



THE BIG, BAD, LITTLE RED, PIG SHOW

This teacher guide is designed to provide both teachers and students with a more comprehensive understanding of theater and live performance.

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Teacher Guide



PERFORMANCE SPECIFICS

Show Length: 45 minute show, including a behind the scenes demonstration

Audience: Pre-K thru 5th grade and families for audiences of up to 300

Technical Support: Lighting and sound support provided by the puppeteer

Staging Requirements: Requires indoor space at least 15ft square and close proximity to an electrical outlet.



SHOW SYNOPSIS

Look out! Little Red is ridin' into your 'hood and the Big Bad Wolf is working double-time in this twisted, tangle of tales. Two childhood favorites have been cleverly "squished" together with just one Big Bad Wolf to share in all the hilarious fun! You'll meet an unusual cast of characters including a trio of delightful little pigs, Hamlet, Miss Barb B. Que and their famous cousin Kevin...Kevin Bacon! Clever music, an original script and interactive audience fun will have everyone squealing with delight!

CURRICULUM CONNECTIONS

The Big Bad, Little Red, Pig Show includes content from these Common Core and Georgia Performance Learning Standards. (click to view):

* [Language Arts](#)

* [Music](#)

* [Theatre](#)

* [Science](#)

PROGRAM OBJECTIVES

* Students will gain an understanding of live performance and puppetry arts.

* Students will discover the literary concepts of irony and satire.

* Students will learn about different puppet types, including rod and hand puppets.

VOCABULARY

domestic – living near humans; tame; not wild

foreboding – predicting that something bad is going to happen

omnivorous – feeding on both animal and vegetable substances

litter – multiple offspring at one birth

piglets – baby pigs

endangered – threatened with extinction

extinct – no longer existing

vulnerable – capable of being physically damaged; open to attack or damage

excessive – extreme; going beyond a normal limit

breeds – a group of animals or plants related by common descent and visibly similar in most characteristics



INTERNET

RESOURCES



<http://www.puppetguy.com>

Visit this site for more information about “That Puppet Guy” Lee Bryan and his many performances. Also, be sure to check out the “Glue & You” Puppet kits!

<http://www-math.uni-paderborn.de/~odenbach/pigs/pig2.html>

Read the story of the *Three Little Pigs* online.

<http://www.pitt.edu/~dash/type0333.html>

Compare and contrast different versions of *Little Red Riding Hood* on this fairytale database site.

<http://www.nationalgeographic.com/grimm/>

National Geographic salutes the Brothers Grimm. Enjoy stories, facts and activities at this fun and engaging site.

READING

RECOMMENDATIONS



Red Riding Hood Races the Big Bad Wolf

by Richard Paul

Little Red Riding Hood

by Trina Schart

Big Bad Wolf

by Claire Masureal

Where's the Big Bad Wolf

by Eileen Christelow

The Big Bad Wolf and Me

by Delphine Perret

The True Story of the Three Little

Pigs and The Big Bad Wolf

by Liam Farrell

Lucy and the Big Bad Wolf

by Ann Jungman

The Return of the Big Bad Wolf

by Liam Farrell

The Wolf's Story: What Really Happened to Little Red Riding Hood.

By Toby Forward

Lon Po Po : A Red Riding Hood Story From China

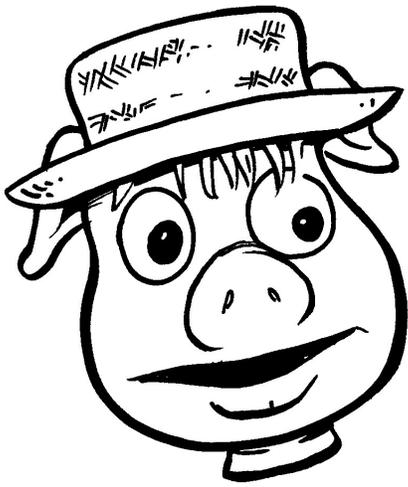
By Ed Young

Pretty Salma: A red riding hood story from Africa

By Niki Daly

Little Red Hoodie

by Adrianna Kruse



GRADE LEVEL IDEAS & ACTIVITIES

PRESCHOOL

- ◆ Click [here](#) to be directed to That Puppet Guy's website with learning extensions for this age group.

KINDERGARTEN & FIRST GRADE

- ◆ Read your class the stories of Little Red Riding Hood and The Three Little Pigs. Talk with your students about what things were alike about the two stories and what things were different.
- ◆ Talk to your students about the emotions happy, scared, and surprised. Have the children demonstrate how each of them expresses these emotions individually.
- ◆ After the puppet show, have each child draw a picture of his or her favorite character. While sharing the drawings have each student tell the class why they chose that particular character.

SECOND & THIRD GRADE

- ◆ Discuss performance etiquette and have the kids act out different behaviors that are acceptable and not acceptable for a live performance.
- ◆ After the puppet show, have your students pretend to be journalists and write a headline story about the events that took place in the story.
- ◆ [Little Pig, Little Pig, Let Me Come In! - Vocabulary Puzzle \(page 8\)](#)

FOURTH & FIFTH GRADE

- ◆ Begin by having each student select his or her favorite fairytale. Next, divide the class into pairs, making sure that each partner has selected a different fairytale. The students will then combine the chosen fairytales into a new story that includes the characters and plots from both of the chosen stories. Finally, have the pairs present the "Twisted up Tales" to the class, either by reading the story aloud or by acting it out.
- ◆ Take your students to the library and have them select a fairytale to share with lower grade-level classes. Coordinate with other teachers to allow your students a one-on-one reading session with the younger students. During this time your students should learn how to: introduce themselves to someone new, introduce a book (including title and author), read clearly and with dramatic effect, and answer any questions the listener may have about the story. After the sessions, discuss as a class what challenges they faced and what successes the students had with this exercise.
- ◆ [Puppetry Puzzle - Word Search \(page 9\)](#)



LIVE PERFORMANCE ETIQUETTE

Going to see a live performance is not like watching television or seeing a movie. The artists on stage can see and hear everything that the audience is doing. These performers have worked very hard to provide an enjoyable, entertaining show. Let them know through your actions that you appreciate this. Also, your behavior affects the experience of everyone around you. So respect the other audience members by following the few simple guidelines listed below.

Did you Know?

Stage performers tell each other to "break a leg" before a performance because superstition says that it is bad luck to wish a performer "good luck" before a show!

Thumbs Up !



- Arrive early
- Turn off phones, watch alarms & anything else that would disrupt the show
- Use the restroom before the show
- Applaud where appropriate, after a well-performed song or dance, and at the end of an Act or scene, Also at a curtain call when the performers are taking a bow
- Laugh or giggle politely where appropriate
- Watch closely and listen carefully

Thumbs Down!

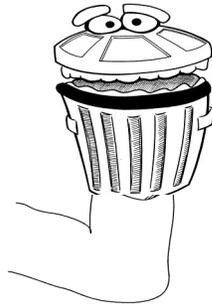
- No photos or video
- Do not whisper, talk, sing or hum during the performance
- Do not eat or drink during the performance
- Do not put your feet on the seat in front of you
- Do not boo, heckle or shout during the performance
- Do not leave the theater until the actors have left the stage



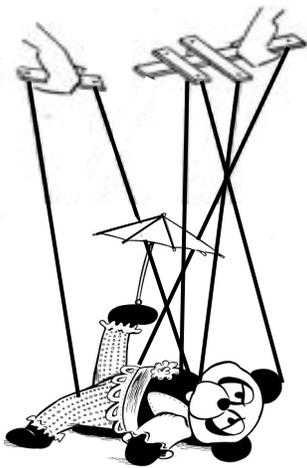
STYLES OF PUPPETRY

Body Puppets Body puppets are exactly what they sound like. They are larger-than-life and the puppeteer, or sometimes two, are actually inside the puppet. Body puppets can be very simple, like a large costume, or very sophisticated, employing video cameras and robotics. Sesame Street's Big Bird is probably the most recognized body puppet!

Hand Puppets Hand Puppets are puppets that cover the puppeteer's hand. They can either have a moving mouth or not. Hand puppets, or glove puppets as they are sometimes called, cover the puppeteer's hand so that the head is moved by the index finger and the arms moved by the thumb and middle finger. Hand puppets are part of a Chinese puppet tradition.



Rod Puppets are puppets that are controlled entirely by control rods, or sticks. These rods are often attached to both hands with a third rod that is attached inside the head to allow the puppeteer to turn the head or move it up and down. While the puppeteer provides the voice, without a moving mouth much of the puppet's character is expressed through exaggerated movements and actions.



Marionettes (string puppets)

Marionettes are considered the most difficult of all puppets to master. They consist of a full bodied character whose head, arms and legs are jointed to allow full movement. These are each connected by heavy thread to a cross shaped controller (called an airplane) that is held in one hand by the puppeteer. By moving the airplane controller and using the free hand to manipulate individual threads, the puppet can be made to walk, jump, dance, or run. The puppet is always controlled from above. Some stages even have bridges built across them to allow the puppeteer to move back and forth across the scene without ever being seen. A very famous marionette scene was in the movie *The Sound of Music*, in which Julie Andrews sang a song while marionette

Shadow Puppets When most people think of shadow puppets they picture making a simple bird or dog shadow on a wall with their hands. Actually, shadow puppets can be quite complex. Originating in Indonesia, shadow puppets are often made from dried animal skins which are cut out in very ornate patterns and shapes. Because shadow puppet shows are usually performed at night, they are often considered to be "adult" themed and not suitable for children to attend. Audience members may sit in front of the shadow screen to watch the show, or they may sit behind the screen and see the puppets in the bright light and not as shadows at all!



That Puppet Guy will huff and puff and bloooooow you away with his amazing hand puppets and rod puppets that he uses in this show.

Puppets Featured in The Big, Bad Little Red Pig Show

About The Puppeteer



Celebrating 20 years, Lee Bryan "That Puppet Guy", specializes in exceptional school assemblies and extraordinary library programs. He strives to entertain the imaginations of the young *and* the young-at-heart with innovative puppets, original scripts and zany adaptations of classic tales. Lee's solo performances are often featured at the internationally acclaimed The Center for Puppetry Arts in Atlanta.

He is a two-time grant recipient from the prestigious Jim Henson Foundation, Inc. In 2003 he received a Project Grant which helped produce his original, found-object production of PINOCCHIO.

<http://www.hensonfoundation.org/index.php/grantawards/2000s/2003>

Then, in 2006 Lee received a Seed Grant to further his production of THE SUITCASE CIRCUS a/k/a "Le Cirque du Suitcase."

<http://www.hensonfoundation.org/index.php/grant-awards/2000s/2006>

Professional film credits include work with the Muppets® on the feature film, "[The Adventures of Elmo in Grouchland](#)." Recently, The National Academy of Television Arts and Sciences honored Lee with a Southeastern Regional Daytime Emmy® nomination for his work with Public Broadcasting on the award winning Spanish language series, ¡[SALSA!](#) Current video projects include the role of Hardy Heart for [The OrganWise Guys](#) and most recently the role of Captain Cruller to help celebrate Krispy Kreme's [TALK LIKE A PIRATE](#) promotion.

Professional puppetry affiliations include memberships with [UNIMA-USA](#), [The Puppeteers of America, Inc.](#), and [The Atlanta Puppetry Guild](#).



Curriculum Standards

For

The Big Bad, Little Red, Pig Show

Language Arts – Common Core Standards

Literacy.RL.K.2 - With prompting and support, retell familiar stories, including key details.

Literacy.RL.1.2 - Retell stories, including key details, and demonstrate understanding of their central message.

Literacy.RL.2.2 - Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.

Literacy.RL.3.2 - Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

Literacy.RL.4.3 - Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

Literacy.RL.5.3 - Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific detail in the text (e.g., how characters interact).

Theatre - Georgia Performance Learning Standards

TAES.1 - Analyzing and constructing meaning from theatrical experiences, dramatic literature, and electronic media

TAES.11 - Engaging actively and appropriately as an audience member in theatre or other media experiences

Music - Georgia Performance Learning Standards

MGM.7 - Evaluating music and music performances

a. Evaluate musical performances of themselves and others.

b. Explain personal preferences for specific musical works using appropriate vocabulary.

Science - Georgia Performance Learning Standards

SKP1. - Students will describe objects in terms of the materials they are made of and their physical attributes.

Puppetry Puzzle



Name _____

Date _____

Find & circle each of the hidden words in the word search.

P	I	A	S	N	Q	W	W	S	M	L	X	L	K	G
U	E	O	C	B	L	A	S	R	A	E	H	E	R	P
P	P	E	R	F	O	R	M	A	N	C	E	S	X	D
P	F	E	I	E	V	Y	V	U	I	M	E	U	R	G
E	Q	V	P	S	O	G	G	D	P	A	F	E	Y	N
T	S	O	T	R	W	Y	Z	I	U	R	F	T	D	I
E	L	L	H	E	P	M	B	E	L	I	E	D	O	G
E	D	G	U	T	C	X	Y	N	A	O	C	Q	B	A
R	O	O	B	C	D	D	R	C	T	N	T	W	Q	T
F	S	B	R	A	Y	D	E	E	I	E	S	U	E	S
V	G	S	A	R	N	B	N	X	O	T	I	B	D	P
A	P	P	L	A	U	S	E	W	N	T	V	N	D	E
S	V	N	H	H	C	U	C	O	W	E	U	I	T	U
S	O	S	I	C	A	Y	S	H	K	O	K	T	P	I
P	F	W	O	D	A	H	S	S	S	A	Z	M	W	B

HIDDEN

WORDS

APPLAUSE

AUDIENCE

BODY PUPPET

CHARACTERS

GLOVE PUPPET

HAND PUPPET

MANIPULATION

MARIONETTE

PERFORMANCE

PUPPET SHOW

PUPPETEER

REHEARSAL

ROD PUPPET

SCENERY

SCRIPT

SHADOW PUPPET

SOUND EFFECTS

STAGING

STRING PUPPET

THEATER