

Cinderella Study Guide

Objectives

This study guide can be used before and/or after seeing the *Cinderella* puppet show at the Great Arizona Puppet Theater. Students will learn more about how the various puppets in the show work and they will learn about different versions of the *Cinderella* story. They will practice their compare and contrast skills as well as their critiquing skills. Students will also make their own puppets! This guide is good for **parents and teachers** alike. The puppet show and this study guide are good for students of all ages: feel free to tailor the activities to your specific class or child's needs and grade level.



Arizona Common Core Standards

Reading Literature, Writing, and Speaking and Listening Standards:

K.SL.2. Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood. (*Post show discussion, activities for after the show*)

1.SL.2. Ask and answer questions about key details in a text read aloud or information presented orally or through other media. (*Post show discussion, activities for after the show*)

2.SL.2. Recount or describe key ideas or details from a text read aloud or information presented orally or through other media. (*Post show discussion, activities for after the show*)

K.RL.3. With prompting and support, identify characters, settings, and major events in a story (*Post show discussion, activities for before and after the show*)

1.RL.3. Describe characters, settings, and major events in a story, using key details (*Post show discussion, activities for before and after the show*)

2.RL.3. Describe how characters in a story respond to major events and challenges. (*Post show discussion, activities for before and after the show*)

Arts Standards for Kindergarten through Grade 2:

1.1.PO 101. Demonstrate respect for others' opinions by respectfully listening while ideas are articulated. (*Activities for before and after the show*)

1.1.PO 102. Cooperate in the dramatic process. (*Building a puppet and making a puppet show*)

1.2.PO 101. Imagine and describe characters, their relationships, what they want and why (e.g. through variations of movement and gesture, vocal pitch, volume, and tempo) (*Make and design a puppet and perform a puppet show*)

2.3.PO 101. Compare and contrast the historic setting, culture, and geography of a story and how they influence and affect the visual/aural representation of it in a classroom, on stage, or in media. (*Activities for before and after the puppet show.*)

3.2..PO 101. Demonstrate respectful audience behavior. (*Attending the puppet show*)

3.2.PO 104. Justify the perception of a performance and critique its production elements. (*Activities for after the show*)

3.5.PO 102. Explain and justify personal preferences for specific elements and/or moments in dramatizations (*Activities for after the show*)

The Story

A tale of an oppressed but virtuous girl whose life changes for the better is a very old story that has been told all over the world. Variations of the Cinderella story have been told in Egypt, China, Germany, France, the Philippines, the United States and many other places. At least 350 different versions of the of the story have been identified.

The most famous version came to us from France and was written by Charles Perrault in 1697. He introduced the pumpkin, mice, glass slippers and the fairy godmother into the story. Other versions of the story included magical assistance in the form of a magic fish, a crab, a wishing tree, among others.

The Great Arizona Puppet Theater's *Cinderella* is based on the Perrault version of the story and was written by theater director Nancy Smith and her daughter, Laura Bonar, when Laura was just 8 years old. In fact, Laura wrote most of the first draft of the show. The majority of shows are now performed by Nancy and her daughter, Gwen Bonar. Gwen was just two years old when the show was first produced. Gwen and Nancy performed this show for an audience of puppeteers and won a prize for Excellence in Puppetry from an international puppetry organization.

The Puppets



Most of the puppets in *Cinderella* are **hand puppets**, which are sometimes referred to as glove puppets. The puppeteer puts one or two fingers in the puppet's head, a thumb in one hand, and another finger in the other hand. Each puppeteer can operate two puppets at a time, so four hand puppets can be on stage at once in this show. It takes a great deal of concentration to keep both puppets "alive" and focused during the performance, and physical strength to hold the puppets at the correct height throughout the length of the show.

The puppet's heads were modeled first in clay, then covered with several layers of papier mache. After the papier mache dried, a layer of wood putty was added. After drying again, the clay was removed so the heads become hollow, with a neck large enough to accommodate one or two fingers. The heads were then sanded to a smooth finish and painted. The bodies are made of sturdy cloth and glued to the necks of the puppets.

Various materials were used to make the hair, including embroidery floss, synthetic wig hair, wool, fake fur, yarn and chenille. The puppet's hands were made of felt or thin leather and sewn onto the body of the puppet. The hands are lightly stuffed and the wrists are big enough so that a thumb or finger can fit in them.

Costumes were sewn for each individual puppet. Most of the hand puppets in *Cinderella* have separate arms stitched onto the top of the costume. This is a little unusual for hand puppets, as most hand puppets have very short arms, but the puppeteers wanted a more elegant, naturalistic look for the *Cinderella* puppets, so they added the arms.

The mice in the show are **rod puppets**, so called because they are operated by moving a rod, or stick, attached below their body. The mice were carved entirely out of wood. Their arms and legs are attached loosely to their bodies, so they will look lively when they are moved.

In addition to operating all the puppets in the show and supplying their voices, the puppeteers also control the lights, music and special effects during the show. Backstage must be extremely organized for everything to go smoothly.

Suggested Activities for Before the Show

Objectives: By discussing audience behavior and things to expect when seeing a puppet show, students will benefit more from the experience of the show. Also, students will better understand the story and the nuances of the show by discussing unfamiliar vocabulary and different versions of *Cinderella* beforehand. Students will also be able to answer more questions and have a better discussion after the show.

- Discuss vocabulary that might be unfamiliar. A great deal of vocabulary has been gathered at the end of this guide and it corresponds to puppet shows, our version of *Cinderella*, as well as some other versions of the story you might read.
- Discuss theatre audience behavior. How should our behavior be different seeing a live show rather than a movie or watching TV? Remind students that they can laugh and react out loud to the puppets when they are prompted to, but that it is also important to be quiet and respectful throughout the show.
- Use the above information to talk about how the puppets work and how they were made. You don't have to go into complete detail, rather make it a conversation about different kinds of puppets and puppet shows. What shows or movies with puppets have your students seen before? How did the puppets move?
- Explore different versions of *Cinderella* and read them out loud. Below, you will find two very different versions of the story. Consider reading these to your class, or find your own contrasting versions. Be sure not to use just different versions of the Disney movie! After reading these versions ask and find answers with your class:
 - *When was the version of the story told?*
 - *How was it like other versions of the story you have heard?*
 - *How was it different?*
- **Make a chart to show similarities between the stories (e.g. shoe: sandal, golden slipper, glass slipper, etc.) Leave a space on the chart for the puppet show to be filled in later.**
- Make a list of where the various versions of the stories were first told. Find and mark those places on a map or globe.

Aschenputtel

FROM GRIMM'S FAIRY TALES (GERMANY - 1812)

The wife of a rich man fell ill, and when she felt that she was nearing her end, she called her only daughter to her bedside and said:

"Dear child, continue devout and good, then God will always help you, and I will look down upon you from heaven, and watch over you."

Thereupon she closed her eyes, and breathed her last.

The maiden went to her mother's grave every day and wept, and she continued to be devout and good. When the winter came, the snow spread and white covered the grave, and when the sun of spring had unveiled it again, the husband took another wife. The new wife brought home with her two daughters, who were fair and beautiful to look upon, but base and black at heart.

Then began a sad time for the unfortunate stepchild.

"Is this stupid goose to sit with us in the parlor?" they said.

"Whoever wants to eat bread must earn it; go and sit with the kitchenmaid."

They took away her pretty clothes, and made her put on an old grey frock, and gave her wooden clogs.

"Just look at the proud Princess, how well she's dressed," they laughed, as they led her to the kitchen. There, the girl was obliged to do hard work from morning till night, to get up at daybreak, carry water, light the fire, cook, and wash. Not content with that, the sisters inflicted on her every vexation they could think of; they made fun of her and tossed the peas and lentils among the ashes, so that she had to sit down and pick them out again. In the evening, when she was worn out with work, she had no bed to go to, but had to lie on the hearth among the cinders. And, on account of that, she always looked dusty and dirty; they called her Aschenputtel.

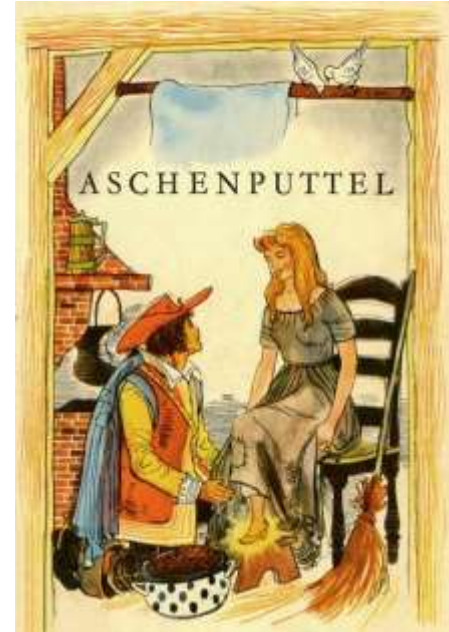
It happened one day that the Father had a mind to go to the Fair. So he asked both his stepdaughters what he should bring home for them.

"Fine clothes," said one.

"Pearls and jewels," said the other.

"But you, Aschenputtel?" said he. "What will you have?"

"Father, break off for me the first twig which brushes against your hat on your way home."



Well, for his two stepdaughters he brought beautiful clothes, pearls and jewels, and on his way home, as he was riding through a green copse, a hazel twig grazed against him and knocked his hat off. Then he broke off the branch and took it with him.

When he got home he gave his stepdaughters what they had asked for, and to Aschenputtel he gave the twig from the hazel bush

Aschenputtel thanked him, and went to her mother's grave and planted the twig upon it; she wept so much that her tears fell and watered it. And it took root and became a fine tree.

Aschenputtel went to the grave three times every day, wept and prayed, and every time a little white bird came and perched upon the tree, and when she uttered a wish, the little bird threw down to her what she had wished for.

Now it happened that the King proclaimed a festival, which was to last three days, and to which all the beautiful maidens in the country were invited, in order that his son might choose a bride.

When the two stepdaughters heard that they were also to be present, they were in high spirits, called Aschenputtel, and said, "Brush our hair and clean our shoes, and fasten our buckles, for we are going to the feast at the King's palace."

Aschenputtel obeyed, but wept, for she also would gladly have gone to the ball with them, and begged her stepmother to give her leave to go.

"You, Aschenputtel!" she said. "Why, you are covered with dust and dirt. You go to the festival! Besides you have no clothes or shoes, and yet you want to go to the ball."

As she, however, went on asking, her Stepmother said, "Well, I have thrown a dishful of lentils into the cinders, if you have picked them all out in two hours you shall go with us."

The girl went through the back door into the garden, and cried, "Ye gentle doves, ye turtle doves, and all ye little birds under heaven, come and help me,
The good into a dish to throw,
The bad into your crops can go."

Then two white doves came in by the kitchen window, and were followed by the turtle doves, and finally all the little birds under heaven flocked in, chirping, and settled down among the ashes. And the doves gave a nod with their little heads, peck, peck, peck; and then the rest began also, peck, peck, peck, peck, and collected all the good beans into the dish. Scarcely had an hour passed before they had finished, and all flown out again.

Then the girl brought the dish to her Stepmother, and was delighted to think that now she would be able to go to the feast with them.

But she said, "No, Aschenputtel, you have no clothes, and cannot dance; you will only be laughed at."

But when she began to cry, the Stepmother said, "If you can pick out two whole dishes of lentils from the ashes in an hour, you shall go with us."

And she thought, "She will never be able to do that."

When her stepmother had thrown the dishes of lentils among the ashes, the girl went out through the back door, and cried, "Ye gentle doves, ye turtle doves, and all ye little birds under heaven, come and help me,

The good into a dish to throw
The bad into your crops can go."

Then two white doves came in by the kitchen window, and were followed by the turtle doves, and all the other little birds under heaven, and in less than an hour the whole had been picked up, and they had all flown away.

Then the girl carried the dish to her Stepmother, and was delighted to think that she would now be able to go to the ball.

But she said, "It's not a bit of good. You can't go with us, for you've got no clothes, and you can't dance. We should be quite ashamed of you."

Thereupon she turned her back upon her, and hurried off with her two proud daughters.

As soon as everyone had left the house. Aschenputtel went out to her mother's grave under the hazel tree, and cried:

"Shiver and shake, dear little tree,
Gold and silver shower on me."

Then the bird threw down to her a gold and silver robe, and a pair of slippers embroidered with silk and silver. With all speed she put on the robe and went to the feast. But her stepsisters and their mother did not recognize her, and supposed that she was some foreign Princess, so beautiful did she appear in her golden dress. They never gave a thought to Aschenputtel, but imagined that she was sitting at home in the dirt picking the lentils out of the cinders.

The Prince came up to the stranger, took her by the hand, and danced with her. In fact, he would not dance with any one else, and never let go of her hand. If any one came up to ask her to dance, he said, "This is my partner."

She danced until nightfall, and then wanted to go home; but the Prince said, "I will go with you and escort you."

For he wanted to see to whom the beautiful maiden belonged. But she slipped out of his way and sprung into the pigeon-house.

Then the Prince waited till her Father came, and told him that the unknown maiden had vanished into the pigeon-house.

The old man thought, "Could it be Aschenputtel?" And he had an axe brought to him, so that he might break down the pigeon-house, but there was no one inside.

When they went home, there lay Aschenputtel in her dirty clothes among the cinders, and a dismal oil lamp was burning in the chimney corner. For Aschenputtel had quietly jumped down out the pigeon-house and ran back to the hazel tree. There she had taken off her beautiful clothes and laid them on the grave, and the bird had taken them away again. Then she had settled herself among the ashes on the hearth in her old grey frock.

On the second day, when the festival was renewed, and her parents and stepsisters had started forth again, Aschenputtel went to the hazel tree, and said:

"Shiver and shake, dear little tree,
Gold and silver shower on me."

Then the bird threw down a still more gorgeous robe than on the previous day. And when she appeared at the festival in this robe, everyone was astounded by her beauty.

The King's son had waited till she came, and at once took her hand, and she danced with no one but him. When the others came forward and invited her to dance, he said, "This is my partner."

At nightfall she wished to leave; but the Prince went after her, hoping to see into what house she went but she sprang out into the garden behind the house. There stood a fine big tree on which the most delicious pears hung. She climbed up among the branches as nimbly as a squirrel, and the Prince could not make out what had become of her.

But he waited till her Father came, and then said to him, "The unknown maiden has slipped away from me, and I think that she has jumped into the pear tree."

The Father thought, "Can it be Aschenputtel?" And he had the axe brought to cut down the tree, but there was no one in it. When they went home and looked into the kitchen, there lay Ashenputtle among the cinders as usual; for she had jumped down on the other side of the tree, taken back the beautiful clothes to the bird on the hazel tree, and put on her old grey frock.

On the third day, when her parents and sisters had started, Aschenputtel went again to her mother's grave, and said:

"Shiver and shake, dear little tree,
Gold and silver shower on me."

Then the bird threw down a dress which was so magnificent that no one had ever seen the like before, and the slippers were entirely of gold. When she appeared at the festival in this attire, they were all speechless with astonishment. The Prince danced only with her, and if any one else asked her to dance, he said, "This is my partner."

When night fell and she wanted to leave, the Prince was more desirous than ever to accompany her, but she darted away from him so quickly that he could not keep up with her. But the Prince had used a stratagem, and had caused the steps to be covered with cobbler's wax. The consequence was, that as the maiden sprang down then her left slipper remained sticking there. The Prince took it up. It was small and dainty, and entirely made of gold.

The next morning he went with it to Aschenputtel's Father, and said to him, "No other shall become my wife but she whose foot this golden slipper fits."

The two sisters were delighted at that, for they both had beautiful feet. The eldest went into the room intending to try on the slipper, and her Mother stood beside her. But her great toe prevented her getting it on, her foot was too long.

Then her Mother handed her a knife, and said, "Cut off the toe; when you are Queen you won't have to walk any more."

The girl cut off her toe, forced her foot into the slipper, stifled her pain, and went out to the Prince. Then he took her up on his horse as his Bride, and rode away with her.

However, they had to pass the grave on the way, and there sat the two Doves on the hazel tree, and cried:

"Prithee, look back, prithee, look back,
There's blood on the track,
The shoe is too small,
At home the true Bride is waiting thy call."

Then he looked at her foot and saw how the blood was streaming from it. So he turned his horse round and carried the false Bride back to her home, and said that was not the right one; the second sister must try the shoe.

Then she went into the room, and succeeded in getting her toes into the shoe, but her heel was too big.

Then her Mother handed her a knife, and said, "Cut a bit off your heel; when you are Queen you won't have to walk anymore."

The maiden cut a bit off her heel, forced her foot into the shoe, stifled her pain, and went out the Prince.

Then he took her up on his horse as his Bride, and rode off with her.

As they passed the grave, the two Doves were sitting on the hazel tree, and crying:

"Prithee, look back, prithee, look back,
There's blood on the track,
The shoe is too small,
At home the true Bride is waiting thy call."

He looked down at her foot and saw that it was streaming with blood, and there were deep red spots on her stockings. Then he turned his horse and brought the false Bride back to her home.

"This is not the right one either," he said, "Have you no other daughter?"

"No," said the man. "There is only a daughter of my late wife's, a puny, stunted drudge, but she cannot possibly be the Bride."

The Prince said that she must be sent for.

But the Mother answered, "Oh no, she is much too dirty; she mustn't be seen on any account." He was, however, absolutely determined to have his way, and they were obliged to summon Aschenputtel.

When she had washed her hands and face, she went up and curtsied to the Prince, who handed her the golden slipper.

Then she sat down on a bench, pulled off her wooden clog and put on the slipper, which fitted to a nicety.

And when she stood up and the Prince looked into her face, he recognized the beautiful maiden that he had danced with, and cried, "This is the true Bride!"

The Stepmother and the two sisters were dismayed and turned white with rage; but he took Aschenputtel on his horse and rode off with her.

As they rode past the hazel tree the two White Doves cried:

"Prithee, look back, prithee, look back,
No blood's on the track,
The shoe's not too small,
You carry the true Bride home to your hall."

And when they had said this they both came flying down, and settled on Aschenputtel's shoulders, one on the right, and one on the left, and remained perched there.

When the wedding was going to take place, the two false sisters came and wanted to curry favor with her, and take part in her good fortune. As the bridal party was going to the church, the eldest was on the right side, the youngest on the left, and the Doves picked out one of the eyes of each of them.

Afterwards, when they were coming out of the church, the elder was on the left, the younger on the right, and the Doves picked out the other eye of each of them. And so for their wickedness and falseness they were punished with blindness for the rest of their days.

The Anklet

FROM 1001 ARABIAN NIGHTS

AMONG other sayings, it is said that there were once in a city three sisters, daughters of the same father but not of the same mother, who lived together and earned their bread by spinning flax. All three were as beautiful as the moon, but the youngest was also the fairest and the most charming; she could spin more than the other two together, and her spinning was faultless. This superiority roused the jealousy of the two elder sisters, for they were born of a different mother.

One day, the youngest went to the market and, with the money of her spinning, bought a little alabaster pot to set before her with flowers in it as she worked; but, when she returned with her purchase, her two sisters mocked her for foolish extravagance. In her shame and grief she answered nothing, but set a rose in the pot and, placing it before her, went on spinning.

Now this little alabaster pot was a thing of magic; when its mistress wished to eat, it brought her delicate food, and when she wished to dress, it gave her robes of marvel. But the child was careful to keep the secret of its virtue from her jealous sisters; while she was with them, she feigned to go on living as before and dressed even more modestly than they dressed. As soon as they went forth, however, she would shut herself up alone in her bedroom and caress the little alabaster pot, saying:

'Little pot, little pot, I want such and such today.'

Then the little pot would bring her fair robes or sweetmeats, and, in her loneliness, she would put on garments of gold-embroidered silk, and deck herself with jewels, with rings on all her fingers, with bracelets and anklets, and would eat delicious sweetmeats by herself.

When the sisters were due to return, the little pot would make the gifts of its magic providing disappear, and they ever found their youngest spinning flax, with the little pot in front of her holding a rose. She lived in this way for many weeks, poor in the presence of her jealous sisters and rich when she was alone, until a day came when the King of that city gave a great feast in his palace and invited all his people to present themselves.

The three sisters received an invitation and the two elder, bidding the youngest stay at home to mind the house, dressed themselves in their poor best and departed for the feast. As soon as they had gone, the youngest went to her own room, and said to the alabaster pot:

'Little pot, I want a green silk robe, a red silk vest, and a white silk mantle, all of the most lovely quality. I want rings for my fingers, turquoise bracelets for my wrists, and little diamond anklets.

O, little pot, I want to be the fairest of all at the palace to-night.'

The alabaster pot provided these things, and the girl, dressing herself hastily, made her way to the palace and entered the harim, where the women's side of the entertainment was taking place. Not even her sisters recognized her, so greatly had her magic appareling enhanced her natural beauty. All the other women looked at her with moist eyes and went into an ecstasy before her.

She received their homage like a sweet and gentle queen, and they fell in love with her. When the feast was near its end, the girl took advantage of the chaining of the general attention by certain singers, to glide from the harim and leave the palace. But in the haste of her flight she dropped one of her diamond anklets into the sunken trough where the King's horses were used to drink. She was not conscious of her loss, and her only care was to be waiting in the house when her sisters returned...

The next morning the King's grooms took the horses out to drink, but they would not go near the water; their nostrils dilated in terror at the sight of something shining like a round of stars at the bottom of the trough and they backed away, panting and blowing. The grooms whistled them on and tugged at their halters in vain; then they let the beasts be and, looking down into the water, discovered the diamond anklet.

When the King's son, who always superintended the care of his own horses, had looked at the anklet and determined the wonderful slimness of the ankle which it must fit, he marveled and cried:

'By my life, surely no woman born could wear it!'

He turned it about and, seeing that each of the stones was singly worth all the jewels in his father's crown, he thought:

'By Allah, I shall marry the girl whom this anklet fits and no other woman!'

He went and woke the King, his father, and, showing him the anklet, said:

'I wish to marry the owner of so slim an ankle.'

'I see no harm in that,' answered the King, 'but such things are in your mother's province, for she knows and I do not.'

So the prince went to his mother and told her the story of the anklet. 'I trust you to marry me to the owner of so slim an ankle,' he said, 'for my father says that you know about such things.'

'I hear and I obey!' answered the Queen, and she called her women together and went out with them from the palace to search for the owner of the anklet. They entered all the harims of the city and tried the ornament upon the ankles of every woman, young and old, but none were found slim enough to wear it.

After two weeks of vain pilgrimage, they came to the house of the three sisters and, when the Queen tried the anklet upon the youngest, behold! it fitted to a marvel. The Queen embraced the girl, and the women of the court embraced her; they took her by the hand and led her to the palace, where her marriage with the prince was at once arranged. Feasts and entertainments of great magnificence were given, and lasted for forty days and forty nights.

On the last day, after the bride had been conducted to the hammam, her sisters, whom she had brought with her to share the enjoyments of her royal state, began to dress her and arrange her hair. But she had trusted in their affection and told them the secret of the alabaster pot, in order that they might not be astonished at the magnificent robes and ornaments which she had been able to obtain for her marriage night.

When they had coifed her hair, they fastened it with a series of diamond pins. As soon as the last pin had gone into place, the sweet bride was changed into a dove with a large crest upon her head, and flew away in fright through the window. For the pins were magic pins which could transform all girls to doves, and the two sisters had required them from the pot to ease their jealousy. The wicked women had been alone with their sister at the time and, when question was made, they told the King's son that his bride had gone out only for a moment. When she did not return, the young man sent search parties throughout the city and about all his father's kingdom, but these came back with no news at all.

His loss plunged him into a wasting bitterness. The dove came every morning and every evening to her husband's window and crooned there long and sadly. Soon the prince began to find an answer to his misery in this crooning, and came to love the bird. One day, noticing that she did not fly away when he approached the window, he stretched forth his hand and caught her. She shook in his fingers and went on crooning; so he began to caress her gently and smooth her feathers and scratch her head. While he did this last, he felt several little hard objects beneath his finger-tips, as if they had been the heads of pins. He pulled them from the crest one by one, and, when the last pin had come forth, the dove shook herself and became his bride again.

The two lived together in great delight and Allah granted them numberless children as beautiful as themselves; but the two wicked sisters died of jealousy and a flowing back of their poisoned blood upon their hearts.

Activities for After the Show

Objectives: By discussing the story of the *Cinderella* puppet show and comparing it with other versions of the story your class has heard, students will learn about storytelling and work their discussion and critiquing skills. They will discuss things they liked and didn't like about the show as well as similarities and differences they noticed between the puppet show versions and other versions of *Cinderella*. If your class didn't read another version of *Cinderella*, consider doing so now after you have seen the puppet show.



Story Comparison Chart:

If you made a chart showing similarities and differences in versions of *Cinderella*, fill in the puppet show story now. Discuss its similarities and differences with other versions of the story. If you didn't make a chart before seeing the show, you can make one now, see directions above in "activities for before the show."

The Play:

- Had you heard this story before? How was the puppet show similar to the way you have heard this story before? How was it different? Why do you think the story of *Cinderella* has been so popular all over the world and for so many years?
- How is a puppet show different from a play performed with human actors?

The Production/Performance:

- For productions as a whole, some important elements to consider are:
 - Puppet Design - What types of puppets were used? Did their design fit their character? Did the design of the puppets seem to match each other in style? Was the size of each puppet appropriate for its character? Use the information on puppets found above to teach your class about the various types of puppets in the show and how they're made.
 - Costumes - What were the puppets wearing? Did their costumes fit their character? Was it appropriate for the time and place? What did the characters' costume make you think about each character?
 - Set Design - What did the set look like? Did it try to create a sense of "realism" - meaning was is true to reality or did it look made up? Did the set tell you the time or place well? What impression did the set create?
 - Lighting - Were the puppets lit well so you can see them? Did you notice any lights changing during the show? When? How were the colors of different lights used? How does this affect the show?
- For individual performances, you can consider how the performers and performances might have been on that specific day you saw the show as well as how it might have been for a different audience. Some elements to consider are:
 - Voices - Was the voice of each puppet appropriate to its character? Could you hear and understand what the puppets were saying? Were their lines spoken in a believable fashion?

Did the singing voices fit with speaking voices? How did the voices of the puppets affect the performance?

- Manipulation - manipulation is the way that the puppet is moved, and can be used to assess the performance of a puppeteer.
 - Were the puppets moved in a way that made them seem “alive”? What did an individual puppet’s movement tell you about how it felt?
 - Did the way the puppets moved fit with its character?
 - How did the puppets enter and exit the stage? Were entrances and exits appropriate for the characters and believable?
 - Was the height of each puppet consistent throughout the performance?
 - Did the puppets move in ways that are impossible for real people or animals? If so, was this appropriate for the production? How did the movement of the puppets affect the production?
- Audience Reaction - Were audience members respectful of each other and the performers? Was there applause? How did the audience affect your impression of the show?

Vocabulary

puppetry	puppeteer
audience	hand puppet
rod puppet	scene change
scenery	invitation
attendance, in attendance	ball
slipper	stepmother
stepsister	impossible
costumes	coach
rodents	cinder
slippers	clogs (shoes)
maiden	hearth
dismayed	consequence
flax	alabaster
anklet	sweetmeat
astonish	magnificent
coifed	jealous
bitter	pure

Make Your Own Hand Puppet

Objectives: Students will create their own hand puppet, manipulated just like those in the *Cinderella* puppet show. This is a good activity for students in kindergarten through fourth grade. There are directions to gear the activity to the various grade levels. Students will enjoy making these easy hand puppets and they can be used in many different ways in the classroom. The puppets can be used in story telling activities or students can make their own puppet show in small groups. This activity can be done before or after the puppet show. This is also an activity where parent volunteers are very helpful!

Materials:

- 2 standard felt squares per puppet
- Felt and fabric scraps for decorations and costumes
- Paper, pencils, and/or crayons
- Sewing machine or needles and thread
- Low temp glue gun and glue sticks

Optional Materials:

- Trim and lace
- Sequins
- Pipe cleaners
- Old jewelry
- Button and beads
- Wiggly Eyes

Directions:

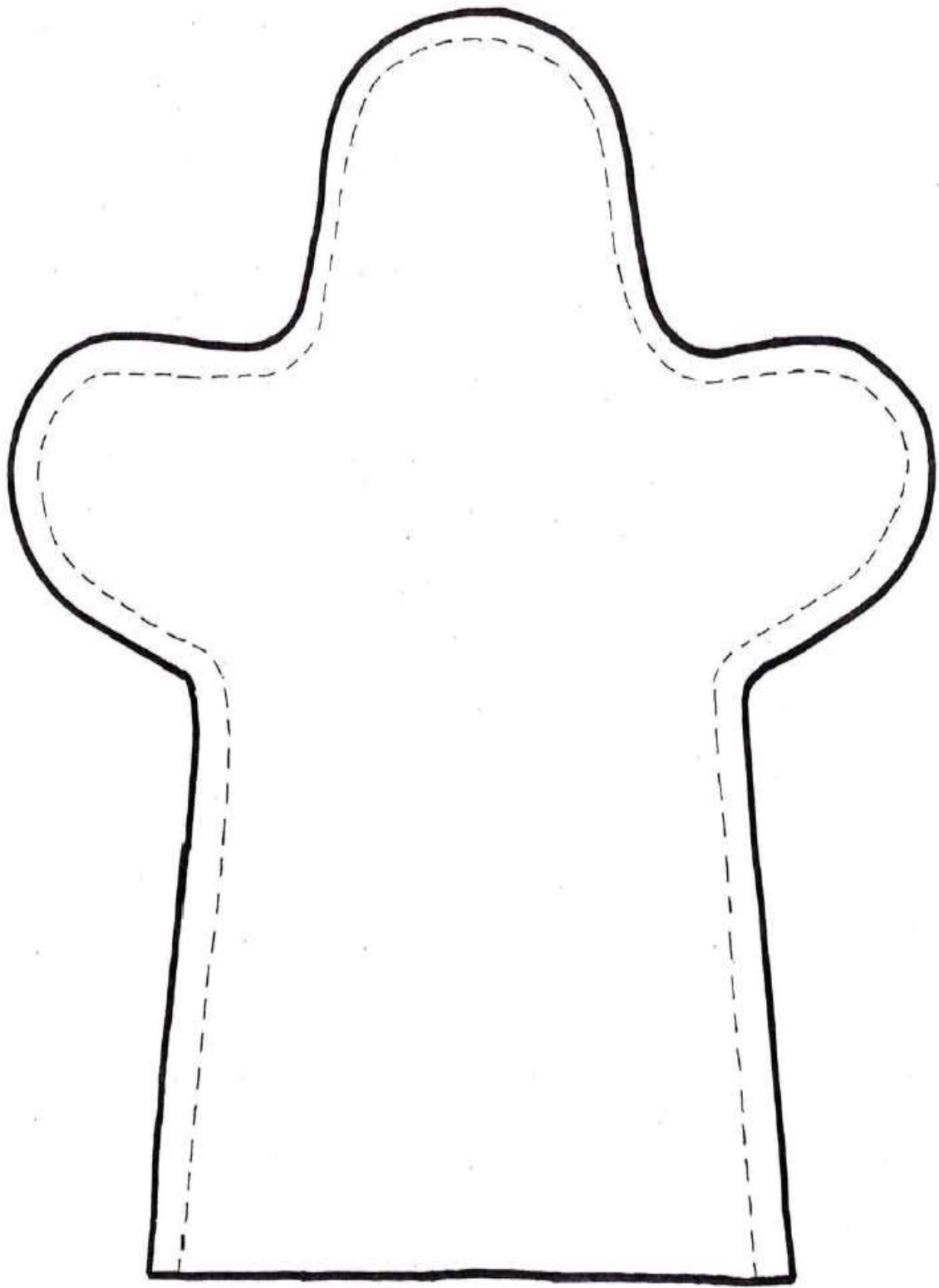
Begin with giving your students a sheet of paper with the blank puppet drawn on it (found below). Have them design their own puppet by adding details and make up what they'd like their puppet to look like. Have them use details like eyes, a nose, ears and a costume complete with accessories. They can design their puppets to be animals, people, robots, whatever they'd like! Examples of what kind of puppets students can make can be found on the last page before the resources.

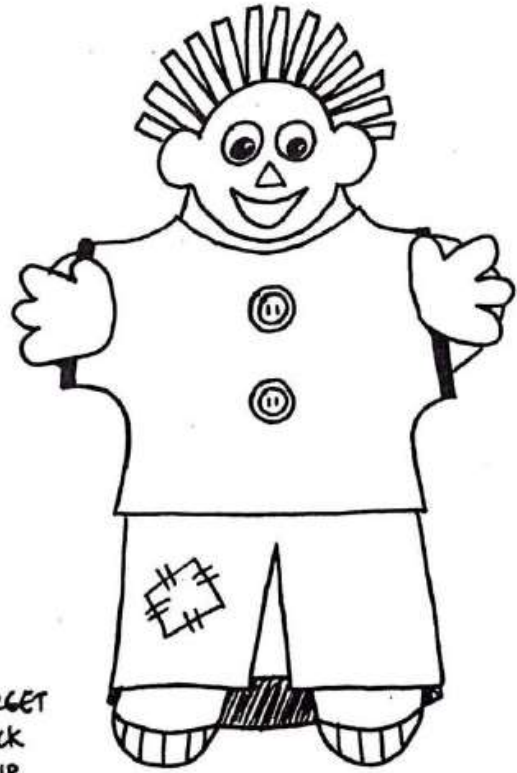
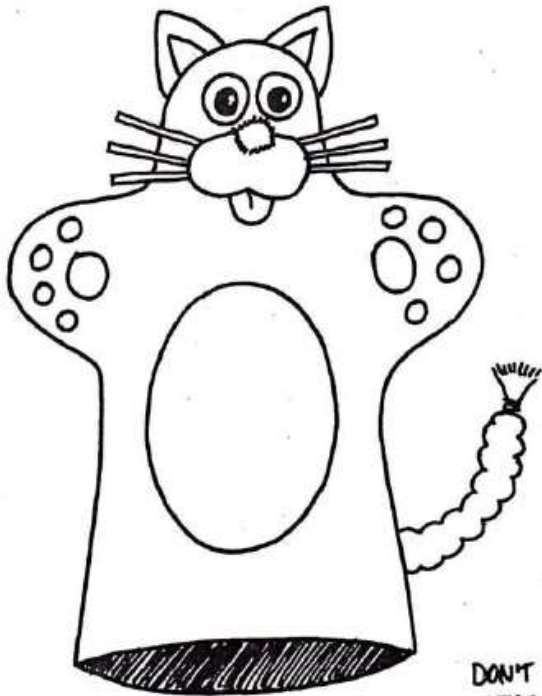
Make multiples of the pattern below and, using that pattern, have your students cut out their two pieces of felt. This will be the base for their puppets. Then the students can watch the volunteers sew the two pieces of felt together around the edges. The puppets look cuter if they are NOT turned inside out after sewing. For kindergarten and first grades, you'll want to have the blank puppets pre-cut and pre-sewn.

Once their puppets are cut and sewn and their design is done, students can begin selecting items to glue onto their puppets to make their characters. With young children, limit availability of such items as buttons and sequins. If a student is getting off track, remind them to check their design and see what can make their puppet look like their picture.

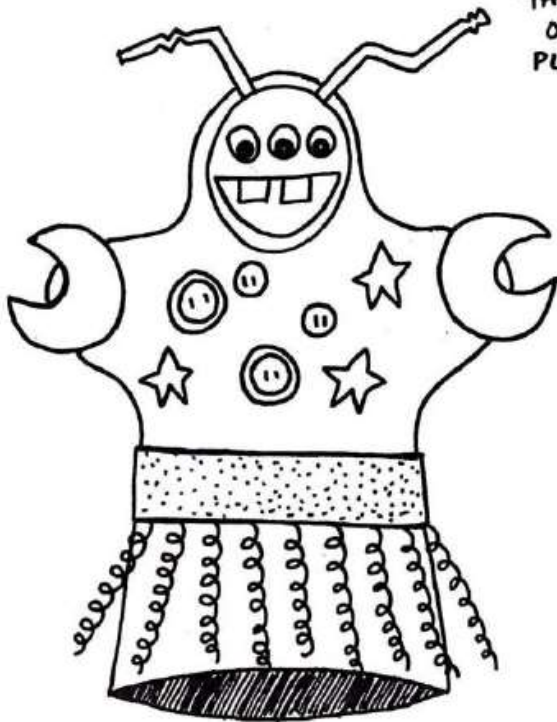
Most craft materials will adhere with white glue, but some things, like buttons and pipe cleaners, just won't stick with white glue. A low temp glue gun is recommended for these kind of materials. We recommend only allowing older children (fourth grade and up) to use the glue guns and for adult's to do the gluing for all children younger.

When the puppets are complete, practice working them together. Put your top two fingers in the head, thumb in one hand, and your pinkie and maybe ring finger in the puppet's other hand. Make the puppets walk, run, sleep, laugh...A fun activity is to write down or whisper a simple action to a student (such as sneeze or dance) and have them act it out with their puppet. Then the other students can try to guess what they are doing.





DON'T FORGET
THE BACK
OF YOUR
PUPPET!



Resources

Arizona Common Core Standards:

<http://www.azed.gov/standards-practices/>

Aschenputtel:

http://www.grimmstories.com/en/grimm_fairy-tales/aschenputtel

Great Arizona Puppet Theatre:

<http://www.azpuppets.org>

The Anklet:

Lane-Poole, Stanley. *Stories from 1001 Arabian Nights*. Trans. Edward William Lane.
New York: P.F. Collier & Son Company, 1909–14

Please send any thoughts or appreciation letters to the Great Arizona Puppet Theater at:
302 W Latham St
Phoenix, AZ 85003
info@azpuppets.org

We love hearing from you and your students!