RUMPELSTILTSKIN

STUDY GUIDE



School of Theatre & Dance

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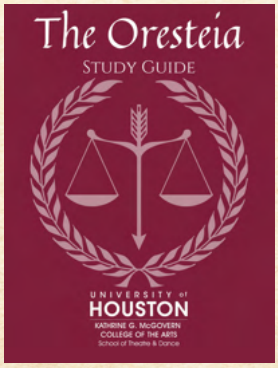
PURPOSE OF OUR STUDY GUIDE

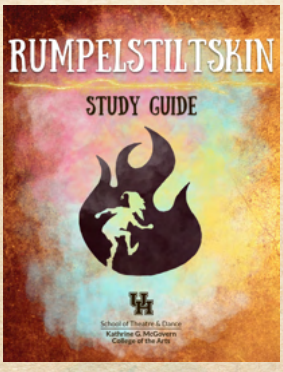
Our main purpose of the study guide is for you! Every year, the University of Houston Theatre Education students create a study guide for one of the School of Theatre & Dance's shows that we invite students of all ages from the area to attend our special matinee during the school day.



In 2020, we created a study guide for "The Oresteia" by Ellen McLaughlin! This play delved deep into democracy and the amount of power that people have when they participate in it. This study guide helped students to understand the importance of participating in democracy.

In 2021, we created a study guide for "Ocean Filibuster" by PearlDamour. This play told the story of the importance of nature, specifically the ocean, and how it is so important to treat the planet and its resources with care, or else we may lose more than we may realize.





This year, our study guide is over the play "Rumpelstiltskin" by Linda Daugherty. This play discusses themes of greed, love, and trickery, while the production incorporates a special use of puppetry to tell the story.

HOW TO USE THE STUDY GUIDE

EXPLORING THEATRE PAGES

These pages, found at the beginning of the study guide, take you and your students further into the world of theatre with informational pages about the creative team, the cast, elements of this production, and more!

PRE LESSON PLANS

Before you go! These lesson plans are created to be taught before the students watch the production. Not only will these lessons get your students excited to see the show, but these lessons will also introduce them to themes and concepts that they will see in the production of Rumpelstiltskin. Resource pages for these lessons can be found at the back of the study guide.

POST LESSON PLANS

After the show! These lesson plans are created to be taught after the students watch the production. Students will be able to reflect on elements of the show that they saw and heard, while also being able to practice some of those same principles in their own way. Resource pages for these lessons can be found at the back of the study guide.

SUBJECT IDENTIFICATION

Each lesson plan in this study guide is an arts-integrated lesson plan that incorporates concepts and TEKS from Theatre with either Art, History, or English. Below is the color coding system that is used in this study guide:

ART LESSON PLAN

SOCIAL STUDIES LESSON PLAN

ELA LESSON PLAN

EXPLORING THEATRE PAGES

MEET THE DIRECTOR



AFSANEH AAYANI

Director of "Rumpelstiltskin"

The director is the person who controls the evolution of a performance by leading rehearsals and creating what happens on stage. Here, you can read some interesting information from Rumpelstiltskin's director, Afsaneh Aayani!

WHAT DREW YOU TO THIS SHOW?

"I've known and loved the story for many years. It's just so much fun! When U of H reached out to me to direct a children's show, they wanted to do 'Charlotte's Web' and I actually suggested 'Rumpelstiltskin'".

WHAT HAS BEEN YOUR FAVORITE PART OF THE DIRECTING PROCESS?

"Working with a lot of new people has been my favorite so far. I usually work with the same people and here I was able to work with many new people. I've really been enjoying it. Everyone is so awesome!"

WHAT ARE SOME CHALLENGES WITH DIRECTING A SHOW LIKE THIS?

"Every show comes with its own challenges. I think the biggest challenge for me here is the time that we have for rehearsals. I usually do two months of rehearsal and here we only have four and a half weeks. But of course, we're going to make it work. Another challenge was having our two main actors sick, so we didn't have them for the first couple of days."

MEET THE DIRECTOR

WHAT ADVICE WOULD YOU GIVE TO OTHER PEOPLE WHO ASPIRE TO BE A DIRECTOR?

"Be open to learning. It doesn't matter how long you do this or how much experience you have. I think being open to learning throughout the process with the rest of the team is the biggest thing that can aid you in becoming a better director. Be open to listening to everyone's ideas no matter what their role is. one little idea can easily become a very big idea."

MORE ABOUT AFSANEH:

Afsaneh Aayani is a Houston-based scenic designer, puppeteer, puppet maker, mask maker, voice actress, and artist with over 15 years of industry experience. She began her artistic journey in Iran where she developed her skills as a puppeteer and puppet maker, performed as a voice actor on television, and built her foundation as an artist. She completed her Bachelors in Puppetry from the Art University of Tehran and shortly thereafter performed in festivals internationally including in China, Poland, and Sri Lanka.

After building extensive experience in Iran, Afsaneh took a leap of faith and moved to the USA where she earned her Masters of Fine Arts in Scenic Design from the University of Houston in 2020. She has been engaged in exciting work around Houston including scenic design, costume design, props master, puppet and mask making, and puppet instructing. In the Spring of 2020, Afsaneh was awarded the USITT Scenic Design Award Sponsored by Rose Brand which recognized Afsaneh's achievements and potential as a young scenic designer. Afsaneh continues to seek ways to express herself, her vision, and learn new things at every opportunity to create magic.

MEET THE DESIGNERS

SET DESIGNER: AFSANEH AAYANI

The Set Designer is in charge of creating the playing space in which the actors perform. For this show, the director designed the set for the show. We asked Afsaneh Aayani some questions about her creative process.

HOW DID DIRECTING AND DESIGNING FOR THE SHOW IMPACT YOUR ARTISTIC VISION?

"It was hard because it was my brain battling my brain. I am a big fan of teamwork, and I love bouncing ideas off of other people, and with this project, I was having those conversations mostly with myself. I can't say that I liked it a lot. I have done shows, such as "Innominate" where I was the director and the scenic designer, but I still had my team. With the design ideas, we would sit together and talk, but with the nature of this show, this project was mostly individual. Overall it was a big challenge."

WHAT IS YOUR FAVORITE PART OF YOUR DESIGN?

"I really like the different flats and using different fly rails to give the set dimension without them being three-dimensional. In addition, everything will be covered in newspaper to give it a unique texture, and painted with watercolors, like we are in an illustrated storybook. I have never done this effective watercolor so I am excited to see how it turns out."

WAS THERE ANYTHING YOU HAD DESIGNED THAT HAD TO BE SCRAPPED?

"Yes, a lot. There was a bit of a budget limitation, which comes with every show, it's just the nature of it. I had the idea to make the set a pop-up book, the set would become three-dimensional and open. But with time and budget limitations I choose the storybook."

MEET THE DESIGNERS

WHAT WAS YOUR BIGGEST DESIGN INSPIRATION FOR THE SET DESIGN?

"Russian Arts Dolls. I like to go through Pintrest. Most designers look at images and textures, and I really like to look at conceptual art and scupltures and really like fabric art. This show was the first time I looked at Arts Dolls. I was going through images looking for inspiration for the puppet, and it lead to an inspiration for the set. The colors, textures, and shapes of these beautiful dolls were the fairy tale look I was looking for."

COSTUME DESIGNER: RICKY MARTINEZ

WHAT INSPIRED YOUR CHOICE IN BECOMING A COSTUME DESIGNER?

"Over the years, I've always focused on the building aspect of costume design rather than the designing portion itself. And when I came to the University of Houston, I was given the option to choose between designing or building so I chose the one that I had less experience with."

WHAT'S THE DIFFERENCE BETWEEN DESIGNING AND BUILDING A COSTUME?

"Designing requires more research and you have to do all the planning and delegating to everyone else on the crew. When you're building, you just get the notes from the designer and get to work, and once the job is done, it's done!"

MEET THE DESIGNERS

WHAT ARE SOME TOOLS THAT YOU USE TO CREATE OR BUILD YOUR COSTUMES?

"My main tool is actually Pinterest and I make a lot of mood boards for all the different characters in the show before I really do any of the renderings. And then whenever I get to the rendering phase I used my drawing tablet which has an app I use called clip studio paint."

WHAT ADVICE WOULD YOU GIVE YOUNG ASPIRING COSTUME DESIGNERS?

"Some advice I would give is to always listen to what your Director wants and try to incorporate that into your notes before you do any designing. Once that's done you just want to have fun with the design process because if you're not having fun then what's the point! One of the specific things I like to do, and I did it with this show, is to have the characters within the show have some sort of connection to each other. For example, in this show, all of the characters are based on tarot cards. And I just think that tip helps the designs seem more cohesive and it makes the designing process a lot easier when you have that base to work from."



SOUND DESIGNER: BRANDON CHO



WHAT DREW YOU TO BE A SOUND DESIGNER?

"Being a sound designer is being able to create and evoke emotion through sound and music. It’s being in tune with different sounds and trying to get your audience to feel what you’re trying to get them to feel."

MEET THE DESIGNERS

WHAT DREW YOU TO BE A SOUND DESIGNER?

"Originally I wanted to get into it for music production. It was through playing around with music and sound that I learned that I really like to be able to control it. I like to cut things together, how things fade together. It was a way to play with music and sound that I discovered through music creation."

WHY DID YOU JOIN THE RUMPELSTILTSKIN TEAM?

"I sound designed learned ladies but I felt like I didn't get to do exactly what I wanted with it so when someone reached out about the opportunity to work with Afi I jumped into it. I had seen her work on Rec Room's Moonlit Princess along with Hasam (the composer) and was excited to work with them."

WHAT ARE SOME OF THE CHALLENGES YOU FACED WHILE DESIGNING THIS SHOW?

"Trying to find the right vein of fantasy to go in. Trying to find one that we all enjoy but is also trying to tell the story is tough."

MEET THE DRAMATURG

A Dramaturg is a dedicated person on the creative team whose primary task is to support the play's development by asking key questions, starting conversations, researching, providing context, and helping the artists as they work together to tell the intended story. Below is an interview with the dramaturg for Rumpelstilskin, Aria Giacona.

HOW WOULD YOU DEFINE DRAMATURGY?

“When it comes to dramaturgy, it’s broad and a dramaturg serves pretty much a different function for every show, but I feel like at the end of the day, what the dramaturg does is to help fill in little gaps that the script may not provide or the actors may not see. Sometimes it's historical information, sometimes it's cool random facts, really it's just filling in the blanks wherever there needs to be blanks filled in.”

HOW DID YOU GO ABOUT RESEARCHING FOR RUMPELSTILSKIN?

“I went through, read the play a couple of times, and I realized that there's a good chance Rumple is a type of fey or little creature like that and for past projects, I have a huge folder on different types of fey lore so I just looked through that, pulled what I had, and then after that I started figuring out who were the big names in Rumpelstiltskin scholarship and I read some of the stuff they wrote.”

WHAT IS YOUR ROLE IN THE REHEARSAL PROCESS SPECIFICALLY FOR THIS SHOW?

“For this show, it’s definitely one of the more laid-back shows which honestly I love it and so far the rehearsal process I feel like my main job has essentially been to go in and help answer any questions. I like to say I have cool Rumple facts.”

MEET THE DRAMATURG

IN YOUR OWN OPINION, WHAT WAS THE MOST INTERESTING THING YOU DISCOVERED THROUGHOUT YOUR RESEARCH?

“The most interesting thing that I've seen so far is that there are quite literally people who are out there living their lives studying folklore and their specialty is Rumpelstiltskin scholarship. I just think that is a great way to just live your life and know specifically what you are about.”

MEET THE CAST

Two weeks into rehearsals, we sat down with two cast members of Rumpelstiltskin, Rachel Bramlet and Caitlin Meaux, and asked about their experience so far of acting in this show.

TELL US ABOUT YOUR ROLE. HOW HAS THE REHEARSAL PROCESS BEEN GOING?

Rachel: "I play both of the old women in the show, Arna and Old Nanny. When we first started out, the process was about trying new and random things. It's been fun because it's been a kid's show, and we have a lot of freedom because it's a fairytale. We've been exploring with a lot of voices and character physicality. Which is challenging, as we have to figure out how to keep our physicality when it comes to the dances."

Caitlin: "I play Birdie in this show, and Birdie is sort of a mother figure to one of the main characters. This process has been fun and laid back, mostly due to the tall tale elements, as it takes away the stress of telling a real person's truth. So for my character, I get to play around with adding bird-like elements. With all the freedom, it's been so much fun!"

HOW DOES THE PREP WORK IN THE ROOM DIFFER FROM OTHER ROLES YOU'VE HAD IN THE THEATRE?

Rachel: "Because it's a basic fairy tale, I didn't have to do much table work as I've done with other shows. The messages are simple, greed is never good, bad guys will always lose. So the focus is on creativity, as we get to see how this fantasy world is conveyed through the direction of the designers."

Caitlin: "Since this takes place in a fairy tale, and not in a real world, there's not any historical bounds we are stuck to. So the process was more focused on how to build this fantasy world and using the designs that are given to us to play around."

MEET THE CAST

THIS SHOW MAKES USE OF PUPPETS. WHAT'S IT LIKE HAVING PUPPETS IN THE REHEARSAL PROCESS?

Rachel: "It's been a very interesting observation! We had done the workout that the puppeteers have to do, and it's so intense! Watching all the things that the puppeteers have to do, it's a lot harder than I anticipated."

Caitlin: "In rehearsal, the puppeteers have been working with a mock puppet, and they do warm-ups that work with specific muscles in their arms. They also wear knee pads every rehearsal, because they have to be on all fours quite a lot. It's been so interesting watching them do a lot of random and fun stuff with them though, playing around and experimenting with what they can!"

WHAT DO YOU WANT THE AUDIENCE TO TAKE AWAY FROM THIS SHOW?

Rachel: "Overall, I just want them to enjoy themselves! Take a break, and have a moment to be in the woods with the sheep, the puppets, and the princesses."

Caitlin: "I want people to have fun. There's dancing, music, and excitement in our show! So I hope the audience really enjoys it!"

LAST QUESTION: WHAT WAS THE SPARK THAT BROUGHT YOU TO THEATRE INITIALLY?

Rachel: "In the 4th grade, I was in The Wizard of Oz, and I loved being on stage! Learning all the dances, and getting to be someone else for a little while. I continued doing theatre, and it soon became my career!"

Caitlin: "I have really bad anxiety, but when I'm on stage, I'm weirdly less nervous. I remember noticing this when I was in a show in middle school. Ever since then, I just stuck with theatre!"

MEET THE STAGE MANAGER

The Stage Manager is the person who coordinates the actors, designers, and director to make the rehearsals and overall production a success! Read below for some awesome information on the Stage Manager, Vera Conrad!

WHAT ARE THE RESPONSIBILITIES OF A STAGE MANAGER?

"Stage managers are the center of communication and organization for a show. I like to think of theatre as a wheel, with stage managers at the center and the various spokes being the different technical departments, actors, director, upper management, etc. We handle scheduling, communicating with the different departments, setting up meetings, and making sure everyone is on the same page. In rehearsals, we set up the room, notate blocking, track the various elements of the show (props, costumes, scene changes, etc.), and stay on book if the actors need line. During performances, we call cues, run the deck backstage, and facilitate each show to make sure things run smoothly and stay consistent. We are also responsible for ensuring the safety and comfort of everyone involved in the production. Also, we make a lot of paperwork. So much paperwork."

WHAT INSPIRED YOUR CHOICE IN BECOMING A STAGE MANAGER?

"I really love watching a show come together and stage managing puts you in a unique perspective to see that from a creative, technical, and logistic standpoint. I knew pretty early that I wanted to be involved in theatre, but performance and design were never really my thing. As a career, stage managing is a perfect blend to me of a creative, people-based, and managerial type of job. I love being at the center of all the different departments and people at the theatre and giving them the space and opportunity to do what they do best!"

MEET THE STAGE MANAGER

WHAT ARE SOME CHALLENGES YOU RUN INTO AS A STAGE MANAGER?

"Theatre is full of challenges and at its core, stage management is about problem-solving. Sometimes that means making sure the things we're trying to do are possible, safe, and efficient, sometimes it means just making sure everyone in a room is getting along. If something goes wrong during a performance (someone messes up, something breaks, someone gets hurt, etc.) it often is up to the stage manager to quickly find a solution and make sure the performance can continue safely and seamlessly."

WHAT ARE YOU LOOKING FORWARD TO IN THIS PRODUCTION?

"Rumpelstiltskin is just going to be so much fun! It's light-hearted and whimsical, and I'm so excited to be working with Afsaneh Aayani as our director! This is my first time working on a show with puppets, and in a lot of ways, it's a whole new world of theatre that I haven't explored yet. On top of that, I've got an amazing cast and design team, and I know that when it comes together this show is going to not only be entertaining and fun but beautiful to look at!"

CAN YOU TELL US WHAT EXCITES YOU WHEN IT COMES TO YOUR CAREER?

"The most exciting thing about stage management, to me, is that no two shows are the same. Every single show I work on is completely different, with its own unique challenges and learning opportunities. I'm excited to travel to different places, work with different people and help create different, new, and exciting pieces of art!"

RUMPELSTILTSKIN: THE PUPPET

PUPPET HISTORY

Bunraku (文楽) is a traditional Japanese puppet theater. It started off as popular entertainment for the commoners during the Edo Period in Osaka and evolved into artistic theater during the late 17th century. The Bunraku puppets are about one-half-life size. Each is operated without the use of strings by three performers. Traditionally the actors operating it would be dressed in all black to be "invisible" while the voice of the puppet would be in black without the face mask.



RUMPELSTILTSKIN PUPPET RENDERING



ACTORS

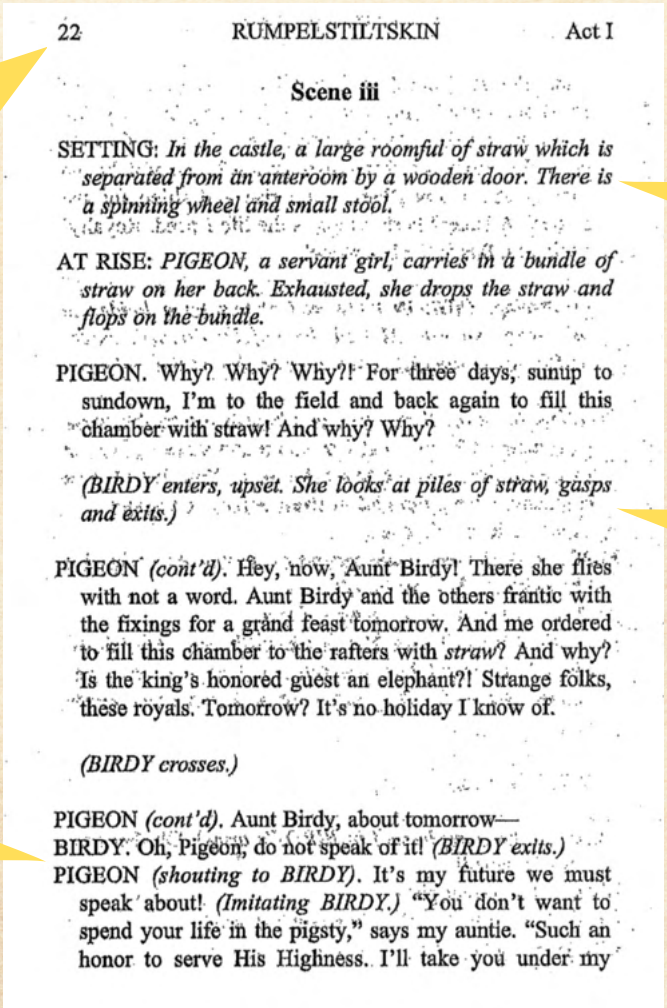
All performers must learn to move as one body in order to function as the puppet. Bunraku puppets let you create more movement which becomes more of a challenge for the actors controlling it. The first step as a puppeteer is to train the body. Puppeteering can be very harsh on the body. There are specific movements and muscles used when working as a puppeteer. The actor must train certain muscles in order to avoid injury. Currently, the actors are training in looking, breathing, walking, thinking. It is a long process that takes a lot of work and dedication.

HOW TO READ A SCRIPT

The work that a playwright writes is called a script. This script is what the actors, designers, director, and many other people use in order to make the play. It is important for everyone who works on the play, to know how to read a script so that they can get all the information that the playwright wanted them to know.

Use the information below to help you read and understand the script like a pro!

THE NUMBER AT THE TOP OF THE PAGE IS THE PAGE NUMBER.



22 RUMPELSTILTSKIN Act I

Scene iii

SETTING: *In the castle, a large roomful of straw which is separated from an anteroom by a wooden door. There is a spinning wheel and small stool.*

AT RISE: *PIGEON, a servant girl, carries in a bundle of straw on her back. Exhausted, she drops the straw and flops on the bundle.*

PIGEON. Why? Why? Why?! For three days, sunup to sundown, I'm to the field and back again to fill this chamber with straw! And why? Why?

(BIRDY enters, upset. She looks at piles of straw, gasps and exits.)

PIGEON *(cont'd)*. Hey, now, Aunt Birdy! There she flies with not a word. Aunt Birdy and the others frantic with the fixings for a grand feast tomorrow. And me ordered to fill this chamber to the rafters with *straw*? And why? Is the king's honored guest an elephant?! Strange folks, these royals. Tomorrow? It's no holiday I know of.

(BIRDY crosses.)

PIGEON *(cont'd)*. Aunt Birdy, about tomorrow—
BIRDY. Oh, Pigeon, do not speak of it! *(BIRDY exits.)*
PIGEON *(shouting to BIRDY)*. It's my future we must speak about! *(Imitating BIRDY.)* "You don't want to spend your life in the pigsty," says my auntie. "Such an honor to serve His Highness. I'll take you under my

THE TEXT AT THE TOP OF THE PAGE IS THE SETTING DESCRIPTION.

THE ITALICIZED TEXT ARE THE STAGE DIRECTIONS.

EACH CHARACTER'S LINES ARE INDICATED BY THE CHARACTER'S NAME IN CAPITAL LETTERS

RUMPELSTILTSKIN SCRIPT

BELOW IS A LINK YOU CAN USE TO ACCESS THE RUMPELSTILTSKIN SCRIPT. YOU MAY ALSO SCAN THE QR CODE!

Link: https://bit.ly/3sCu48B

QR Code:

AUDIENCE ETIQUETTE

WHAT IS AUDIENCE ETIQUETTE?

The theatre is a live experience and each night's performance can vary due to different factors. In this intimate space, both performers and the audience share a common space, and it is for that reason that we promote good audience etiquette.

Each audience has a different energy and reacts differently to a play's scenes. If the actors find that their audience is engaged and listening to the performance, the quality is higher. If they find that the audience is disinterested and not listening, it will bring the energy down in the theatre. Be a supportive audience member, pay attention, and engage in the story.

TECHNOLOGY AND DISTRACTIONS

Make sure to turn off and set aside any devices or distractions that can interrupt a performance. In a digital performance, this can include other tabs or notifications that can take away from the experience.

ARRIVING ON TIME

Make sure to arrive at the theatre at least 15 minutes early to go to the restroom, find a seat, and accommodate yourself. In a virtual performance, make sure to view the show within the given time frame so you don't miss your chance to see it.

SENSORY-FRIENDLY PERFORMANCES

SENSORY FRIENDLY:

A sensory-friendly show is a production that is specifically tailored to individuals with Sensory Processing Disorders and other disabilities that may be impacted during a typical production.

We produce sensory-friendly performances to ensure that all audience members have an accessible space to enjoy theatre.

POTENTIAL ADAPTATIONS TO SENSORY-FRIENDLY PERFORMANCES CAN INCLUDE:

- Subdued Lighting and Sound
- Adaptive Seating
- Normalized Vocalizing and Physical Stimming
- Pre- Show Touch Tours and Descriptions for Blind and Low Vision Patrons
- Pre-Show Voice Introduction for d/Deaf and Hard of Hearing Patrons
- Sign Language Interpreters
- Content Warnings
- Accessibility Ratings
- Normalized Fidgets and Noise Cancelling Headphone Throughout the Audience
- Audio Descriptions for Blind and Low-Vision Patrons
- Relaxed and Entry During the Performance
- Adapted Intensely Emotional and Overpowering Scenes

VOCABULARY

FROM THE PLAY

AGAPE

(of the mouth) wide open, especially with surprise or wonder

BANISH

forbid, abolish, or get rid of (something unwanted)

BARBARIANS

a member of a community or tribe not belonging to one of the great civilizations

CHEMISE

a dress hanging straight from the shoulders and giving the figure a uniform shape, popular in the 1920s

DUNG

the excrement of animals; manure

INSOLENCE

showing a rude and arrogant lack of respect

MIDWIFE

a person trained to assist women in childbirth

OBEDIENT

willing to comply with orders or requests; submissive to another's will

PLIGHT

a dangerous, difficult, or otherwise unfortunate situation

VOCABULARY

TENACITY

the quality or fact of being able to grip something firmly; grip

GENERAL THEATRE TEMRS

ACT

an organizational division in a script

SCENE

an original division in the scripts; often several scenes make up an act

SCRIPT

a complete scene or play in a format to be produced by actors and directors

BEHIND THE STUDY GUIDE

UNIVERSITY OF HOUSTON THEATRE EDUCATION PROGRAM:

The Theatre Education Program trains students in all aspects of theatre – performance, production, history, directing and teaching methodology. Our goal is to prepare future leaders who are theatre generalists, dedicated to inspiring their students. We give our students the tools to develop well-crafted teaching plans, manage theatre programs and direct quality productions.



ABOUT THE SCHOOL OF THEATRE & DANCE



The UH School of Theatre & Dance produces pre-professional plays, dance concerts, studio productions, and Theatre for Young Audiences. Performances are delivered in the Wortham and Quintero Theatres. The UH School of Theatre & Dance offers bachelor's degrees in playwriting and dramaturgy, acting, design and technology, stage management and theatre education. Its graduate programs consist of a Master of Arts in theatre studies, a summer Master of Arts in theatre education, and Master of Fine Arts degrees in acting, and design and technology. Noted alums include actors Jim Parsons, Dennis Quaid, Brett Cullen and Robert Wuhl. Faculty includes award-winning playwright, television writer, and novelist, Theresa Rebeck, Tony Award-winning producer Stuart Ostrow and Tony-nominated designer Kevin Rigdon. Past-distinguished faculty are Edward Albee, Lanford Wilson, Sir Peter Hall, Jose Quintero, Patsy Swayze and Cecil Pickett. In 2012 and 2013, the school was named "Best College Theater" in the Houston Press Theater Awards.

PRE-SHOW LESSON PLANS

PERFECTING THE P'S

OBJECTIVE

Students will apply their understanding of the controllable properties of voice by dramatizing text from Rumplestiltskin.

ELA TEKS

§110.5.b.9.A demonstrate knowledge of distinguishing characteristics of well-known children's literature such as folktales, fables, fairy tales, legends, and myths

§110.7.b.10.F examine how the author's use of language contributes to voice

THEATRE TEKS

§117.113.b.1.D dramatize literary selections using pantomime and imitative dialogue

§117.116.b.2.A demonstrate safe use of the voice and body

RECOMMENDED GRADE LEVEL

3rd-5th Grade

BLOOMS TAXONOMY LEVELS

Knowledge, Understand, Apply, Analyze, Evaluate, Create

MULTIPLE INTELLIGENCES

Verbal/Linguistic, Mathematical/ Logical, Bodily/ Kinesthetic, Musical/Rhythmic, Intrapersonal, Interpersonal, Visual/Spatial

TIME REQUIRED

50 Minutes

MATERIALS

Hook Video, 4 P's Handout, Text, 4 Different Colors for Marking the Script (ex. Blue = Pitch, Pink = Pace, Yellow = Pronunciation, Green = Projection,)

Video Link: https://bit.ly/3BRyGvP

PERFECTING THE P'S

FOCUS ACTIVITY (5 MINS):

Watch this video of each of the characters in the show saying their lines in their character voice and talk about which voices they liked best. Point out that they are not in costume, but you can tell which character they are by their voice.

INFORMATION SHARE (5 MINS):

Creating fun voices to act with has been extremely important to tell the difference between different characters, especially in plays that use puppets like Rumplestiltskin. Even in ancient Greece where theatre first began, the actors used different and interesting voices to show who their character was because they had masks on that covered their faces.
When using the voice to create a character there are four ways to change or control how the voice sounds. These are called the 4 P's of the Voice and they are Pitch (how high or low our voice is), Pace (how fast or slow our voice is), Pronunciation (how crisp or slurred we say our words), and Projection (how loud or softly we say our words). The 4 P's of the voice are how we are able to create fun character voices.

MODELING (5 MINS):

Tactile Exercise with the 4 P's:
(Use these movements when introducing the 4 P's in the lecture information share)
Pitch – Move the hand up and down
Pace – Move the hand in a forward motion
Pronunciation – Move the hand like it is talking
Projection – Place the hand on the diaphragm
Once they can recite the 4 P's with the hand motions, go around the room and have the students change one of the P's when saying the line from Rumpelstilskin
"The point is, my dear, you are in a pickle."
Once everyone goes, move to the guided practice

PERFECTING THE P'S

GUIDED PRACTICE (15 MINS):

Each student will pick a section of text from the play (provided in the materials/resources) to perform using each of the controllable properties of voice. They must use each of the P's at least once. They can mark it in their script with a specific color of highlighter if that helps them remember it better. Then, they must say it once out loud to themselves, then pair up with a friend and read it out loud to them.

ASSESSMENT (10 MINS):

Once everyone has performed to their partner, each student will go up and perform for the class.

CLOSURE (5 MINS):

Once everyone has performed to their partner, each student will go up and perform for the class.

DIFFERENTIATED INSTRUCTION/ACCOMMODATIONS

- Read the materials out loud before handing out the lines for them to choose from for different reading levels
- Offer the 4 P's handouts for those who need more visual support
- For students nervous about reading the lines out loud, allow them to have a partner to read with
- Set a visible timer during the Guided Practice so they students can gauge how much time they have left to prepare

TALES OF ARCHETYPES

OBJECTIVE
Students will be able to identify and demonstrate proper understanding of character archetypes.

ART TEKS
§110.7.b.1.A listen actively to interpret verbal and non-verbal messages, ask relevant questions, and make pertinent comments

§110.7.b.1.B follow, restate, and give oral instructions that include multiple action steps

THEATRE TEKS
§117.119.2.A demonstrate safe use of the voice and body

§117.119.2.B describe characters, their relationships, and their surroundings in detail

RECOMMENDED GRADE LEVEL
5th Grade

BLOOMS TAXONOMY LEVELS
Knowledge, Understanding, Application

MULTIPLE INTELLIGENCES
Verbal/Linguistic, Bodily/ Kinesthetic, Interpersonal

TIME REQUIRED
60 Minutes

MATERIALS
A Hat, Pieces of Paper with Archetypes on Them

TALES OF ARCHETYPES

FOCUS ACTIVITY (15 MINS):

- Shakedown Countdown
- Boom Chicka Boom
  - It is call and response so the teacher calls out each line and then the students repeat back.
    - "I said a Boom"
    - "I said a Boom Chicka Boom"
    - "I said a Boom Chicka Rocka Chicka Rocka Chicka Boom"
    - "Uh huh"
    - "Oh yeah"
    - "One more time"
- Trait Twisters
  - We will use tongue twisters and incorporate some character traits to engage in some different archetypes. So we would all learn the tongue twisters (listed below) but instead of just saying them, we assign a trait such as evil where then you'd say the tongue twister but in an evil way.
    - Rubber Baby Buggy Bumpers
    - Peter Piper Picked a Peck of Pickled Peppers
    - How much would could a woodchuck chuck if a woodchuck could chuck wood
- Different Traits:
  - Evil
  - Brave
  - Loving
  - Energetic

INPUT/INFORMATION SHARE (15 MINS):

Please go over the information shared in the slides. This will include what character archetypes are and what some examples of each archetype is.

MODELING/EXAMPLE (15 MINS):

The leader pulls a name out of the hat. The names in the hat will be the four archetypes. Whatever they draw, they'll have to "walk it out" how that archetype would from a few steps back.

GUIDED PRACTICE/GROUP ACTIVITY (15 MINS):

Now we walk it out and talk it out, combining an archetype, resonator, and trait. Ask the students what might these characters remind you of?

CLOSURE (15 MINS):

To end the lesson we are going to have a runway. Give the students 5 minutes to come up with characters using the Archetypes. Next form a little runaway and have each student showcase the characters they have come up with. After each student goes down the runway, have the other student guess the archetype that they used.

DIFFERENTIATED INSTRUCTION/ACCOMMODATIONS

For walk it out, explain for those students who are not able to that they can also show character archetypes through hand motions.

THE VERY GREEDY STORY

OBJECTIVE

Students will explain the theme of sharing represented in the book, as well as recap some of the emotions caused by acts of greed. The students will also perform examples of greed and selfishness.

ELA TEKS

§110.4 b.1.C share information and ideas that focus on the topic under discussion, speaking clearly at an appropriate pace and using the conventions of language

§110.4.b.1.A listen actively, ask relevant questions to clarify information, and answer questions using multi-word responses

THEATRE TEKS

§117.110 b.2 interprets characters using the voice and body expressively and creates dramatizations

§117.110 b.2 role play in real life and imaginative situations through narrative pantomime, dramatic play, and story dramatization

RECOMMENDED GRADE LEVEL

K-3rd Grade

BLOOMS TAXONOMY LEVELS

Understanding, Demonstrate, Discuss

MULTIPLE INTELLIGENCES

Verbal/Linguistic, Visual/ Spatial, Bodily/ Kinesthetic, Interpersonal

TIME REQUIRED

50 Minutes

MATERIALS

Copy of the book "The Very Greedy Bee", Bucket of Candy (enough for three small pieces per student; three pieces of candy for the teacher would be optional)

THE VERY GREEDY STORY

FOCUS ACTIVITY (10 MINS):

Inform your students they are going to be reading and studying the short charming book "The Very Greedy Bee".

- Ask them if anyone has heard of the book, or has even read it.
- Read the book to your students. As you read the book, it may be helpful to keep your students engaged by asking an occasional question along the way.
- Link to Video: https://bit.ly/3TvcaR3
- Link to PDF: https://bit.ly/3W0ti2P

INPUT/INFORMATION SHARE (5 MINS):

After the book is completed, Write questions on the board. Form a discussion group with your students. Ask them questions, including these that follow:

- Did you like the book?
- What was your favorite part?
- Was the bee nice at first?
- Was the bee nice later?
- Is it good to be greedy?
- Is it nice to help others?
- Is sharing a good thing?
- Do you have any other questions or comments about The Very Greedy Bee?

MODELING/EXAMPLES (10 MINS):

Explain to your students they will be participating in an exercise to learn about greed.

Pick one student and place the bucket with all the pieces of the candy on that student's desk (the student is not allowed to touch or eat the candy).

Now, ask your students some questions, including these:

1) How does it make you feel that only one student gets all the candy?

THE VERY GREEDY STORY

MODELING/EXAMPLES (CONTINUED):

2) Does it make you feel sad?
3) Does it make you feel angry?
4) What other emotions does it make you feel?
5) Is it fair that one student gets all the candy?

Next, have the student with the bucket walk around and hand out exactly three pieces of candy to each and every student.
Now, ask your students some questions, including these that follow:

- How do you feel now that you have some candy?
- Does it make you feel happy?
- What other emotions are you feeling?
- Is this fairer than one student getting all the candy?

Tell the student they can keep their candy if they do their best in the next activity.

GROUP ACTIVITY/CHECK FOR UNDERSTANDING (15 MINS):

Now group the students in groups of 4-5. Tell them that they are now going to take what they've gathered about greed and selfishness to create a short 2 min scene max demonstrating someone being greedy and/or selfish. Give them idea's for a scenario such as:

- A student refuses to share their pens with others even though they have more than enough.
- Marrying someone for their money rather than for love.
- A child who invites his friends over then plays video games all day long and doesn't let his friends have a turn.

INDEPENDENT PRACTICE/ASSESSMENT (2 MINS):

Exit Ticket : Tell the students that before they leave class today they must hand in a piece of paper telling the teacher how they would calmly address a situation of someone being greedy and/or selfish.

Exit Ticket: Don't forget to give them their candy!

YE OLDE FOLKTALE

OBJECTIVE

Students will be able to learn about “Old” England through watching and/or reading about Rumpelstiltskin.

SOCIAL STUDIES TEKS

§113.14.15.C apply the terms year, decade, and century to describe historical times

§113.14.15.E create written and visual material such as stories, pictures, maps, and graphic organizers to express ideas

THEATRE TEKS

§117.113.4.A explore historical and diverse cultural influences from a variety of sources through dramatic activities

RECOMMENDED GRADE LEVEL

3rd Grade

BLOOMS TAXONOMY LEVELS

Knowledge, Understanding

MULTIPLE INTELLIGENCES

Verbal/Linguistic, Bodily/ Kinesthetic, Interpersonal, Visual/ Spatial

TIME REQUIRED

50 Minutes

MATERIALS

Long Pieces of Paper, Writing Utensils, Coloring Materials, Presentation, Pipe Cleaner, Toy Coins, Candy

YE OLDE FOLKTALE

FOCUS ACTIVITY (10 MINS):

Give each student their own long piece of paper and ask them to create an old timey scroll with some sort of message on it, providing ideas of topics for those who need it. This message can be written to anyone the student wishes. If necessary, pull up reference images. When students are finished with their scrolls, give them the option of sharing what they wrote and who they wrote it to.

INPUT/INFORMATION SHARE (5 MINS):

Have students raise their hands to test what they know about Old England and the story of Rumpelstiltskin by asking the class. (ex: “Does anyone know what Old English is?” “Does anyone know the story of Rumpelstiltskin?”) Have a little class discussion about Old England, with necessary topics to bring up on an attached list.

MODELING/EXAMPLES (15 MINS):

Show students attached videos of Rumpelstiltskin from the Shrek movies. After watching, ask students some things they noticed about Rumpelstiltskin as well as how he acts with other characters, and how other characters act with him.

GROUP ACTIVITY (15 MINS):

Split class into three different groups. Give all three groups some pipe cleaners (straw), give one group gold coins (gold), and give all three groups some candy (make sure to tell them they can't eat it yet!) Explain to students that the pipe cleaner is straw, and they must trade 2-3 pieces of pipe cleaner to receive gold from the group who has the gold coins. The groups can then use the gold to buy candy from each other. 2-3 pipe cleaners = 1 gold coin. 1 gold coin = 1 piece of candy. Let them have a bit of fun and talk them through any possible quarrels.

YE OLDE FOLKTALE

CLOSURE (5 MINS):

Let students eat the candy as they discuss what they learned about Rumpelstiltskin and Old England.

POST-SHOW LESSON PLANS

BRING IT EN...SEMBLE!

OBJECTIVE

The students will compare and contrast the role of the ensemble in Rumpelstiltskin to the traditional roles of the ensemble in ancient Greek theatre. The students will also demonstrate their knowledge of the role/function of an ensemble through the practice of theatre games.

SOCIAL STUDIES TEKS

§113.15.b.21.C express ideas orally based on research and experiences

THEATRE TEKS

§117.116.b.5.C discuss how movement, music, or visual elements enhance ideas and emotions depicted in theatre

RECOMMENDED GRADE LEVEL

4th Grade

BLOOMS TAXONOMY LEVELS

Remember, Understand, Apply, Analyze, Evaluate

MULTIPLE INTELLIGENCES

Verbal/ Linguistic, Logical, Bodily/ Kinesthetic, Interpersonal, Visual/ Spatial

TIME REQUIRED

50 Minutes

MATERIALS

Two Different Colors of Sticky Notes (1 of each color for every student), Writing Utensils, Wall and Poster Board, ~~or~~ Whiteboard and Dry-Erase Marker, Video Playing Device with a Proper Connection Cable for a TV Screen ~~or~~ Projector and Projection Screen Setup

BRING IT EN...SEMBLE!

FOCUS ACTIVITY (5 MINS):

- When the students enter the classroom, pass out sticky notes to the students and ask them to take out a writing utensil. Once all the students have arrived, explain to the students that the topic for today's lesson is going to be ensembles. Write the definition of an ensemble (written below) on a whiteboard or posterboard and adhere it to a wall.
- After providing the definition, give them 5 minutes to write down any observations they had about the ensemble after seeing the show. Let the students know that there are no wrong answers and that all that they have to write down are things they saw from the groups of people on the stage. Make sure they leave the note anonymous and they refrain from writing their names. Once all the kids have put their sticky notes on the wall/ whiteboard, ask them if anyone wants to share any of their observations from the performance.
- Ensemble Definition: An ensemble is two or more people or things that perform together as a whole.

INPUT/INFORMATION SHARE (25 MINS):

- After some students verbally share their observations while watching the performance, tell the students that the ensemble has been a part of the theatre since the very beginning of the practice of theatre as we know it. In fact, one of the earliest forms of an ensemble can be found in ancient Greece when the Greek chorus was a prominent element of drama in Greece. Now, present the informational video that provides more context for the role and function of the Greek chorus in ancient Greek theatre. (The link is placed below). (15 min)
- Once the video has played, connect the functions of the ancient Greek chorus to the functions of the ensemble in Rumpelstiltskin. Begin to explain how the Greek chorus functioned as an ensemble. Explain that in the same way that the Greek chorus would perform together, speaking and moving at the same time, the performers in an ensemble often work together while doing different tasks to make up the group as a whole.

BRING IT EN...SEMBLE!

INPUT INFORMATION SHARE (CONTINUED):

- Ask the students for volunteers to go up to the wall/whiteboard where their sticky notes were placed from the beginning of class and take one from the wall, making sure it isn't their old one. Then, have the student read what their new sticky note says. Ask the class to explain how that observation could be similar to the function/role of the ancient Greek chorus. (5 min)
- This portion of the activity is heavily determined on the various responses shared by the students. Ask for volunteers to share what their new sticky note says. As the kids share their answers, be sure to draw the connection to the ancient Greek chorus and the function of the ensemble/ensemble member during the specific action. For instance, an answer would be that a student saw a group of people moving the arms, legs, and mouth of a puppet. The connection can be drawn as members of the Greek chorus would also be moving together at the same time. (5 min)
- Link to Video: https://bit.ly/3TanrG0

MODELING/EXAMPLES (10 MINS):

- After discussing a few of the similarities between the ensemble in Rumpelstiltskin and the ancient Greek chorus, share with the students that a short video will now be presented that provides an example of an ensemble that works together in a production of a different play in the present day. (The link is placed below). (5 min)
- Once you have shown the video, explain how since they have now drawn the connections in a play they have seen in person, ask if they are able to find any similarities between the ensemble in the video and the ancient Greek chorus. Some acceptable answers may include:
    - The members of the ensemble are moving together at the same time.
    - Some of the ensemble members are wearing similar outfits to one another.

BRING IT EN...SEMBLE!

MODELING/EXAMPLES (CONTINUED):

- The ensemble members are representing different characters throughout the entirety of the play.
- The ensemble moves boxes around the stage at the same time.

- Once again, this part of the lesson will be dependent on the responses given by the students; however, it may help to ask the students to explain themselves and how they see the connection between the two groups being compared. (5 min)
- Link to Video: https://bit.ly/3egy3V0

GROUP ACTIVITY/CHECK FOR UNDERSTANDING (7 MINS):

- Now introduce the game that the students will be playing to practice working together in an ensemble. The game is called The Human Knot. Ask the students to divide into roughly even-sized groups. Have the students stand in a circle facing inwards toward each other. Ask the students to all reach their hands out in front of them, and then close their eyes. With their eyes closed, ask the students to grab one another's hand, making sure only they have only grabbed two other hands, one in each of their own. Now, the students may open their eyes and they must work together to untangle themselves and get them standing back again in a circle. Explain that it is important to work together and to move slowly as they try to untangle themselves, but make sure they are aware that they must never break hold between the two people they are holding onto.
- For groups that finish before the time allotted for this activity has run out, have them practice again trying to untangle themselves, and invite them to explore if they are able to accomplish their goal faster. (7 min)

INDEPENDENT PRACTICE/ASSESSMENT (2 MINS):

- Now that the students have played The Human Knot, have them all grab a sticky note of a new color and write down how they worked together like an ensemble similar to a Greek chorus during the game they just played. Some answers that may be acceptable are:

BRING IT EN...SEMBLE!

INDEPENDENT PRACTICE/ASSESSMENT (CONTINUED):

- The classmates moved around together at the same time.
- The classmates all experienced a common goal or objective that unified the group.
- The classmates used the movement and placement of bodies to solve an issue.
- The classmates spoke to one another to solve an issue.

- These are only a few examples of acceptable answers. Make sure the students write their names on these sticky notes. (2 min)

CLOSURE (1 MIN):

- As the students exit the class, ask them to place the new colors of sticky notes on the board where their sticky notes from the beginning are. Once the students have exited, collect the new ones and review the responses provided by the students.

DIFFERENTIATED INSTRUCTION/ACCOMMODATIONS

- For students who prefer to not participate in the game, you can ask them to be the person who observes from outside the knot and provides advice to help untangle the knot.
- Students who are unable to write on their sticky notes may verbally share an observation they experienced seeing the show; they may also verbally share with the teacher how the Human Knot portrayed ensemble work.

NOTES

- Some students may feel exhausted after only one round of the Human Knot, so if there is spare time after the single round, move on to the independent practice and allow them more time to write/share their observations.

CASTE-ING A PLAY

OBJECTIVE

The students will develop an understanding of the different levels of the Caste System, and will then use that knowledge to identify the hierarchical roles of each character in Rumplestilskin and display vocal characterization.

SOCIAL STUDIES TEKS

§113.18.b.1.A describe how individuals, events, and ideas have changed communities, past and present

THEATRE TEKS

§117.113.b.4.A explore historical and diverse cultural influences from a variety of sources through dramatic activities

§117.113.b.2.D dramatize literary selections using pantomime and imitative dialogue

RECOMMENDED GRADE LEVEL

3rd Grade

BLOOMS TAXONOMY LEVELS

Understand, Apply, Analyze

MULTIPLE INTELLIGENCES

Visual-Spacial, Linguistic-Verbal, Bodily-Kinesthetic

TIME REQUIRED

55 Minutes

MATERIALS

Caste System Slide Show, Sorting Cards (Castes, Characteristics, and Characters), Sorting Cards Answer Key, Rumpelstilskin Scene Exit Ticket Note Cards

CASTE-ING A PLAY

FOCUS ACTIVITY (10 MINS):

- Ask the students these questions: “Where is the farthest place you have traveled? What were the cultural differences between that place and where you live now?”
- The students will share the answers to these questions with a partner next to them.
- Once each student has had the chance to share with a partner, call on a few to share with the whole class.
- Tell the students, “Just like we notice cultural differences in our everyday lives, plays like Rumpelstilskin have evident cultural differences from the environment we live in now, and it is important to recognize those differences.”
- Segway into the PowerPoint by explaining, “One of the big differences displayed in Rumpelstilskin was the hierarchical system that the characters lived under, which stemmed from the Indian Caste System.”

MODELING/EXAMPLES (10 MINS):

- Present Caste System Power Point, incorporating the built in student- engagement questions.
- Answer any questions remaining after the power point.

GUIDED PRACTICE/GROUP ACTIVITY (15 MINS):

- Before class, print out attached cards with names of the different castes, who would traditionally be in those castes, and characters in Rumpelstilskin. If it helps, number the backs of each set to keep track of the cards. You may also print out the answer key to the cards.
- Split the Class into small groups of 4-5. In each group, the students will put the castes cards in order from most power to least power.
- Use the answer key to check the students’ answers.
- The students will then match who would traditionally be in a caste with that caste. For example, the Priest card would go with the Brahmin card

CASTE-ING A PLAY

GUIDED PRACTICE/GROUP ACTIVITY (CONTINUED):

- Use the answer key to check the students' answers.
- The students then will place the Rumpelstilskin character cards with the Caste card in which they believe that character would be. For example, the King card would go with the Kshatriya card.
- Each group will partner with another group to compare answers and check their work.

INDEPENDENT PRACTICE/ASSESSMENT (15 MINS):

- Still in groups, each student will be given the attached script of a scene from Rumpelstilskin.
- The group will assign themselves characters and have a few minutes to run through their lines.
- With the knowledge of the caste system hierarchy, the groups will come to the front of the class and perform the scenes, embodying their character's caste.

CLOSURE (5 MINS):

- Hand out notecards.
- Each student will write down their individual answer to these questions, "How did you see/hear students' bodies and voices change with each caste? Do you still see the effects of the Caste system in today's society?"

DIFFERENTIATED INSTRUCTION/ACCOMMODATIONS

Materials including the Caste System PowerPoint, step-by-step instructions for the group card activity, and step-by-step instructions for the individual assessment may be printed out for students who prefer physical copies.

DESIGN THE PUPPET WORLD

OBJECTIVE

The students will be able to recall scenes from Rumpelstiltskin and be able to demonstrate mastery of theatric design.

ART TEKS

§117.117.b.2.C produce drawings; paintings; prints; sculpture, including modeled forms; and other art forms such as ceramics, fiber art, constructions, digital art and media, and photographic imagery using a variety of materials

THEATRE TEKS

§117.119 b.3.A demonstrate character, environment, action, and theme using props, costumes, and visual elements

RECOMMENDED GRADE LEVEL

5th Grade

BLOOMS TAXONOMY LEVELS

Understanding, Application, Analysis, Evaluation

MULTIPLE INTELLIGENCES

Verbal/ Linguistic, Intrapersonal, Interpersonal, Visual/ Spatial

TIME REQUIRED

55 Minutes

MATERIALS

Computer, Projector, Paper Lunch, Bags, Markers, Glue, Tape, Scissors, Cloth, Goggle Eyes, Colorful Pip, Cleaners, Colorful Construction Paper, Paper, Pencils, Cardboard/Poster Board, Colored Yarn, Color Pencils, Paint, Paint Brushes, Resources 1-4

DESIGN THE PUPPET WORLD

FOCUS ACTIVITY (5 MINS):

What is the importance of color in design?
What was the best part of the play?

The teacher will have these two questions presented at the front of the class. There should also be printed copies that students may have of the questions. The teacher will instruct the students to write a journal entry, one paragraph long answering the questions. As the students write the teacher will read the questions out loud and ask for a few to voice their thoughts out loud.

INPUT/INFORMATION SHARE (10 MINS):

Puppetry and design
The teacher will present the use of puppetry in theatre and culture. They will present the Video (Resource 1 & at the bottom of the page) of puppets in theatre to the students. The teacher should provide interactive follow notes. The teacher will use the concept of the design of the puppet to discuss design in an overall scene/ play. Using visual descriptions of Rumpelstiltskin the teacher will start a discussion on the design concepts of the characters, puppet, and set.

Design Concept Discussion Questions:
What colors were mostly used and by which character?
How did the colors in the play make you feel?
If you could choose a beginning, middle, and end color for the play what would they be?
How did the puppet blend in or stand out from the Play?
What patterns or textures were used?
How did the character's looks match their personality?

Link to Video: https://tinyurl.com/ytbu7ppb (Start 9:46 End 14:47)

DESIGN THE PUPPET WORLD

MODELING/EXAMPLES (5 MINS):

The teacher will have a pre-made hand puppet as a representation of the final look. The example should be a character from another play or fairytale such as Cinderella, Ariel, Peter Pan, etc... The idea is to provide an artistic final product in which the students have a specific goal to achieve and copy. The teacher will walk the steps of making the hand puppets with the students. (Resource 2)

For example:

- How the mouth should be placed on the puppet for the best look.
- Different ways to attach hair
- Yarn, construction paper, tissue
- How to add clothes

GUIDED PRACTICE/GROUP ACTIVITY (15 MINS):

The teacher should dedicate a large area where supplies (tools) are kept and a separate area for materials (decorating). The teacher will put the students in groups (3-4 students). The teacher will instruct each group to pick a scene from Rumpelstiltskin to design. The design may look similar to the actual play but there should be at least three differences.

Options:

- Colors used
- Set dressing
- Set piece locations

They will create a draft design and present it to the teacher. The teacher will then give them a piece of cardboard or poster board to create their backdrop on. The teacher will give each group a number and have the students write their number on the back of the board along with their names.

DESIGN THE PUPPET WORLD

SUPPLY TABLE

Markers
Glue
Tape
Scissors
Pencils
Cardboard/Poster Board
Color Pencils
Paint Brushes

MATERIAL TABLE

Paper Lunch Bags
Cloth
Goggle Eyes
Colorful Pip Cleaners
Colorful Construction Paper
Colored Yarn
Paint

INDEPENDENT PRACTICE/ASSESSMENT (10 MINS):

Here the teacher will hand out a printed copy of the requirements for the puppet as well as read them out loud.
(Resource 3) Puppet Requirements:

- Clothes
- Hair
- Mouth
- Eyes
- At least one Accessory (hairpiece, hand prop, eyewear, etc.)
- At least one main color, and two supporting colors

Each student will work on their own puppet choosing a character for the scene their group had chosen. If there are more students in a group than in the scene they picked let them create a character they feel could have been in the scene or there can be more than one of the same character. The teacher will also remind the students to put their names on the back of the puppet.

CLOSURE (5 MINS):

Once all puppets are made they will place them with their backdrop design. The teacher will hand a ticket out slip (Resource 4). The students will do a Gallery Walk to evaluate everyone's design. Once completed they will turn it in to the teacher on their way out the door.

DESIGN THE PUPPET WORLD

DIFFERENTIATED INSTRUCTION/ACCOMMODATIONS

Gifted Learners: They may write a page on how the colors and texture affect the sense. What it makes them feel. They could also do a reflection portion on what kind of changes they would do to their designs after seeing everyone else's designs. They may also do a small colored draft of another scene.

English Learners:
Puppet Requirements (Requisitos):
Clothes (Ropa)
Hair (Pelo)
Mouth (Boca)
Eyes (Ojos)
At least one Accessory (hair piece, hand prop, eyewear, etc.) (Al menos un Accesorio (pieza para el cabello, accesorio para la mano, anteojos, etc.)
At least one main color, and two supporting colors (Al menos un color principal y dos colores secundarios.)

-Provide closed captioning on video.

-The teacher should record their puppet creation process, so students can see that specific process and mimic it with their own creative choices if they get stuck.

-Handouts

GENDER

OBJECTIVE

Students will be able to identify the importance of diverse characters in theatre. Given a scene, students will be able to perform and analyze the challenges of playing a role based on the factor of gender.

ELA TEKS

§110.4.b.1.A listen actively, ask relevant questions to clarify information, and make pertinent comments

THEATRE TEKS

§117.116.b.2.D dramatize literary selections in unison, pairs, or groups, demonstrating a logical connection of events and describing the characters, their relationships, and their surroundings

RECOMMENDED GRADE LEVEL

4th Grade

BLOOMS TAXONOMY LEVELS

Remember, Understanding, Analyze

MULTIPLE INTELLIGENCES

Visual/ Linguistic, Bodily/ Kinesthetic

TIME REQUIRED

45-50 Minutes

MATERIALS

Computer, Youtube Links, Index cards, Pencils, Printed Scenes (pgs 28-31): 1 per Student, Rumpelstiltskin Summary

GENDER

FOCUS ACTIVITY (15 MINS):

- Begin by reading the summary provided to refresh the student's memory.
- Following, show a clip from the movie Pinocchio.
- Allow them to observe and propose characteristics of Pinocchio.
- Popcorn the following questions
  - Who/What is Pinocchio?
  - What are some characteristics of Pinocchio?
  - Would it be any different if Pinocchio was a girl or a boy? If so why or why not?
  - What are some similarities that Rumpelstiltskin and Pinocchio share?
- Let them know that today's lesson will be focusing on gender roles in theatre. The importance of representation is that no matter who you are, you can be represented on stage. Also emphasize that everyone is welcome to play whichever character they desire, whether you identify as a girl, boy, neither, or both. Most importantly assure that you are comfortable and supportive of what you are about to inform them.

INPUT/INFORMATION SHARE (10 MINS):

- Explain to the students the basic meaning and importance of gender in theatre.
- Use the vocabulary words and meanings for reference.
- Character: a person or thing in a story, play, movie, or novel
- Gender: the state of characteristics pertaining to a woman(girl), man (boy), or both that are socially and culturally constructed.
- Representation: the way that someone is shown or described
- Characterization: the description of someone or something
- Non-binary: relating to or being a person who identifies with or expresses a gender identity that is neither entirely male nor entirely female.

GENDER

MODELING/EXAMPLE (20 MINS):

- Without revealing the gender of the character, follow the instruction given to the students below. Instead of a scene use Pigeon's short monologue (pg. 22) as a demonstration.
- Pair up the students in two; 1 boy and 1 girl. Allow them to choose which character they would like to portray. Provide them with the scene and allow them to identify 2 characteristics. (10 min)
- After everyone has gathered their list, allow them to rehearse the scene and assure their characteristics must be visible to the audience. Emphasize they don't need to be memorized (10 min)
- Perform the scene, pause, and allow for some reflection. Some questions can include.
  - How did it feel?
  - Were your characteristics visible? How can we make them more visible?
- Allow them to switch roles and perform.

CLASS ACTIVITY/CHECK FOR UNDERSTANDING (10 MINS):

- Popcorn around thoughts of the following question.
- How did it feel to read as the opposite character? What were some similarities you noticed?
- Did it affect the plot? Why or why not?
- Were there any challenges you and your partner faced? If so, what were they?
- Which character did you have more fun playing and why?

CLOSURE (5 MINS):

- On an index card allow them to write their responses to the following questions.
- If you could play ANY character who would it be?
- Create a list of 3 different characters/roles that could be portrayed by either a girl or a boy. Could be as simple as playing a lawyer to playing Sebastian in the Little Mermaid.

GENDER

EXTRA ACTIVITY:

Representation in media: In 2021, the children's show, Madagascar A Little Wild, welcomed its first-ever non-binary character. Making it one of the few children's shows to have such representation. Allow them to watch a quick clip and popcorn thoughts of the importance of the character.

DIFFERENTIATED INSTRUCTION/ACCOMMODATIONS

- Have printed instructions, vocabulary words, and scripts; double-spaced and in a bigger font.

- Hook:
  - Offer the option to watch and hear the clip on a different device.
  - Have the questions printed out. (double-spaced)
- Input/Information.
  - Have the definitions printed out. (double-spaced)
- Modeling/Example:
  - Their 2 characteristics will be given and written in the copy of the monologues. Their scene will consist of the King's monologue (pg.21) and Pigeon's monologue (pg.22) They will read King's first and then Pigeon's monologue, allowing them to demonstrate the 2 characteristics by differentiating their voice or posture. Ask the following question for reference:
    - a. How does the king stand or walk? Show me how he stands/walks whenever you read.
    - b. How does a servant stand or walk? Show me how they stand/walk whenever you read.
  - For reflection questions provide a paper with a scale of 1-5. For each question, they can color or input a sticker on the scale.
- Class Activity:
  - Allow them to participate in popcorn discussions.
- Exit ticket:
  - 101 questions and allow for response.

ONCE UPON A TIME

OBJECTIVE

Students will be able to understand the different elements of a fairytale and be able to create their own.

ELA AREA TEKS

§110.5.7.G discuss specific ideas in the text that are important to the meaning

§110.5.8.A infer the theme of a work, distinguishing theme from topic

THEATRE TEKS

§117.113.b.1.D reflect the environment, portray character, and demonstrate actions in classroom dramatizations

§117.113.b.2.B participate in a variety of roles in real life or imaginative situations through narrative pantomime, dramatic play, or story dramatization

RECOMMENDED GRADE LEVEL

3rd-5th Grade

BLOOMS TAXONOMY LEVELS

Knowledge, Understanding, Application, Analysis, Evaluation

MULTIPLE INTELLIGENCES

Verbal/ Linguistic, Bodily/ Kinesthetic, Interpersonal

TIME REQUIRED

50 Minutes

MATERIALS

Paper, Writing Utensils

ONCE UPON A TIME

FOCUS ACTIVITY (5 MINS):

- Students will get into groups of 4 and will be given a sheet of paper and a writing utensil and they will select a scribe for their group
- They will be given 3 minutes to name as many fairy tales as they can in the time given
- The teacher will then make a list of all of the fairy tales the students have come up with and write them down somewhere that the students can see them

INPUT/INFORMATION SHARE (10 MINS):

- The teacher will lead a discussion about what a fairytale is. A fairytale is a magical story including imaginary beings and lands typically targeted toward children.
- The teacher will discuss examples such as Cinderella, Little Red Riding Hood, and Hansel and Gretel and analyze the instances of magic and imagination within the stories.
- A discussion will be had about the different components of a fairy tale that are in these three fairy tales such as fairies, magic pumpkins, the animals doing housework, houses made of candy, witches, and talking wolves.
- A discussion will also be had about the themes in these stories such as good winning over evil, and kindness is rewarded while selfishness will not
- A discussion will be had about which of those components and themes are in Rumpelstiltskin

MODELING/EXAMPLES (5 MINS):

- In Cinderella, some components that make it a fairytale are magic (with the animals and Fairy God Mother), good beating evil (when Cinderella marries Prince Charming instead of her step sisters), and that it is a fictional story.
- Some themes that are common in fairy tales are in Cinderella are good vs. evil, luck changing your life, and kindness being rewarded while selfishness is not

ONCE UPON A TIME

INDEPENDENT PRACTICE/ASSESSMENT (5 MINS):

- All students will write a short fairy tale no longer than 2 minutes with original characters and plot. It should have at least 2 components and one theme mentioned earlier.

GUIDED PRACTICE (15 MINS):

- Students will form groups of 4-5
- They will choose one person's fairy tale from the group and assign roles in order to perform their short scenes in front of the class

CLOSURE (10 MINS):

- Each of the previous groups will explain what themes and components of a fairy tale they used in their play
- The teacher will then discuss how similar fairy tales can be in terms of themes while all being different

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DIFFERENTIATED INSTRUCTION/ACCOMMODATIONS

- If students do not want to work in a group, they can do everything independently. While the other students perform, they can take note of the themes and components their classmates use.
- If students are nonspeaking then they may choose to pantomime their role in the scene or continue writing their fairytale.
- Set a visible timer for guided practice so students are aware of how much time they have left.

POETIC JUSTICE

OBJECTIVE
Students will identify a rhyme scheme in relation to Rumpelstilskin, and apply the information by creating their own poem.

ELA TEKS
§110.6.b.6.I monitor comprehension and make adjustments such as re-reading, using background knowledge, asking questions, and annotating when understanding breaks down

THEATRE TEKS
§117.116.b.1.D express emotions and ideas using interpretive sounds and dialogue

RECOMMENDED GRADE LEVEL
5th Grade

BLOOMS TAXONOMY LEVELS
Understanding, Application, Analysis

MULTIPLE INTELLIGENCES
Verbal/Linguistic, Rhythmic, Intrapersonal, Visual/Spatial

TIME REQUIRED
50 Minutes

MATERIALS
Paper, Pencil, Printouts of Examples

POETIC JUSTICE

FOCUS ACTIVITY (10 MINS)

- Students will divide into groups.
- Each group will receive a chunk of text from Rumpelstilkin included on an attached QR code under "Modeling/Examples".
- Students will have group discussions about what they noticed in their particular text.
- Guide the students to pay attention to the structure of the text or what it might sound like if you read it aloud.

INPUT/INFORMATION SHARE (10 MINS)

Rhyme Scheme- The structure of the end words of a verse or line that a poet creates when writing a poem.

How to find rhyme scheme-

- Study the final words of each line
- Use capital letters, starting with A for each line
- If the first and second lines rhyme, you write AA: if they do not, you write AB
- Continue through the poem

MODELING/EXAMPLES (5 MINS)



GUIDED PRACTICE/GROUP ACTIVITY (10 MINS)

This is the time for the whole class to do some examples led by the teacher on the board. Teacher should allow the students to write down each one and write the rhyme scheme next to it. Examples are also included on the QR code.

POETIC JUSTICE

INDEPENDENT PRACTICE/ASESSMENT (15 MINS)

Students will write their own poems incorporating their own rhyme scheme. When the student finishes, they must identify the rhyme scheme and write it out next to each line in their poems.

CLOSURE (5 MINS)

This is time for the students to share their poems and turn them in to the teacher. The students should be able to identify the rhyme scheme in their poems the way the example shows.

DIFFERENTIATED INSTRUCTION/ACCOMMODATIONS

Students can partner up to write their poems. Their group can always be a great reference point. Printed resources would be best. Teacher should be prepared to read aloud for any issues with audibility.

TRAGIC FLAW

OBJECTIVE
The students will analyze classic folktales, identifying characters' tragic flaws, and write a scene demonstrating relationships.

ELA TEKS
§110.6.9.A demonstrate knowledge of distinguishing characteristics of well-known children's literature such as folktales, fables, legends, myths, and tall tales

THEATRE TEKS
§117.116.B.2.E create simple stories collaboratively through imaginative play, improvisations, and story dramatizations, demonstrating a logical connection of events and describing the characters, their relationships, and their surroundings

RECOMMENDED GRADE LEVEL
4th Grade

BLOOMS TAXONOMY LEVELS
Knowledge, Understanding, Application, Analysis, Synthesis

MULTIPLE INTELLIGENCES
Verbal/ Linguistic, Bodily/ Kinesthetic, Interpersonal, Intrapersonal

TIME REQUIRED
55 Minutes

MATERIALS
Pens/Pencils, Paper

TRAGIC FLAW

FOCUS ACTIVITY (5 MINS):

The class will have a group discussion on what they thought of the play. Some prompts for the teacher include:

- What is important that happened in the beginning, middle, and end of the play?
- Who was your favorite character from the play? Why were they important to the story?
- What was your favorite part of the production?

INPUT/INFORMATION SHARE (6 MINS):

The teacher will explain to the students what a tragic flaw is and how it's used in stories to further the plot and character development. Then they will discuss what Rumpelstiltskin's tragic flaw is.

- A tragic flaw is a flaw in character that brings about the downfall of the protagonist of a story.
- Rumpelstiltskin's tragic flaw could be greed, pride, cowardice, etc. but students should be prompted to give their own opinions on what it is.

MODELING/EXAMPLES (6 MINS):

The teacher will guide the students by showing them an example of another tragic flaw in a popular story such as Harry Potter or The Lion King and guide the students through what the main character's tragic flaw is and its effect on the story.

- The Lion King: Simba's tragic flaw is pride
- Harry Potter: Harry's tragic flaw is that he has a savior complex

GUIDED PRACTICE/GROUP ACTIVITY (10 MINS):

The teacher will divide students up into groups of 3-4 and each group will choose a folktale to analyze and identify the tragic flaw. The students will then share their findings with the class. Some examples could be:

- Cinderella
- Three Little Pigs

TRAGIC FLAW

GUIDED PRACTICE/GROUP ACTIVITY (CONTINUED):

- Little Red Riding Hood
- Hansel and Gretel

INDEPENDENT PRACTICE/ASSESSMENT (15 MINS):

Students will write a page-long scene between two characters in which one of the characters demonstrates a tragic flaw that affects their relationships. Students should identify on their paper what the tragic flaw they wrote about is. Students will turn this in or share their scene.

CLOSURE (13 MINS):

Students can volunteer to share their scenes with the classroom. They can choose to read it out themselves or have a classmate read along with them playing the other part.

DIFFERENTIATED INSTRUCTION/ACCOMMODATIONS

- Include the definition of tragic flaw on the board/somewhere visible in the class with examples for the students to reference throughout the activities.
- Allowing students to partner up to write the short scene if they have difficulties reading/writing.
- Teachers can give out handouts with the tragic flaw information.
- For GT students, ask them to write a two-page scene, or include another character within their scene.

WAR, LOVE, AND WONDER

OBJECTIVE

Students will be able to identify and describe different types of relationships (familial, romantic, friendly, antagonistic) and compare and contrast the characters' interactions with one another.

ELA TEKS

§110.7.b.8.B analyze the relationships of and conflicts among the characters

THEATRE TEKS

§117.119.b.2.B describe characters, their relationships, and their surroundings in detail

RECOMMENDED GRADE LEVEL

5th Grade

BLOOMS TAXONOMY LEVELS

Knowledge, Understanding, Application

MULTIPLE INTELLIGENCES

Verbal/ Linguistic, Bodily/ Kinesthetic, Intrapersonal, Interpersonal, Visual/ Spatial

TIME REQUIRED

55 Minutes

MATERIALS

For Teachers: Script, Plastic Crown, Prop Herding Stick, Plastic Rose, Foam Sword, Cape, Computer, Presentation, Projector, Index Cards

For Students: Notebooks, Pencils

WAR, LOVE AND WONDER

FOCUS ACTIVITY (5 MINS):

The teacher will stand at the door and greet students in the guise of an usher, welcoming them to a “production of Rumplestiltskin.” The teacher will have pamphlets printed out with a “cast list.” Teachers will perform a short skit where they introduce characters within Rumplestiltskin. The characters will subtly tell the audience how they are related to each other.

INFORMATION SHARE (12 MINS):

Teachers will bring up a slideshow presentation on relationship types. There should be around 4 or 5 slides describing friendly, familial, romantic, and antagonistic relationships with examples of each (parent/child, hero/villain, etc). Have students take notes on how these characters may feel toward each other.

MODELING (8 MINS):

Teachers will continue in the presentation to a series of slides showing different fairy tales, such as Sleeping Beauty, Rumplestiltskin, Little Red Riding Hood, and Cinderella. As a group, the class will identify what relationships the characters have with one another. Students should recognize that characters can have relationships that fall into multiple categories.

GUIDED PRACTICE (10 MINS):

Each student will receive an index card with a character archetype on it. (i.e. princess, king, knight, witch, etc). Students will then partner up and analyze how these characters might interact with each other. They are expected to be able to describe the likely relationship between their characters based on stories they have read.

WAR, LOVE, AND WONDER

INDEPENDENT PRACTICE (10 MINS):

Students will be asked to think of 3-4 characters from a TV show, movie, or book that they like, and describe what kind of relationships these characters have. Students should give at least 2 sentences for each relationship. They will turn this in on a separate sheet of paper.

CLOSURE (5 MINS):

Students will have time to share any of the relationships they detailed in their independent practice.

DIFFERENTIATED INSTRUCTION/ACCOMMODATIONS

- Higher Level Students- Identify what character archetypes the characters may have, i.e. damsel in distress, hero, villain, etc.
- Printed out slides for students who need a physical copy.

RESOURCE PAGES

YE OLDE FOLKTALE

"SHREK" RUMPELSTILTSKIN VIDEOS:

- https://bit.ly/3gmFnPs
- https://bit.ly/3F84i3o

POSSIBLE TOPICS FOR SCROLLS:

- Write to a parent
- Write to a family member
- Write to a friend
- Write to a neighbor
- Write to a celebrity
- Write to a fictional character
- Write to an imaginary friend
- Write to a pet

POSSIBLE TOPICS FOR SCROLLS:

- Write about your day
- Write about school
- Write about a show or movie
- Write about yourself
- Write about theatre
- Write about your favorite hobby
- Write about your family
- Write about something you're looking forward to

NECESSARY TOPICS:

- Who/what Rumpelstiltskin is
- What the play is about
- Royalty in 1800s England (kings, queens, etc.)
- Commoner life/poverty in 1800s England
- Barter system (for pipe cleaner activity)

CASTE-ING A PLAY

CASTE SYSTEM POWERPOINT:
https://bit.ly/3grmjPU

CASTE SYSTEM SORTING CARDS AND ANSWER KEY:
https://bit.ly/3yTVD0P

RUMPELSTILTSKIN SCENE SCRIPT:
https://bit.ly/3DgesOf

DESIGN THE PUPPET WORLD

RESOURCE 1: PUPPET VIDEO
https://bit.ly/3Femd8Q

RESOURCE 2: PUPPET EXAMPLES
https://bit.ly/3gK14cg

RESOURCE 3: PUPPET REQUIREMENTS
https://bit.ly/3D6sdxL

RESOURCE 4: RUMPELSTILTSKIN TICKET OUT
https://bit.ly/3stY0nl

GENDER

PINOCCHIO TRAILER:
https://bit.ly/3eOLL1r

MADAGASCAR A LITTLE WILD VIDEO:
https://bit.ly/3CPIp6f

RUMPELSTILTSKIN SUMMARY:
https://bit.ly/3VWTnQm

WAR, LOVE, AND WONDER

SCRIPT:
https://bit.ly/3grDxg1

RELATIONSHIPS PRESENTATION:
https://bit.ly/3Tj0FMo