

# “Goldilocks and the Three Bears” By Stevens Puppets



## An Educator’s Guide

### Welcome to the show!

In an enchanted Alaskan forest, join a family of bears as they encounter different perspectives and values, ultimately sharing a common purpose with a salmon and resolving their conflict with a golden-haired trespasser, who learns precious lessons from them as well as from her bald eagle companion about respect, kindness, apologizing, and forgiveness. Hand-carved wooden marionettes bring this story to life with charming literary rhymes, alliterations, and idioms which engage, educate, and amuse. Hand-painted scenery presents the misty fjords and totems of Southeast Alaska in glorious color. Opportunities abound to connect this story to ecology and geography, biology, history, and social justice.

# Before the show

## Activate Schemata

*Engage in a discussion with your students at their level to help them recall what they already know about the story of "Goldilocks and the Three Bears" and the state of Alaska and to predict what they will see. Use questions like this to begin the discussion.*

- What characters will be in the story? What might they look like? What might they act like? How might they be related?
- Where will the story be set? (In a house? Outside? In a cave?)
- What will be happening at the beginning of the story? What does Goldilocks do in the middle of the story? How does the story end?
- What rooms and furniture and food will play an important part in the story? (Kitchen, living room, bedroom; porridge bowls, chairs, beds.)
- What famous lines do you expect to hear the characters say? ("This porridge/chair/bed is too \_\_\_\_; this one is just right." "Someone's been eating/sitting in/sleeping in my porridge/chair/bed." "And she ate it all gone/broke it all to pieces/is still here.")
- Where is Alaska? Is it in the United States? How is it different than where we live? Who are the Native peoples in Alaska? What might be different about the story because it is set in Alaska? What characters might be in the story because it is set in Alaska? What is a totem (pole)? Who makes them? Out of what?
- How many bears will be in the story? How might you see the number three recurring throughout the story? (Encourage students to watch for things they see, they hear, or that happen three times throughout the show.)
- In this list, who is highest on the food chain and who is in danger from whom? Bears, humans, salmon, eagles.

### **Academic Standards that connect to the performance experience.**

- Describe play-acting, pretending, and real life.
- Compare a story that is read to one that is acted out.
- Identify how the elements of place and time can change a story.
- Describe characters and plot development discovered during dramatic play.
- Demonstrate how the parts of the story go together by acting out a story with a beginning, middle, and end.
- Identify characters in stories from various cultures.
- Re-tell a story, demonstrating respect, from a culture other than one's own.
- Identify similarities between plays and stories.
- Describe a character in a story and tell why the character is important to the story.
- Communicate with others the concept of dramatic conflict and resolution in stories using dramatic play.
- Explain the difference between the stage, backstage, and audience areas.
- Identify universal characters in stories from different cultures.

- Discuss why costumes and makeup are used in a play.
- Understand how cultural differences are expressed through character, environment, and theme.
- Identify geographical or cultural origins of stories.
- Identify interpersonal skills that are learned through participation in a play.
- Discuss differences between stories that are presented in different modes or time periods.
- Devise a story about an age-appropriate issue and explore different endings.
- Discuss the concept of "willing suspension of disbelief" used in theatre to help create the illusion of real life in performances.
- Explore how theatre is used to understand different cultures.
- Discuss alternate performance possibilities of the same character in the same play.
- Define the visual elements that must be conveyed dramatically to make a scene effective.
- Make a list of types of props that might be found in a play.
- Explore how theatre can communicate universal truths across the boundaries of culture and language.
- Recognize theatre works as a reflection of societal beliefs and values.
- Create a new ending for a familiar story.
- Describe how a theatrical activity can entertain or instruct an audience.
- Discuss the ways in which theatre experiences involve empathy and aesthetic distance.
- Explain how a performance would change if depicted in a different location, time, or culture.
- Explore potential differences when performing works set in a variety of historical and cultural contexts.

## Theater Etiquette

*The main curtain will open during the show and the action will take place on the center of the stage. The curtain will close periodically between individual scenes to allow for changes of scenery and set pieces/props and then re-open on a new scene. The puppeteer will come out in front of the stage before the show to introduce it and after the show to take a bow, to demonstrate a marionette, and to answer some questions. Depending on space and time, the puppeteer will invite the teachers to bring their classes behind the stage to see the puppets and the backstage area and to ask more questions.*

Sit on your bottom so the people behind you can see the show.

Remain quiet while a scene is in action so everyone can hear the dialogue.

Clap during scene changes to show you enjoyed the previous scene.

Laugh out loud when you think something in the show is funny.

After the show, clap when the puppeteer comes out in front of the stage to show you appreciated the puppeteer's performance and the artist's work.

Remain seated and quiet while the puppeteer demonstrates how a marionette works so everyone can see and hear.

Raise your hand if you would like to volunteer when the puppeteer asks someone to help demonstrate a puppet.

Clap for the volunteer when invited to in order to show you appreciate their bravery and participation and you think they did a good job.

Raise your hand to ask a question of the puppeteer when invited.

Wait for instructions and to be dismissed before getting up after the show.

When invited backstage, stay in line with your classmates and with your teacher, be careful to look with your eyes but please don't touch anything and feel free to ask more questions of the puppeteer backstage about the show, the puppets, or the stage, or anything else you're interested in.

### **Academic Standards for Theater Etiquette**

- Demonstrate appropriate audience behavior at a live performance.
- Exhibit appropriate audience etiquette and response.
- Exhibit the behavior necessary to establish audience etiquette, response, and constructive criticism.
- Demonstrate effective audience etiquette and constructive criticism for a live performance.
- Exhibit proper audience etiquette, give constructive criticism, and defend personal responses.
- Describe the difference in responsibilities between being an audience member at live or recorded performances.
- Describe the responsibilities of audience members, to the actors and each other, at live and recorded performances and demonstrate appropriate behavior.

## **Language and Vocabulary Development**

*Use these vocabulary lists to identify language your learners may not be familiar with and to pre-teach these words. Similarly, prepare learners to identify alliteration, which is used frequently throughout the script.*

Words in the script by CEFR (Common European Framework of References for Languages) level:

### A1 (Beginner): 71%

<b>a</b>	<b>anyone</b>	<b>be</b>	<b>biggest</b>
<b>about</b>	<b>anything</b>	<b>because</b>	<b>bird</b>
<b>above</b>	<b>anyway</b>	<b>bed</b>	<b>body</b>
<b>after</b>	<b>are</b>	<b>bedroom</b>	<b>book</b>
<b>again</b>	<b>as</b>	<b>beds</b>	<b>boring</b>
<b>all</b>	<b>ask</b>	<b>been</b>	<b>both</b>
<b>also</b>	<b>at</b>	<b>before</b>	<b>bottom</b>
<b>always</b>	<b>ate</b>	<b>begin</b>	<b>breakfast</b>
<b>am</b>	<b>babies</b>	<b>behind</b>	<b>breakfasts</b>
<b>an</b>	<b>baby</b>	<b>being</b>	<b>but</b>
<b>and</b>	<b>back</b>	<b>best</b>	<b>came</b>
<b>animals</b>	<b>bad</b>	<b>better</b>	<b>can</b>
<b>any</b>	<b>ball</b>	<b>big</b>	<b>carry</b>

chair  
chairs  
cheap  
choose  
clean  
close  
cold  
come  
comes  
coming  
course  
cup  
dancing  
day  
dear  
did  
die  
dinner  
do  
does  
done  
door  
down  
ears  
eat  
eaten  
eater  
eating  
eats  
eggs  
end  
enjoy  
exciting  
eye  
eyes  
face  
favorite  
find  
fine  
first  
fish  
five  
floor  
fly  
food  
for

forgetting  
friend  
from  
fun  
funniest  
game  
garden  
get  
gets  
getting  
girl  
give  
given  
giving  
go  
going  
gone  
good  
got  
great  
had  
hair  
half  
hand  
hard  
has  
have  
having  
he  
hear  
hello  
help  
helping  
her  
here  
him  
his  
home  
hot  
house  
how  
hungry  
I  
important  
in  
inside

into  
invite  
is  
it  
kind  
kitchen  
know  
known  
knows  
language  
last  
late  
later  
learn  
leave  
life  
like  
listen  
listening  
little  
longer  
look  
looking  
looks  
lot  
lots  
love  
loves  
made  
make  
makes  
man  
may  
me  
minutes  
more  
morning  
mouth  
much  
music  
my  
need  
needs  
never  
next  
nice

night  
no  
not  
now  
of  
oh  
ok  
old  
on  
one  
only  
open  
or  
other  
our  
out  
pair  
papers  
part  
party  
people  
person  
place  
plant  
please  
poor  
present  
put  
puts  
putting  
quick  
read  
ready  
really  
remember  
right  
river  
rocks  
run  
safe  
said  
same  
sat  
saw  
say  
says

sea  
second  
see  
seen  
she  
show  
sings  
sit  
sits  
sitting  
sleep  
sleeping  
sleeps  
slept  
slow  
small  
snow  
some  
somebody  
someone  
something  
sorry  
start  
started  
starting  
starts  
stop

sweet  
swim  
swimming  
swum  
table  
take  
taken  
takes  
taking  
talk  
talking  
tallest  
teeth  
tell  
testing  
than  
thank  
that  
the  
their  
then  
there  
these  
they  
thing  
things  
think

this  
those  
three  
ticket  
time  
tired  
to  
together  
told  
too  
took  
train  
trees  
tv  
two  
under  
until  
up  
us  
use  
very  
wait  
wake  
waking  
walk  
want  
wanted

warm  
warmed  
was  
water  
we  
week  
well  
were  
what  
when  
where  
who  
why  
wide  
will  
with  
work  
worked  
world  
worn  
would  
wrong  
yes  
you  
young  
your

A2 (Pre-Intermediate): 10%

able  
across  
actually  
add  
agree  
air  
alone  
along  
already  
angry  
another  
around  
become  
besides  
bit  
blond  
bottle

bowl  
bowls  
break  
breaking  
breaks  
brightest  
bring  
broke  
broken  
brought  
brush  
burned  
by  
call  
careful  
carrots  
castle

certainly  
check  
circle  
clear  
clearly  
climbs  
comfortable  
competition  
cooking  
cool  
corner  
could  
crazy  
crossed  
crossing  
crying  
curtain

curtains  
dangerous  
dead  
desert  
details  
downstairs  
dream  
else  
enter  
entering  
enters  
even  
ever  
everything  
exactly  
exit  
exits

explain  
fair  
far  
fashion  
few  
fill  
final  
finally\*  
fishing  
flying  
forest  
free  
fresh  
full  
glad  
grow  
guess  
guys  
happened  
heart  
herself  
high  
holding  
hope  
hurt  
if  
instead  
join  
jumping  
just  
keep  
king  
least

left  
let  
letting  
level  
line  
lose  
loud  
low  
lower  
lowest  
lucky  
mad  
matter  
maybe  
mean  
middle  
might  
mine  
miss  
mistake  
mistakes  
moment  
most  
mouse  
must  
myself  
nature  
news  
nobody  
nothing  
off  
offer  
ourselves

over  
own  
perhaps  
pieces  
plan  
plans  
policemen  
pretty  
probably  
quite  
repair  
repeat  
rest  
rock  
round  
seat  
serve  
serving  
sheets  
ship  
should  
side  
since  
sink  
so  
soft  
sort  
sound  
sounds  
south  
spent  
spoon  
spoons

stage  
stairs  
stand  
still  
stomach  
straight  
such  
suits  
sure  
surprise  
themselves  
thinking  
through  
tidy  
toe  
top  
tops  
tried  
try  
trying  
upstairs  
walking  
way  
while  
wild  
without  
won  
worried  
worry  
yours  
yourself

B1 (Intermediate): 4%

actions  
ahead  
alarm  
allow  
although  
arranged  
asleep  
battle  
bite  
biting  
blow

breath  
brief\*  
buried  
care  
cared  
cares  
certain  
challenge\*  
chapter\*  
characters  
choice

choices  
compete  
continue  
convince\*  
convinced\*  
crime  
crown  
curly  
damage  
death  
deserved

direction  
dirt  
disgusting  
drop  
drops  
effort  
encourage  
entertain  
excuse  
expecting  
fancy

feeling  
fix  
forever  
forgive  
fries  
fur  
generous  
grab  
guard  
hide  
hole  
injured\*  
introduce  
kid  
knock  
lady  
live  
load  
locked  
mention  
mess

mind  
natural  
none  
obvious\*  
obviously\*  
ocean  
organize  
owe  
pause  
personal  
plenty  
point  
pointing  
points  
pot  
private  
promising  
property  
protecting  
proud  
quietly

rather  
realized  
recognize  
remind  
replace  
respect  
risen  
rises  
rude  
sand  
scene  
screaming  
seem  
serious  
service  
silly  
smells  
sore  
stuck  
stuff  
taste

tasted  
terribly  
thief  
thought  
thoughts  
tiny  
tip  
tongue  
tracks  
trust  
upper  
whatever  
whether  
willing

B2 (Upper Intermediate): 2%

affected\*  
apparently\*  
appreciate\*  
bear  
bears  
belongs  
beneath  
beyond  
bored  
burnt  
cause  
consequences\*  
deal  
demonstrate\*  
devices\*

expression  
feathers  
fighting  
flash  
found\*  
gather  
gathering  
granted\*  
harm  
honor  
horn  
horns  
interior  
investigate\*  
leading

located\*  
manners  
master  
means  
melting  
moving  
nails  
pint  
planned  
practically  
prime\*  
proof  
rear  
release\*  
responsibility

salty  
satisfying  
shot  
spirit  
standards  
suffered  
suffering  
tail  
threatened  
trap  
truly  
whisper  
whistle  
wound

C1 and C2 (Advanced): <1%

beak  
bet  
pole  
scared  
spin  
swell



**Words not in Oxford 3000™** (most useful and important keywords to learn in English) – 95% of the words in the script are included in the Oxford 3000™, making the script a typical intermediate level text.

ain't	creek	grungy	picnic
alrighty	crude	gummy	piglets
apology	cushion	handy	pit
appetite	darn tootin'	harby dar	plumpest
atop	Denali	high-up	policemen
atrocious	denigrate	hogwash	poppycock
audacity	discernible	honesty	porridge
avenge	discretion*	honorable	porridge-eater
balloons	displaced*	honorary	privacy
bedazzle	disrespectful	humble	pufferfish
beg	distracted	hunker	quitter
bellies	diving	incidentally*	racket
berries	divots	inconsiderate	rash
berry	doggone	inhabitants	reconnoitering
besides	doo-doo	intruder	recuperate
bickering	downright	Jehoshaphat	regenerate
blathering	dummy	juiciest	regent
brute	eagle	knucklehead	rethink
buckets	edible	Kojak	ripe
bulbous	enlarge	lair	Ritz
bulging	en suite	lethal	rot
bullfrog	escort	low-down	sacred
bunnies	fairness	lug	salmon
cabbage	feckless	lumpy	sarcastic
calving	fierce	lure	Sasquatch
cannon	filthy	ma'am	sassafras
carousel	fin	maneuver	sassy
carved	flapping	mercy	scandal
caution	fleas	mi'lady	scandalized
cha cha	fling	mortal	scorched
chair-breaker	fooling	mouthy	Sherlock
chintzy	foul	nap	skewered
cocoa	frankly	nasty	sleek
comfiest	frilly	nibble	slipperiest
confess	frothy	nope	slipperiness
confound	furious	notify	slippery
confounded	furry	oasis	smelly
constable	geez	outrage	snack
contrary*	glacier	outraged	sneakiest
cooties	googley-moogley	pardon	sneaky
couch	goosebumps	paws	sniff
courtesy	greedy	peeking	snobby
cozy	grief	penthouse	snoop

snooze	sue	treehouse	Viking
snore	sultan	tub	violated*
snoring	summitted	tuck	waltz
snuggling	tactical	unconventional*	wasteful
sovereign	tangled	unhand	whiff
sparkles	technically*	unsuspecting	wiggle
spectacular	thoughtless	un-teeth	wildebeest
splinters	throne	upbringing	wily
spoilsport	thwarted	upstream	wizard
spree	top-notch	urchin	wooly
steak	torture	ursus	worthless
stealthy	totem	valor	yippee
stinky	touchy	veritable	yummies
stylish*	treasures	vigorous	zing

\*Words also on the Academic Word List (words you are likely to meet if you study at an English-speaking university).

#### **Academic Standards that relate to the activity if applicable**

- Determine or clarify the meaning of unknown and multiple-meaning words and phrases, choosing flexibly from an array of strategies.
- Demonstrate understanding, word relationships and nuances in word meanings.
- Demonstrate understanding of spoken words, syllables, and sounds (phonemes).
- Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.

## Information relating to performance genre and content

*Use this information and these resources about the story, the company/performers, and marionettes with your students before and after the performance. For example, the original texts and illustrations can be used for textual and visual comparisons of the different versions, how the Alaska setting altered the story, how the ending is different and the implications of that. Information about marionettes can be used to discuss how this was the same or different from live actors or animated versions.*

“Goldilocks and the Three Bears” was originally transmitted through textual tradition and then through oral tradition, with many variations along the way as is common with folk stories. The first written story was penned by Robert Southey, a British writer and poet, and the character, Southey the Mouthy Salmon, was named for this author (as well as a nod toward the setting in Southeast Alaska, and this is why the fish speaks with a British accent. A second version, written in verse and illustrated, was published in the same year.

For a synopsis and history of versions and variations:

[https://en.wikipedia.org/wiki/Goldilocks\\_and\\_the\\_Three\\_Bears](https://en.wikipedia.org/wiki/Goldilocks_and_the_Three_Bears)

For the original Southey text (to read or to listen to): [http://etc.usf.edu/lit2go/68/fairy-  
tales-and-other-traditional-stories/5105/the-three-bears/](http://etc.usf.edu/lit2go/68/fairy-tales-and-other-traditional-stories/5105/the-three-bears/)

For the illustrated version by George Nicol and B. Hart:

<https://books.google.com/books?id=yZUNAAAAQAAJ&pg=PR1#v=onepage&q&f=false>

Stevens Puppets’ production was written by Zan Raynor, story and characters and visuals inspired by these earliest versions. She hand-carved the wooden marionettes and, with the help of Dan Raynor, jointed them and strung them, and built the set pieces and props. She painted and costumed the marionettes and painted the scenery. The voices were recorded digitally in a studio and feature the talents of Raynor family members. Dan Raynor edited the recording and added music and sound effects.

Stevens Puppets, and its founders Martin and Margi Stevens, are important in the history of American puppetry and are featured in museums around the country. More information about the company, the founders, and the shows can be found at:

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

Marionettes are a subset of puppets which are suspended from and controlled by strings.

For more information about marionettes: <https://en.wikipedia.org/wiki/Marionette>

The bald eagle, Lady Baltimore, is based on a real eagle who was rescued and resides in a wildlife sanctuary in Juneau, Alaska. For more information on her:

[https://en.wikipedia.org/wiki/Lady\\_Baltimore\\_\(bald\\_eagle\)](https://en.wikipedia.org/wiki/Lady_Baltimore_(bald_eagle)) and  
<http://www.juneauraptorcenter.org/our-raptors/education-birds/>

## Additional pre-show activities

*Before or after the performance, a unit exploring Alaska would be appropriate. Related content would include*

- *the different biospheres and climates within the state, specifically Southeast Alaska with Juneau, Ketchikan, and Sitka*
- *the different species indigenous to Alaska, specifically the bald eagle, the salmon, and Alaska's three bears: the polar bear, the brown (grizzly or Kodiak) bear, and the black bear*
- *the different native tribes in Alaska, specifically the Tlingit and the Haida, and the importance of totems to these cultures and the symbolism of eagles, salmon, and bears within these cultures*
- *Lady Baltimore, the bald eagle in the Juneau Raptor Center (see link above)*
- *Xtratuf boots, which Goldilocks wears in the show, are common for all Alaskans of all ages to wear: <https://www.xtratuf.com/>*

*After the show, you could ask students to identify elements of Alaska that played an important part in the show and how the story and the characters and the visual elements were different because it was set in Alaska.*

*You can use this unit of guided discovery for students to complete individually or in groups or to design your own unit about Alaska: <http://www.stevenspuppets.com/alaska/>*

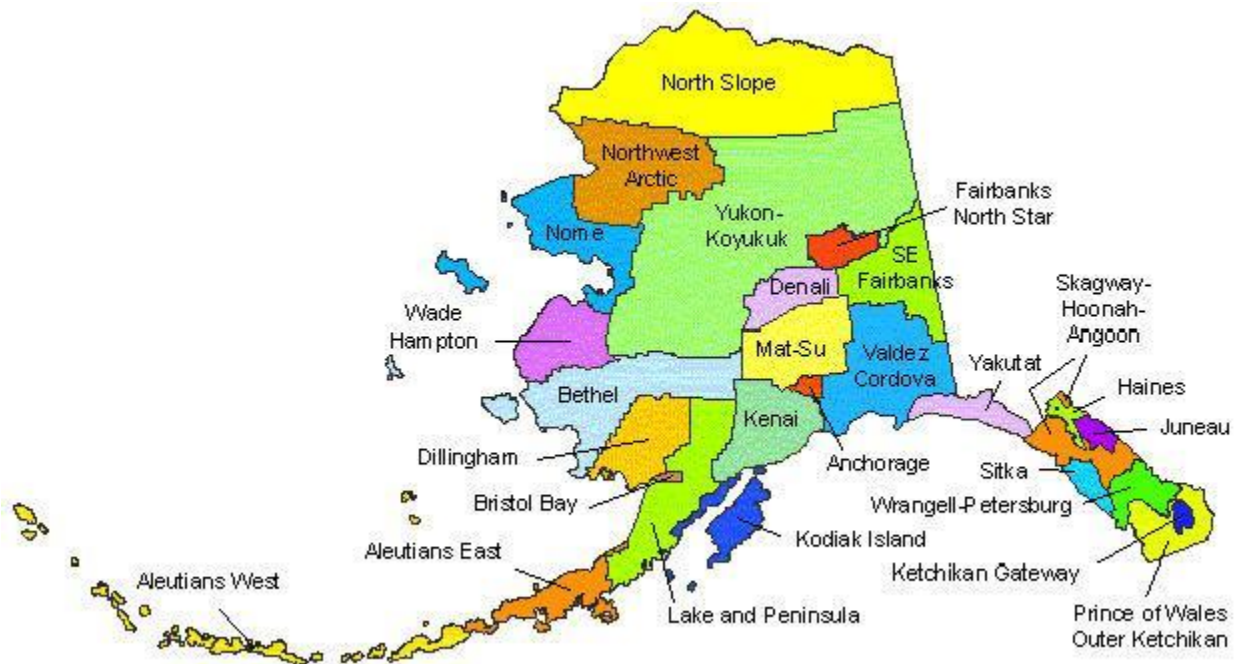
*Before or after the performance, you can explore vocabulary that may be unfamiliar to your students. Have students listen for words they don't know and examples of these literary devices:*

- *alliteration: e.g. feckless furry fool, sleek sophisticated stylish salmon*
- *puns: "Unhand me", "You're not in my hand; you're in my teeth", "Then un-teeth me."*
- *rhymes: bring a little zing to the fling*
- *glaciers calving*
- *summitting Denali*

### **Academic Standards that relate to the activity if applicable**

- Identify how the elements of place and time can change a story.
- Identify characters in stories from various cultures.
- Re-tell a story, demonstrating respect, from a culture other than one's own.
- Identify universal characters in stories from different cultures.
- Discuss why costumes and makeup are used in a play.
- Understand how cultural differences are expressed through character, environment, and theme.
- Identify geographical or cultural origins of stories.
- Discuss differences between stories that are presented in different modes or time periods.
- Explore how theatre is used to understand different cultures.
- Explore how theatre can communicate universal truths across the boundaries of culture and language.

- Recognize theatre works as a reflection of societal beliefs and values.
- Explain how a performance would change if depicted in a different location, time, or culture.
- Explore potential differences when performing works set in a variety of historical and cultural contexts.
- Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.



## After the show

Post-show activities connected to the Academic Standards

Language Arts, Science (geography and biology), Social Studies (different cultures, social justice, racial tension, conflict resolution) Activities

*Review the discussion questions for activating schemata and prediction and discuss how the story met their expectations and how it surprised them. At your students level, engage in a continuing discussion with questions like these:*

- What in the story seemed unreal or unlikely to you? Why? Why do you think the author did that?
- Could those three bears be a real family? Why or why not? What do you think is the meaning of this?

- What would bears actually eat? Is that what they ate in the story? Why or why not? What does this mean?
- What is the importance of food in this story? What is the importance of eating together in this story?
- What does the story tell you about private property? About sharing? About justice and need?
- What does the story tell you about trespassing, apologizing, reparation, and forgiving?
- How do you think stories teach lessons? Is this important to a society? Do you think it's the most effective method?
- How do you think Lady Baltimore is related to Goldilocks? Why do you think she was included in the story? Is there anyone in your life like Lady Baltimore?
- Do Papa Bear, Mama Bear, and Goldilocks seem like traditional males and females to you? Why or why not?
- How was this story similar and different from the other Goldilocks stories you've seen, heard, or read? Why do you think those choices were made? How is the ending different? Why is that important?

### **Academic Standards that relate to the activities**

- Describe play-acting, pretending, and real life.
- Compare a story that is read to one that is acted out.
- Identify how the elements of place and time can change a story.
- Describe characters and plot development discovered during dramatic play.
- Demonstrate how the parts of the story go together by acting out a story with a beginning, middle, and end.
- Identify characters in stories from various cultures.
- Re-tell a story, demonstrating respect, from a culture other than one's own.
- Identify similarities between plays and stories.
- Describe a character in a story and tell why the character is important to the story.
- Communicate with others the concept of dramatic conflict and resolution in stories using dramatic play.
- Explain the difference between the stage, backstage, and audience areas.
- Identify universal characters in stories from different cultures.
- Discuss why costumes and makeup are used in a play.
- Understand how cultural differences are expressed through character, environment, and theme.
- Identify geographical or cultural origins of stories.
- Identify interpersonal skills that are learned through participation in a play.
- Discuss differences between stories that are presented in different modes or time periods.
- Devise a story about an age-appropriate issue and explore different endings.
- Discuss the concept of "willing suspension of disbelief" used in theatre to help create the illusion of real life in performances.
- Explore how theatre is used to understand different cultures.
- Discuss alternate performance possibilities of the same character in the same play.
- Define the visual elements that must be conveyed dramatically to make a scene effective.
- Make a list of types of props that might be found in a play.
- Explore how theatre can communicate universal truths across the boundaries of culture and language.

- Recognize theatre works as a reflection of societal beliefs and values.
- Create a new ending for a familiar story.
- Describe how a theatrical activity can entertain or instruct an audience.
- Discuss the ways in which theatre experiences involve empathy and aesthetic distance.
- Explain how a performance would change if depicted in a different location, time, or culture.
- Explore potential differences when performing works set in a variety of historical and cultural contexts.
- Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
- Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
- Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

## Puppet Theater Activities

*Have students discuss, perhaps draw/diagram, the performance venue with the puppet stage in it and identify where the audience was, where the puppets were, where the puppeteer was. Identify where the speakers and lights were. Identify where the puppets hung backstage. How did the puppeteer handle the marionettes when there were more than two on stage? Did anyone see how small the stage and the show packed up before or after the show? Why is that important?*

*How did the puppeteer control the marionettes? Where were they jointed so they could move? How were the head/neck joints different on the bears and on Goldilocks and on Lady Baltimore? How were the shoulder joints different than the elbow joints and how were the thigh joints different than the knee joints? Why? Notice how these joints work differently on your own body. Which joints move which way and in which ways can each joint not move?*

*What did you notice about how the puppets were carved and painted? Were there colors on the bears or Goldilocks that were unnatural or looked like make up? Why do you think these were used? Why did Southey the Mouthy Salmon not look and move like a realistic natural fish? What was he meant to look like?*

### **Academic Standards that relate to the activity.**

- Explain the difference between the stage, backstage, and audience areas.
- Discuss why costumes and makeup are used in a play.
- Define the visual elements that must be conveyed dramatically to make a scene effective.

## Storytelling Activities

*Individually or in groups, rewrite or act out the story with different endings or set in a different distinct place. How would that change the characters that would be included? How would that change the story or the dialogue?*

### **Academic Standards that relate to the activity.**

- Identify how the elements of place and time can change a story.
- Demonstrate how the parts of the story go together by acting out a story with a beginning, middle, and end.
- Identify characters in stories from various cultures.
- Identify universal characters in stories from different cultures.
- Identify geographical or cultural origins of stories.
- Discuss differences between stories that are presented in different modes or time periods.
- Devise a story about an age-appropriate issue and explore different endings.
- Create a new ending for a familiar story.
- Explain how a performance would change if depicted in a different location, time, or culture.
- Explore potential differences when performing works set in a variety of historical and cultural contexts.



### **Bibliography**

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Stevens Puppets tours fully-staged productions of fairy-tales and classic children’s literature, featuring hand-carved wooden marionettes in front of colorfully hand-painted scenery. The charming puppets come alive in their miniature worlds, transporting their audiences through magical journeys of endearing stories, raucous laughter, and artistic beauty. The puppeteers give life to their little actors, weaving a spell of childhood over audiences of all ages, as they invite everyone along for a trip through “once upon a time.”

Stevens Puppets was founded in 1933 by the Peabody Award winning Martin Stevens, preeminent American puppeteer and founder of the Puppeteers of America. With his wife, Margi, Mr. Stevens created ground-breaking touring marionette shows which are featured in books, in museums, and on tour. Mr. Stevens’ marionettes and stage design have influenced generations of puppeteers in America and abroad, often cited as artistic benchmarks and industry standards.

Dan and Zan Raynor, the owners, have been with Stevens Puppets for over 20 years, each coming from live theatre backgrounds of acting and directing professionally. Dan holds a Bachelor of Arts degree in Theatre and Zan holds a Master of Theology with a doctorate in Canon Law. Dan has taught theatre at the Northwest Arkansas Academy of Fine Arts and directed professionally for theatres in several states, including televised events in California. He has performed with and directed many professional musicians like Neil Young and Huey Lewis, as well as acting professionally with many theatre companies in California. In addition to performing on stage as an actor and dancer, Zan has directed high school and college theatre programs, as well as designing lights, costumes, and choreography for numerous theatre companies in the Midwest and Northeast. Zan has taught every level of school, from Montessori preschool through University classes. She has been a high school principal as well as theatre and Latin teacher. They divide their time between studio artwork, both original and restoration, training other performing artists, managing complex tours, and performing themselves all around the country at schools, libraries, festivals, and fairs.



Mindful that they are stewards of this important legacy, Dan and Zan Raynor lovingly restore the original Stevens' productions, ensuring that future generations continue to enjoy these historic treasures. They also create new productions of classic stories with hand-carved casts of characters in the tradition of the master and manage tours throughout the country performed by puppeteers they have personally chosen and apprenticed.

Dan and Zan have recently completed the restorations of "The Sleeping Beauty", "Rumplestiltskin", "The Legend of Sleepy Hollow", "Aladdin", and "The Wizard of Oz". These marionette plays feature Martin and Margi Stevens' original puppets, Margi's period costumes, the Stevens' hand painted scenery, all lovingly and authentically restored or re-created by Zan and Dan Raynor. *Fun fact.* The "fly-apart" marionette of Rumplestiltskin was the first of its kind, an original innovation of Martin Stevens and a keystone of his company's patrimony.