

ARTS

and the **COMMON CORE**

Unit Plan

Theater

Grade Level: Elementary School - Grade 2

Title: Puppetry

Length of Unit: Once a week for 45 minutes, 12 sessions

Unit Description: Students will utilize puppets as a means of developing character skills and character exploration. Students will reinforce their knowledge of emotion, empathy, the use of their bodies and voices as instruments for communication. Using theatrical techniques, students develop social and cognitive skills through the creation of a unique character.

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What's Inside:

Big Ideas/Enduring Understandings
Essential Questions
Common Core and NYC Blueprint Standards
Sequence of Teaching and Learning Experiences
Academic/Content Vocabulary
Resources



ES THEATER UNIT: Puppetry

The topic of this unit is puppetry. The unit goal is to have students explore their own vocal, physical, social and cognitive abilities through the use of puppets

Frequency of Sessions: Once a week for 45 minutes

Length of Unit: 12 sessions (*ideally consecutive class meetings*)

BIG IDEAS / ENDURING UNDERSTANDINGS

The big idea is to have 2nd graders utilize puppets as a means of developing character skills and character exploration.

In terms of enduring understandings, students will reinforce their knowledge of emotion, empathy, the use of their bodies and voices as an instrument for communication. They will gain social and cognitive skills through the development of a unique character which they utilize to interact with others. As well, they will garner skills in both puppet-making and bringing the puppet to life on stage through body, voice control and performance.

ESSENTIAL QUESTIONS

1. How might students use their bodies and voices to promote puppetry development?
2. How can puppets be utilized to garner stronger character development?
3. How is puppetry a bridge into other types of performance?
4. How are puppets different from us? How can we bring them to life through words, emotion, and physical manipulation?
5. What might we learn from the various styles of puppetry to inform our own creativity, within and outside of the realm of puppetry?

COMMON CORE & NYC ARTS BLUEPRINTS STANDARDS

NYS: CCLS:ELA & Literacy in History/Social Studies, Science, & Technical Subjects PreK-5, NYS: 2nd Grade , Reading: Literature

Key Ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
 - 1. Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
 - 3. Describe how characters in a story respond to major events and challenges.
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of

the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

- 5. Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.

6. Assess how point of view or purpose shapes the content and style of a text.

- 6. Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.

Responding to Literature

11. Respond to literature by employing knowledge of literary language, textual features, and forms to read and comprehend, reflect upon, and interpret literary texts from a variety of genres and a wide spectrum of American and world cultures.

- 11. Make connections between self, text, and the world around them (text, media, social interaction).

NYC: Arts Blueprints: Theater, NYC: Grade 2, Theater Making

Theater Making: Acting Students activate and use their imaginations as well as the analytical and process skills associated with acting. Students participate in group activities, including creative play, storytelling, pantomime and improvisation. Imagination, Analysis and Process Skills

- Recognize, mirror and create emotions described in stories and dramatic play.
- Respond within imaginary circumstances to objects, settings and conditions.
- Use emotional expression and imaginary objects in dramatic play.

Students explore the physical, vocal, characterization and staging components of acting by developing the actor's instrument: the body, voice and mind. Students participate in group activities, including creative play, storytelling, pantomime and improvisation. Physical: Students will be able to:

- Use the body and voice expressively.
- Create and imitate human, inanimate and animal characters.

Vocal: Students will be able to:

Use a variety of vocal dynamics to explore thoughts and emotions.

Content	Skills / Strategies
<p>--For centuries, puppets have been a way people communicate with one another.</p> <p>--Many people choose to make a career of working with puppets.</p> <p>--Style, design, shape of a puppet can be anything you want. What is important is the emotion you give to the puppet.</p> <p>--Our bodies and voices can be used to bring puppets to life.</p> <p>--Paper bag puppets are significant because they allow us to create our own character in an easy, creative way</p>	<p>--Explore inanimate objects as a form of self-expression.</p> <p>--Identify famous puppets, including the Muppets, Charlie McCarthy, Indian stick puppets, Bunraku puppets, European Marionettes.</p> <p>--Discuss the use of their own body in terms of creating a living, believable "character" through the puppet.</p> <p>--Explore the vocal and physical possibilities when creating a puppet character.</p> <p>--Explore and identify core skills for puppet manipulation (for example, subtlety, body placement, arm, finger and wrist movements).</p> <p>--Exposure to many different styles of puppetry.</p>

ASSESSMENTS

Depth of Knowledge (DOK) Levels

Performance

Summative: DOK 4 Extended Thinking: Performance: Authentic Task

Students perform short plays based on fairy tales, and will act them out in front of the class. Students will perform a self-assessment (see attached) after watching a video of their own performance.

Written Response

Test: Written

After the class performances of their pieces, students will answer the following questions:

1. How are puppets different from us?
2. How are they alike?
3. What are three things you did to make your puppets come to life?
4. Why do we use puppets?
5. How are puppets different now than when they were first created? Give an example.
6. How are the first puppets people used different from the ones we see today. Give an example.

Peer-to-Peer

Formative: DOK 1 Recall: Oral: Discussion

Students discuss and share their paper bag puppet creations, and why they chose the characteristics and details they chose.

Puppet Construction

Oral: Presentation

Students present their puppet creations to the class.

Pre-written Mini Scenes

Formative: DOK 3 Strategic Thinking: Performance: Dramatization

Students act out small, pre-written scenes with a partner, then discuss their reasoning behind their character choices.



Puppetry Outcomes Checklist Attachment One

SEQUENCE OF TEACHING & LEARNING EXPERIENCES

Prior Knowledge: This unit was following 1st grade units on the following performance skills:

- Body and Voice as an instrument
- Storytelling Techniques
- Fairy Tales

As well, the first two weeks of school were spent on lessons promoting ensemble building.

Lesson 1 - A brief History of Puppetry Style.
Using photos or video or informational text, and puppets, students are introduced to various types of puppets and their history. Starting from the Indian stick puppets through stick puppets, Bunraku puppets and European Marionettes.

Lesson 2 - Exploration of Various Puppets.
Students are shown examples of several types of puppets, which demonstrate the wide definition of what a puppet can be. Examples could include a traditional hand puppet, a pencil, a banana, a sock puppet, a small coffee cream container (with an attached lid). Students are next given the opportunity to work in shifts with various puppets, exploring both the unique advantages and limitations of each in small groups. They will then share their experiences with the class.

Lesson 3 - Becoming Puppeteers.
Using the voice and body to express character's emotions. While reading a fairytale or folk tale students repeat lines from the story and create soundscape. Using Popsicle sticks, students draw a simple face on their stick. They give their stick a name and character voice. Each student turns to the person next to them introducing their "puppet". After the story is read and students are instructed repeat lines from the story using their sticks and a character voice.

Lesson 4 – Exploring Characters with Hand Puppets.
Students should warm up with tableaux. Have them display emotions, such as happy, sad, scared. Then ask them to exaggerate their facial expressions and body positions as big as possible. Using hand puppets, students then repeat this exercise with their puppet. Discuss briefly the differences they noticed between acting with their body and acting with the puppet. After, they will do the exercise simultaneously with their facial expressions and the puppet. Next students will explore

Academic/Content Vocabulary Experiences

Content:

- Puppetry
- Puppeteer
- Emotions
- Script
- Types of puppetry: Bunraku, Stick, Marionette, Shadow, Hand and Rod, Sock, etc.
- Soundscape
- Character

Academic:

- Story: Beginning/Middle/End
- Conflict/Resolution
- Depth of Knowledge Terms --levels of process and synthesis
- Personification
- Voice
- Collaboration
- Reflection
- Performance

movement. That is, how to show a puppet "walking, running, floating, crying, etc."

Students are asked again to name their puppets, and create a voice for them. Another script is given where students are asked to repeat lines using their hand puppets.

Lesson 5 - Puppet Pairs.

Using a new hand puppet, students are asked to work with partners in mini, pre-written scenes. Students practice acting skills with a partner using proper puppet techniques and responding to a partner.

Lesson 6 - Going Solo.

Students create a character name, character voice and background information for their puppet using a worksheet or info on the smart board. (Puppets can be simply drawn on finger puppets using a band-aid and markers or classroom hand puppets.) They then share with a partner, sharing a "monologue" about a place they would like to visit. After, they present to the whole class. (This may take two class periods) For students who are shy, the presentations can be performed in more of an interview style, where the teacher and students ask the puppet questions.

Lesson 7 – Ensemble Plays with Paper Bag Puppets.

Students are shown photos of various paper bag puppets. They are asked to compare and contrast them to the other puppets they have learned about. They are then asked what materials we would need to make these puppets. Students are then put into groups and handed a fairy tale or folk tale puppet script. Students cast themselves in their group play. Students then read through the script. Once they know their part they must draw what their paper bag puppet will look like and write down the materials they will need (construction paper, colors, and so on). Templates can be utilized for differentiation, as some students may have difficulty without a certain level of added scaffolding.

Lesson 8 - The Making of the Puppets.

Using their designs and or worksheets students create their puppets. (This may take two classes.)

Lesson 9 - Practice makes Perfect.

Rehearsal in groups. Students are taught what makes a good rehearsal. Class rules list can be created. Students then work together to practice using their puppets while reading from the script. (note: this might take 2 or more classes)

Lesson 10 - Informative Text.

Students watch excerpts of "Being Elmo" as an inspirational tool for their own performances.

Lesson 11 - Class Performance.

Students present to their fellow classmates, or another class, or parents their puppet plays. Plays don't have to be memorized. They should be around 3 to 5 pages. They can be taped up to the back of the puppet theater so students can read from their script. (Performances should be filmed for reflection.)

Lesson 12 - How Did We Do?

Reflect by watching the performances that were filmed. (Did we use character voice, did our puppets have correct movement, could they be seen, did audience understand our play?... How do we do better for next time? Did we work well as an ensemble? How could we improve our work next time?)

(Consider also sharing a clip from the movie "Being Elmo" to see a professional puppeteer reflecting on his work. If at all possible consider taking them to see a professional puppet show as well. If an iPad and smart board are easy to access the Puppet Art Theater Company has an application with several hand held puppet shows that can be downloaded.)



[Puppetry Sample Lesson 4 - Exploring Characters with Hand Puppets Attachment Two](#)



[Puppetry Sample Lesson 5, Puppet Pairs Attachment Three](#)



[Solo Puppet Character Worksheet Attachment Four](#)

SAMPLE PUPPETRY SCRIPTS AND FILMED PERFORMANCE:

see attached links

Books:

Puppetry: A World History by Eileen Blumenthal
Puppets and Puppetry - Peter Fraser

(Kids Can Do It) by Jill Bryant (Author), Catherine Heard (Author), Laura Watson

Strings, Hands, Shadows: A Modern Puppet History (DIAGRAM (Detroit Institute of Arts)) by John Bell

Puppets and Puppet Theatre by David Currell

Who Was Jim Henson? - Joan Holub (Author), Nancy Harrison (Illustrator)

Jim Henson: The Guy Who Played with Puppets - Kathleen Krull (Author), Steve Johnson (Illustrator), Lou Fancher (Illustrator)

Making Puppets

Paper-Bag Puppets by Deatna M. Williams

How to Make Puppets With Children - Jo Ellen Moore (Author), Joy Evans (Author, Illustrator)

Making Shadow Puppets (Kids Can Do It) by Jill Bryant (Author), Catherine Heard (Author), Laura Watson

Puppet Planet: The Most Amazing Puppet-Making Book in the Universe by John E. Kennedy

The Muppets Make Puppets: How to Create and Operate Over 35 Great Puppets Using Stuff from Around Your House by Cheryl Henson and Muppet Workshop

Puppet Mania! by John Kennedy

Hand Puppets: How to Make and Use Them by Laura Ross

Puppets and Puppetry by Peter Fraser

Movies:

Being Elmo

The Muppets Take Manhattan

Fraggle Rock

Mr Rodgers (Land of Make Believe segments)



Three Little Pigs Script Attachment Five



Goldilocks and the Three Bears Script Attachment Six



Mouse and Lion Script Attachment Seven



Student Puppet Sample Attachment Eight

**THEATER ES PUPPETRY UNIT
ATTACHMENT ONE**

Puppetry Monologue Theatre Outcomes Checklist

Student: _____ Class: _____ Date: _____

Puppet Monologue Criteria/Outcomes	<u>Met Goal</u>	<u>Did Not Meet Goal</u>
Puppeteer reads smoothly		
Puppeteer reads slowly		
Puppeteer shows emotions		
Puppeteer holds puppet up for the entire monologue		
Puppeteer moves the mouth of the puppet for the entire monologue		
Puppeteer projects his/her voice loud and clear		
Puppeteer makes eye contact using the hand puppet or paper puppet		

Teacher Comments: _____

Exploring Characters with Hand Puppets

Lesson Title: Exploring Characters with Hand Puppets

Unit Title: Puppetry

Where in the Unit does this lesson fall: Lesson 4

Grade Level: 2nd Grade

Central Question: How can puppets be utilized to garner stronger character development?

PURPOSE OF LESSON: What are the things puppeteers need to do to make a puppet come to life?

LESSON OBJECTIVES

Students will be able to -

- to use the body/voice in a variety of ways to express emotion using puppets.
- to manipulate the puppet while reading a script.
- Discuss the differences they noticed between acting with their body and acting with the puppet.

MATERIALS NEEDED

One to two page script.
A hand puppet or any object that the class is using as a puppet.

Students Previous Knowledge

□

Students know their warm-up routine (*which is the same each class*).

Students know what a tableau is and how to make one with their bodies.

Students have learned about different types of puppetry from a previous lesson.

Students have been introduced to the idea of character in a previous lesson.

WARM-UP/

Shake Outs.

Students raise one arm and shake it 5 times.
Students raise the other arm and shake it five times.
This is repeated with the legs and whole body.
Students then repeat the cycle counting down from 4 and so on until they have done the cycle five times total.
(3 Min)

Rationale: *The students have a routine in Theater class. To keep it consistent the same warm up is used throughout the unit. This warm-up is used to get the students energized and their bodies loose for performance purposes.*

Role of the Facilitator: Facilitator leads these warm-ups in the beginning of the year. But as students begin to know the routine, a student leader is picked each class to lead the warm up. Facilitator side coaches the students.

HOOK/

Statue.

Students are told to create a frozen statue of a person feeling happy.

Students repeat their statues with other emotion.

Facilitator should keep one half of the room frozen and ask the other half to unfreeze.

The unfrozen half should look at the statues of emotions and comment on what they notice.

Facilitator asks students about the statues body positions and facial expressions.

Facilitator then puts his/her hand over a statue, instructing them to make a sound that fits the emotions they are displaying.

Facilitator does this with several statues.

Facilitator has the non-frozen students freeze and the process is repeated.

This time facilitator asks students to make the statues expressions more exaggerated. (To turn the dial up from 3 to 10.)

Students are asked if they notice a difference.

Frozen statues are asked to make a new sound for their positions.

Again Facilitator has students reflect on any differences they notice.

Using hand puppets, students then repeat this exercise with their puppet.

Discuss briefly the differences they noticed between acting with their body and acting with the puppet. After, they will do the exercise simultaneously with their facial expressions and the puppet. (10 min)

Rationale: This activity is performed to get students looking at body positions and emotions. How are they connected? How do they connect to the actor's voice? It's also performed to get actors performing for each other and commenting on each other's work. It also allows them to connect their acting to using puppets.

Role of Facilitator: Facilitator leads the activity.

Transition: Students are told to move around the space with their puppet.

Students are told to act as if their puppet is floating in space.
Students are told to act as if their puppet is crying.
Students are told to act as if their puppet is lost in the desert.
Students are asked to act as if their puppet is lost in a snowstorm. (5min)

MAIN ACTIVITY

Students are asked to stop where they are and turn to the person next to them.
They must take a moment and think of a name for their character.
Then they must introduce their puppet to their partner using a voice different than their own.
Students must then re-introduce themselves to their partner using a scared voice. This is repeated with several different emotions.
Students sit with their partners.
They are given a script.
Students read the script with their partners without their puppets.
Students read it again with the puppets on their hand, using a character voice and movement.
Each group is asked to turn to a group next to them.
Each group performs for each other.
Several performances are then shared with the entire class. (22min)

Rationale: This activity helps students connect acting by themselves to acting using a puppet. Also, performing for just two other people and with a partner helps the students get comfortable with the idea of performing for other people.

Role of Facilitator: Facilitator will lead the activity and side couch when students are working in groups.

REFLECTION

Facilitator reminds students of their focus question. What are the things puppeteers need to do to make a puppet come to life? Students are called on to answer.

Theatre Literacy

Tableaux, Emotions, Movement, Script, Character Voice

Assessment/Indicators:

Students are able to work independently with a partner once the instructions are given. During the Activity Facilitator will be sure each student understands how to show emotion and create a character voice. During the Main Activity facilitator will observe the students sharing's

or their scenes and know if they are able to connect emotions to text and puppetry.

How could you document the learning? Students can be video taped while they share their scenes. Photos of their statues can be taken.

THEATER ES PUPPETRY UNIT

ATTACHMENT THREE

Lesson Title: Puppet Pairs
Unit Title: 2nd Grade Puppetry
Lesson 5

Central Question: What do different character choices look like when using a puppet within a pre-written script?

Aim: To further develop the students' critical thinking about character choice, as well as further development of their physical puppetry work.

**Line of Inquiry/
Guiding Question** What are the different ways I can make my puppet say the Same line? How will he look different when I do?

Students will

- be able to show their character's emotions script in various ways
- be able to use various movements of the puppet to express their puppet's actions
- be able to verbalize the choices that they made

MATERIALS NEEDED Hand puppet for each child, pre-written scripts for each child

Students Previous Knowledge See lessons 1-4

Connection: We have looked into various puppets and how they move. Today we will use real scripts to bring them to life.

Warm up: Hand puppets will be handed out. We will begin with students moving about the room, speaking to one another with hand puppets about what we did over the weekend. This serves as a useful reminder regarding how we can use the puppets to communicate quite simply, that there's nothing to it.

Teach: I will begin a discussion about **character choices**; that is, the choices actors make about how their character feels. I will demonstrate with a short script on the board, expressing the phrase "Oh no" in innumerable ways.

(Puppet: Mom's home. Oh no.)

Active Engagement:

Using the puppets that are handed out, students will be given a short script to read. I will place the children into pairs (and potentially one group of 3). Students will be assigned a person A and a person B. Students will be given a few minutes to read through the script with their puppets and their partners.

Next, I will ask students to assign a new emotion, thus, a new character choice, to 3 different readings. Possibly they choose to read one in which their puppet is heartbroken. Or joyous, etc.

Share:

Students will then be called back to sit as a group, and orally share some of their experiences. How did their different choices change the course of their character? Was it interesting to explore these possibilities?

Next, I will have each pair get up and perform, each offering at least two distinctive character choices.

Assessment:

Students will be assessed based upon their performance in front of the class. That is, they will be assessed on their ability to make character choices that change the feel and mood of the scene.

Script:

A: Hey.

B: Hi there.

A: I talked to Barry.

B: You did?

A: Yep. He told me everything.

B: Everything?!

A: Yep. Everything.

B: Wow. Everything.

A: Are you okay?

B: Yeah. I'm great.

**THEATER ES PUPPETRY UNIT
ATTACHMENT FOUR**

Puppet's Character

Name: _____ **Date:** _____

Class: _____

FILL IN THE BLANKS FOR YOUR PUPPET:

My name is _____.

I am _____ years old.

I live in a _____.

I live with _____.

My favorite thing to eat is _____.

My favorite thing to do is _____.

_____.

Something I never told anyone is I _____.

_____.

The best day of my life was when _____.

_____.

_____.

_____.

Puppet's Monologue

Student Name: _____

Date: _____

Class: _____

One day I was with my best friend *(write down best friend's name)* _____.

... and we found a *(write name of what was found)* _____.

We didn't know that it belonged to *(write down name of the owner)* _____

_____.

It was important to them because it *(explain why it was important to them)*

So we decided to *(describe what the friend decided to do)* _____

Because we did that here is what happened in the end _____

The Three Little Pigs

An English Folktale

Characters: Little Pig 1 Little Pig 2 Little Pig 3 Wolf

Little Pig 3: It is time for us to go out into the world.

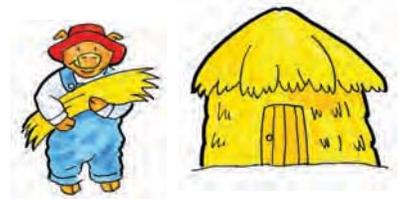
Little Pig 1: I will build a house for myself.
I will make it out of straw.

Little Pig 2: I will build a house for myself.
I will make it out of sticks.

Little Pig 3: I will build a house for myself.
I will make it out of bricks.

(later, at the straw house)

Wolf: Here is a house made of straw.
I think a little pig lives here.
Little pig, little pig, let me come in.



Little Pig 1: Not by the hair of my chinny, chin, chin!

Wolf: Then I'll huff, and I'll puff,
and I'll blow your house in!
Huff. Puff.

Little Pig 1: You blew down my house!
I will go to my brother's house.
It is better. It is made of sticks.



(later, at the stick house)

Wolf: Here is a house made of sticks.
I think a little pig lives here.
Little pig, little pig, let me come in.

Little Pig 2: Not by the hair of my chinny, chin, chin!

Wolf: Then I'll huff, and I'll puff,
and I'll blow your house in!
Huff. Puff.

Little Pig 2: You blew down my house!
We will go to my brother's house.
It is better. It is made of bricks.



(later, at the brick house)

Wolf: Here is a house made of bricks.
I think a little pig lives here.
Little pig, little pig, let me come in.

Little Pig 3: Not by the hair of my chinny, chin, chin!

Wolf: Then I'll huff, and I'll puff,
and I'll blow your house in!
Huff. Puff. Huff. Puff. Huff. Puff.

Little Pig 3: Go away, Wolf! You cannot blow down this house.
It is made of bricks.

Wolf: Just you wait, little pigs.
(whispering) I will go down the chimney.



Little Pig 1: What can we do?
The wolf will come down the chimney.
He will eat us up.

Little Pig 3: I know what to do.
I will build a fire in the fireplace.
And I will boil some water.

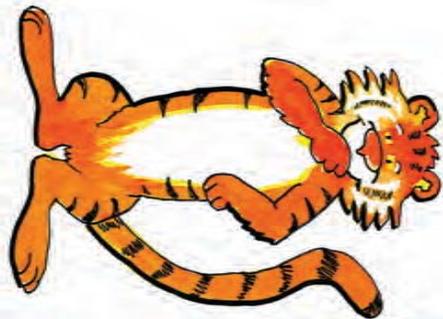
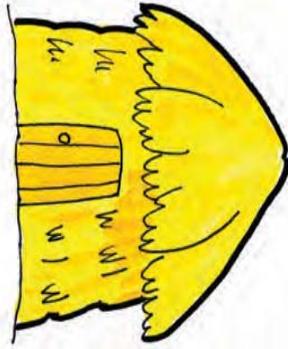
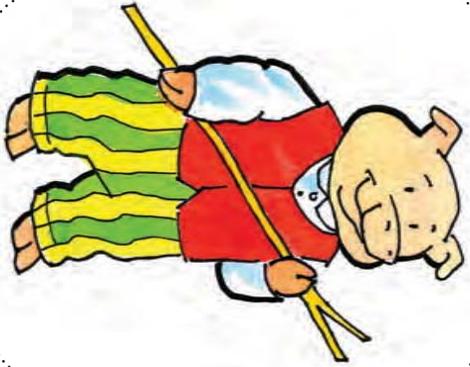
(later)

Wolf: Here I come, little pigs.

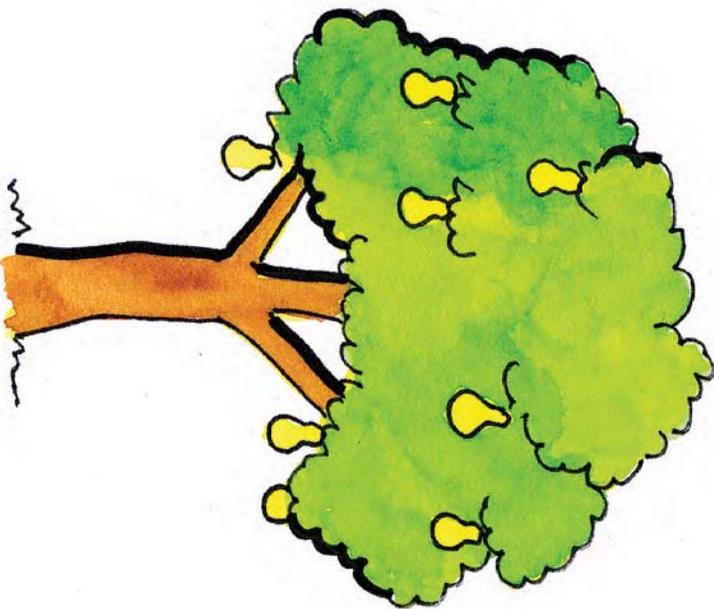
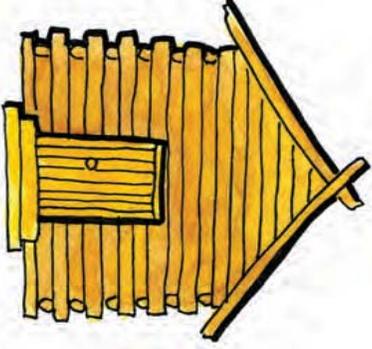
(splash sounds)

Little Pig 2: Now, we can live happily ever after.

The Three Little Pigs



The Tiger and the Big Wind



Notes to the Teacher

Plays for Every Day is a set of short scripts written specially for beginning readers. There are seven plays in all, with enough scripts for each character to have its own durable copy. These plays are an excellent way to motivate children to practice reading text again and again and to develop both fluency and expression in their reading. There is no need to create elaborate productions. Children do not need to memorize lines or to create costumes or sets. They can simply take parts and read the plays aloud.

All the plays are based on folktales: Aesop's fables, Brothers Grimm, and tales from England, Norway, Africa, and Indonesia. The plays are scripted for young children so that each child will have a character part. (There are no narrators.) There are 2–4 reading parts in each play, 20 characters in all.

Building Fluency

Assign plays and parts to children. Have children practice reading their parts with their play groups until their reading is flawless. Encourage children to use expression in their voices. Some may attempt character voices. An audio CD (available from Primary Concepts) gives children a model for fluent and expressive reading.

When children are ready, ask them to “perform” their plays in front of the class. Assess each group's reading on pacing, expression, and flow.

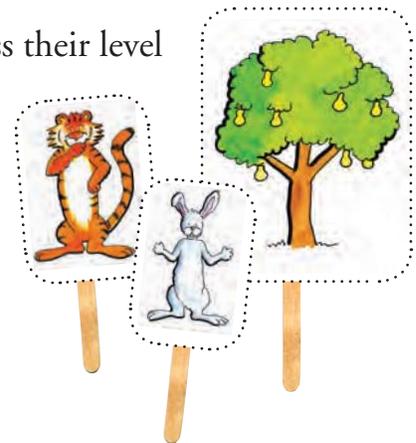
- Pacing Were children able to read the dialog without hesitation?
- Expression Did children use appropriate expression in their reading?
- Flow How well does the dialog flow from one reader to the next?

Puppet Theater

After children have read the scripts many times, have them re-enact the stories with stick puppets. To make the stick puppets, cut out the art and glue or tape the illustrations to craft sticks. There are characters and some props provided with the set.

Children's retelling of the stories gives you a great way to assess their level of comprehension.

- Meaning Is the meaning retained in the children's version of the play?
- Sequence Do children retell the story in the appropriate sequence?



Goldilocks and the Three Bears

Adapted by
Hollie Michaels

Puppet Characters:

Goldilocks
Papa Bear
Mama Bear
Baby Bear

Props & Set

*Set and props can be drawn on construction paper,
cut out and taped or glued onto a craft stick.*

Big Bowl, Chair, Bed
Medium Bowl, Chair, Bed
Small Bowl, Bed, Chair

The three bears stand with their bowls.

PAPA BEAR

Our porridge is too hot to eat.

MAMA BEAR

It's such a nice day in the forest.

BABY BEAR

So let's go for a walk.

PAPA BEAR

Good idea. I'll leave the door open. We will only be gone for a minute.

*The bears exit.
Goldilocks knocks.*

GOLDILOCKS

Hello? Is anyone home? Hello? Hmmm. No one is here. But the door is open. I'll just let myself in. Oh! What is that smell? MMMM. Porridge is my favorite. Just one little bite. No one will know.

She eats from the biggest bowl.

Ow! That one is too hot. Let me try this other one.

She eats from the medium bowl.

Eeww! This one is too cold! I don't like cold porridge.

She eats from the small bowl.

Yummy! This one is just right. I'll eat another bite. Well maybe just one more.

She eats the whole bowl.

I'm so full! Maybe they have some place I can sit for a moment.

She enters the living room and sits in a large chair.

This chair is too big! I'll fall right off it.

She sits in the medium chair.

This chair is too soft. I don't like this either.

She sits in the small chair.

This chair is just right!

She sits on it. It breaks.

PAPA BEAR

Someone has been sleeping in my bed!

MAMA BEAR

Someone has been sleeping in my bed. My pillows are all on the floor!

BABY BEAR

Someone has been sleeping in my bed and there she is!

GOLDILOCKS wakes up. She sees the three bears and screams. She runs and jumps out the window.

GOLDILOCKS

Help! Bears!

PAPA BEAR

Well, she won't be bothering us anytime soon.

MAMA BEAR

But she should get baby bear and new chair, and make him more porridge and fix my pillows!

BABY BEAR

Let's find her and tell her mother what she did.

PAPA BEAR

Good idea. She needs to learn her lesson.

They exit.

END

The Lion and Mouse by Hollie Michaels

The Mouse and the Lion

Adapted by
Hollie Michaels

Puppet Characters

Lion

Mouse

Props & Set

*Set and props can be drawn on construction paper,
cut out and taped or glued onto a craft stick.*

Jungle Trees

A Net

The Lion and Mouse by Hollie Michaels

Lion stands proud.

LION

It's a wonderful day. I am the mighty Lion King. I will take a nap.

Lion is sleeping.

Mouse enters from the forest.

MOUSE

La la la la. La. La. I'm looking for food. Oh, I will climb on this old mountain. Oh look, this looks like a bush. Let me take a bite.

Mouse bites Lion's tail.

Lion wakes up.

LION

Ow! Growl!! I will eat you for dinner.

MOUSE

Please don't eat me. I'm so sorry. I thought you were a yellow mountain.

Lion laughs.

LION

I'm the mighty king of the jungle. You are just a little tiny mouse.

MOUSE

I am little but I am brave. Someday I will help save you.

LION

If you bite my tail one more time I will not let you go. Go away before I change my mind.

Mouse runs away.

Sounds of a drum.

LION

Oh no here comes a hunter with a net! Ahh. Roar! Roar!

A net is put on the Lion.

Mouse runs on.

MOUSE

Mr. Lion! Do you remember me? Let me help you.

The Lion and Mouse by Hollie Michaels

LION

You help me? You're too small. Go find Mr. Elephant.

MOUSE

There is no time. I will bite a hole in the net.

Mouse chews.

MOUSE

You are free!

LION

Thank you, Mouse! You may be small but you have a big heart. So brave!

END

