

Theatre for Youth

and Outreach Program

Maxwell C.
King Center
for the performing arts
Eastern Florida
STATE COLLEGE
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2018-2019



THREE BILLY GOATS GRUFF



Let Your Imagination Take You Places!

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Three Billy Goats Gruff

Tuesday, October 23, 10:30 am

With Special Thanks



FLORIDA DEPARTMENT OF STATE
DIVISION OF CULTURAL AFFAIRS

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Season 2018-2019

Dear teachers and students,

Thank you for your interest in the King Center Theatre for Youth (TFY) Program. Our mission is to inspire, nurture and sustain a lifelong appreciation for the performing arts among our youth theatre guests. This is accomplished by the diverse array of entertaining and educational performance arts offerings.

To augment the live theatre experience, we hope you find the study resource guides made possible by each artist and their management team useful as you integrate the experience with classroom learning.

A live theatrical experience can leave a memorable impact even after the show is over...now, *Let Your Imagination Take You Places!*

We are looking forward to your attendance at the show.

Yours in the arts,

Karen

Karen Wilson
Director,
Theatre for Youth Program

THREE BILLY GOATS GRUEF



Classroom Activity Guide
Bits N Pieces Puppet Theatre
More at www.puppetworld.com

Follow the Tour on Facebook: facebook.com/PuppetWorld

THREE BILLY GOATS GRUFF

Presented by Bits 'N Pieces Puppet Theatre
Based on P.C. Asbjornsen's Norwegian Folk Tale
Puppets by Holli Rubin
Lyrics and Script by Jerry Bickel
Music by Pegg Callahan

Founded in 1976 by Executive Director Jerry Bickel, Bits 'N Pieces Puppet Theatre is dedicated to influencing the world of tomorrow by enchanting the children of today. Through the theatrical retelling of classic children's stories, each with its own unique life lesson and moral, Bits 'N Pieces brings to life the magical wonderment of children's fantasy and reinforces the core values long told and emphasized by our great storytellers. From script and design to actual building and choreography, it takes two years to produce each complete giant puppet production. Holli Rubin, Master Puppet Builder has had solo museum exhibitions in Florida, Indiana Mississippi, USA; Japan and Germany. In addition to national touring, the theatre has traveled to perform in 15 international puppetry festivals.

THE CREATIVE ARTISTS

Composer.....Pegg Callahan
Lyricist & Stage Design.....Jerry Bickel
Puppet Builder.....Holli Rubin
Choreographer.....Reginald Yates
Stage Director.....Jerrod Bogard
Music Arranger.....Bill DeLoach
Painter.....Chuck Majewski
Artistic Director.....Holli Rubin
Executive Director..... Jerry Bickel
Vocalists.....Peter Linz,
Scott Hilley, Tom Gross, Holli Rubin,
Lynn Ferris

ACTIVITY GUIDE INDEX

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IMPORTANT! Fill out the Questionnaire and we'll send you a performance DVD!	

This production guide includes classroom activities and children's activity pages keyed to the National, Common Core and Florida Sunshine State Standards (*Included*).

See more puppets and activities at www.puppetworld.com
Follow the Tour on Facebook: [facebook.com/PuppetWorld](https://www.facebook.com/PuppetWorld)

Bits N Pieces programs receive the support of the The Trombley Family Foundation, Arts Council of Hillsborough County, Hillsborough County Board of Commissioners, Florida Department of State, Division of Cultural Affairs and Florida Arts Council.

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THE FOLK TALE:

THREE BILLY GOATS GRUFF

As told by Jerry Bickel, Bits 'N Pieces Puppet Theatre

In a Scandinavian mountain pass, a yodeling Norwegian herdsman and his son welcome springtime. They open a gate to let their goats out of the brown winter pasture. Across a river, in the distance is the fresh green food of springtime. The goats must cross a bridge to get there. A bridge with a Troll living underneath it.

It is up to Bluff, Fluff and Tuff Gruff, the three goats, to cleverly cross the narrow bridge. "Trip, trap, trip, trap," the goat's feet go as they try to sneak across the bridge. "Who dares to cross my Bridge?," asks Upchuk the Troll. He wants no one to cross the bridge.

"Trip, trap, trip, trap!...Who's that crossing MY bridge?," asked Upchuk the Troll. "Just me, a baby goat," replied Bluff, the littlest goat. The troll let him go on his way.

A second goat, the middle-sized goat started to cross the bridge. "Trip, trap, trip, trap!.. .Who's that crossing MY bridge?," asked Upchuk the Troll. Fluff Gruff replied "Just me, the middle-sized Goat." The troll yelled "I'm going to gobble you up!" "Wait!" said Fluff, "Wait for the biggest goat to cross the bridge." So the troll let the middle-sized goat cross the bridge.

"TRIP, TRAP, TRIP," went the hooves of the biggest goat, Tuff Gruff, across the bridge. "Trip, trap, trip, trap!...Who's that crossing MY bridge?," demanded Upchuk the Troll, 'Til gobble you up in a single bite." "Just try it," said the biggest goat who butted his head and knocked the Troll off the bridge, into the water, where he disappeared and was never heard from again.

Now the three Billy Goats Gruff could cross the bridge whenever they wanted, and probably still do, to this very day, living happily ever after.

ABOUT THE AUTHOR P. C. ASBJORNSEN

It was the year 1842. Mr. Peter Christian Asbjornsen (AHS-byurn-suhn) was listening to a storyteller. "Trip, trap, trip. It is I. The middle-sized goat." Mr. Asbjornsen recorded on paper the stories told by the people of his native country: Norway.

He gathered the stories into a book collection called NORWEGIAN FOLK TALES. It included the story "The Three Billy Goats Gruff." The stories were written in a simple, direct and appealing way in the natural language of the people. The book's popularity made it a classic in world literature.

The history of story telling can be traced as far back as the ninth century AD and the year 800. Mr. Peter Christian Asbjornsen recorded the stories of his country, just as his contemporaries the Brothers Grimm, Hans Christian Anderson and Charles Perrault collected the stories of their countries. Together, they established a respectability for the collection and preservation of folk and fairy stories.

PREPARATION FOR PERFORMANCE

Prepare your students to make the most of their field trip experience. Read or have your students read A. J. Asbjornsen's Norwegian Folk Tale "Three Billy Goats Gruff". Then read the synopsis of our production (p.2) to them. Explain that our play is a musical theater adaptation of the folk tale (a form of literature) and that what they will see at the theater will not be just like the story. Discuss the following topics so they have an understanding of folk tales, musical theater and puppets.

WHAT MAKES A FAIRY TALE?

A fairy tale is a short story that typically features magical characters, such as fairies, giants, little people, goblins and trolls. There is also usually some magic involved. Fairy tales with animals differ from fables and folk tales because they generally do not have an important moral to be learned.

The beginnings of the Fairy Tale are hard to trace as they began as oral stories told out loud by storytellers. Today it is the written stories that we remember. Still we are sure that Fairy Tales have existed for thousands of years. Most of the stories begin "Once Upon a Time", have magical creatures or a magical event, and almost always end "Happy Ever After."

Activities: Read several fairy tales to the class. Explain their make up. Have the students create their own fairy tale, or have them change a traditional story into a new one with their own ideas added.

BROADWAY MUSICALS! AN ALL-ENCOMPASSING ARTFORM

Our production of **The Three Billy Goats Gruff** is a Broadway musical style adaptation of Norway's famous folk tale. A musical theater production differs from other art forms in that it can encompass many of the performing and visual arts. We add our unique giant puppets.

The Broadway musical is a uniquely American form of theater that generally reflects stories and beliefs of life in the United States. It is derived from other forms of theater from plays to opera. It asks the audience to feel the music and learn what's happening by listening to the words in the songs. The songs tell who the characters are, what they want and what they'll do to get it. There are also special songs, novelty songs, songs that speed up time on stage and bring the excitement to a fast rushing conclusion or freeze time so you can feel the happy ending. (See Activity Sheet #6.)

Activity: Our giant puppet musicals are the products of the collaboration of artists from all the arts disciplines. Using our "*Credits*" (p.1), have the children match the different artists with their arts. (Literature/story telling - author of original work, script writer; Music - composer, lyricist, vocalists, music arranger; Dance - performers, choreographer; Visual Arts giant puppet sculptor, costume, scene, and lighting designers, and set builder.) (See also Student Activity Sheet #2.)

MAKING PUPPETS GLOW IN THE DARK

Our puppets “glow” in the dark because they are “fluorescence.” Fluorescence things seem to “glow” in the dark, but they are really being lit up by ultraviolet light, sometimes called black light. This type of light, which is invisible to the human eye, is next to the violet color band of a rainbow.

To make puppets glow in the dark, we paint them with fluorescent paint and light them with invisible ultraviolet light. Fluorescent paint can be used on clothing, shoes, plastics, almost anything, so the object will glow in the dark when lit by black light.

In addition to making things glow in the dark, ultraviolet light causes tanning and sun burn, kills food bacteria, and sterilizes medical equipment.

GEOGRAPHY

Scandinavian mountain tops are the setting for “The Three Billy Goats Gruff.” Norway’s rivers, meadows and mountains are evident throughout the play. The goats must leave their barren winter pasture and cross over a river to get to the green spring meadows for food.

The Kingdom of Norway’s tallest mountain is the Glittertinden and its greatest rivers are the Glomma and the Tana. The country has a King and a Prime Minister who live in Oslo, the capitol city. Four million people live in Norway working in agriculture, mining and industry to earn their native dollar called the Krone (pl. Kroner).

FAMOUS NORWEGIAN ARTISTS

Even though we may think we know very little about Norway, we have been influenced many times by Norwegian artists. We have heard the exciting tales of Viking legends. Playwright Henrik Ibsen wrote plays known around the world, like “Hedda Gabler” and “A Doll’s House.” Nobel Prize winners of literature have been recognized twice in the 20th century. Norway’s great composers include Edvard Grieg, who wrote the famous “Peer Gynt Suite” with its favored music “In the Hall of the Mountain King.” Norwegian painters, sculptors and designers have also influenced the world of art.

RESOURCES

- Asbjornsen, P.C. *Three Billy Goats Gruff*
- Engler, Larry & Fijan, Carol. *Making Puppets Come Alive: A Method of Learning and Teaching Hand Puppetry*. New York: Taplinger Publishing Co., Inc., 1973.
- Siks, Geraldine Brain. *Creative Dramatics: An Art for Children*. New York: Harper & Row, 1958. Tichenor, Tom. *Tom Tichenor’s Puppets*. Nashville, TN: Abington Press, 1971.
- _____. *The Art of FCAT*. Tampa, Florida: The Arts Council of Hillsborough County, 2001.
- Tierny, Laura. *Art Off the Wall*. Tampa, Florida. The Education Channel, 1998. (Award-winning video series about artists and the creative process.)
- Bits ‘N Pieces Puppet Theatre. www.puppetworld.com.
Download movies, print a poster, and tour our virtual gallery

AFTER THE SHOW

After the performance review the characters and events of our production. Review the vocabulary words. Have the students identify the characters or scenes to which the words refer. Have them write or recite sentences using words in the vocabulary list.

Characters: Papa and Singing Sigfreid, Bluff, Fluff and Tuff Gruff, and Upchuck the Troll.

Events: Goat herders want animals to move to green pastures. Three different confrontations between goats and troll. Demise of Troll. Goats cross the bridge to green pastures.

RHYME

Ask the children to choose a specific character, event, or theme from the play and make a list of rhyming words which match it or things related to it. We call it a rhyming dictionary. Ask the children to make a simple poem using those words. Example:

+ + G + + + + + E + + +
+ + + O + + + + + L + + +
+ + + + A R N O R M A Y
+ + + H E L + + + + + G
+ + E L + + + + + + + +
+ R A + + + + + D O O F
O M + L + S B Y O D E L
+ Y + R + S T S + R + F + +
+ + + O + A U + I L + + + +
+ + + L + R F + U D + + + +
+ + + L U G F F + G + + +
+ + + + B F F U B L E B E

(Pg. 11)

Solution

Trip Trap Trip Trap, Sneak across the bridge
Trip Trap Trip Trap, I don't want to fall
Yum Yum. Yum. Yum. Eat grass on the ridge
Yum, yum, yum, yum! I'll grow fat and tall!

Point out that rhyming words have similar sounds but not always similar spellings:

There was a Troll
Who lived in a hole.
His only stage goal
Was to play villain roles.

(See also Student Activity Sheet 6).

PERSONIFICATION, SIMILES, METAPHORS

Explain personification, similes, and metaphors. In stories animals act as people and vice versa. Animals can be personified. They can act like people, have their good and bad traits and dress in clothes. In comparison, similes and metaphors are often used to describe people as animals. We often describe people as being strong as an ox, sly as a fox, and quiet as a mouse. Draw pictures that give animals human attributes and draw pictures of animals dressed as humans.

MORE FUN THINGS TO DO!

1. Think THREE! There are Three Billy Goats, Three Bears, and Three Pigs. There are many groups of three. There are small, medium and large things. There are other groups of three; like a knife, fork and spoon. Gather a collection of groups of three and let the children match them or sort them out.
2. Bridges can be exciting. Gather pictures of bridges. Old bridges are rustic while new bridges can be thrilling. See how bridges have changed over the years. Look at the bridges' engineering. Be an architect and design a bridge, then build a model bridge.
3. Go to a petting zoo and look at the goats. See how they climb. What are their horns like? Do they have a bridge to stand on top of like in the story? Remember, don't feed the animals.

CREATIVE WRITING

Eye Witness: Write an “I was there” story about witnessing an event in the play such as: when a certain goat tried to cross the bridge, or: when the two goats were trapped, or: when the big goat saved the day, or: when the troll lost. Begin your story with the phrase “I was there when...”.

Point of View: Ask the children to pretend to be a favorite character. Write a letter to a friend about the play’s events from that character’s point of view. Use these writings as a starting point for a script to perform in the classroom.

CLASS PROJECT: THE FJORD AND STREAM NEWS

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

Digitally record the reports and “broadcast” them to the entire grade or school.

PLOT DEVELOPMENT IN A CLASSROOM MURAL

Ask children to choose a favorite scene and draw three pictures which show the beginning situation in a scene, what happens during the scene, and how the situation has changed by the end of the scene. Display the pictures so they make a storytelling mural from beginning to end. You can also use your mural as a backdrop when you...

Put On A Show

Make a Goat Puppet

Using two paper plates, each student can make a goat mask. Cut out head and eyes. Children can color and make the mask their own. You can change the mask into a rod puppet by adding a stick to the head and a simple scarf cloth body!

Make a Moving Mouth Puppet

With simple paper-folding you can make a moving mouth puppet. For making both the mask and moving mouth puppets follow the directions.

On Stage

You can present an exciting creative dramatics lesson in your classroom using either style of puppet. Divide the class into small groups of 2-3 children to act out different scenes. Use the following puppet-making activity sheets to make the characters and sets.

You can use the *Put the Play in Order* activity as your scene-by-scene guide for a complete puppet play. Make sure your students use the *Who? What? Where?* activity page to develop their dialog. You might get good puppet movement ideas from the *Musical Charades* activity page.

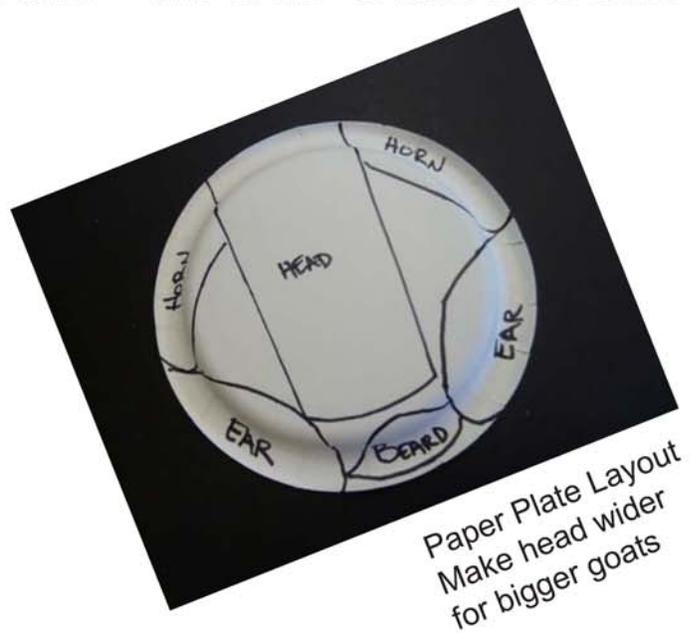
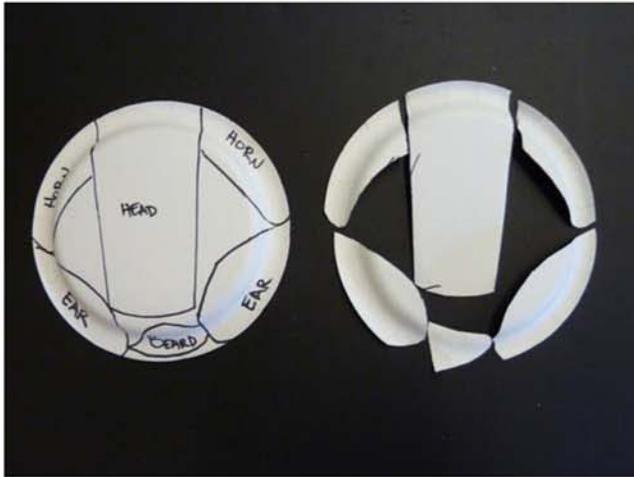
Rehearse and perform. Each separate performance should be limited to two minutes. To critique, ask what did you like? Why did you choose a specific character? What was important in your play? What could you make better? Always be positive.

Make Terrific Paper Plate Puppets

--Special AIE Color Edition--

“Three Billy Goats Gruff” in the Classroom

Make Puppets & Put On A Show!



SUPPLIES

Paper Plate- One per child. You can use a 2nd plate to make Large Goat Horns
Rod- Cardboard Tube, Coat Hanger Strut, or Rolled paper to make Puppet Rod
Scrap Paper for facial features
Fabric for costume- 12-18" Square
Glue & Tape
Scissors

DIRECTIONS

1. Puppet head can be cut out free hand, or you can make a pattern and have children trace the pieces.
2. Cut out pieces and glue together.
3. Decorate heads.
4. Attach head to rod with tape.
5. Cut square of fabric, cut hole in center, place rod through fabric, gather fabric and tape to rod on inside.



For a Simplified Puppet use 2 paper plates. Fold the first into thirds to make the head. Cut the horns and ears from the second. Staple parts.

You are ready to perform with your Rod Puppet!



REHEARSAL

Practice the puppet movements as a group before performing. Instruct children to hold puppets against their chests when not performing. (This provides a “safe” environment and solves over enthusiastic movement.)

Let all goats move together. Bring attention to the different voices goats can use: Bluff, the littlest; Fluff, the highest; Tuff, the deepest voice.



Practice rhythmic movement. Swaying, jumping, “trip-trap-tripping.” Demonstrate how the puppets can cross the bridge with light, medium or heavy sounds. The goats would creep across at first, meet the troll and run off. Practice high, medium and deep voices. Always return puppets to “safe” space between exercises.

As a group, form a parade and cross the bridge using what has been practiced. Sit down. Divide the class into smaller groups. (If there are lots of children, have multiple groups of each goat type at the same time) One group performs while the other groups watch and applaud. You introduce the Troll puppet who can appear as a surprise. This also helps keep you in control of the activity.



PERFORMANCE

Group by group, the goats cross the bridge. The biggest goats take aim in organized steps to roll the troll off the bridge. All goats in the group come back onto the bridge to celebrate winning. The troll asks for forgiveness The Goats first roar like the Troll, but then accept him with a cheer as they all take a bow

CRITIQUE AFTER THE SHOW

Encourage discussion about the performance. What did they like? What could they do better? Point out positive moments and other potentials for an even better second performance. The next group performs and their discussion follows. A good extension activity is to record the performance so the puppeteers can see the movement of their puppets and how the show was received. When it's good, broadcast it during morning announcements. Keep it short.

CREATIVE DRAMATICS WITH PUPPETS

Read the book and talk to the children about the characters and the action. Ask the children to think about goats. Have they ever seen a goat? What sound do they make? How do they move? What actions did they make in the story? Why?

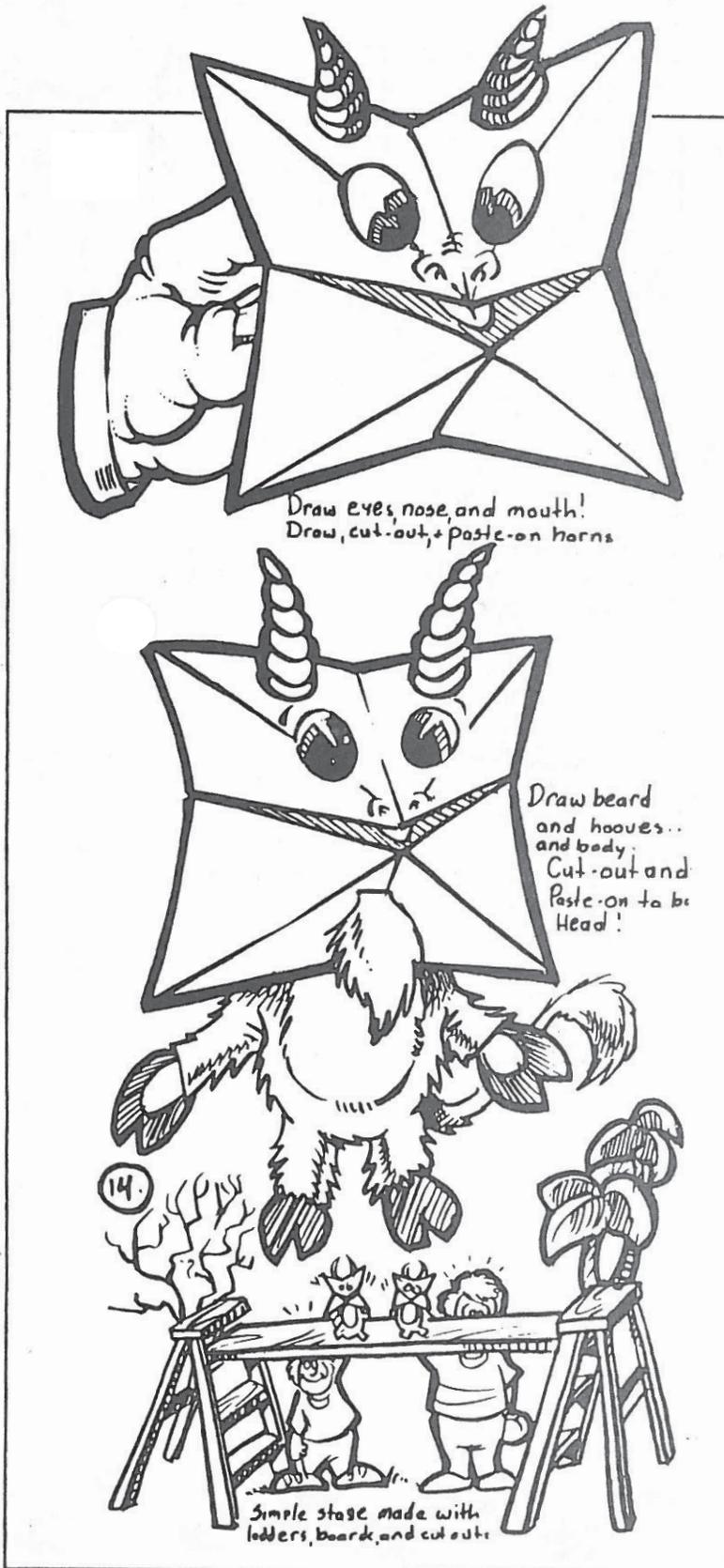
"Let's be puppet goats. Let's cross the bridge and act out the story."

ORIGAMI PUPPET

Fold paper square into a Cootie-Catcher. Staple two sides to leave mouth opening. Add paper cones or triangles as goat horns. Finish the face like a goat. Cut out a paper body. Cut out and add hooves. Staple body to head and trim. Add the goatee last. (Have a similar troll puppet ready to use, but don't show it to the class at first. Concentrate on their goats. Introduce your troll puppet on stage during the play.)

STAGE

Two ladders with a board between them makes a great stage. Place the board at a comfortable height for the puppeteers/students. The ladders are mountain tops. Decorate one ladder to be brown and barren. Decorate the other ladder in green leaves. The board is the bridge for the goats to cross over. You, the leader, have the large cootie-catcher troll puppet.





Can you help Bluff Gruff cross the bridge?
Once you know the way, draw the rest of
the bridge, the river and the picture.

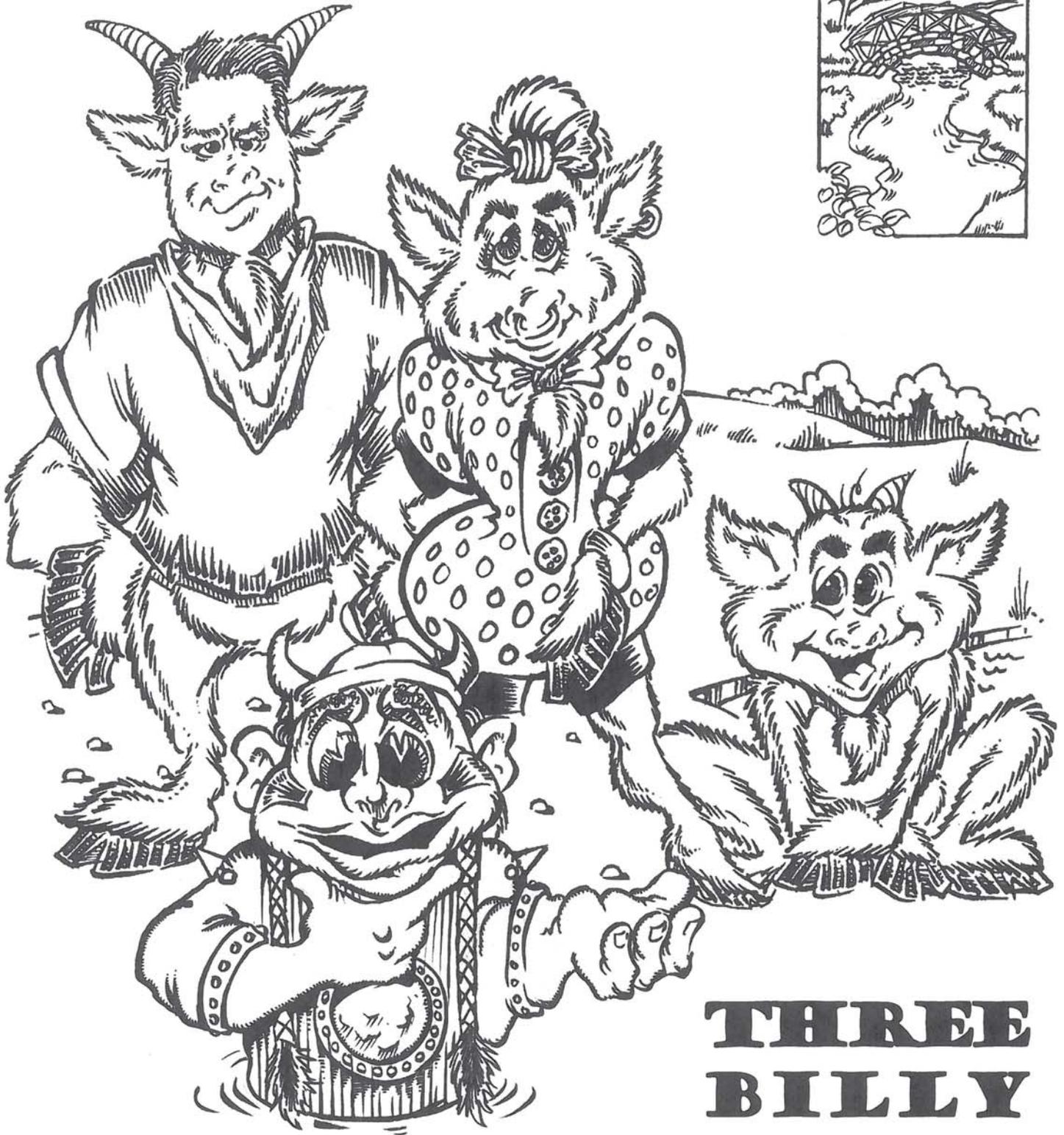
BILLY GOAT WORD FIND

Find the hidden words. Look carefully and circle each entire word. The may be up or down or diagonal, or even backwards! How many can you find?

E B L U F F B X U A B K
 X G Y N F F G U L G W Y
 G H D U I F R A L V I G
 K N L I Z U A B O L W S
 Y F Y V R T S C R L Y S
 L E D O Y B S D T T W O
 F O O D W J Q B U A R N
 R U E P V Z U S T E E I
 G W G K L G T E H E P B
 Y A W R O N R A I O W L
 T W T Q J W F S O X X G
 F W C E S Z F B Y G B W

WORDS

BLUFF
 BRIDGE
 BULLY
 FLUFF
 FOOD
 GATE
 GOAT
 GRASS
 HERO
 NORWAY
 TROLL
 TUFF
 WATER
 YODEL



THREE BILLY GOATS GRUFF

The Poster

1.) What is the name of the show?

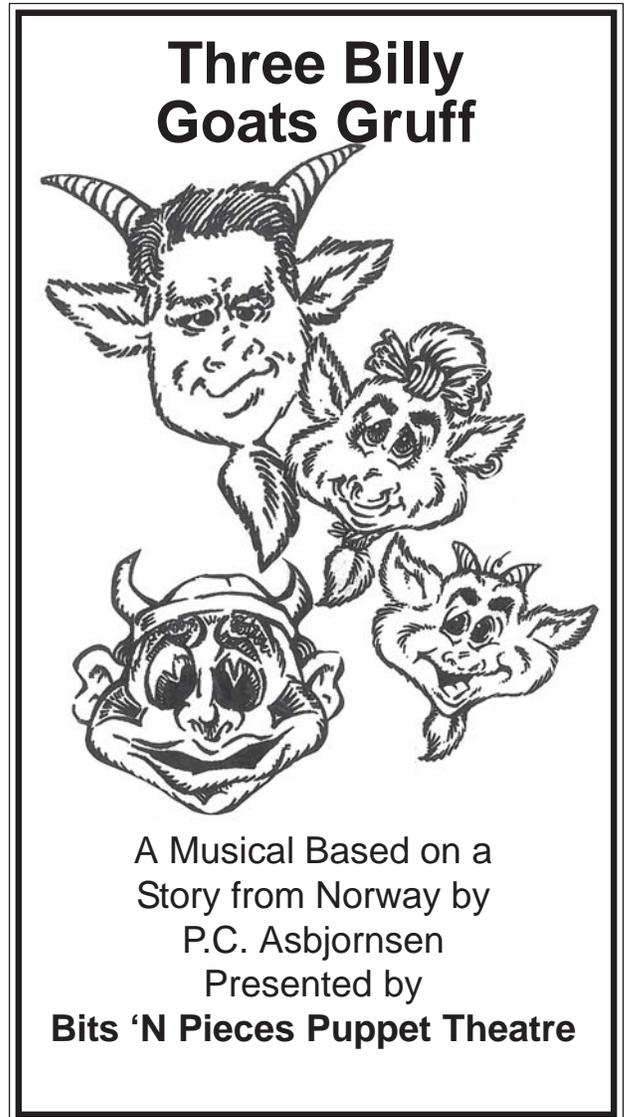
2.) Who will present the show?

3.) In what country was the story written?

4.) Who wrote the story?

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

6.) What do you know about goats?



The Program

_____ means
a person who operates puppets.

_____ means
women or girls who perform in plays,
movies, or TV stories.

_____ means
the person who builds the puppets.

_____ means
people or company who get a show,
movie or play ready to be seen.

_____ means the person who writes the music.

_____ means the person who writes the words
for songs which tell the story.

_____ means the person who tells the actors
what to do in a movie or play.

_____ means the person who creates dances
that tell stories about the characters.

Three Billy Goats Gruff



Producer, Bits 'N Pieces Theatre
Lyricist, Jerry Bickel
Music Composer, Pegg Callahan
Puppet Builder, Holli Rubin
Choreographer, Reginald Yates
Director, Jerrod Bogard

Touring Company
Holli Rubin, Actress
Jerry Bickel, Puppeteer
Robert Anthony, Technician

Three Goats and a Troll Put the Play in Order!



Number each step to tell the order of what happened in *Three Billy Goats Gruff*.



Sister Fluff Gruff crosses the bridge.

The Troll is tossed off the bridge by Tuff Gruff.

Little Bluff Gruff uses his brains to cross the bridge.

All the goats cross the bridge to green pastures.

Fluff and Bluff Gruff are caught in a cage.

The Goat Herders open the gate.

Who? What? Where?

Read each question about the story. Write the answer.

1. Who are the characters in Three Billy Goats Gruff?

2. Where does the story take place?

3. What is the problem?

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

5. How was the problem solved?

Story Map

Beginning (Who, Where, When):

Middle (Problem, Goal):

Ending (Solution):

Name _____

Activity #5

Musical Charades. What did I say?

Lets play Charades! Our performance uses choreography to tell the story. Choreography is dance movement and gesture to music. Students write scenes from the play on slips of paper. One student picks a slip and acts out the scene using movement and gesture to music. Try Ragtime and Swing. The classmate who names the scene, wins! The winner draws the next slip and performs the scene. *A scene example:*

A goat sneaks
across the bridge.

Blank handwriting practice lines consisting of solid top and bottom lines with a dashed midline.

A few other suggestions: The troll is on gaurd! The goat herders dance a happy dance. Two goats get caught in a trap.

Let's write a song!

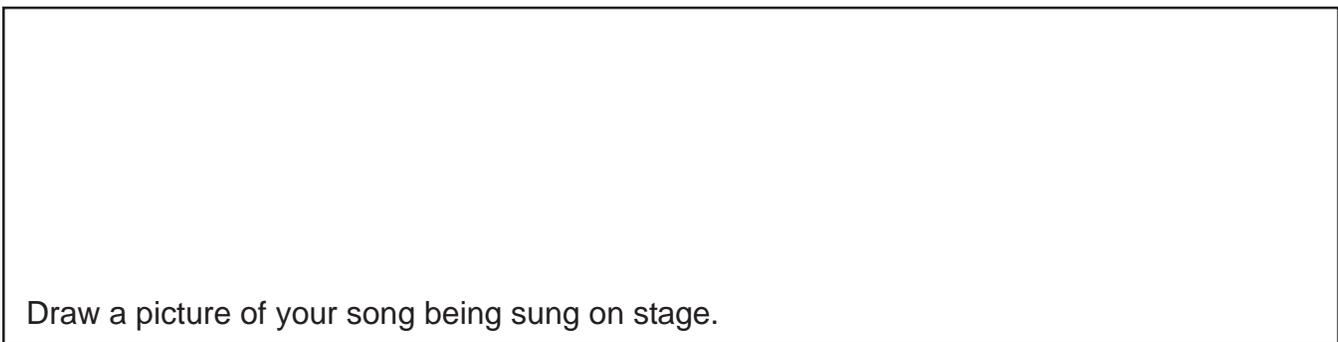
BROADWAY MUSICALS are an American form of music. In the Broadway musical characters sing their story to the audience. Most songs follow two forms. The first form is the "I AM..." Song (or "He was..." or even "Could it be...?"). This song reveals character. The second form is the "I WANT" Song (or "It needs..." or "What's missing is..."). This song reveals a character's motivation or desire. A third special form in the Broadway musical is the "TIME TELESCOPING" Song. It can move the story "fast forward" or can "freeze it" so you can feel and appreciate a special moment, even the happy ending!

Write the lyrics of a song. Complete the first line. Then write the next line. Complete the third sentence so it rhymes with the second and write the fourth line so it rhymes with the first. This rhyme scheme is ABAB. *For example:*

I am the captain of the team
I always do my best.
I want us to have our dream
And be better than the rest.

I am.....

I need.....



TEACHING GOALS AND MODELS

For K-3rd Grade

Three Sets of Educational Goals are now available for you to follow when developing classroom lesson plans. You can achieve these goals by

1. Seeing our production of “Three Billy Goats Gruff”,
2. Using the pre- and post- activities supplied in this guide, and
3. Carefully measuring your student’s accomplishments

1. **National Standards**
2. **Common Core State Standards Initiative**
3. **Revised Florida Sunshine Standards**

“National Standards” for Theatre & Music

NA-T.K-4.6 COMPARING AND CONNECTING ART FORMS BY DESCRIBING THEATRE, DRAMATIC MEDIA, AND OTHER ART FORMS

Students describe visual, aural, oral, and kinetic elements in theatre, dramatic media, dance, music, and visual arts

Students compare how ideas and emotions are expressed in theatre, dramatic media, dance, music, and visual arts

Students select movement, music, or visual elements to enhance the mood of a classroom dramatization

NA-T.K-4.7 ANALYZING AND EXPLAINING PERSONAL PREFERENCES AND CONSTRUCTING MEANINGS FROM CLASSROOM DRAMATIZATIONS AND FROM THEATRE, FILM, TELEVISION, AND ELECTRONIC MEDIA PRODUCTIONS

Students identify and describe the visual, aural, oral, and kinetic elements of classroom dramatizations and dramatic performances

Students explain how the wants and needs of characters are similar to and different from their own Students articulate emotional responses to and explain personal preferences about the whole as well as the parts of dramatic performances

NA-T.K-4.8 UNDERSTANDING CONTEXT BY RECOGNIZING THE ROLE OF THEATRE, FILM, TELEVISION, AND ELECTRONIC MEDIA IN DAILY LIFE

Students identify and compare similar characters and situations in stories and dramas from and about various cultures, illustrate with classroom dramatizations, and discuss how theatre reflects life Students identify and compare the various settings and reasons for creating dramas and attending theatre, film, television, and electronic media productions

NA-M.K-4.9 UNDERSTANDING MUSIC IN RELATION TO HISTORY AND CULTURE

Students demonstrate audience behavior appropriate for the context and style of music performed.

“Common Core” Standards

Sample Tasks for the English Language Arts*

Activities for “Three Billy Goats Gruff” and ALL Stories Based on Common Core Standards Examples*

RL.K.7

Students *(with prompting and support from the teacher)* describe the relationship between key events of the overall story of *Three Billy Goats Gruff* by P.C. Asbjornsen to the corresponding scenes dramatized in the Bits N Pieces Puppet Theatre performance.

RL.1.2

Students retell *Three Billy Goats Gruff* while demonstrating their understanding of a central message or lesson of the story (e.g. how bullies always fail, how intelligence can win over strength).

RL.K.9

Students *(with prompting and support from the teacher)* compare and contrast the adventures and experiences of the characters in the book to those in the play.

RL.1.3

After watching *Three Billy Goats Gruff*, students describe the characters of Bluff, Fluff and Tuff Gruff, the setting in Norway, and major events.

RL.1.1

Students *(with prompting and support from the teacher)* after watching *Three Billy Goats Gruff* ask questions about the events that occur (each goat meeting with the troll) and answer by offering key details drawn from the play.

RL.1.4

Students identify words and phrases within *Three Billy Goats Gruff* that appeal to the senses and suggest feelings and emotions (the youthful nature of the littlest goat, the strength of the biggest goat, the anger of the troll).

Sample Performance Tasks for Informational Texts Based on Common Core Standards Examples*

RI.K.6 Students read about and identify P.C. Asbjornsen as the author.

PI.1.5 Students locate key facts about Norway using text features (headlines, table of contents, glossary) and answer questions found in the text.

RI.1.7 Students draw illustrations and add textual details from *Three Billy Goats Gruff* to describe the key idea of the story.

RI.K.4 Students ask and answer questions about animals they encounter in the story.

*These example questions are formulated directly from the Common Core Standards Guide.

Accomplishing Common Core Goals-Reading K-3rd

Watching our performance of “The Three Billy Goats Gruff” can be used in place of reading or listening to the story in preparation to help students gain experience in many of the Common Core State Standards goal areas. Details for every area should become more specific and branch as the student advances through the grades culminating with college preparedness.

In preparation for our performance, depending on the students reading level, read to them or have them read our activity guide section: The Folk Tale: Three Billy Goats Gruff. You can discuss the following points with the class first after hearing or reading the story and second after seeing the performance.

RL.K-3.1-3 Reading Standards for Literature

Key Ideas and Details

Kindergartners should be able to ask and answer questions about the story, with prompting should be able to retell the story, identify characters and major events.

First Graders should be able to recount key details, demonstrate an understanding of the message, and describe characters, settings and major events.

Second Graders should be able to answer the who, what, where, when why and how key details, recount many stories with central messages and describe how characters in a story respond to events and challenges.

Third Graders should be able to answer questions using explicit examples in the story, explain how the lessons in the story are conveyed through the action and details, and describe how characters traits and motivation propel the sequence of events.

Craft and Structure

Kindergartners should recognize and ask questions about unknown words, recognize a story from a poem or other literary type, and with prompting name the author and illustrator of the story and know their roles.

First Graders should be able to identify words that suggest feelings or appeal to the senses.

Second Graders should be able to describe words and phrases that supply rhythm and meaning to the story, explain how the beginning introduces the story and the ending concludes it, and each character’s point of view.

Third Graders should be able to figure out the meaning of unknown words by their use in the text, distinguish between literal and poetic language, and determine their own view of the story.

Integration of Knowledge and Ideas

Kindergartners should compare/contrast the adventures and experiences of main characters.

First Graders should use details of the story to describe its characters, setting and events, and compare it to other stories.

Second Graders should explain the plot and compare or contrast other versions of the same story told by different writers.

Third Graders should be able to cite specific words that create mood, character or setting.

Range of Reading and Level of Text Complexity

By **Third Grade** all students should independently be aware of many types of literature, including stories dramas poetry and informational text with a varying degree of proficiency.

“SUNSHINE STATE STANDARDS”- LANGUAGE ARTS

GRADE K

- LA.K.2.1.1 The student will identify familiar literary forms (e.g., fairy tales, tall tales, nursery fables);
- LA.K.2.1.2 The student will retell the main events (e.g., beginning, middle, end) of a story, and describe characters and setting;

GRADE 1

- LA.1.2.1.1 The student will identify various literary forms (e.g., stories, poems, fables, legends);
- LA.1.2.1.2 The student will retell the main events (e.g., beginning, middle, end) in a story;
- LA.1.2.1.3 The student will identify the characters and settings in a story;
- LA.1.2.1.5 The student will respond to various literary selections (e.g., nursery rhymes, fairy tales), identifying the character(s), setting, and sequence of events and connecting text to self (personal connection), text to world (social connection), text to text (comparison among multiple texts); and
- LA.1.6.2.4 The student will identify authors, illustrators, or composers with their works.

GRADE 2

- LA.2.2.1.1 The student will identify the basic characteristics of a variety of literary forms (e.g., fables, stories, fiction, poetry, folk tales, legends) and how they are alike and different;
- LA.2.2.1.2 The student will identify and describe the elements of story structure, including setting, plot, character, problem, and resolution in a variety of fiction;
- LA.2.2.1.3 The student will identify ways an author makes language choices in poetry that appeal to the senses, create imagery, and suggest mood;
- LA.2.2.1.4 The student will identify an authors theme, and use details from the text to explain how the author developed that theme;
- LA.2.2.1.5 The student will respond to various literary selections (biographies, poetry, fables, folk tales, legends), connecting text to self (personal connection), text to world (social connection), text to text (comparison among multiple texts);
- LA.2.2.1.7 The student will identify and explain an author’s use of descriptive and figurative language (e.g., personification, similes, metaphors, symbolism), and examine how it is used to describe people, feelings, and objects.

GRADE 3

- LA.3.2.1.1 The student will understand the distinguishing features among the common forms of literature (e.g., poetry, prose, fiction, drama);
- LA.3.2.1.2 The student will identify and explain the elements of story structure, including character/ character development, setting, plot, and problem/resolution in a variety of fiction;
- LA.3.2.1.3 The student will identify and explain how language choice helps to develop mood and meaning in poetry (e.g., sensory and concrete words as well as figurative language);
- LA.3.2.1.4 The student will identify an authors theme, and use details from the text to explain how the author developed that theme;
- LA.3.2.1.5 The student will respond to, discuss, and reflect on various literary selections (e.g., poetry, prose, fiction, nonfiction), connecting text to self (personal connection), text to world (social connection), text to text (comparison among multiple texts);
- LA.3.2.1.7 The student will identify and explain an authors use of descriptive, idiomatic, and figurative language (personification, similes, metaphors, symbolism), and examine how it is used to describe people, feelings, and objects.

“SUNSHINE STATE STANDARDS”- THEATRE

KINDERGARTEN

- TH.K.C.2.1 Respond to a performance and share personal preferences about parts of the performance.
- TH.K.C.3.1 Recognize that individuals may like different things about a selected story or play.

- TH.K.C.3.2 Share reactions to a live theatre performance.
- TH.K.S.1.1 Demonstrate appropriate audience behavior at a live performance.
- TH.K.S.1.2 Describe play-acting, pretending, and real life.
- TH.K.S.1.3 Describe personal preferences related to a performance.
- TH.K.S.2.1 Pretend to be a character from a given story.
- TH.K.O.1.1 Share opinions about a story with classmates.
- TH.K.O.2.1 Draw a picture of a favorite scene from a play.
- TH.K.H.3.1 Describe feelings related to watching a play.
- GRADE 1**
- TH.1.C.1.2 Draw a picture from a favorite story and share why the scene was important to the story.
- TH.1.C.2.2 Identify elements of an effective performance.
- TH.1.S.1.1 Exhibit appropriate audience etiquette and response.
- TH.1.S.1.2 Demonstrate the differences between play-acting, pretending, and real life.
- TH.1.S.1.3 Explain personal preferences related to a performance.
- TH.1.O.2.1 Describe in words or by drawing a picture, the most exciting part in a play's story line.
- TH.1.H.3.1 Identify similarities between plays and stories.
- GRADE 2**
- TH.2.C.1.1 Describe a character in a story and tell why the character is important to the story.
- TH.2.C.1.2 Respond to a play by drawing and/or writing about a favorite aspect of it.
- TH.2.C.2.2 Describe how an actor in a play, musical, or film creates a character.
- TH.2.C.3.1 Identify important characteristics to discuss when sharing opinions about theatre.
- TH.2.S.1.1 Exhibit the behavior necessary to establish audience etiquette, response, and constructive criticism.
- TH.2.S.1.2 Compare, explain, and exhibit the differences between play-acting, pretending, and real life.
- TH.2.S.1.3 Explain, using specific examples, why some individuals may or may not like a particular performance.
- TH.2.O.1.1 Compare the differences between reading a story and seeing it as a play.
- TH.2.O.1.2 Explain the difference between the stage, backstage, and audience areas.
- TH.2.O.2.1 Re-tell what happened in the beginning, middle, and end of a story after viewing a play.
- TH.2.O.2.1 Re-tell what happened in the beginning, middle, and end of a story after viewing a play.
- TH.2.F.2.1 Identify the jobs people can have in a theater.
- GRADE 3**
- TH.3.C.1.2 Watch a play and describe how the elements of light, costumes, props, & sound influence the mood of the production.
- TH.3.C.2.2 Discuss the meaning of an artistic choice to support development of critical thinking and decision-making skills.
- TH.3.C.3.1 Discuss the techniques that help create an effective theatre work.
- TH.3.S.1.1 Demonstrate effective audience etiquette and constructive criticism for a live performance.
- TH.3.S.1.2 Compare a theatrical performance with real life and discuss how theatre makes pretense seem like real life.
- TH.3.S.1.3 Evaluate a performance, using correct theatre terms, and give specific examples to support personal opinions.
- TH.3.S.3.3 Describe elements of dramatic performance that produce an emotional response in oneself or an audience.
- TH.3.S.3.4 Describe the relationships between scenery, properties, lighting, sound, costumes, and makeup in dramatic scenes and informal play productions.
- TH.3.O.1.1 Describe how an actor creates a character.
- TH.3.O.1.2 Discuss why costumes and makeup are used in a play.
- TH.3.O.2.1 Describe what happened in a play, using age-appropriate theatre terminology.
- TH.3.F.2.1 Identify non-theatre professions that require the same skills as are used in theatre.

Bits 'N Pieces Puppet Theatre Evaluation

Special Offer for Teachers: Please help us better serve you by completing this evaluation and mailing to **Bits 'N Pieces Puppet Theatre, 12904 Tom Gallagher Rd., Dover, FL 33527.**

Show: _____ Performance Date: _____ Location: _____

Your Name: _____ School: _____ Grade: _____

Address: _____ Email: _____

PERFORMANCE (Artistic Merit)

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

PERFORMANCE (Educational Merit)

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

EDUCATIONAL GUIDE AND ACTIVITY SHEETS

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

OVERALL EXPERIENCE

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

	Excellent	Good	Fair	Needs
Improvement				
Artistic quality of program	1	2	3	4
Technical quality of program	1	2	3	4
Students' response to program	1	2	3	4
Educational quality of program	1	2	3	4
Quality of educational guide and activity sheets	1	2	3	4

Return the Evaluation and receive a DVD!