Dear Educator/Parent,

Welcome to the Center for Puppetry Arts and this production of *The Tortoise, the Hare, and other Aesop’s Fables*, adapted and directed by Michael Haverty.

Engaging audience members ages 2 years and older, this Theater for the Very Young production features fun interaction for kids and adults alike. Children will be bouncing, clapping, and singing along when the carnival comes to town and presents five stories from Aesop’s timeless fables. *The Tortoise, the Hare, and other Aesop’s Fables* address topics relevant to school age children such as bullying, selfishness, competition, ingenuity, and the affirmation that little beings can achieve great things. This imaginative show is the perfect accompaniment to a thematic unit on fables and folklore, Ancient Greece, animals, character education, storytelling, puppetry or classic children’s literature.

It has been proven (through test scores and numerous studies) that the arts
• invite empathy and interaction
• stretch the imagination
• develop important coordination and language skills (emotional and spoken)
• satisfy educational objectives across the curriculum
• support literacy and writing
• enhance social skills such as problem solving, turn-taking and active listening
• impact school attendance in a positive way
• improve motivation and behavior
• and simply allow children to have fun (they’re called “plays” for a reason, after all!)

This Educator Resource Guide is designed to prepare you for the experience of a live performance. You’re also invited to utilize the suggested activities as a springboard for follow-up fun after the curtain has gone down.

All three areas of programming at the Center for Puppetry Arts (performance, puppet-making workshops and Museum) support Georgia Performance Standards (GPS) and Georgia Bright From the Start Pre-K Program Standards. To access the Georgia Performance Standards that have been correlated to each programming area according to grade level, click the links below:

- [The Tortoise, The Hare, and other Aesop's Fables P.K. & K](#)
- [The Tortoise, The Hare, and other Aesop's Fables Grade 1](#)
- [The Tortoise, The Hare, and other Aesop's Fables Grade 2](#)
- [The Tortoise, The Hare, and other Aesop's Fables Grade 3](#)
- [The Tortoise, The Hare, and other Aesop's Fables Grade 4](#)
- [The Tortoise, The Hare, and other Aesop's Fables Grade 5](#)
- [The Tortoise, The Hare, and other Aesop's Fables Grade 6](#)

To access a complete list of GA Performance Standards for all grades and subjects, please visit [https://www.georgiastandards.org](https://www.georgiastandards.org). Please visit [http://www.corestandards.org](http://www.corestandards.org) for more information about the Common Core State Standards Initiative and [https://www.georgiastandards.org/Common-Core/Pages/default.aspx](https://www.georgiastandards.org/Common-Core/Pages/default.aspx) for specifics as they relate to Georgia.

Enjoy the show!

Sincerely,

Aretta Baumgartner, Education Director

Association of Theatre Movement Educators, American Alliance for Theatre & Education, Educational Theatre Association
Pre-Show Activities / Discussions

WHAT IS A PUPPET?
A “puppet” is an inanimate (non-living) object that is brought to life by an outside force (usually a human being working as a performer) in order to tell a story. Rod puppets and body puppets are used in *The Tortoise, the Hare, and other Aesop’s Fables*.

**rod puppets:** A rod puppet is manipulated (moved) by wooden or wire sticks (rods). These rods enable the puppet to be above or some distance in front of the puppeteer. The number of rods is determined by the number of parts on the puppet that need to be moved for the puppet to accomplish what is needed to tell the story and are often found on the puppet’s head, body, arms, and legs.

**body puppets:** A body puppet is moved from the inside by a puppeteer or puppeteers, and is often larger in size and scale than other types of puppets. A body puppet is similar to a costume, but the puppet’s character and movement is much more important than its appearance as a costume.

**DISCUSSION:** Ask the children what puppets are. Have they seen them before? Are they real or pretend? What can be used as a puppet? Out of what materials can puppets be made, and why would you choose some materials over others for certain projects? Have you ever made your own rod puppets or body puppets?

WHAT IS A PUPPETEER?
A performer who uses a puppet or puppets to tell a story is called a “puppeteer.”

There are two puppeteers in *The Tortoise, the Hare, and other Aesop’s Fables*: Allison Murphy and Amy Strickland (find out more about the puppeteers in the “WHO PERFORMS OUR STORY?” section below). They bring to life many different characters. All the dialogue and songs are performed live.

**DISCUSSION:** What skills does it take to be a puppeteer? Both puppeteers play multiple roles in the show. How are they able to make each character distinct and unique? Puppeteers can maneuver their bodies to make their puppet characters move in unique and interesting ways, and can modify their voices to make those characters sound different from one another. Can you change your bodies and/or voices and play different “roles”?

WHAT IS AN AUDIENCE?
Being a good audience member is as important as being a good puppeteer! It takes teamwork between the audience and puppeteer/actor to make a show successful. There are “rules of etiquette” that need to be followed, such as:

- A LIVE SHOW IS DIFFERENT THAN TV OR MOVIES. It’s okay to have fun, but do remember that the people on-stage (and in the audience) can hear you—be polite!
- MAKE SURE EVERYONE CAN SEE. Stay seated so the audience members behind you can see the show.
- BE SUPPORTIVE. The way audience members show that they like something is to applaud. Make sure to applaud if you appreciate what you see and hear. Between songs or scenes, after the show, and after the post-show demonstration are appropriate places/times to show your appreciation.
- LISTEN CLOSELY. It’s important that you hear all the details of the story so that you can enjoy it fully.

**DISCUSSION:** Review the “rules” of being a good audience member. Role play what is appropriate and what is not.
What is a fable?
A fable is a story that uses made-up characters, humor and wit to teach a moral lesson. The goal of a good fable is to improve human conduct without the reader being aware that they are being instructed in such a manner. Fables are constructed of narration, the moral lesson and the individual attributes of the characters involved. Fables are most often simple and to the point without a lot of unnecessary detail.

- **DISCUSSION:** Different types of stories are also called different “genres.” Discuss what the similarities and differences are between genres of literature; i.e. the characteristics of fables, folklore, and fairy tales. Use stories of the Brothers Grimm and Aesop as examples. Which type(s) of stories contain lessons to be learned? Which contain elements of fantasy or magic? Talking animals? Can you create your own fables, folktales, and fairytales?

Who was Aesop?
The exact story of Aesop’s life is a bit of a mystery, but most scholars agree that he was born a slave in ancient Greece around 620 B.C. He was a clever man, always making up stories that helped people understand how to get along with each other. His second master gave him freedom as a reward for his learning and his wit. As a free man, Aesop took an active interest in public affairs and traveled throughout the republics of Greece engaging in conversation with philosophers, politicians, wise men, and royalty. He settled in Sardis and earned a position of high renown as an ambassador to the monarch Croesus. In his new post, Aesop visited many Greek cities in order to reconcile the citizens with the administration. To do this he often narrated his wise fables. During one of his missions to Delphi he was asked to distribute a large sum of gold among the citizens. Aesop found the people so greedy and rude that he sent the money back. In anger, a group of citizens executed him as a public criminal. They were strongly reproached by the monarch until they made a public apology. “The blood of Aesop” became a widespread saying that meant wrong deeds would be punished. A statue of Aesop was erected in Athens to honor his memory.

- **DISCUSSION:** What authors inspire you and for what types of stories are they known (examples: J. K. Rowling and fantasy/magical tales, Carl Hiaasen and Florida-themed adventures)?

What are Aesop’s Fables?
Aesop is credited with some 400 fables. Not all of these were actually written by Aesop himself. Some date back to an earlier time and many were composed after his death—from some by Babrias, a Greek writer who lived sometime between 250 B.C. and 235 A.D., and some by monks and scholars during the Middle Ages. They all bear his name because it was Aesop who composed such a large number of fables and it was he who established and refined the form. At the beginning of the Italian Renaissance, when scholars were rediscovering classical authors, Aesop’s Fables enjoyed a revival. Planudes’ (a monk to whom about 150 of “Aesop’s Fables” have been credited) collection was one of the first books to be circulated with the invention of the printing press (along with the Bible) and appeared in the English language as early as 1485. In 1546, a new addition appeared with additional stories. In 1610, “Mythologia Aesopica” appeared with over two hundred new fables and quickly spread throughout the world with translations in many languages. The stories of Aesop are very much alive today through numerous adaptations and have become a standard in moral education worldwide.
Who created the show?

**Michael Haverty** is a freelance playwright, director, puppeteer. Michael has appeared extensively at the Center in both the Family Series and the New Directions Series (for adults & teens), performing in over twenty shows and touring internationally. He most recently served as the Center’s Artistic Associate (a position made possible by the New Generations Program: Future Leaders, a program funded by the Doris Duke Charitable Foundation, The Andrew W. Mellon Foundation, and administered by Theatre Communications Group) and, since 2004, has served as the program director of the Center’s *Xperimental Puppetry Theater* program. In addition, he is artistic director of The Object Group, with which he creates bold, dynamically sensorial theater mixing puppetry, object theater, and tableau vivant. Michael has created new work with the Center for Puppetry Arts, 7 Stages Theatre, PushPush Theatre, KSU, Dad’s Garage Theatre, and the Alliance Theatre. Creating both innovative adaptations and original work, Michael seeks to expand and explore the vocabulary of puppetry and the language of theater. Haverty studied puppetry at Sarah Lawrence College in New York and at the Samuel Beckett School of Drama in Dublin, Ireland. He has been awarded project grants from Puppeteers of America, Meet the Composer Foundation, and The Jim Henson Foundation.

The music for this production was composed, directed and recorded by **Dolph Amick**. Dolph has performed as a puppeteer in numerous Center productions, including last season’s *Rudolph the Red-Nosed Reindeer, Space!*, and *Peter Pan*. Other recent work includes writing and recording the score for *Big Hearts* (Imagine It! The Children’s Museum of Atlanta) and an appearance on *Tyler Perry’s House of Payne*. His band, Three Quarter Ale, celebrates their tenth anniversary this August by hosting their very own performing arts convention, AleCon.

Mr. Haverty’s Production Team includes **Gillian Wilson** (Stage Manager), **Jason von Hinezmeyer** (Puppet Designer), **Ryan Sbarrata** (Scenic Designer), **Gregory Montague** (Lighting Designer), **Dolph Amick** (Sound Designer), **Stephanie McCoy** (Costume Designer), **Ricardo Aponte** (Choreographer), and **Adam Lowe** (Circus Consultant). The team of talented puppet builders was made up of **Jason von Hinezmeyer, Stephanie McCoy, Jessica Lorence**, and **Scottie Rowell**. Scenic Construction was handled by **Bill Jones and Ryan Sbaratta**. The electricians were **Gregory Montague, Joe Monaghan**, and **Lyndsay Ramberg**.

**DISCUSSION:** Visit the Center for Puppetry Arts website (www.puppet.org). Find out about the Center’s mission (“About Us”), history (“History”) and programming (“Performances,” “Museum,” and “Education”). Discuss what you think each of the Production Team members’ responsibilities are, and discuss what job or jobs you’d like to do when working on a puppet show.

Who performs our story?

**Allison Murphy** is so excited to be a part of *Aesop’s Fables*! This is her ninth show at the Center; you may also have seen her as Wendy in *Peter Pan*, Starshine in *SPACE!*, Rudolph in *Rudolph the Red-Nosed Reindeer*, and Beauty in *Beauty & the Beast*. Allison has performed with Theatre in the Square, Stage Door Players, and the Boston Pops. She also works as a private voice, speech, and acting teacher for Atlanta Voice and Stage.

**Amy Strickland** is walking on air to be under the big top with *The Tortoise, the Hare, and other Aesop’s Fables*! Her past Center performances include *The Little Pirate Mermaid*, *Adventures of Little Noodle*, *Rudolph the Red-Nosed Reindeer*, *The Ugly Duckling*, *Cinderella Della Circus*, *The Body Detective*, *Charlotte’s Web*, *Rainforest Adventures*, *Dinosaurs*, and *Winnie-the-Pooh*. She has also puppeteered for Haverty Marionettes, The City of Orlando Puppetroup, Am-Jam Productions, Pinocchio’s Marionette Theater, and Walt Disney World.
What are the stories that we will enjoy?

This production of *The Tortoise, the Hare, and other Aesop’s Fables* was inspired by five of Aesop’s fables: *The Lion and the Mouse, Country Mouse and City Mouse, The Fox and the Crane, The Ant and the Grasshopper, and The Tortoise and the Hare.* Here are brief synopses of these five fables (based on the fables as they were originally written/colllected by Aesop many years ago), courtesy of Read Central (http://www.readcentral.com):

*The Lion and the Mouse:* A Lion asleep in his lair was awakened by a Mouse running over his face. Losing his temper, the Lion seized the Mouse with his paw. The Mouse, terrified, piteously entreated the Lion to spare its life. “Please let me go,” it cried, “and one day I will repay you for your kindness.” The idea of so insignificant a creature ever being able to do anything for him amused the Lion so much that he laughed aloud, and good-humouredly let the Mouse go. The Mouse’s chance to repay the favor came one day when the Lion got entangled in a hunter’s net. The Mouse heard and recognized the Lion’s roar, ran to the spot, set to work gnawing the ropes with its teeth, and succeeded in setting the Lion free. “There!” said the Mouse, “you laughed at me when I promised I would repay you: but now you see, even a Mouse can help a Lion.”

*Country Mouse and City Mouse:* A Country Mouse and a City Mouse were acquaintances, and the Country Mouse one day invited his friend to come and see him at his home in the fields. The City Mouse came, and they sat down to a dinner of barleycorns and roots. The meal was not much to the taste of the City Mouse, and he said to the Country Mouse: “My poor dear friend, you live here no better than the ants. You must come and stay with me!” So, when the City Mouse returned home, he took the Country Mouse with him, and showed him his well-stocked pantry containing flour, oatmeal, figs, honey and dates. The Country Mouse had never seen anything like it, and sat down to enjoy the luxuries his friend provided. Just when they started to dine, the door of the pantry opened and someone came in. The two frightened mice scampered off and hid themselves in a narrow and exceedingly uncomfortable hole. Presently, when all was quiet, they ventured out again; but someone else came in, and off they scuttled once more. This was too much for the visitor. “Good-bye,” said the Country Mouse, “I’m off. You live in the lap of luxury, I can see, but you are surrounded by dangers; at home I can enjoy my simple dinner of roots and corn in peace.”

*The Fox and the Crane:* A Fox invited a Crane to dinner, at which the only fare provided was a large, flat dish of soup. The Fox lapped it up with great relish, but the Crane, with her long bill, tried in vain to drink the delicious broth. Her evident distress caused the sly Fox much amusement. The Crane soon invited the Fox to dinner in turn, and set before him a pitcher of rich soup with a long and narrow neck, into which she could get her bill with ease. While she enjoyed her dinner, the Fox sat by hungry and helpless, for it was impossible for him to reach the tempting contents of the vessel.

*The Ant and the Grasshopper:* One fine day in winter an Ant was busy drying his store of corn, which had got rather damp during a long spell of rain. A Grasshopper came by, and begged the Ant to spare her a few grains, “For,” she said, “I’m simply starving.” The Ant stopped work for a moment, though this was against his principles. “May I ask,” said he, “what you were doing with yourself all last summer? Why didn’t you collect a store of food for the winter?” “The fact is,” replied the Grasshopper, “I was so busy singing that I hadn’t the time.” “If you spent the summer singing,” replied the Ant, “you can’t do better than spend the winter dancing.” And the Ant chuckled and went on with his work.

*The Tortoise and the Hare:* A Hare was one day making fun of a Tortoise for being so slow upon his feet. “Wait a bit,” said the Tortoise; “I’ll run a race with you, and I’ll wager that I win.” The Hare, who was much amused at the idea, replied “let’s try and see.” When the time came for the race, the Tortoise and the Hare started off together, but the Hare was soon so far ahead that he thought he might as well have a rest. Down he lay and fell fast asleep. Meanwhile, the Tortoise kept plodding on, and reached the finish line way ahead of the Hare. The Hare woke up with a start, and dashed on at his fastest pace, only to find that the Tortoise had already won the race.

**DISCUSSION:** The above-mentioned stories are the starting point for the puppet play you’ll enjoy. Changes have been made to the stories as they were adapted (adaptation = change to suit a different purpose) for the stage. Read the original stories (see the “resources” sections of the study guide for suggestions of where to find them) and become familiar with the characters and plots so that you can appreciate the adaptations and discuss the changes after you see the play.

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A NOTE ABOUT THIS “THEATRE FOR THE VERY YOUNG” PRODUCTION:

“Theater for the very young” is a child-centered theatrical experience that invites our youngest audience members to engage in the world around them in new ways. It trusts that these children need and want to think, explore, question, learn, and expand. It celebrates the unique developmental process of preschoolers by applying creativity and learning to live performances in age-specific ways.

Center for Puppetry Arts’ Artistic Associate Michael Haverty and Artistic Director Jon Ludwig are very excited by this production’s focus on “theater for the very young.”

“Based on our viewing and investigation of other groups performing for this age group, the key is creating work that doesn’t hinge too much on text or complicated plotlines,” stated Haverty. He continued, “Children under the age of 6 respond much stronger to visual and sonic cues, bright colors, physical play, and interaction. The title ‘theater for the very young’ is used internationally to denote theater created for this specific age group. The Tortoise, the Hare, and other Aesop’s Fables has been geared toward this age group, with very limited dialogue, visible performers, live music, bright colors, a constant ingenuity of style and mechanism, and as much interaction as we can create.”

Rod puppets from “The Puppetry Handbook” by Anita Sinclair

Body puppets from “The Puppetry Handbook” by Anita Sinclair
GEORGIA BRIGHT FROM THE START PRE-K CONTENT STANDARDS SUPPORTED: CD1 (Creative Development), LD3 (Language and Literacy Development, Vocabulary), LD5 (Language and Literacy Development, Oral Reading Skills), SE1 and SE3 (Social and Emotional Development)

GEORGIA PERFORMANCE STANDARDS COVERED, KINDERGARTEN: ELAKR5 (English Language Arts & Reading, Vocabulary), MKG2 (Mathematics, Geometry, Spatial Relationships), SSKCG1 (Social Studies, Civics and Government Understanding, Rules), VAKPR1 & 2 (Visual Art, Production)

OBJECTIVE: After attending a performance of The Tortoise, the Hare, and other Aesop's Fables at the Center for Puppetry Arts, students will dictate their observations to the teacher who will record what they say. The students will then read the written version of what was spoken, connecting speech and writing.

MATERIALS: chart paper and marker for activity leader (or a dry erase board, chalk board, or SMART Board)

PROCEDURE:
1. Gather students around an easel with a pad of chart paper and a black magic marker (or have them direct their attention to the classroom’s SMART Board, dry erase board, or chalk board). Label the paper/screen “Our Trip to the Center for Puppetry Arts.”

2. Ask students, one at a time, to recall one thing that they remember from the performance of The Tortoise, the Hare, and other Aesop’s Fables at the Center for Puppetry Arts, or ask each child to dictate what he or she liked best about the show.

3. Record what the students say, preceded by their names. Examples: Joshua said, “My favorite part was _______” or Latisha said, “I liked the _______.”, This will demonstrate to the children that:
   a. anything that can be expressed orally can be written in words and
   b. human speech in print is written using quotation marks.

4. After you have recorded all of the comments, read the chart/screen from beginning to end with the students.

5. Discuss how the students felt to have their comments quoted, and where they may find examples of quotations in everyday life. Talk about the responsibility of “being quoted,” the power your words have when repeated, and the challenge to accurately recall what someone has said word-for-word.

ASSESSMENT: Keep the Language Experience Chart posted in the room. Re-read the chart after one month has passed and recall the fables and the lessons learned.
LEARNING ACTIVITY, 1st & 2nd Grades:
Favorite Fables Bar Graph

**Georgia Performance Standards covered, Grade 1:** ELA1R5 (English Language Arts & Reading, Vocabulary), ELA1R6 (English Language Arts & Reading, Comprehension), ELA1LSV1 (English Language Arts & Reading, Listening/Speaking Viewing); M1N1 (Mathematics, Numbers and Operations), M1D1 (Mathematics, Data Analysis and Probability), M1P1 and M1P3 and M1P5 (Mathematics, Process Standards), VA1MC.3 and VA1PR.1 and VA1PR.2 and VA1AR.1 (Fine Arts, Visual Arts)

**Georgia Performance Standards covered, Grade 2:** ELA2R3 (English Language Arts & Reading, Vocabulary), ELA2R4 (English Language Arts & Reading, Comprehension), ELA2LSV1 (English Language Arts & Reading, Listening/Speaking Viewing); M2N1 (Mathematics, Numbers and Operations), M2D1 (Mathematics, Data Analysis and Probability), M2P1 and M2P3 and M2P5 (Mathematics, Process Standards), VA2MC.1 and VA2PR.1 and VA2PR.2 and VA2AR.1 (Fine Arts, Visual Arts)

**Objective:** Students will choose their favorite fable from five possible choices featured in *The Tortoise, the Hare, and other Aesop’s Fables* to construct a class bar graph.

**Materials:** fable images (see reproducible sheet, next page), crayons or markers for students, chart paper and marker for activity leader, masking tape

**Procedure:**
1. Have students recall the following fables from their visit to the Center for Puppetry Arts: *The Lion and the Mouse, Country Mouse and City Mouse, The Fox and the Crane, The Ant and the Grasshopper, and The Tortoise and the Hare.* To do this activity before your field trip, read each of the fables to your students (see Selected Bibliography section of this Educator Resource Guide).

2. Make one copy of the reproducible sheet for each student. Have students color each picture and cut them all out.

3. Post a sheet or two of chart paper on the board (or on an easel) in the front of the classroom. Divide the paper into five rows (horizontal graph) or five columns (vertical graph). Title your graph “Our Favorite Aesop’s Fables” and label each row or column with the title of one of the five fables in *The Tortoise, the Hare, and other Aesop’s Fables.*

4. Ask students to choose one illustration from the five that they have colored that represents their favorite fable. Ask each student to come up to the graph with her/his illustration, help each student affix a piece of tape to the back of his/her chosen picture, and have the student place the picture in the corresponding row or column. Adults in the room may also participate.

5. When everyone has placed her/his illustration on the graph, ask students if they can tell just by looking at the bar graph which of the five stories was the most popular, the second most popular, the third most popular, the fourth most popular, and the fifth most popular. Are any two bars on the graph equivalent? Encourage students to use the following comparison terms: equal, same as, fewer than, more than, etc.

6. Ask individual students to count the number of illustrations in each row or column, or do this together as a class. Record the numbers for each bar on the graph.

7. Display bar graph in classroom or hallway.

**Assessment:** Monitor student participation. Ask individual students to interpret the results of this and other graphs. Keep bar graph posted in the classroom.

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Illustrations by Jeffrey Zwartjes
LEARNING ACTIVITY, 3rd & 4th Grades:
Discovering the Differences: Rabbits or Hares?

**Georgia Performance Standards covered, Grade 3:** ELA3R3 (English Language Arts & Reading, Reading Comprehension), ELA3W1 and ELA3W2 and ELA 3C1 (English Language Arts & Reading, Writing), ELA3LSV1 (English Language Arts & Reading, Listening/Speaking/Viewing), SC3S1 (Science, Habits of the Mind), S3L1 (Science, Life Science)

**Georgia Performance Standards covered, Grade 4:** ELA4R1 and ELA4R3 (English Language Arts & Reading, Reading), ELA4W1 and ELA4W2 and ELA4W3 and ELA4W4 (English Language Arts & Reading, Writing), ELA4LSV1 (English Language Arts & Reading, Listening/Speaking/Viewing), SC4S1 (Science, Habits of the Mind), S4L1 and S4L2 (Science, Life Science)

**Objective:** Students will consult a variety of sources to report on the similarities and differences between rabbits and hares.

**Materials:** books from a public library or school media center, computers with Internet access, pencils and paper (or word processing software/computer and printer), crayons and markers

**Procedure:**
1. Many people use the words “rabbit” and “hare” interchangeably, but there are important differences between the two. Survey your students to find out their prior knowledge of rabbits and hares. Ask the students questions about the animals’ appearance (size, color, shape, distinguishing characteristics), habitat, family lives and social behavior, food and eating habits, etc.—discuss both similarities and differences. Do not verify or deny the students’ information, as this discussion is simply to stimulate curiosity and help guide the students’ research later. For teachers/parents: information about hares and rabbits can be found here: [http://animals.howstuffworks.com/mammals/rabbit-info.htm](http://animals.howstuffworks.com/mammals/rabbit-info.htm)

2. Ask students to use any available reference material they can find to gather information on how rabbits and hares are alike and different. Ask them to identify and report on at least five differences and/or similarities. Make sure students use both internet and book resources, and make sure students attribute their findings.

3. Have students employ the writing process (prewriting, drafting, revising, editing, publishing) to compose a finished report with illustrations to share with a class of younger students to teach them the difference/similarities between rabbits and hares. Have the students present their work orally as well as in written form.

**Assessment:** Check to see if students have followed the writing process: prewriting, drafting, revising, editing, publishing. Save finished reports for student writing portfolios. Have older students quiz the younger students on the difference/similarities between rabbits and hares to assess how effective their reports were in transmitting information.
LEARNING ACTIVITY, 5th & 6th Grades:
Fox Facts: A Word Search Puzzle

Georgia Performance Standards covered, Grade 5:  ELASR1 and ELASR3 (English Language Arts & Reading, Reading), ELASLSV1 (English Language Arts & Reading, Listening/Speaking/Viewing), S5CS1 (Science, Habits of the Mind), S5CS8 (Science, the Nature of Science)

Georgia Performance Standards covered, Grade 6:  ELA6R1 and ELA6R2 and ELA6RC2 and ELA6RC3 and ELA6RC4 (English Language Arts & Reading, Reading), ELA6LSV1 (English Language Arts & Reading, Listening/Speaking/Viewing), S6CS1 (Science, Habits of the Mind), S6CS8 (Science, the Nature of Science)

Objective: Students will read a paragraph about foxes and complete a word search puzzle featuring vocabulary words from the article.

Materials: one copy of word search puzzle handout for each student (the following page of this Educator Resource Guide), pencils or highlighters

Procedure:
1. Have students read the paragraph about foxes at the bottom of the word search puzzle handout, paying special attention to the words in bold face. Students will encounter some unfamiliar words, but most words are explained in the reading.

2. After they read the paragraph, ask them to locate the bolded words in the puzzle. Students should circle or highlight each word as they find it. Words are hidden vertically, horizontally, diagonally and backward.

3. Quiz the students on the vocabulary words they have learned. Discuss what new things the students learned about foxes by reading this paragraph, and what things the students would still like to know about these animals. Assign follow-up or related projects to students if applicable and as time allows.

Assessment: Check for completion of activity and retention of information. Remediate content from article if necessary. Check for completion and accuracy of follow-up/related projects, too, as/if applicable.
Fox Facts Word Search Puzzle

Directions: Read the paragraph below about foxes. Locate all 17 bolded words in the puzzle. Circle or highlight each word as you find it. Words are hidden vertically, horizontally, diagonally, and backward.

Foxes are beautiful and fascinating creatures. The five most common types of foxes in North America are Gray Foxes, Red Foxes, Arctic Foxes, Kit Foxes, and Swift Foxes. Foxes are not large animals. They are a little larger than the average housecat. Foxes have pointy muzzles, large ears, long thin bodies, long legs, and long bushy tails. Foxes are good hunters. They can run fast -- about 35 miles per hour. They are also able to swim. Gray Foxes can even climb trees! A fox’s home is called a den. A group of foxes is called a skulk. A male fox is known as a dog, while a female fox is called a vixen. Baby foxes are known as cubs, pups, or kits. An average litter is four kits. Foxes have a keen sense of hearing, but very poor eyesight. Foxes are omnivorous; they eat meat (like rabbits or chickens), but they also eat nuts, berries, fruits, and grains. Like most wild animals, foxes don’t make good pets. If you see a fox, don’t try to pet it; just admire it from a distance.
**Additional Learning and Enrichment Opportunities**

**Acting and Drama**

How do performers tell stories? Just as carpenters use hammers and doctors use stethoscopes, performers use tools: voice, body, and movement. Talk about how we use our voice, our body, and our movement to pretend to be things, other people, animals, etc. Have the children explore the tools (body, movement, voice) one at a time:

1. **BODY**: pose as different things (i.e. an elephant, using an arm as trunk and expanding to be as big as possible; a grandmother/grandfather, bending your back and leaning over a bit; a Ferris wheel, placing both arms over your head in a circle and clasping your hands together)

2. **MOVEMENT**: add movement to the above

3. **VOICE**: how would they sound?

**CURRICULUM CONNECTION**: Theatre Arts

**Fitness**

Have students do “tortoise and the hare” exercises such as hopping, crawling, slow-motion running in place -- these activities improve muscular strength and cardiovascular endurance. Allow them to tiptoe around the room with their arms up and out like they are flying (like a crane), practicing balance and playing with weightlessness and gravity. What other movements can the students do to imitate the animals in Aesop’s Fables?

**CURRICULUM CONNECTIONS**: Physical Education, Science

**Math Fun**

There are many ways to explore math using the performance as an inspiration. Count how many characters you can recall from the play, and figure out what percentage of the show’s total character count were in each of the five fables. Talk about the animals and organize them in terms of size, guessing which animal might be tallest, which might be shortest, and which might be similar in size (encourage students to use the vocabulary greater than, less than, equal to). What other math games can you create using the show and/or its characters as a jumping-off point?

**CURRICULUM CONNECTION**: Mathematics

**Music and Sound Effects**

Explore how music can help tell a story. Music was a big part of this theatrical experience. How did music help you understand the actions of the play and the feelings of the characters? Make your own music: play drums you make out of coffee cans, guitars you make out of cereal boxes and rubber bands, and flutes you make out of empty plastic bottles. Create lyrics and sing along! What mood or emotion do these different instruments suggest, and how can your voice reflect these emotions? Listen to different styles of music (such as classical, jazz, country, and pop/rock) and identify what instruments you hear being played. Discuss what “sound effects” are and recall any sound effects you heard in the show that helped create the world of the puppet play.

**CURRICULUM CONNECTIONS**: Fine Arts/Music, Fine Arts/Visual Art

**Places and People**

What parts of the story made you think/know it was set in a circus? Find out more about the circus, using the following websites as resources: [http://www.circusworldmuseum.com/](http://www.circusworldmuseum.com/), [http://www.ringling.com/](http://www.ringling.com/), [http://www.bigapplecircus.org/](http://www.bigapplecircus.org/). What would it be like to be in a traveling circus? What would your circus act be and why (what skills do you have that made you choose this as a good fit)? Also consider the similarities and differences of living in a city versus the country (as introduced in the story of the *Country Mouse and City Mouse*). Which setting most closely resembles where you make your home right now?

**CURRICULUM CONNECTION**: Social Studies

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Puppetry and Science

How are puppets brought to life? How are puppet shows created? Have the students create a puppet show using objects they can find in the classroom and/or in their desks. Have them each bring in one kitchen utensil from home (marked with their name on masking tape!) and brainstorm how to re-create a favorite fairytale using these utensils. Puppets designed for this show and for all puppet shows use scientific applications in their designs. Can you figure out how simple machines (levers, pulleys, wedges, screws, wheels/axles, inclines) might have been used in the puppets, set, props or stage for this puppet show? What other ways can you see that science would have been used in the research for or creation of this show?

CURRICULUM CONNECTION: Theatre Arts, Science (Engineering and Technology)

Spelling

What fun can you have with the letters of the words “Aesop’s Fables”? Give each student the letters A-E-S-O-P-S-F-A-B-L-E-S (or write them on the SMARTBoard or chalk board) and ask them to make (and define) the following words: please, flea, bless. What other words can you and your students make (and define) using those letters?

CURRICULUM CONNECTIONS: English Language Arts & Reading (Spelling)

Storytelling

How are stories written? How can a story be told? Have the children draw a series of pictures to illustrate what happened in the story. Add simple captions. This is called a “storyboard” and is often the way a play or a movie is created! Have the children act out what they remember, allowing different children to take on different roles (including scenery so all have a part to play!).

CURRICULUM CONNECTIONS: Theatre Arts, English Language Arts & Reading, Fine Arts/Visual Art
Selected Bibliography


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**Internet Resources**

http://aesopfables.com/
Explore more than 700 different Aesop’s fables (in text and/or audio form) on the Aesop’s Fables website.

http://americanfolklore.net/folklore/animal-stories/
Celebrate animal stories at American Folklore’s website!

http://www.puppet.org
Visit the website of the Center for Puppetry Arts, where you can take a virtual tour of the Museum and see examples of puppets from many cultures and of many different styles.

Enhance your Aesop’s lesson plans with coloring pages, craft activities and more at DLTK’s Crafts for Kids website.

http://www.dusklight.com/aesop/
Enjoy 82 of Aesop’s Fables online (or via text download) for free on Dusklight’s website.

http://www.educationworld.com/a_lesson/dailylp/dailylp/dailylp003.shtml
Use this Education World lesson plan in fables as a springboard for many engaging lesson plans across ages and curriculums.

Discover the statistics and learn about the importance of Arts Advocacy at the Educational Theatre Association website.

http://www2.ferrum.edu/applit/studyg/STUDYGFOlk.htm
Engage in new approaches to teaching with folklore on Ferrum College website.

www.puppeteers.org
Find out about puppetry and puppeteers in the United States by visiting the webpage for the Puppeteers of America.

http://www.readcentral.com/Aesops-Fables/summary/33083
Select the “Smart Reader” function on this Read Central webpage to access summaries of Aesop’s Fables.

http://www.unima-usa.org
Learn how UNIMA-USA “promotes international friendship through the art of puppetry.”

http://www.pitt.edu/~dash/folktexts.html
Visit this comprehensive database of international folklore and mythology brought to you by the University of Pittsburgh.

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