



# Travelin' Tales

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, includes 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



Travelin'Tales combines storytelling with innovative puppets and beautifully hand-crafted animal masks. Audiences will be thrilled as they watch these timeless tales "come to life" before their very eyes! The stories are borrowed from "Teeny-Tiny Folktales" by Jean Warren. Carefully chosen for even the very young, these folktales are given new life through the magic of puppetry.

From within a traveler's suitcase, trunk and bag emerges a tantalizing trio of multicultural folktales from across the globe. First, all aboard a train for the East Indian tale of "*How Little Frog Tricked the Lion*". This story teaches that non-violent conflict resolution is best when dealing with issues of bullying, and that honesty is the best policy.

Then, hop a plane to North America for the Native American tale of "*Mother Nature's Gift*", a story about the importance of learning to share and about cooperation.

Finally, set sail on a slow boat to China for the story of "Little Fox and the Terrible Tiger", which addresses the character development issues of facing your fears, thinking for yourself and being proud of who you are. Bigger isn't always necessarily better - sometimes it's better to be clever like a fox!

## Curriculum

## Connections

Travelin' Tales includes content from these Common Core and Georgia Performance Learning Standards.

(click to view):

\* [Language Arts](#)

\* [Theatre](#)

\* [Music](#)

\* [Social Studies](#)

## PROGRAM OBJECTIVES

- \* Students learn an appreciation of cultural diversity through the re-telling of international folktales.
- \* Students learn about non-violent conflict resolution and about character education issues of greed, selfishness and co-operation.
- \* Students will see a unique combination of storytelling and puppetry . They will also learn about hand puppets, rod puppets and masks.

# VOCABULARY

**folktale** - a story relating to the traditional culture passed down in a community or country

**cooperation** - the act of working or acting together to achieve a common goal

**multicultural** - relating to or participating in the cultures of different countries, ethnic groups, or religions

**bully** - an aggressive person who intimidates or mistreats other people



# 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.allspecies.org/edu/maskmaking.htm>

A Web site with detailed instructions for making animal masks

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

A very detailed website with links to hundreds of folk tales from across the globe.

[http://teacher.scholastic.com/writewit/mff/folkloreexp\\_index.htm](http://teacher.scholastic.com/writewit/mff/folkloreexp_index.htm)

The Scholastic website for students to really dig deep into folktales and lore.

<http://www.pitara.com/talespin/folktales.asp>

A fun collection of less well known folk tales.



## READING

# RECOMMENDATIONS

Italian Folktales

By Italo Calvino

Nabulela: A South African Folk Tale

By Fiona Moodie

Sweet Dreams: Bulgarian Folk Tales

By Ivona Hecht

The Drum: A Folktale from India

By Rob Cleveland

Teeny-Tiny Folktales

By Jean Warren

Multicultural Folktales: Stories to Tell Young Children

By Judy Sierra

Eleven Nature Tales: A Multicultural Journey

By Pleasant DeSpain

Two Ways to Count to Ten:

A Liberian Folktale

By Ruby Dee and Susan Meddaugh

Head, Body, Legs:

A Story from Liberia

By Won-Ldy Paye, Margaret Lippert, & Julie Paschkis

The Emperor's New Clothes: A Tale Set in China

by Demi

Rockabye Crocodile: A Folktale from the Philippines

By Jose Aruego and Ariane Dewey

Between Heaven and Earth: Bird Tales from Around the World

By Howard Norman and Leo & Diane Dillon

Anansi the Spider: A Tale from the Ashanti

By Gerald McDermott

Classic American Folk Tales

By Steven Zorn and Gary Giann

The Fire Children: A West African Folk Tale

By Eric Maddern and Frane Lessac

Tales Alive!: Ten Multicultural Folktales With Activities

By Susan Milord and Michael A. Donato





# 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

- ◆ In "*How Little Frog Tricked the Lion*" the frog leads the lion through the forest, back to his pond. They jump over a few rocks, crawl through a hollow log, climb a tree and swing through the trees. Make simple obstacle courses for your students to climb over, under, through... "We're going on a bear hunt..." recite the rhyme with your students, completing all the actions. Older students could make maps of the forest showing the route the frog and the lion took, and with all the major landmarks.
- ◆ Make simple rod puppets by gluing magazine pictures onto thin cardboard. Cut the figures out, and glue them on to craft sticks. Consider making puppets of each child in your class, as well as yourself and other adults. The students could make their own little self portraits. They will most likely need help with how to use the puppets productively and non-violently, often the first thing a child does with a puppet is to punch someone else!
- ◆ Show your class a globe. Discuss the various land masses and the countries and cultures that live on them. Talk about how there are stories and tales in every land. What are some stories from our land? Do your students know any from other lands?

### Second & Third Grade

- ◆ In "*Mother Nature's Gift*", the sun and the rain argue over who is the most important. Of course, they are equally important. Put this to the test! Grow some beans in each of three glass jars. Here's how: Place a sponge around the inside of each of three clear glass jars. Pour a little water in the bottom of two of the jars, being careful not to over soak the sponge. One of the jars receives no water. Place a few beans (try lima or kidney beans) in each jar, between the glass and the sponge. Place the jars on a sunny windowsill, but completely cover one of the "wet jars" so that it will receive no light at all. Keep the sponge in both "wet jars" moist. Sit back and see which beans grow!
- ◆ The deer "dances and prances," the bear "claws and paws," and the wolf "howls and growls." like, but the fun of doing and watching is learning in itself. Make animal masks with your students. They can be as simple or as detailed as you choose—paper plates or paper mache. Have the children wear the masks and then move like the animals.

- ◆ [Folktales Are From.....](#) - Geography ([page 8](#))

### Fourth & Fifth Grade

- ◆ Folktales have been passed down through the generations in the tradition of oral storytelling. Do your students remember any stories told to them by their parents or grandparents? Can they tell them to the rest of the class? Have a storytelling Festival!
- ◆ Folktales are found in nearly every culture. Assign groups of students each to a different country. Have them research the culture and find two folktales to share with the class. After everyone has shared, discuss any differences or similarities in the stories that were found.
- ◆ [Folktales Fill in the Blank](#) - Parts of Speech ([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!

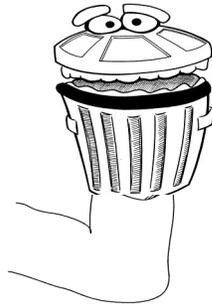
- No photos or video
- Do not whisper, talk, sing or hum during the performance
- Do not eat or drink during the performance
- Do not put your feet on the seat in front of you
- Do not boo, heckle or shout during the performance
- Do not leave the theater until the actors have left the stage



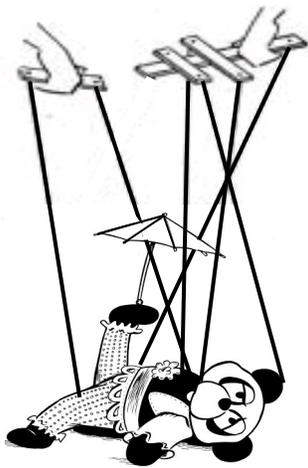
# STYLES OF PUPPETRY

**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!



Audiences will be thrilled as they watch these timeless tales "come to life" before their very eyes through the use of hand puppets, rod puppets and masks.

## Puppets Featured in Travelin' Tales

# 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

# Travelin' Tales

### 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.

### Social Studies - Georgia Performance Learning Standards

SSKG2 - The student will explain that a map is a drawing of a place and a globe is a model of the Earth.

- a. Differentiate land and water features on simple maps and globes.
- b. Explain that maps and globes show a view from above.
- c. Explain that maps and globes show features in a smaller size.



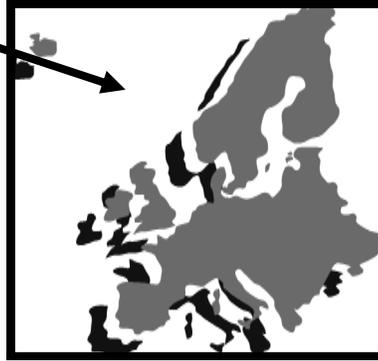
# FINDING FOLKTALES AROUND THE WORLD

Name : \_\_\_\_\_

Date: \_\_\_\_\_

## Directions:

Label each of the seven continents on the blank.



## Continents

North America

South America

Europe

Asia

Africa

Australia

Antarctica



# Folktale

Name : \_\_\_\_\_

Date: \_\_\_\_\_

## Fill in the Blank

A long time ago, in a far off \_\_\_\_\_ (*noun*) lived a large \_\_\_\_\_ (*color*) \_\_\_\_\_ (*insect*). This bug was no ordinary bug. When \_\_\_\_\_ (*name of person in room*) was very young he/she was visited by a \_\_\_\_\_ (*adjective*) \_\_\_\_\_ (*profession*). The insect was given \_\_\_\_\_ (*adjective*) powers to do good deeds. To keep the powers he/she must \_\_\_\_\_ (*verb*) \_\_\_\_\_ (*number*) \_\_\_\_\_ (*fruit*) each day.

Through the years, he/she had helped \_\_\_\_\_ (*girl in room*), \_\_\_\_\_ (*boy in room*), and even a shaggy \_\_\_\_\_ (*color*) \_\_\_\_\_ (*type of pet*)! On this day though, things would be different. The good deed needed to happen soon because there was a \_\_\_\_\_ (*adjective*) \_\_\_\_\_ (*adverb*) troll \_\_\_\_\_ (*verb ending with "ing"*) through the land. In order to rid the citizens of \_\_\_\_\_ (*name of a make-believe country*) the \_\_\_\_\_ (*adjective*) bug would have to complete the good deed before \_\_\_\_\_ (*name of planet*) appeared in the sky that day.

Suddenly, the insect had a great \_\_\_\_\_ (*noun*)! He/ She would \_\_\_\_\_ (*verb*) to the \_\_\_\_\_ (*place*) and buy some \_\_\_\_\_ (*article of clothing*). This would be wrapped in a \_\_\_\_\_ (*noun*) and given to the \_\_\_\_\_ (*adjective*) troll as a gift. Well, as it turned out, that was just what the \_\_\_\_\_ (*verb ending in "ing"*) troll needed. The troll ran away that very day, and was heard yelling as he left "I'll never \_\_\_\_\_ (*verb*) in your land again as long as I \_\_\_\_\_ (*verb*)!" And to this day, he has kept his word!

