

# Center for Puppetry Arts® Educator Resource Guide



## *The* **HEADLESS HORSEMAN** *of* *Silly Steepy Hollow* By Frogtown Mountain Puppeteers of Bar Harbor, ME

**Oct 24 - Nov 4, 2012**  
Performances Wednesday - Sunday  
Call 404.873.3391 to book your group



The Center for Puppetry Arts is supported in part by:



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# A note from our Education Department

Dear Educator/Parent,

Welcome to the Center for Puppetry Arts and this production of *The Headless Horseman of Silly Steepy Hollow* by Frogtown Mountain Puppeteers of Bar Harbor, Maine. We're delighted you're joining us for this live puppet theatre experience!

*The Headless Horseman of Silly Steepy Hollow* is a delightful retelling of the classic Washington Irving tale, performed by a trio of puppeteer siblings from the New England area of the United States. This fast-paced, comedic show is the perfect accompaniment to a thematic unit on folk tales, autumn holidays, horses, the harvest, and rural American history – and is a great example of visual, musical, and dramatic arts.

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 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 Educational Companion can be used to enhance the educational opportunities provided by this show. Though an excellent way to prepare for the experience of seeing a live puppet theatre production, this information can also be used as a springboard for follow-up fun after the curtain has gone down. This performance supports educational standards across the curriculum, and is a great deal of fun, too!

To access the Georgia Performance standards for this show that correlate to each programming area at the Center (performance, Create-A-Puppet Workshop, and Museum exhibits) click the links below:

- [The Headless Horseman of Silly Hollow, P-K & K](#)
- [The Headless Horseman of Silly Hollow, Grade 1](#)
- [The Headless Horseman of Silly Hollow, Grade 2](#)
- [The Headless Horseman of Silly Hollow, Grade 3](#)
- [The Headless Horseman of Silly Hollow, Grade 4](#)
- [The Headless Horseman of Silly Hollow, Grade 5](#)
- [The Headless Horseman of Silly Hollow, Grade 6](#)

To access a complete list of standards for all grades and subjects, please visit <http://www.georgiastandards.org/>.

*NOTE: Classroom Implementation for the national Common Core standards in the state of Georgia is being rolled out during academic year 2012-2013. Please visit <http://www.corestandards.org> for more information about the Common Core State Standards Initiative in English Language Arts and Mathematics and <https://www.georgiastandards.org/Common-Core/Pages/default.aspx> for specifics as they relate to Georgia.*

Thanks for being with us. Enjoy the show!

Sincerely,  
Aretta Baumgartner, Education Director

NOTE: A very special “thank you” to Robin Torbek-Erlandsen and the Frogtown Mountain Puppeteers for their assistance with this Educator Resource Guide.  
Select activities are reprinted with their encouragement and permission.

## 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.

*The Headless Horseman of Silly Sleepy Hollow* showcases one particular style of puppetry: mouth and rod puppets (or moving mouth puppets). This is sometimes called “Muppet-style puppetry,” too, as this style was made popular by Jim Henson and his Muppets. There are twenty (20) hand-in-mouth and rod puppets in this show, all made in Frogtown Mountain’s puppet studio in Bar Harbor. The puppets are made from felt, fleece, and other soft fabrics. Frogtown’s puppet builders sketch a design of the character, translate the sketch into a pattern form, trace it onto material, and sew the pieces together on a sewing machine. Then features (eyes, nose, hair, etc.) are added using a hot-glue gun. Ping-pong, wooden, or styrofoam balls are used for eyes, with paint markers creating the iris and pupil of the eyes. More felt can be used for ears and noses, sometimes with cardboard underneath to help add shape. Yarn or wigs is/are used for hair, and the puppets are usually costumed in baby or toddler clothes that are purchased at thrift stores. Metal rods (insulation rods from the hardware store) are attached to their hands so that the puppeteers can control their arm and hand movements.

There are also some shadow puppets used in *The Headless Horseman of Silly Sleepy Hollow*. People all around the world have been using shadow puppetry to tell stories for many centuries. Shadow puppets are cutout figures held between a source of light and a translucent screen. In this show, red and yellow light bulbs are used for the source of light, and a sky-colored bed sheet is used for the translucent shadow screen. The actual shadow puppet is not seen by the audience, just the shadow it creates. Frogtown makes their shadow puppets out of either cardboard or stiff paperboard. First they cut out the shape of the puppet, then they attach stiff wires or rods that are used to manipulate the puppet. Sometimes they use brass metal fasteners to give the shadow puppet moving parts.

- **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 mouth puppets or shadow puppets?

### **WHAT IS A PUPPETEER?**

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

There are three puppeteers in *The Headless Horseman of Silly Sleepy Hollow*: Brian Torbek, Erik Torbek, and Robin Torbek-Erlandsen. They are siblings (two brothers and one sister) and have toured and performed together since the year 2000.

- **DISCUSSION:** What skills does it take to be a puppeteer? What are some challenges that the Torbeks might face as brothers and a sister traveling together, living together and working together? What things would be easier for them as they work and travel because they know each other so well? Ask your students about the things that they have in common with their siblings (or other family members) that could lead to working together or creating together.

## **WHAT IS AN AUDIENCE?**

Being a good audience member is as important as being a good puppeteer! It takes teamwork between audience and puppeteer/actor to make a show successful. There are “rules of etiquette” that need to be employed, 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 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 THE STORY WE’LL SHARE (THE STORY SYNOPSIS)?**

*The Headless Horseman of Silly Sleepy Hollow* puppet show is a comedic version of the classic Washington Irving tale, “The Legend of Sleepy Hollow.” Based loosely on the original story, this re-telling involves a bumbling Headless Horseman, his wisecracking horse, the meat-head Brom Bones, the lovely Katrina Van Tassel, her ostentatiously rich father, and the mild-mannered and lovable protagonist, Ichabod Crane. Ichabod befriends the hapless, headless ghoul, and advises him in his search for a suitable replacement head. Meanwhile, a jealous Brom Bones tries to run Ichabod out of town while they both vie for the affections of Katrina. In the end, the Horseman saves the day and everyone ends up happily ever after.

- **DISCUSSION:** Read the story out loud to the class using one of these online versions:  
<http://tlc.howstuffworks.com/family/ghost-stories2.htm> (for grades preK-3)  
<http://www.planetebook.com/The-Legend-of-Sleepy-Hollow.asp> (for grades 4-6)

## **WHO CREATED THE PUPPET SHOW?**

Frogtown Mountain Puppeteers is a puppetry troupe based in Bar Harbor, Maine; comprised of three siblings Erik Torbeck, Brian Torbeck, and Robin Torbek-Erlandsen. Founded in 2000, Frogtown Mountain Puppeteers has performed all over the United States at festivals, schools, libraries, and theaters. Their production of *The Headless Horseman of Sleepy Hollow* has been presented at the Puppeteers of America Regional Festival in Maryland, the Puppet Showplace Theatre in Brookline, Massachusetts, and Puppets Up International Festival of Puppets in Ontario, Canada.

- **DISCUSSION:** Visit the website of the Frogtown Mountain Puppeteers. View photos from the show in the “Photo Gallery” and discuss which characters you think are represented in the photos. What impressions of their personalities do you get from the images? <http://frogtownpuppets.com>



Frogtown Mountain Puppeteers with puppets from some of their shows

# LEARNING ACTIVITIES

## Learning Activity, P-K & K: How do pumpkins grow?

**Georgia Bright from the Start Pre-K Content Standards covered:** Language and Literacy Development LD1d, LD1f, LD3a, LD5k; Scientific Development SD1f, SD2d

**Georgia Performance Standards covered, Kindergarten:** English Language Arts and Reading ELAKR1, ELAKR4, ELAKR6, ELAKLSV1; Characteristics of Science SKCS4, SKL2

**Objective:** Students will understand the life cycle of a pumpkin and practice sequencing.

**Materials:** sentence strips, display board, sequence drawing sheets (one per student), crayons

### **Procedure:**

1. Prepare sentence strips with the following statements:

Plant the seeds.

A vine begins to grow.

Green leaves form on the vine.

Pumpkin flowers grow on the vine.

A little green pumpkin starts to grow.

The pumpkin grows and turns orange.

Time to pick the pumpkin.

2. Read the sentence strips aloud to the students in sequential order. Have them repeat each sentence after it is read.
3. Rearrange the sentences so that they are out of sequential order. Ask students to help you put them back in the correct order, and post them in that correct sequential order on the display board.
4. Have students draw a picture of each of the steps of the sequence on their sequence drawing sheet. Provide assistance as/if necessary reinforcing the steps of the sequence.

**Assessment:** Meet with students one-on-one and confirm that their pictures match the sequences. Remediate if necessary.



# SEQUENCE DRAWING SHEET

<p>Sequence Drawing Sheet</p>	

## Learning Activity, 1st & 2nd Grade: Enjoy a pumpkin float!

**Georgia Performance Standards covered, Grade 1:** Mathematics (Number and Operations) MIN3, MIM1, MIG2, MID1

**Georgia Performance Standards covered, Grade 2,** Mathematics (Number and Operations) M2N1, M2N2, M2D1

**Objective:** Students will use graphing to predict floatability of pumpkins (and/or other vegetables) and will learn the definition of “density.”

**Materials:** chart paper and marker (or chalk board, dry erase board or SMART Board), pumpkin cutouts, crayons, scissors, tape, sand pail (or bucket), trash bag or drop cloth, water, small pumpkin (and/or other vegetables)

### **Procedure:**

1. Set up a trash bag/drop cloth, and place on it a bucket half-filled with water. Place pumpkin nearby.
2. Xerox one pumpkin cutout per student (example on the bottom on this page).
3. Label a chart page (or chalk board, dry erase board or SMART Board) with the question “Do pumpkins float?”. Make a column for “yes” (yes, pumpkins DO float!) and a column for “no” (no, pumpkins DON’T float).
4. Distribute pumpkin cutouts and crayons. Have children color (and carefully cut out, if applicable) one pumpkin each.
5. Ask students to predict whether or not the pumpkin will float, and have them tape up their pumpkin in the appropriate column on the chart. Discuss why the choices were made, and count the number of students who predicted “yes” and predicted “no.” Discuss the terms “majority” and “minority” (and how these terms are related to the more-familiar terms “more”/“greater than” and “less”/“less than”).
6. Place pumpkin in water and watch results. Discuss that it’s DENSITY, not WEIGHT, that determines floatability of objects. DENSITY = how weight is distributed across an item.
7. VARIATIONS: This activity can be done in small groups and/or with other vegetables. It can also be done with a series of pumpkins and buckets, ranging from small pumpkins/buckets to large pumpkins/buckets.

**Assessment:** Quiz students on the terms “density,” “majority” and “minority” after a few weeks have passed to see if they have retained the information.



Pumpkin cutout

## Learning Activity, 3rd & 4th: Mapping Sleepy Hollow

**Georgia Performance Standards covered, Grade 3:** English and Language Arts (Reading and Writing) ELA3R3, ELA3W2

**Georgia Performance Standards covered, Grade 4:** English and Language Arts (Reading and Writing) ELA4R1, ELA4W2

**Objective:** Students will create story maps and character maps in order to better understand the structure of an effective story and the creation of strong characters within that story.

**Materials:** paper and pencil for each student, chart paper and marker (or chalk board, dry erase board or SMART Board), and synopsis of story (see page 3 of this Guide for a short synopsis and links to in-depth synopsis)

### **Procedure, Story Map:**

1. Label chart paper (or chalk board, dry erase board or SMART Board) with the terms
  - beginning
  - topic
  - characters
  - settingLeave space after/between each word for answers. Have students do the same on their own paper.
2. Discuss these terms with the students. Have students discuss and identify the beginning of the story in one sentence, and write this down. Discuss and identify what the topic (main idea) of the story is and write this down. Do the same for characters and setting.
3. Label your display board with the terms
  - middle
  - event 1
  - event 2
  - event 3(and other events as identified/necessary)
4. Discuss these terms with the students. Have students discuss and identify the middle of the story in one sentence, and write this down. Discuss and identify what the events of the story are and write them down.
5. Label your display board with the terms
  - climax
  - conclusion
6. Discuss these terms with the students. Have students discuss and identify the climax of the story in one sentence, and write this down. Discuss and identify what the conclusion of the story is and write this down.
7. Review with the students, having students take turns reading their work out loud.

### **Procedure, Character Map:**

1. Label chart paper (or chalk board, dry erase board or SMART Board) with the terms
  - character's name
  - character's actions
  - character's emotions
  - character's dialogueLeave space after/between each word for answers. Have students do the same on their own paper.
2. Discuss these terms with the students. Have students discuss and identify the character elements for each of the story's main characters: the Headless Horseman, the Headless Horseman's Horse, Brom Bones, Katrina Van Tassel, Katrina's father, and Ichabod Crane.
3. Review with the students, having students take turns reading their work out loud.

### **VARIATIONS AND ADDITIONAL APPLICATIONS:**

- \*If this activity is done before the show, revisit your work after the show and compare the version of the story you saw with the version of the story you read before attending the show.
- \*Have students draw pictures of the story map—this is called a “story board” and is used when puppet shows are created. Story boards are used to cement visual images of the important parts of the show and are especially useful to scriptwriters and to set/scenic designers.
- \*Have students draw pictures of the characters—these are called “character sketches” and are used when creating puppet designs.

**Assessment:** Quiz students on the terms used in this activity after a few weeks have passed to see if they have retained the information. Apply these same techniques to other stories shared in class.



## Learning Activity, 5th & 6th: Mapping your own tale!

**Georgia Performance Standards covered, Grade 5:** English and Language Arts (Reading and Writing) ELA5RI, ELA5W2

**Georgia Performance Standards covered, Grade 6:** English and Language Arts (Reading and Writing) ELA6RI, ELA6WI, ELA6W2

**Objective:** Students will create story maps and character maps in order to better understand the structure of an effective story and the creation of strong characters within that story. After a review of some different genres of literature, students will create their own story in the genre of their choice following the conventions/elements of effective writing (as displayed through the use of story and character mapping).

**Materials:** paper and pencil for each student, chart paper and marker (or chalk board, dry erase board or SMART Board), synopsis of story (see page 3 of this Guide for a short synopsis and links to in-depth synopsis), “Mapping Sleepy Hollow” activity from pages 7 and 8 of this Guide

### **Procedure:**

1. Have students complete the “Mapping Sleepy Hollow” activity (pages 7 and 8 of this Guide).

2. Review familiar genres of literature with the students:

**FOLKTALE** - A story or legend forming part of an oral tradition.

**LEGEND** - A traditional tale handed down from earlier times and believed to have an historical basis.

**FABLE** - A short narrative making a moral point. Often employs animals with human characteristics (powers of speech, etc.) as the main characters of the story.

**FAIRY TALE** - A fanciful tale of legendary deeds and creatures, usually intended for children.

**TALL TALE** - An extravagant, fanciful or greatly exaggerated story. Usually focuses on the achievements of the ultimate hero.

**MYTH** - Traditional, typically ancient stories dealing with supernatural beings, ancestors, or heroes that serve as a fundamental type in the worldview of a people. The purpose of myths is to account for the origins of something, explain aspects of the natural world or delineate the psychology, customs, or ideals of society.

*PLEASE NOTE: Exact definitions of these terms vary. Not every story will fall into exactly one category, and some stories belong in multiple categories. Many experts consider legends, fables, fairy tales, tall tales, and myths to fall under the broader category of “folktale.” The above definitions were found on the American Folklore website: [www.americanfolklore.net](http://www.americanfolklore.net)*

3. Share one or two sample stories from each genre; either read the stories aloud or have students read them on their own or in small groups. Ask students to think about the elements of each story as they listen or read. Provide the following questions to guide students to some of the elements to look for:

Does the story tell about something real?

Could the story’s events be real, or are they totally unbelievable (fiction)?

Are the characters human or animal?

If the characters are human, could they have been real people?

Are characters doing things that are typically human or are they doing things that are superhuman?

Does the character face a problem that must be solved?

Does the story teach a lesson?

Can you tell when and where the story takes place, or could it be taking place anytime and anywhere?

Does the story take place long ago?

Are the people in the story ordinary/common people, or are they royalty?

Is there any mention of God or gods in the story?

4. Discuss *The Legend of Sleepy Hollow* as it relates to genre categorization. What genre is *The Legend of Sleepy Hollow*? Even though it has the word “legend” in its title, *The Legend of Sleepy Hollow* is generally considered a folktale. Why?
5. Have each student pick a genre to explore. Using the organizational tools of story mapping and character mapping, have each student work on his/her own story.

**Assessment:** Quiz students on the terms used in this activity after a few weeks have passed to see if they have retained the information. Apply these same techniques to other stories shared in class, and/or have students apply the techniques to each other’s stories.



Illustration of Ichabod Crane, the school teacher from *The Legend of Sleepy Hollow*

Illustration © Luke Farookhi

# ADDITIONAL LEARNING AND ENRICHMENT OPPORTUNITIES

## **Being Yourself**

What did Ichabod learn about self-confidence and individuality? Was his journey of self-discovery easy or difficult? Have you ever felt confused or lost like he did? Have you ever felt bullied? Talk about bullying – what it is, how it makes others feel. A great website to use as a guideline for discussions about bullying can be found here: <http://www.stopbullying.gov/kids/index.html>. Think about what is unique and special about you. Share this with a classmate, and ask him/her to add to the list. Write simple poems or sentences about what makes you different from each other and how/why you should be proud of the person you are/are becoming.

**CURRICULUM CONNECTIONS: Physical Education (Personal and Social Behavior)**

## **Emotions**

Do different appearances reflect different emotions? The Headless Horseman tries on several different heads throughout the show. How does he change his heads? Each of the heads has a thin wire attached to the bottom of it, and the Horseman puppet has a small hole on the top of his neck. The puppeteer can stick his/her finger through the hole in the Horseman's neck and loop it through the wire on the bottom of the heads, thereby holding the head onto the Horseman with his/her index finger. The Horseman tries on a scarecrow head, a coffee can head, and, lastly, a pumpkin head. Each of these heads makes the audience think or feel a certain way. Which head did you like the best? Which head was the scariest? Which head was the silliest?

**CURRICULUM CONNECTIONS: Physical Education (Personal and Social Behavior)**

## **Fitness**

Have students recall what actions Ichabod went through as he set out to solve the mystery of the Headless Horseman (examples: running, jumping, dancing). Invite them to try these activities so that they might improve muscular strength and cardiovascular endurance. Picture the horse, and imitate his movement. Now try moving like some of the other characters (Brom, Katrina, the sheep). What other movements can you do to imitate characters in other popular fairy tales and/or animals in nature?

**CURRICULUM CONNECTIONS: Physical Education, Science**

## **Math Fun**

There are many ways to explore math using the performance as an inspiration. Recall all the puppet characters in the play, and organize them in terms of size, guessing which might be tallest, which might be shortest, and which might be similar in size (greater than, less than, equal to). Count the total number of puppets in the show (animals as well as humans). What percentage were human, and what percentage were animals? What other math games can you create using the show and/or its characters as a jumping-off point?

**CURRICULUM CONNECTIONS: Mathematics**

## **Holidays and Seasonal Celebrations**

How is *The Headless Horseman of Silly Sleepy Hollow* a celebration of seasons and/or holidays? Do you see anything that might represent autumn in the show? How about Halloween? A pumpkin is used in the show as both a symbol of autumn and a costume piece. A pumpkin used in this way (with a face carved into it) is called a jack-o'-lantern. Where did the term come from? What are other meanings of the term jack-o'-lantern? Do you use jack-o'-lanterns in your autumnal celebrations? What other seasonal traditions do you and/or other people you know have?

**CURRICULUM CONNECTION: Social Studies**



## **Places and People**

What parts of the story made you think/know it was set in 1790 in Connecticut? Talk about the costumes, scenery, and characters and how they are representative of that time period and place. Take a moment to focus especially on the school house and the students. How were schools then different from our schools today? How were they/are they similar? What things do we have in our classrooms now that they did not have in the one-room, all-ages schoolhouses in the late 1700s/early 1800s? How do these differences affect the way that teachers teach and that students learn?

**CURRICULUM CONNECTION: Social Studies**

## **Plants and the Harvest**

Have your students explore some of the history behind pumpkins. Where did pumpkins originate? When were they first raised and harvested? By whom? What things are needed for pumpkins to grow effectively, and what is the life cycle of the pumpkin plant? Brainstorm a list of different ways pumpkins are used (in recipes, decorations, etc.). Brainstorm a list of popular stories/poems/movies that feature pumpkins (*Cinderella*, *Peter Peter Pumpkin Eater*, *A Nightmare Before Christmas*, etc.). Play “true or false” or “multiple choice” with these fun PUMPKIN FACTS:

- Pumpkins can vary in color from white to yellow to orange.
- Pumpkins contain vitamin A and potassium.
- Pumpkins are an ingredient in pies, breads, soups, and other foods.
- Pumpkin seeds can be roasted for a snack.
- Pumpkins are used as feed for some farm animals.
- Most pumpkins weigh about 15 - 30 pounds. Still, some weigh as much as 800 pounds.

**CURRICULUM CONNECTIONS: Science, Social Studies**

## **Puppetry**

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.

**CURRICULUM CONNECTION: Theatre Arts**

## **Sound Effects**

What sound effects are used in the show to help create mood and atmosphere? The puppeteers most often create these sound effects by making noises during the show just with their mouths. Examples include the noises made when a puppet falls down, the sound of the sheep baa-ing, and the sound of the horse neighing. The sound of the school bell is created by banging a wooden spoon on a frying pan, and the sound of footsteps in the leaves is made by the crinkling of a paper bag. For the sound of the horse galloping, two halves of a hollowed-out coconut are knocked together repeatedly. What sound effects can you make using objects you have at hand?

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

## **Spelling**

What fun can you have with the letters of the word “pumpkin”? Give each student the letters P-U-M-P-K-I-N, and ask them to make (and define) the following words: ink, kin, nip, pin, pip, pun, pup, punk, pink, mink, pump. What other words can you and your students make with those letters?

**CURRICULUM CONNECTIONS: English and Language Arts**

## **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**

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# INTERNET RESOURCES

<http://www.americanfolklore.net/index.html>

Explore the website of the American Folklore organization! It contains retellings of folktales, myths, legends, fairy tales, superstitions, weatherlore, and ghost stories from all over the Americas.

<http://www.puppet.org>

Visit the website of the Center for Puppetry Arts where you can take a virtual tour of our Museum and see examples of puppets from all over the world.

[www.educationworld.com/a\\_lesson/02/lp279-01.shtml](http://www.educationworld.com/a_lesson/02/lp279-01.shtml)

Review this lesson plan (from the Education World website) that features graphic organizers as a way to generate genre definitions (used as inspiration for the “Mapping Sleepy Hollow” and “Mapping your own tale!” activities in this Educator Resource Guide).

[http://schooltheatre.org/sites/default/files/Did%20you%20know%20with%20links%20web%20post%2011-18\\_1.pdf](http://schooltheatre.org/sites/default/files/Did%20you%20know%20with%20links%20web%20post%2011-18_1.pdf)

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

<http://frogtownpuppets.com>

Enjoy the official website of the Frogtown Mountain Puppeteers.

<http://www.gameclassroom.com/>

Incorporate these math games from Game Classroom into your lesson plans across the curriculum.

<http://www.mikids.com/FolkFairyTales.htm>

Investigate this “Fables, Fairy Tales, Myths and Legends” page, curated by librarian, educator, and author Carolyn Gundrum.

<http://edsitement.neh.gov/lesson-plan/legend-sleepy-hollow>

Find out more about the life and work of Washington Irving on this web page provided by the National Endowment for the Humanities.

<http://www.puppeteers.org>

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

<http://www.unima-usa.org>

Learn how Union Internationale de la Marionnette–USA “promotes international friendship through the art of puppetry.”

[www.teachingheart.net/apumpkinunit.html](http://www.teachingheart.net/apumpkinunit.html)

<http://themes.atozteacherstuff.com/?s=pumpkin>

<http://www.lessonplanet.com/search?keywords=pumpkin>

Use these wonderful lesson plans (from Teaching Heart, A To Z Teacher Stuff and Lesson Planet) about pumpkins as springboards for your own thematic unit.

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