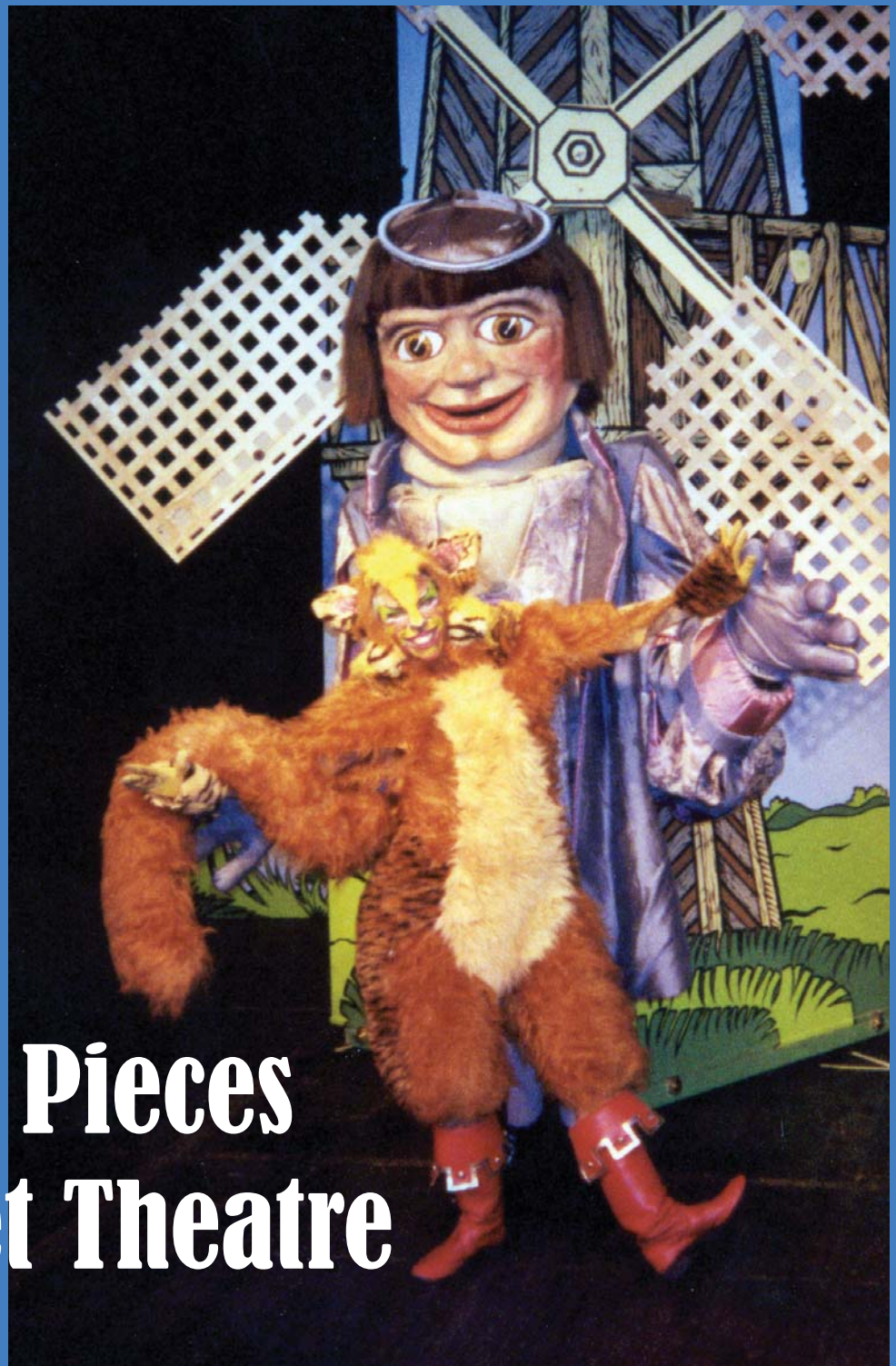


**Bits 'N Pieces
Puppet Theatre**



**Puss in Boots
The Magical Cat**



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This study guide accompanies the Bits 'N Pieces Puppet Theatre original production of *Puss in Boots, the Magical Cat*.

Bits 'N Pieces Puppet Theatre • 12904 Tom Gallagher Rd.
Dover, Florida 33527
Phone 813-659-0659 • 813-659-0189
Email BitsNPieces@tampabay.rr.com

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

See All of Bits 'N Pieces Puppet Theatre's 11 Original Musicals Starring GIANT Puppets

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



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



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

Synopsis:

Puss in Boots, The Magical Cat

as told by Bits 'N Pieces Executive Director Jerry Bickel

Based on a story by Charles Perrault and originally told in his book, The Mother Goose Tales

In old France, an elderly Miller divides his worldly goods among his three sons. The bigger brothers tease their little brother Nat who has only been given a pair of boots, a hat, and the family cat. When the Brothers push Nat and his cat from their home in the mill - justice is swift! Without a cat at the mill, the rats eat all the wheat and the brothers are left penniless.

Brother Nat discovers good fortune. His cat is magic and living the last of his nine lives. The cat puts on the boots given to Nat, speaks aloud and names himself: Puss In Boots! Puss In Boots the cat is ambitious, he wants to do a good deed and be famous throughout all eternity. Little Brother Nat tells the magical cat that honest work will get more done than lying and pretending will.

Meanwhile in the Royal Castle's Kitchen, the king of the land, King Gourmet is worried about his daughter. An evil, hungry ogre has kidnapped his delectable daughter, Princess Penny Candy, and threatens to gobble her up.

Puss In Boots marches in to see the King. He promises that his friend, the Marquis of Cala-Nat, will rescue the Princess if allowed to marry her. The King is overjoyed. "Hip Hurrah, Yes!" promises the King. Little does he know the Marquis is Little Brother Nat.

Returning home, Puss In Boots tells Little Brother Nat of the plan. Nat refuses to be called the Marquis of Cala-Nat. He feels it's not the name but the man that's important. Puss In Boots has the opposite view. The clever cat argues that clothes make the man and pushes Nat into the river. Puss In Boots tricks the King into appearing and convinces him to give the Marquis of Cala-Nat fancy dry royal clothes.

Although Nat now appears to be a prince, he tells the King the truth: he is only an honest miller's son. King Gourmet knows honesty is the best policy and feels good deeds should be rewarded. If the Princess is rescued she can marry whom she chooses.

Elsewhere, Oscar the Ogre is hungry and ready to cook his victim. He's dishing up the dinner special: Princess Penny Candy Surprise! Puss In Boots interrupts dinner and gives the Ogre a swish of his tail.

The Ogre smells trouble. He changes into evil, big and small. But Puss In Boots, the magical cat pounces on the Ogre and catches him like a rat in a trap. Then, he rescues the Princess. Puss in Boots has saved the day!

Princess Penny Candy falls in love at first glance. Reverend Puss In Boots purr-eachs matrimony to the Purr-Fect couple. Hip, hip hurrah for Princess Penny Candy and the new Marquis of Cala-Nat! And because of the cat's good deed, he'll be remembered through all history. And that is the end of Puss in Boots' tale.



About the Author, Charles Perrault

Born: January 12, 1608, Paris, France

Died: May 16, 1703, Paris, France

Education: Charles attended the best schools and was top of his class. Practicing verse was one of his favorite assignments. Later, he studied law and had a career in government service.

Charles Perrault is known as the first writer for children. His book, THE MOTHER GOOSE TALES, was published in 1697. One of the eight stories in this collection, THE MASTER CAT, was the story of Puss in Boots.

Some stories that Perrault wrote had been popular in Europe as oral folk tales. A few were later adopted by the Grimm brothers and published in Germany as the Grimm Fairy Tales.

Even though Charles Perrault retold stories, rather than creating new ones, his versions have become the ones known by people today. Among his other stories are CINDERELLA (he invented the Pumpkin Coach), SLEEPING BEAUTY, BLUEBEARD, and LITTLE RED RIDING HOOD.

ABOUT FAIRY TALES

PUSS IN BOOTS is a fairy tale. Fairy tales were told to children and adults before there was television, radio, movies, or electricity. Well-liked stories were told again and again. In a world where life was hard, people enjoyed hearing magical stories about those whose dreams came true, stories of love, magic, and riches beyond your wildest dreams. In most fairy tales the story's action



Giant Puppet Creator Holli Rubin with Princess Penny Candy, King Gourmet and Puss 'N Boots Director Jerrod Bogard on tour in Europe.

About Our Giant Puppet Productions

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

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

The company was founded in 1973 in a Tampa, Florida studio by Executive Director **Jerry Bickel**. He was joined by Artistic Director **Holli Rubin** in 1976. In the beginning they used traditional forms of puppetry, combining as many as ten types of puppets in one production. It was while performing in large theatres that the concept of nine-foot-tall puppets was inspired.

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



Executive Director Jerry Bickel and Artistic Director Holli Rubin with one of their creations.

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

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

How Do You Make A Giant Puppet Show?

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

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

Where to start?

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

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

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

mache. The moving facial parts are installed before Holli costumes each character. Each puppet represents weeks of creation, thousands of stitches and many hot-glue burns.

How the puppets come to life

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

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

Understanding the Broadway Musical

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

Songs Tell the Story

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

Most of the songs follow one of three forms.

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

Many Hands Make a Musical

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

ACTIVITY: Using our cast and company information from the *Can You Tell Who Does What* student sheet,



Nine-foot-tall Little Brother Nat sings and dances with Puss in Boots, the Magical Cat across the stage in the Broadway musical style.

ask students to match the different artists with their arts. (*Literature/story telling* - author of original work, script writer; *Music* - composer, lyricist, vocalists, music arranger; *Acting* - performers, puppeteers; *Dance* - performers, choreographer; *Visual Arts* - giant puppet sculptor, costume, scene, and lighting designers, and set builder.)

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

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

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

Classroom Ideas, Resources

Creative Dramatics with Puppets

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

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

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

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

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

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

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

Creative Writing Exercises

Eye Witness: Write an “I was there” story about witnessing an event in the play. For example, Puss in Boots told King Gourmet he knew someone who could save Princess Penny Candy. Begin your story with the phrase “I was there when...”.

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

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

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

The Evening News

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

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

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

Plot Development: Make a Mural

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

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

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

Creative Dramatics, Puppetry, and Musicals

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

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

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

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

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

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

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

Website Resources

Charles Perrault - http://en.wikipedia.org/wiki/Charles_Perrault

Fairy Tales - http://en.wikipedia.org/wiki/Fairy_tale

Tales of Mother Goose by Charles Perrault - <http://www.gutenberg.org/ebooks/17208>

Perrault Fairy Tales: <http://www.perraultfairytales.com/>



Puss In Boots

The Magical Cat

Created by Bickel-Rubin-Webb

The Cast of Characters (in Order of Appearance)

Puss In Boots

Four cats from the audience

Ninny Goat

Storyteller Charles Perrault

Old Miller and His Sons

Little Brother Nat

King Gourmet

Chef Eclair

Script and Lyrics: Jerry Bickel

Giant Puppet Creator: Holli Rubin

Music Composer: Irwin Webb

Choreographer: Reginald Yates

Directed by Jerrod Bogard

Set Design: Chuck Majewski

Stage Sets: Richard Sharkey

Vocalists: Holli Rubin, Jerry Bickel, Victor Mathews, Dennis Mendoza, Charles Strickland, Mary Windholz

Puppet Mechanics: Robert Anthony

Let's Read the Show Poster

1.) What is the name of the show?

2.) Who will present the show?

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

4.) Who wrote the original story?

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

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

**Bits 'N Pieces Puppet Theatre
presents**



**Puss In Boots,
The Magical Cat**

Based on The Master Cat, a Mother Goose

Tale by Charles Perrault

Shows are Weekdays & Saturdays

Vocabulary, Rhyme & Puns

Vocabulary

Discuss the meaning of the play's vocabulary before the show. Suggestions:

miller	wheat	marquis	gourmet
magical	ogre	rescue	inspiration
legend	tale	history	honesty
marriage	good deed	chef	

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

Writing Letters

Before the Show

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

After the Show

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

- They might write a letter from Puss in Boots to King Gourmet
- Practice using descriptive terms by sending one to Puss in Boots describing his appearance.
- Write a letter to Charles Perrault about his fairy tale.

Characters

Puss in Boots, Little Brother Nat the Miller's Son, King Gourmet, Princess Penny Candy, Oscar the Ogre, and Chef Eclair

After the Lesson

Mail students' letters to: **Puss in Boots, the Magical Cat**, c/o Bits 'N Pieces Puppet Theatre, 12904 Tom Gallagher Road, Dover, FL 33527

Rhyme

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

Rhyme:

I can make my dream come true
to be remembered for what I do.
But I've learned honesty is what it takes
not lying or pretending to be something fake!

Puns, A Figure of Speech

Explain that writers often use puns as humor, a way to amuse us with words that sound alike but have different meanings -- a play on words. Examples from the play:

Purr-sian Emperor

Sandy Claws

Octo-Puss

Aristo-cat

Paw-per

Copy cats

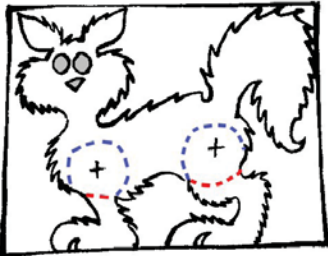
(PreK-2: LA.D.2.1.3; VA.A.1.1.1; VA.B.1.1.4; Gr 3-5: LA.D.2.2.2; VA.B.1.2.1; VA.B.1.2.4)



Teacher Activity:

Making A Shadow Puppet Show

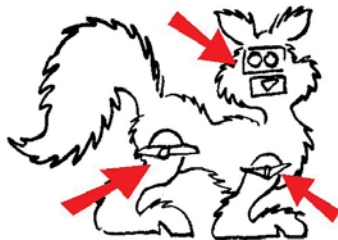
Step 1:
Draw cat on cardboard pieces, then cut holes for eyes and nose. Make two (one for cat body, one for cat legs).



Step 2:
A. First cut out cat's body leaving out legs (cut along the red dotted line in step 1).

B. Cut out legs using the round extended tops (along blue dotted line). Punch holes in the body and legs as indicated for joining later.

Step 3:
Turn the cat right side down and tape to the back yellow cellophane over the eyes and red cellophane over the nose. Then, connect the legs to the body with split fasteners.



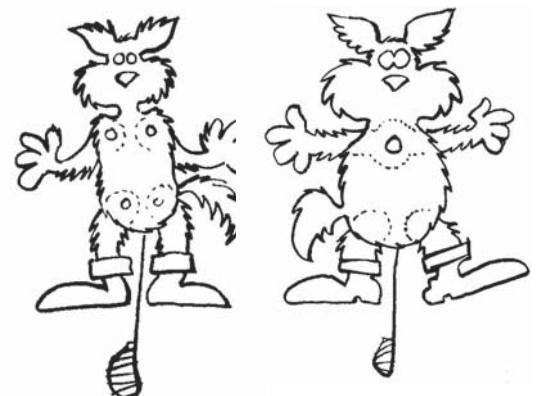
view from back

Step 4:
Tape the L-shaped end of the coat hanger to the cat's body. Wrap other end with tape to make handle.

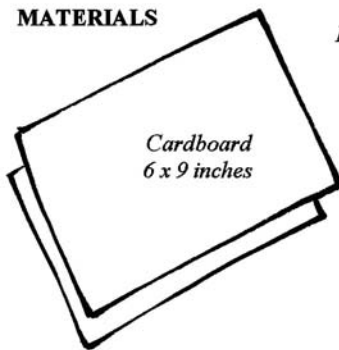
Step 5:
Turn the cat over. Congratulations! Your shadow puppet is complete!



Alternate cat designs



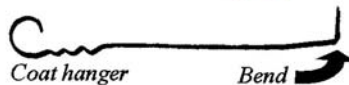
MATERIALS



Red cellophane and Yellow cellophane

Tape

Split fasteners



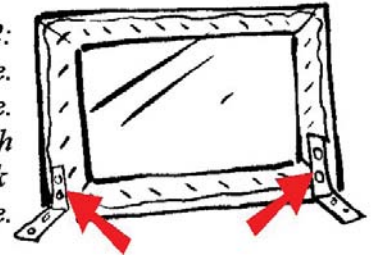
Coat hanger

Bend

Make Your Stage!



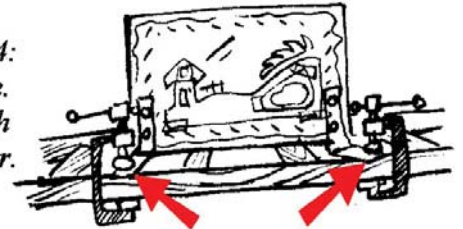
Step 1:
Draw scenery on
black cardboard.
Cut holes for pond
and house windows.



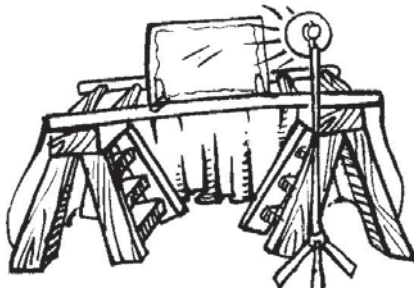
Step 2:
Cut bedsheet to frame's size.
Staple to back of frame.
Attach L-brackets with
screws to lower back
corners of frame.



Step 3:
Tape the scenery to the
back of the bedsheet/frame.
Tape cellophane to the back of
the pond and the house windows.



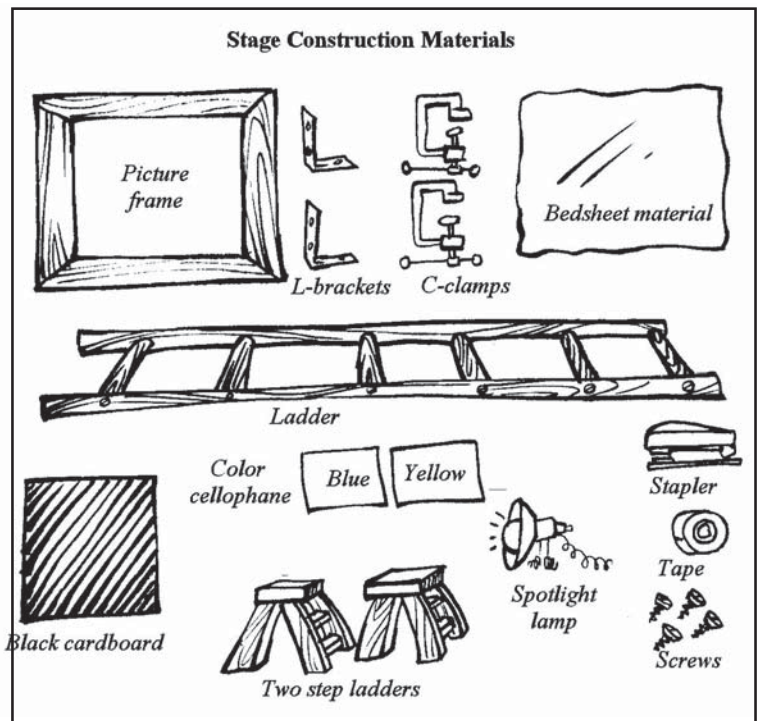
Step 4:
Make your stage.
Use C-clamps to attach
L-brackets to ladder.



Step 5:
Place the ladder on top
of the two step-ladders.
Drape with a sheet.
Place spotlight behind
the screen.



On with the show!



Who? What? Where? How?

1. Who are the characters in *Puss in Boots, The Magical Cat*?

2. Where does the story take place?

3. What problem happened?

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

5. How was the problem solved?

Make A Story Map

Beginning (Who, Where, When):

Middle (Problem, Goal):

Ending (Solution):



Puss in Boots The Magical Cat

Color Me!



**King Gourmet, Puss in Boots and Chef Eclair
celebrate the rescue of the Princess.**



Puss in Boots The Magical Cat

An A-Mazing Journey

Puss in Boots and Little Brother Nat must hurry to save Princess Penny Candy! Follow the maze and help them save her.



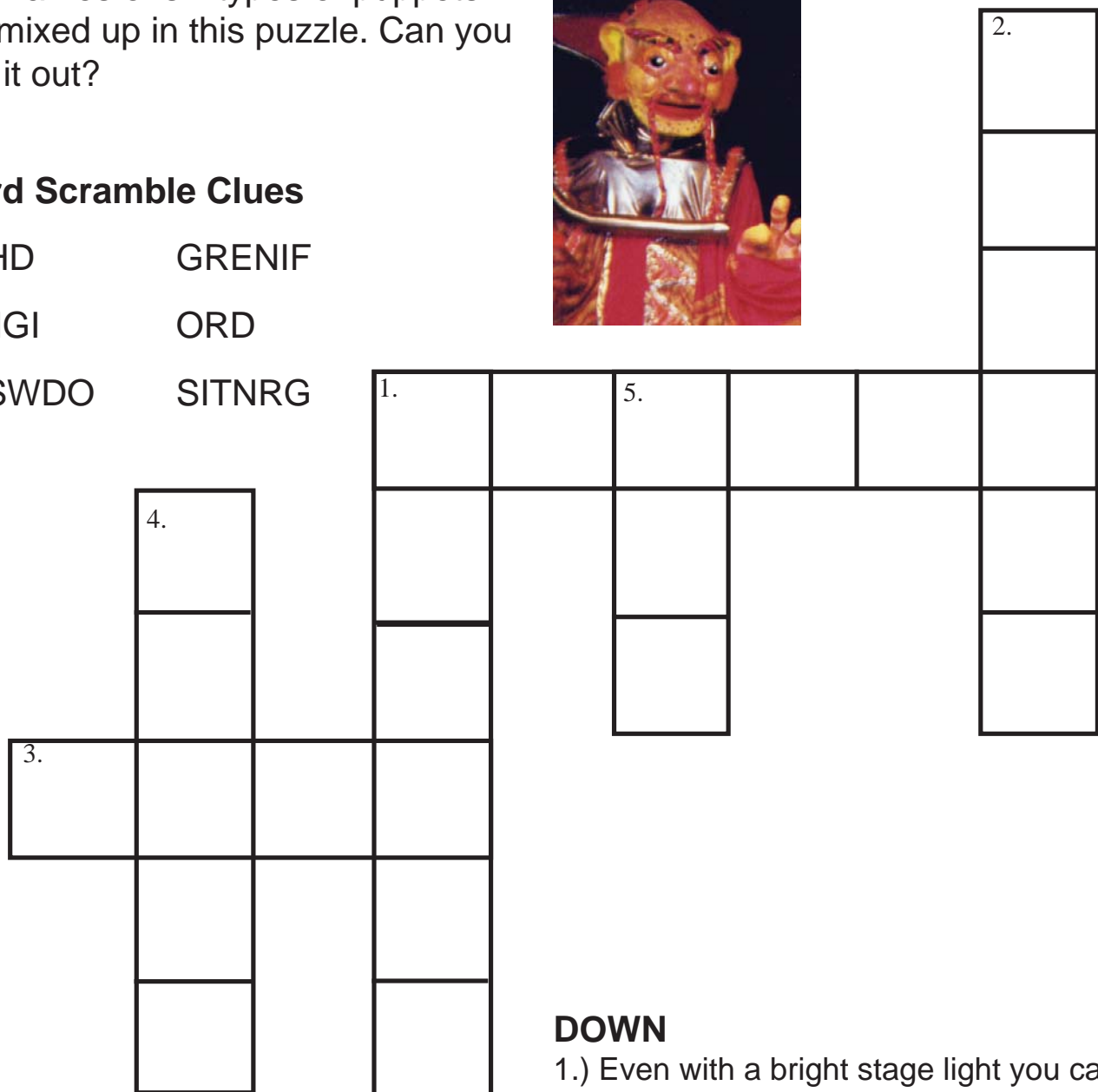
Crossword Scramble: Types of Puppets

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



Word Scramble Clues

NAHD GRENIF
ATNGI ORD
AHSWDO SITNRG



ACROSS

- 1.) These puppets are worked from above using these and are very good for flying. In French, say "marionette".
- 3.) Mr. Punch is one of these. It attaches to your arm.

DOWN

- 1.) Even with a bright stage light you can't see this puppet, you only see its _____.
- 2.) You can put five of these puppets on one hand.
- 4.) Bits 'N Pieces' Puppet Theatre features these really big puppets.
- 5.) European and Japanese puppets are worked from underneath with these sticks.

Workshops and Residencies



WHAT'S BEEN SAID ABOUT OUR ARTS IN EDUCATION PROGRAM

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

Child Development Laboratories, UA

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

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

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

IT'S A PUPPET WORLD WORKSHOP

(Small groups and groups up to 300)

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

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

FEATHER-TOP ROD PUPPET WORKSHOPS

(30 students optimum, up to 60 students)

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

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

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

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

Florida Dept. of Education Sunshine State Standards

PreK-2 Benchmarks

Language Arts

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

- Increases comprehension by rereading, retelling, and discussion.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

vocal and instrumental, African and Latin American).

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

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

The Arts / Theatre

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

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

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

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

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

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

The Arts / Visual Arts

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

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

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

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

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

- Knows various careers that are available to artists.

Science

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

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

Social Studies

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

- Understands historical chronology and the historical perspective.

The Arts / Dance

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

- Understands how gestures and movement communicate meaning.

The Arts / Music

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

- Knows music from several different genres and cultures (e.g.,

Florida Dept. of Education Sunshine State Standards

Grades 3-5 Benchmarks

Language Arts

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

nonfiction, poetry, and drama.

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

The Arts / Theatre

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

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

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

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

The Arts / Visual Arts

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

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

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

Bits 'N Pieces Puppet Theatre Evaluation

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

Show: _____ Performance Date: _____ Location: _____

Your Name: _____ School: _____ Grade: _____

Address: _____

PERFORMANCE (Artistic Merit)

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

PERFORMANCE (Educational Merit)

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

EDUCATIONAL GUIDE AND ACTIVITY SHEETS

6. The teachers' guide contained an array of background information useful for pre-show preparation. ☐ **Strongly agree** ☐ **Agree** ☐ **Disagree**
7. Which elements of the educational guide were particularly useful in your pre-show preparation?
8. The activity pages were useful tools in helping children demonstrate evidence of achieving Florida benchmarks. ☐ **Strongly agree** ☐ **Agree** ☐ **Disagree**
9. Which elements of the activity sheets worked particularly well?
10. Do you have any suggestions to improve the resource guide or activity sheets?

OVERALL EXPERIENCE

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

	Excellent	Good	Fair	Needs
Improvement				
Artistic quality of program	1	2	3	4
Technical quality of program	1	2	3	4
Students' response to program	1	2	3	4



BITS 'N PIECES PUPPET THEATRE

America's GIANT Puppet Company

LET US ENTERTAIN YOU!

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

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

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

Based in Tampa, Florida Bits 'N Pieces tours extensively in the United States, providing educational workshops, residencies and teaching partnerships as part of its regular offerings. In the Tampa PuppetWorld studios and playhouse, Bits 'N Pieces performs a wide range of small puppet shows utilizing marionettes, hand puppets, rod puppets, and other classical style puppets throughout the year.

BITS 'N PIECES PUPPET THEATRE

is a not-for-profit theatre and gratefully acknowledges support and assistance from sponsors and audiences throughout the nation.

Support the Arts!
It's Good for Humanity!

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

- Tours of the Giant Puppets
- Educational Artist Residencies
- Student Workshops
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or visit www.PuppetWorld.com!