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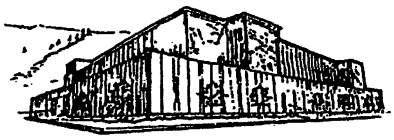
# Tall tales marionettes| A marionette project

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# TALL TALES MARIONETTES

## A MARIONETTE PROJECT

By
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B.A., The University of Montana, 1990

Presented in partial fulfillment of the requirements

for the degree of

Master of Arts

The University of Montana

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Integrated Arts and Education

Tall Tales Marionettes: A Marionette Project

Chair: Karen Kaufmann 

Five Tall Tales were written and performed by twenty-five fourth graders, who created and learned how to manipulate their own marionette in order to present the tales to the entire school body, parents, family members, friends and Creative Pulse Committee. Students learned the art of writing dialogue, the genre of tall tales and the era and colloquialism for each of their characters. They also had to learn about the basics of theater: voice projection, stage movement, blocking, setting, props and sound effects. The children practiced team work and developed interpersonal skills.

The accompanying DVD documents a public presentation of the glove puppet productions which were the children's introduction to performing in public, dialogue writing, theater basics and working as a team. This experience later provided an opportunity for this smaller group of students to facilitate and lead in the creation of a marionette production for the entire school with my whole fourth grade class. The DVD includes documentation of one of the marionette performances before a student audience.

Step by step directions for the process of creating hand puppets and marionettes along with the student-written scripts for each story and photo documentation are also included.

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**SELECTING A PROJECT:**

Teachers can leave an indelible impression on a student that lasts a lifetime. Blanch Harding did just that. She was my fifth grade teacher and introduced me to puppeteering. We made rod puppets and she performed many of her history lessons with her marionettes. I was fascinated with her marionettes, the voice, the personality, movement and intricate designs of their faces and costumes. As an adult, I watched for and went to Mrs. Harding's shows whenever I could. She has passed on and her son, Gary Harding, is no longer doing marionette shows. The memories of her marionettes and her instruction had a positive influence on my schooling, which has stayed with me. I am not a puppet master as Mrs. Harding was but I have wanted to impact the children I teach as she did me. I have wanted to make memories of the joy, help the children feel a sense of accomplishment, and know the exhilaration of performing. The art of marionettes became the vehicle by which these goals were achieved and this was how I came to my final project for the Creative Pulse.

For my final project, I facilitated the creation and development of a (Glove) hand puppet production and a marionette production for the student body of Hawthorne Elementary School. In the past, I have facilitated other puppet shows but never before had I worked with or created marionettes. This was a magnanimous undertaking but I hoped to try my hand at carving a marionette head also! (My dream was to emulate Mrs. Harding and her giftedness, but I did not know how difficult and intricate carving was. I learned.) This past year held some very dramatic personal issues for me also. My youngest son was re-

deployed to Iraq and my other son cut off his thumb. This project was a huge undertaking and a channel for my nervous energy. The year was a "refining by fire."

The group dynamics of my class posed many unexpected challenges and blessings. My fourth grade class consisted of twenty-five, noisy, high-energy students; four of which were extended resource, six resource room students, eight title-one students, one gifted and six average students. This class was very young with many of the children having social issues, emotional needs and immature behaviors. I asked these children to stretch beyond themselves, challenging them in many ways and they met the challenge in a miraculous fashion. I was so proud of them! Many lessons were learned by the children and me. Parents and volunteers experienced a unique sense of belonging and exhilaration in being part of the process. The results of this project were as unexpected as this year has been.

**THE HISTORY OF PUPPETRY**

Puppetry has been around for a long time. Its origins are uncertain but there is documentation of this art form in Ancient Egypt, Greece, Rome and the Orient. Puppetry has been linked with tribal ritual magic and may have existed before the invention of writing. Puppets can be bigger than life or as small as a finger. They can be two dimensional or three. The four most widely known forms of puppetry are shadow puppets, glove puppets, rod puppet and string puppets, better known as marionettes. Traveling minstrels would have a repertoire of puppets with which to entertain in medieval times. Puppetry was not unique to Europe but it was also popular in Asia.

Shadow puppets were the most popular form there. Japan was known for its sophisticated Bunraku puppets and in the 18th centrury Josef Haydn and Alessandro began writing elaborate operas for marionettes which were performed in London. (The New Encyclopedia Britannica 15th ed.) America was not to be left behind. Immigrants brought this art form with them. Puppet theaters were frequented by the rich and affluent in both Europe and America. Puppetry continues to intrigue and entertain people of all ages and walks of life as we have seen with the popularity of Sesame Street and the Muppets. Working with a puppet allows even the shyest person to find their voice and to perform. (The New Encyclopedia Britannica 15th ed.)

**PLANNING THE PROJECT**

At the beginning of the school year, I surveyed the students as to their prior experience in the arts. Ten of the children had some sort of exposure to the arts outside of school such as music lessons, ballet, gymnastics and one young lady had voice lessons. She had been in a number of MTC productions, also. Many of these students were to be in my reading group. Students were divided into reading groups based on reading levels and go to those groups each day. I chose to start with my reading group because it gave me a block of time each day and Language Arts naturally integrated with the art of puppetry.

In October, my reading group began learning about Hans Christian Anderson and his works. We read many of his stories as told by him, and retellings by Sister Carol Joy Cincerelli, Val Biro, and Jerry Pinkney. We then chose which stories we wanted to

develop into a puppet show. We discussed how to put together a puppet show and what was needed to make a show. November was spent writing dialogue, making the (Glove) hand puppets, backdrops and props and practicing performances. In December, we gave our puppet show to select classes and parents and then evaluated the process so I could make revisions for the marionette program.

With a greater understanding of how to improve script writing, prop making and develop acting skills, we started the marionettes. I now had a core group of children to help facilitate the development of a marionette program, and was ready to start working on my final project. On January 12th, I met with Mrs. Elaine Kohler, our retired fifth grade teacher, who taught the gifted education program for years and had developed many marionette programs. Mrs. Kohler learned the art from Barbara Morrison and Blanch Harding. (It is a small world.) Mrs. Kohler and I set a schedule for making the marionettes and this determined my time-frame for creating a program. (See appendix A). My class began learning about the genre of Tall Tales; this is a requirement of the fourth grade curriculum. The students became familiar with the elements of Tall Tales such as embellishments, exaggeration, colloquialisms and Tall Tales' roots in American history. This was a rich, integrated unit on America; her growth, and how we as a people chose to remember our past.

The class and I read many Tall Tales from Mary Pope Osborne, Audrey Wood, Robert D. San Souci, Brian Pinkney, Candace B. Wells, Jeri A. Carroll and Michael A. Lofaro. We watched videos of different versions of these stories and listened to music from Brenda

Griggs, Marty Robins, Tom Russell and the Scott Foresman Social Studies curriculum, which was about these Tall Tale heroes and heroines.

After this immersion into the world of Tall Tales, we decided which heroes we were going to use for our program and started the process of creating our stories. The students who had been part of the hand puppet production became the leaders of their groups, guiding the writing of the scripts and the development of their stories. This was a stroke of genius on my part. I had children who had gained a valuable experience from writing the scripts for the hand puppets. This freed me to oversee all of the production and prevented me from getting bogged down in technical issues. When I worked one-on-one with each group, they already had ideas and direction, thanks to those students. This expedited the process.

We spent January, February and March working on the many aspects of the production, along with taking the required state standardized tests. There was script writing, body part construction, marionette assembly, costume making, music and sound effect development, marionette stringing, learning how to move the marionettes, making props and backgrounds and creating a stage.

April was the time of the performance. We gave seven performances which allowed the entire school community, parents, family members and friends, and my Creative Pulse committee to attend. We also celebrated our accomplishments and reflected on all that we had done and learned with discussions and journal writing. It was an amazing process

with many educational benefits. The children also experienced a sense of accomplishment, the exhilaration of performing and have life-long memories from fourth grade (me too). I will do marionettes with future classes.

**THE EYELETS, WIRES AND STRINGS OF THE PROJECT**

The foundation of this project began with my reading group. My reading group consisted of ten students who learned about Hans Christian Anderson's stories and his country. They read many of his writings, studied maps from his country and learned about his life. We analyzed how his childhood and where he lived affected the creations of his stories. After becoming familiar with his stories, we started the process of turning three of Anderson's stories into a puppet production. Our choices were: The Little Match Girl, The Emperor's New Clothes, and The Wild Swans.

The students chose the parts they wanted to perform, gathered into groups and began writing scripts. This was the children's first experience with script writing. It was not like writing a story. We worked very hard on the difference between "showing what is happening" and "telling what is happening". The "showing of what is happening" was the dialogue between characters. It was the interaction between characters. The "telling" was a narrative. It was much easier to write a narrative than to tell a story through dialogue. We ended up with narrator parts in each of these plays except The Little Match Girl which we chose to use monologue. (See appendix B)

We started to make the heads for the hand puppets when the scripts were nearly done. The heads were made out of ½ inch Styrofoam balls covered with casting material. The Styrofoam balls had a shaft bored into it where the finger of the puppeteer goes. This determined the neck of the puppet. Then the ball was covered with ½ inch wide strips of casting material avoiding the hole. (This is the same material used for casting broken limbs.) Noses, eyebrows, and lips were shaped from the strips of material and were placed on the face side of the head. The head was allowed to dry overnight before it was painted with flesh colored acrylic paint and details were added. Little craft eyes and hair (yarn or chenille) were hot glued to the eye spaces and top of the head after the paint had thoroughly dried. (See appendix C) The design of the hair and accessories were determined by each student's vision of what their character looked like and how the character behaved in the story. The bodies and costumes were designed and sewn by me, based on the student's puppet's role. Buttons, sequins, jewels and bobbles were added by the children. We had a mini-lesson on how to thread a needle and sew on a button. Most of these children learned about mending for the first time.

It was now time to practice, practice, and practice our play. The children had to memorize their lines and build up their arm muscles so they could keep their puppet upright throughout the performance. It was not unusual to walk past my class and see the students doing their reading or independent work with their hand in the air, not because they had a question but because they were increasing their endurance.

We gave ourselves two weeks to get ready to perform. The students worked on backdrops and props for the show while practicing. We decided to hot glue the different props onto yardsticks and rulers after they were drawn and colored. Doing the props this way was effective enough but they had a tendency to be noisy and it was very hard on the rulers and yardsticks. It hindered their re-use as measurement tools. We placed the stage on a draped table which worked okay, but it was shaky and required much care when the student performed.

Voice projection, speed and level were major issues. It took much practice, processing and understanding to realize what an audience would hear or not hear. We had the second to the last practice video taped which we watched and critiqued each performance. This was an effective way to teach the children about voice. They were the audience and now had a complete understanding of what they needed to do with their voices. It was fun to see what their puppets looked like on stage and much laughter accompanied the creative criticism.

My reading group gave five performances before Christmas break. They evaluated their own work and the cooperation of their team. (See Appendix B). They evaluated the value of this experience and what they learned. These children were ready to lead others.

The research of Tall Tales began during Christmas break. I looked over the Tall Tale curriculum of fourth grade, supplementary material I had purchased, and books from the library on Tall Tales. A search on the internet about marionettes gave minimal

information. Research on marionettes and puppets are interwoven because marionettes are one of four forms of puppetry.

The instruction for the construction of the marionettes was given by Mrs. Kohler. She met with me and gave me a grocery list of supplies needed and a brief set of instructions as to what the steps were and how to get started. We set up a schedule for constructing the marionettes and I recruited parent volunteers for the days when we would be making the parts.

Preparation for the construction of the puppets began with the collection of supplies. We needed aluminum foil, Sculpey clay, eyelets and wire loops for heads, feet and hands; ¼ inch ribbed ribbon, 1½ inch grosgrain ribbon, 4-one inch by ten inch strips of paper for the arms and legs; acrylic paint for painting the clay; crochet thread for stringing the marionettes to the ¾ x ¼ inch wooden control pieces (made by Mr. Kohler) and buttons which move the marionettes; assorted fabric, accessories and hats for dressing the characters; yarn, fake fur and chenille for hair; hot glue and fabric glue for attaching everything together, and a shirt box for each student to house their marionette during the construction process.

While I was gathering the supplies, the children were learning all about Tall Tales. They were reading Tall Tales. They were watching Tall Tales. They were sharing Tall Tales. The students even got a feel for writing Tall Tales when they wrote their own story about themselves, a family member or someone important to them. Many of these stories were

so good that they were published by our publishing center and are now on display in the Hawthorne library. (See appendix D).

After a month and a half of these activities, the students broke up into their story group and began writing the dialogue with the children from my reading group as the directors of the process. The children gathered bits and pieces from the different Tall Tales they had read, watched and heard about, along with personal experience and connections they had, in order to create their scripts. They were careful to use colloquialisms from the era and made sure the stories had a beginning, middle and end. The children were also challenged to tell the stories without a narrator. This was a huge challenge but they conquered it. The process of writing the scripts was a noisy, chaotic time but it was perfect for this particular group of children. This class needed to move and interact. They needed to dramatize, verbalize and sketch out their ideas. One student made a drawing of how he thought the Niagara Falls should look and another student suggested a way to make the sound using a musical instrument they had played and then another student suggested spraying the audience with water so the audience would get the feeling of being there. This process fit right in with their multiple intelligences. (See Appendix E).

The afternoon of February 17th was devoted to the construction of the head, feet and hands of the marionettes. We formed 10x14 inch sheets of aluminum foil into tight balls which were covered in Sculpey clay and the eyelets were screwed into the sides of the

head and a hole was driven into the base of the head where the neck would later be attached. These were then baked in the oven in accordance to the Sculpey instructions. The hands and feet were shaped out of the clay and the wire rings were pressed into the top of the feet and the wrist of each hand. An eyelet was pressed into the hand at the base of the thumb before baking. The children painted their heads, feet and hands the following week when they had free time. They also drew images of their character so I had an idea of what their costumes, accessories and props were going to be.

Next came the construction of the bodies which were made of cardboard, ribbon and paper strips. The chest piece was cut out of a 2 ½ x 2 ½ square and the hips from a 2 x 2 piece of cardboard. They were then connected with 1½ by 1½ inch strips of grosgrain ribbon glued with fabric glue. The arms were made from 2-5 ½ inch pieces of ribbed ribbon and 4 paper strips. Each ribbon was folded in half and the fold cress was marked with a pen. Then the children measured a quarter of an inch from the mark and glued, with fabric glue, the paper strip to the ribbon and set them aside to dry. They repeated the process to do the legs but used ribbed ribbon cut to the length of 6 ½ inches. (Paul Bunyan's dimensions were increased by ½ an inch for the chest and hips and 1 inch for the legs and arms. Babe the Blue Ox's body was made in one piece but the legs were made the same way, with 4-6 inch ribbons.) After the glue dried, the students rolled the strips into cylinders around the ribbon giving the appendages depth and form. The ends of the ribbons were then attached to the armholes and leg holes on the bodies. The bodies were allowed to dry thoroughly and then pattern pieces were traced around the bodies so clothing could be made for each of the marionettes.

Finding the fabric to match the students' designs was an adventure on its own. (I am not a shopper but I found myself going to many different stores.) Mrs. Maki, one of my most faithful, talented and helpful parent helpers, agreed to share the task of sewing the clothes for the puppets after I got them all cut out. There was a great deal of pleasure in cutting out and sewing the clothes. It was like making doll clothes and brought back pleasant memories of childhood. (See Appendix F).

While the clothing was being made, the children were finishing up the rough drafts of their tales and were learning the songs for their plays. Mrs. Brenda Griggs, our music teacher, offered to help with the music end of the show. She worked with the students for a couple of months on developing the sound effects and learning the songs for the program. The song I've Got A Gal Named Slew Foot Sue was a childhood song from Mrs. Griggs' family and it touched her heart to be able to see it be used in the production.

Two of the girls volunteered for sound effects. They were two of the cattiest behaving girls in my class. I had spent the first part of the year trying to keep them apart to keep the peace. The fur flew a couple of times while they worked on the sound effects. They fought over who was going to crumple the bag for the sound of the fire or who was going to make the sounds of the horse hooves. I threatened to take them off sound effects if they couldn't get along. As time went on they learned how to work together and by the end of the project they were best friends. They were peaceable inseparable the rest of the year.

One of the Paraprofessionals from our school, Mrs. Hahnstadt, volunteered to type all of the scripts and Mrs. Beckley, our Title One teacher, became our proofreader and editor. Many hands made light work and life long relationships were built through the collaborations. I too found new friends.

When the clothes were done, the students dressed the marionettes and attached their head and necks to the bodies. Dressing the marionettes was fun but trying. It took much patience to thread the arms and legs into the garments and then the garments were hot glued together at the waist. Next a 3 inch piece of ribbed ribbon was folded in half and glued to the neck space of the body and a drop of fabric glue was applied to the hole at the base of the head and the folded part of the neck was pushed into the hole. Finally we attached the feet and hands to the puppets. The ribbon of the arms were strung through the wire at the wrist and folded over and glued with fabric glue. The ribbon was held in place by paper clips until the glue dried. The process was the same for the feet. Care had to be given to the direction of the feet and hands when gluing. The eyelet of the thumb needed to be in an upright position so when it was attached to the control bar the hand would move like a hand. The marionettes once again needed to dry. The marionettes were taking on a life of their own and you could see each one of their personalities as they dried in their boxes.

The final step to the construction of the marionettes was the hair and the stringing of the puppet. Before we could do this, a stage height had to be determined and a commitment

to its size had to be made so we could cut the crochet thread to length. My classroom was a small room and I have a lot of students so I had to decide how much space we could give up and still function as a classroom before we could proceed. We then gave the marionettes the ability to move; we gave them strings.

First one end of the string was tied to one of the eyelets on the head and then strung through the inner holes of the control piece and tied to the other head eyelet. A string was then tied to one of the hand eyelets and strung through the outer hole and a button before going down through the other outer hole and to the other hand eyelet. This button helped with the manipulation of the hands. The final string was sewn into the pants of the marionette at the bottom and tied through the hole at the end of the control bar. This string allowed the puppet to bow and bend at the waist. Students then had the hair, hats and bows hot glued to the heads of their puppets. Many of the hats were custom made by Mrs. Maki. She crocheted them and Mr. Maki gave us a laugh when he modeled the hats before they were attached to the marionettes. The marionettes came to life. The class had two afternoons to just play with their marionettes and figure out how many different ways they could make them move. It was purposeful chaos.

It was time to build the stage and put the program together. Mrs. Kolher helped set up the stage one evening after school. We hung curtains from the ceiling with wires. The stage was a cardboard box covered with fabric and it sat on 2x4s in front of the puppet stage we had used for the Glove puppet show. This stage was now on the floor because marionettes are moved from above where the other puppets were moved from below. A

glue-lam beam was our step behind the stage so the shorter students could reach over the top of the stage. The backdrops were made from tablecloths and sheets which were sewn together leaving a 1 inch pocket at the top so a rod could be threaded through the pocket. This made it possible to switch out backgrounds quickly and easily for the different stories. (See appendix G).

The students had five practices with the marionettes with the fourth practice being video taped, viewed and critiqued. One boy, who was very immature and expected to have his own way or he would throw a fit, hadn't learned his lines. He made the practices for his team difficult. After the second practice he started to pitch a fit because things didn't go well. His teammates were frustrated and let him know they were. The boy came to me with complaints about his teammates and as we talked he realized he was the problem not them. By the time we video taped the practice, he had his lines down and when we critiqued the performance his teammates had nothing but praises for him. He later commented on how I pressured him to learn his lines but what he was really saying was he found a resolve in him that made him proud. It hadn't been easy for him but he did it!

We worked on how to set up the next act, props and sound effects. The orientation of the marionettes was realized and discussed. It was important to have the puppets feet on the ground and not flying in the air when it was not what the character wanted to do. This was a frequent comment when analyzing our programs. The children were able to refine the movement of their marionettes. We were pleased with the back drops and found solutions to improve props and staging. Some things were missing however; we did not

have a Master of Ceremony or invitation to the programs. One of my most shy boys volunteered to be the MC. He made a list of the stories and worked up a monologue for the program. Written language was a difficult area for him but this task allowed him to overcome his anxiety with the written word because there were no wrong ways and he shined.

Two other children worked on the computers during their recesses to create invitations for friends and family. These two students had avoided working with each other in the past but now worked together on a common goal and appreciated each others talents and humor. The classes' investment in the project was amazing. (See Appendixes H and I).

It was time for the performance. There were six days of shows with two or three performances per day. Each performance was different. The children would make changes, additions to lines, new movements or stage positions in response to the audience laughter and cheers. The plays evolved, becoming better and smoother after each performance. The class would discuss what went well and what needed improvement after each program. After the first performance, the boy who had Paul Bunyan suggested chopping down the tree that was a prop to give the play more action, and another student offered to make the sounds of trees being chopped. After another performance, the young lady who played the sales woman asked to add to her lines and heighten the conflict between John Henry and the machine. Another child found a poem about John Henry and recited it as an introduction to the story. One boy was disappointed in himself when he forgot his lines but the other children improvised and the story moved along

without the audience being aware of the problem. This situation led to a wonderful discussion. The young man didn't miss a word the next performance and the children applauded him for it. This was so important to his self esteem. The children encouraged each other and prompted each other when needed. They gave creative criticism in a mature and respectful manner. They celebrated each others accomplishments. In Pecos Bill, Pecos told Sue he would come and save her. The marionettes became tangled and it looked like he was really saving her. It was a wonderful effect. The children tried to duplicate this action for every performance there after. The boy and girl who played these parts never interacted before the project but with this creative blunder they found a starting place for a friendship.

It was like a football team playing in a tournament, working together, debriefing and planning strategies for the next game. We even experienced a disappointing performance. The third to the last (the performance video taped for the DVD) was our worst. We discussed the reasons why and what to do with this information. The children were able to identify one major issue which was performing for the fifth grade. Every one of the students spoke of the anxiety, fear or intimidation they felt performing for their older peers. This was a lesson on peer pressure and what value it needed to be given. It was also a revelation for me and I went to the fifth grade teachers to brainstorm ways to bridge the gap between these grades. The last two programs were stellar after our discussion and one of them was for another fifth grade.

The project ended with a cast party and the marionettes went home to live with their creator. We celebrated what we had accomplished. We spent time processing what we thought about the marionettes. There was an overwhelming approval of the project. The children knew they had done something BIG! We recognized and thanked all of the people who helped to make the marionette project possible. In some ways it was a relief to be finished. We set out to put on a marionette show and we accomplished it in style!

**BENEFITS AND BYPRODUCTS OF THE MARIONETTES**

There were many benefits and byproducts to this project, some expected and some unexpected. This project was a fun way to fulfill curriculum requirements. The students learned about Tall Tales, dialogue, the culture and history of different regions of America, figurative language, and public speaking. We worked on reading skills and writing conventions. Students set long-term goals and worked to meet them. (This is a skill, that in our world of instant gratification, many children do not get to experience). The timid found strength and tenacity and the shy found their voice and the conviction to use it. The bold found direction and the egocentric found a purpose beyond themselves. The students learned many other hidden lessons such as how to work as a team, what behaviors hindered the processes and what behaviors helped, the importance of each member, and the responsibility of each member to the others. They developed relationships with students which they normally would have avoided. Differences between people dissolved. Tolerance and appreciation of each others unique talents were unexpected byproducts. New friendships developed. Unexplored talents were discovered. A cohesiveness, which had eluded us, came about in my class. Ability level

barriers were no longer a factor. In fact, students who have had difficulties with traditional academia shined in this project. A classroom of noisy individuals, who were always competing to be noticed, found a unity where each person was important, respected and appreciated. This became my class of performers and their talents have impacted their academics. I wish I had done the marionettes earlier in the year. The results of the project on the children's learning and the dynamics of the classroom changed so dramatically that I can't help but wonder what would have happened had we done it earlier. Life long memories were made and the students left fourth grade with their love of learning intact.

I, too, am left with many fond memories of this project. One recollection was a math lesson we did. The children were working on a fraction lesson where they had a no bake cookie recipe to double and make. The children had successfully done the lesson and were eating their results while working on a practice sheet. They wanted drinks of water to wash down their cookies but the drinking fountain was inaccessible due to the stage. The children wanted to go to the gym which was at the other end of the school for drinks. They were told to be patient. There was only five minutes left of school and I agreed to let them out two minutes early. When I turned around after helping a student with a problem, the entire class was on the floor belly crawling and crying out for water and the Marty Robbins' song Cool, Clear Water had been turned on. It was hilarious. On student cried out, "I'm so dehydrated." What could I do but let my performer go? They gave me such joy.

This project knitted my class and me together. Even after the project had been over for a month, the children recite the lines of the plays on field trips and bus rides. They have indelible memories of fourth grade. This project impacted them and I found that I could be a guide on the side and not the sage on the stage.

Marionettes will be one of the projects I do yearly. As for carving, I did not get a marionette head carved but I did get a very simple angel carved on a shelf for my granddaughter. Then I began working on a Santa. It needed help and was not finished. I am not ready for the marionette head, but it is still a dream. I have not given up on carving but I need more instruction and practice. This too will be an ongoing project.

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# Appendix A

Time Frame for Puppets and Marionettes
Final Project
Creative Pulse

November 8: Begin reading Hans Christian Anderson stories.

November 16: Pick three stories to make into plays and assign roles (students' choice).

November 17: Begin writing dialogue for each character.

November 21: Story groups come together and assimilate their dialogue into a complete script.

November 28: Make the heads of the puppets and continue to revise scripts.

November 30: Paint faces on heads and start memorizing parts.

December 1: Apply eyes and hair to heads and accessorize bodies. Continue to memorize parts.

December 2: First practice where we decided on what props and backgrounds we needed.

December 5-12: Practice and prop making.

December 13: Invitation made and delivered.

December 15: Dress rehearsal and video taping for critiquing.

December 16: Video tape reviewed and final practice.

December 19: Preformed for the second grades and parents.

December 20: Self evaluations.

December 21: Preformed for kindergarten, parents and extended resource classes.

December 22: Final performance for the first grades and parents.

January 5: Spoke with Mrs. Elaine Kohler and set up a meeting to begin Marionettes.

January 10: Class began reading Tall Tales and exploring what makes a tall tale.

January 12: Meet with Ms. Kohler and mapped out our plan of action.

January 17-27: Continued to read and research tall tales.
January 30-February 3: Write tale tales.

February 8: Decided on tale tall character and draw the character.

February 17: Make heads, hands and feet for marionettes.

**Appendix B**

# The Little Match Girl

Hi my name is Jala but I'm better know as the little match girl. Being poor is really hard. I live in an attic with my four brothers and little sister. The wind howls through the wall in our attic and it is really cold in our home. We make paper flowers to sell for food and my job is to sell them and match on the streets.

I remember going out on New Year's Eve, it was bitter cold. I walked back and forth all morning trying to sell my flowers and matches. The streets were so busy, but no one seemed notice me. I almost was hit by a car. No one wanted to buy my flowers or matches. I was crossing the street, and a car stopped right in front of me. I ran to the other side of the road, and I lost my slippers. My feet ached at first from the cool and then they stopped hurting. It was hard to walk so I found a corner to sit. I couldn't stop shivering. I was so cold, so I lit one of my matches. I knew I shouldn't because it meant less food for my family but I would rather be hungry than cold right then. When I lit the match, it had a strange light. Then all of a sudden, I saw a well polished stove. I welcomed the warmth on my cheeks, and I heard the fire blazing in the stove. I could smell the odor of cedar. I started to stretch my feet toward the stove, but the stove vanished. I was just sitting there with my feet stretched out and a burnt match in my fingers. I lit another match; I saw a feast with, turkey, fruit, puddings and desserts! It smelt so good that my mouth watered I reached out for an orange and all I felt was a brick wall and smelt the smoke of the dead match. I quickly lit another match hoping to bring the feast back but instead I saw a lovely Christmas tree, surrounded by wonderful clothes and toys that I had only see in shop windows. There were hundreds of candles on the tree and they rose higher and higher till, I saw that they were only the stars. Right then one of the stars fell and made a bright streak of light across the sky. *Someone is dying,* I thought, just like my Grandma always said.

***Grandma:*** When a star falls a soul is going up to God.

I struck another match, this time it was my Grandmother.

**GRANDMA:** My darling child I miss you so!

**MATCH GIRL:** Grandma you are so beautiful. (crying) I miss you. (Pause) Right then the wind blew out my match. My grandma looked so gentle and loving. I needed her so I lit another match and I saw me and my grandmother dancing just like we use to. (Dance around). Grandmother! Oh please take me with you! (Sound desperate). I know you'll disappear when the match goes out. You will vanish just like the warm stove, the glorious feast, and the beautiful Christmas tree! I hastily struck a whole bunch of matches, oh how I wanted to be with her! The light from the matches made it as bright as day. My Grandmother never looked so beautiful. She lifted me into her arms, and we soared in a halo of light and joy, far far above the earth where there was no hunger, coldness and no pain.....we were with God.



# EMPEROR'S NEW CLOTHES

**Narrator:** Once there was an Emperor who was very vain and loved to dress up.

**Emperor:** I love my clothes! They make me look good and so smart, too!

**Narrator:** He was not smart, though. Plus, he loved beautiful clothes more than anything, even his puppy.

*Emperor struts back and forward saying to himself comment about his looks.*

**Narrator:** Outside two rogues were planning a prank.

**Rogue 1:** I have an idea about how to get millions of dollars in gold coins. We will go to the Emperor and say that we are weavers. We will tell him that our thread is magical and can only be seen if you are not stupid and you are good at your job.

**Rogue 2:** Si, that is a good idea because we can be rich if he falls for it.

**Rogue 1:** OH, He'll fall for it. (Whispering to each other)

**Narrator:** So, they went on with their plan to trick the Emperor.

**Rogue 2:** We will pretend to weave a new set of clothes for him to wear. Then when he walks in the parade he will be so embarrassed.

**Narrator:** So the two rogues went into the castle and convinced the Emperor of there magic thread. The Emperor put them to work.

**Emperor:** I want it, I want it. Begin the weaving!

**Narrator:** To their surprise, their plan worked. The Emperor believed the rogues! Not knowing that when the fake clothes were finished, the Emperor would be walking around in his birthday suit! Two weeks passed and the Emperor was getting worried, so he sent the Prime Minister to check on his clothes.

**Prime Minister:** Okay, okay, I'll go check on the clothing!

**Narrator:** When the Prime Minister got to the weaver's shop, he could not see a thing. He was in a dilemma and could lose his job.

**Prime Minister:** (To himself)I don't see a thing and I am a hard worker and not stupid. I know… I will lie! (To the weavers) The fabric is magnificent. By order of the Emperor make it in to the grandest outfit ever worn by a ruler.

**Narrator:** He returned to the Emperor.

**Prime Minister:** The fabric is the most beautiful things I've ever seen! I have ordered them to make your clothing from it.

**Narrator:** He lied convincingly to the Emperor and he was so happy, he sent the Chief Justice to check out the clothes as well.

**Emperor:** Go see for yourself the progress being made and report back to me.

**Chief Justice:** Yes you're Majesty!

**Narrator:** Well, the same as the last, the Chief justice could see nothing either. So, he decided to lie, just like the Prime Minister had.

**Chief Justice**: There is nothing here. The Prime Minister must have lied. If I tell the truth then everyone will think I am stupid or not doing a good job. I'll just have to lie like the Prime Minister.

**Narrator:** He went with his report to the Emperor.

**Chief Justice:** They are the most beautiful clothes I have ever seen!

**Narrator:** He lied boldly and the Emperor became so excited he decided to see for himself.

**Emperor:** I shall go and see it for myself!

Narrator: So he went to the weaver's shop with his Prime Minister, Chief Justice and the court but when he got there, he was shocked. He too saw nothing.

Chief Justice and Prime Minister: Are these not the most exquisite garments you have ever seen?

Emperor: (To himself) I don't see a thing. How if I say anything the people they will think I'm stupid or I am not a very good Emperor. (To the court)
This is the most beautiful clothing I have ever seen don't you agree.

Everyone: (Hesitatingly) Oh yes your majesty. BEAUTIFUL!

Narrator: Then the two rouges pretended to make clothing. When the fake clothes were finished the rouges pretended to dress him.

Rouge 2: These clothes are so light and airy. You will feel like you are wearing nothing at all.

Rouge 2: How do you like your new clothes your majesty? Isn't this the most remarkable fabric you have ever felt?

Emperor: Very good thank-you. Now it is time for my subjects to admire me. Come and let us parade through the town.

***Crowd gasps and OHS***

Narrator: When the Emperor was half way through the town, a little boy shouted.
Boy: Oh sick he is naked; shield your eyes.

***A whisper was going through the crowd. Then all the village people shouted in agreement.***

Everyone: He is naked!

Narrator: The two rouges were arrested leaving the town with their bags of gold. The emperor walked through the crowd bravely but embarrassed in his birthday suit.

THE END

# The Wild Swans

**Narrator:** There once was a king who had eleven sons and one daughter. Each son was a prince and when they were in school they wrote on golden tablets with diamond pencils. The daughter's name was Elise. She had everything she wanted. The king was very lonely after the queen died. He married again but that woman was not good, and she made up lies about Elise and the brothers.

**Evil Queen**: Those children are nothing but trouble. They pull my hair from left to right and are forever causing chaos. They must go!

**Narrator**: And so the evil queen sent Elise away to live with poor peasants and put a spell on the brothers turning them into wild swans.

**Time passes**

**Narrator:** Elise returned to the castle after many years to see her father. She was ragged and dirty but very beautiful. This made the queen furious.

**Evil Queen:** This is unacceptable! I will not have this. I need three toads and I WILL change her into the ugliest of creatures. I shall place a toad upon her head and she will become slothful. The second toad will make her face hideous, and the third toad will make her heart as black as mine.

**Narrator:** The queen's spell did not work because Elise's heart was pure so the Queen made sure she was dressed in the filthiest rags and her hair and face were caked with mud when she saw her father.

**Elise:** Father

**King:** You're not my beautiful daughter, you're repugnant.

**Elise**: (crying Look into some water.) I am repulsive. I will just stay in this forest where no one has to see me.

**Narrator:** Just then 11 beautiful swans landed on the water and as the sun sinks they turn into the 11 brothers.

**Elise:** Are you my brothers?

**Narrator:** They talked through the night sharing what had happened since the evil queen had put a spell on them. Near dawn, the brothers prepared to turn back into swans and told Elise they would return the following night.

**Elise:** Take me with you.

**Narrator:** Elise and the brothers made a net so she could travel with them wherever they went. At night she would pray…

**Elise praying**: Show me how to break the spell and set my brothers free. (Yawn)

**Elise's dream: (as she sleeps she talks in her sleep)** Oh you know how to help my brothers. I can break the evil spell. I can set my brothers free by my suffering. Please tell me more. I will feel pain in my fingers. They will burn like fire. I will suffer. I am to look at the nettles around the cave where I am sleeping and use them to weave my brother magic shirts. I must pick them even if it makes your hands bleed. Then stamp on them with your bare feet until they become like flax. And then twine thread and knit 11 shirts with long sleeves. Then I am to cast these shirts on the 11 swans and the spell will be broken. This is wonderful. Oh but I must be silent and never speak to anyone after I start on this task- even if it takes me years, i must not speak for if I do speak one word, I will send a knife into the hearts of your 11 brothers their lives depend on my silences.

**Narrator**: Elise woke and stated gathering nettles. It was painful work.

**Elise:** There are nettles everywhere!

**Narrator:** From that moment on she was silent. One day a very comely young prince saw her in working the field.

**Prince:** You are the most beautiful woman I have ever seen. What is your name? (Pause) You must come to my castle and live.

**Narrator:** So the prince took Elise to the castle and gave her the most beautiful clothes he could find. He treated her like a Queen but still she continued to work on the 11 shirts without speaking. One day the Archbishop came and spoke to the Prince.

**Archbishop:** Your majesty why doesn't Elise speak. I fear she is a witch. We will have to try her. If she does not speak we shall have to burn her at the stake.

**Prince:** Oh no, you can not do this. I love her.

**Archbishop:** Your majesty, the law states that a witch is known by her inability to speak and we have the duty to carry out to the law.

**Narrator:** The trial was held and it was decreed that Elise must speak before dawn or die. She continued to work in silence only how tears made her work more difficult.

**Prince:** Please don't cry Elise. Just talk to me, please!

**Narrator:** At dawn, Elise was taken to the city center to be burned when 11 white swans flew over and Elise tossed the 11 shirts onto her brothers. At that moment the spell was broken and before crowd stood 11 princes, however the youngest still had a swan wing because Elise did not have time to finish the last shirt sleeve.
**Elise:** (In a loud clear voice) I am innocent. These are my brother and the spell has been broken. I could not speak as long as I was making their shirts or they would have died.

**Prince:** Your heart is as beautiful as you. Will you marry me?

**Elise:** Yes!

**Narrator:** Elise told the Prince the whole story and they were married and lived happily ever after.



# Puppets
# Self Evaluation

In complete sentence, answer each of the points.

What puppet did you make?_____

_____

Did you have any other responsibilities? If so describe them and what it was like to do them._____

_____

_____

_____

What was the most fun with puppets? _____

_____

_____

_____

What was the most difficult part of the puppets? _____

_____

_____

_____

What grade to you deserve and why? _____

_____

_____

Would you do this again?

Would you recommend this activity for future fourth grades?

Grade your teams:

| | Participation | focus | helpfulness |
|---|---|---|---|
| Stormy | | | |
| Madalyn | | | |
| Libby | | | |
| Joshua | | | |
| Alex | | | |
| Jimmie | | | |
| Aaron | | | |
| Cole | | | |
| Adam | | | |

# Puppets
# Self Evaluation

In complete sentence, answer each of the points.

What puppet did you make? The puppet I made was the Princess in The Wild Swans.

Did you have any other responsibilities? If so describe them and what it was like to do them. My other responsibilities wher to hold up the scenerres for the Emperor's New clothes.

What was the most fun with puppets? I think the most fun with puppets was performing for other people and classes.

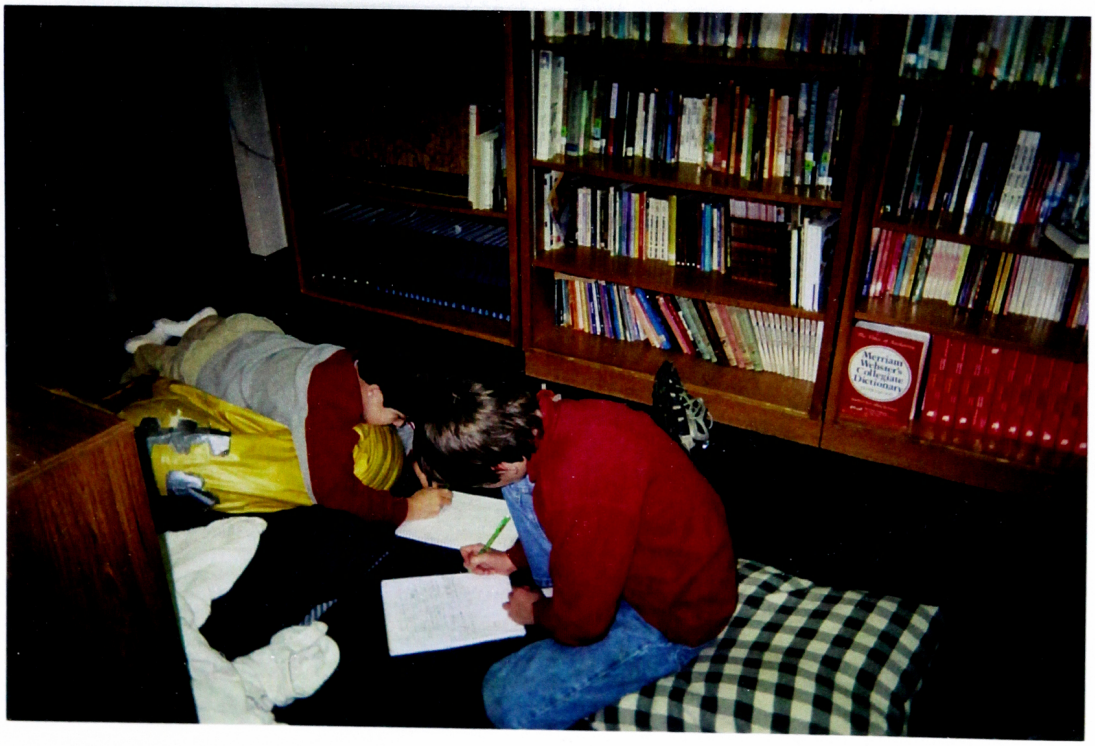
What was the most difficult part of the puppets? I think the most difficult part was having to write our lines for our puppets and having to memorize our lines.

What grade do you deserve and why? I think the grade I deserve is an A+ because I had good participation and I did good at doing the pupets.

Would you do this again?
Yes, I would do puppet shows aglan.
Would you recommend this activity for future fourth grades?
Yes, I would recommend this activity for future fourth graders.

# Appendix C
## Photo of Glove Puppets



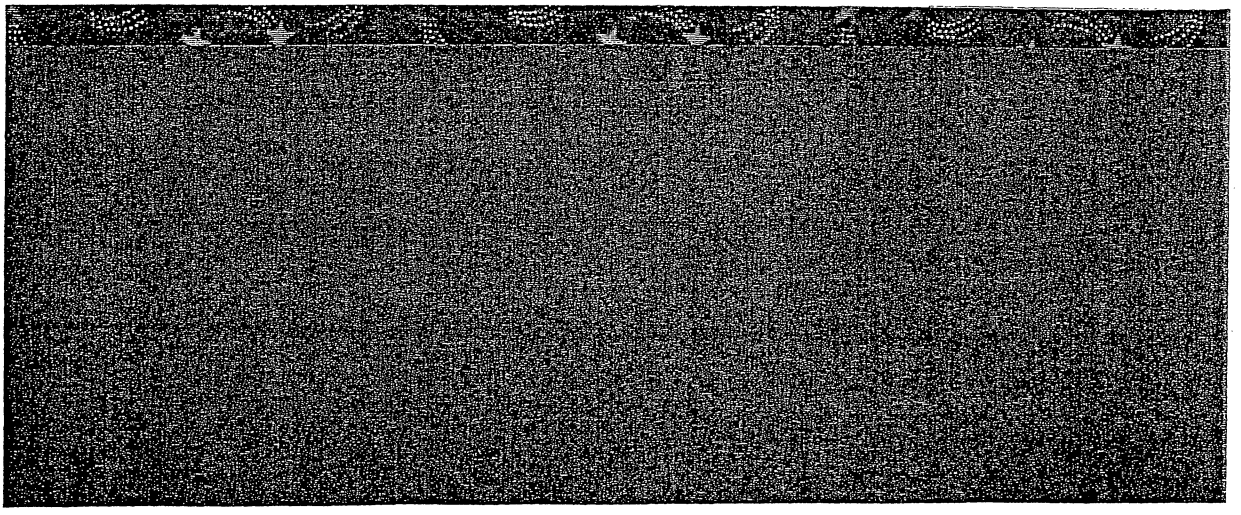


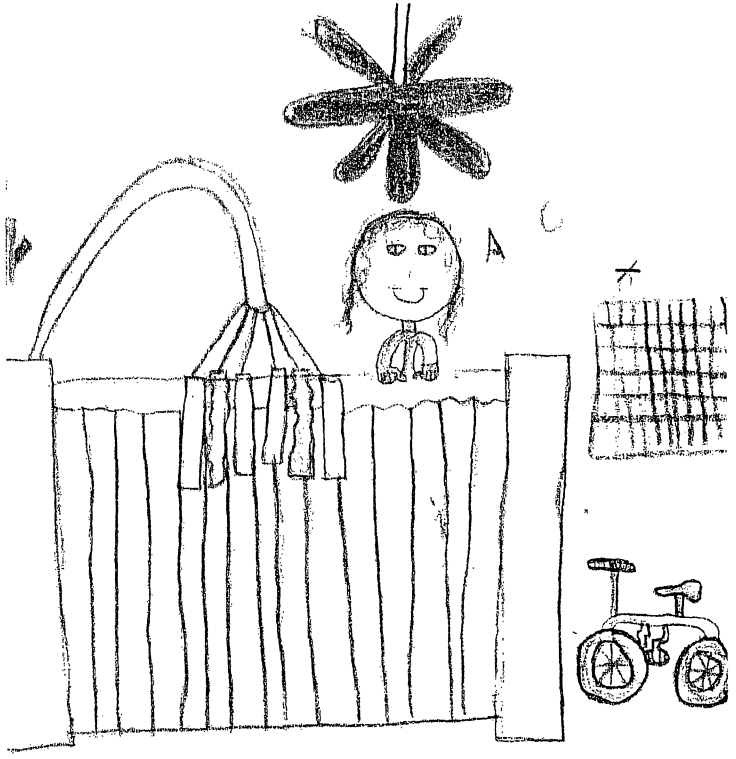
# Appendix D
# A Tall Tale

## Mrs. Brown

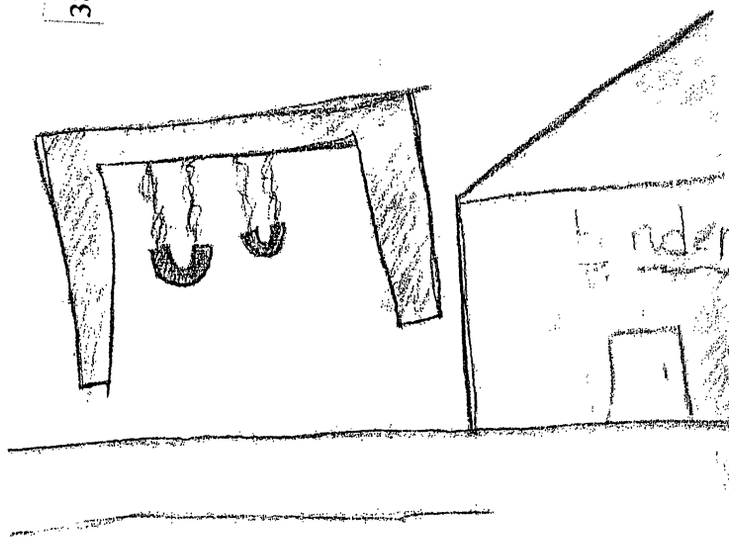
Written and Illustrated by
Madalyn Butler

Hawthorne Writing & Publishing Center
Missoula, MT
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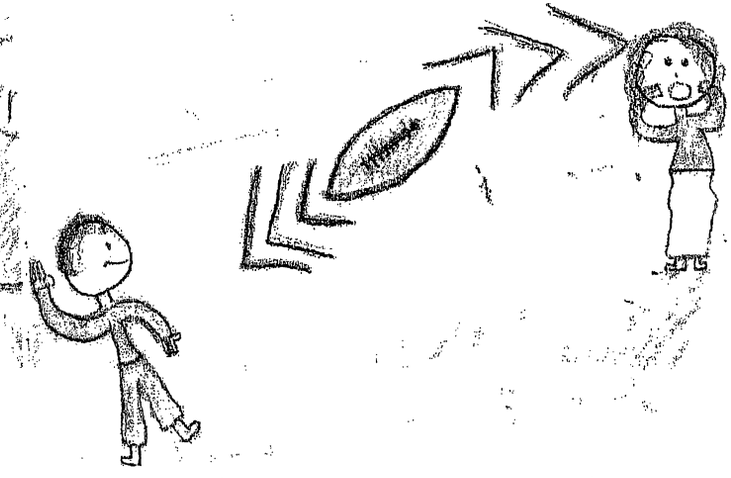


Mrs. Brown was no ordinary child. She was screaming the ABCs first thing when she came out of her mom's tummy. She learned how to ride her bike when she was two. Let me tell you, she was amazing.

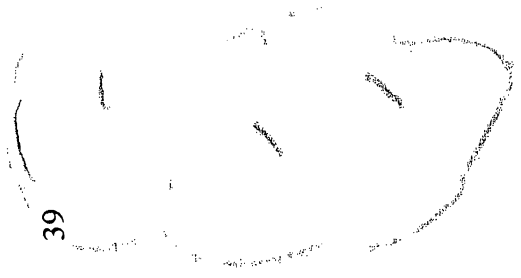


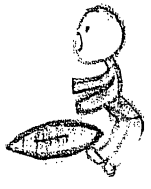
When she was three, she went to kindergarten, but she was so smart she went up to 2nd grade. That's when she got the second brain. With two brains she knew how to spell any word in the world.





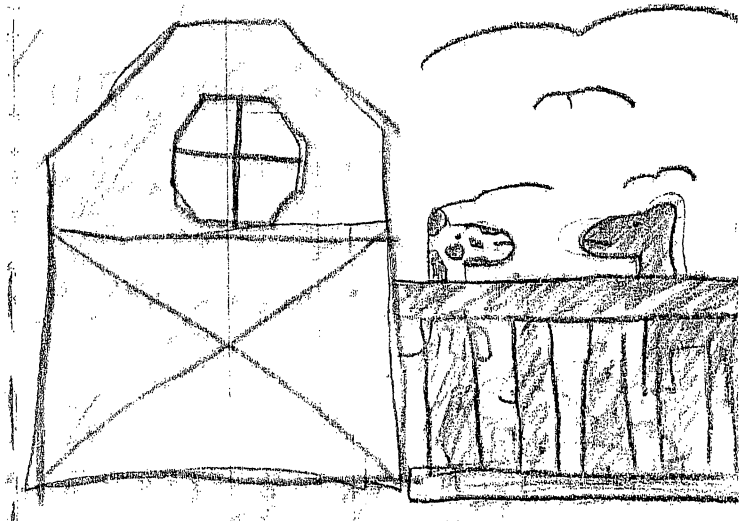
Mrs. Brown was one crazy girl. She was playing football with her brother, David, when her brother threw the ball so hard that it hit the Atlantic Ocean, bounced back, and hit Mrs. Brown.



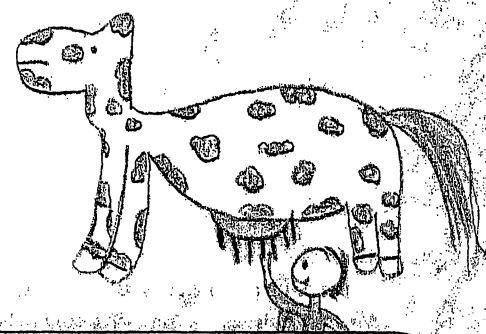
It hit her so hard that it knocked her 20 miles away. She hit the ground and made the Flathead Lake. That's how she got the scar on her eye.





Mrs. Brown grew up on a farm. It was a big farm that covered the whole state of Montana. When she was milking the cows for her father, she spotted a wonderful-looking man who soon became her husband.



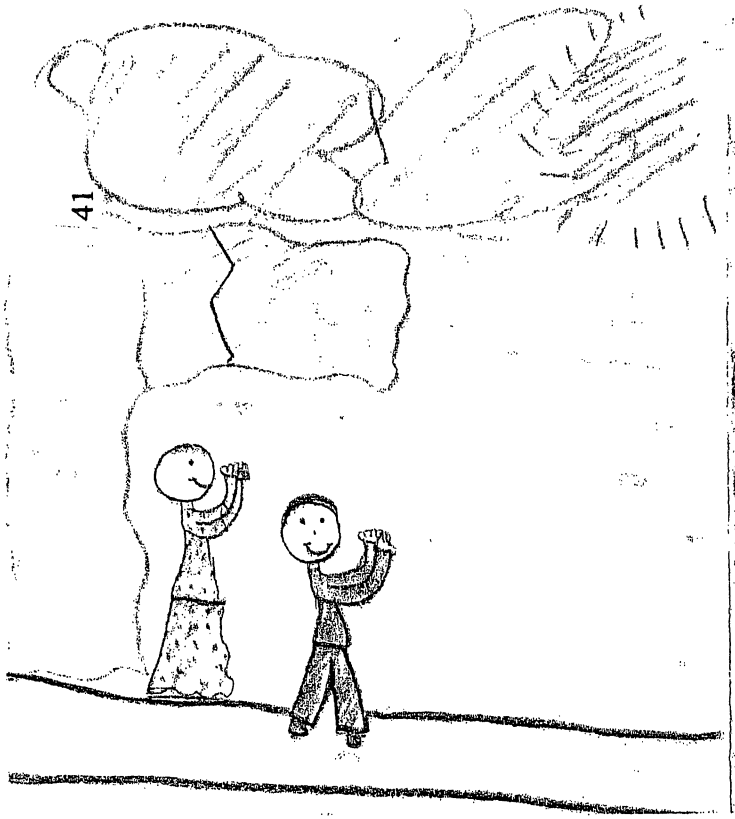



Mrs. Brown was milking the cow, and he was walking past. She squirted him right in the eye, and that's how she stole his heart. His eye had a direct connection to his heart.



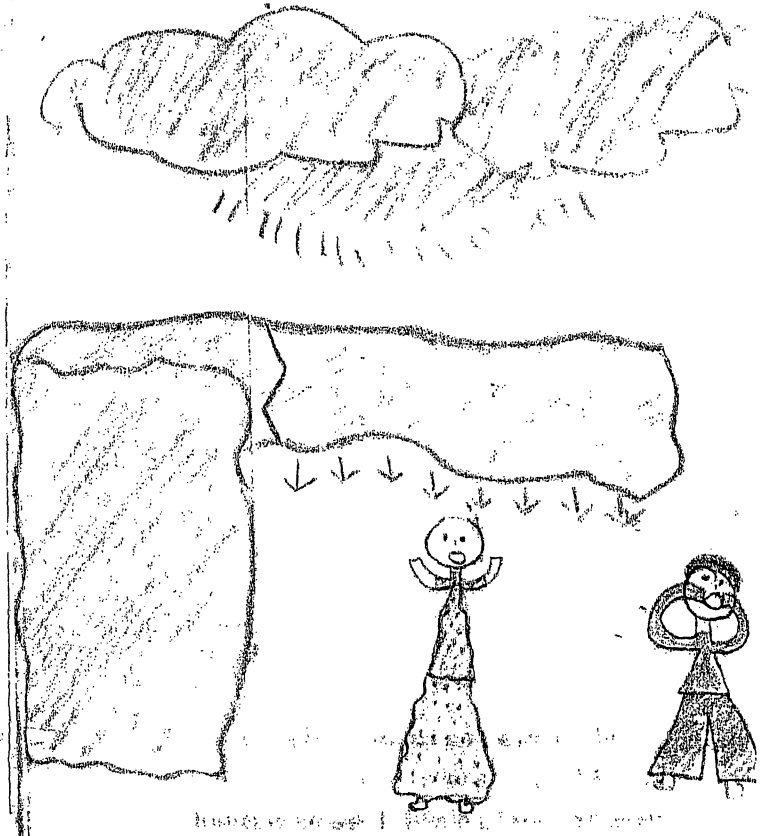


The Browns moved into a white house with a wonderful blue door. Then came a storm; it blew and blew, with smoke flying everywhere. That's how their house turned grey.

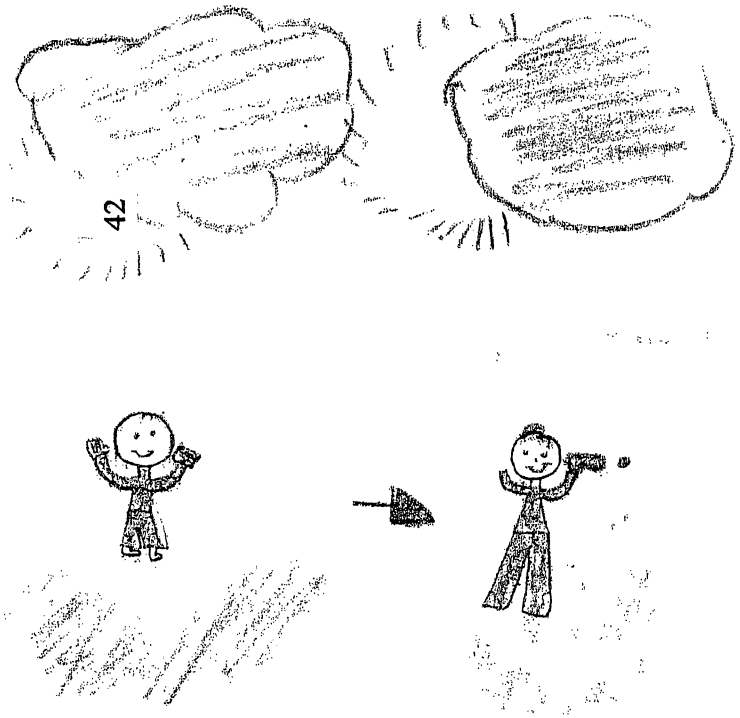



Mrs. Brown was 10 feet tall till one day when she was walking with her husband on a cold winter morning under "The Dangerous Boulder", a huge rock formation. Kaboom!



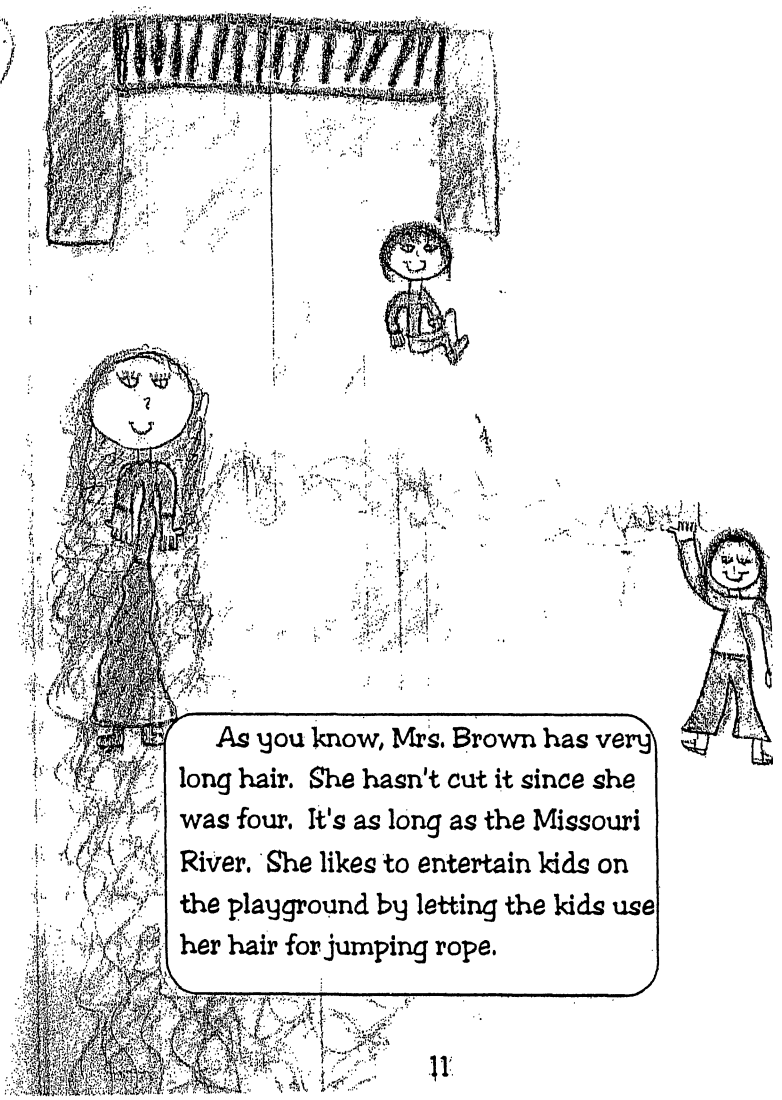


The rock fell on her. She was not hurt; she just got as short as 100 marshmallows stacked on top of each other. The boulder was disintegrated and never fell again.



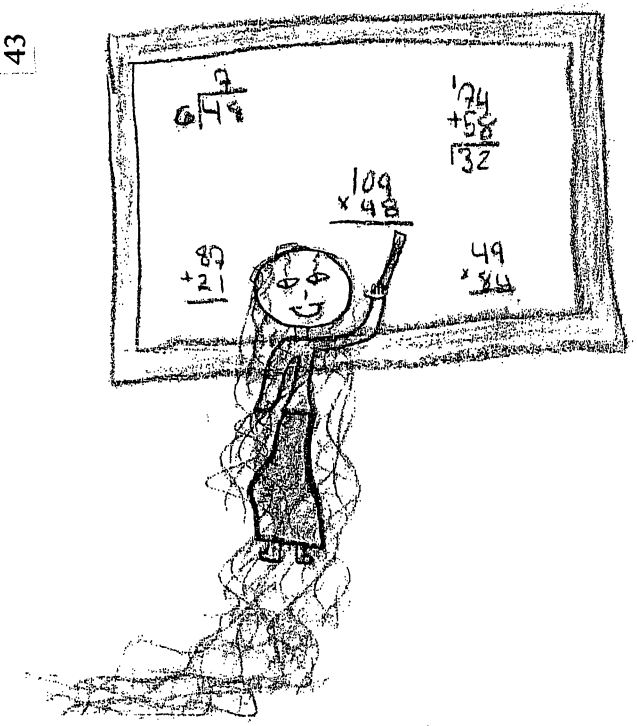

Mrs. Brown is a hunter. She can shoot 50 moose with one bullet. She has shot every animal there is to shoot. She learned how to hunt when she was five. The youngest age you can hunt is 12, but she was so smart the officials didn't care. They gave her a license anyway.





As you know, Mrs. Brown has very long hair. She hasn't cut it since she was four. It's as long as the Missouri River. She likes to entertain kids on the playground by letting the kids use her hair for jumping rope.

43




Believe it or not she still is teaching today and still is crazy.



The End



Mrs. Brown was written and illustrated by Madalyn Butler. Madalyn is 10 years old and lives with her family in Missoula, MT where she is a student in Mrs. Brown's fourth grade class. Madalyn loves Mrs. Brown and thinks she is the "best teacher ever." Inspired by her teacher's caring, loving style, Madalyn decided to make Mrs. Brown her tall tale heroine. When this prolific young author is not writing, she spends her time practicing and competing in gymnastics. She is hoping to go to level seven in gymnastics competition. Madalyn aspires to be just like Mrs. Brown when she is grown.

## Appendix E

# Tall Tales
# Davy Crockett Adventures

Davy Crockett – Meej
Sally Ann Thunder Ann – Madalyn
Mike Fink- Joshua
Sal Fink – Pilar

## Play

Song. . .

**Meej:** *Hi, my name is Davy Crockett. I am the biggest and strongest man on this side of Mississippi River. I can outrun, out lick, and out holler any rig-tail roarer east of the Mississippi. I am a single man all because of that scally-wag Mike Fink.*

**Josh:** *Hi! I am Mike Fink. I am a legendary river boatman. I have a daughter, Sal Fink, who I love very much and no ring-tail holler is going to marry my sis.*

**Meej:** *You broke my heart. It's your entire fault, Mike!!! And I can't believe that you have no such feelings as love in that cold heart of yours.*

**Josh:** *What are you talking about?*

**Meej:** *That gal Sal is the prettiest thing I ever saw, but you are always playin mean tricks on me.*

**Josh:** *Tricks? What tricks?*

**Meej:** *For instance when you said Sal wanted to be my gal but only if I could grin down a bear but it was the middle of winter and there wasn't a bear to be had. I dug*

*in snow banks and searched every cave in these parts thinkin of Sal love for me. It broke my heart to find out she didn't love me. Now I feel lonely and I am very angry at you.*

**Josh:** *I don't feel sorry for you. I like making mean jokes and I don't care about your feelings.*

**Meej:** *Ohhhhhh, you just made me so mad. I am going to hit you so, so, so hard, that...*

**Madalyn:** *Davy, don't do it!!! You are going to get in trouble.*

**Meej:** *Get in trouble? For what? He started it. And who are you to tell me what to do?*

**Madalyn:** *What do you mean who am I? I am Sally Ann Thunder Ann Whirlwind and I've been your best friend since I rescued you from that tree you got your head stuck in it. Remember you went to sleep and couldn't get your head out from between the branches when you woke up. You were bellowing like a lost cub and I had to use my pet snake as a rope to pull those branches apart to let your head out. So listen to me and don't hit him! Let's talk about it.*

**Josh:** *I don't think I did anything wrong. Why is he so mad at me?*

**Madalyn:** (exasperated) *Oh you, you pig-headed loud mouth, I can't believe that after all this, you still can't see your mistake.*

**Josh:** *What mistake?*

**Madalyn:** *You hurt someone's feelings and now you don't care about it?*

**Meej:** *Yeah! What if I played a mean joke on you? What if I told you that your daughter Sal was going to die soon?*

**Josh:** *I don't care. Sal is always with me. I know that she is well.*

**Madalyn:** *Well, where is she now? Why isn't she with you?*

**Josh:** (with thought and bewilderment) *Um, I don't know.*

**Meej:** *Well, what if I told you that she isn't here because she is very, very sick.*

**Josh:** *No she isn't! I know exactly where she is.*

**Madalyn:** *Well, let's go find her then.*

(Madalyn, Josh, and Meej leave the stage from the left side. Pilar walks on the stage from the right side.)

**Pilar:** *Hi! I am Sal Fink. I am the Mississippi screamer and I am Mike Fink's daughter. I love riding my crocodile down the Mississippi River yelling H-i-i-i-i-i-i-i-i-i-ow-ow-who- whoosh, and when I hear "Yankee Doodle" my feet set to dancing.*

(Pilar is on the stage, and Madalyn, Josh, and Meej are behind the stage. They all sing together the "Yankee Doodle" song and Pilar dances. After they are done singing Pilar says…)

**Pilar:** (pointing) *The people over yonder have been celebrating and they were sing that song and I couldn't help myself and lost track of time and my dad. Now I'm looking for my father. I wonder where he is. I am going to continue to look for him. I hope that I find him soon.*

(Pilar leaves the stage from the left. Madalyn, Josh, and Meej are coming back to the stage from the right side.)

**Meej:** *See, you don't know where your daughter is, do you?*

**Josh:** *I thought I knew, but now I don't.*

**Meej:** *Now do you believe me that she is really, really sick?*

**Josh:** *I guess. I don't have any other choice. We looked for her everywhere. I can't believe that this is true. I have never thought that I would be sad.*

**Madalyn:** *Now you know how other people feel when they are sad. I hope you learned your lesson.*

**Josh:** *My daughter will die soon and I don't even know where she is.*

(Pilar walks on the stage.)

**Pilar:** *Daddy, daddy, I've been looking for you.*

**Josh:** *Ohhhh my daughter is back. She is not sick. She is well.*

**Pilar:** *What? Sick? I don't know what you are talking about. I just got caught up in dancing.*

**Josh:** *Crockett you knew! I can't believe that I let you trick me like this, Davy. You ornery varmint, you horn-swaggled me!!!*

**Meej:** *Now you know what I felt like when you lied to me.*

**Josh:** *I see my mistake now. I am sorry, Davy. I should not have played with your heart strings.*

**Madalyn:** *Ohhh, this is great!!! I see that, finally, everybody is getting along again. Let's celebrate.*

(Everybody sings "Yankee Doodle" and dances before leaving the stage.)

# John Henry

**Characters**

John Henry-Adam
Ma-Dallas
Polly Ann-Shelby
Boss Man-Beau
P-Austin
Salesman-Allison

**Scene I**

(Pa and Ma come in with the baby, John Henry. Pa gives John a rubber hammer.)
Pa: Hi, I'm Pa Henry
Ma: And I'm Ma Henry and this is our baby John Henry and he is a natural boy.
Pa: See how he loves his hammer. When he grows up, I just know he will do great things with a hammer.
(Pa, Ma, and baby leave the stage.)

**Scene II**

(John Henry is a grown man. He comes on stage.)
John: I'm John Henry and I am a Natural Man and with this hammer (holds up hammer) I can build anything. One day my skills were put to the test. This saleswoman came by with this new fangled machine and talked to my boss. (Leaves stage)

**Scene III**

(Sales woman and Boss Man come on stage)
Sales woman: I've got a machine that can pound spikes faster than any of your men. If you don't believe me, have a contest and see if my machine is faster than your man. If your man wins, you get the machine for free.
Boss Man: Well, I have a man who can win. John Henry is a good worker! Everyday he pounds in more spikes than any other workman. Even Li'l Willie can't keep up with him. I think he'll win!
Sales woman: We'll see?!
(Both leave the stage.)
**Scene IV:** At Polly and John's home
(John Henry and Polly Ann both enter the stage.)

**John Henry:** (pacing and slapping his hands) I am a Natural Man and I will fight against the machine in a contest.

**Polly Ann:** ( with great concern) I don't think that you should compete because you might get hurt and I love you and can't stand the idea of you getting hurt or worse.

**John Henry:** Polly, everybody's saying that machine is going to take over my job! There's not going to be any jobs left for me to do. I have to beat that machine because if I don't we're going to be poor and we'll be living on the streets.

**Polly Ann:** Oh John, I don't care about the money. I just want you to be safe.

**John Henry:** I am going to fight and that's that!

(John Henry and Polly Ann leave the stage.)

**Scene V:**

(At the railroad the day of the contest.)

**Everyone:** (cheering for John Henry and chanting) Go John Henry go.

**Pa & Ma:** Go, son, you can do it! You've been hammerin' nails since you were a bay!

**John Henry:** Ma, Pa, you're embarrassing me in front of Polly Ann!

**Polly Ann:** He's gonna win! The machine is falling behind!

**Everyone:** John Henry won! He beat the machine! He's the best man with a sledgehammer. We knew he could do it.

**Boss Man:** You can take your machine back home gal. We don't need your machine. We've got John Henry and he is a natural man.

# Pecos Bill Play

Pecos Bill – Orion
Sleufoot Sue –Stormy
c/cowboy –Cole
j/cowboy –Jimmie
t/cowboy – Chase

(Everybody but Sue enters the stage. Cowboys to one side and Bill to the other)
**Pecos Bill :** (off to the side and howls at the moon)

**C/Cowboy:** When I first saw Pecos Bill, he was a little baby playing with coyotes. He was a crazy fellow with long, wild hair. I met up with Pecos Bill and taught him how to rope cows and I bought him some clothes.

**Pecos Bill:** Googaga Kitty.

**J/Cowboy:** Ha! Ha! Ha! Your clothes look funny. Who picked out your clothes you are wearing.

**Pecos Bill:** I picked out my own clothes. They are nice clothes. They do not look funny. They are in style.

**J/Cowboy:** You look like a big goof ball!

(J/Cowboy walks off stage.)

(Pecos Bill spots Widow Maker)
**Pecos Bill:** Now, there is a horse.
**C/Cowboy:** No Bill that's Widow Maker. He has put every man who has tried to ride him in the grave.

**Pecos Bill:** That's the horse for me. Yessiry Bob!

**C/Cowboy:** Who's Bob? Bill wait you can't ... too late. He ain't going to make it.

**Pecos Bill:** Yetta wha who!

(Sun is already up. Moon goes up. Then sun goes up. Then moon goes up. Then sun goes up.)

T/Cowboy: He's been on that horse for three days!

**C/Cowboy:** He did it! Now Widow Maker is tamed for only Pecos Bill.

(Widow Maker and Pecos Bill see Sue. Pecos River)

(Sue jumps off her catfish and stands on the bank and walks toward Pecos.

**Pecos Bill:** What's your name? And does you catfish have a name?

**S/Sue:** My name is Sluefoot Sue. What's it to you?

Pecos Bill: You're one pretty gal and your ride a mighty fine mount.

**S/Sue:** (Ah hooing to Pecos Bill to tell him that she loves him.) You're one smart cowboy. I love you Pecos Bill.

**Pecos Bill:** Will you marry me?

**S/Sue:** Oh yes, my darling, I will marry you any day!
Song: Sleu foot Sue

**C/Cowboy:** On their wedding day, Pecos Bill let Sue ride Widow Maker. This was a big mistake because Sue was wearing her bustle. ( Sue turns around and wiggles her bustle)

**S/Sue:** AWWW YEHA AAAWW!

(Widow Maker bucked her off. Then she is bouncing for a week.)
T/Cowboy: She was bucked off.

J/cowboy: And that bustle had so much bounce that she bounced for a week.

**Pecos Bill:** I will help you, Sue, and save you. (By using a mile long rope.)

T/Cowboy: Bill brought down his bride with his mile long snake rope.

**J/Cowboy:** I'm so thirsty; I could drink a whole world! (There was not water because there was no rain.)

**Pecos Bill:** Giddy up, Widow Maker.

**C/Cowboy:** When Pecos and Sue got back from their honeymoon, they found us cowboys in a bad way.

J/Cowboy: I'm so thirsty; I could drink a whole world!

# The Bunyans

Nicole: Teeny
Chase: Babe
Hannah: Carrie
Libbey: Jean
Aaron: Paul
Matt J: Logger/M
Zach: Logger/Z

(Paul chopping tree.)

**Paul:** Oh, hello! As you can see, I'm 63 ax handles high with my feet on the ground and head in the sky. I've cleared the land from the Atlantic Ocean to the Dakotas. Can you guess who I am? (Pause) That's right. I'm Paul Bunyan, the most famous logger in the world. Well, one day when I was walking along in a blizzard in the middle of August, I heard a deep, unhappy groan, so I went to see where it was coming from. I tripped over something blue and solid. I began to dig, and guess what I discovered.

**Logger/Z:** Tell us Paul. Wat did you find?

**Paul:** Yep, a big, frozen-solid, blue ox. Well, I started a fire; but it was so cold, it froze. I lit a bigger fire to thaw the first one and the ox. (Blue comes in.) He started shivering, tipped over, got up, shook, and became very frisky; but he never changed color, so I called him Babe, my Big Blue ox. Babe and I decided to go exploring , when one day we stumbled into Kentucky. I heard a great poundin'.

**Logger/M:** It sounded like the earth was comin' apart! Nearly rattled my teeth out of my head.

**Paul:** I followed the sound, and lo and behold, I found a cave, and guess what was in there.

(Out comes Carri.)Cari McIntie.

**Cari:** Howdy! I'm Cari. I been diggin' in this cave all day trying to find my wishbone. I was just sitting in the sun, having a picnic, when I dropped my lucky wishbone in a crack and I just have to have it back, so I went to diggin'.

**Paul:** Well, right then and there, I lost my heart. I said, gally,I have a wishbone, too. Would you like to marry me and share mine?

**Babe:** Moo! Moo!

**Cari:** Well sure, I'd be happy to marry you. We got married in the crystal chamber, which I had carved out of the Mammoth Caves.

**Paul:** We were married two years when little Jean came along. Jean is one brave little dude and has a great investigative mind. When little Jean was 5, he came to work with me. He wandered off, and when I found him, he was diggin' away like his ma.

**Jean:** Yeah, Dad, I love to stack rock and I made a canyon and used my middle name to name it. That's how Bryce Canyon came to be.

**Paul:** I was so proud of you, I told you that you were going to build something world famous.

**Jean:** Really, Dad, thanks!

**Cari:** Paul, don't forget our lovely daughter, Teeny. She is an amazing girl. Remember that time when she was wrestling with Babe (Moo) and got syrup in her hair and the bears crawled up in her curls? You had to make the Niagara River into a shower to wash those bears out of her hair.

**Teeny:** Aw, Mom, you didn't have to tell about that. Those Niagara Falls just straightened my curls!

**Jean:** Dad, do you really think I will be a great sculptor some day?

**Paul:** Son, you are going to do spectacular things!

(All exit stage except Paul, Cari, and Babe.)

**Cari:** Our kids grew up just like this country. Jean is now a famous sculptor.

**Paul:** Teeny is a very wonderful fashion designer. And Cari, Babe and I are on the move north to the northern territory of Canada. You kids watch for our handiwork!

**Babe:** Moo!

# Mose Humphreys

Mose-Alex
Stormy-Anthony
Casey Jones- Matthew Z
Johnny Appleseed- Jacob

**Mose:** I am Mose Humphreys, the fire fighter. I am eight feet tall and have hands the size of oven mitts.
One day I was eating lunch when the fire warning siren went off. I went back to the station with the others to get the fire truck. We finished with the fire when the siren went off again. We were going back but I fell behind. Then I ran into a fifteen foot tall man. I told him to move out of the way! I need to get to the fire!

Stormy: Oh ya, well just let me shake my head on that fire and that should help. (shakes head)

Mose: Wow! You're good! Who Are you?

Stormy: My name is Stormalong, but I go by Stormy. I am from Maryland. I was a sailor, but I quit because I am too big to fit on any of the ships."

Mose: "I think you should go back. I will come with you."

Stormy: "It's fine. You don't' need to come back with me."

Mose: "No, really, I'll come back with you and help you make a ship just for you."

Stormy: "Okay, lets do it. I'll show you my favorite swimming hole on our way back to Maryland.

Mose: This isn't a swimming hole this is Lake Ontario.

Stormy: Want to have a race to the bottom?

Mose: Okay. Ready, get set, go! We almost were at the bottom when I heard Stormy yell. I looked over and saw an octopus grabbing him. You might have heard the story about Paul Bunyan carving the Niagara Falls to get the honey out of Tenny's hair, but this is how it really happened. That

octopus and Stormy wrestled so much, they created the Niagara Falls. And after we got out of the water.

Stormy: Oh, Mose, come look at this. It says Casey Jones. I've heard a lot of stories about him. He was the best engineer ever. I remember one story. It went like this.

SONG: Casey Jones

Mose: In M.A. Stormy and I were hungry so we went into the apple orchard and there, in the middle of the apple orchard, Johnny Appleseed.

Johnny: I am on an apple mission, and I am going to plant apples all over the frontier.

Stormy: These are the best apples ever.

Moses: I will make a deal with you. We will help you plant apples if you help Stormy make a ship.

Stormy: Okay, fine.

Mose: We helped Johnny plant apples all over. After that we went to help Stormy build his ship. Johnny and I were leaving when,

Stormy: You guys want to live on the boat with me?

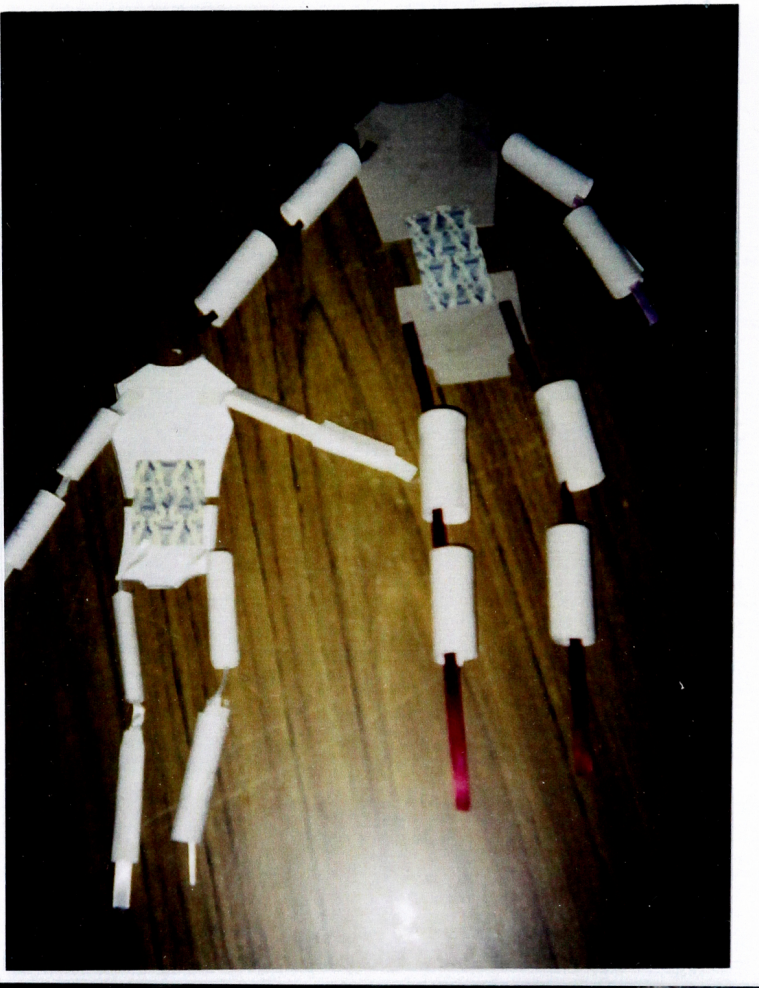
Mose and Johnny: Sure.

Mose: That was it, the story how I, Mose Humphreys, met up with Johnny Appleseed, Alfred Bulltop Stormalong, and Casey Jones.

# Appendix F
## Construction of Marionettes


















Butterflies




To Be Great


CONCLUSION


DETAIL
DETAIL
DETAIL
DETAIL
CONCLUSION

















May 10, 2006

Dear Mrs. Brown and Class,

I commend all of you for your outstanding Marionette Show!

Each and all performed exceptionally well as individuals and as a group, from creating the marionettes to writing the scripts and incorporating the sound effects.

The imaginative manner in taking the folktale to another level was especially creative!

What a fabulous experience for all of you to cherish!

Many thanks with much appreciation.

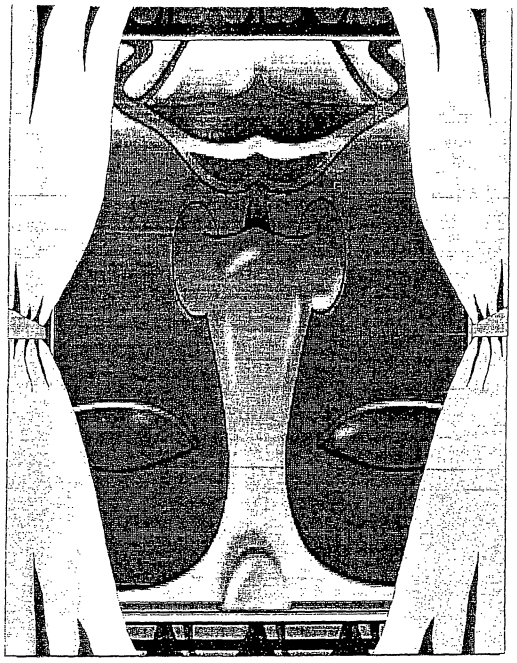
Karen Dipp

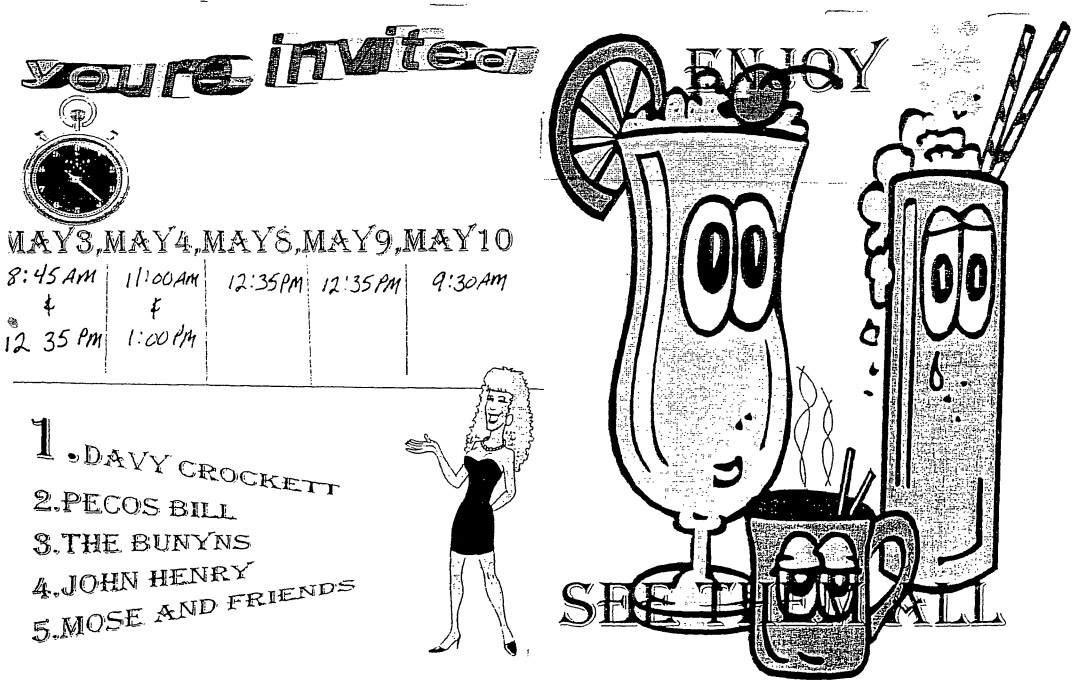
a.k.a.

Grandma Karen

3-H

Appendix G




youre invited
MAY3,MAY4,MAY8,MAY9,MAY10
8:45 AM | 11:00 AM | 12:35PM | 12:35 PM | 9:30 AM
12:35 PM | 1:00 PM
1. DAVY CROCKETT
2. PECOS BILL
3. THE BUNYNS
4. JOHN HENRY
5. MOSE AND FRIENDS
ENJOY
SEE THEM ALL

Appendix H



PLAYS

1. DAVY CROCKETT
2. PECOS BILL
3. JOHN HENRY
4. THE BUNYANS
5. MOSE AND FRIENDS



MAY 3RD
8:45PM AND 12:40PM
MAY 4TH
11:00AM AND 1:00PM
MAY 8TH
12: 35PM
MAY 9TH
12:35PM
MAY 10TH
9:30PM



Tall Tales have been unleashed in 4B and you're called over to be entertained!