



presents



AESOP'S FABLES

STARRING JIM WEST

Study Guide

AESOP, the Father of the Fable
(approx. 620-560 BC)

Aesop was born a slave in either Egypt or Turkey (historians are not sure) and found favor at the court of King Croesus (King of Lydia, an ancient kingdom in West Asia Minor). Aesop told stories about animals because people, and kings in particular, didn't like to see themselves being foolish. However, we can all laugh and learn watching animals make the same mistakes as ourselves. In fact, King Croesus freed him because he liked his stories so much. As a free man, Aesop eventually settled in Greece.

The first written record of the fables dates from 300 A.D. Aesop himself never wrote his stories down. The first English publication came in 1484 and in 1593 the fables were published in Japanese! People the world over have known and loved Aesop and his fables for a long time.

BEFORE THE SHOW

Exercise #1

The harpsichord was the forerunner of the piano. When its key is struck, a little quill plucks the string. No matter how hard you hit the keyboard, the sound is always the same. With the invention of the piano in the 18th century, when the key is struck, a felt hammer strikes the string and thus you can play loudly or softly. It was originally called a pianoforte, which means "soft-loud" in Italian.

In the section, THE TORTOISE AND THE HARE, a piano will be heard playing a short Scarlatti sonata followed by the sound of a harpsichord playing the same piece. Suggest to the children beforehand that they listen for the difference in sound between the two.

Exercise #2

Get a recording of Beethoven's 3rd Symphony. Play the third movement (Scherzo) when the children come to class in the morning. Repeat this for at least three days prior to the show. Do not make any fuss as to it being "great" Beethoven. Just let it be there. If questioned by the children, simply suggest, "It's a nice way to start the day." Doing this exercise will enable the children to recognize the music when they hear it in the show.

AFTER THE SHOW

Review the fables in the show and discuss the various ramifications of the morals.

1. **THE TORTOISE AND THE HARE** (performed with a paper bag and cardboard cut-outs)

Music: Domenico Scarlatti (1685-1757) Sonata in C

Moral: Slow and steady is sure to win.

2. **THE STAG AT THE POOL** (Paper bags and cardboard box)

Music: Ludwig van Beethoven (1770-1827) Symphony No. 3 The Eroica. Third Movement: Scherzo

Moral: Things are the way they are for a reason.

3. **THE FOX AND THE GRAPES** (Hand shadows)

Moral: Only a fool laughs at something he can't have.

4. **THE FOX AT THE WELL** (Hand shadows)

Moral: Look before you leap.

5. **THE WIND AND THE SUN**

Music: Frederic Chopin (1810-1849)

Waltz in C# Minor, Etude in A= Major (Aeolian Harp)

Etude in A Minor (Winter Winds)

Moral: It's much stronger to be gentle and kind than to be a loud and forceful bully.

6. **THE LION AND THE MOUSE** (Newspaper puppets)

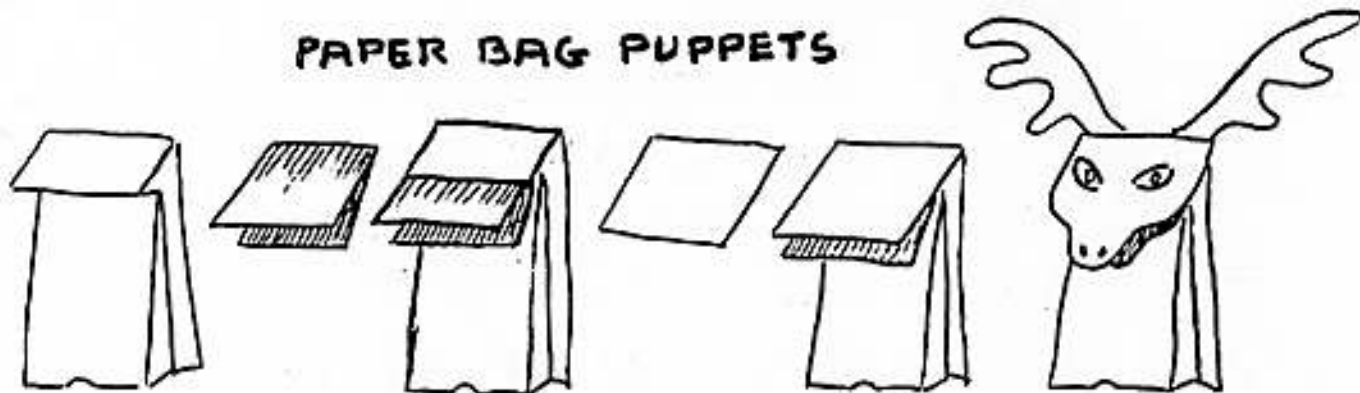
Moral: Don't make fun of little things.

7. **THE CAT AND HER TAIL** (Re-named "Warble Twinky" by Jim West)

Music: Gioacchino Rossini (1792-1868) Overture to Cinderella (the last third of the piece)

Moral: Go forward. Don't look for happiness behind you.

PAPER BAG PUPPETS



1. Cut a piece of construction paper the same size as a paper bag. Fold in half and paste into the fold of the paper bag.
2. Paste a piece of paper on top of the bag and cardboard. Cut into a shape and add ears, antlers, horns - whatever. Use tissue paper or construction paper strips for hair, feathers or general collage decorations.

HAND SHADOWS

Use slide or overhead projector to create a shadow light and have children take turns practicing shadow puppets to act out one of the stories. Encourage the students to create their creatures using the two illustrated below as examples.



NEWSPAPER MOUTH PUPPET

STEP 1

Fold a cardboard circle in half. (About the size of a dinner plate - red, if possible.)

STEP 2

Bunch up a couple of pieces of newspaper. Wrap a smooth piece of newspaper around them, forming a neat bundle.

STEP 3

Using Scotch tape, attach neat bundle to one half of the cardboard circle.

Do not tape along fold so you can insert fingers under bundle.

STEP 4

Repeat steps 2 and 3 on other half of circle. Again, do not tape along fold.

STEP 5

Decorate as desired. Tape on small bundles of paper for eyes or paint them with tempera. Use tissue paper or newspaper strips for hair. Have fun!



AESOP'S FABLES II

with Jim West

STUDY GUIDE

WHO WAS AESOP?

Aesop, sometimes called the “father of the fable” lived about 2,600 years ago (approximately 620-560 BC). He was born in either Turkey or Egypt (historians aren’t sure) and was a slave. He served King Croesus in Lydia, a kingdom that existed a long time ago in West Asia Minor. Aesop entertained the king by telling him stories. King Croesus liked Aesop and his stories so much that he freed him. Aesop eventually settled in Greece.

Aesop never wrote his stories down. The stories were passed by word of mouth from generation to generation. The first written record of his stories is 300 AD (about 860 years after Aesop died). His fables were translated into English in 1484, and have also been translated into almost every language, including Russian, Japanese, and French!

No one knows exactly how many stories Aesop created. Some books say he wrote over 650, but many people who study literature say that many of the stories people think he wrote were actually not invented until many years after his death. There are probably also many of his stories that have been lost and forgotten over the last 2,600 years.

WHAT IS A FABLE?

A fable is a simple story with a lesson (or moral). Some of these morals are “if you go slow and steady, you are sure to win”, and “things are the way they are for a reason.” Many fables are about creatures that are silly, foolish, or idiotic. Since Aesop’s fables were often veiled criticisms of people, he often told his stories using animals as characters because people, especially kings, don’t like to see themselves as being silly, foolish, or idiotic. People who create fables, like Aesop, are called “fabulists”.

BE A FABULIST!

Your class can be fabulists, just like Aesop! Have them make up a fable - be sure it has a moral (for example, “Look before you leap” or “Treat others the way you would like to be treated”. For fun, encourage your class to tell their stories using different animals as characters!

THE STARGAZER IS A GIRAFFE!

For our last fable we changed the elderly astronomer into a giraffe and create a large colorful puppet. We chose the giraffe because of all land animals giraffes have the largest eyes. Their great eyesight enables them to identify and communicate with one another visually from as far as a mile away, beyond scent or sound. We thought this related well to our fable. This ability to see so far and subsequently to sense danger from such a distance inspired the ancient Egyptians, in their hieroglyphs, to use the figure of the giraffe to mean “foretell”. Other neat giraffe facts include their defensive ability to kick a lion to death with one blow, and out accelerate a horse. And the markings of every giraffe are unique, like human fingerprints.

AESOP'S MUSIC

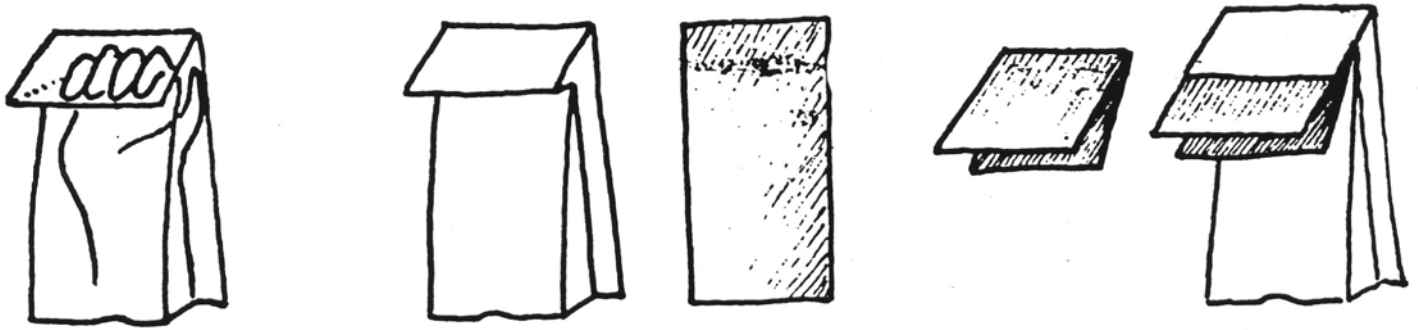
Get a recording of Prokofiev’s *Love of Three Oranges*. Play the “march” when the children come to class in the morning. Repeat this for at least three days prior to the show. Do not make any fuss as to it being “great” Prokofiev. Just let it be there. If questioned by the children, simply suggest, “It’s a nice way to start the day.” Doing this exercise will enable the children to recognize the music when they hear it in the show.

~~ THE FABLES ~~

Review the fables in the show and discuss the various ramifications of the morals.

1. **THE LION AND HIS COUNCILORS** (performed with box puppets)
Music: Sergei Sergeevich Prokofiev (1891-1953) – “March” from *Love of Three Oranges*
Moral: The wise man says nothing in dangerous times
2. **THE GOOSE THAT LAID A GOLDEN EGG** (performed with shadow puppets)
Music: Excerpts by Maurice Joseph Ravel (1875-1937) and Brahms (1833-1897)
Moral: Greed often overreaches itself
3. **THE OAK AND THE REEDS** (performed with newspaper puppets)
Music: Ludwig van Beethoven (1770-1827) – Ninth Symphony, first movement
Moral: Stoop to conquer
4. **THE BOY WHO CRIED WOLF**
Music: Peter Ilich Tchaikovsky (1840 - 1893) – excerpts from *Sleeping Beauty*
Moral: Nobody believes a liar, even when he is telling the truth
5. **THE STARGAZER** (aka *The Astronomer*) (performed with paper bag puppets)
Music: Ludwig van Beethoven (1770-1827) – First Symphony
Moral: Pay attention to your surroundings

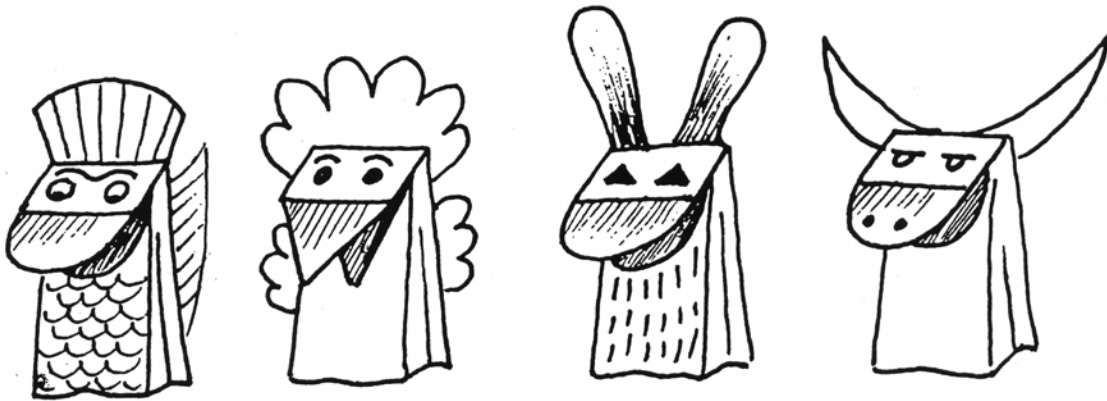
PAPER BAG PUPPETS



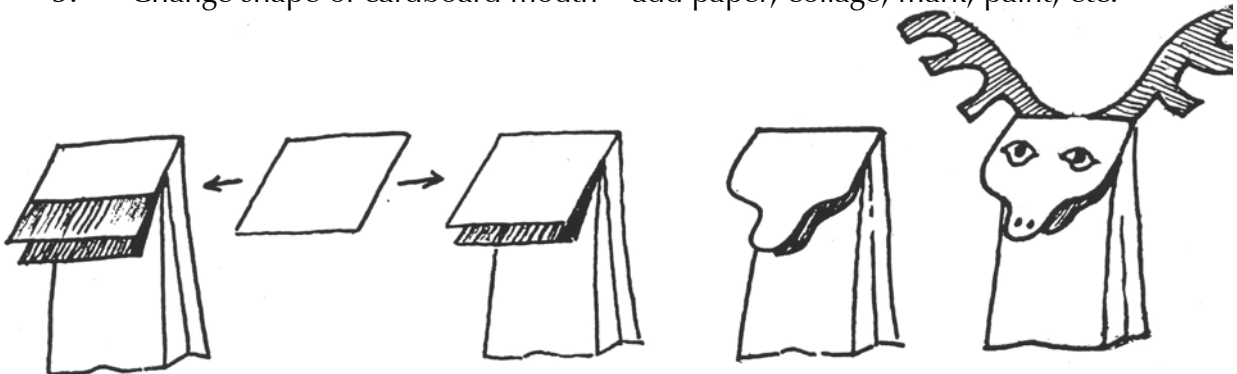
Move puppet's mouth with hand in bag.

1. Cut out a piece of cardboard the same size as a paper bag.

2. Fold cardboard in half and paste or tape into the fold of the paper bag.



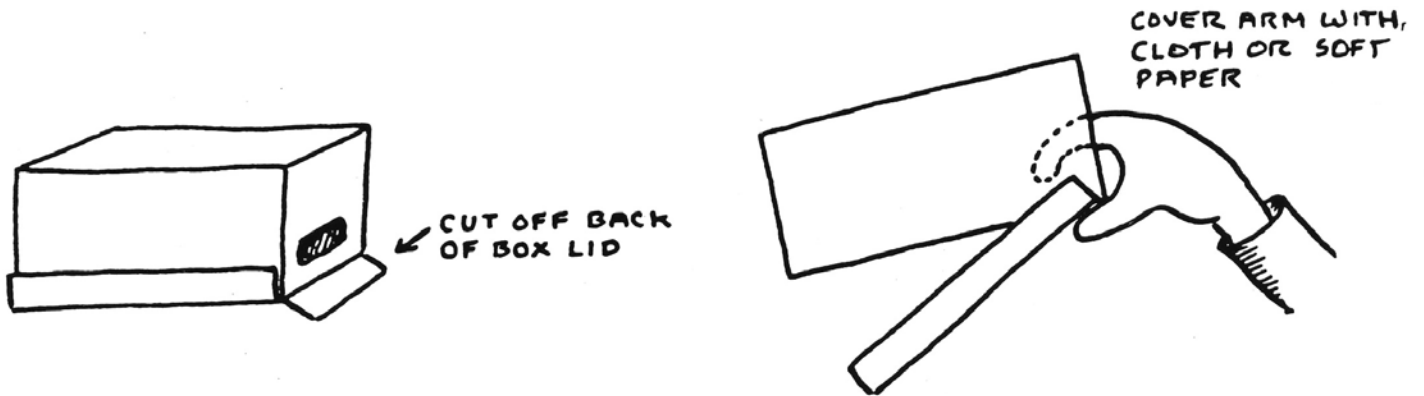
3. Change shape of cardboard mouth – add paper, collage, mark, paint, etc.



4. Paste a piece of paper on top of bag and cardboard. Cut into a shape.

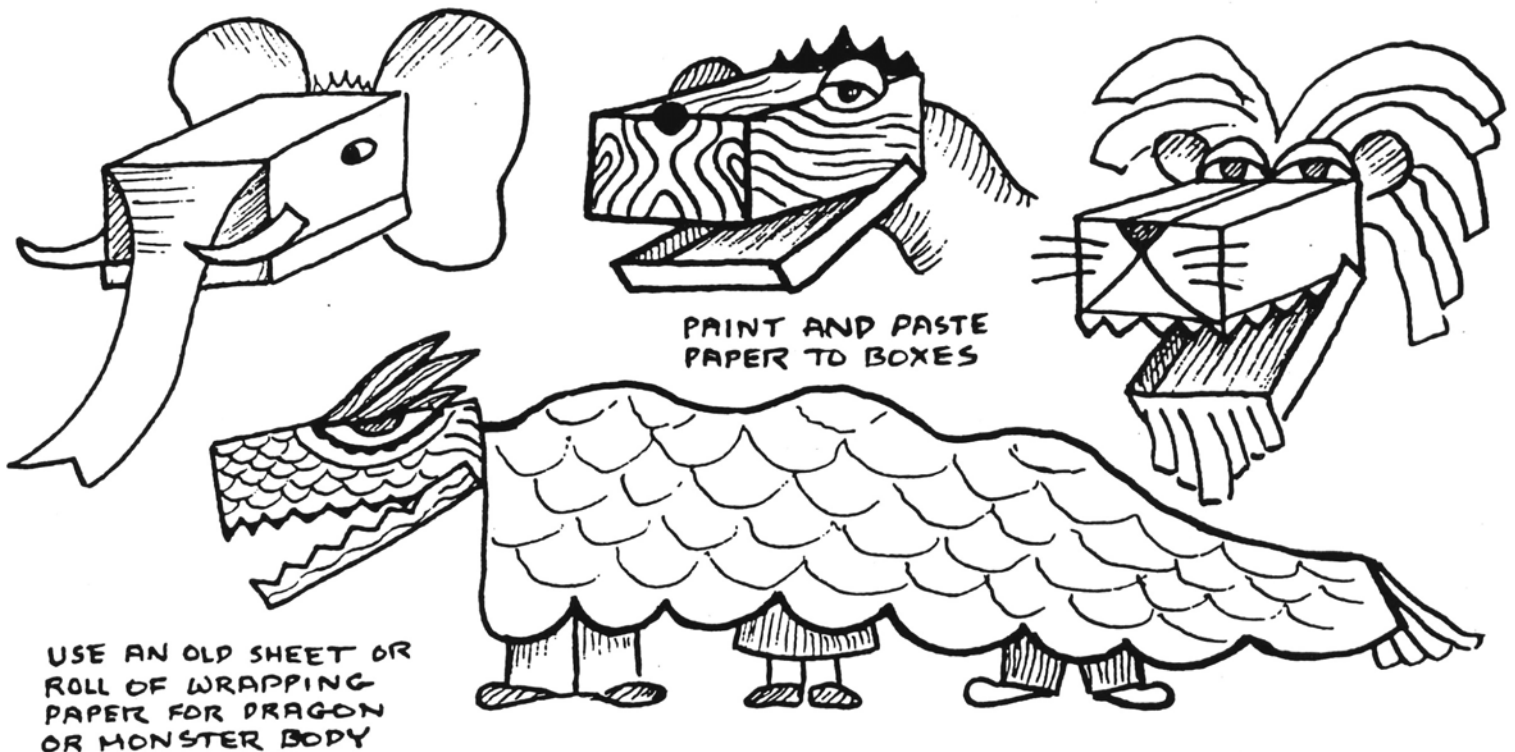


CARDBOARD BOX PUPPET



Turn box upside-down. Cut hole for fingers. Note: cutting the hole may be difficult with scissors. A straight edge or mat knife, when available, is ideal. Cut off back lid lip for greater mobility and make a hinge by taping box lid to just below finger hole. Decorate as desired.

Puppet suggestions: dragon, lion, donkey, tiger, elephant, horse, zebra, unicorn, rhinoceros, dinosaur, dog, monster.



THEATREWORKSUSA

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www.JimWestPuppets.com



151 West 26th Street NY, NY 10001
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presents

JIM WEST'S DINOSAURS!

Study Guide

JIM WEST'S DINOSAURS combines classical music, puppet construction and facts about dinosaurs into an engaging and funny performance for children age 4-12. The show breaks down into four parts:

- Building a Tyrannosaurus Rex (music by Mussorgsky: Pictures at an Exhibition; Baba-Yaga)
- A shadow tale about the Overaptor (music by Ravel, Grofé, Mussorgsky, Richard Strauss, and Ibert)
- A story of a little Brachiosaurus, (music by Stravinsky, Prokofiev, and Mahler)
- The finale, with the construction of a huge Apatosaurus (music by Mahler: Symphony No. 1 – Second Movement)

In-between the sections, our host, Fossil, a small blue dinosaur puppet, interacts with Jim as he searches for his identity and new dino facts.

The information we have about dinosaurs is constantly changing and new information is being unearthed daily. In fact, a NEW dinosaur is discovered every seven weeks, adding to the over 800 types of dinosaurs we have already cataloged.

SO HOW OLD IS EVERYTHING?

The oldest shark fossils are 450 Million Years old; no dinosaurs are that old. Dinosaurs lived during The Mesozoic age, from 248-65 million years ago. The Mesozoic breaks down into three periods, Triassic (248-208) Jurassic (208-144) and Cretaceous (144-65) The word dinosaur was coined in 1842 by Sir Richard Owen from two Greek words, deinos, and sauros, it literally means “terrible lizard”.

Here is a list of the dinosaurs in the show, and the years they were around.

Stegosaurus	STEG-uh-sawr-us	up to 200 MYO (Million Years old)
Brachiosaurus	BRAK-ee-uh-sawr-us	170 to 135 MYO
Apatasaurus	ah-PAT-uh-sawr-us	160 to 110 MYO
Allosaurus	AL-uh-sawr-us	155 to 115 MYO
Protoceratops	Pro-to-SER-uh-tops	130 to 110 MYO
Tyranasaurus	tye-RAN-uh-swar-us	125 to 85 MYO
Oviraptor	OV-ih-rap-tor	70 MYO

The Pterodactyl is not actually a dinosaur, but a pterosaur, a “cousin” of the dinosaur. They lived from the Late Triassic all the way through the cretaceous period. Turtles were not dinosaurs either, but were contemporaries of them, as were crocodiles.

PRE-PERFORMANCE ACTIVITIES

- A. Talk about how old the earth is. Create a timeline with points on it for the different ages of the prehistoric ages. Place the different types of dinosaurs on the timeline.
- B. Discuss the diet of the dinosaurs, the types of dinosaurs, meat eaters (carnivores) and Plant eaters (herbivores). What animals alive today fall into these categories? Which birds, reptiles and mammals eat meat, and which eat plants? Which eat both (omnivores)?
- C. Create a make-believe dinosaur. Some dinosaurs look like pretty strange combinations of animals we know today. Pick a bunch of animals and combine them in a drawing to create your very own. Decide what colors it will be and color it in. Name it, and decide what it ate and how it lived, where was its home?
- D. Listen to some of the music that will be in the show. Mussorgsky's Pictures at an Exhibition is music that was created to tell a story. The piece used in the show, Baba-Yaga, is about a witch. Does the music sound like a witch? Which dinosaur does it sound like? A little one? A big one? Make up a story for which this music would be good background.

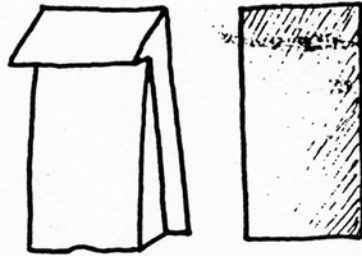
POST PERFORMANCE ACTIVITIES

- A. Make Puppets!! Attached are some instructions to get you started. Use paper bags, boxes, sticks, cardboard and scraps of fabric to make dinosaurs, animals and other fun creations.
- B. Create a story for your puppets, and act it out, or just have a parade of dino puppets. Play some marching music. Invite other classes to come be an audience.
- C. Put the dinosaurs used in the show in relative order of age. Talk about why the overaptor and the brachiosaurus were not in the same story.
- D. Use the World Wide Web to find out more about dinosaurs. National Geographic is a great source for the latest information. www.nationalgeographic.com and www.sciencexpress.org are good places to begin.

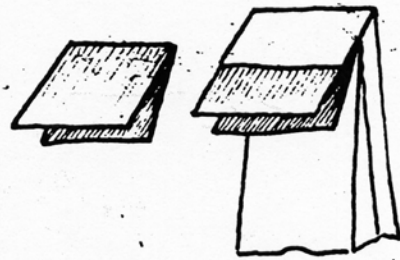
PAPER BAG PUPPETS



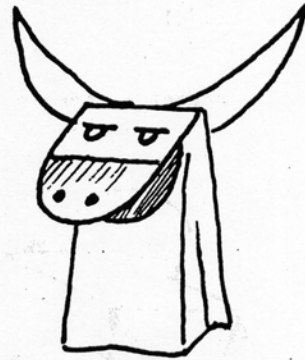
Move puppet's mouth with hand in bag.



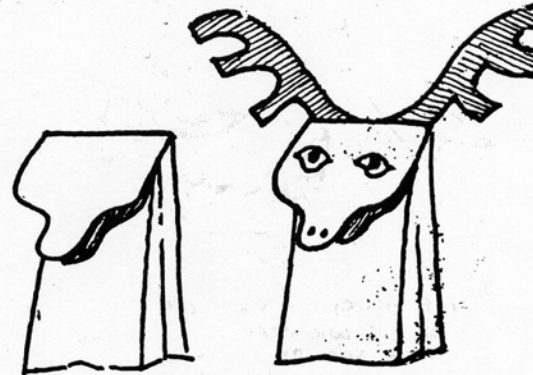
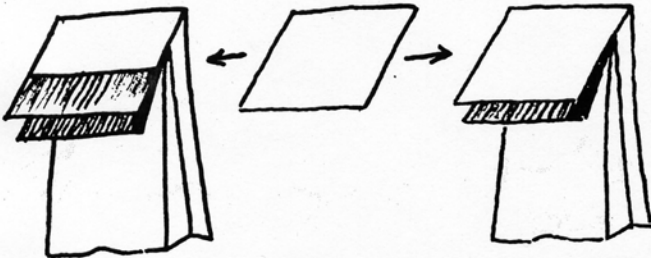
1. Cut out a piece of cardboard the same size as a paper bag.



2. Fold cardboard in half and paste or tape into the fold of the paper bag.



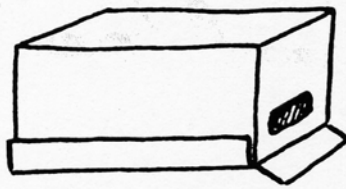
3. Change shape of cardboard mouth - add paper - collage - mark - paint, etc.



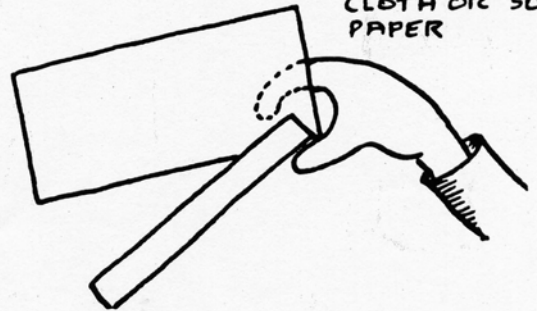
Paste a piece of paper on top of bag and cardboard. Cut into a shape.



CARDBOARD BOX PUPPET



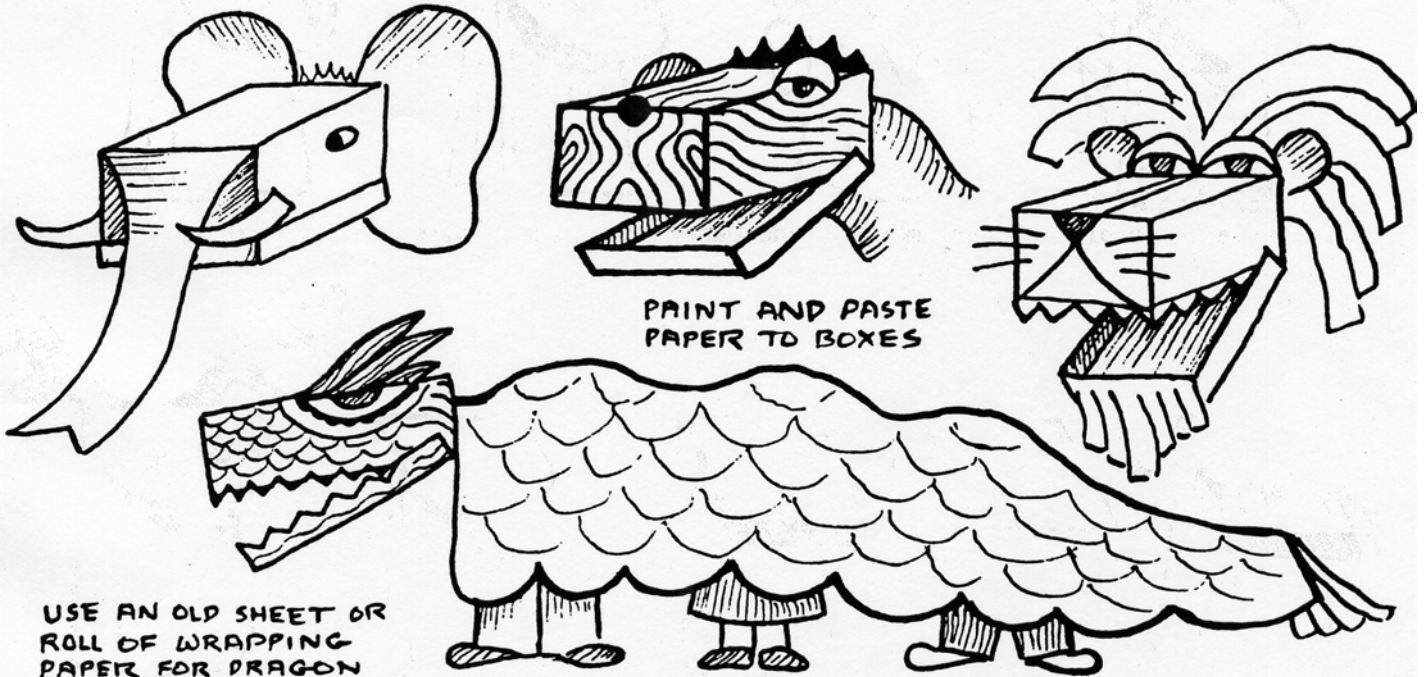
CUT OFF BACK
OF BOX LID



COVER ARM WITH
CLOTH OR SOFT
PAPER

Turn box upside down. Cut hole for fingers. **Note:** Cutting the hole may be difficult with scissors. A straight edge or mat knife, when available, is ideal. Cut off back lid lip for greater mobility and make a hinge by taping box lid to just below finger hole. Decorate as desired.

Puppet suggestions: dragon, lion, donkey, tiger, elephant, horse, zebra, unicorn, rhinoceros, dinosaur, dog, monster.



PAINT AND PASTE
PAPER TO BOXES

USE AN OLD SHEET OR
ROLL OF WRAPPING
PAPER FOR DRAGON
OR MONSTER BODY

THEATREWORKSUSA

151 West 26th St. New York NY 10001 (212) 647-1100

Jim West in
Rudyard Kipling's
How the Elephant Got His Trunk
& Other Animal Tales

Study Guide

Dear Teacher:

We have created the following study guide to help make your students' theatre experience with *Rudyard Kipling's How the Elephant Got His Trunk & Other Animal Tales* as meaningful as possible. For many, it will be their first time viewing a live theatrical production. We have learned that when teachers discuss the play with their students before and after the show, the experience is more significant and long-lasting. Our study guide provides pre and post performance discussion topics, as well as puppet-making ideas. These are just suggestions... Please feel free to create your own activities and areas for discussion. We hope you and your class enjoy the show!

Background:

The Pink Elephant and the Yellow Cat are your hosts in a large-scale puppet production, featuring classical music, puppet-making ideas to take home, and plenty of fun! The four sequences included in this production are:

The Magic Pear Tree

Music: "Gaité Parisienne"
Composer: Jacques Offenbach (1819 – 1880)
Puppet Style: Paper bags
Story: An original story inspired by tales such as "Anansi and the Moss-Covered Rock." A trickster rabbit discovers a magic pear tree – whenever someone mentions the pear tree by name, they instantly fall asleep. The rabbit tricks other animals into saying these words, and while they're asleep, he steals their food. The rabbit eventually receives his comeuppance as he is tricked to say the magic words himself.

How the Elephant Got His Trunk

Music: "First Symphony, First Movement," "First Symphony, Fourth Movement"
Composer: Gustav Mahler (1860 – 1911)
Puppet Style: Hand shadows
Story: Also known as "The Elephant's Child," Rudyard Kipling's tale from "Just So Stories" concerns a very curious little elephant. His friends all tease him for asking so many questions, so when he wants to know what crocodiles eat for dinner, he decides to gain first-hand knowledge. The crocodile's large mouth grabs onto the elephant's tiny nose, and in a tug-of-war, the nose stretches and becomes longer and longer. Though he's upset at first for looking different, the young elephant soon discovers that having a long trunk can be a wonderful thing. (Note to teacher: Kipling's original story includes a scene in which the elephant receives a spanking – this episode has been eliminated in our retelling.)

Barnyard Opera

Music: "Overture to Cinderella" (also known as "La Cenerentola")
"Overture to Barber of Seville" (also known as "Il Barbiere di Siviglia")
Composer: Gioachino Rossini (1792 – 1868)
Puppet Style: Rod Puppets
Story: When a pesky mosquito lands on a bull's horns, he sets off a chain of events that eventually results in the rooster's refusing to crow and wake up the sun in the morning, thereby putting the entire farm in darkness. The animals appeal to the wise old owl to help to put things right.

The Elephant's Body

Music: "First Symphony, Second Movement"

Composer: Gustav Mahler (1860 – 1911)

Puppet Style: Muppets

Story: The Pink Elephant's huge pink body is finally revealed in a visually stunning finale to this production.

Pre-performance Activities:

1. Review proper theatre etiquette with your class. They may be seeing our show as part of a class trip, with many other schools attending. They should carefully follow their teacher's or group leader's directions. During the show, they should be quiet, so that they do not disturb other audience members (and the actors!) during the performance. However, actors love cheers and applause, especially when the show is over. This is a great way to thank actors for all their hard work in performing this show for you!
 2. If time permits, read "How the Elephant Got His Trunk" (also known as "The Elephant's Child") from Rudyard Kipling's "Just So Stories." Children will enjoy seeing a new interpretation of a story they are familiar with. You may also read Kipling's other "Just So" stories, explaining how animals got their unique characteristics.
 3. Find a recording of one of the pieces of music featured in this show (the Rossini overtures in the Barnyard Opera sequence are particularly accessible to young children). Play this music as children arrive in the classroom for a few days prior to their seeing our performance. The students will recognize "their" music when it is heard in context in the show.
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Post-performance activities:

1. As soon as possible after the performance, engage your class in discussion about the show. Which was their favorite section and why? Did they recognize any of the music heard in the show?
2. What animals were featured in this production? What facts about these animals do your students know? What is another name for a male cow? What can elephants do with their trunk? What do crocodiles really like to eat? For older students, you may assign them different animals to research – what is their natural habitat? What do you call a baby animal? Can your pupils come up with any other animal facts?
3. "How the Elephant Got His Trunk" explains how this animal got his long nose. Have your students create other stories about how animals' unique characteristics came to be – why the owl is awake only at night, how the leopard got its spots, why the ostrich can't fly.
3. "The Barnyard Opera" is a story about cause-and-effect. To further illustrate this concept you may wish to read stories like "If You Give a Mouse a Cookie" with your class, and then construct your own cause-and-effect tale with input from your students. For example: If a bear eats honey, his paws will get sticky. A student may add that because his paws are sticky, he'll need to wash them. The next student may add that because the bear washes his paws in the river, he scared the fish away... And so on. Each student can then write the statement on a piece of paper and illustrate the scene. You can then have the pages bound as a book or display them in order around the classroom.
4. Throughout the show, Jim West uses a variety of different methods to create puppets. On the next few pages of this study guide, you'll find instructions on how to make many of the puppets featured in the show.

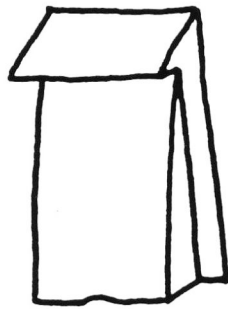
For even more activities, and instructions on how to make additional puppets,
please visit Jim West's website:

www.JimWestPuppets.com

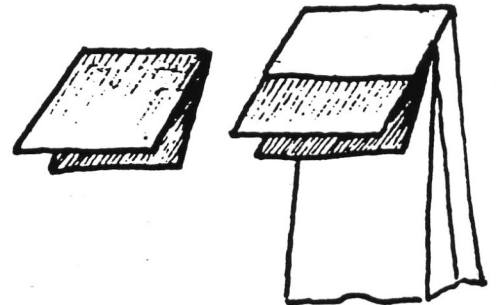
Paper Bag Puppets



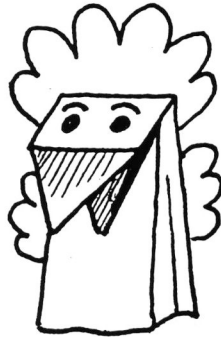
1. Move puppet's mouth with hand in bag.



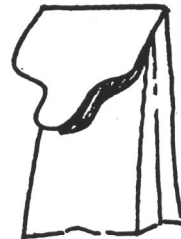
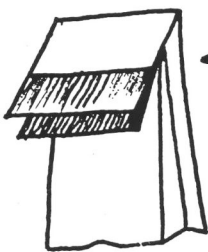
2. Cut out a piece of cardboard the same size as a paper bag.



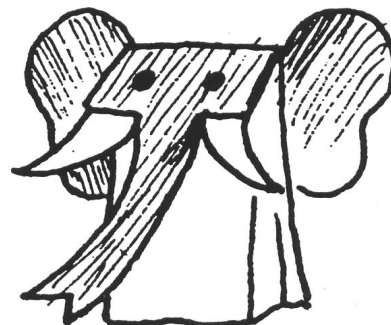
3. Fold cardboard in half and paste for tape into the fold of the paper bag.



4. Change shape of cardboard mouth – add paper, collage, mark, paint, etc.



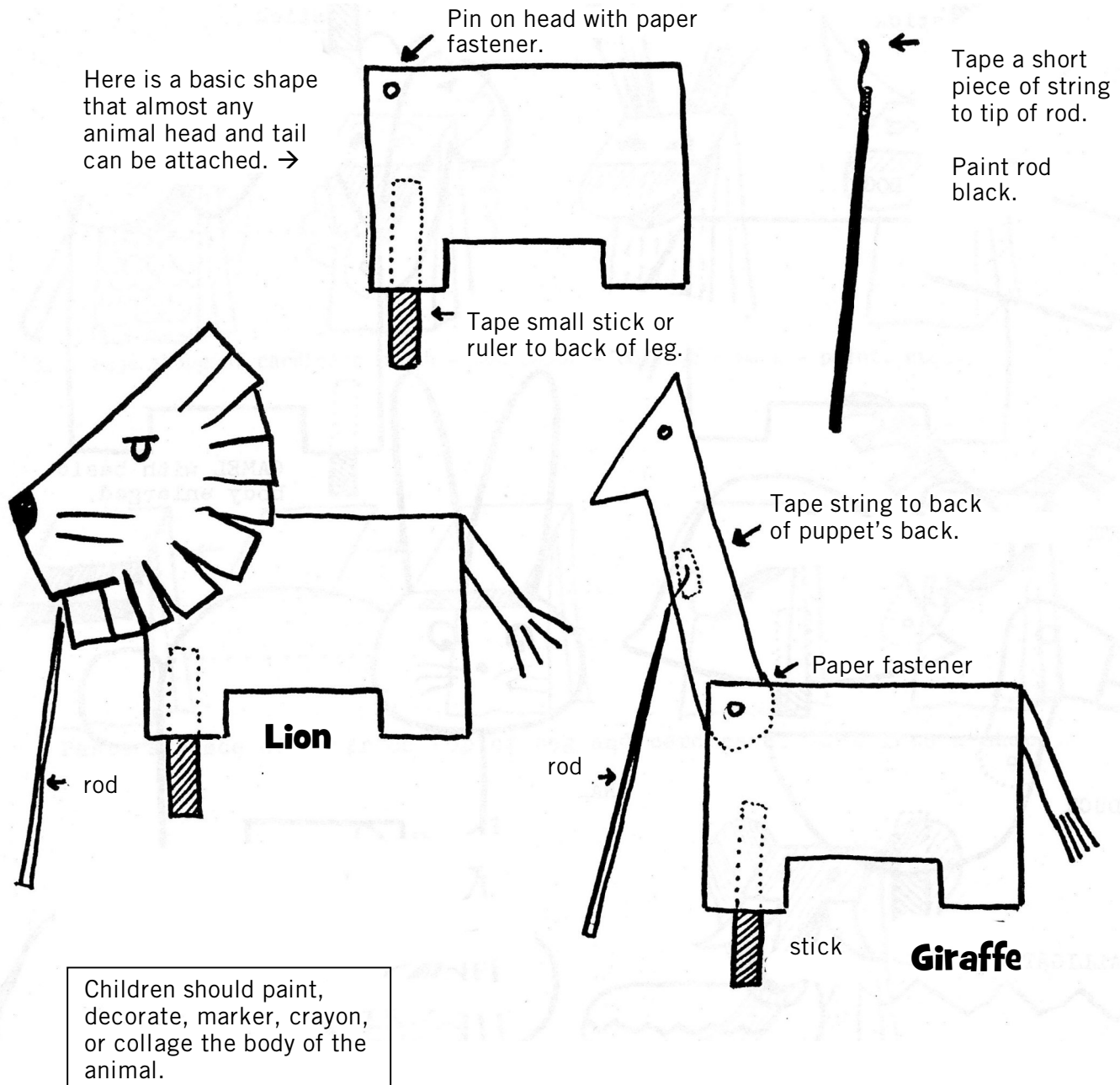
5. Paste a piece of paper on top of bag and cardboard. Cut into a shape.



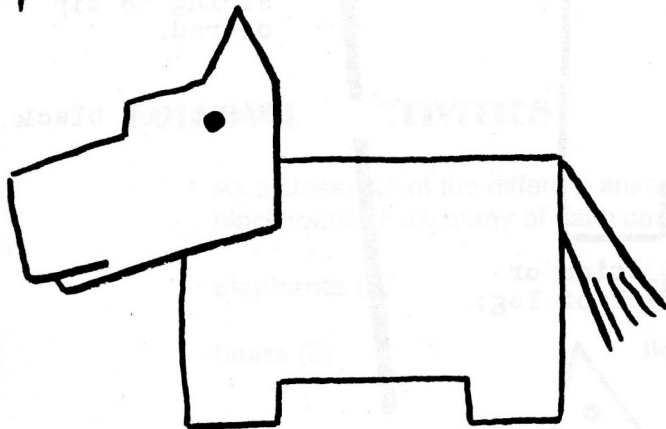
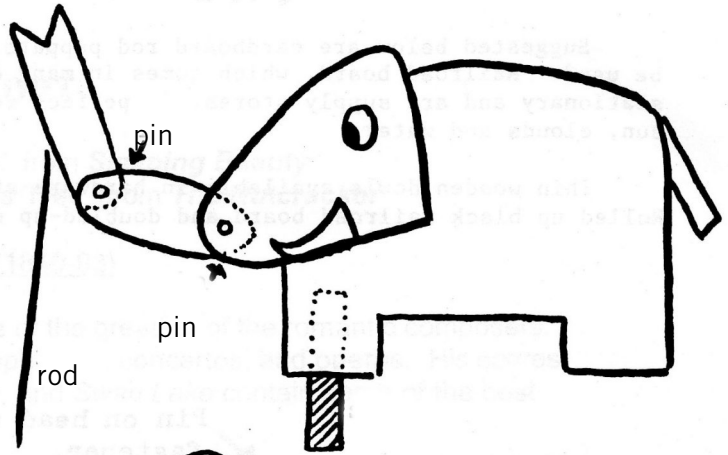
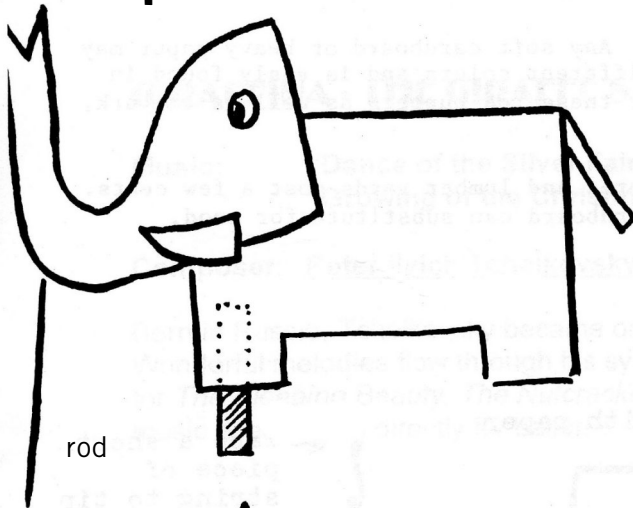
Rod Puppets

Suggested below are cardboard rod puppets. Any soft cardboard or heavy paper may be used. Poster board, which comes in many different colors and is easily found in stationary and art supply stores, is perfect for these rod puppets.

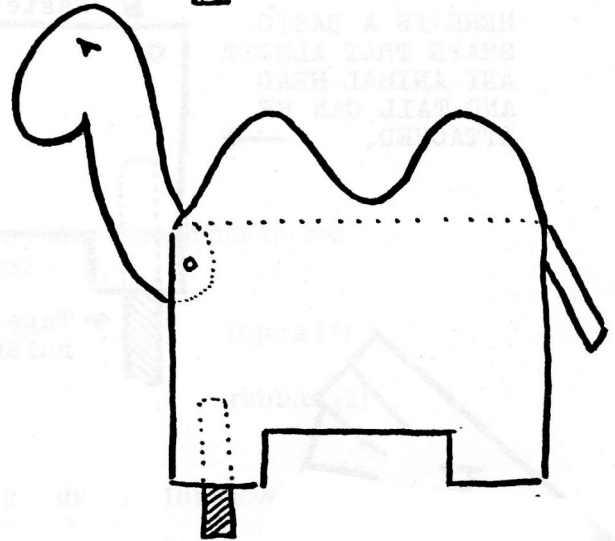
Thin wooden dowels available in hardware stores and lumber yards cost a few cents. Rolled-up black posterboard and double-up cardboard can substitute for wood.



Elephant – trunk can be in one piece or several – as below.



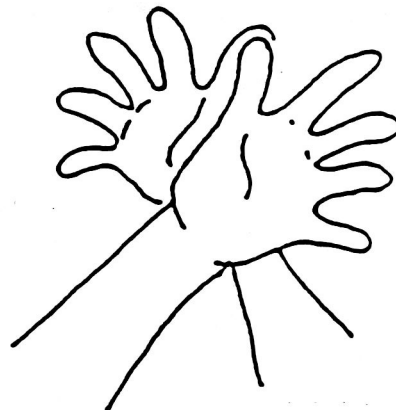
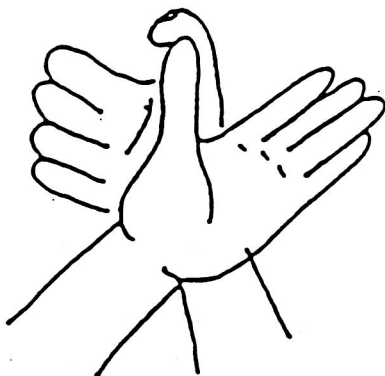
Dog



Camel with basic
body enlarged

Shadow Puppets

Use slide or overhead projector to create a shadow light and have children take turns practicing shadow puppets. Encourage the students to create their creatures using the two illustrated here as examples



Jim West in **NORTH, SOUTH, EAST & JIM WEST** Study Guide

A multifaceted puppet production, starring Jim West, and introducing children aged 4 to 9 to three different cultures and three different kinds of puppets! From China, an imaginative story about a boy and his dragon uses cardboard boxes and rags to create a giant dragon on stage. An inspiring North American Indian legend about a boy who yearns to fly uses hand puppets and cutouts to create a colorful story totem pole. And a lively African tale of Anansi the Spider utilizes hand shadows. And, as always, children leave with creative ideas to take home.

PRE-PERFORMANCE ACTIVITIES

1. Explain the directions north, south, east, and west, and discuss how they interrelate and why they are helpful to us and to pilots, car drivers, sea captains, etc.
2. Locate on a globe where you live. Also locate Canada, North America (Vancouver area); Guana, Africa; and China, Asia. Discuss the distances between these places, using the directions north, south, east, and west. Also discuss languages, as well as cultural and climate differences.
3. What is a puppeteer? What kind of stories can be told with puppets? What is the difference between reading and telling a story with puppets?
4. Teachers might like to check out a recording of Ravel's *Mother Goose Suite*. Mr. West uses the sequence "The Fairy Garden" during his program. Play the recording as the children enter the class in the morning. If they ask about the music, just say, "It's a nice way to start the day." Just let the music be there without fuss. If you can repeat this for several days prior to the performance, the children will enjoy recognizing the music when they hear it in the show.

POST-PERFORMANCE ACTIVITIES

Little One:

1. Choose a story. Cut out faces and figures to illustrate it.
2. Build a totem pole like Little One's. This may be done as a class project or by each student individually. A class project could involve students working together in small groups on each segment of the pole and displaying it taped or pinned together on a bulletin board. Individually, each student could be given a paint stirrer or a heavy piece of cardboard doubled over and mounted on a clay base (see illustration). To this, each student may tape painted faces and figures as he/she chooses.

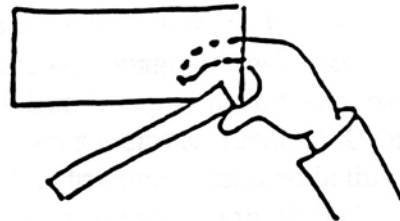
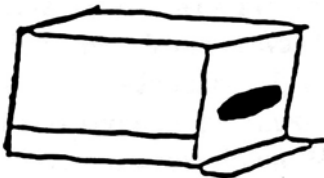


Anansi:

1. Check out some of the Anansi stories from the school library and read them to the class.
2. Use a slide or overhead projector to create a shadow light and have children take turns practicing shadow puppets. Encourage the students to create their creatures using the two illustrated here as examples.

**China:**

Build a box puppet. Again, this can be a class project using a large box and many children to make the body or each student may bring in a box and make a puppet individually. See illustration.



Turn box upside-down. Cut hole for fingers. Note: cutting the hole may be difficult with scissors. A straight edge or mat knife, when available, is ideal. Cut off back lid lip for greater mobility and make a hinge by taping box lid to just below finger hole. Decorate as desired.

Puppet suggestions: dragon, lion, donkey, tiger, elephant, horse, zebra, unicorn, rhinoceros, dinosaur, dog, monster.

Please check out my website for more Puppet Making ideas!
www.JimWestPuppets.com