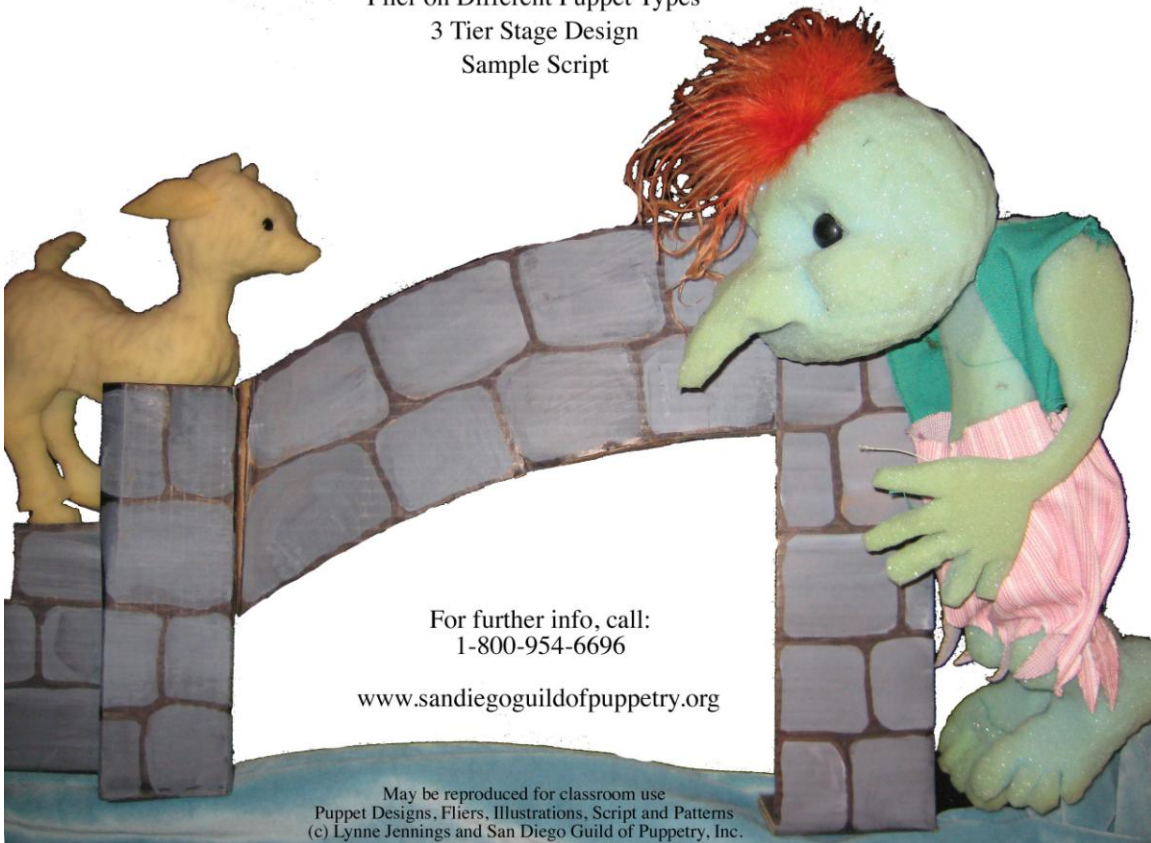San Diego Guild of Puppetry
9 Session Puppet Theatre Residency
based on:

Three Billy Goats Gruff

Packet Includes:

Lesson Plans for each session
Puppet Making Instructions for Simple Classroom Puppets
Flier on Different Puppet Types
3 Tier Stage Design
Sample Script

For further info, call:
1-800-954-6696

www.sandiegoguildofpuppetry.org

SAN DIEGO GUILD OF PUPPETRY

PUPPET THEATRE EDUCATION PROGRAMMING

WHY PUPPET THEATRE?

PUPPET THEATRE IS THE PERFECT VEHICLE FOR DEVELOPING AND PRACTICING life, curricular, theatre and social skills, among them: cooperation, concentration, communication, problem solving, listening and speaking skills, and creative and physical expression

A NUMBER OF THEATRE STANDARDS ARE MIRRORED IN OTHER AREAS OF THE CURRICULUM, especially in language art. For example, Theatre 1.1 and 5.1 and Language Arts 3.1 all address plot, beginning, middle, and end.

Unlike other forms of theatre, IN PUPPET THEATRE, ANYONE CAN PLAY ANY PART. One is not limited by size, age, gender, ethnic origin, or physical /verbal ability. What matters is their ability to imagine and create a believable character, and bring it to life as a puppet.

PUPPETRY CAN HELP BUILD EMPATHY. It allows the puppeteer to try out different roles, learn what it is like to walk in another person's shoes

PUPPETRY HELPS UNLOCK CREATIVITY, RELEASE INHIBITIONS, AND FOCUS ENERGY. Puppetry accesses many different learning styles and multiple intelligences. Often student behavior is different in a puppet theatre program than in their regular classroom. For example, at the end of a residency one year we picked an "All Star" troupe from across a grade level to perform for a Family Arts Night Celebration. A number of the students had difficulties of varying sorts in their classrooms, but that night they proved they were indeed "stars"!

Puppetry teaches…

Creative problem-solving skills;

Cooperation & teamwork;

Verbal expression & language development;

Large & fine motor skills;

Communication & listening skills

All these objectives are inherent in puppet theatre and important learning in developing both puppet theatre and curricular skills. Everything we do with *Three Billy Goats Gruff* will work toward these learning objectives.

- ❖ *Focus*: developing students' ability to concentrate
- ❖ *Improvisation*: developing students' ability to think on their feet
- ❖ *Verbal and Physical Expression*: developing students' ability to speak to an audience with emotional range and evocative movement (both as live and/or masked actors and as puppeteers, bringing a puppet to life through growing manipulation skills
- ❖ *Projection*: developing students' ability to be heard, be seen and be present, as both actors and puppeteers
- ❖ *Understanding:* develop students' cognition and critical thinking skills
- ❖ *Problem Solving*: developing the thinking skills necessary to lead to logical and positive conclusions

The key focus or the "big idea" for first graders in this year's puppet theatre residency:

Working on the concept of beginning, middle & end

- in story

- in theatre

- in problem-solving, and

- in life!

TABLE OF CONTENTS

THREE BILLY GOATS GRUFF- LESSON 1
INTRODUCTION TO STAGE MOVEMENT AND PUPPETRY

CONTENT STANDARDS
1.1 Discuss the vocabulary of theatre: actor, character, cooperation, audience, puppet.
1.2 Observe and describe the traits of a character.
3.3 Describe the roles and responsibilities of audience and actor.

ESSENTIAL QUESTIONS
• How do I use my personal experiences to create theatre?
• What do I think and feel when I create theatre, and when I view it as an audience member?
• How does theatre relate to me, to others and the world?
• How do actors/puppeteers create mood or feelings?

OBJECTIVES & STUDENT OUTCOMES
• Students will review prior knowledge of puppetry and puppet theatre (from previous year's study).
• Students will act out characters in the story to develop an understanding of their traits.

MATERIALS

• *Three Billy Goats Gruff* Teachers may use any version they like to introduce the story to their students, then add the script we have developed for our puppet work, for comparison and contrast (one of the concepts to focus on, outside of the puppet residency itself).
• Set of foam rod and tabletop puppets provided by puppetry teaching artists will be available for check out during non-puppetry days in puppet studio
• Video and/or digital camera to document activities (as possible)

WORDS TO KNOW:

• **actor**: someone who plays a part in a performance (in live theatre, TV and/or the movies)
• **audience:** people who watch, listen and respond to live theatre
• **beginning, middle, end**: Start of story moving into the problems encountered, that are resolved as the story is completed with a satisfactory feeling.
• **character:** personality/part in a play
• **cooperation** working together to accomplish something
• **puppet**: any object you bring to life to tell their story to the audience
• **puppetee**r: someone who operates a puppet, bringing it to life
• **rod puppet**: a puppet that is operated by stick(s) or rod(s). If it is moved by a stick, or the preferred puppeteer term, a rod or rods…then it is a rod puppet.
• **tabletop puppet**: a puppet that is worked at table height by puppeteers (usually 2-5) standing directly behind it. If the puppet has no visible controls (strings, rods or other mechanism), and you cannot put your hand inside it, but manipulate it by putting your hands directly on it, it is a tabletop puppet.

RESOURCES
• Sheet showing different major puppet types

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

❖ This is done in unison with all standing up, following instructions of teacher.

❖ Count out loud and clap: **1,2,3,4,5,6,7**

Hands on hips, turn head from side to side with each syllable: **"In my head count win-dows seven"**

❖ Count out loud and clap: **1,2,3,4,5,6**

Point index finger of right hand back and forth over left hand, extended at waist with thumb on top, little finger down, and say "**Point this way, that makes six**"

❖ Count out loud and clap: **1,2,3,4,5**

As hold hand out and extend fingers one at a time, starting with thumb **"Fin-gers I have five"**

❖ Count out loud and clap: **1,2,3,4**

As raise, slap, and lower each leg in unison, then hold out first one hand, palm up, and then the other, say, "**Limbs I have four"**

❖ Count out loud and clap: **1,2,3**

Do following 3 gestures: 1) Bend down and put palms close to floor; 2) stand and reach arms as high in air as possible; and 3) standing upright make wave gestures going out at right angle in front of body as say **"Earth…air…sea…"**

❖ Count out loud and clap: **1,2**

Point to self and then to others as say, "**Me, you…"**

❖ Count out loud and clap: **1**

❖ Clap hands in front of yourself, turn and clap hands behind yourself as say: "**DONE!"**

❖ Do first time slowly, explaining as you go, second time: increase speed.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

❖ Review what students remember from Kinder puppetry experiences:

❖ Discuss the difference between a book and a play. How are they the same? How are they different? (Have the book of *Three Billy Goats* to show)

❖ Discuss the jobs of actors, puppeteers, and audience.

❖ Discuss the difference between real and imaginary characters. For example, where can we find a real goat in San Diego? What about the goats in the book – what is their environment like? Do goats speak in books, in real life?

- ❖ Discuss what a puppet is and does. Hone remembrances into a definition.

- ❖ Introduce story of *Three Billy Goats Gruff*.

- ❖ Show example of each of the two types of puppets to be used and ask students to identify the type of puppet it is. How does the puppeteer move the puppet?

- ❖ Read the story. Stop to ask students how each character moves and what sounds it makes.

- ❖ Create character webs on board for each character.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

Have students stand in a circle. Call out one of the characters in the story, and ask students to move around the circle, and remembering the character web, improvising how they think that character would move. Freeze. Add a phrase or sentence for character to speak. Freeze and switch characters.

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*

- ❖ "What did we learn about the job of an actor? Of a puppeteer? Of an audience member?"

- ❖ "What is the puppeteer's main job?"

- ❖ "Describe how you moved for each of the characters. How were they similar? How were they different?"

- ❖ "What did you notice when you were speaking like one of the characters?

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.)*

- ❖ Students draw pictures of what they remember of the story. After later sessions, they can use these for sequencing exercises.

- ❖ When moving from the classroom to another location, practice moving like troll and the goats.

- ❖ When reading other books with students, have the students speak as the characters would and experiment with different movements.

THREE BILLY GOATS GRUFF- LESSON 2
INTRODUCTION TO PUPPETRY, IMPROV, PANTOMIME, PLOT

CONTENT STANDARDS

1.1 Discuss the vocabulary of theatre: improvisation, pantomime, and narrator.

2.1: Demonstrate skills in pantomime, and improvisation.

2.2 Dramatize or improvise familiar simple stories from classroom literature or life experiences, incorporating plot (beginning, middle, end) and using a tableau or a pantomime.

ESSENTIAL QUESTIONS

• How do I use my knowledge, skills and terms to create theatre?

• How does theatre relate to me, to others and the world?

OBJECTIVES & STUDENT OUTCOMES

• Students will begin to explore improvisation and pantomime.

• Students will act out characters in the story to develop an understanding of their traits.

• Students will work on sequence of story.

MATERIALS

• Story of: *Three Billy Goats Gruff*

• Set of foam rod and tabletop puppets provided by puppetry teaching artists will be available for check out during non-puppetry days in puppet studio

• Video and/or digital camera to document activities (as possible)

NEW Words to know:

• **improvisation:** creation and performance of piece of theatre without previous preparation a script, or text

• **improv:** an abbreviation of the term "improvisation".

• **narrator**: someone who helps tell the story that is being acted out

• **pantomime**: theatrical piece created without words using gesture and movement

• **play**: a dramatic work written to be performed by actors or puppeteers on stage or TV

• **plot:** structure of play, including beginning, middle and end

• **scene:** section of play that presents a continuous action (like a chapter in a book)

• **sequence-** of play/story: beginning, middle, end

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

This is done in unison with all standing up, following instructions of teacher.

•Count out loud and clap: **1,2,3,4,5,6,7**

Hands on hips, turn head from side to side with each syllable: **"In my head count win-dows seven"**

•Count out loud and clap: **1,2,3,4,5,6**

Point index finger of right hand back and forth over left hand, extended at waist with thumb on top, little finger down, and say "**Point this way, that makes six"**

•Count out loud and clap: **1,2,3,4,5**

As hold hand out and extend fingers one at a time, starting with thumb **"Fin-gers I have five"**

•Count out loud and clap: **1,2,3,4**

As raise, slap, and lower each leg in unison, then hold out first one hand, palm up, and then the other, say, "**Limbs I have four"**

•Count out loud and clap: **1,2,3**

Do following 3 gestures: 1) Bend down and put palms close to floor; 2) stand and reach arms as high in air as possible; and 3) standing upright make wave gestures going out at right angle in front of body as say **"Earth…air…sea…"**

•Count out loud and clap: **1,2**

Point to self and then to others as say, "**Me, you…"**

•Count out loud and clap: **1**

Clap hands in front of yourself, turn and clap hands behind yourself as say: "**DONE!"**

Do first time slowly, explaining as you go, second time: increase speed.

NOTE TO TEACHERS: THIS LESSON CAN BE BROKEN DOWN INTO TWO. USE THE WARM-UP WITH MODELING 1 AND GUIDED PRACTICE 1 AS THE FIRST LESSON WITH THE APPLICABLE DEBRIEF QUESTIONS. THEN USE THE WARM-UP WITH MODELING 2 AND GUIDED PRACTICE 2 AS THE SECOND LESSON.

MODELING 1 *(Presentation of new material, demonstration of the process, direct instruction)*

• Introduce and discuss the term "improvisation".

• Use 2 students for a demonstration. Have students sit in semi-circle. Explain that you will describe a scene that is different from those in the story of *The Three Billy Goats Gruff*. Ask for volunteer actors to

act it out and see what happens. Explain that this is called improvisation or "improv" for short (creating a scene by providing a few hints on how to start it, but without a script and without knowing how it will end). The characters involved will be the Little Billy Goat and the Troll. Instead of the Little Goat convincing the Troll to wait for the medium-sized goat, have the Little Goat decide to challenge the Troll. Explain to the student volunteers that they may use both words and body movement to act it out. Try it. Discuss what happens.

• Introduce and discuss the term "pantomime". Use 2 students for a demonstration. Explain that this time you will describe a scene that you want the students to act out using only action, no words. This is called pantomime (playing a scene using only movement). Ask volunteers to act out the scene where the medium-sized goat starts to go over the bridge and encounters the Troll. Have the volunteer playing the goat look worried, back up, turn head as though thinking, take a step forward, look at the Troll, and convince him to wait for the Big Billy Goat. Have Troll think, nod, and allow medium-size goat to pass. Discuss what works well in "pantomime". Ask if words are needed to convey meaning.

GUIDED PRACTICE 1 *(Application of knowledge, problem solving, corrective feedback)*

• Continue and extend guided practice from session 1. This time have them use puppets instead of their own bodies. For example, Students stand in a circle. Bring out puppets one at a time and, asking students to remember the character web, have them manipulate the puppet, passing it around the circle. Students move the puppet as the teaching artists suggest, trying to keep it alive. At first, use only movement (pantomime), then freeze. Eventually add words or phrases for character to speak and then act out brief improved scenes.

• Explain that you will be starting with the smallest of the Trolls. The students will not move, but the troll will, passing from student to student. First ask the students to walk the troll slowly. Freeze. Then have the troll walk up to the top of an invisible mountain. Freeze. Have him rub his stomach. Have him say "I'm hungry…very, very hungry." Have him look around. Have him say: "Food! I need food!" Have him look around again. Bring out the littlest goat, at the opposite side of the circle. Have the goat walk a few steps. Bend head to eat. Walk a few steps more. Eat again. Freeze. Have Troll see goat. Discuss what could happen then.

MODELING 2 *(Presentation of new material, demonstration of the process, direct instruction)*

• Discuss what a narrator is and the difference between an actor and a narrator. Discuss why having a narrator is important in some stories.

• Reread *Three Billy Goats Gruff*. Look for examples of use of narrator.

• Talk about what a scene is, and give examples from *Three Billy Goats Gruff*.

• Divide the story into scenes.

GUIDED PRACTICE 2 *(Application of knowledge, problem solving, corrective feedback)*

• Have students sit in circle, and pass puppets around as directed by teacher who "narrates" and gives voice to the desired actions.

(1) The littlest Billy Goat takes a series of high leaps in the air, landing and leaping again until he has gone

all the way around the circle.

2) The medium billy goat enters the circle and starts to walk around it. Freeze. Suddenly sees the green grass in the distance and starts to trot toward it. Freeze. Hungrily starts to gallop toward it, skidding to a halt when it has gone completely around the circle. Freeze.

3) The medium billy goat is grazing (ask students the meaning of the term, perhaps) on the grass in front of him, then moves a few steps forward, and grazes again, being passed from student to student around the circle, as time permits. Encourage students to add variety to the puppet's movements. Can they change the pace that the billy goat moves? Can they move the billy goat slowly or quickly?

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*

• "What did you notice when you were working the puppet?"

• "What did you notice when we told the story with the puppets?"

• "Did you notice movement and scenes that you thought were especially good?

• "How was the story different when we added words?"

• "How was the story different when we used a narrator?"

• "Which did you like best? Why?"

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.)*

• Students draw pictures of their favorite character in the story and explain why it is their favorite.

• Review with students the order in which the characters appeared.

• Practice having students recreate the characters' movements and dialogue when in line or elsewhere, or, alternatively, as part of a classroom exercise invite a student to perform a specific movement of a character, and have rest of class mimic that movement in unison.

• Have students think about how one character in the story makes the other characters feel through their actions and words, as a way of introducing the concepts of respect for others and themselves. Ex: how does the Little Billy Goat feel when confronted by the Troll? Would he want the Troll for a friend? Talk about what happens to the Troll eventually? Ask if it is the result of the Troll's behavior? Ask the students to imagine how the story might go if the Troll behaved differently.

THREE BILLY GOATS GRUFF- LESSON 3
INTRODUCTION TO STAGE, STAGE DIRECTIONS, TABLEAU, PLOT

CONTENT STANDARDS

1.1 Discuss the vocabulary of theatre: play, plot, stage, and tableau.
2.1 Demonstrate skills in pantomime, tableau and improvisation.
2.2 Dramatize or improvise familiar stories from classroom literature or life experiences, incorporating plot (beginning, middle, end) and using a tableau or a pantomime.
5.2 Demonstrate the ability to work cooperatively in performing a tableau, an improvisation, or a pantomime.

ESSENTIAL QUESTIONS

• How do I use my knowledge, skills and terms to create theatre?
• How do I use my personal experiences to create theatre?
• What do I think and feel when I create theatre?
• How do I experience theatre as an audience/viewer?

OBJECTIVES & STUDENT OUTCOMES

• Students will understand the similarities and differences between tableau, improvisation and pantomime and will use them to portray characters.
• Students will develop theatre vocabulary about the stage.
• Students will work on sequence of story.

MATERIALS

• *Three Billy Goats Gruff*

• Set of foam rod and tabletop puppets provided by puppetry teaching artists will be available for check out during non-puppetry days in puppet studio

• Stage (3 TIER STAGE PROVIDED BY TEACHING ARTISTS- SEE DIAGRAM)

• Video and/or digital camera to document activities (as possible)

New words to know:

* stage: area in a theater where a performance takes place, often a raised area

• **center stage:** the center area of the acting area of the stage

• **upstage**: the stage area furthest away from the audience

• **downstage**: the stage area closest to the audience

* entrance: Place where character enters and becomes visible on stage

* **exit**: Place where character leaves stage and disappears from audience's view

• **gesture:** body movement that communicates meaning, feeling, emotion

* **director:** the person who is in charge of the entire process of staging a play

* **tableau**: a frozen picture of a scene created by actor/puppeteers

* **scale:** an increase or decrease in size to show distance

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WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

This is done in unison with all standing up, following instructions of teacher.

•Count out loud and clap: **1,2,3,4,5,6,7**

Hands on hips, turn head from side to side with each syllable: **"In my head count win-dows seven"**

•Count out loud and clap: **1,2,3,4,5,6**

Point index finger of right hand back and forth over left hand, extended at waist with thumb on top, little finger down, and say "**Point this way, that makes six"**

•Count out loud and clap: **1,2,3,4,5**

As hold hand out and extend fingers one at a time, starting with thumb **"Fin-gers I have five"**

•Count out loud and clap: **1,2,3,4**

As raise, slap, and lower each leg in unison, then hold out first one hand, palm up, and then the other, say, "**Limbs I have four"**

•Count out loud and clap: **1,2,3**

Do following 3 gestures: 1) Bend down and put palms close to floor; 2) stand and reach arms as high in air as possible; and 3) standing upright make wave gestures going out at right angle in front of body as say **"Earth…air…sea…"**

•Count out loud and clap: **1,2**

Point to self and then to others as say, "**Me, you…"**

•Count out loud and clap: **1**

Clap hands in front of yourself, turn and clap hands behind yourself as say: "**DONE!"**

Do first time slowly, explaining as you go, second time: increase speed.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

• Set up the stage frame prior to lesson. All following exercises will be done within the stage frame. (NOTE: this week it will just be the stage frame, no curtains. Explain that the curtains will be added later).

• Review the terms "exit" and "entrance". Discuss stage directions: upstage, downstage, and center stage,. Students can volunteer to stand in proper places "onstage" to illustrate the terms.

• Discuss concept of director(The person responsible for overseeing all the elements of the play)

• Discuss scale, concepts of near and far, and how to show that in a puppet play; get 2-5 students up to demo the concepts. Use the different sizes of the Billy Goats as examples.

• Using tallest and shortest students, measure height needed for upstage curtain (The curtain should come just above tallest student's head. Discuss the "scale" of the stage and how it needs to be "scaled" to performers' heights. Have it in place for next session).

• Introduce the term "tableau", and develop a definition of the term. Demonstrate with several students. For example, have student volunteers enact the Big Billy Goat's encounter with the Troll, freezing the action into various tableau, asking students to decide which tableau are the most exciting.

•Review concept of pantomime and its relation to tableau. Demonstrate each concept with several students. Discuss how they are the same and how they are different.

•Review concept of improvisation. What is it? How is similar to pantomime and tableau? How is it different?

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

•Use puppets and pantomime, improvisation or tableau to review scenes of *Three Billy Goats Gruff*. Have students use one of these three (or all of them) to recreate scenes from the beginning, middle and end. You will not necessarily finish this; continue in the next lesson.

• To begin, improv a scene first to determine where puppets should enter, exit, and move. Encourage audience feedback.

• Once the basics have been established, have the students act out the scene in pantomime. Then add narration.

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*

• "Does having puppets of different sizes help make the story more interesting? Why?"
• "What does scale show?"
• "How was your tableaux successful? How could you have improved it?"
• "How did you feel about working the puppets behind the stage?"
• "How did you feel when you were working/ speaking with the puppet?

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.)*

• Work with the story in class. Discuss the beginning, middle and end. Review the whole plot of the story, in sequence, practicing the voices, in character. Either have individual students repeat the line, in character, or the class as a whole, or both.

• Using student drawings from previous session(s), choose a number that illustrate the sequence of the story (using as many different students' work as possible). Lay drawings out on floor, if students are seated in a circle, or hang them on a clothesline, a bulletin board or wall. Ask students to decide where each picture goes (in the beginning, middle or end). Next, place the drawing for all to see in that "place". Keep going, with class chiming in, helping make micro decisions. (This is a rich activity and could go on for days (if time permits). If they decide a piece of the story is missing, they could make another drawing to illustrate the action.

• Another way to set this up is to divide students into 3 groups (beginning, middle and end), and have each group draw scenes from that part of the story, and then sequence them.

• When working with other books with students, have students speak as the characters would and experiment with different movements.

• Think about how the concepts of beginning, middle, and end apply to everything in life, and encourage students to explore the concepts in other subject areas, and the world in general.

CONTENT STANDARDS

1.1 Discuss the vocabulary of theatre: play, plot, stage, and tableau.

1.2 Observe and describe the traits of a character.

2.1 Demonstrate skills in pantomime, tableau and improvisation.

2.2 Dramatize or improvise familiar stories from classroom literature or life experiences, incorporating plot (beginning, middle, end) and using a tableau or a pantomime.

5.2 Demonstrate the ability to work cooperatively in performing a tableau, an improvisation, or a pantomime.

ESSENTIAL QUESTIONS

• How do I use my knowledge, skills and specific theatre terms to help create theatre?

• How do I use my personal experiences to create theatre?

• What do I think and feel when I create theatre?

• How do I experience theatre as an audience/viewer?

OBJECTIVES & STUDENT OUTCOMES

• Students will review prior knowledge of puppetry and puppet theatre.

• Students will understand the similarities and differences between tableau, improvisation and pantomime and will use them to portray characters.

• Students will express feelings and expression by using puppets and voice.

• Students will work on sequence of story.

MATERIALS

• *Three Billy Goats Gruff*

• Set of foam rod and tabletop puppets provided by puppetry teaching artists will be available for check out during non-puppetry days in puppet studio

• Stage

• Video and/or digital camera to document activities (as possible)

Words to REVIEW:

• **center stage:** the center area of the acting area of the stage

* director: the person who is in charge of the entire process of staging a play

• **downstage**: the stage area closest to the audience

* entrance: Place where character enters and becomes visible on stage

* exit: Place where character leaves stage and disappears from audience's view

• gesture: body movement that communicates meaning, feeling, emotion

* improvisation: creation and performance of piece of theatre without previous preparation, or a script, or text

* pantomime: theatrical piece created without words using gesture and movement

* tableau: a frozen picture of a scene created by actor/puppeteers

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RESOURCES

• Script

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

This is done in unison with all standing up, following instructions of teacher.

•Count out loud and clap: **1,2,3,4,5,6,7**

Hands on hips, turn head from side to side with each syllable: **"In my head count win-dows seven"**

•Count out loud and clap: **1,2,3,4,5,6**

Point index finger of right hand back and forth over left hand, extended at waist with thumb on top, little finger down, and say "**Point this way, that makes six"**

•Count out loud and clap: **1,2,3,4,5**

As hold hand out and extend fingers one at a time, starting with thumb **"Fin-gers I have five"**

•Count out loud and clap: **1,2,3,4**

As raise, slap, and lower each leg in unison, then hold out first one hand, palm up, and then the other, say, "**Limbs I have four"**

•Count out loud and clap: **1,2,3**

Do following 3 gestures: 1) Bend down and put palms close to floor; 2) stand and reach arms as high in air as possible; and 3) standing upright make wave gestures going out at right angle in front of body as say **"Earth…air…sea…"**

•Count out loud and clap: **1,2**

Point to self and then to others as say, "**Me, you…"**

•Count out loud and clap: **1**

Clap hands in front of yourself, turn and clap hands behind yourself as say: "**DONE!**"

Do first time slowly, explaining as you go, second time: increase speed.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

• Set up stage frame prior to student arrival.

• Demonstrate for students how to add back and center stage level curtains. Demonstrate how they can bend down and move from upstage to center stage to downstage.

• Review jobs of audience, actor/puppeteers, director. Discuss theatre manners and why they are important to the success of the show.

• Review terms: stage, exit, entrance, upstage, downstage, center stage, scale. Have student volunteers come up and demonstrate the concepts, by walking through the first scene (first page) of the script included in lesson plans. Divide the remaining students into 4 groups. One group reads the part of the Troll, as the puppeteer acts out the part of the Troll. Each of other three groups takes the part of one of the Billy Goats. The students chosen as puppeteers act out their parts as each group reads the script. Choose teacher to play the part of the narrator. NOTE: Students can be given individual scripts so they can read their parts, or teacher can read one line at a time, and each group can repeat that line trying to mimic the teacher's intonation.

•Review scenes, stressing sequence, beginning, middle and end. Call on volunteers to try out different parts as time permits. End each scene as a tableau. Discuss what students liked.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

• Review and continue guided practice work from last session. Pick up where you left off.

• Use puppets and pantomime, improvisation or tableau to review scenes of *Three Billy Goats Gruff*. Have students use one of these three (or all of them) to recreate scenes from the beginning, middle and end.

• To begin, "improv" a scene first to determine where puppets should enter, exit, and move. Encourage audience feedback.

• Once the basics have been established, have the students act out the scene in pantomime. Then add narration.

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*

• "Does having puppets of different sizes help make the story more interesting?

• "What does scale show?"

• "Was there a difference in manipulating the small puppets and the big puppets?"

• "How did you feel about working the puppets behind the stage?"

•"Was it harder or easier than working in a circle as we did last week?

•"Was it more exciting?"

• "How did you feel when you were working/ speaking with the puppet?

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.)*

• Continue to work with the story in class. (This is a perfect time to use the students' pictures if they are hung, or brought out in sequenced pile). Continue to discuss the beginning, middle and end. How does the story start (what is this called-beginning). How does the story finish (What is this called- the end). What is in between the beginning and the end (Middle). Run through the whole plot of the story, in sequence, practicing the voices, in character…either having individual students repeat the line, in character, or the class as a whole, or both. .

• When working with other books with students, have students speak as the characters would and experiment with different movements.

• Think about how the concepts of beginning, middle, and end apply to everything in life, and encourage students to explore the concepts in other subject areas, and the world in general. Talk about the order of things, and the sequence: what happens when we wake up, how do we brush our teeth, what do we do first when we get dressed, when we go to school.

• Ask students to think of alternative endings for the story. How would the beginning and middle of the story have to change to make it a believable and exciting story? (Ex: 1) Suppose the goats and the Troll all became friends instead. How might that have happened? (2) Suppose the goats were mean and the Troll was friendly. How might the story go then?

THREE BILLY GOATS GRUFF- LESSON 5
INTRODUCTION TO PUPPETRY- SIMPLE PUPPET MAKING

THEATRE CONTENT STANDARDS

2.1 Demonstrate skills in pantomime, tableau and improvisation.
2.2 Dramatize or improvise familiar stories from classroom literature or life experiences, incorporating plot (beginning, middle, and end) and using a tableau or a pantomime.
5.2 Demonstrate the ability to work cooperatively in performing a tableau, an improvisation, or a pantomime.

ESSENTIAL QUESTIONS

• What beginning puppet building skills are needed?
• What terms will aid in my understanding of theatre, visual arts, and puppet creation?

OBJECTIVES & STUDENT OUTCOMES

• Students will demonstrate ability to build a simple puppet of their own, following a sequence of directions.
• Students will utilize tableau, improvisation and pantomime to create narrative.
• Students will express feeling and expression through using puppets and voice.
• Students will work on sequence of story.

MATERIALS

• *Three Billy Goats Gruff*

• Materials as documented in included puppet making sheet

NEW words to know:

* control: 2 meanings: 1) means by which a puppeteer brings their puppet to life. eg. With the type of puppet used here, the control is a rod. 2) what a puppeteer must concentrate/focus on in order to bring their puppet to life and to perform specific actions.

* manipulate: Moving a puppet

RESOURCES

• Puppet-making worksheet for creating rod puppets (All needed materials listed)

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

This is done in unison with all standing up, following instructions of teacher.

•Count out loud and clap: **1,2,3,4,5,6,7**

Hands on hips, turn head from side to side with each syllable: **"In my head count win-dows seven"**

•Count out loud and clap: **1,2,3,4,5,6**

Point index finger of right hand back and forth over left hand, extended at waist with thumb on top, little finger down, and say "**Point this way, that makes six"**

•Count out loud and clap: **1,2,3,4,5**

As hold hand out and extend fingers one at a time, starting with thumb **"Fin-gers I have five"**

•Count out loud and clap: **1,2,3,4**

As raise, slap, and lower each leg in unison, then hold out first one hand, palm up, and then the other, say, "**Limbs I have four"**

•Count out loud and clap: **1,2,3**

Do following 3 gestures: 1) Bend down and put palms close to floor; 2) stand and reach arms as high in air as possible; and 3) standing upright make wave gestures going out at right angle in front of body as say **"Earth…air…sea…"**

•Count out loud and clap: **1,2**

Point to self and then to others as say, "**Me, you…"**

•Count out loud and clap: **1**

Clap hands in front of yourself, turn and clap hands behind yourself as say: "**DONE!"**

Do first time slowly, explaining as you go, second time: increase speed.

MODELING and GUIDED PRACTICE *(Presentation of new material, demonstration of the process, direct instruction)*

• Review the steps in the building process with students:

1) We will pass out large (approx. 12x16) mats for students to work on.

2) We will pass out materials for students to make their puppets

3) Hold up the different characters in the story and allow students to pick the one they want to make

4) Students will be asked to follow the step by step making the sequence explained by the teacher (who can work from the outline on the worksheet).

5) When puppets are completed, students will be asked to clean up their work area by putting all scraps in wastebasket, tools on table where indicated, and mats on stack.

6) When a student is finished, and their work space clean, have them raise their hand.

Once all the students have completed their puppets:

• Have students sit in circle with their puppets

• Ask them if they know what a puppet does best. (Hint: a short, 4 letter word that starts with "M"- Answer: Move. Review the vocabulary word "manipulate". Explain that they will now be asked to "manipulate" their puppets. Explain that these puppets are for them to practice with in their classrooms.

• Ask one student to tell the beginning of the story. Have them go behind stage. They should speak and move their puppet for the beginning of the story. Even if it is a bit crowded, the experience is worthwhile.

• Ask which scene comes next. Have one student describe the action that takes place. Have all students who have made puppets appropriate to that scene hold them up, and speak for and move (manipulate) their puppet for that sequence. Work through the story, scene by scene as time allows.

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*

• Ask if it is easy or difficult to remember the sequence of the story, and why.

• Ask if it makes a difference to the story if scenes are taken out of sequence, and what that difference is.

• Ask if it was important to make their puppets in the order given. Ask if there would be problems trying to make it in a different order. Ask if some steps could be done in a different order without a problem, but if others needed to be done a specific way.

• "What was it like to make the puppets?"

• "What are some differences between manipulating your puppets and the performance puppets?"

• "What did you notice when you were working with the puppets you made? How did you feel?"

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.)*

• Ask students to think about the different things they do, and see if the order they do them in is important or not important. (EX. Is it better to put your socks on before you put your shoes on, or does it make a difference?)

• Write down and number the scenes in 3BGG in order on the board. Mix up the order of the scenes and tell the story in the mixed up order. What happens?

•Ask students to think about other stories they know. Write down the scenes in order. Think about whether the order of the scenes makes a difference in the stories?"

THREE BILLY GOATS GRUFF - LESSON 6
INTRODUCTION TO PUPPETRY- PROPS, SETS, MUSIC, RHYTHMS

NOTE TO TEACHERS: THIS LESSON CAN BE BROKEN DOWN INTO TWO. USE THE WARM-UP WITH MODELING 1 AND GUIDED PRACTICE 1 AS THE FIRST LESSON WITH THE APPLICABLE DEBRIEF QUESTIONS. THEN USE THE WARM-UP WITH MODELING 2 AND GUIDED PRACTICE 2 AS THE SECOND LESSON.

THEATRE CONTENT STANDARDS

1.1 Discuss vocabulary of theatre, reviewing and reinforcing concepts and definitions
3.2 Identify theatrical conventions, such as props, costumes, masks and sets
5.2 Demonstrate the ability to participate cooperatively in performing a pantomime or dramatizing a story.

ESSENTIAL QUESTIONS

• What performing skills do I need?
• What is the importance of props and a stage? Costumes? Masks?

OBJECTIVES & STUDENT OUTCOMES

• Students demonstrate understanding of vocabulary
• Students will be introduced to props and sets, their purpose and their use.

MATERIALS

• Story of: *Three Billy Goats Gruff*

• Set of foam rod and tabletop puppets provided by puppetry teaching artists will be available for check out during non-puppetry days in puppet studio

• Stage

• Props, sets

• Video and/or digital camera to document activities (as possible)

New Words:

* **prop**: an object carried or set on the stage by an actor/puppeteer

* **run through**: A rehearsal that goes from start to finish with no stops

* **setting**- where story takes place

* **stage left:** left side of stage from actors' viewpoint, but right side from audience's

* **stage right:** right side of stage from actors' viewpoint, but left side from audience's

* **set/scenery**: physical objects, backdrops, etc. that is(are) created for a play to convey the place where the story is taking place

* **mount:** to set up and/or perform a show

* **strike**: to take down and pack up all the parts of a show after the performance is over

• **rhythm**: pattern of sounds, an arrangement of "long" and "short" sounds or "loud" and "soft" sounds which can repeat.

• **beat:** an element of measured time in a musical piece that occurs at regular intervals**.**

RESOURCES
• Script

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

This is done in unison with all standing up, following instructions of teacher.

•Count out loud and clap: **1,2,3,4,5,6,7**

Hands on hips, turn head from side to side with each syllable: **"In my head count win-dows seven"**

•Count out loud and clap: **1,2,3,4,5,6**

Point index finger of right hand back and forth over left hand, extended at waist with thumb on top, little finger down, and say "**Point this way, that makes six**"

•Count out loud and clap: **1,2,3,4,5**

As hold hand out and extend fingers one at a time, starting with thumb **"Fin-gers I have five"**

•Count out loud and clap: **1,2,3,4**

As raise, slap, and lower each leg in unison, then hold out first one hand, palm up, and then the other, say, "**Limbs I have four"**

•Count out loud and clap: **1,2,3**

Do following 3 gestures: 1) Bend down and put palms close to floor; 2) stand and reach arms as high in air as possible; and 3) standing upright make wave gestures going out at right angle in front of body as say **"Earth…air…sea…"**

•Count out loud and clap: **1,2**

Point to self and then to others as say, "**Me, you…"**

•Count out loud and clap: **1**

Clap hands in front of yourself, turn and clap hands behind yourself as say: "**DONE!**"

Do first time slowly, explaining as you go, second time: increase speed.

MODELING AND GUIDED PRACTICE I

• Students will be introduced to sets and props and learn the difference between them

• Students will be taught how to mount and strike set smoothly and effectively

• Students will take turns mounting and striking set

MODELING AND GUIDED PRACTICE II

• Introduce the concept to students that characters in a story can be "played" by specific instruments and rhythms.

• Play "Peter & the Wolf" CD (selected bits). Encourage students to recognize the various characters by their sound.

• Provide pictures of the instruments being played. (A real instrument would be great if available, violin, oboe, French horn.)

• Pass out the rhythm instruments so every student has one. With the idea that a beat is part of a pattern of sounds and can be counted, the students are guided to play one, then successive beats up to five.

• Students then pass their instrument to the person on their left, to experience playing different instruments.

• Students play a rhythm game, where a leader claps a short pattern of "longs" and "shorts" (sounds), and all play the pattern, i.e, short, short, long. Time permitting, students may again pass their instruments.

• Students choose which instrument best suggests each of the main characters in Three Billy Goats Gruff, i.e., the different goats, the troll, et al. Then students choose a short rhythmic pattern to be assigned to the character/instrument.

•The teacher records (draws/writes) in flip chart in the form of a key: drum (drawing) = big goat, et al. These instruments are then used when rehearsing the play (each instrument is placed on a chair in the "orchestra section" near the puppet stage. Any incidental score/sounds for other story elements: i.e, wind, rain, creaking bridge may be improvised later, if time allows.)

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*

• "How can sets and props help tell the story?"

• "What are some differences between sets and props?"

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.)*

• Encourage students to practice their character and/or lines in front of friends and family members at home, during lunch, or during breaks

THEATRE CONTENT STANDARDS

1.1 Discuss vocabulary of theatre, reviewing and reinforcing concepts and definitions.
2.2 Dramatize or improvise familiar stories from classroom literature or life experiences, incorporating plot (beginning, middle, and end) and using a tableau or a pantomime.
4.1 Respond appropriately to a theatrical experience as an audience member.
5.2 Demonstrate the ability to participate cooperatively in performing a pantomime or dramatizing a story.

ESSENTIAL QUESTIONS

• What performing skills do I need?
• What performance guildelines will my students need to keep in mind in order to perform effectively?

OBJECTIVES & STUDENT OUTCOMES

• Students will review prior knowledge of puppetry performance.
• Students will utilize tableau, improvisation and pantomime to create the play.
• Students will express feeling and expression through using puppets and voice.
• Students will rehearse their various roles (including those of audience member and musician) with growing confidence and skill.

MATERIALS

• Story of: *Three Billy Goats Gruff*

• Set of foam rod and tabletop puppets provided by puppetry teaching artists will be available for check out during non-puppetry days in puppet studio

• Set of rhythm instruments

• Stage, props, sets

• Video and/or digital camera to document activities (as possible)

<u>New Words:</u>

• **cast:** the team of actor/puppeteers in a play

* **playboard:** place where a puppet play takes place, often, a real wooden board, usually less than 12"wide, and varying in length.

* **rehearsal:** practicing to perform a play

* **director:** the person who is in charge of the entire process of staging a play

RESOURCES

• Cast List - *Prior to this lesson, discuss the best way of selecting parts with the teaching artist the week before. It may be the same for each class, or different, depending on each individual teacher. An important side note: students frequently focus more intently and perform more powerfully with puppets than their regular classroom behavior might suggest, so work to give all students the chance to shine.*

• Script

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

This is done in unison with all standing up, following instructions of teacher.

•Count out loud and clap: **1,2,3,4,5,6,7**

Hands on hips, turn head from side to side with each syllable: **"In my head count win-dows seven"**

•Count out loud and clap: **1,2,3,4,5,6**

Point index finger of right hand back and forth over left hand, extended at waist with thumb on top, little finger down, and say "**Point this way, that makes six**"

•Count out loud and clap: **1,2,3,4,5**

As hold hand out and extend fingers one at a time, starting with thumb **"Fin-gers I have five"**

•Count out loud and clap: **1,2,3,4**

As raise, slap, and lower each leg in unison, then hold out first one hand, palm up, and then the other, say, "**Limbs I have four**"

•Count out loud and clap: **1,2,3**

Do following 3 gestures: 1) Bend down and put palms close to floor; 2) stand and reach arms as high in air as possible; and 3) standing upright make wave gestures going out at right angle in front of body as say **"Earth…air…sea…"**

•Count out loud and clap: **1,2**

Point to self and then to others as say, "**Me, you…**"

•Count out loud and clap: **1**

Clap hands in front of yourself, turn and clap hands behind yourself as say: "**DONE!**"

Do first time slowly, explaining as you go, second time: increase speed.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

• Talk about the job of a director, and what they are responsible for in creating a play.

• Review what a puppeteer's job is (To bring an object to life to tell a story for an audience)… That if you perform your job really well, the audience's attention will be focused on your puppet , and it will be very alive.

• Explain that there will be the performance in three weeks. NOTE: Teachers may decide in advance if it will be for parents or peers, or they may want to let the students vote at this point on which they would prefer.

• Explain that today is the day that we'll be picking (volunteering) for parts.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

• Review the layout of the show: Everyone will sit in the audience until their turn comes. When their turn comes, they will get up, make their entrance, exit stage left and return to the audience.

• Both the audience and the puppeteers are equally important: A puppeteer needs an audience to perform for. An audience needs a performance to watch and enjoy.

• Rehearse, using script included in lesson plans. Go as far as you can get in the time available, stopping and starting as needed.

• Audience watches and applauds at the end.

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*

• "Share something new you saw one of your classmates do that was successful."

• "Overall, brainstorm ways to make the show even better."

• Ask if they tried their personal best during the session. Ask if there are things that they, as individuals, could practice at home and /or in the classroom to hone(grow) their skills.

• "What is the relationship between the audience and the actor?"

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.)*

• Encourage students to practice their character and/or lines in front of friends and family members at home, during lunch, or during breaks.

THEATRE CONTENT STANDARDS

1.1 Discuss vocabulary of theatre, reviewing and reinforcing concepts and definitions.
4.1 Describe what was liked about a theatrical work or story.
4.2 Identify and discuss emotional reactions to a theatrical experience.
5.2 Demonstrate the ability to participate cooperatively in performing a pantomime or dramatizing a story.

ESSENTIAL QUESTIONS

• What performing skills do I need?

• What positive reinforcement can I offer to help students achieve their personal best?

OBJECTIVES & STUDENT OUTCOMES

• Students demonstrate understanding of vocabulary and theatre through action and dialogue.
• Students will rehearse their various roles with growing confidence and skill.
• Students participate as good audience members: watch, listen, and respond appropriately.
• Students will perform their parts exhibiting their growing ability to focus and cooperate with others to present a performance appropriate to their age and growing puppetry skill sets.

MATERIALS

• Story of: *Three Billy Goats Gruff*

• Set of foam rod and tabletop puppets provided by puppetry teaching artists will be available for check out during non-puppetry days in puppet studio

• Set of rhythm instruments

• Stage, props, sets

• Video and/or digital camera to document activities (as possible)

NEW Words to know:

• **bow**: to bend the head or body forward as a signal of acknowledging the applause of an audience at the end of a performance

RESOURCES

• Cast List

• Script

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

This is done in unison with all standing up, following instructions of teacher.

•Count out loud and clap: **1,2,3,4,5,6,7**

Hands on hips, turn head from side to side with each syllable: **"In my head count win-dows seven"**

•Count out loud and clap: **1,2,3,4,5,6**

Point index finger of right hand back and forth over left hand, extended at waist with thumb on top, little finger down, and say "**Point this way, that makes six"**

•Count out loud and clap: **1,2,3,4,5**

As hold hand out and extend fingers one at a time, starting with thumb **"Fin-gers I have five"**

•Count out loud and clap: **1,2,3,4**

As raise, slap, and lower each leg in unison, then hold out first one hand, palm up, and then the other, say, "**Limbs I have four"**

•Count out loud and clap: **1,2,3**

Do following 3 gestures: 1) Bend down and put palms close to floor; 2) stand and reach arms as high in air as possible; and 3) standing upright make wave gestures going out at right angle in front of body as say **"Earth…air…sea…"**

•Count out loud and clap: **1,2**

Point to self and then to others as say, "**Me, you…"**

•Count out loud and clap: **1**

Clap hands in front of yourself, turn and clap hands behind yourself as say: "**DONE!"**

Do first time slowly, explaining as you go, second time: increase speed.

MODELING AND GUIDED PRACTICE *(Presentation of new material, demonstration of the process, direct instruction)*

• Lead the students in a review of the show: Everyone will sit in the audience until their turn comes. When their turn comes, they will get up, make their entrance from stage right, cross down center, exit stage left

and return to the audience.

• Introduce the term "run through".

• Rehearse the show from beginning to end, stopping and starting as needed.

• Describe how students will take their bows at the end of the show, and practice it several times. (All will stand in a line in front of the stage, hold hands, and on a count of 1,2,3, all bow together, and enjoy the applause from the audience).

• Explain the procedure for the performance session: It will start with everyone putting on a black, long sleeved shirt that we will provide, and maybe even black gloves. There will be a final dress rehearsal, and then the invited audience will arrive, the students will perform. Afterwards they will receive certificates and lots of applause.

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*

• "Share something new you saw one of your classmates do that looked really good."

• "What do you like about the play?"

• "Overall, brainstorm ways to make the show even better."

• "Did you give this run through your best try?"

• Ask how they think they will feel about performing during the next session

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.)*

• Continue practicing and rehearsing on their own time, in from of family members, friends, classmates.

• Encourage students to make a playbill for the performance. The playbill can include the title of the play, the list of their names and the parts they will each play.

THREE BILLY GOATS GRUFF- LESSON 9
DRESS REHEARSAL AND PERFORMANCE

THEATRE CONTENT STANDARDS

1.1 Discuss vocabulary of theatre, reviewing and reinforcing concepts and definitions.
4.1 Describe what was liked about a theatrical work or story.
4.2 Identify and discuss emotional reactions to a theatrical experience.
5.2 Demonstrate the ability to participate cooperatively in performing a pantomime or dramatizing a story.

ESSENTIAL QUESTIONS

• What performing skills do I need?

• What positive reinforcement can I offer to help students achieve their personal best?

OBJECTIVES & STUDENT OUTCOMES

• Students demonstrate understanding of vocabulary and theatre through action and dialogue.
• Students will rehearse their various roles with growing confidence and skill.
• Students participate as good audience members: watch, listen, and respond appropriately.
• Students will perform their parts exhibiting their growing ability to focus and cooperate with others to present a performance appropriate to their age and growing puppetry skill sets.

MATERIALS

• Story of: *Three Billy Goats Gruff*

• Set of foam rod and tabletop puppets provided by puppetry teaching artists will be available for check out during non-puppetry days in puppet studio

• Set of rhythm instruments

• Stage, props, sets

• Video and/or digital camera to document activities (as possible)

•Certificates for students

NEW Words to know:

• **Dress rehearsal**: final rehearsal before the show will be performed for an audience for the first time, usually with full costumes and makeup

RESOURCES

• Programs for performance, perhaps?
• Certificates for students

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

This is done in unison with all standing up, following instructions of teacher.

•Count out loud and clap: **1,2,3,4,5,6,7**

Hands on hips, turn head from side to side with each syllable: **"In my head count win-dows seven"**

•Count out loud and clap: **1,2,3,4,5,6**

Point index finger of right hand back and forth over left hand, extended at waist with thumb on top, little finger down, and say "**Point this way, that makes six"**

•Count out loud and clap: **1,2,3,4,5**

As hold hand out and extend fingers one at a time, starting with thumb **"Fin-gers I have five"**

•Count out loud and clap: **1,2,3,4**

As raise, slap, and lower each leg in unison, then hold out first one hand, palm up, and then the other, say, "**Limbs I have four"**

•Count out loud and clap: **1,2,3**

Do following 3 gestures: 1) Bend down and put palms close to floor; 2) stand and reach arms as high in air as possible; and 3) standing upright make wave gestures going out at right angle in front of body as say **"Earth…air…sea…"**

•Count out loud and clap: **1,2**

Point to self and then to others as say, "**Me, you…"**

•Count out loud and clap: **1**

Clap hands in front of yourself, turn and clap hands behind yourself as say: "**DONE!"**

Do first time slowly, explaining as you go, second time: increase speed.

MODELING AND GUIDED PRACTICE *(Presentation of new material, demonstration of the process, direct instruction)*

• Dress Rehearsal: Hand out black shirts and gloves for students to wear.

• Run through the performance without stopping.

• Prepare for audience to arrive. Have everyone sitting in their places and ready to go. Two students could stand at door to welcome audience to the performance.

PERFORMANCE

•Words of welcome by teacher or student.

• Performance.

• Bows and Applause.

• Presentation of Certificates

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*

• Encourage students to share with families/friends what they especially liked about the performance, the puppetry program, the puppets.

• Invite the audience to share their impressions with the students.

• How did their experience make them feel at the end: more confident? Focused? More interested in the arts?

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.)*

• Have students draw pictures(s) and/or write letters to share about their experience. If possible, write letters of thanks to funders.

• Have students reflect what they learned, having their teachers write down their comments.(The students could also write these when sharing letters with family who could not attend)

• What other book would they like to make into a puppet theatre performance?

• Ask teachers to think of how they could evaluate the students' growth, and to see if there is a difference in their performance levels in other areas of the curriculum
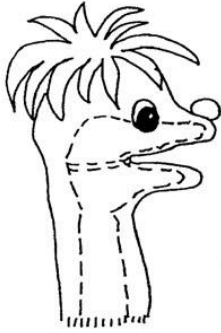
GLOSSARY OF THEATRE TERMS- 1ST GRADE

• **actor**: someone who plays a part in a performance (in live theatre, TV and/or the movies)

• **audience:** people who watch, listen and respond to live theatre

• **beginning, middle, end**: Start of story moving into the problems encountered, that are resolved as the story is completed with a satisfactory feeling.

• **Bow**: to bend the head or body forward as a signal of acknowledging the applause of an audience at the end of a performance

• **cast:** the team of actor/puppeteers in a play

• **center stage:** the center area of the acting area of the stage

• **character:** part in a play, or personality in the story, created by a performer

* **control**: 2 meanings: 1) means by which a puppeteer brings their puppet to life. eg. With the type of puppet used here, the control is a rod. 2) what a puppeteer must concentrate/focus on in order to bring their puppet to life and to perform specific actions

• **cooperation** working together to accomplish something

* **director:** the person who is in charge of the entire process of staging a play

• **downstage**: the stage area closest to the audience

• **dress rehearsal**: final rehearsal before the show will be performed for an audience for the first time, usually with full costumes and makeup

* **entrance**: Place where character enters and becomes visible on stage

* **exit**: Place where character leaves stage and disappears from audience's view

• **gesture:** body movement that communicates meaning, feeling, emotion

* **improvisation:** creation and performance of piece of theatre without previous preparation, or a script, or text

* **manipulate**: moving a puppet

* **mount:** to set up and/or perform a show

• **narrator**: someone who helps tell the story that is being acted out (the storyteller)

* **pantomime**: theatrical piece created without words using gesture and movement

* **play**: a dramatic work written to be performed by actors or puppeteers on stage or TV

* **playboard:** place where a puppet play takes place, often, a real wooden board, usually less than 12"wide, and varying in length.

* **plot:** structure of play, including beginning, middle and end (the story)

* **prop**: an object carried or set on the stage by an actor/puppeteer

• **puppet**: any object you bring to life to tell their story to the audience

• **puppetee**r: someone who operates a puppet, bringing it to life

* **rehearsal:** practicing to perform a play

• **rhythm**: pattern of sounds, an arrangement of "long" and "short" sounds or "loud" and "soft" sounds which can repeat.

• **rod puppet**: a puppet that is operated by stick(s) or rod(s)

* **run through**: A rehearsal that goes from start to finish with no stops

* **scale:** an increase or decrease in size to show distance

• **scene:** section of a piece of theatre(play, movie, TV, etc.), that presents a continuous action (like s chapter in a book)

***sequence-** of play/story: beginning, middle, end

* **set/scenery**: physical objects, backdrops, etc. that is created for a play to convey the place where the story is taking place

* **setting**- where story takes place

* **stage**: area on which play will take place

* **stage left:** left side of stage from actor's' viewpoint, but right side from audience's

* **stage right:** right side of stage from actors' viewpoint, but left side from audience's

* **strike:** to take down and pack up all the parts of a show after the performance is over

* **tableau**: a frozen picture of a scene created by actor/puppeteers

• **tabletop puppet**: a puppet that is worked at table height by puppeteers (usually 2-5) standing directly behind it

• **upstage**: the stage area furthest away from the audience

Major Puppet Types

Puppet: Any inanimate object that you bring to life to communicate something to an audience.

Hand Puppet
(fist, glove)

Any puppet that is worked on the hand of the puppeteer. It can have a moving mouth. It does not necessarily need one.

Rod
(Stick)

Any puppet that is manipulated using rigid controls. They can come from above, below, behind, inside or outside, and can vary in number, to give the puppet the movement needed.
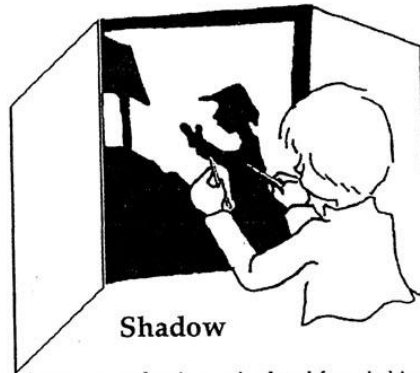
Marionette
(String)

Any puppet manipulated by string controls, be it a single string or many.

Bunraku

Any full body puppet that is manipulated from directly behind the figure, without being screened from the audience by a stage. (In the traditional Japanese form, the almost lifesize puppet is operated by three puppeteers)

Shadow

Any puppet that is manipulated from behind a screen where the audience sees only the shadow of the form. Although this type of puppet is often worked with rod controls, it is not considered a rod puppet.

There are also a variety of minor puppet types and common combinations of several forms which include: Body Puppets, Character Costumes, Finger Puppets, Giant or Parade Puppets, Hand and Rod Puppets, Humanettes, and Masks. Do you know what all these types are, or can you guess? Can you think of any others that have not been mentionned?

**PATTERNS FOR
3 BILLY GOATS GRUFF
AND THE TROLL**

STYROFOAM CUP
ROD PUPPETS

Materials Needed:
Styrofoam Cups (3 different sizes
for different sized goats)
BBQ Skewers or straws for
control rods
Stickers of various sizes
Paper of various colors for
features (Ears,noses, tails, legs,
feet, eyes, hair, teeth, tusks, etc)
can be precut in bulk using
bandsaw, if available
Brads
Tape
Scissors
Staplers
Paper punches
Magic Markers
(optional)

DIRECTIONS:

Features may be taped, stapled
or attached with brads (for
moving parts).

Using a paper punch at the
top of the leg where you want
to attach it to the body will
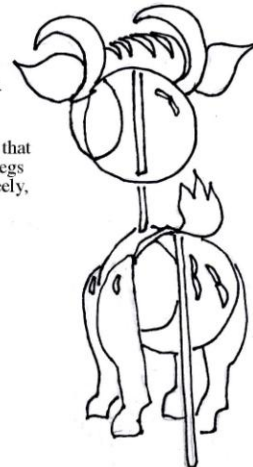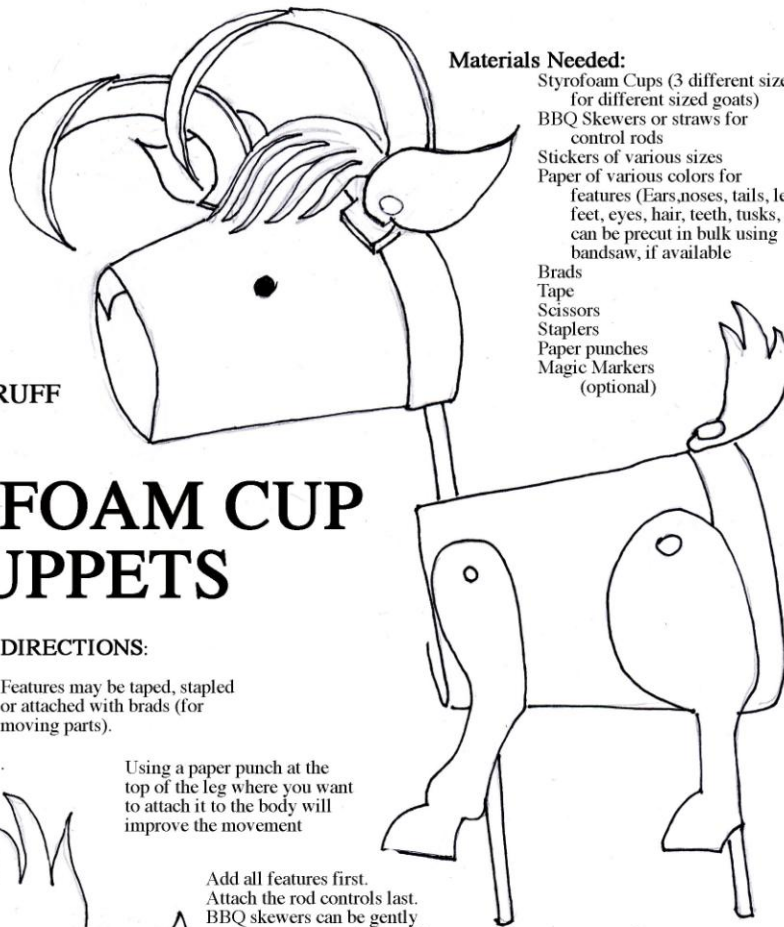improve the movement

Add all features first.
Attach the rod controls last.
BBQ skewers can be gently
pushed in through the styrofoam
and taped in place at the top of
the head and at the top of the back
of the body to improve control.
Rods may be taped to one or both
of Troll's hands for added movement.

(Do not tape the skewer that
goes between the front legs
of the goats to move freely,
so head can turn)

(c) 1981 by Lynne Jennings
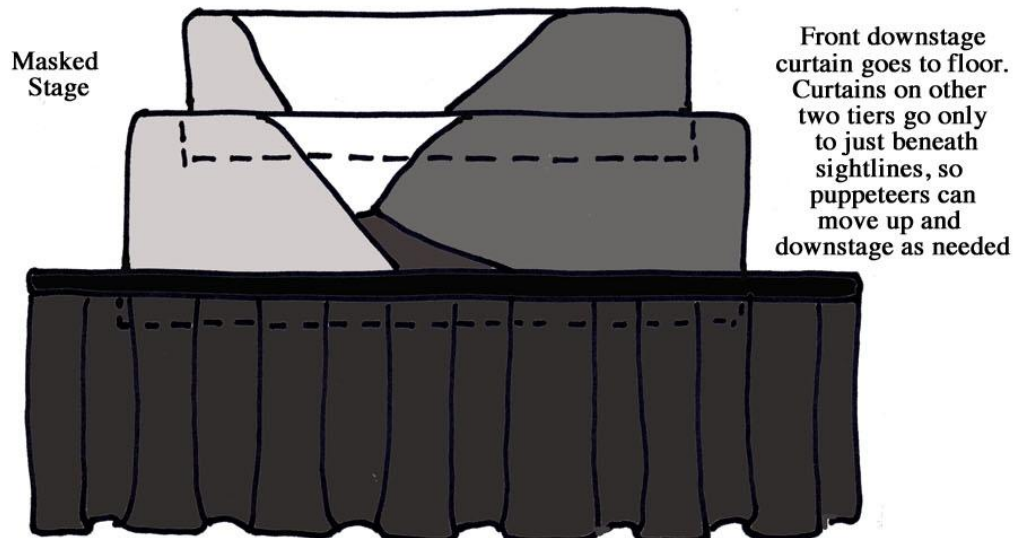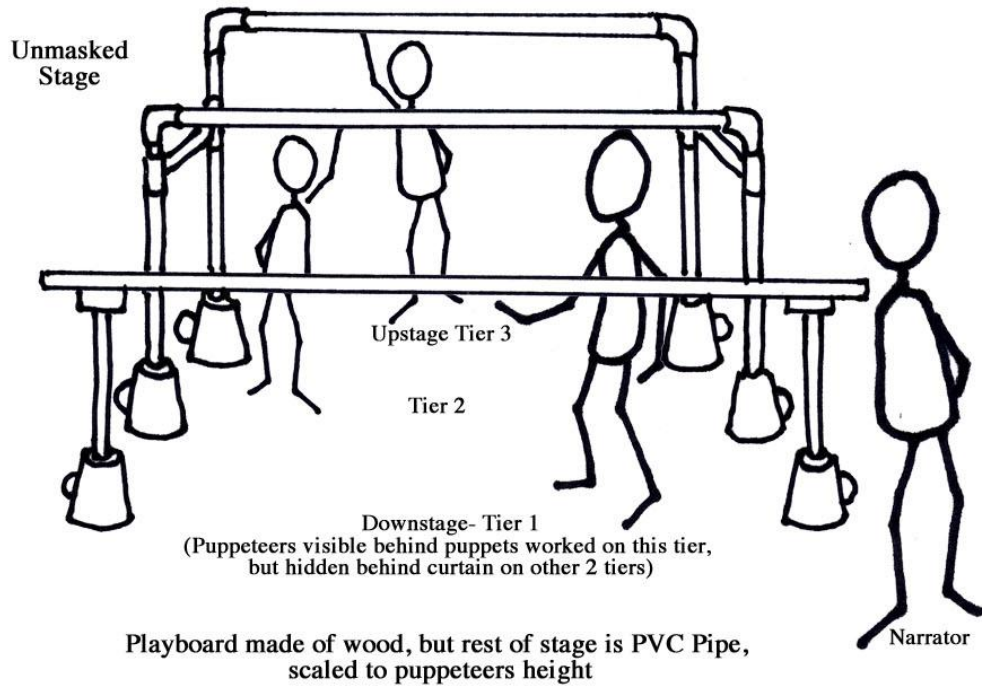for use by San Diego Guild of Puppetry, and classroom teachers

3 Tier Stage Design for "3 Billy Goats Gruff"

Unmasked Stage

Upstage Tier 3

Tier 2

Downstage- Tier 1
(Puppeteers visible behind puppets worked on this tier,
but hidden behind curtain on other 2 tiers)

Playboard made of wood, but rest of stage is PVC Pipe,
scaled to puppeteers height

Narrator

Masked Stage

Front downstage
curtain goes to floor.
Curtains on other
two tiers go only
to just beneath
sightlines, so
puppeteers can
move up and
downstage as needed

Design by: Lynne Jennings and San Diego Guild of Puppetry for classroom use.

Suggested Script for

Three Billy Goats Gruff

(Based on the Norwegian Folktale collected by P.C. Asbjornsen and Jorgen E. Moe)

NARRATOR: Once upon a time in the high mountains, there lived a great ugly troll.

    Characters(in their smallest versions) all emerge from upstage,

        Coming out from behind uppermost level.

TROLL(enters from far upstage left, singing or saying):

        I'm the Troll, I'm the Troll, And I'm on a roll,

        'Cause I'm big and I'm mean and I'm tough,

        It's so great to be

        A mean Troll like me,

        And I'm gonna get those Billy Goats Gruff.

            (And exits walking downstage and exits off left)

NARRATOR: And three billy goats, and the name of all three was Gruff.

FIRST GOAT: Our grass is gone

        My stomach hurts,

        If I don't eat soon

        I'm gonna feel worse.

SECOND GOAT: There's no food here

        It's plain to see

        There's nothing to eat

        For you or me….

THIRD GOAT: We've got to go

> We've got to seek,
>
> For food for all
>
> Of us to eat…

ALL GOATS: We've got to look

> We've got to go
>
> Look carefully
>
> Look high… Look low.

>> (All exit, walking downstage and off right.)

Characters (in their slightly larger versions) gradually emerge on mid-level of stage)

TROLL: (pointing out his property)

> This is my hillside,
>
> There grows my grass,
>
> It's mine, all mine,
>
> And no one may pass.
>
> Not over my bridge,
>
> Not over my pool
>
> If anyone tries
>
> They are a fool.

>> (And he exits, off left)

THREE GOATS: (Looking up and noticing the Troll's grass)

> Look, look….there's food
>
> I plainly see
>
> There's food for you
>
> And you and ME!!!!!

> Let's go now

Let's go quick

If I don't eat soon

I'm gonna be sick!

(All goats exit off left, running)

NARRATOR: The only way to reach the green grass on the hillside was to cross the bridge. And under the bridge was where that great ugly troll lived.

(As narrator speaks, biggest troll enters and settles down under his bridge)

His eyes were big as saucers. His nose as long as a poker. But the goats were hungry, and so, one by one they started to cross.

First of all came the youngest Billy Goat Gruff.

(As narrator speaks, littlest goat starts to cross).

"Trip! Trap! Trip! Trap!" went the bridge.

(*Sound effect of his feet could be great here)*

TROLL: (Roaring out from under the bridge)

"Who's that tripping over my bridge?"

LITTLEST GOAT: (In scared voice, looking at Troll, nervously)

"Oh! It is only I, the tiniest Billy Goat Gruff. I'm thin and starving. I'm going up to the hillside to make myself fat"

TROLL: **No you are not. I am going to gobble you up instead!**

LITTLEST GOAT: Oh, no! Please don't take me. I'm too little. Wait a bit 'til the

Second Billy Goat Gruff comes. He is much bigger.

TROLL: (nodding in agreement)

"Well, be off with you!"

(Goat disappears off stage left, and appears in smaller version on mid-level, and finally on upper level)

NARRATOR: And so the littlest billy goat crossed the bridge safely, and it was only a
little while before the second Billy Goat Gruff came to cross the bridge.

"Trip! Trap! Trip! Trap!" went the bridge.

(*Louder sound effect of feet would be great here*)

TROLL: (Roaring out from under the bridge)

"Who's that tripping over my bridge?"

SECOND GOAT: (In a slightly scared but louder voice, looking at Troll)

"Oh! It is only me, the second Billy Goat Gruff. I'm about to starve. I'm
going up to the hillside to make myself fat"

TROLL: **No you are not. I am going to gobble you up instead!**

SECOND GOAT: Oh, no! Please don't take me. Wait a little 'til the

Big Billy Goat Gruff comes. He is much bigger.

TROLL: (nodding in agreement)

"Very well, be off with you!"

(Goat disappears off stage left, and appears in smaller version on mid-level,

and finally on upper level)

NARRATOR: And so the second billy goat crossed the bridge safely, and it was only a
little while before the Big Billy Goat Gruff came to cross the bridge.

"TRIP! TRAP! TRIP! TRAP! TRIP! TRAP!" went the bridge.

(*Very loud sound effect of feet would be great here*)

TROLL: (Roaring out from under the bridge)

"Who's that tramping over my bridge?"

BIG BILLY GOAT: (In an equally loud voice, looking at Troll, not in the least afraid)

IT'S ME! BIG BILLY GOAT GRUFF! AND I'M HUNGRY AND A'M   GOING
UP THE HILLSIDE TO MAKE MYSELF FAT!

TROLL: **Oh, no you are not. I am going to gobble you up instead!**

BIG BILLY GOAT: "Well, come along and try, if you want. I've got two big spears to fight you with!

NARRATOR: So he flew at the Troll…

(fight scene, back and forth)

Finally tossed him into the water…

(Troll flies head over heels disappearing behind stage)

Then, he trotted up to the hillside to eat.

(Disappears off stage left, and appears in smaller version on mid-level, and finally on upper level)

And there, all three Billy Goats stayed.

THREE BILLY GOATS:

We love this hillside

We have food to eat

It's a good, good life

It cannot be beat!

WHOLE CLASS, ALL TOGETHER:

And now,

"Snip, snap, snout,

This tale's told out!"

(Everyone stands in front of stage and, holding hands all take bow)

THREE BILLY GOATS GRUFF - PART ASSIGNMENTS

Smallest Cast (Farthest upstage)
     Narrator   _____
     Troll   _____
     First Goat   _____
     Second Goat _____
     Third Goat   _____

Medium Sized Cast (Center stage)
     Narrators_____and _____
     Troll   _____
     First Goat   _____
     Second Goa   _____
     Third Goat   _____

Largest Cast (Downstage)
     Narrators_____and _____
     Troll_____and _____
     First Goat_____and _____

Medium First Goat (Center Stage) _____
    Small First Goat (Upstage)_____
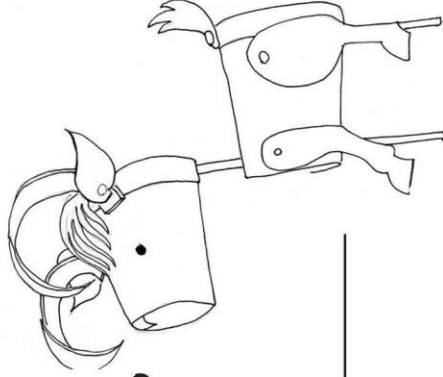
     Second Goat_____and _____

Medium Second Goat (Center Stage) _____
    Small Second Goat (Upstage)_____

     Third Goat_____and _____

Medium Third Goat (Center Stage) _____
    Small Third Goat (Upstage)_____

San Diego Guild of

Puppetry
Center of San Diego

Apprentice Puppeteer Award

is hereby presented to

in recognition of successful completion of the
"Three Billy Goats Gruff" First Grade
Puppet Residency Program

Date

Teacher

Teaching Artist