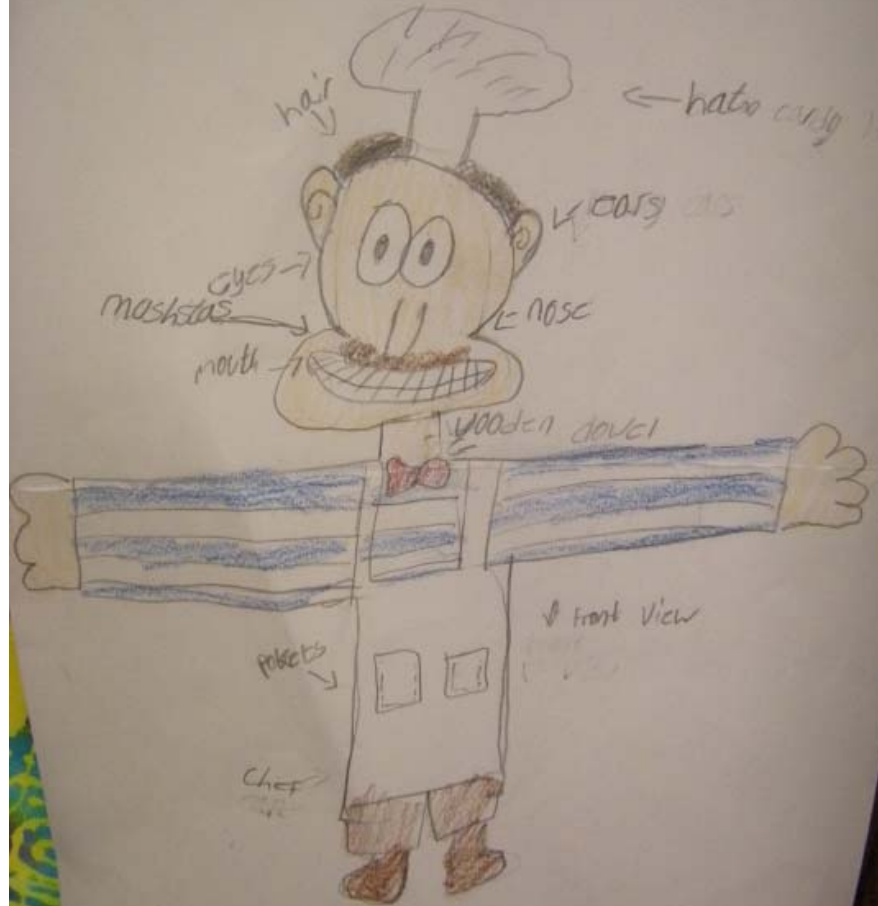
Wino Phan
LA 73
Due 10-30-08

PUPPET DRAWING



01/30/08

PUPPET DRAWING



Puppet name: Mr. Chef





PUPPETS!











