

The Gingerbread Boy & Tales You'll Enjoy by David Stephens



Study Guide

Education Sponsors:



Arthur M. Blank Family Foundation • The Rich Foundation • The Goizueta Foundation
 Anonymous • Equifax Inc. • Gertrude and William C. Wardlaw Fund • Imlay Foundation
 The Jim Cox, Jr. Foundation • Junior League of Atlanta • The Livingston Foundation
 Marsh & McLennan • McMaster - Carr Supply Co. • Pittulloch Foundation
 Thomas and Mabel Dorn Reeder Foundation • Wachovia Atlanta Foundation • Zeist Foundation

A Note From the Education Director

Dear Educator,

Welcome to the Center for Puppetry Arts and our production of *The Gingerbread Boy and Tales You'll Enjoy* performed by David Stephens. The Center has been a cherished educational and cultural resource in Atlanta since 1978. We value your patronage and look forward to serving you during the 2002-2003 school year.

This study guide was designed to enhance student learning before and after your visit to the Center for Puppetry Arts. This delightful puppet play is the perfect accompaniment to a thematic unit on children's literature and folklore. David Stephens' playful renditions of *The Gingerbread Boy*, *The Little Red Hen*, *The Three Wishes*, and *The Fisherman and His Wife* are a fun way to generate excitement about reading.

All three areas of programming here at the Center For Puppetry Arts (Performance, Puppet Making Workshops and Museum) meet Georgia Quality Core Curriculum Standards (GA QCCs). Listed below are sample GA QCCs for Kindergarten (as an example) in Language Arts, Character Education, and Fine Arts for all three programming areas. Access a complete list of GA QCC Standards at: <http://www.glc.k12.ga.us/>.

I. Performance: Here are some of the Kindergarten GA QCC Standards met when your students attend a 50-minute performance of *The Gingerbread Boy and Tales You'll Enjoy*:

Subject: Language Arts
Strand: Oral Communication

#2 – Topic: Listening/Speaking
Standard: Listens to a variety of literary forms, including stories and poems.

Subject: Language Arts
Strand: Written Communication

#38 – Topic: Literature
Standard: Experiences traditional and contemporary literature through a variety of media.

Subject: Character Education
Strand: Respect for Others

#11 – Topic: Respect for Others
Standard: Altruism: concern for and motivation to act for the welfare of others.
11.3 – Courtesy and Cooperation: recognition of mutual interdependence with others resulting in polite treatment and respect for them (as related to audience etiquette).

Subject: Fine Arts
Strand: Theatre Arts

#15 – Topic: Connections
Standard: Recognizes art forms of drama, music, dance and visual arts.

#16 – Topic: Connections
Standard: Explores content from language arts, science, math, foreign language and fine arts through dramatic activities.

#19 – Topic: Critical Analysis and Aesthetic Understanding
Standard: States personal reactions to dramatic presentations.

#20 – Topic: Critical Analysis and Aesthetic Understanding
Standard: Names the role the audience.

#21 – Topic: Critical Analysis and Aesthetic Understanding
Standard: Demonstrates awareness of and uses school, community and professional resources for theatre experiences.

II. Puppet-Making Workshops: Here are some of the Kindergarten GA QCC Standards in Character Education and Fine Arts introduced when your students participate in a one-hour Create-A-Puppet Workshop where they will construct their very own *Gingerbread Boy Shadow Puppet* and participate in a mini-lesson to examine ginger root and discover how gingerbread is made:

Subject: Character Education
Strand: Respect for Self

#15 – Topic: Respect for Self

Standard: Work Ethic: belief that work is good and that everyone who can, should work.

15.2 – Accomplishment: appreciation for completing a task.

15.6 – Pride: dignity; self-respect; doing one's best.

15.8 – Creativity: exhibiting an entrepreneurial spirit; inventiveness; originality; not bound by the norm.

#11 – Topic: Respect for Others

Standard: Altruism: concern for and motivation to act for the welfare of others.

11.1 – Civility and cheerfulness: courtesy and politeness in action of speech.

11.3 – Courtesy and cooperation: recognition of mutual interdependence with others resulting in polite treatment and respect for them.

Subject: Fine Arts
Strand: Visual Arts

#3 – Topic: Artistic Skills and Knowledge: Creating, Performing, Producing

Standard: Uses a variety of art materials and techniques to model, construct, and compose original artworks.

#4 – Topic: Artistic Skills and Knowledge: Creating, Performing, Producing

Standard: Demonstrates proper care and safe use of art materials and tools.

#5 – Topic: Connections

Standard: Applies concepts and ideas from another discipline and its topics as sources of ideas for own artworks.

III. Museum: Here are some of the Kindergarten GA QCC Standards met in Character Education, Social Studies and Fine Arts when your students tour our Special Exhibit Gallery and Global Puppetry Museum featuring the Center's permanent collection: *Puppets: The Power of Wonder*:

Subject: Character Education
Strand: Citizenship

#7 – Topic: Citizenship

Standard: Tolerance: the allowable deviation from a standard. Indulgence for beliefs or practices differing from or conflicting with one's own.

Subject: Social Studies
Strand: History

#18 – Topic: Culture

Standard: Recognizes that different cultural groups have different characteristics.

Subject: Social Studies
Strand: Civics

#2 – Topic: People
Standard: States ways in which people are alike and different.

Subject: Fine Arts
Strand: Visual Arts

#12 – Topic: Critical analysis and Aesthetic Understanding
Standard: describes and compares subjects and themes of artworks.

#15 – Topic: Critical Analysis and Aesthetic Understanding
Standard: Offers ideas about art and who artists are.

#16 – Topic: Historical and Cultural Context
Standard: Points out clues in selected artworks that determine time and place.



Thank you for choosing the Center for Puppetry Arts for your study trip. We hope that your students' experience here will live on in their memories for many years to come.

Sincerely,
Alan Louis
Education Director

About the Artist

Meet David Stephens, an accomplished puppeteer and musician from Foley, Alabama. David first became interested in puppetry as a child watching Jim Henson's Muppets on television. After earning a Master's degree in Puppet Arts from the University of Connecticut, he founded his own company, All Hands Productions. Now David travels all over singing and telling stories with puppet characters that he builds himself. *The Gingerbread Boy and Tales You'll Enjoy* is performed with glove puppets, hand and rod puppets and marionettes. Glove puppets are a type of traditional hand puppet popular in Taiwan and England (Mr. Punch). A glove puppet will have either a hard or soft sculpted head with a sleeve-like body. A puppeteer places her/his index finger in the puppet's head while the middle finger and thumb become the puppets arms. Hand and rod puppets are operated by a puppeteer's hand inside the puppet's head. A puppeteer opens and closes one hand to make the puppet's mouth move as she/he provides the character's voice. The puppet's hand and arm movements are controlled by sticks, or control rods, attached to the puppet's hands. Hand and rod puppets often lack lower bodies, legs, etc. (like Ernie and Bert from *Sesame Street*). Marionettes are full-bodied puppets on strings. Different strings attach to different parts of a marionette's body. All of the strings lead up to a wooden T-shaped device called an airplane control. David's short strung marionettes are performed cabaret style, that is, with the in full view of the audience. The other types of puppets are performed from behind a low wall known as a playboard. David manipulates his puppets in the lighted playing area along the top edge of the playboard. The playboard can hide him partially or completely, depending on the story. *In The Fisherman and His Wife*, all of the characters are puppets except for one: David plays the role of the fisherman himself.



About the Stories

This wonderful new show is a lively collection of short pieces adapted for the puppet stage. *The Gingerbread Boy* is a retelling of a very old folktale that probably came to the United States from England. In England and colonial America the story was called *Johnny Cake*. Norway, Germany, Bulgaria and Russia also have their own versions of this popular tale. The Norwegian story is known as *The Pancake* while the German version is called *The Runaway Pancake*. The Bulgarian version is called *The Round Cake of Wheat*. The Russian version is known as *The Bun*.

More recent versions of this story include, *The Runaway Rice Cake*, a Chinese New Year tale, a Mexican-American retelling set in Texas called *The Runaway Tortilla*, *The Cajun Gingerbread Boy* from Louisiana and a Hawaiian version called *The Musubi Man*. (See Selected Bibliography below). Regardless of its origin, *The Gingerbread Boy* is a favorite of children everywhere. In the story, a gingerbread cookie comes to life and flees across the countryside to escape being eaten. Everyone he meets along the way follows in hot pursuit until the end of the story when the Gingerbread Boy is finally outsmarted.

The Little Red Hen is another old folktale that might have originated in Russia or England. The industrious Red Hen finds a grain of wheat and wants to grind it into flour for a loaf of bread. When she tries to enlist the help of her friends, the only assistance offered by the other barnyard animals is to share in eating the results of her hard work.

The Three Wishes may be French or Swiss in origin, but was first published in 1693 as *The Foolish Wishes* (in verse with an intricate rhyme and meter) by French writer Charles Perrault (1628-1703). Like the Brothers Grimm or Joel Chandler Harris, Perrault did not invent the stories he published. He had heard these stories told time and time again and decided that they were important enough to record for posterity. He is credited with preserving folktales from an oral tradition. In this story, a couple is granted three wishes but become frustrated when faced with so many potential ways to better themselves. Carelessly, the husband wishes for a sausage because he is hungry. When his wife scolds him for wasting a wish on a mere sausage, he wishes the sausage was stuck to her nose! He uses the last wish to put things as they were with merely a sausage to show for it. In Sweden, this tale is known simply as *The Sausage*. In David Stephens' version, the main characters are two monsters, Gripe and Bicker. In place of the sausage dilemma, one wishes the other into being a turtle.

The Fisherman and His Wife is an old German folktale collected by the Grimm Brothers, Jacob (1785-1863) and Wilhelm (1786-1859). This story was one of 86 folk and fairy stories published in their 1812 book *Children's and Household Tales, Volume 1*. In the story, a fisherman catches an enchanted flounder, but sets it free. When he returns home and tells his wife what has happened, she suspects that the flounder has the power to grant wishes. She reasons that the flounder owes them a wish in exchange for sparing the fish's life. Once the ambitious wife realizes that she can have anything she desires, her requests get more and more extravagant. Finally, her greed lands them both right back where they started.

Selected Bibliography

- Asbjornsen, Peter Christen. *The Runaway Pancake*. Larousse & Co., 1980.
- Amoss, Berthe. *The Cajun Gingerbread Boy*. MTC Press, 1996.
- Barrett, Valerie. *The Complete Book of Gingerbread: Traditional Gingerbread Recipes and Designs From Around the World*. Chartwell Books, 1992.
- Brett, Jan. *Gingerbread Baby*. G.P. Putnam's Sons, 1999.
- Brown, Marcia. *The Bun: A Tale from Russia*. Harcourt Young Classics, 1972.
- Cauley, Lorinda Bryan. *The Pancake Boy: An Old Norwegian Folktale*. Putnam, 1988.
- Compestine, Ying Chang. *The Runaway Rice Cake*. Simon & Schuster, 2001.
- Egielski, Richard. *The Gingerbread Boy*. Harpercollins Juvenile Books, 1997.
- Galdone, Paul. *The Gingerbread Boy*. Clarion Books, 1975.
- Galdone, Paul. *The Little Red Hen*. Houghton Mifflin Co., 1985.

- Jarrell, Randall. *The Fisherman and His Wife*. Farrar, Straus & Giroux, 1980.
- Kimmel, Eric A. *The Runaway Tortilla*. Winslow Press, 2000.
- Mutz, Martha. *El Hombrecito de Pan Jengibre (The Gingerbread Man): A Bilingual Folktale Play for Children*. Curiosity Canyon Press, 1998.
- Philip, Neal. *Fairy Tales of the Brothers Grimm*. Viking Press, 1997.
- Philip, Neal. *The Complete Fairy Tales of Charles Perrault*. Clarion Books, 1993.
- Sawyer, Ruth. *Journey Cake Ho!* Viking Press, 1953.
- Sturges, Philemon. *The Little Red Hen (Makes a Pizza)*. Puffin, 2002.
- Takayama, Sandi. *Musubi Man: Hawaii's Gingerbread Man*. Island Book Shelf, 1997.

Recommended Websites

<http://www.surlalunefairytales.com/index.html>

Visit the SurlLaLune Fairy Tale Pages: "A portal to the realm of fairy tale and folklore studies featuring annotated fairy tales."

<http://www.ongoing-tales.com/>

Visit Antelope Publishing's *Ongoing Tales from the Past* – a unique online literature magazine – to read *Johnny Cake*, a 1908 version of *The Gingerbread Boy*. (Click on "Children's Literature" then "Fairy Tales.")

<http://www.nationalgeographic.com/grimm/>

National Geographic salutes the Brothers Grimm. Enjoy stories, facts and activities.

<http://www.knowitall.org/gullahtales/tales/redhen/>

Read along with the Gullah Tales version of *The Little Red Hen*. Listen to the story in English or Gullah.

<http://hometown.aol.com/slaphapi13/flounder.html>

Read the Grimm Brothers' text of *The Fisherman and His Wife* here.

<http://www.allbaking.net/holiday/gingerbread.html>

Check out the Gingerbread House Workshop site for lots of links about gingerbread.

<http://www.godecookery.com/ginger/ginger.htm>

For a taste of the medieval past, check out this historic gingerbread recipe.

A Brief History of Gingerbread

"An I had but one penny in the world,
thou should'st have it to buy ginger-bread."

William Shakespeare
Love's Labours Lost

Gingerbread is a centuries-old European tradition. It is a treat that has long been associated with holidays and festivals.

Ginger root was a precious commodity when the European spice traders brought it back from the markets of Southeast Asia. A pound of ginger held the same value as a sheep. As ginger became more widely available, so did gingerbread.

The recipes for making gingerbread have changed dramatically



over the years. Back in England in 1615, gingerbread was made from breadcrumbs, honey, eggs and spices. Some early gingerbread recipes even called for wine, ale or brandy. Gingerbread was cut into shapes, stamped or pressed into a mold and brushed with icing or white sugar to make its elaborate impressions visible. Gingerbread sold at British fairs took the form of men, women, animals, royalty (King George on horseback was a popular design) and patron saints - especially on religious feast days. Nuremberg, Germany is known as the gingerbread capitol of the world. The gingerbread produced there, known as Lebkuchen, is made by expert bakers. Geographically located in the center of Europe, Nuremberg was the principal junction of the spice trade routes. Bakers packed into one recipe all of the flavorings available: cardamom, cloves, cinnamon, white pepper, anise and ginger.



German composer Engelbert Humperdinck (1854-1921) immortalized the gingerbread house in his opera *Hänsel und Gretel*, first performed in Weimar, Germany, on December 23, 1893. According to the original Grimm Brothers' text of *Hansel and Gretel* (1812), the witch's house was built entirely of bread, with a cake roof and clear sugar windows. Humperdinck imagined instead (perhaps for theatrical effect on stage) a house made of gingerbread.



Learning Activities

Make a Favorite Folktales Bar Graph

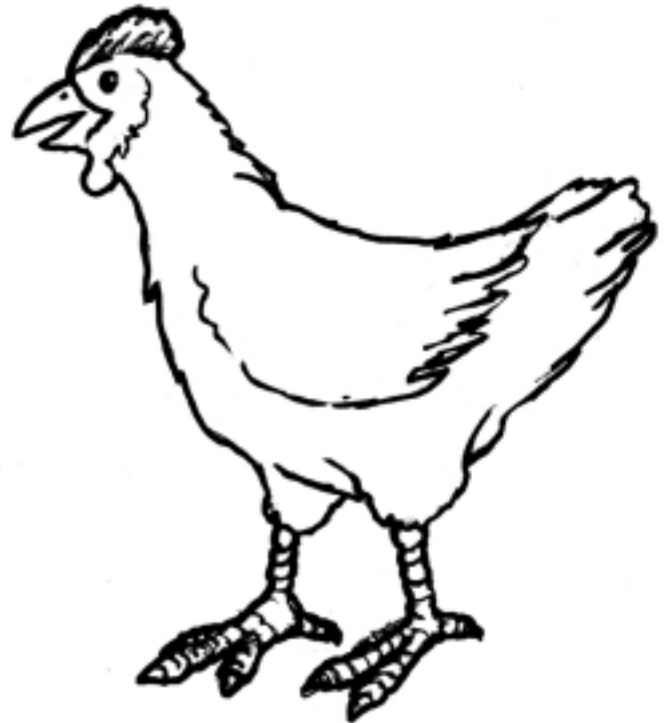
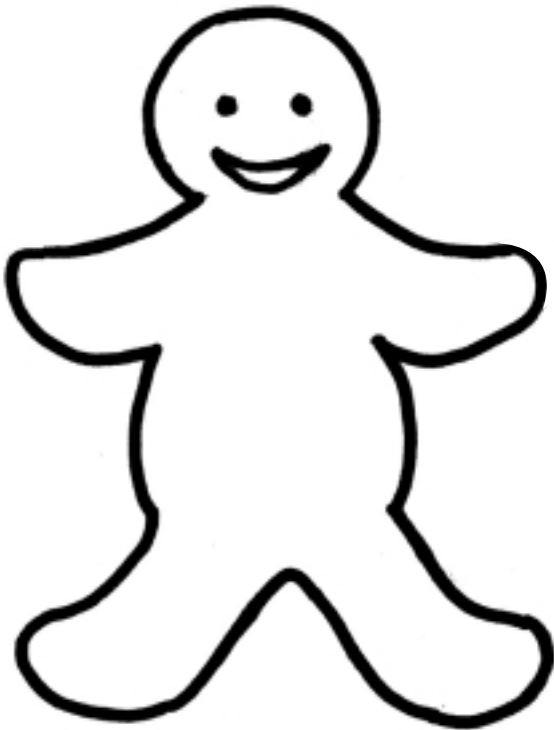
Preschool and Kindergarten: GA QCC Standards covered: Kindergarten, Mathematics (Statistics and Probability): 25; (Number Sense & Numeration; Fractions & Decimals): 15, 16, 19; Language Arts, Oral Communication (Listening/Speaking): 2, 3, 8; Written Communication (Literature): 38, 39; Social Studies, Core Social Studies Skills (Information Processing): 21, 23.

Objective: Students will choose their favorite folk tale from those performed by David Stephens in *The Gingerbread Boy and Tales You'll Enjoy* puppet show to construct a class bar graph.

Materials: Folktale images (see reproducible sheet below), a marker for the teacher, crayons or markers for students, tape, chart paper.

Procedure:

1. Have students recall each of the four stories from David Stephens' puppet show: *The Gingerbread Boy*, *The Fisherman and His Wife*, *The Three Wishes*, and *The Little Red Hen*. To do this activity before your trip to the Center For Puppetry Arts, read each of the stories to your students (see Bibliography section).
2. Make a copy of the Folktale Images Sheet (below) for each student. Have students color each picture and cut them 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 four rows or columns. Title your graph and label each row or column with a story title.
4. Ask students to choose the image that represents their favorite story and put a piece of tape on the back



- of it. Have each student come up to the graph with her/his image and place it in the corresponding row or column. Adults in the room may also participate.
5. When everyone has placed her/his image on the chart, ask students if they can tell just by looking at the bar graph which story was the most popular, the second popular, etc. Are any two bars on the graph equivalent? Encourage students to use the following comparison terms: same as, fewer than, more than, etc.
 6. Ask individual students to count the number of images 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.

Comparing Different Versions of the Same Story

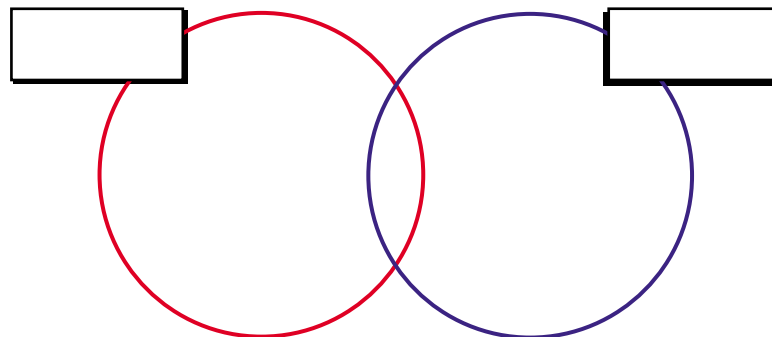
First and Second Grade: GA QCC Standards covered: First Grade, 2, 4, 7; Written Communication (Literature): 39. Social Studies, Core Social Studies Skills (Information Processing): 28. Second Grade, Language Arts, Language Arts, Oral Communication (Listening/Speaking): 2,4,8; Written Communication (Literature): 46; Social Studies, Core Social Studies Skills (Information Processing): 19.

Objective: Students will compare and contrast elements from two different picture book versions of *The Gingerbread Boy* contributing ideas for a pictorial representation of the exercise (a Venn diagram).

Materials: Chart paper, colored markers and two or three of the following picture books (see Bibliography section): *The Gingerbread Boy* by Paul Galdone, *The Cajun Gingerbread Boy* by Berthe Amoss, *Journey Cake Ho!* by Ruth Sawyer, *Gingerbread Baby* by Jan Brett, *The Runaway Rice Cake* by Ying Chang Compestine, *The Runaway Tortilla* by Eric A. Kimmel, *The Bun: A Tale from Russia* by Marcia Brown, *Musubi Man: Hawaii's Gingerbread Man* by Sandi Takayama. (Try www.amazon.com or www.half.com to locate these titles).

Procedure:

1. First, read two versions of *The Gingerbread Boy* to your students.
2. On chart paper, make a simple Venn diagram (see illustration below). Draw each circle with a different color marker. Label each circle with the title of the corresponding book.
3. Ask students to recall elements that are the same in both versions. List these details in the space where the circles overlap. You may want to use three different color markers when filling in your chart – one for each circle and one for the overlap.
4. Display Venn diagram in classroom surrounded by student drawings depicting scenes from each of the two versions.



Venn diagram

Pioneer Cooking: Johnny Cakes

Third and Fourth Grade: GA QCC Standards covered: Third Grade, Language Arts, Oral Communication (Listening/Speaking): 2, 7; Written Communication (Reading): 14; (Literature): 45; Social Studies, Core Social Studies Skills (Information Processing): 24.

Fourth Grade, Language Arts, Oral Communication (Listening/Speaking): 2, 7; Written Communication (Literature): 45, 49; Social Studies, Core Social Studies Skills (Information Processing): 29 (History): 18, 28.

Objective: First, students will listen to a reading of *Journey Cake Ho!*, a Gingerbread Boy-like story from the USA. Next, students will participate in a pioneer cooking activity to make Johnny cakes.

Materials: A copy of *Journey Cake Ho!* by Ruth Sawyer (see Bibliography section), chart paper, markers, cornmeal, salt, water, milk, measuring cups, measuring spoons, mixing bowl, covered dish, non-stick griddle or frying pan, hot plate, butter, margarine, oil or non-stick spray.

Procedure:

1. First, read *Journey Cake Ho!* by Ruth Sawyer. (Check a local public library or purchase a copy from www.amazon.com or www.half.com.)
2. Next, explain to students that journey cake is a type of cornbread that pioneers often packed on long trips. Later it became known as Johnny cake. In different regions it was also known as hoecake, hunter cake or ashcake. This type of simple cornbread was easily made around a campfire. Corn and corn meal (ground, dried corn kernels) were important staples of the early American diet. [staple – 1 : raw material 2 : the sustaining or principal element 3 : a commodity for which the demand is constant 4 : a substance produced regularly or in large quantities]
3. Then, copy the following recipe on chart paper and display in the front of the classroom.

Johnny Cakes

1 cup cornmeal (white or yellow)
1 teaspoon salt
1 cup boiling water
1/2 cup milk

4. Have students assist in cooking as appropriate for class size.
5. Directions: First, grease skillet or griddle with butter or oil. Next, preheat skillet or griddle on medium heat setting. Then, mix cornmeal and salt together in bowl. Add water, a little at a time, stirring constantly until cornmeal is smooth. Add milk and stir. Then, drop spoonfuls of batter onto the hot frying surface. Cook Johnny cakes like you would pancakes, flipping when browned on one side. Remove from pan and keep warm in a covered dish until it is time to eat. These are delicious with butter, jam, or honey.

Gingerbredibles.com: Exploring the Entrepreneurial Spirit

Fifth and Sixth Grade: GA QCC Standards covered: Fifth Grade, Character Education (Respect for Self/Creativity): 15.8; Social Studies, Core Social Studies Skills (Information Processing): 28; Language Arts, Written Communication (Reading): 16, 19, 20; (Writing): 42, 43, 44, 45; (Reference/Study): 59. Sixth Grade, Character Education (Respect for Self/Creativity): 15.8; Social Studies (Geography and World Cultures/Economics): 14; (Reference and Skills): 60; Language Arts, Written Communication (Reading): 32, 36; (Writing): 71, 72; (Reference/Study): 60.

Objective: Students will read an account of an entrepreneur from her website and then formulate an essay detailing ideas for their own businesses based on their interests, skills, talents, etc.

Materials: Computers with Internet access, pens or pencils, paper, list of questions (below).

Procedure:

1. Discuss the following definition of the word entrepreneur with your class. (en-tre-pre-neur [from the French *entreprendre*: to undertake]: one who organizes, manages, and assumes the risks of a business or enterprise) Puppeteer David Stephens is also a good example of an entrepreneur; also Vincent Anthony, founder of the Center For Puppetry Arts.
2. Have students visit <http://www.gingerbredibles.com/aboutus.htm> and read the sections titled "Owner, Designer, Creator" and "Gingerbredibles: How the Business Got Started."
3. Ask students to answer the following questions about the reading:
 - The name of this woman's company is clever. What is the benefit of a name like "Gingerbredibles" over something like "The Gingerbread Cookie Company" or "Hope's Gingerbread?" (Unique, original, funny, cute, easily remembered)
 - Why do you think she chose to put a picture of herself on her website? (So she wouldn't be anonymous, a personal touch, she looks dedicated and sincere in the photograph, she is relating to her online customers from a distance)
 - Which two personal interests or passions led this entrepreneur to start her company? (Sculptural art, baking, she was an artist who later became interested in baking)
 - After experimenting with selling her gingerbread houses in a local cookie shop that belonged to someone else, what made the entrepreneur want to start her own business? (She saw a positive response to her work, she was doing all the work herself anyway and didn't feel like she would be hurting the cookie shop's business by striking out on her own, it didn't make sense at that point to work for someone else)
4. Next, ask students to make a list of hobbies and interests - things that they really enjoy - things that really excite them and bring them satisfaction.
5. From this list, ask them to choose two things that they could possibly combine into a business like Hope from Gingerbredibles did. Students should explain why this enterprise would suit their personalities, skills, interests, talents, etc.
6. Ask to students to brainstorm clever and appropriate names for their businesses. What would their websites look like?
7. Ask students to identify the following standard economics questions about their businesses: What will be produced? How will it be produced? For whom will it be produced?
8. Have students share their essays with the class.

