

# CREATIVE WRITING ALIVE!

## WRITING PERSONAL NARRATIVES THROUGH PUPPETRY

DESIGNED FOR GRADE LEVELS - 1 TO 2





## CURRICULUM WRITTEN BY:

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# COURSE NAME: CREATIVE WRITING ALIVE!

**COURSE DESCRIPTION:** THROUGHOUT THIS COURSE, YOUTHS WILL ENHANCE THEIR LITERACY SKILLS BY CREATING ORIGINAL PUPPET PERFORMANCES. AFTER REVIEWING CRITICAL STORY ELEMENTS, YOUTHS WILL THEN CREATE A MINI-ME VERSION OF THEMSELVES IN PUPPET FORM THAT THEY WILL MAKE WITH PAPER MACHÉ, PAINT, AND FABRIC. WORKING IN SMALL GROUPS, YOUTHS WILL USE GRAPHIC ORGANIZERS TO MAP OUT A WELL-SEQUENCED STORY (INCORPORATING THE NEEDED STORY ELEMENTS) THAT INCLUDES ALL MEMBERS OF THEIR SMALL GROUP. EACH GROUP WILL DECIDE A REALISTIC SETTING, PROBLEM, AND SOLUTION THAT CAN BE WRITTEN AS A STORY AND THEN PERFORMED. YOUTHS LEARN THE ART OF BRINGING THEIR PUPPETS ALIVE THROUGH PUPPETRY AND STORYTELLING BY PERFORMING A THEATRICAL PRODUCTION WITH HIS OR HER PEERS.

**ADDITIONAL PROGRAM RESOURCES:** INSTRUCTORS IMPLEMENTING THIS CURRICULUM WILL NEED ADDITIONAL RESOURCES AVAILABLE AT A PUBLIC LIBRARY, A PUPPET STAGE, PAINTING SUPPLIES, AND PAPER MACHÉ MATERIALS. HERE IS A LIST OF MATERIALS NEEDED:

- |                                 |                           |  |
|---------------------------------|---------------------------|--|
| - CONSTRUCTION PAPER            | - PAINTBRUSHES            | - <i>MAKING PUPPETS COME ALIVE</i> BY LARRY ENGLER AND CAROL FIJAN |
| - PRINTING PAPER                | - FABRIC                  | - CHART PAPER  |
| - NEWS PAPER                    | - TACKY GLUE              | - PERSONAL NARRATIVE PICTURE BOOKS                                 |
| - MASKING TAPE                  | - PUPPET STAGE            | - DVD EXAMPLES OF NARRATIVES                                       |
| - SMALL PLASTIC BOTTLES         | - PENCILS & DRAWING TOOLS |  |
| - PAPER MACHÉ (RECIPE INCLUDED) | - SCISSORS                |  |
| - PAINT                         | - YARN                    |  |

## MN STATE STANDARDS ADDRESSED:

ELA Standards Grade 1: 1.1.1.1, 1.1.2.2, 1.1.3.3, 1.1.7.7, 1.1.9.9, 1.6.3.3, 1.8.1.1, 1.8.2.2, 1.8.4.4, 1.8.5.5, 1.8.6.6, 1.10.1.1

ELA Standards Grade 2: 2.1.1.1, 2.1.2.2, 2.1.3.3, 2.1.7.7, 2.1.9.9, 2.6.3.3, 2.8.1.1, 2.8.2.2, 2.8.4.4, 2.10.1.1

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

# PROGRAM QUALITY – YOUTH PROGRAM QUALITY ASSESSMENT (YPQA)

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

## Safe Environment (Physical and Psychological)

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

## Supportive Environment

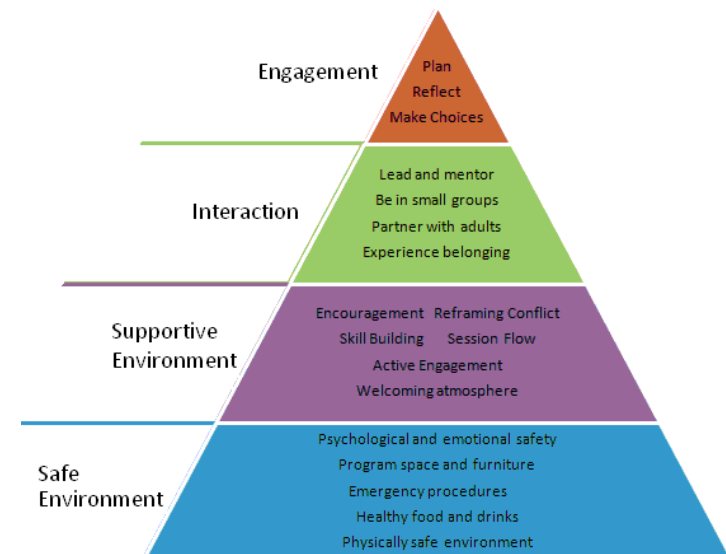
- Be inclusive of different learning styles, cultures, abilities and family structures. Utilize diverse images, games, music, etc.
- Choose encouraging words and develop an encouraging learning environment
- Maintain a professional appearance and wear staff identification
- Use group work, partnering,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

## Interaction

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

## Engagement

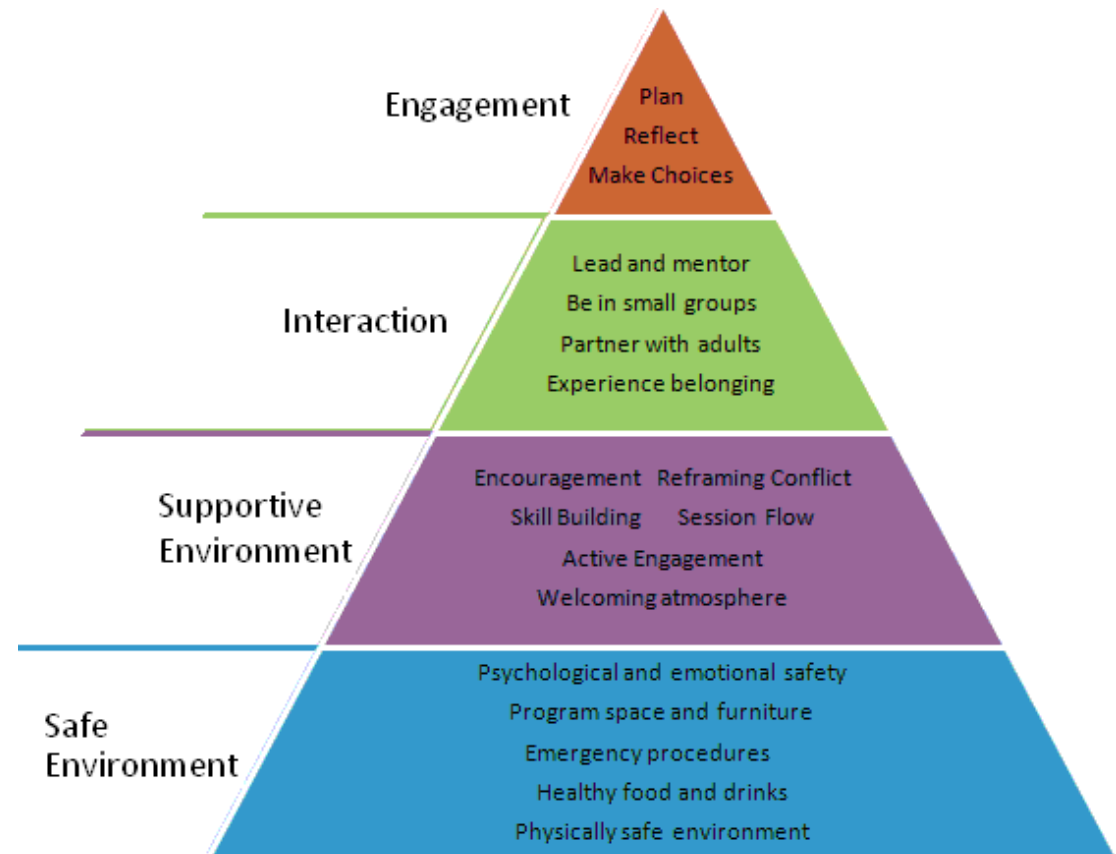
- Activities are hands-on and encourage multiple types of learning
- Include and facilitate youth choice
- Activities are challenging
- Reflection – all classes end with a reflection question and discussion time



# PROGRAM QUALITY – INTENTIONAL INCLUSIVITY

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

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



# CURRICULUM QUALITY – WHAT IS GANAG?

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

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

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

# SESSION LAYOUT – SCOPE AND SEQUENCE

<b>Identification of Story Elements</b>	<b>Session 1:</b> Youth will identify story elements in fictional stories	<b>Session 2:</b> Youth will recognize the 3 main parts of a story in fictional books	<b>Session 3:</b> Youth will retell fictional stories in order	<b>Session 4:</b> Youth will describe character traits
<b>Defining Strong Storytelling</b>	<b>Session 5:</b> Youth will create new plausible story problems	<b>Session 6:</b> Youth will develop new plausible story solutions	<b>Session 7:</b> Youth will chose common settings for puppet performances	<b>Session 8:</b> Youth will construct puppet heads
<b>Puppet Construction</b>	<b>Session 9:</b> Youth will paper maché their puppet heads	<b>Session 10:</b> Youth will paint their puppets	<b>Session 11:</b> Youth will attach hair to their puppets	<b>Session 12:</b> Youth will assemble their costumes
<b>Choosing a Story to Retell and Puppetry</b>	<b>Session 13:</b> Youth will paint their puppets and distinguish the elements of puppet performances	<b>Session 14:</b> Youth will learn aspects of puppetry	<b>Session 15:</b> Youth will show understanding of puppetry	<b>Session 16:</b> Youth will develop their puppet skills
<b>Puppets ALIVE!</b>	<b>Session 17:</b> Youth will learn stage etiquette of puppetry	<b>Session 18:</b> Youth will continue to develop their stories and performances	<b>Session 19:</b> Youth will critique each other’s performances	<b>Session 20:</b> Youth will perform for a live audience
<b>Supplementary Lessons</b>	<b>Supplementary Session 1:</b> Improve, OH MY!	<b>Supplementary Session 2:</b> Comics Galore!		

# GLOSSARY OF ICE BREAKERS/WARM UPS

## 1. ADJECTIVE GREETING

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

## 2. AFRICAN GREETING

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

## 3. ALPHABETICAL GREETING

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

## 4. BALL TOSS GREETING

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

### a. *Variations for upper grades:*

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

## 5. BUTTERFLY GREETING

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

## 6. AROUND THE WORLD

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

## 7. BACKWARD NAME GREETING

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

## 8. SPIDER WEB GREETING

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



## 9. ONE-MINUTE GREETING

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

## 10. PANTOMIME GREETING

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

## 11. SNOWBALL GREETING

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

## 12. CHEER GREETING

This is a call and response greeting.

*Participant:* My name is (first name).

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

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

*Participant:* Every day of my life.

*Group:* YEAH!

*Group:* Un-huh!

*Group:* YEAH!

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

## 13. DIFFERENT LANGUAGE FOR GREETING

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

## 14. COMPLIMENT GREETING

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

## 15. CHUGGA CHUGGA

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

## 16. ELBOW ROCK

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

## 17. FORMAL GREETING

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

## **18. NUMBER GREETING**

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

## **19. ONE, TWO, THREE, FOUR**

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

## **20. MARBLES GREETING**

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

## **21. ALPHABET STORY**

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

## **22. BEACH BALL ACTIVITIES**

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

## **23. BINGO**

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

## **24. CATEGORIES**

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

## **25. DESCRIPTION**

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

## **26. DESCRIPTION: A VARIATION ON TWENTY QUESTIONS**

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

## **27. SMALL GROUP COMPETITION**

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

## **28. FACT OR FICTION**

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

## **29. IMPROV**

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

## **30. THE HOT SEAT**

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

## **31. PANTOMIME ACTIVITIES**

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

SESSION 1	GOAL: YOUTH WILL IDENTIFY THE ORDER OF STORY ELEMENTS IN FICTIONAL STORIES	MATERIALS NEEDED
ICE BREAKER 5 MINUTES	<b>ACCESS PRIOR KNOWLEDGE:</b> Greeting #1 and #33	
READ ALOUD AND CLASS BRAINSTORMING 15 MINUTES	<b>NEW INFORMATION:</b> Gather youth in a circle and read <i>Knuffle Bunny</i> by Mo Willems. Ask youth, what are the three main parts to this story? How do authors organize a story so that it makes sense? Direct the conversation so that youth identify the three main parts of all stories: Beginning, Middle, and End. During the conversation, divide the chart paper into three parts and label each section: beginning, middle, and end for the youth. After identifying the beginning, middle and end, ask the participants what story elements happen in each part and add them to the chart. In the beginning: setting and characters, middle: the problem, and the end: solution  Sometimes it helps to have other known books to compare (see Instructor Supports in addendum for list of possible Comparison Books)	<ul style="list-style-type: none"> <li>• Copy of <i>Knuffle Bunny</i> by Mo Willems</li> <li>• Chart paper</li> <li>• Copies of other known fictional books</li> </ul>
IDENTIFYING STORY ELEMENTS IN FICTIONAL STORIES 20 MINUTES	<b>APPLICATION:</b> Allow participants time to practice identifying story elements in fictional books by modeling how to complete the story element graphic organizer (WS1). Model how to fill in the graphic organizer with either words or drawings by thinking aloud before the youth with a second book. Make a pile of supplementary books available; have each participant choose one. Then pass out the worksheet and allow the youth to complete the worksheet independently with their own books.	<ul style="list-style-type: none"> <li>• Copies of other known fictional books</li> <li>• Worksheet # 1</li> </ul>
REFLECTION 5 MINUTES	<b>GENERALIZATION:</b> Ask youth: “What types of books do you like to read? What makes them interesting?”	
Suggestions for making today’s activities more challenging: Play, “It’s a Story!” Youth create their own story deck of cards with a supposed element written on one side and a representative illustration on the other. “Battle” a partner of choice. Each youth chooses a story for his/her partner to retell out loud. The person listening lays down a card every time an element is recognized. Repeat for the other partner.		
Suggestions for making today’s activities less challenging: Instead of having the youth work independently they could work in small groups or with a partner.		

<b>SESSION 2</b>	<b>GOAL: YOUTH WILL RECOGNIZE THE 3 MAIN PARTS OF A STORY IN FICTIONAL BOOKS</b>	<b>MATERIALS NEEDED</b>
<b>ICE BREAKER 5 MINUTES</b>	<b>ACCESS PRIOR KNOWLEDGE:</b> Greeting #2 and #22	<ul style="list-style-type: none"> <li>• Beach Ball</li> </ul>
<b>THE 3 MAIN PARTS OF A STORY REVISITED 15 MINUTES</b>	<p><b>NEW INFORMATION:</b> To get youth moving, the following activity is like the game “Musical Chairs,” but instead has participants working in small groups rotating around the room to identify story elements in selected fictional books. Before beginning the lesson, choose at least 3 different fictional books. Print 3 poster-size copies of WS2. Make sure to leave enough space for each section so that youth have room to write or draw their answers. Then post them in different spaces in the room.</p> <p>Ask the following review questions: What are the three main parts of a story? What story elements can be found in each part? Direct their attention to the posters around the room. Explain that they will be working in small groups and will have to find the story elements and 3 main parts of each book. They will walk around the room to music three times, so it is important to only fill out one section per rotation. When the music is playing, the small group will move around the room. When the music stops, they will go to the closest poster and chose one section (beginning, middle, or end) to complete as a small group. Tell them that they can use the copy of the book as a reference.</p>	<ul style="list-style-type: none"> <li>• Classroom chart from yesterday’s lesson</li> <li>• Pencils</li> <li>• Story Element Posters (Worksheet # 2) – made into large copies</li> <li>• 3 (or more) selected known fictional stories</li> <li>• Music and CD player</li> </ul>
<b>BEGINNING, MIDDLE, AND END WRITE-UPS 25 MINUTES</b>	<p><b>APPLICATION:</b> Briefly review the posters that the class just filled out, making sure that the correct story elements where identified and are written in the correct story part (Beginning, middle, end).</p> <p>To continue identifying the important parts of a story and story elements, model how to complete WS5 with one of the chosen books from the previous game. Explain that the three boxes represent the three main parts of a story. In the boxes, youth can draw an image that represents that part of the story. On the lines to the right of the box, model how they will write a sentence that explains that part of the story. For example, if using the story, The 3 Little Bears, youth could write the following: Beginning: A family of bears lived in the woods and took a walk to let their porridge cool down. Middle: Goldilocks visited the bear’s house, eating and breaking their things. End: The bears came home and Goldilocks fled their house.</p>	<ul style="list-style-type: none"> <li>• Worksheet # 5</li> </ul>
<b>REFLECTION 5 MINUTES</b>	<b>GENERALIZATION:</b> Ask youth: “What is your favorite book to read at home?”	
<p>Suggestions for making today’s activities more challenging: Youth work in small groups to write a Cinquain poem about a fictional book, which is a five line poem describing an object, person, event. On line one: one word (subject or noun). Line two: two words (adjectives that describe line 1). Line three: three words (action verbs that relate to line 1). Line four: four words (feelings or a complete sentence that relates to line 1). Line five: one word (synonym of line 1 or a word that sums it up).</p>		
<p>Suggestions for making today’s activities less challenging: If writing is a challenge for youth, they can complete the worksheet with drawings and describe them orally. Record what they said for them.</p>		

<b>SESSION 3</b>	<b>GOAL: YOUTH WILL RETELL FICTIONAL STORIES IN ORDER</b>	<b>MATERIALS NEEDED</b>
<b>ICE BREAKER/ WARM UP 5 MINUTES</b>	<b>ACCESS PRIOR KNOWLEDGE:</b> Greeting #3 and #23	<ul style="list-style-type: none"> <li>• Bingo Sheet (Worksheet # 6)</li> </ul>
<b>READ ALOUD AND RETELL 20 MINUTES</b>	<p><b>NEW INFORMATION:</b> Gather the youth in a circle and read <i>Honey...Honey... Lion!</i> by Jan Brett. After reading the story, tell participants that they will get to retell the story in order, making sure to include the important details. Before putting the story strips in order, have the class brainstorm important transitional words that will be helpful when retelling the story. Record their answers on chart paper and display in the classroom. Transitional words such as: First, next, then, after that, and last.</p> <p>Show them the cut up strips (pre-cut from WS7). Distribute the story strips to different youth. Have each youth read their strip out loud and as a class, put the story strips in the correct order using the transitional words from the class chart. Option: make multiple copies of the story strips and have youth do this activity in small groups.</p>	<ul style="list-style-type: none"> <li>• Chart paper</li> <li>• Copy of <i>Honey...Honey...Lion!</i> By Jan Brett Note: if the instructor chooses another story, you will need to create new story strips.</li> <li>• Pre-cut story strips (Worksheet #7)</li> </ul>
<b>RETELLING A STORY 15 MINUTES</b>	<p><b>APPLICATION:</b> To help youth apply their learning from the above activity, model how to complete the retelling worksheet (WS10) using the Jan Brett book or another book that has been read in a previous session. Make sure to use important transitional words in the model to remind youth how these words help retell a story. After modeling the worksheet, allow youth to chose a fictional book from within the class to retell using worksheet 10.</p>	<ul style="list-style-type: none"> <li>• Retelling worksheet (Worksheet # 10)</li> <li>• Copies of fictional books</li> </ul>
<b>REFLECTION ACTIVITY 5 MINUTES</b>	<p><b>GENERALIZATION:</b> Ask youth: “Do you know any stories from your heritage that are told within your family?”</p>	
<p>Suggestions for making today’s activities more challenging: Instead of using text from the book <i>Honey...Honey...Lion!</i> the story strips could be just copies of the book illustrations. Then, youth would have to orally retell the story instead of reading the story strips.</p>		
<p>Suggestions for making today’s activities less challenging: Instead of having youth write their retells, they could be given a blank piece of paper that is folded into equal squares. Then within the squares, they could number each square and draw a picture of the story events in order.</p>		

SESSION 4	GOAL: YOUTH WILL DESCRIBE CHARACTER TRAITS	MATERIALS NEEDED
ICE BREAKER/ WARM UP 5 MINUTES	<p><b>ACCESS PRIOR KNOWLEDGE:</b> Greeting #4 and #24</p>	<ul style="list-style-type: none"> <li>• Ball</li> </ul>
READ ALOUD 15 MINUTES	<p><b>NEW INFORMATION:</b> Gather youth at the carpet and read <i>Where the Wild Things Are</i> by Maurice Sendak. Ask youth to identify the story elements. Beginning: Max , mom, and dog (characters) house and bedroom (setting), Max is sent to his room without supper because he is making bad choices (plot). Middle: arrives at an island and becomes the king of the wild things but they won't let him leave when he wants to (Problem). End: Max escapes from the wild things to find his supper still warm at home (Solution).</p>	<ul style="list-style-type: none"> <li>• Copy of <i>Where the Wild Things Are</i> by Maurice Sendak</li> </ul>
IDENTIFYING CHARACTER TRAITS 20 MINUTES	<p><b>APPLICATION:</b> On the enlarged copy of WS11, have youth help you to fill in the worksheet. Use the book as a reference and ask youth to give reasons why they describe the character the way they do. For example, if the class chose Max as the character for the worksheet and they described him as mean, ask them what happened in the story for them to think Max was mean (He was chasing his dog). After finding the reason why from the story, model how participants will fill in the worksheet. For example, Max was bored. Evidence: Max was bored with the monsters and didn't want to be on the island.</p> <p>After modeling the worksheet, allow participants to find a favorite character from another book and individually complete WS11.</p>	<ul style="list-style-type: none"> <li>• Enlarged copy of Worksheet # 11</li> <li>• Character worksheet (Worksheet # 11) for each participant</li> <li>• Copies of various fiction books</li> </ul>
REFLECTION ACTIVITY 5 MINUTES	<p><b>GENERALIZATION:</b> Ask youth: "If you were to write a story, where would it take place and why?"</p>	
<p>Suggestions for making today's activities more challenging: Instead of using a character from a written book, have youth create their own character and describe him or her.</p>		
<p>Suggestions for making today's activities less challenging: Youth could work in partners or small groups.</p>		

SESSION 5	GOAL: YOUTH WILL CREATE NEW PLAUSIBLE STORY PROBLEMS	MATERIALS NEEDED
ICE BREAKER 5 MINUTES	<b>ACCESS PRIOR KNOWLEDGE:</b> Greeting #8 and #27	<ul style="list-style-type: none"> <li>• Ball of yarn</li> <li>• Blank pieces of paper</li> </ul>
READ ALOUD - REVISITED 15 MINUTES	<b>NEW INFORMATION:</b> Re-read <i>Knuffle Bunny</i> . Have youth identify the problem in the story (Trixie loses Knuffle Bunny and cannot communicate that she lost him to her dad). Ask youth to use their imagination and try to create new possible problems that could happen. The main characters (Trixie, her dad, and Knuffle Bunny) and the setting (Laundromat) will stay the same, but the plot (problem) at the laundromat with these characters can change. For example: Trixie drops Knuffle bunny in the detergent, Trixie’s dad forgets his quarters and they have to go back home only to lose Knuffle Bunny somewhere else, etc. As the class’s imaginations are going wild, remind them you will need a plausible middle to get to the same ending as the actual book.	<ul style="list-style-type: none"> <li>• Copy of <i>Knuffle Bunny</i> by Mo Willems</li> <li>• Chart paper</li> </ul>
NEW PROBLEMS – OH MY! 20 MINUTES	<b>APPLICATION:</b> Direct the youth’s attention to the enlarged copy of WS 12. Explain that this is a graphic organizer for their new problem for <i>Knuffle Bunny</i> . Have the class chose one new problem from the class discussion that is their favorite and write it on the top of the graphic organizer. Start with the biggest box labeled “Middle: Problem,” draw or write the newly created problem. Then ask the youth what happened right before the problem that caused the problem to take place. This could be the “what” that happens in the beginning of the story. For example, for <i>Knuffle Bunny</i> the event that took place before the real problem from the original story was that Trixie was helping her dad with the laundry. Direct the youth’s attention to the three remaining boxes labeled “Detail.” Explain that the problem in fictional stories/books are always supported and made more interesting many little details. For example in <i>Knuffle Bunny</i> , Trixie suddenly realized that Knuffle Bunny was lost, Trixie tried to tell her dad what happened, Trixie waved her arms and had a tantrum, etc. These details make the story more interesting. They can either draw or write details of the new problem in the three boxes.  After modeling how to complete the graphic organizer, youth will choose another book and think of a possible new problem that fits the story and complete a graphic organizer. To save time and to ensure that youth comprehend the activity, they could choose another possible problem for <i>Knuffle Bunny</i> .	<ul style="list-style-type: none"> <li>• Enlarged copy of Worksheet #12</li> <li>• Youth copies of Worksheet #12</li> <li>• Copies of other books</li> </ul>
REFLECTION 5 MINUTES	<b>GENERALIZATION:</b> Ask youth: “What type of stories could be written about St. Paul?”	
<p>Suggestions for making today’s activities more challenging: Youth write their new problems on lined paper (rather than graphing paper). Then have them read them to class.</p>		
<p>Suggestions for making today’s activities less challenging: Instead of each youth making their own new plausible problem for their favorite book, remain together as a whole class and create a list of possible new problems together.</p>		



SESSION 6	GOAL: YOUTH WILL DEVELOP NEW PLAUSIBLE STORY SOLUTIONS	MATERIALS NEEDED
<b>ICE BREAKER</b> <b>5 MINUTES</b>	<b>ACCESS PRIOR KNOWLEDGE:</b> Greeting #5 and #25	
<b>READ ALOUD</b> <b>15 MINUTES</b>	<b>NEW INFORMATION:</b> Today's session is taught like yesterday. Read <i>Knuffle Bunny Too</i> by Mo Willems to the class. Lead a classroom discussion comparing and contrasting the two books. (For example, some of the characters are the same but they are older, new setting, new problem, different type of ending, same type of ending because Knuffle Bunny is still important to Trixie). Remind youth of how they changed the story's problem in the last session. Explain that today they will be changing the endings or solutions in different stories.	<ul style="list-style-type: none"> <li>• Copy of <i>Knuffle Bunny Too</i> by Mo Willems</li> </ul>
<b>NEW ENDINGS – OH MY!</b> <b>20 MINUTES</b>	<b>APPLICATION:</b> Direct youth's attention to the enlarged copy of WS13. Have youth identify the new problem in <i>Knuffle Bunny Too</i> (The knuffle bunnies were switched when returned the girls) and remind youth that in the endings of stories, the problem doesn't exist anymore and is resolved. Have a class discussion, brainstorming new plausible endings for this book based on the original problem. (for example, the girls would bring the bunnies back to school to exchange, they wrote a letter asking for their bunny back, instead of the dads getting up at night the grandpa makes the exchange, etc). List the youth's ideas on chart paper.  Redirect youth's attention to the enlarged copy of WS13. Model how to complete the graphic organizer, by filling in the title, writing the new ending, and making a drawing. Explain to youth that they will choose a favorite book from the classroom library and think of a possible new endings that fits the story and complete their own worksheet. To save time and to ensure that youth comprehends the activity, they could choose another possible ending from the class list for <i>Knuffle Bunny Too</i> .	<ul style="list-style-type: none"> <li>• Enlarged copy of Worksheet #13</li> <li>• Youth copies of Worksheet #13</li> <li>• Chart paper</li> </ul>
<b>REFLECTION ACTIVITY</b> <b>5 MINUTES</b>	<b>GENERALIZATION:</b> Ask youth: "If one of these stories were made into a movie which character would you want to play and why?"	
<p>Suggestions for making today's activities more challenging: Instead of having the youth draw their new story problems on the graphic organizer worksheet, have them write their new problems on lined paper. Then have them read them to class.</p>		
<p>Suggestions for making today's activities less challenging: Instead of each youth making their own new plausible endings for their favorite book, remain together as a whole class and create a list of possible new endings together.</p>		

<b>SESSION 7</b>	<b>GOAL: YOUTH WILL CHOOSE COMMON SETTINGS FOR PUPPET PERFORMANCES</b>	<b>MATERIALS NEEDED</b>
<b>ICE BREAKER 10 MINUTES</b>	<b>ACCESS PRIOR KNOWLEDGE:</b> Greeting #6 and #26	<ul style="list-style-type: none"> <li>• Inflatable globe or ball</li> <li>• Cards (Pre-written)</li> <li>• Tape</li> </ul>
<b>CLASS BRAINSTORMING OF PUPPET PERFORMANCE SETTINGS 15 MINUTES</b>	<b>NEW INFORMATION:</b> Tell youth that today they will begin to plan for their puppet performances! To begin, the class will need to create a class list of possible settings (locations) for their performances. Remind youth that they will be making a mini version of themselves for a puppet and therefore the settings of their performances will need to be places that children can go and are believable. School and community settings for puppet performances may include: gym, hallway, music class, art class, computer class, classroom, playground, cafeteria, office, nurse’s office, library, etc. Familiar settings enable ease in creating believable problems and dialogue. However, settings could also be far off and imaginative: space, school bus, grocery store, baseball stadium, etc.	<ul style="list-style-type: none"> <li>• Chart paper</li> </ul>
<b>CREATION OF SMALL GROUPS 15 MINUTES</b>	<b>APPLICATION:</b> To have successful puppet performances, small groups should be no larger than 4 youth per group. Therefore, depending on the size of the class, there might be a different number of chosen favorite settings (and therefore puppet performances).  Set up youth in small groups and choose a group name. Have each group write their group name on a popsicle stick or piece of paper. Put group names in a bowl or hat. Then have small groups spend some time thinking about which 2-3 of the brainstormed settings they would be most excited to do a puppet show about (they could also think up a new one that was not listed). After youth have had enough time to brainstorm/discuss within their groups, draw one group name at a time from the hat or bowl. Let that group choose their setting and then move on to the next group. Note: your participants might decide that it’s ok with them if more than one group has the same setting. If they decide this – let them do it.	<ul style="list-style-type: none"> <li>• Chart paper</li> <li>• Popsicle sticks or pieces of paper</li> <li>• A hat or bowl</li> </ul>
<b>REFLECTION 5 MINUTES</b>	<b>GENERALIZATION:</b> Ask youth: “If you were a character in a story, what would be two of your character traits?”	
Suggestions for making today’s activities more challenging: n/a		
Suggestions for making today’s activities less challenging: Settings could be pre-determined by the instructor and the youth could choose which ones they preferred.		

SESSION 8	GOAL: YOUTH WILL CONSTRUCT PUPPET HEADS	MATERIALS NEEDED
<b>ICE BREAKER</b> 5 MINUTES	<b>ACCESS PRIOR KNOWLEDGE:</b> Greeting #7 and #21	<ul style="list-style-type: none"> <li>• Markers</li> <li>• Nametags</li> </ul>
<b>PREPARING MATERIALS</b> 15 MINUTES	<p><b>NEW INFORMATION:</b> For this session, a lot of materials must be prepared ahead of time to ensure success of the project. Ideally, have real puppets in multiple stages of completion for youth to reference; images of puppets are included in the addendum.</p> <p>At each work station, instruct youth to begin tearing or cutting pieces of masking tape. Pieces should be 1-3” long. Explain that they will need a lot of masking tape to make their puppet head strong and should cut at least 20 pieces per youth.</p> <p>Once youth have gathered all materials at their individual work stations. The whole class can begin making the puppet head together, step-by-step.</p>	<p>Per participant:</p> <ul style="list-style-type: none"> <li>• 10 sheets of white paper</li> <li>• 20 strips of masking tape</li> <li>• 1 mini water bottle (empty)</li> </ul> <p>For the group:</p> <ul style="list-style-type: none"> <li>• Permanent markers</li> <li>• Newspaper strips (could be done by youth in earlier session)</li> <li>• Puppet Example photos</li> </ul>
<b>CONSTRUCTION OF PUPPET HEAD</b> 20 MINUTES	<p><b>APPLICATION:</b> The following set of instructions should be done step by step as a whole class. It is helpful to have pre-completed models to show to youth.</p> <p>The first step of creating a puppet is constructing the head. Youth will roll 10 (this gives strength) sheets of white paper into an 11” (lengthwise) tight tube. This will create the stick that attaches to the puppet head (plastic bottle) and will be held on to under the clothing. Before applying masking tape, youth should test that they rolled the tube tightly enough so that it fits within the opening of the plastic bottle. Once it fits, secure the tube with masking tape.</p> <p>The next step is to attach the plastic bottle (the head). The tube should be inserted roughly the length of a thumb. This helps to keep the part of the tube that youth hold onto under the puppet costume long, which allows for easier puppet movement. Attach the plastic bottle to the paper tube with masking tape. The more securely it is taped on, the stronger the puppet will be. Once the plastic bottle has been attached, youth will write their names on the tube (near the bottom) with a permanent marker (water-based markers will rub off paper-maché is applied).</p> <p>The last step before youth paper maché their puppet heads is to create the bumps for the eyes and the nose with newspaper and masking tape. To make the shape of their puppet heads, youth will ball up and attach them to the plastic bottles. Anything that is attached to create the shape of the puppet head should be strong be able to hold the weight of the paper maché. See photos for examples.</p>	<ul style="list-style-type: none"> <li>• Volunteers ☺</li> </ul>
<b>REFLECTION</b> 5 MINUTES	<p><b>GENERALIZATION:</b> Ask youth: “What challenges did you face and overcome in today’s activities?”</p>	
Suggestions for making today’s activities more challenging: N/A		
Suggestions for making today’s activities less challenging: Instead of having youth roll the 10 sheets of paper, the tubes could be pre-constructed.		

<b>SESSION 9</b>	<b>GOAL: YOUTH WILL PAPER MACHÉ THEIR PUPPET HEADS</b>	<b>MATERIALS NEEDED</b>
<b>ICE BREAKER 5 MINUTES</b>	<b>ACCESS PRIOR KNOWLEDGE:</b> #9 and #28	
<b>MODEL AND COMPLETE PAPER MACHÉ PROCESS 45 MINUTES</b>	<p><b>NEW INFORMATION &amp; APPLICATION:</b> Paper maché paste and newspaper strips should be prepared ahead of time. Newspaper strips should be roughly cut to 5" x 2" strips. This size works well for when the paper maché is applied. The paper maché can be made at home the night before. Note: The paste recipe that is included in this unit will go bad after a couple of days. A paper maché recipe that cooks the flour and water is best. Roughly 2 batches of paper maché will be enough for 30 participants, filling 5-6 cottage cheese or yogurt containers. The paper maché will get thicker overnight and will need to be thinned with warm water before being used. It should be a thick glue consistency.</p> <p>Model the paper maché process before youth start: Dip strips of newspaper into the paste, draw your fingers along the paper, sliding extra paste back into the container before applying strips to the puppet head. The paper maché should also be applied ½ way down the length of the paper tube. There should not be air bubbles beneath any layers or big globs of paste. Be sure to work fingers around shapes on the face (eyes, etc), denting in definition so you can still see the facial features. If the newspaper is not secure and smoothed down, it will dry with wrinkles and whatever way the paper maché was left.</p> <p>Apply at least 3 layers over the entire head to make it strong. Ideally, you will hang puppet heads to dry to avoid flat spots that can be created if left to dry on a flat surface.</p> <p>Youth paper maché their puppet heads. Clean up.</p>	<ul style="list-style-type: none"> <li>• Paper maché</li> <li>• Newspaper strips (could be done by youth in earlier session)</li> <li>• Drying rack or string and clothes pins</li> <li>• Paper maché recipe – made before (See instructor support materials in addendum)</li> </ul>
<b>REFLECTION 5 MINUTES</b>	<b>GENERALIZATION:</b> Ask youth: Have you used things around the house to be creative and make art projects before?	
<p>Suggestions for making today's activities more challenging: If you are making puppets in another course format (aka a day camp) youth should help make the paste.</p>		
<p>Suggestions for making today's activities less challenging: All participants are capable of using paper maché, but some participants may need help layering the newspaper strips on the water bottle. To help these participants, they could dip the newspaper strips into the paper maché and the instructor could layer them onto the puppet.</p>		

SESSION 10	GOAL: YOUTH WILL PAINT THEIR PUPPETS	MATERIALS NEEDED
<b>ICE BREAKER/ WARM UP 5 MINUTES</b>	<b>ACCESS PRIOR KNOWLEDGE:</b> Greeting #10 and #29	
<b>READ ALOUD 10 MINUTES</b>	<b>NEW INFORMATION:</b> To begin today’s puppet construction, read the story <i>Shades of People</i> by Shelley Rotner and Sheila Kelly to celebrate the many different colors of youth in the classroom. After the read aloud, try to find beautiful descriptive words that describe the youth’s skin tones.	<ul style="list-style-type: none"> <li>• Copy of <i>Shades of People</i></li> </ul>
<b>PAINTING PUPPET SKIN 25 MINUTES</b>	<b>APPLICATION:</b> It is recommended to paint the puppet heads over a few days to avoid mixing colors and to help create clean looking puppets. The first painting step is to paint the “skin” of the puppet, covering the entire head and ½ of the paper tube.  Have different colors of paint out, so that youth can mix colors to get closest to their own skin color. Paint colors to have on hand (red, yellow, white, brown, black). Note: blue could also be used, but often creates more problems for youth in attempting to create their own skin color. While youth are painting their puppet heads, challenge them to think of a creative name for the skin color they mixed. For example: beautiful brown, glowing earth, precious pink, nifty, etc.  Once they have made their skin color, instruct youth to paint over every part of their puppet head, including the eyes. The paint should be a thick covering so that the newspaper print does not show through. Hang the puppets to dry.	<ul style="list-style-type: none"> <li>• Skin color paint</li> <li>• Paint brushes</li> <li>• Drying rack or clothes and clothespins</li> </ul>
<b>REFLECTION ACTIVITY 5 MINUTES</b>	<b>GENERALIZATION:</b> Ask participants to share what word they created to describe their skin color.	
Suggestions for making today’s activities more challenging: Have youth write a short poem or haiku about their skin color.		
Suggestions for making today’s activities less challenging: Pre-mix skin color paints for youth and let them choose the one that most closely matches their own.		

SESSION 11	GOAL: YOUTH WILL ATTACH HAIR TO THEIR PUPPETS	MATERIALS NEEDED
ICE BREAKER 5 MINUTES	<b>ACCESS PRIOR KNOWLEDGE:</b> Greeting #11 and #22	<ul style="list-style-type: none"> <li>• Beach ball</li> </ul>
READ ALOUD 10 MINUTES	<b>NEW INFORMATION:</b> Have the youth gather on the carpet or in the learning area. Read <i>I Love My Hair!</i> Have the youth whisper a “whoot, whoot” when something happens in the book that reminds them of their own life.	<ul style="list-style-type: none"> <li>• Copy of <i>I Love My Hair!</i> By Natasha Anastasia Tarpley</li> </ul>
ADDING HAIR 25 MINUTES	<p><b>APPLICATION:</b> Black, brown, yellow and red yarn should be pre-cut to roughly 5” and separated by color. Before youth begin, they should chose the color of hair they want to add to their puppet (invite youth to combine colors to make something similar to their own color). Note: it is easier if youth have their hair piles before getting hands covered in glue. Also 5” length of yarn is easy to work with and can be cut to shorter lengths once the yarn has been applied to the puppet head.</p> <p>To begin applying the yarn to the puppet head, instruct youth to work upwards from the back of the puppet’s head and neck area, to the top. Starting at the top of the puppet head makes it more difficult to cover the full head and can easily create bald spots. To help quicken this step, model how youth should spread a layer of glue on a big section of the puppet head (starting at the bottom and working upwards) and then how to apply piles of yarn at a time. If youth do just a strand of yarn at a time, most likely their fingers will become too sticky and the yarn will come off the puppet head. Working upwards in layers, more glue can be applied and yarn can be layered. Yarn should be soaked through with glue and yarn ends should be secured to the puppet head. Yarn can be glued on the puppet head in multiple layers.</p> <p>Styles to prep before gluing:        Cornrows (make braids and then glue the braids in strips to the puppet head)        Finger waves or swirls (glue directly to puppet head in this manner)</p> <p>Styles to create after glue dries:        Long and short curly (unwind the yarn and cut to length).        Bangs can be cut, braids or pony tails or puffs put in.</p>	<ul style="list-style-type: none"> <li>• Yarn – pre cut</li> <li>• Scissors</li> <li>• Tacky glue</li> <li>• Ribbons</li> <li>• Paper plates</li> <li>• Popsicle sticks</li> </ul>
REFLECTION 5 MINUTES	<b>GENERALIZATION:</b> Ask youth: “If you could do any wild thing to your hair, what would you do?”	
<p>Suggestions for making today’s activities more challenging:          Instead of having the yarn pre-cut, have the youth cut their own pieces of yarn.</p>		
<p>Suggestions for making today’s activities less challenging:          Clumps of yarn could be already laid out at workstations and organized by color. There also could be ponytails and braids already tied with a ribbon, which youth could use to glue on if they often had that hair style.</p>		

SESSION 12	GOAL: YOUTH WILL ASSEMBLE THEIR COSTUMES	MATERIALS NEEDED
<b>ICE BREAKER</b> <b>5 MINUTES</b>	<b>ACCESS PRIOR KNOWLEDGE:</b> Greeting #12 and #26	
<b>INSTRUCTOR MODELING &amp; PARTICIPANT GLUING OF PUPPET COSTUMES</b> <b>35 MINUTES</b>	<b>NEW INFORMATION &amp; APPLICATION:</b> <p>Based on your group, choose whether to pre-cut the puppet costumes (clothing, puppet hands and feet). Note: you will likely need additional time if you choose to have youth cut their own pieces. If you pre-cut – have youth choose their front and back pieces of fabric (for clothing), foam hands and feet. Please refer to the costume template worksheet (WS18), as well as, the puppet photo examples for the shape of hands and feet in the addendum.</p> <p>The last step of creating a puppet is gluing the clothing together and securing it to the puppet head, like a “sandwich.” First model gluing the clothing (front and back fabric pieces) together. First, lay the back side of the puppet clothing face down on the table. Add a small drop of glue to each foam hand, gluing them in the right location on the puppet clothing. Next, make a line of glue – starting at the bottom corner and stopping at the shoulder. Repeat on the other side. Then take the front side of the clothing and glue together. Glue should only be applied on the sides and top - no glue on the bottom of the clothing (this is where the puppeteer’s hand will go). Also be sure there is an opening at the top of the clothing so that the puppet head can be slipped into the middle. Pinch all around the two sides of the clothing, making sure that the pieces of fabric are securely glued and that there are no small holes. Have youth glue their clothing as you help insure that they are leaving the bottom open and using the right amount of glue.</p> <p>Next, re-gather youth and have them watch you insert the puppet head into the sandwich and attach. Slip the puppet head into the small opening on the top of the clothing. Make sure that the puppet head is looking straight up in line with the front of the clothing. Add glue on the back and front side of the small opening and pinch the fabric together to secure it to the paper tube/puppet head. Youth return to their work areas and complete this step.</p> <p>Last, glue the feet to the front bottom side of the front of the clothing. Make sure that the feet or facing outwards, instead of toes in. Make sure the bottom part is open and youth can put their hand into their puppet. Let puppets dry before playing with them. Note: Once the Tacky glue has dried on the puppets, it might be needed for the instructor to use a hot glue gun and secure different parts of the puppet that need additional help.</p>	<ul style="list-style-type: none"> <li>• Popsicle sticks</li> <li>• Tacky Glue</li> <li>• Paper plates</li> <li>• Foam hands and feet – precut</li> <li>• Youth puppet heads</li> <li>• Puppet clothing – precut</li> <li>• Hot glue gun</li> <li>• Worksheet #18</li> <li>• Puppet pictures from addendum</li> </ul>
<b>REFLECTION</b> <b>5 MINUTES</b>	<b>GENERALIZATION:</b> Ask youth: “If you could change something about what or how we did things today, what would you change?”	
Suggestions for making today’s activities more challenging: N/A		
Suggestions for making today’s activities less challenging: N/A		



SESSION 13	GOAL: YOUTH WILL PAINT THEIR PUPPETS AND DISTINGUISH THE ELEMENTS OF A PUPPET PERFORMANCE	MATERIALS NEEDED
ICE BREAKER 5 MINUTES	<b>ACCESS PRIOR KNOWLEDGE:</b> Greeting #5	
PAINTING OF FACIAL FEATURES 15 MINUTES	<b>NEW INFORMATION:</b> Youth continue to paint the details on their puppet heads. Since the “skin” has dried, it is easy now to add the two white circles and black dots for the eyes as well as the mouth line. Model and explain to youth that it’s important in puppetry that their puppets mouth be “expression neutral.” This is important because a puppet acting sad with a giant smile wouldn’t work.	<ul style="list-style-type: none"> <li>• Paint</li> <li>• Paintbrushes</li> <li>• Paint dishes</li> </ul>
INTRO TO PUPPETRY 20 MINUTES	<p><b>APPLICATION:</b> The objective here is to introduce youth to the act of performing a puppet show and for youth to realize that it is through their voice, movement (manipulation of the puppet), and their imagination, that they bring their puppet to life for the audience. Ask youth what tools/objects are needed to give a puppet performance. The instructor should be looking for youth knowledge to help determine the level of conversation/instruction needed for this activity. The tools that are needed for a puppet performance are: a puppet stage – where the puppets can only be seen and the performer is hidden behind a curtain, puppets, performer (youth), and the voice of the performer/puppet/youth. It is helpful for youth who have limited knowledge of performing to model how the puppet appears in the window of the puppet stage and how the performer (youth) is hidden behind the curtain.</p> <p>During this conversation the two main elements that youth should realize are: 1) Puppet performances need “Voice” and 2) Puppet performances need “Movement” of puppets in order to create an interesting skit/performance. Please refer to chapters 1-3 in the <i>Puppets Come Alive</i> book.</p> <p>There are also many online short clips of puppet performances that would help the youth understand the above key elements. On YouTube there is a simple Puppet show of <i>Little Red Ridinghood</i> at: <a href="http://www.youtube.com/watch?v=taZSSZeJ8Sc">http://www.youtube.com/watch?v=taZSSZeJ8Sc</a></p>	<ul style="list-style-type: none"> <li>• Puppet Stage and curtain</li> <li>• Youth Puppets</li> <li>• <i>Making Puppets Come Alive</i> by Larry Engler and Carol Fijan</li> <li>• Internet and computer</li> <li>• LCD projector</li> </ul>
REFLECTION 5 MINUTES	<b>GENERALIZATION:</b> Ask youth: “What is your favorite part of your puppet and who are you excited to show it to?”	
<p>Suggestions for making today’s activities more challenging: Instead of painting simple circular eyes, painting additional details such as eyebrows, freckles, and eyelashes could be modeled for the youth.</p>		
<p>Suggestions for making today’s activities less challenging: Have pre-mixed paint colors for the mouth available for the youth. Also, instead of having the youth paint the black dot of their eyes, it could be added later by an adult to ensure that both pupils are the same size and looking straight.</p>		



SESSION 14	GOAL: YOUTH WILL LEARN ASPECTS OF PUPPETRY	MATERIALS NEEDED																				
ICE BREAKER - 5	<b>ACCESS PRIOR KNOWLEDGE:</b> Greeting #13 and #28	<ul style="list-style-type: none"> <li>• Paper</li> <li>• Pencils</li> </ul>																				
<b>LEARNING PUPPET MOVEMENTS</b> <b>20 MINUTES</b>	<b>NEW INFORMATION:</b> Ask youth to sit in a large circle with their puppets. Demonstrate how to hold a puppet – with their hands under the costume, around the paper roll, and with their fingers (pointer and thumb) in the arm part of the costume. Allow youth time to practice holding their puppets in this manner. Model how by holding a puppet in this manner, they can twist the body of their puppet right or left to make it look like the puppet is turning and how they can manipulate the arms and hands of their puppets. Using <i>Puppets Come Alive</i> as a reference help youth gain understanding and become comfortable making movements with their puppets. Guide the youth through the following Puppet movement tasks: Affirmative – making your puppet express “yes.” Self – when the puppet express the idea of “me” or “mine” with his hands Here (come here) – making your puppet motion with his/her hands Thinking – by tapping her/his head, crossing arms, scratching head Negative – with the wrist, rotating the puppet back and forth Walking – Remind youth that the stage is only so big. Puppets need to walk or run in place (have the movement slow down to show slow walking or speed up to show fast walking). Hopping – Remind youth about the stage. Audience members should not see the performers Clapping <table border="0" style="width: 100%;"> <tr> <td>Pointing</td> <td>Crying</td> <td>Flying</td> <td>Fainting and Falling</td> <td>Bowing</td> </tr> <tr> <td>Waving</td> <td>Rubbing</td> <td>Hands</td> <td>Tapping</td> <td>Sitting</td> </tr> <tr> <td>Sneezing</td> <td>Snoring</td> <td></td> <td>Picking up an object</td> <td>Running</td> </tr> <tr> <td>Looking</td> <td>Reading</td> <td></td> <td></td> <td></td> </tr> </table> Now move on to practicing showing different emotions through movement: Shy – curling the puppet in and away from the audience Sorrow – putting the puppet head down at a slant or moving his head from side to side Happy – bouncing the puppet in place Anger – making the puppet tremble or turn quickly	Pointing	Crying	Flying	Fainting and Falling	Bowing	Waving	Rubbing	Hands	Tapping	Sitting	Sneezing	Snoring		Picking up an object	Running	Looking	Reading				<ul style="list-style-type: none"> <li>• Youth Puppets</li> <li>• Copy of <i>Puppets Come Alive</i></li> </ul>
Pointing	Crying	Flying	Fainting and Falling	Bowing																		
Waving	Rubbing	Hands	Tapping	Sitting																		
Sneezing	Snoring		Picking up an object	Running																		
Looking	Reading																					
<b>SIMON SAYS</b> <b>15 MINUTES</b>	<b>APPLICATION:</b> Play a puppet version of “Simon Says.” In this game, a leader performs an action and commands the group to repeat it. Example – the leader says, “Simon says do the “yes” movement” and the group repeats the movement. If the leader does not say, “Simon Says” the group should not repeat the movement and should continue to perform the last command that “Simon said.” After modeling the game for youth, select individuals to come up before the class to be the leader.	<ul style="list-style-type: none"> <li>• Youth Puppets</li> </ul>																				
<b>REFLECTION</b> <b>5 MINUTES</b>	<b>GENERALIZATION:</b> Ask youth: “If President Obama was here in the classroom with us, what would his puppet say?”																					
Suggestions for making today’s activities more challenging: If youth master one-action movements, challenge them by combining movements to create interaction between puppets.																						
Suggestions for making today’s activities less challenging: If youth are having a hard time manipulating their puppet arms, eliminate movements that use this part of the puppet.																						

SESSION 15	GOAL: YOUTH SHOW UNDERSTANDING OF PUPPETRY	MATERIALS NEEDED
ICE BREAKER/ WARM UP 5 MINUTES	<b>ACCESS PRIOR KNOWLEDGE:</b> Greeting #15 and #30	
SIMON SAYS PUPPET MOVEMENTS 10 MINUTES	<b>NEW INFORMATION:</b> Distribute youth puppets and gather the class in the learning area making a circle. Going around the circle, have the youth greet each other with their puppets. Make sure that the puppets turn, make eye contact, and communicate through correct puppet gestures. Once the class has greeted each other, review what was learned in the last session (single movements and emotions of puppets) by playing the game “Simon Says” again.	<ul style="list-style-type: none"> <li>• Youth puppets</li> <li>• <i>Puppets Come Alive</i></li> </ul>
SINGLE PUPPET SKITS 25 MINUTES	<b>APPLICATION:</b> To continue practicing single puppet movements, create small groups. Tell youth that each small group is going to get a card with an action/movement on it for the group members to perform with their puppets. Then the other youth will try to guess what they are acting out with their puppets. Scenarios are in the <i>Puppets Come Alive</i> book; see Movement cards (WS 19) in the addendum  Give youth the cards, giving them time to think and/or practice. Then have them perform their cards and have the other youth guess the scenario. Use these small skits for positive critiques, helping the youth learn puppetry.	<ul style="list-style-type: none"> <li>• Youth puppets</li> <li>• Movement cards (Worksheet #19)</li> <li>• <i>Puppets Come Alive</i></li> </ul>
REFLECTION ACTIVITY 5 MINUTES	<b>GENERALIZATION:</b> Ask youth: “What challenges did you have in your group today? How did you overcome them together?”	
<p>Suggestions for making today’s activities more challenging: Youth could receive a scenario card and need to incorporate their other group members into the skit, making it a multi-puppet scenario.</p>		
<p>Suggestions for making today’s activities less challenging: If youth are having a hard time combining multiple puppet movements, allow them more time to work on their dialogues. Then pull each group over individually to work on multi-movement scenarios in smaller groups.</p>		

SESSION 16	GOAL: YOUTH DEVELOP THEIR PUPPETRY SKILLS	MATERIALS NEEDED
ICE BREAKER/ WARM UP 5 MINUTES	<b>ACCESS PRIOR KNOWLEDGE:</b> Greeting #12 and 28	<ul style="list-style-type: none"> <li>• Paper</li> <li>• Pencil</li> </ul>
TWO PUPPET MOVEMENT SKITS 25 MINUTES	<p><b>NEW INFORMATION:</b> The two puppet skits can be done introduced to youth the same way as yesterday's one puppet skits, or they can be done as a large class and modeled by partner pairs. Most importantly though, the above activities are perfect moments to help youth remember the art of puppetry and performing.</p> <p>Once youth have gained experience with single puppet skits, they are ready to perform with a partner. This may be challenging for youth. It is important to remind youth that puppets need to look at each other while talking and interacting to make it seem real. Suggested pantomime skits with two performers were taken from <i>Puppets Come Alive</i> and can be found in the movement cards (WS 20) in the addendum.</p>	<ul style="list-style-type: none"> <li>• Puppets</li> <li>• <i>Puppets Come Alive</i></li> <li>• Movement cards (Worksheet #20)</li> <li>• Graphic Organizer Worksheet (Worksheet #21)</li> </ul>
SMALL GROUP PRACTICE TIME 15 MINUTES	<p><b>APPLICATION:</b> Using the groups that were made earlier in the unit, divide the class into their small groups. Tell youth that today they will begin to create the story for their puppet performance. Each group already knows the setting of their story and now they will create a logical problem that could happen at that location. They will also work on the beginning, and end of their stories using the Graphic Organizer (WS21).</p> <p>Quickly model for youth how they can simply sketch quick drawings on the graphic organizer so you and the group understand their story. Distribute one worksheet per group and allow the youth to work in their small groups. Circulate amongst the classroom asking questions and helping groups to decide on a problem together.</p>	<ul style="list-style-type: none"> <li>• Youth puppets</li> <li>• Worksheet #21 (1 per youth)</li> </ul>
REFLECTION ACTIVITY 5 MINUTES	<b>GENERALIZATION:</b> Ask youth: "If you could create another puppet (a character of a book, movie, of your family) who would it be and why?"	
<p>Suggestions for making today's activities more challenging: Add more puppets to the scenarios, making youth imagine an added element that changes the skit.</p>		
<p>Suggestions for making today's activities less challenging: If youth struggle with making their puppets interact with other puppets, it is helpful sometimes to guide the youth hand with your own.</p>		

SESSION 17	GOAL: YOUTH WILL LEARN STAGE ETIQUETTE OF PUPPETRY	MATERIALS NEEDED
ICE BREAKER 5 MINUTES	<b>ACCESS PRIOR KNOWLEDGE:</b> Greeting #11 and #23	
IMPROV FUN! 15 MINUTES	<b>NEW INFORMATION:</b> To help introduce youth to the puppet stage, practice the following improvisations. When groups are behind the stage and curtain, they will need reminders about the following: The puppet facing the audience Puppet heights – are they the same or are there giants and dwarfs? Puppet positions – leaning forward or back Voice – speaking loudly In terms of preparing for the improvisations, youth should think in terms of the three parts of a story: beginning, middle, and end. To help reinforce their puppet movement learning, the following dilemma skits can be given to youth to perform behind the curtain. Provide time to work in their small groups so that they can create a quick dialogue and three part skit, have them chose from one of the following: a ship is sinking in an airplane that is about to crash in a Ferris wheel that is out of control lost in a desert crossing a haunted forest a house in on fire in a forest fire in a car crash in an elevator that will not stop stuck in wet cement As each group performs, have the audience (other youth) point out things they did well and things that still need to practice for their real performance.	<ul style="list-style-type: none"> <li>• Puppet stage</li> <li>• Youth puppets</li> </ul>
GOING BEHIND THE CURTAIN 20 MINUTES	<b>APPLICATION:</b> Small groups continue working on defining their small group story. It will be helpful to remind youth of what elements need to be shown (said out loud for the audience to understand; especially character names and setting description. While small groups are working, invite one group at a time to rehearse their performances with you to improve their voices, movement, and multi-puppet interactions. Now is also a good time to have youth practice their story with the curtain and a small audience (you). Option: video tape their performance so they can see what you see.	<ul style="list-style-type: none"> <li>• Puppet stage</li> <li>• Youth puppets</li> <li>• Small group graphic organizers</li> </ul>
REFLECTION 5 MINUTES	<b>GENERALIZATION:</b> Ask youth: “How are you feeling about giving a puppet performance to a live audience?”	
Suggestions for making today’s activities more challenging: Instead of performing a different improv skit, youth can perform their small group skits directly behind the curtain for the first time.		
Suggestions for making today’s activities less challenging: If youth are finding it hard to perform with the curtain, remove it, allowing the youth to watch their puppets perform within the stage. This will help them understand how to make their puppets the same height, positioning on stage, and if their puppets are facing the audience.		

SESSION 18	GOAL: YOUTH WILL CONTINUE TO DEVELOP THEIR STORIES	MATERIALS NEEDED
<b>ICE BREAKER</b> <b>5 MINUTES</b>	<b>ACCESS PRIOR KNOWLEDGE:</b> Greeting #11 and #29	
<b>GOING BEHIND THE CURTAIN, TAKE 2!</b> <b>15 MINUTES</b>	<b>NEW INFORMATION:</b> Ask a small group to perform their puppet play for the class, make sure to tell the group (the audience) that they have an important job to do. Their job is to look for the key elements to a puppet play so they can help their classmates improve their performances. Explain the notion of “critique” which is to give helpful feedback to an artist about their work. Provide examples of the difference between criticism and critique and have the group practice before the performance. The audience should be looking for: voice, movement, and puppet location on stage. Critique: “When your puppet said their feet were getting wet – I knew you meant that the floor of the woods was damp” Critique: “It would have been helpful if you would have had your puppet tell us if it was dark or light out so we would know what time of day it was” Criticism: “I didn’t have any idea where you were because you didn’t tell us and that was lame” When the group is done performing, ask the audience to name things that the group did well and that they could improve on. For example, if there are any two puppet interactions, or if a puppet didn’t turn to look at the other puppets, if their voices could be louder, if they had a short puppet and need to make sure to position it differently next time, etc.	<ul style="list-style-type: none"> <li>• Puppet stage</li> <li>• Youth puppets</li> </ul>
<b>SMALL GROUP WORK TIME</b> <b>20 MINUTES</b>	<b>APPLICATION:</b> Allow youth to continue to work in their small groups. Tell youth that their stories should really be finished and they should continue to practice their dialogues with their puppets, which means adding voice and movement. To help youth remember the size of the puppet stage, I recommend having them work on the short side of a rectangular table. This helps them learn how to be comfortable working in a tight, small space. As the groups are working, the instructor can be walking around asking individual groups to perform for her/him either at their tables or asking a group to come over and experience the puppet stage for the first time. At this stage, it is critical to allow youth ample time to practice their lines and practice with each other. It is also important for the instructor that each group’s dialogue is logical and that each group member is participating and has lines.	<ul style="list-style-type: none"> <li>• Puppet stage</li> <li>• Youth puppets</li> </ul>
<b>REFLECTION</b> <b>5 MINUTES</b>	<b>GENERALIZATION:</b> Ask youth: “What is something that is helpful about getting feedback (critique) from your peers?”	
Suggestions for making today’s activities more challenging: Have youth create a prop that they could use during their performance.		
Suggestions for making today’s activities less challenging: If certain small groups are still struggling with puppet movements, voices, or dialogue, make sure to have them perform their performance for you so you can provide additional guidance.		

SESSION 19	GOAL: YOUTH WILL CRITIQUE THEIR STORIES AND PERFORMANCES	MATERIALS NEEDED
<b>ICE BREAKER/ WARM UP 5 MINUTES</b>	<b>ACCESS PRIOR KNOWLEDGE:</b> Greeting #16 and #27	
<b>INVITATIONS! 15 MINUTES</b>	<b>NEW INFORMATION:</b> Gather the youth on the carpet. Read aloud <i>I Am Invited to a Party!</i> by Mo Williams. Ask the participants what party they are going to be having and what invitations are going to be needed. Together as a class create an invitation to the puppet performances with the important items of an invitation. Make sure to include the following on the invitations: 1) Title (Puppet Performances), 2) When (Date and Time), 3) Where (Location of performances), and 4) color and drawing. It is recommended to model how to write the above information on a piece of paper or on the invitation to help the youth understand spacing. Have youth get their supplies and begin working.  As youth are working on invitations, continue to have small groups perform for you alone behind the curtain to help give many chances to memorize their lines and receive direct feedback on puppetry.	<ul style="list-style-type: none"> <li>• Puppets</li> <li>• Puppet stage</li> <li>• Paper</li> <li>• Art supplies</li> <li>• A copy of <i>I am Invited to a Party!</i> By Mo Williams</li> </ul>
<b>SMALL GROUP CRITIQUES 20 MINUTES</b>	<b>APPLICATION:</b> Continue to have small groups perform for the class. This allows the youth to have numerous times practicing their lines and movement. it also allows the youth to experience positive critique and feedback, which is very helpful and allows groups to improve their performances. Remind the youth (the audience) the three important aspects of a puppet show they should be looking for during each performance.  This is also a great time to talk about audience etiquette and how to be respectful during performances.	<ul style="list-style-type: none"> <li>• Puppets</li> <li>• Puppet stage</li> </ul>
<b>REFLECTION ACTIVITY 5 MINUTES</b>	<b>GENERALIZATION:</b> Ask youth: “What are two things you like about working with a group?”	
Suggestions for making today’s activities more challenging: Have youth perform for another classroom or for other youth to receive feedback and critique.		
Suggestions for making today’s activities less challenging: Have invitations pre-printed and the youth just needs to add color.		

SESSION 20	GOAL: YOUTH WILL PERFORM FOR A LIVE AUDIENCE	MATERIALS NEEDED
ICE BREAKER 5 MINUTES	<b>ACCESS PRIOR KNOWLEDGE:</b> Greeting #16 and #29	
DRESS REHEARSAL 20 MINUTES	<b>NEW INFORMATION:</b> It is helpful for youth to have at least one full run through of their performances without interruptions or critique before performing for a live audience. The last part that each group should add onto their performances is the introduction of puppeteers to the audience. Show how to stand in front of the stage, with the puppet in hand, and introduce yourself as a performer. For example, "Hello, my name is _____ and I play the role of _____." Once each group member has said that, the group goes behind the curtain and performs. Have youth practice standing in front of the stage and bowing together at the end of their performance.	<ul style="list-style-type: none"> <li>• Puppet stage</li> <li>• Youth puppets</li> <li>• Curtain</li> </ul>
FINAL PERFORMANCES 20 MINUTES	<b>APPLICATION:</b> Closing your group with a performance is the best way for youth to truly recognize their own accomplishments. Invite an audience of family members, staff or peers. Because you are working with small voices, you will likely want to have the performance in a small room with a small audience. Have non-performing youth keep their puppets lined up on the side walls of the room so that they can be great audience members when it's not their turn to perform. Welcome in the audience and have them find spots to sit on the floor in front of the stage (leaving enough room for final bows) – youth can do the job of welcoming and seating.	<ul style="list-style-type: none"> <li>• Puppet stage</li> <li>• Youth puppets</li> <li>• Curtain</li> <li>• Live audience</li> </ul>
REFLECTION ACTIVITY 5 MINUTES	<b>GENERALIZATION:</b> <b>Note: The reflection process after the performance is essential. It's like taking a deep breath after a marathon to celebrate and reflect. Plan time after the performance. Days before, talk to youth so they know that you will be making a circle and doing a reflection before they talk to audience members. Perhaps inform the audience that you will be doing this at the start of the performance. If this is not possible, then the performance should not be on the last day so that you have an additional session to debrief the performance experience.</b> Ask youth: What did it feel like to perform in front of an actual audience? What did you learn from this experience? What are you hoping to do in the future with the information/skills you've learned?	
Suggestions for making today's activities more challenging: Have youth create a title and write a brief summary for their puppet skits. This information could then be added onto their puppet performance.		
Suggestions for making today's activities less challenging: Instead of having a live audience, have the class perform for each other.		



SUPPLEMENTARY LESSON 1	GOAL: YOUTH CREATE IMPROV PUPPET SKITS	MATERIALS NEEDED
<b>ICE BREAKER</b> <b>5 MINUTES</b>	<b>ACCESS PRIOR KNOWLEDGE:</b> Greeting #17 and #22	<ul style="list-style-type: none"> <li>• Beach ball</li> <li>• Pre-drawn panels</li> <li>• Tape</li> </ul>
<b>IMPROV.... AGAIN!</b> <b>20 MINUTES</b>	<p><b>NEW INFORMATION:</b> Creating new groups – allow youth to pick from the following improvisations that were taken from <i>Puppets Come Alive</i>. Tell youth that they will have 10 minutes to create a beginning, middle, and end – a complete story/skit – with their new groups. Remind them that all story elements should be present in the three parts. The following lists of improv options can be found on WS22 in the addendum. They can be copied and enlarged to be displayed for youth.</p> <p>Please Cards: The request on each card is meant to be used as the first line in the improvisation. Helpful Cards: In these skits, one puppet should try to be helpful to the other puppet in the following areas.</p> <p>Other improvisation activities can be found on pages 142 – 143 in <i>Puppets Come Alive</i></p>	<ul style="list-style-type: none"> <li>• Puppet stage</li> <li>• Youth puppets</li> <li>• Improv cards (Worksheet #22)</li> </ul>
<b>IMPROV PERFORMANCES</b> <b>15 MINUTES</b>	<p><b>APPLICATION:</b> After allowing groups to work, have each group perform their new skit behind the curtain and on the puppet stage. After the skit, ask youth to identify each story element and for the performing group to provide clarification if needed of their performance.</p>	<ul style="list-style-type: none"> <li>• Puppet stage</li> <li>• Youth puppets</li> <li>• Improv cards (Worksheet #22)</li> </ul>
<b>REFLECTION ACTIVITY</b> <b>5 MINUTES</b>	<p><b>GENERALIZATION:</b> Ask youth: How might our puppet plays be influenced if we lived somewhere else in the world?</p>	
<p>Suggestions for making today's activities more challenging: Instead of using improv cards, have youth create a new small group and develop a new improve situation based on the new group characters/puppets.</p>		
<p>Suggestions for making today's activities less challenging: Instead of having numerous improvisational scenarios to choose from, have the class choose just one – and have different versions performed by each small group.</p>		



<b>SUPPLEMENTARY LESSON 2</b>	<b>GOAL: YOUTH WILL WRITE COMIC STRIPS</b>	<b>MATERIALS NEEDED</b>
<b>ICE BREAKER/ WARM UP 5 MINUTES</b>	<b>ACCESS PRIOR KNOWLEDGE:</b> Greeting #18 and #21	
<b>INTRO TO COMIC STRIPS 15 MINUTES</b>	<b>NEW INFORMATION:</b> Find some comic books, or comic strips from newspapers, or print them from online sources, and bring them into the classroom. Distribute them to pairs or leave them on a table and allow youth to pick and choose what they want to see or read. This should be a fairly free form activity where the youth just enjoy looking at the pictures and words.  Explain to youth that they will be designing their own comic strips. Show them the templates options (Worksheets #23-26). Have one completed template to show youth as an example.  Working with one comic strip at a time, analyze with youth how the comic-strip creator combined text, quotes, and images to tell a story or event or convey a message. Have youth identify the characters, setting, and plot in each one. Point out any captions that appear and explain that these are often used to provide a brief narration or give additional information. Have youth identify speech and thought bubbles in the examples, and tell how these devices are used: a speech bubble contains the character's spoken words while a thought bubble expresses the character's unspoken thoughts. Note that due to limited space, comic strips focus on the main idea and the most important elements of the topic, event, or message to be communicated.	<ul style="list-style-type: none"> <li>• Selection of comic strips or comic books</li> <li>• Comic strip Templates (Worksheets #23 – 26)</li> </ul>
<b>COMICS GALORE 20 MINUTES</b>	<b>APPLICATION:</b> Youth will now take their puppet plays and transform them into either a: three, five, or six-frame comic strip. They can set up each frame and add captions, dialogue, and character thoughts to construct comic strips that recap the whole story, retell a part of the story, show a new version, depict a problem and its' solution, share information, or express an opinion.	
<b>REFLECTION ACTIVITY 5 MINUTES</b>	<b>GENERALIZATION:</b> Ask youth: "If you were to be a superhero cartoon, what would your super power be and why?"	
Suggestions for making today's activities more challenging: Allow youth to invent a new character and make a comic.		
Suggestions for making today's activities less challenging: Have participants only use the three box template, creating a beginning, middle and end of their puppet performance.		

The following pages include all printed instructor support materials



## SUPPORTING MATERIAL: COMPARISON BOOKS

*A Hat for Minerva Louise* by Janet Morgan Stoeke

*Alexander and the Terrible, Horrible, No Good, Very Bad*

*Day* by Judith Viorst

*Annie and the Wild Animals* by Jan Brett

*Apple Pie is Nice* by Zoe Hall

*A Tree is Nice* by Janice May Udry

*Carrot Seed* by Ruth Kraus

*It's Pumpkin Time* by Zoe Hall

*Peter's Chair* by Ezra Jack Keats

*Snowballs* by Lois Ehlert

*Snowy Day* by Ezra Jack Keats

*Somebody and the Three Bears* by Marilyn Tolhurst

*Stellaluna* by Janelle Cannon

*Where the Wild Things Are* by Maurice Sendak

## SUPPORTING MATERIAL: PAPER MACHE RECIPE

### **Instructions:**

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

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

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

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

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

The following pages include all printed supplementary materials including: forms, worksheets, handouts, etc.



**Characters**

**Problem**

**BEGINNING**

**Setting**

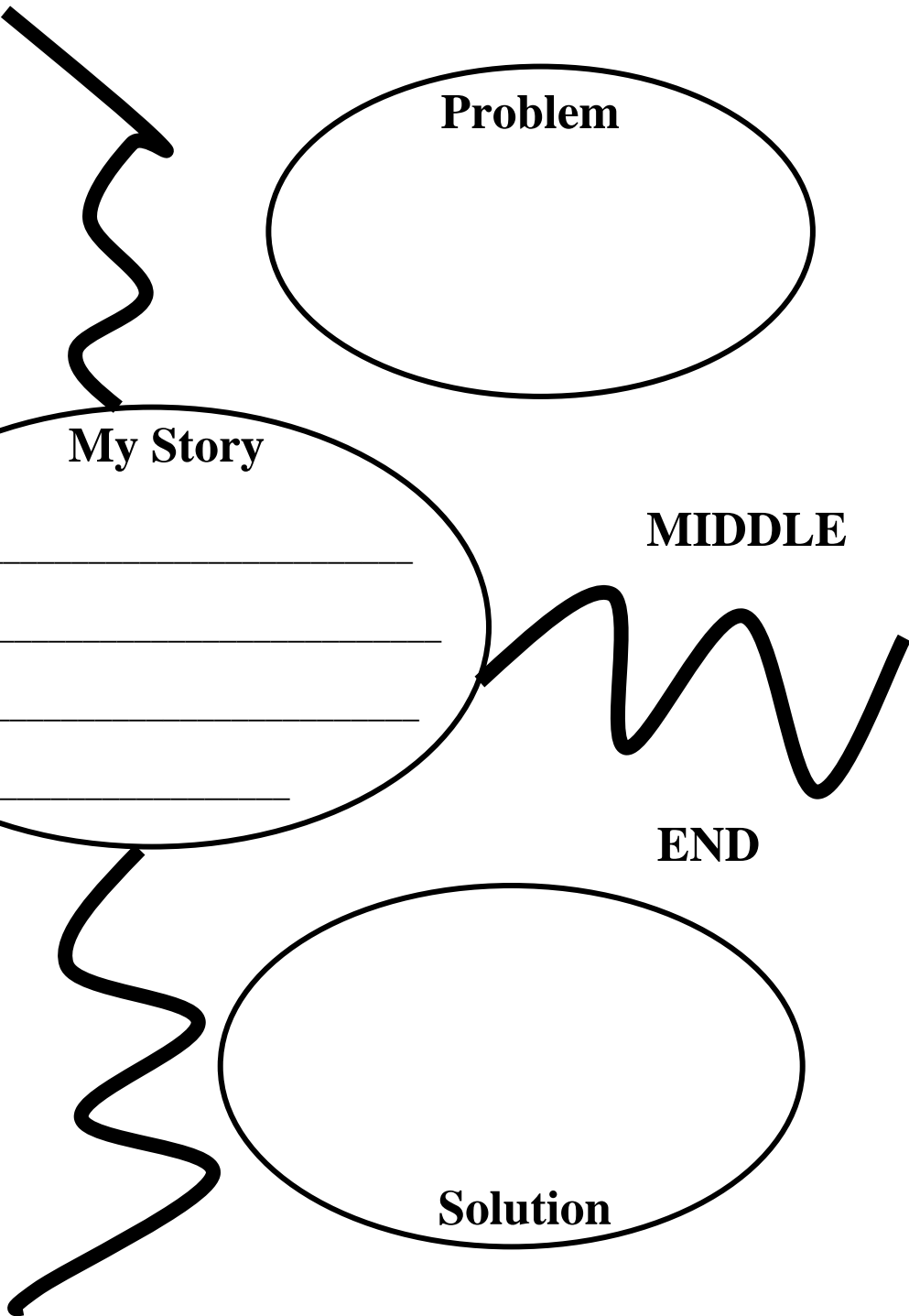
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Author: \_\_\_\_\_  
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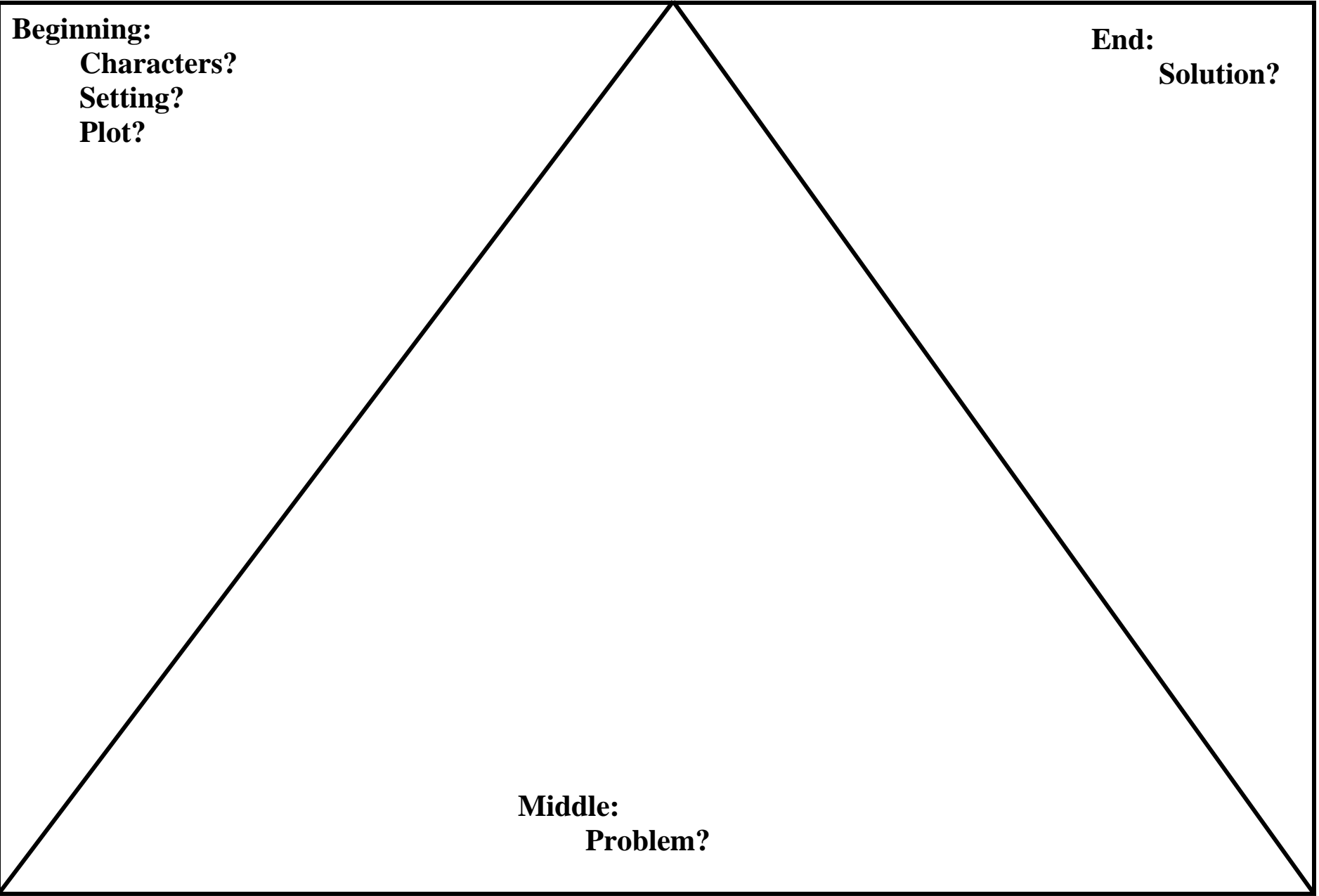
**MIDDLE**

**Plot**

**Solution**

**END**





# WS 5: STORY ELEMENTS

Title: \_\_\_\_\_



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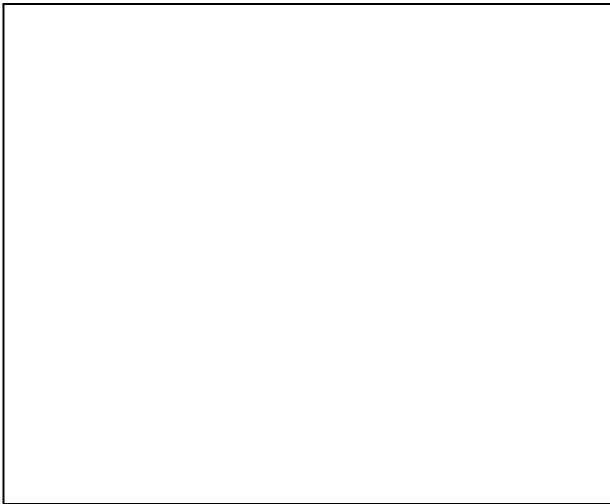
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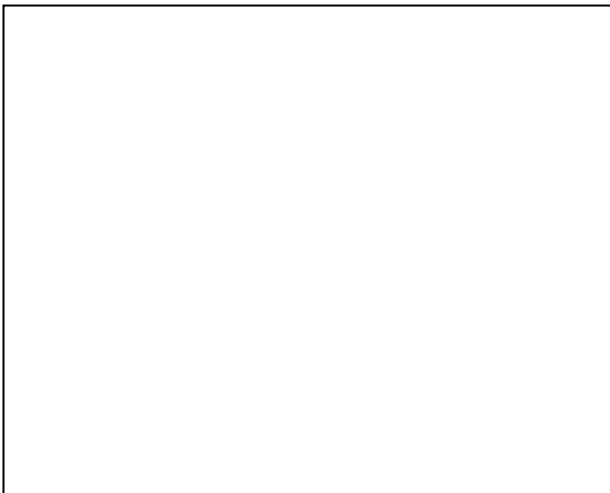
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## WS 6: BINGO

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

WS 7: STORY STRIPS (3 PAGES)

In Africa the honeyguide and the honey badger are partners when it comes to honey. The little bird follows a bee to its hive, and then she leads the honey badger there to break it open with its big strong claws. Together they share the sweetness. And that is the way it has always been.

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Whatever the reason, that day Badger would not share.

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Honeyguide scolded Badger as he waddled back to the Jackal berry tree, his tummy almost touching the ground. Finally she cried out for all the animals to hear, “No fair, no fair!”

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Soon all the guinea hens were broadcasting the news, “Honeyguide is in a major rage!”

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But Badger didn’t hear. He was sound asleep, smiling, snoring and hiccupping from his big meal. “Grrrrr-umph!” Badger roared out the loudest hiccup of all, and its deep, low rumble gave Honeyguide an idea.

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The next morning Badger woke up hungry, his tummy flat as a pancake. That’s when Honeyguide flew by, heading for the great gray baobab. “Honey, honey, honey!” she cried, grinning.

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Honeyguide flew low across the water hole. Splish, splash! Badger paddled after her.

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Honeyguide glided to the top of a termite mound and bounced on one foot. Sprong! Badger scrambled to the top and bounced off.

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Honeyguide landed on a hollow log. It echoed as she stomped along. Boom, boom! Badger hurried to catch up.

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Next Honeyguide flitted through a stand of papyrus. Clickety-clack! Badger traipsed along, muttering, “Where is that honey?”

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Honeyguide led him through a field of golden bristle grass. Swish, swish! Badger huffed and puffed, but the thought of the delicious meal waiting for him kept him going.

---

By now Badger was tired and wet, itchy and sore. But he didn’t slow down, because Honeyguide was just ahead of him. She flashed her wings, fanned her tail and dove under an acacia tree. Badger charged in after her, singing triumphantly, honey... honey...

---

Lion, lion, LION! Badger turned on his tail and ran.

---

Swish, swish through the grass...

---

--- clickety-click into the papyrus....boom, boom over the hollow log...

---

...sprong over the termite mound... splish, splash across the water hole... pitter, patter over the baobab roots...

---

Badger dashed into his burrow. In a flash Badger was as far from the entrance as he could be.

---

Right behind him was Lion's huge paw, batting the air. But he could not read him. And that's the closest any animal could be to an angry lion and live to tell the tale.

---

That evening Mongoose squeaked to Elephant, who trumpeted to Hippo, who bellowed to Warthog, who squealed to Bishop Bird, who was overheard by Guinea Hen, who bugled it far and wide. It was the bush telegraph and it said, "If Honeyguide leads you to the beehive, be sure and reward her, or next time, she will lead you to a lion!"

---

# WS 10: TRANSITIONAL WORDS

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

Title: \_\_\_\_\_

\* First \* Next \* Then \* After that \* Finally \*

1. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

4. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

5. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

6. \_\_\_\_\_

\_\_\_\_\_

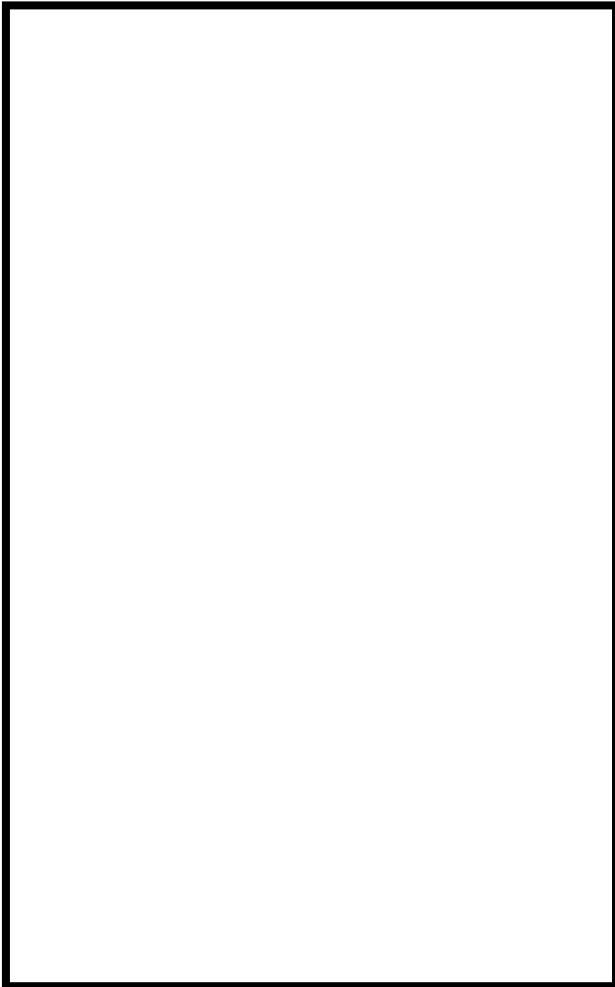
\_\_\_\_\_

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

**WS 11: CHARACTER WORKSHEET**

Book Title: \_\_\_\_\_ Character Name: \_\_\_\_\_

Draw the character



Character Trait:

Evidence:

Character Trait:

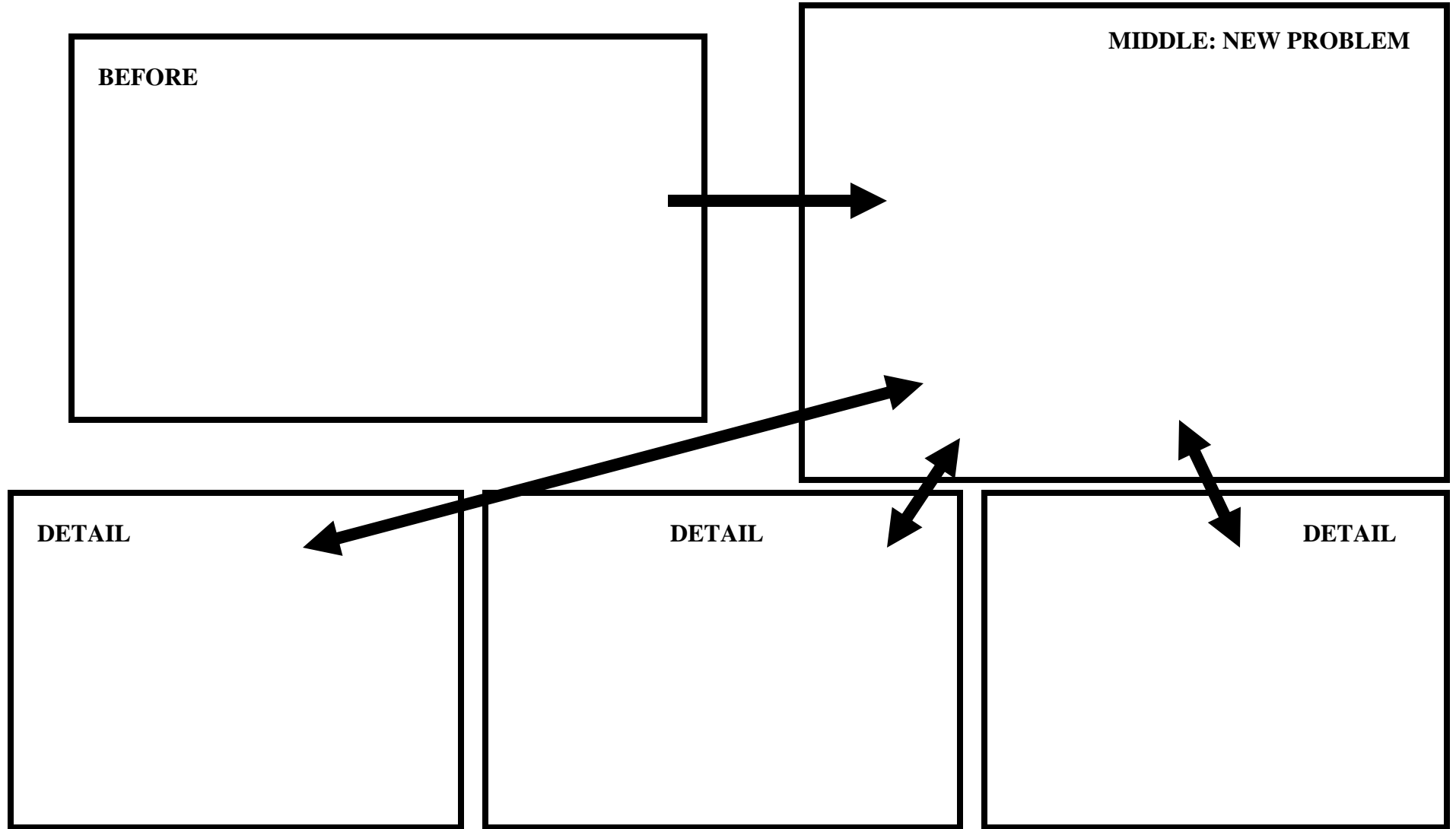
Evidence:

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

**WS 12: GRAPHIC ORGANIZER**

Book Title: \_\_\_\_\_

New Problem: \_\_\_\_\_



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

**WS 13: NEW ENDINGS**

Book Title: \_\_\_\_\_

New Ending: \_\_\_\_\_

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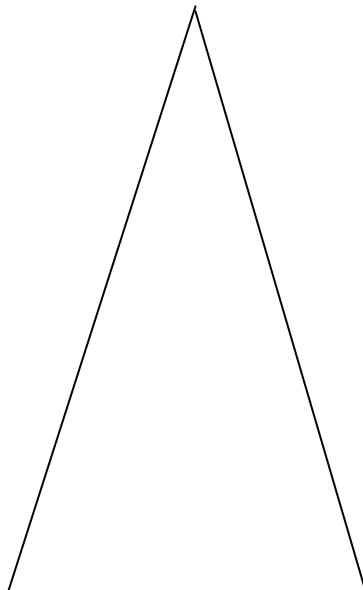
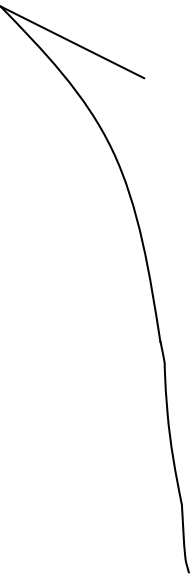
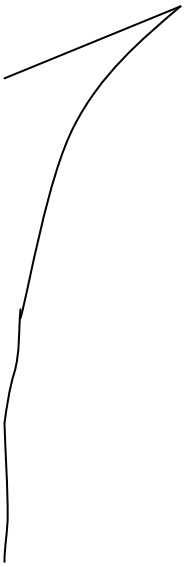
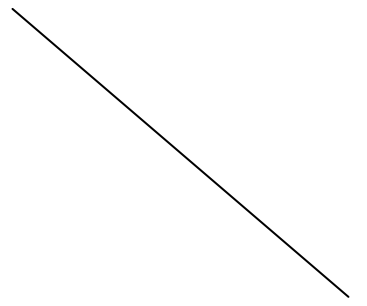
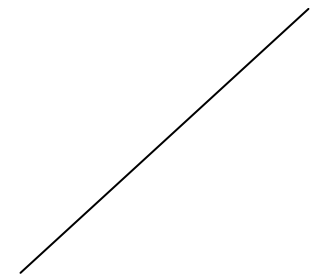
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# Costume Template



## WS 19: SINGLE PUPPET MOVEMENT CARDS

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

## WS 20: MULTIPLE PUPPET MOVEMENT CARDS

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

**Small Group Members:**

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**Title of Puppet Play:**

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**WS 21: GRAPHIC ORGANIZER**

**Story Elements Summary:**

Characters:

Plot:

Problem:

Solution:

**BEGINNING:**

**MIDDLE:**

**END:**

## WS 22: PLEASE CARDS

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

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

## WS 22 CONTINUED: HELPFUL CARDS

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

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

## WS 23: FAIRYTALES COMICS


## WS 24: FAIRYTALES COMICS

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## WS 25: FAIRYTALES COMICS


## WS 26: FAIRYTALES COMICS

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Drama

elastic



































