

PUPPET ARTS THEATRE

presents
A Study Guide for Classroom Teachers
to



Feel free to make as many copies as needed.

A Production of PUPPET ARTS THEATRE
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ABOUT THE BOOK

The Adventures of Pinocchio (Italian: *Le avventure di Pinocchio*)

“Pinocchio” is a novel for children by Italian author Carlo Collodi. The first half was originally a serial between 1881 and 1883, and then later completed as a book for children in February 1883. It is about the mischievous adventures of Pinocchio (IPA: [pi'nok:jo]), an animated marionette, and his poor father, a woodcarver named Geppetto. It is considered a classic of children's literature and has spawned many derivative works of art, such as Disney's classic 1940 animated movie of the same name, and commonplace ideas, such as a liar's long nose.

Carlo Collodi's “The Adventures of Pinocchio” first appeared as a magazine serial for children in 1881. After fifteen installments Collodi ended the series, leaving his irascible puppet hanging in a tree. But his young audience clamored for more and Collodi obliged, expanding Pinocchio's quest to the scale of an epic adventure. It was published as a novel in 1883 and became an immediate success in Italy. It has been translated into over one hundred languages and is considered to be one of the most influential works of modern Italian literature.

Pinocchio's universal appeal lies on many levels: He stands between the free-spirited, self-centered world of childhood and the adult world of responsibility and community; He is a puppet without strings yet he is pulled by his own uncontrollable urges; He dreams of becoming a real boy, but his rebellious impulses keep getting in the way; He is naughty and exasperating, yet good hearted and brave. His journey toward becoming fully human is a journey we all share. Collodi masterfully writes a story that is able to speak to both children and adults, writing with wit and affection about his errant hero.

In our production of “Pinocchio,” some of the actors wear masks and some of the characters in the play are puppets and some appear as shadow puppets. Masks have been used since the very beginning of theatre. The early Romans used enormous masks that exaggerated human characteristics. In Greek Theatre a few actors were able to portray many characters through the use of masks. Masks have been used in the early Christian church after the ninth century and were revived during the Renaissance in Italy with the *Commedia Dell' Arte*. That influence you can see in our production where in Stromboli's Great Marionette Theatre he introduces us to Harlequin and Pulchinella.

Keri Horn adapted this story for our theatre company from Carlo Collodi's book. It tells the story of the puppet, Pinocchio, and his quest to be a real boy. Master Geppetto is an elderly woodcarver who creates a puppet from a talking log given to him by the Blue Fairy because he longs for a son. Pinocchio comes to life and is told that he can become a real boy by being good and obeying his father, Geppetto. Unfortunately, Pinocchio repeatedly finds himself in situations in which he is tempted to disobey. The audience follows Pinocchio through adventure and misadventure on his journey to becoming a real boy.

Cast of Characters:

- Cricket (puppet): Small old cricket, wise philosopher.
- Geppetto (mask): Kind loving father, wood worker, older gentleman, simple man
- Pinocchio (puppet): Wooden Marionette, precocious, longs to do good, but often fails
- Stromboli (mask): Ticket taker and performer, fearsome looking, but with a teddy-bear heart
- Harlequin (puppet): Marionette from the Comedia Del' Arte tradition
- Pulcinella (puppet): Marionette from the Comedia Del' Arte tradition
- Fox (puppet): Cunning Fox, Thief, Swindler, pretends to be lame in one paw.
- Cat (puppet): Accomplice of the Fox, a little slower, pretends to be blind.
- Blue Fairy (puppet): Lovely maiden with a white face and blue hair.
- Candle Wick (puppet): Pinocchio's best friend, turns into a donkey
- Driver (puppet): Evil man who turns little lazy boys into donkeys. Speaks with an Irish brogue.
- Donkeys (shadow puppets): one who pulls the wagon to the Land of Toys,
two as Pinocchio and Candle Wick change into donkeys
- Shark (shadow puppet)

OBJECTIVES:

Language Arts Objectives:

1. The student identifies and describes the actions, traits, emotions, and feelings of characters from a story.
2. The student recalls story details.
3. The student recognize sequential relationship.
4. The student predicts outcomes of a story.

Social Studies Objective:

1. Locate Europe on a map and discuss that Europe is a continent and have student locate Europe and other continents on a globe.
2. Find Italy and major cities there
3. Name language spoken there - does it sound a little like Spanish?
Yes, both are of Romance languages those developed from Latin and Italian, Spanish, French, Portuguese, Romanian and Albanian belong into this group.
4. Find these countries on a globe or a map. Most of Central and South America speaks either Spanish or Portuguese.

Writing Objectives:

1. Express thoughts through writing.
2. If students writes a story what it will be? Folk tale, legend, fairy tale, short story, novel?

Math:

In the play is a sequence where Fox divides five golden coins "equally" between herself and the Cat. Can it be done? How did she do it?

BEFORE THE SHOW

1. Introduce the students to tales by asking the children if they have ever heard story of Pinocchio. Is story of Pinocchio a folk tale? Is it a fairy-tale? Or is it a novel? Why it's not a folk tale or a legend ? Those originates among common people.
2. Introduce the name of the puppet show Pinocchio.
3. Discuss what vision the name brings to mind.
4. Introduce characters that they will be hearing and seeing in the puppet show - Geppetto, Pinocchio, Cricket, Blue Fairy, etc.
5. Remind students to listen carefully to the dialogue of the characters in the story. Explain "dialogue." Think about how each character felt.
6. Remind students that stories have morals. Listen for the moral to the story of Pinocchio.
7. Remind the students that sequencing means putting things in order and that they will need to be able to sequence some parts of the show.

LEARN LITTLE ITALIAN:

Mamma Mia - my goodness	Ciao (tchaw) - Hi!
Mille Grazie (mille gratze) - many thanks	lira - Italian money
per favore (par favor) - please	Signore - Sir
Buon Giorno (Bon Jorno) - good morning	Arrivederci (arivedertchi) - good bye
Stromboli - is a bun with pizza-like filling	

<http://www.wordreference.com/iten/>

AFTER THE SHOW:

1. Ask the students what they think the "main idea" of this story was?
2. The original Pinocchio is different from the Disney version which the students may be familiar with. What other differences did they notice between the two versions?
3. Even though Pinocchio made mistakes and was selfish, can the students think of times when he was kind and brave?
4. Can the students think of times when they've felt or acted like Pinocchio?
5. What do the students think about the Fox and the Cat?
6. Can they describe their relationship?
7. Do they have friends who act like the Fox?
8. Would they like to have friends like the Fox and Cat? Why?
9. What character did they like the most? Why?
10. What do they think Pinocchio learned by the end of the story?
11. How did the music play an important role in the story? Can they describe the music?
12. Why do they think the actors wore masks?

13. What kinds of puppets did they notice in the play?
14. Make a list on the blackboard of all of the different kinds of puppets that were used: rod puppets, string puppets (marionettes), shadow puppets and masks. Have students match those with characters in the play.
15. What surprised them most in the play?

CLASS ACTIVITIES:

1. Have the students draw a picture of their favorite character from the play “Pinocchio.”
2. Have the class make masks drawing faces using paper plates on sticks or paper bags with holes for eyes cut out.
 - a. Have each student look at their mask before they put it on. What does it say?
 - b. When they put on a mask, what happens with their body? Do they begin to use more of their body to communicate?
 - c. Can they act out what the mask represents?
 - d. Have the class divide up into smaller groups and experiment acting out charades or simple stories with the masks.

Great books for making masks are

Paper Masks and Puppets by Ron and Marsha Feller published by

The Arts Factory, P. O. Box 55547, Seattle, WA 98155

ISBN 0-9615873-0-X (pbk.)

Or rather expensive

Maskmaking by Carole Sivin,

Davis Publications Inc., Worcester, MA, 1986.

If something is not clear in our instructions, please feel free to call for help:

601 956 3414.

We would like to hear about your experiences related to our production. Please let us know what you did with your children to enjoy the play and what kind of inspiration we provided. Send us some drawings done by your children so we can share them with the Mississippi Arts Commission. Let us know how helpful this guide was. It is work in progress and you can help us make it better. Your comments are greatly appreciated. Thank you.