

**WASHINGTON
IRVING'S
GREAT SPORTIN'
ADVENTURE!**

A large, smiling puppet of Rip Van Winkle, wearing a yellow cap and a red jacket over a white shirt, holds a woman in a bonnet and a patterned dress. The woman is smiling and has her arms crossed. The background is dark and textured.

**RIP
VAN WINKLE**

**WITH BITS 'N PIECES
GIANT PUPPET THEATRE**

“Common Core” Standards

Sample Tasks for English Language Arts*

Samples for Bits ‘N Pieces Puppet Theatre “Rip Van Winkle” and ALL Stories Based on Common Core Standards Examples*

RL.K.7

Students *(with prompting and support from the teacher)* describe the relationship between key events of the overall story of “Rip Van Winkle” by Washington Irving to the corresponding scenes dramatized in the Bits N Pieces Puppet Theatre performance.

RL.1.2

Students retell *Rip Van Winkle* while *demonstrating* their understanding of a central message of lesson of the story (e.g. the necessity of working hard to achieve your dreams).

RL.K.9

Students *(with prompting and support from the teacher)* compare and contrast the adventures and experiences of the characters in the book to those in the play.

RL.1.3

After watching *Rip Van Winkle*, students *describe* the characters, the setting, and major events.

RL.1.1

Students *(with prompting and support from the teacher)* after watching *Rip Van Winkle* ask questions about the events that occur (Rip’s bowling match, Sarah’s growing older) and answer by offering key details drawn from the play.

RL.1.4

Students *identify words and phrases* within *Rip Van Winkle* that *appeal to the senses* and *suggest feelings and emotions* (Rip’s boasting, Mama’s concerns, Henry Hudson’s tricks, Wolfie’s nature).

Sample Performance Tasks for Informational Texts Based on Common Core Standards Examples*

RI.K.6 Students read about and identify Washington Irving as the author.

PI.1.5 Students *locate key facts* about Colonial America *using text features* (headlines, table of contents, glossary) and answer questions found in the text.

RI.1.7 Students draw *illustrations* and add *textual details* from *Rip Van Winkle* to describe the *key idea* of the story.

RI.K.4 Students *ask and answer questions* about characters they encounter in the story.

*These example questions are formulated directly from the Common Core Standards Guide.

Accomplishing Common Core Goals-Reading K-3rd

Watching our performance of *Rip Van Winkle* can be used in place of reading or listening to the story in preparation to help students gain experience in many of the Common Core State Standards goal areas. Details for every area should become more specific and branch as the student advances through the grades culminating with college preparedness.

In preparation for our performance, depending on the students reading level, read to them or have them read our synopsis section: *Rip Van Winkle*. You can discuss the following points with the class first after hearing or reading the story and second after seeing the performance.

RL.K-3.1-3 Reading Standards for Literature

Key Ideas and Details

Kindergartners should be able to ask and answer questions about the story, with prompting should be able to retell the story, identify characters and major events.

First Graders should be able to recount key details, demonstrate an understanding of the message, and describe characters, settings and major events.

Second Graders should be able to answer the who, what, where, when why and how key details, recount many stories with central messages and describe how characters in a story respond to events and challenges.

Third Graders should be able to answer questions using explicit examples in the story, explain how the lessons in the story are conveyed through the action and details, and describe how characters traits and motivation propel the sequence of events.

Craft and Structure

Kindergartners should recognize and ask questions about unknown words, recognize a story from a poem or other literary type, and with prompting name the author and illustrator of the story and know their roles.

First Graders should be able to identify words that suggest feelings or appeal to the senses.

Second Graders should be able to describe words and phrases that supply rhythm and meaning to the story, explain how the beginning introduces the story and the ending concludes it, and each character's point of view.

Third Graders should be able to figure out the meaning of unknown words by their use in the text, distinguish between literal and poetic language, and determine their own view of the story.

Integration of Knowledge and Ideas

Kindergartners should compare/contrast the adventures and experiences of main characters.

First Graders should use details of the story to describe its characters, setting and events, and compare it to other stories.

Second Graders should explain the plot and compare or contrast other versions of the same story told by different writers.

Third Graders should be able to cite specific words that create mood, character or setting.

Range of Reading and Level of Text Complexity

By **Third Grade** all students should independently be aware of many types of literature, including stories dramas poetry and informational text with a varying degree of proficiency.

These are samples from our 24 page Classroom Guide currently being developed for *Rip Van Winkle*.



Table of Contents

Synopsis:	3
About the Author.....	4
About Our Giant Puppet Productions.....	5
How Do You Make A Giant Puppet Show?	5
Understanding the Broadway Musical Art Form.....	6
Classroom Ideas, Resources.....	7
Reading A Show Poster.....	9
Vocabulary, Personification, & Rhyme	10
Write a Letter to a Character.....	10
Counting with Rip Van Winkle	11
Who? What? Where? How?.....	14
Color Rip and Sarah.....	15
Color Me	16
A-Mazing Journey	17
Workshops and Residencies.....	19
Word Scramble: Types of Puppets	20
Bits ‘N Pieces Puppet Theatre Evaluation.....	23

See All of Bits ‘N Pieces Puppet Theatre’s 11 Original Musicals Starring Giant Puppets

- Gaspar the Florida Pirate
- Thumbelina
- Phantom of the Opera
- Rip Van Winkle
- Puss in Boots, The Magical Cat
- The Ugly Duckling starring Pinky Flamingo
- Cinderella and the Chinese Slipper
- Aesop’s Dinosaur & Ant
- Three Billy Goats Gruff
- The Musical Tale of Peter Rabbit
- Alice in Wonderland

This study guide is intended to accompany the Bits ‘N Pieces Puppet Theatre original production of *Rip Van Winkle*.

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Teachers: Complete and return the evaluation form at the end of this guide and receive a special bonus.
Download additional copies of classroom guide, video and more at www.PuppetWorld.com



With the support of the Arts Council of Hillsborough County and the Hillsborough County Board of Commissioners.



This program is sponsored in part by the Florida State Division of Cultural Affairs, Florida Arts Council, Arts Council of Hillsborough County, Hillsborough County Board of County Commissioners, Hillsborough County District Schools, National Endowment for the Arts, presenters across the United States, and You!

Synopsis:

Rip Van Winkle

as told by Bits 'N Pieces Executive Director Jerry Bickel

Based on a story by Washington Irving

Did you ever wish you could sleep your life away? Rip Van Winkle slept for twenty years, but he was sorry when he woke and found his life was almost over. Before his long sleep, he only wanted to play with his little girl Sarah or go bowling with his friends; but in a bowling match, Henry Hudson had put his lights out. When Rip woke, his little girl had grown up and Rip realized that you must work hard to make your dreams come true.

Some men work for the great tomorrow, but not Rip Van Winkle. Rip lived to have fun today. He would always rather spend the day playing with the children and enjoying life than working hard in the fields. Today Rip played away the day at his daughter's pretend picnic with real ants. His daughter, Sweet Sarah, told him he should do as Mama said and work hard. "You're the adult and I'm the child!"

When Rip Van Winkle's own daughter, his own flesh and blood, told him to get to work he knew he had better. And he would have, too, if he hadn't crossed the path of a landlocked, treasure hunting buccaneer and his pegleg parrot. The old pirate shared his secrets with Rip Van Winkle about the magical little man Captain Henry Hudson who had vanished as he sailed his boat up the Hudson River looking for gold. Rip would have gone looking too, but his wife, Dame Van Winkle, called him home to do his chores. For a minute, Rip was a virtuous man again.

Dame Van Winkle had been a fun loving girl once, but her need to constantly pester Rip to get work done had taken its toll. All she wanted was bread on the table and a roof with no leaks. Rip thought dinner would be nice and decided to go hunting out in the woods. The Dame asked Rip to not go alone, so Rip called for his trusty hunting dog Wolfie.

Rip and Wolfie immediately got lost in the woods. As the sun sank in the sky, they knew they'd sleep outdoors that night. In the dark, a branch snapped and Rip and Wolfie nearly jumped out of their skins with fright as a little man appeared from nowhere. Captain Henry Hudson invited Rip to spend the night with him and his little men atop the Catskill Mountains playing a game of bowls.

Rip followed the little man and met his crew. They played in a bowling tournament for a trophy of solid gold. But Henry Hudson was the best. He knew it took work and practice to get the job done and the trophy won. He rolled a strike that knocked Rip's lights out. Rip fell unconscious to the ground and didn't wake up until twenty years later.

Old Rip Van Winkle woke up with his bones aching and his clothes in rags. He didn't know why he felt so old until he looked in a puddle of water and saw his own reflection. He saw the face of a man twenty years older. He had white hair and a long white beard. Somehow he had slept his life away.

Old Rip Van Winkle tried to run home, but could only hobble. On the way he saw many changes. Finally he turned the corner and could no longer recognize his town. Everyone except a tall, beautiful girl thought he was a stranger. She cried out when she saw him and ran his way. It was his daughter, Sweet Sarah, all grown up, a woman now, and a mother too. She introduced him to his grandson, Little Rip. Rip Van Winkle cried and pledged to spend the rest of his life working to help raise his grandchild.

About the Author

Washington Irving, the “first American man of letters”, was born in New York City in 1783, the year the Revolutionary War ended. According to legend, on the day of his birth, General George Washington was passing the Irving home and a friend begged him to stop in and bless the new child. Thus Washington Irving was named.

At fifteen he took the first of many boat trips up the Hudson River through the Kaatskill Mountains where the story of Rip Van Winkle takes place. He was so enchanted by the mystery and the beauty of the landscape that 30 years later he would buy an estate, Sunnyside, in Tarrytown, the “Sleepy Hollow” of his famous story. Except for the four years he was the ambassador to Spain, Irving lived at Sunnyside until he died in 1859. Now, as then, Sunnyside still stands in Tarrytown a skipping stone’s throw to the Hudson River.

The youngest of eleven children, Washington Irving grew up to become many things: lawyer, newspaper writer, magazine editor, staff colonel in the War of 1812, lobbyist, and diplomat. But it was his writing that made him an American hero and led to worldwide recognition and honors.

Washington Irving’s writing took many forms. He wrote essays about his views of the society of his time; a comical history of the Dutch in New York; impressions of his experiences and travels in England, Spain, and the American West; and biographies of Christopher Columbus and George Washington. But he is most remembered and beloved for being the author of the first American short stories, *The Legend of Sleepy Hollow* and *Rip Van Winkle*. These tales appeared in a collection of stories and essays called

The Sketch Book of Geoffrey Crayon, Gent. *Published in 1820, this book brought him great acclaim both in England and the United States.*

Irving and the Root of American Short Stories

Washington Irving collected folk stories just as the Grimm Brothers did in Germany. Most of our folk stories come from the lands of our ancestors. As we sit at our grandparents’ knees we hear the old tales about the leprechauns of Ireland, Anansi the Spider of Africa, Punjab of India, Coyote of Native America, and other folk characters and heroes from around the world. These stories have deep roots going back many generations. Here in the new nation of the United States, Washington Irving created new folk tales. Although based on the tales of early European settlers, they have a uniquely American flavor. Two of these, *Rip Van Winkle* and *The Legend of Sleepy Hollow* have been called the first American short stories.

The legends and stories he heard from his Dutch neighbors in New York City when he was a child greatly influenced his later writing. He retold the tales he heard from the children and grandchildren of mothers and fathers, grandmothers and grandfathers, who had brought Dutch culture, traditions and values with them when they emigrated from Holland. Into his yarns he introduced local history, geography and people. His stories took place in the beautiful, wild landscape of the Kaatskill Mountains which he loved. He included events from American history, and his some of his characters were based on people who actually lived in this new land.

About Our Giant Puppet Productions

Bits ‘N Pieces is dedicated to influencing the world of tomorrow by enchanting the children of today. Through the theatrical retelling of classic children’s stories, each with its own unique life lesson and moral, Bits ‘N Pieces brings to life the magical wonderment of children’s fantasy and reinforces the core values long told and emphasized by our great storytellers.

Utilizing the talented resources of multidisciplinary professionals in theatre arts and education, each musical production is adapted and specifically developed to complement elementary school curriculums. Our education guides are a valuable classroom resource.

The company was founded in 1973 in a Tampa, Florida studio by Executive Director **Jerry Bickel**. He was joined by Artistic Director **Holli Rubin** in 1976. In the beginning they used traditional forms of puppetry,

combining as many as ten types of puppets in one production. It was while performing in large theatres that the concept of nine-foot-tall puppets was inspired.

The experiment with these towering, fanciful creations was so successful that the giant body puppet became the company’s larger-than-life hallmark. Now the giants perform in each of the company’s original musical adaptations of classic children’s literature.

From script and design to actual building and choreography, it takes nearly two years to produce each complete giant puppet production. Today, these unique musical productions may be seen in a variety of venues.

The company tours extensively throughout the United States and makes international appearances under the sponsorships of cultural exchange programs in Hong Kong, Japan, Singapore, Taiwan and the Czech Republic.

How Do You Make A Giant Puppet

So you say you would like to make a giant puppet show? You’re going to need at least 18 months to do it. It takes a year and a half to create the puppets, script, lyrics, music, choreography and sets for one giant puppet musical.

There are 11 giant puppet shows in the Bits ‘N Pieces repertoire. Since we don’t reuse old puppets for new, each puppet production is built as an original work of art. It’s taken thirty years to build all of our shows.

Where to start?

The words come first. The story is the beginning of each new show. It can be a classic or contemporary piece of literature, a saying or an interesting event. From this first glimmer of an idea, Director Jerry Bickel writes the script and lyrics. He collaborates with a composer to create the musical score.

A little clay, a little papier-mache, And a lot of hot glue

Once the story is firm, Designer and Master Puppeteer Holli Rubin begins to build the puppets. From a giant block of clay, she sculpts the heads and casts them in plastic papier-mache. The moving facial parts are installed before

Holli costumes each character. Each puppet represents weeks of creation, thousands of stitches and many hot-glue burns.

How the puppets come to life

The musical’s dances are created by a choreographer. Actors first rehearse the show without the giant puppets. Once they learn their choreography, they wear the puppets and adapt their puppet’s movements for the stage. Special rehearsals with video cameras help the puppeteers learn where improvements can be made in their performance.

While one production is on tour across the country, a new show can be created between engagements in the Tampa, Florida studios. Three months are devoted to writing the show. Twelve months to design and build the puppets. Finally, three more months are used to rehearse, record, add special effects and edit. A year and a half total, and the new show can open for its first public performance. Refinement continues throughout the tour until the production reaches its final form: a new giant puppet musical in the Bits ‘N Pieces Puppet Theatre repertoire.

Understanding the Broadway Musical

Bits ‘N Pieces productions are adaptations of beloved children’s stories performed in the Broadway musical style. With their original lyrics, music and choreography, the giant puppet musicals are similar to the Broadway stage musical in that they are derived from other forms of theatre such as traditional plays and opera. It is a uniquely American form of theatre that generally reflects stories and beliefs of life in the United States. An American musical tells its story directly to the audience. It asks the audience to feel the music and learn what’s happening by listening to the words in the songs.

Songs Tell the Story

In a musical, songs are used to tell the story. The lyrics help the audience follow what is happening on stage. Songs in musicals use emotion to take action, telling us who the characters are, what they want and what they’ll do to get it.

Most of the songs follow one of three forms.

1. The first form is the “I AM...” song (or “He was...” or even “Could it be...?”). This type of song reveals character.
2. The second form is the “I WANT...” song (or “It needs...” or “What’s missing is...”). This song reveals a character’s motivation or desire.
3. A third special form in the Broadway musical is the novelty song or “TIME TELESCOPING” song. It can speed up time on the stage to “fast forward” the story or “freeze it” so the audience can feel and appreciate a special moment, even the happy ending!

ACTIVITY: Explore the types of musicals and the use of rhyme in songs. See *Musical Charades student sheet*.

Many Hands Make a Musical

Our giant puppet musicals are the products of the collaboration of artists from all the arts disciplines.



Nine-foot-tall Rip Van Winkle sings and dances across the stage in the Broadway musical style.

ACTIVITY: Using our cast and company information from the *Can You Tell Who Does What* student sheet, ask students to match the different artists with their arts. (*Literature/story telling* - author of original work, script writer; *Music* - composer, lyricist, vocalists, music arranger; *Acting* - performers, puppeteers; *Dance* - performers, choreographer; *Visual Arts* - giant puppet sculptor, costume, scene, and lighting designers, and set builder.)

See *Can You Tell Who Does What* student sheet.

PreK-2: MU.E.2.1.4; VA.E.1.1.2 Gr 3-5: TH.E.1.2.2; VA.D.1.2.3; VA.E.1.2.2

FAST FACT: Bits ‘N Pieces Theatre’s giant body puppets perform in original puppet musicals with singing, dancing and lively dialogue. There are 11 giant productions in the Bits ‘N Pieces touring repertoire. Each season a different show tours theatres throughout the United States. Since 1987, the giant puppets have traveled abroad for 17 international appearances.

Classroom Ideas, Resources

Creative Dramatics with Puppets

Using the simplest of stick puppets, you can present an exciting creative dramatics lesson in your classroom. Divide the class into small groups of two or three children to act out different scenes.

- Follow the puppet-making activity sheets to make the characters and sets.
- Create a scene-by-scene guide for a complete puppet play with the *Put the Play in Order* student sheet.
- Completing *Who? What? Where? How?* student activity helps students develop their dialog.
- Use the *Musical Charades* student sheet to help students practice movement ideas.

Rehearse, perform, evaluate, repeat. Each separate performance should be limited to two minutes.

PreK-2: TH.B.1.1.1; VA.B.1.1.4 Gr 3-5: TH.A. 1.2.1

Ask children to pretend to be a favorite character and explain some of the important things they did in the play. Ask why they chose that character.

PreK-2: LA.C.3.1.1; LA.C.3.1.4; TH.A.1.1.1

Gr 3-5: LA.C.3.2.1; LA.C.3.2.4; TH.A.1.2.1

Creative Writing Exercises

Eye Witness: Write an “I was there” story about witnessing an event in the play. For example, Henry Hudson invited Rip van Winkle to play a game of bowls. Begin your story with the phrase “I was there when...”.

Point of View: Ask the children to pretend to be a favorite character. Write a letter to a friend about the play’s events from that character’s point of view.

Use these writings as a script for the *Hudson Valley Evening News* class exercise.

PreK-2: LA.B.1.1.2 ; LA.B.1.1.3 Gr 3-5: LA.B.1.2.2; LA.B.1.2.3

The Hudson Valley Evening News

Divide the class into groups of 4-6 children. Have each group choose a different scene or event to report on the *Hudson Valley Evening News*. In each group there should be at least one anchor person, one reporter, and 2-3 interview or “sound byte” characters. The reporters should address the Who, What, When, Where, and How of the event in their news stories. Videotape the reports and “broadcast” them to the entire grade or school.

PreK-2: LA.D.2.1.4; LA.E.1.1.2; TH.E.1.1.3

Gr 3-5: LA.B.2.2.3; TH.E.1.2.4

Plot Development: Make a Mural

Ask children to choose a favorite scene and draw three pictures which show the beginning situation in a scene, what happens during the scene, and how the situation has changed by the end of the scene. Display the pictures so they make a storytelling mural from beginning to end. (See *Put the Play in Order!* activity.)

PreK-2: LA.E.1.1.2 ; VA.A.1.1.1; VA.B.1.1.4

Gr 3-5: LA.E.1.2.2 ; VA.B.1.2.1 ; VA.B.1.2.4

Puppetry, Creative Dramatics, Musicals

Engler, Larry & Fijan, Carol. *Making Puppets Come Alive: A Method of Learning and Teaching Hand Puppetry*. New York: Taplinger Publishing Co., Inc., 1973.

Frankel, Aaron. *Writing the Broadway Musical*. New York, NY: Drama Book Specialists (Publishers), 1977

Siks, Geraldine Brain. *Creative Dramatics: An Art for Children*. New York: Harper & Row, 1958.

Tichenor, Tom. *Tom Tichenor’s Puppets*. Nashville, TN: Abington Press, 1971.

The Art of FCAT. Tampa, Florida: The Arts Council of Hillsborough County, 2001.

Bits ‘N Pieces Puppet Theatre. www.PuppetWorld.com. (Download 6 one-minute movies, print a poster, and tour our virtual gallery.)

Tierny, Laura. *Art Off the Wall*. Tampa, Florida. The Education Channel, 1998. (Award-winning series about Hillsborough County artists and their creative processes.)

Washington Irving Websites

Extensive biography of Washington Irving and a searchable collection of works. -- <http://www.online-literature.com/irving/>

Washington Irving, Wikipedia -- http://en.wikipedia.org/wiki/Washington_Irving

Rip Van Winkle, Wikipedia -- http://en.wikipedia.org/wiki/Rip_van_Winkle

Historic Hudson Valley, Sunnyside -- www.hudsonvalley.org/sunnyside

Hudson Valley Paintings -- <http://faculty.pittstate.edu/~knichols/arttours.html>

Washington Irving, Squire of Sunnyside -- www.hudsonvalley.org/sunnyside/learn_irving.htm



RIP VAN WINKLE

Created by Bickel-Rubin-Webb

The Cast of Characters (in Order of Appearance)

Rip's Daughter Sarah and Friends

Rip Van Winkle

The Pirate and His Pegleg Parrot

Dame Van Winkle

Wolfie the Huntin' Dog

Captain Henry Hudson

Hudson's Little Men

Soldier Boy Harry

Little Rip

Performed by Holli Rubin, Bradley King, Jonathan Conrad

Script and Lyrics: Jerry Bickel

Giant Puppet Creator: Holli Rubin

Music Composer: Irwin Webb

Choreographer: Reginald Yates

Directed by Jerrod Bogard

Stage Setting: Tim Parsons

Vocalists: Bill Armistead, Jerry Bickel, June Daniels, Victor Mathews, Daniel Otero, Holli Rubin, Darrell Winstead

Puppet Mechanics: Robert Anthony

Photography: Bob Marshall

Graphics: Chuck Majewski

Marketing Services: Terri Simons

Reading A Show Poster

1.) What is the name of the show?

2.) Who will present the show?


3.) On what days can you see the show?

4.) Who wrote the story?

5.) What do you think the play will be about?

6.) Do you already know the story? How?

Bits 'N Pieces
Puppet Theatre presents



Rip Van Winkle
A Musical Based on
a Story by Washington Irving
Shows are Weekdays & Saturdays

Vocabulary, Personification, & Rhyme

Vocabulary

Discuss the meaning of any unfamiliar vocabulary before the show. Suggestions:

bowling	pirate	parrot	bowling pin
beard	reflection	aging	inspiration
legend	trophy	history	explorer
toil	soldier	Hudson Valley	
Catskill Mountains			

After the performance review the characters and events of our production. Review the vocabulary words. Have the students identify the characters or scenes to which the words refer. Have them write or recite a sentence using all the words in the vocabulary list. (PreK-2: LA.A.1.1.4; Gr 3-5: LA.A.1.2.4)

Characters: Rip Van Winkle, Daughter Sarah, Pirate, Peg Leg the Parrot, Dame Van Winkle, Wolfie the Huntin' Dog, Captain Henry Hudson, Hudson's Little Men, Soldier Boy Harry, Little Rip

Personification, A Figure of Speech

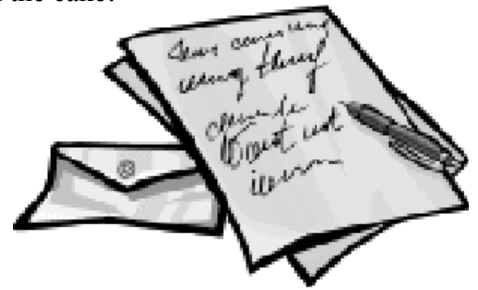
Explain that writers often use personification to describe something. Personification is giving human attributes to non-human things. Most often animals are personified in folktales. Washington Irving personifies the Hudson Valley landscape. The mountains are as alive as many of his human and unhuman characters. The Hudson Valley Mountains are part of the Appalachian Mountain Family. The mountains are described as clothed in blue skies, or wearing a golden crown of sunlight. And the mountains like to play tricks on humans at night, especially when the fog creeps in the valley. Draw pictures of animals as people and write a list of how things can seem "alive"! (PreK-2: LA.D.2.1.3; VA.A.1.1.1; VA.B.1.1.4; Gr 3-5: LA.D.2.2.2; VA.B.1.2.1; VA.B.1.2.4)

Rhyme

Ask students to choose a character, event, or theme and list rhyming words which match it. Ask the children to make a story, rhyming lines, using those words. Once you have the rhyme and rhythm you can try to improvise a song. (PreK-2: L.A.E.2.1.2; Gr 3-5: la.e.2.2.2)

Rhyme:

I can make my dreams come true
do everything i want to do.
i've learned work is what it takes
to put the icing on the cake!



Write a Letter to a Character

Before the Show

Teach or review how to write a letter including date, salutation, body text and closing signature.

After the Show

There are many possibilities for letter writing. Students may write directly to a character or write a letter from one character to another character.

- They might write a letter from Sarah to Rip Van Winkle telling him he is missed.
- Send one to Rip telling him he has slept 20 years.
- Write a letter to the Henry Hudson about bowling.

Characters

Rip Van Winkle, Daughter Sarah, Pirate, Dame Van Winkle, Wolfie the Hunting Dog, Captain Henry Hudson, Hudson's Little Men, Soldier Boy Harry, Little Rip

After the Lesson

Mail students' letters to:

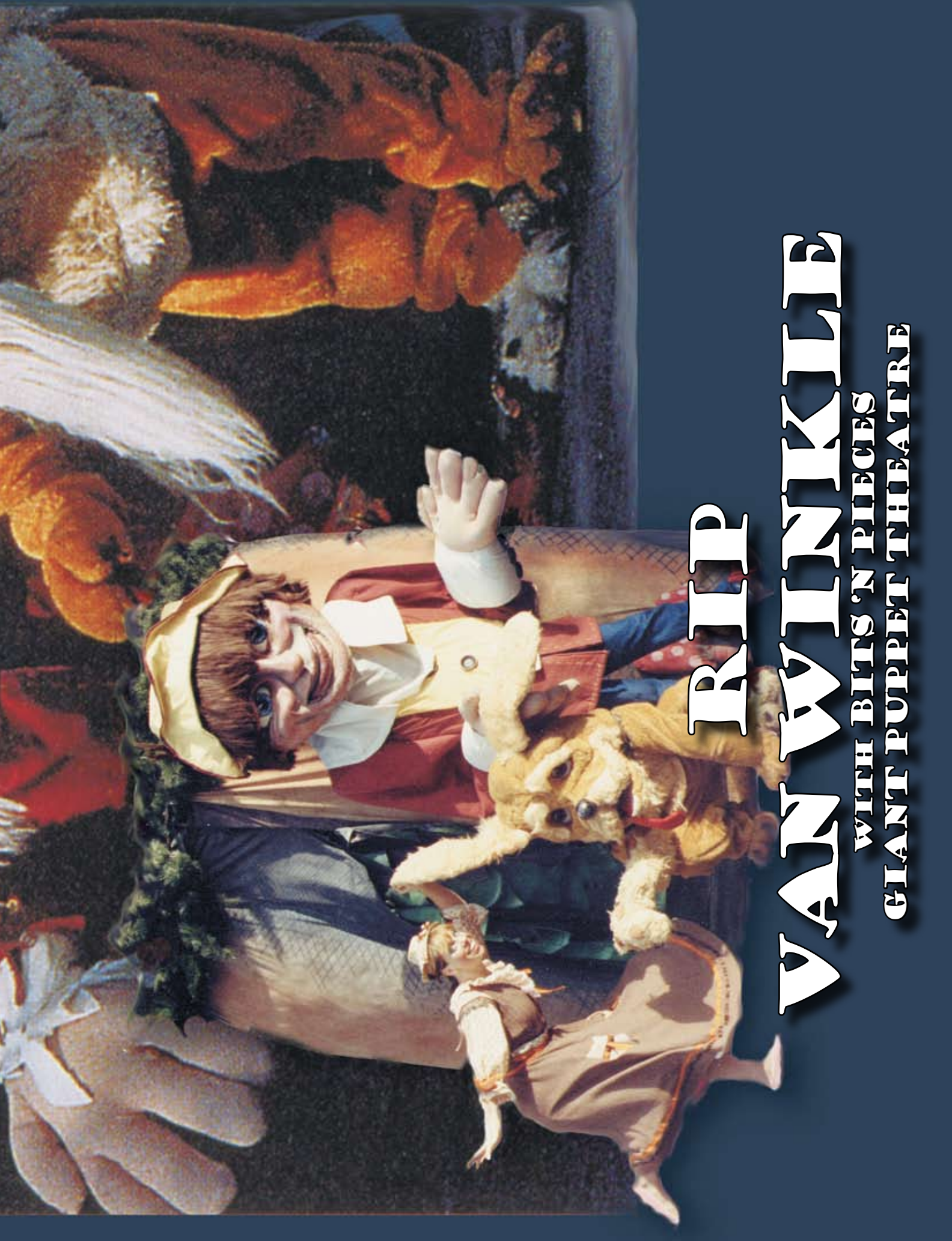
Rip Van Winkle, c/o Bits 'N Pieces Puppet Theatre,
12904 Tom Gallagher Road, Dover, FL 33527

Counting with Rip Van Winkle



How many years did Rip Van Winkle sleep? Count the Z's to find out.





RIIP VAN WINKLE

WITH BITS 'N PIECES
GIANT PUPPET THEATRE

Who? What? Where? How?

1. Who are the characters in *Rip Van Winkle*?

2. Where does the story take place?

3. What problem happened?

4. What are three main things that tell what happened in the story?

5. How was the problem solved?

Make A Story Map

Beginning (Who, Where, When):

Middle (Problem, Goal):

Ending (Solution):

Color Rip and Sarah



Cut Rip and Sarah out to make stick puppets.

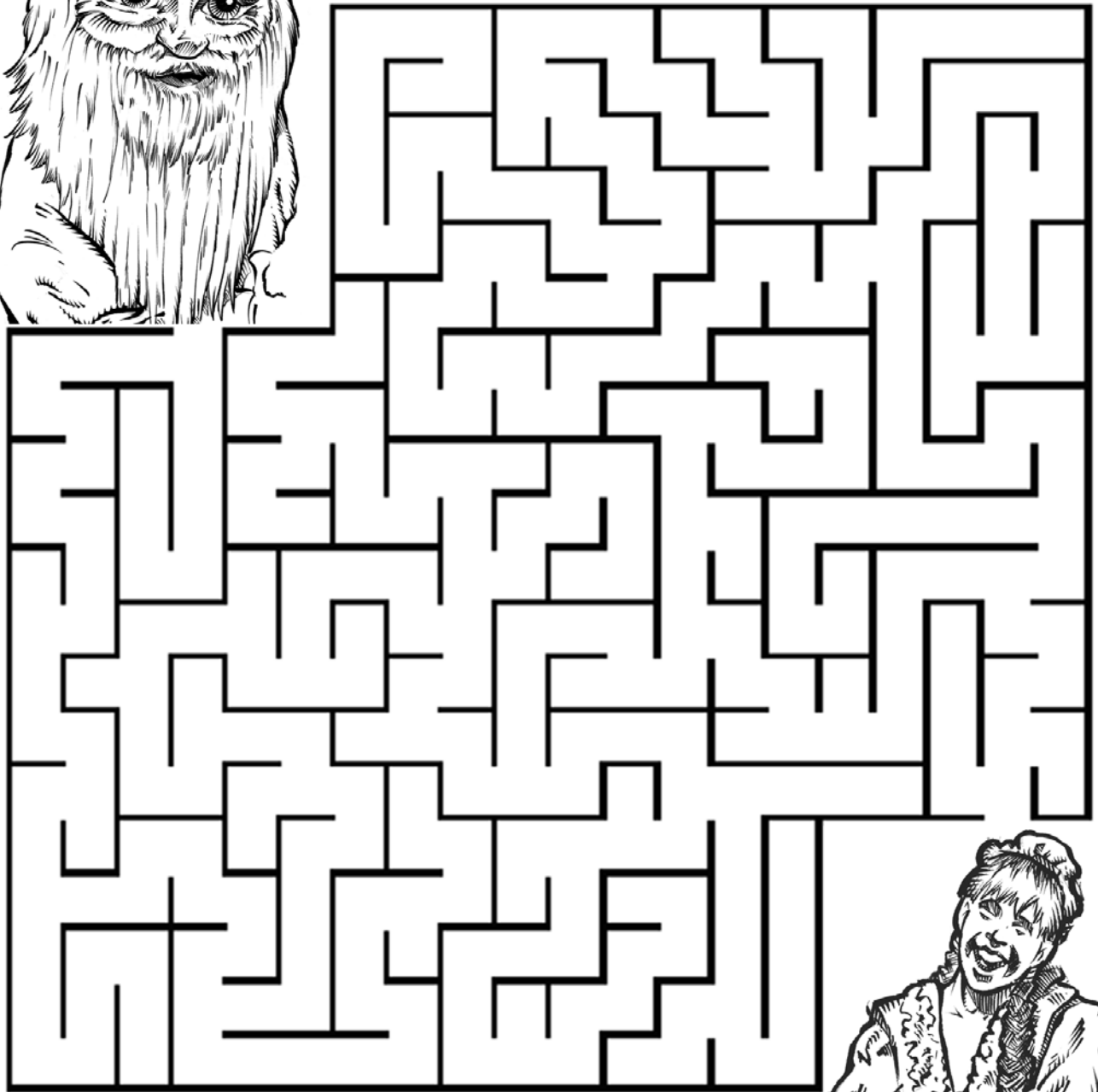
Color Me



**Rip and Wolfie wake up from a LONG sleep.
Everyone is happy to see them again.**

A-Mazing Journey

Rip Van Winkle is on a journey to find Sweet Sarah.
Can you help him find her?



Workshops and Residencies



WHAT'S BEEN SAID ABOUT OUR AIE PROGRAM

Dr. D.P. Morgan, Ph.D., Dir.,

Child Development Laboratories, UA

"These residency activities are classic examples of interdisciplinary learning and although children find them to be very fun, they are also cognitively challenging. In addition to learning about the history of puppetry as an art form, the children solve measurement and physical knowledge problems as they create, revise, and perfect their puppets using collage, painting, paper-mache, and silhouette-gel techniques. The collaboration among the children as they work in small groups on scripts, oral delivery, and movement activities to bring their puppets to life is intense, full of social negotiation and aimed at reaching consensus about how to work together to create a common product -- the show!"

Arts In Education residencies can be scheduled in conjunction with any of our giant puppet performances. Our custom residencies feature flexible components designed to complement your curriculum and setting. Choose from three types of teaching experiences: workshops, puppet demonstrations or teachers' in-service training. All are presented by our AIE expert, **Holli Rubin**.

Most sponsors choose to begin the residency with the international puppet demonstration and lecture component, *It's A Puppet World*, during a general assembly. During this lively session, Ms. Rubin conducts a demonstration of the wide variety of puppets found around the world. After the assembly, three, age-appropriate, hour-long *Feather-Top Rod Puppet Workshops* are held.

IT'S A PUPPET WORLD WORKSHOP

(Small groups and groups up to 300)

This international puppet demonstration and lecture program celebrates diversity as it teaches tolerance. Students are introduced to the wide-ranging styles of puppets around the world and the cultures in which they were developed. Puppetry's historical development is traced from caves to the movies, from tiny finger puppets to our own giant puppets.

During each session Ms. Rubin uses 24 authentic puppets from Japan, Java, Italy, Germany and the Czech Republic to perform entertaining vignettes that serve as a springboard for further discussion. Bits 'N Pieces Puppet Theatre's own giant puppets are also explored in detail from construction to curtain call.

FEATHER-TOP ROD PUPPET WORKSHOPS

(30 students optimum, up to 60 students)

The Carribean Carnival is the inspiration for these bright, sparkling rod puppets. This one-hour workshop is filled with glitter, sequins, fabric and feathers. All materials for building puppets are provided. Once built, the puppets are brought to life using creative dramatics techniques for classroom enjoyment. It's fun for any age and everyone leaves with their magical friend.

PreK to 2nd Grade: Hands-on workshop activities to develop motor skills, language, social skills and increase confidence.

3rd to 5th Grade: In addition to the above, the workshop emphasizes the nationally recognized teaching objectives of our program.

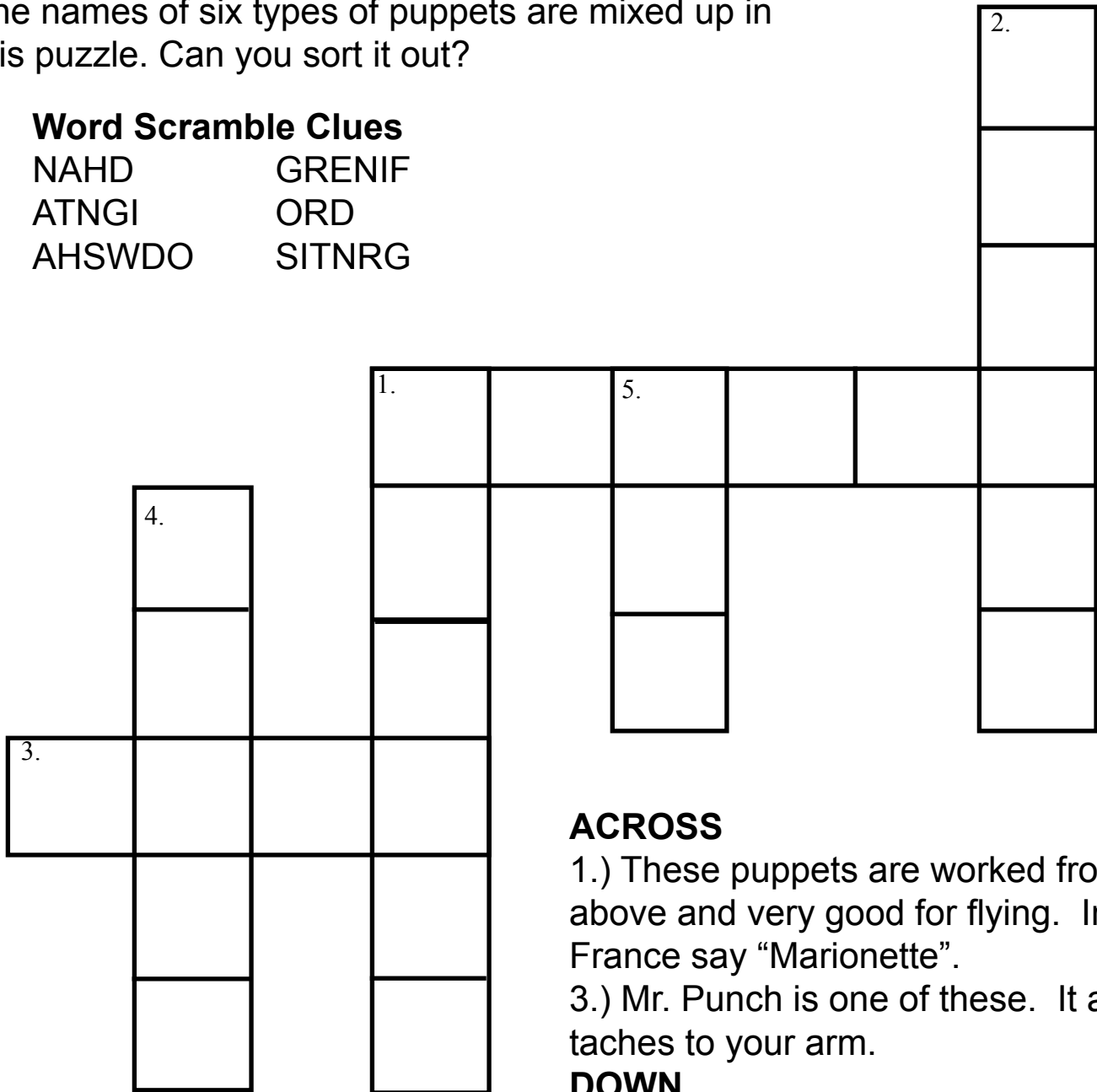
Teachers' In-Service Training: Includes the rod puppet workshop with additional training on simple puppetry, easy staging techniques and curriculum integration.

Word Scramble: Types of Puppets

The names of six types of puppets are mixed up in this puzzle. Can you sort it out?

Word Scramble Clues

NAHD	GRENIF
ATNGI	ORD
AHSWDO	SITNRG



ACROSS

- 1.) These puppets are worked from above and very good for flying. In France say “Marionette”.
- 3.) Mr. Punch is one of these. It attaches to your arm.

DOWN

- 1.) Even with a bright stage light you can't see this puppet, you just see it's _____.
- 2.) You can put five of these puppets on one hand.
- 4.) Bits 'N Pieces' one and only, really big puppet.

Florida Dept. of Education Sunshine State Standards

PreK-2 Benchmarks

Language Arts

LA.A.1.1. Reading: The student uses the reading process effectively.

4. Increases comprehension by rereading, retelling, and discussion.

LA.A.2.1. Reading: The student constructs meaning from a wide range of texts.

1. Predicts what a passage is about based on its title and illustrations.

LA.B.1.1. Writing: The student uses writing processes effectively.

2. Drafts and revises simple sentences and passages, stories, letters, and simple explanations that express ideas clearly; show an awareness of topic and audience; have a beginning, middle, and ending; effectively use common words; have supporting detail; and are in legible printing.
3. Produces final simple documents that have been edited for: correct spelling; appropriate end punctuation; correct capitalization of initial words, "I", and names of people; correct sentence structure; and correct usage of age-appropriate verb/subject and noun/pronoun agreement.

LA.B.2.1. Writing: The student writes to communicate ideas and information effectively.

2. Uses knowledge and experience to tell about experiences or to write for familiar occasions, audiences, and purposes.

LA.C.3.1. Listening, viewing, and speaking: The student uses speaking strategies effectively.

1. Speaks clearly and at a volume audible in large- or small-group settings.
4. Uses eye contact and simple gestures to enhance delivery.

L.A.D.2.1. Language: The student understands the power of language.

1. Understands that word choice can shape ideas, feelings, and actions.
2. Identifies and uses repetition, rhyme, and rhythm in oral and written text.
3. Recognizes that use of more than one medium increases the power to influence how one thinks and feels.
4. Knows the various types of mass media (including billboards, newspapers, radio, and television).

LA.E.1.1. Literature: The student understands the common features of a variety of literary forms.

1. Knows the basic characteristics of fables, stories, and legends.
2. Identifies the story elements of setting, plot, character, problem, and solution/resolution.

L.A.E.2.1. Literature: The student responds critically to fiction, nonfiction, poetry, and drama.

2. Recognizes rhymes, rhythm, and patterned structures in children's texts.

The Arts / Dance

DA.B.1.1. Creation and Communication. The student understands dance is a way to create meaning.

1. Understands how gestures and movement communicate meaning.

The Arts / Music

MU.C.1.1. Cultural and Historical Connections: The student understands music in relation to culture and history.

1. Knows music from several different genres and cultures (e.g., vocal and instrumental, African and Latin American).

MU.D.1.1. Aesthetic and Critical Analysis: The student listens to, analyzes, and describes music.

4. Understands how music can communicate ideas suggesting events, feelings, moods, or images.

The Arts / Theatre

TH.A.1.1. Skills and Techniques: The student acts by developing, communicating, and sustaining characters in improvisation and formal or informal productions.

1. Creates imagined characters, relationships, and environments, using basic acting skills (e.g., sensory recall, concentration, pantomime, and vocal improvisation).
2. Creates, individually and in groups, animate and inanimate objects through the movement of the human body, (e.g., pantomimes, living and nonliving objects such as rocks, trees and celestial objects).

TH.B.1.1. Creation and Communication: The student improvises, writes, and refines scripts based on heritage, imagination, literature, history, and personal experiences.

1. Creates simple scenes that have a setting, dialogue, and plot.

TH.E.1.1. Applications to Life: The student understands applications of the role of theater, film, television, and electronic media in everyday life.

3. Cooperates with others to create formal and informal theatrical works and to solve the problems inherent in simple scenes (e.g., listens while others speak, sets goals, shows self-discipline, and meets deadlines).

The Arts / Visual Arts

VA.A.1.1. Skills and Techniques: The student understands and applies media, techniques, and processes.

1. Uses two-dimensional and three-dimensional media, techniques, tools, and processes to depict works of art from personal experiences, observation, or imagination.

VA.B.1.1. Creation and Communication: The student creates and communicates a range of subject matter, symbols, and ideas using knowledge of structures and functions of visual arts.

4. Uses elements of art and the principles of design to effectively communicate ideas.

VA.E.1.1. Applications to Life: The student makes connections between the visual arts, other disciplines, and the real world.

2. Knows various careers that are available to artists.

Science

SC.G.1.1. How Living Things Interact with their Environment

1. Understands the competitive, interdependent, cyclic nature of living things in the environment.
2. Understands the consequences of using limited natural resources.

Social Studies

SS.A.1.1. Time, Continuity, and Change (History)

1. Understands historical chronology and the historical perspective.

Florida Dept. of Education Sunshine State Standards

Grades 3-5 Benchmarks

Language Arts

LA.A.1.2. Reading: The student uses the reading process effectively.

1. Uses table of contents, index, headings, captions, illustrations, and major words to anticipate or predict content and purpose of a reading selection.
4. Clarifies understanding by rereading, self-correction, summarizing, checking other sources, and class or group discussion.

LA.B.1.2. Writing: The student uses writing processes effectively.

2. Drafts and revises writing in cursive that: focuses on the topic; has a logical organizational pattern, including a beginning middle, conclusion, and transitional devices; has ample development of supporting ideas; demonstrates a sense of completeness or wholeness; demonstrates a command of language including precision in word choice; generally has correct subject/verb agreement; generally has correct verb and noun forms; with few exceptions, has sentences that are complete, except when fragments are used purposefully; uses a variety of sentence structures; and generally follows the conventions of punctuation, capitalization, and spelling.
3. Produces final documents that have been edited for: correct spelling; correct use of punctuation, including commas in series, dates, and addresses, and beginning and ending quotation marks; correct capitalization of proper nouns; correct paragraph indentation; correct usage of subject/verb agreement verb and noun forms, and sentence structure; and correct formatting according to instructions.

VA.A.1.1. Visual Arts: The student understands and applies media, techniques, and processes.

1. The student uses two-dimensional and three-dimensional media, techniques, tools, and processes to depict works of art from personal experiences, observation, or imagination.

VA.B.1.1. Visual Arts: The student creates and communicates a range of subject matter, symbols, and ideas using knowledge of structures and functions of visual arts.

4. The student uses elements of art and the principles of design to effectively communicate ideas.

VA.E.1.1. Visual Arts: The student makes connections between the visual arts, other disciplines, and the real world.

LA.B.2.2. Writing: The student writes to communicate ideas and information effectively.

3. Creates narratives in which ideas, details, and events are in a logical order and are relevant to the story line.

LA.C.3.2. Listening, viewing, and speaking: The student uses speaking strategies effectively.

1. Speaks clearly at an understandable rate and uses appropriate volume.
4. Uses eye contact and gestures that engage the audience.

L.A.D.2.2. Language: The student understands the power of language.

1. Understands that word choices can shape reactions, perception, and beliefs.
2. Identifies and refers to symbol, theme, simile, alliteration, and assonance in oral and written texts.

LA.E.1.2. Literature: The student understands the common features of a variety of literary forms.

2. Understands the development of plot and how conflicts are resolved in a story.

L.A.E.2.2. Literature: The student responds critically to fiction,

nonfiction, poetry, and drama.

2. Recognizes and explains the effects of language, such as sensory words, rhymes, and choice of vocabulary, and story structure, such as patterns, used in children's texts.

The Arts / Theatre

TH.A.1.2. Theatre - Skills and Techniques: The student acts by developing, communicating, and sustaining characters in improvisation and formal or informal productions.

1. Creates imagined characters, relationships and environments, using basic acting skills (e.g., breath control, diction, concentration, and control of isolated body parts).

TH.E.1.2. Theatre - Applications to Life: The student understands applications of the role of theater, film, television, and electronic media in everyday life.

2. Understands the artistic characteristics of various media (e.g., theater, dramatic media, dance, music, and visual arts) and the advantages and disadvantages of telling stories through those artistic media.
4. Collaborates in the construction of formal and informal productions (e.g., shows respect and uses proper social skills with peers).

The Arts / Visual Arts

VA.B.1.2. Visual Arts - Creation and Communication: The student creates and communicates a range of subject matter, symbols, and ideas using knowledge of structures and functions of visual arts.

1. Understands that subject matter used to create unique works of art can come from personal experience, observation, imagination, and themes.
4. Uses the elements of art and the principles of design with sufficient manipulative skills, confidence, and sensitivity when communicating ideas.

VA.E.1.2. Visual Arts - Applications to Life: The student makes connections between the visual arts, other disciplines, and the real world.



Bits 'N Pieces Puppet Theatre Evaluation

Special Offer for Teachers: Please help us better serve you by completing this evaluation and mailing to **Bits 'N Pieces Puppet Theatre, 12904 Tom Gallagher Rd., Dover, FL 33529.** In appreciation you will receive this production's video for your school.

Show: _____ Performance Date: _____ Location: _____

Your Name: _____ School: _____ Grade: _____

Address: _____

PERFORMANCE (Artistic Merit)

1. The performance was a professional artistic production of high aesthetic merit and technical quality. **Strongly agree** **Agree** **Disagree**
2. What part of the show worked especially well for your group?

PERFORMANCE (Educational Merit)

3. The performance was a valuable educational tool that enhanced the students' learning experience. **Strongly agree** **Agree** **Disagree**
4. What aspect(s) of the show were most valuable as a teaching tool?

5. How did your students respond to the show?

EDUCATIONAL GUIDE AND ACTIVITY SHEETS

6. The teachers' guide contained an array of background information useful for pre-show preparation. **Strongly agree** **Agree** **Disagree**
7. Which elements of the educational guide were particularly useful in your pre-show preparation?

8. The activity pages were useful tools in helping children demonstrate evidence of achieving Florida benchmarks. **Strongly agree** **Agree** **Disagree**
9. Which elements of the activity sheets worked particularly well?

10. Do you have any suggestions to improve the resource guide or activity sheets?

OVERALL EXPERIENCE

11. Please rate the following by circling the number best representing your opinion. If you indicate "needs improvement" for any answer, please specify. (Use additional sheets if needed.)

	Excellent	Good	Fair	Needs
Improvement				
Artistic quality of program	1	2	3	4
Technical quality of program	1	2	3	4
Students' response to program	1	2	3	4
Educational quality of program	1	2	3	4
Quality of educational guide and activity sheets	1	2	3	4



BITS ‘N PIECES PUPPET THEATRE

America’s GIANT Puppet Company

LET US ENTERTAIN YOU!

Specializing in the art of puppetry, **Bits ‘N Pieces Puppet Theatre** has produced 11 original, musical adaptations of classic children’s literature. Millions of children in the United States, Asia, and Europe have seen our productions which feature our hallmark nine-foot-tall giant puppets.

Our larger-than-life puppets have entertained audiences in Singapore, Hong Kong, Japan, Taiwan, Trinidad and the Czech Republic. Bits ‘N Pieces Puppet Theatre has also hosted artists from those countries as well as the Soviet Union and China.

Museums in Evansville, Indiana and Munich, Germany have honored the artistry and craftsmanship of our giant puppets with 4,000 square foot exhibitions.

Based in Tampa, Florida Bits ‘N Pieces tours extensively in the United States and now provides educational workshops, residencies and teaching partnerships as part of its regular offerings.

BITS ‘N PIECES PUPPET THEATRE
is a not-for-profit theatre and gratefully acknowledges support and assistance from sponsors and audiences throughout the nation.

Support the Arts!
It’s Good for Humanity!

Call (813) 659-0659 for more information about:

- Tours of the Giant Puppets
- Educational Artist Residencies
- Student Workshops
- Museum Exhibitions

or visit www.PuppetWorld.com!