

Mexican Puppetry:

A Cross-Curricular Folk Arts Integrated Unit for Middle School English Language Learners With Veronica Ponce de Leon, Mexican Folk Artist



By Lucinda Megill Legendre, Lindsay Ronaldson Dodoras,
Veronica Ponce de Leon, and Linda Deafenbaugh

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Folk Arts - Cultural Treasures Charter School
 1023 Callowhill Street
 Philadelphia, PA 19123
 P: 215-569-2600



www.factschool.org

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Puppet Making: A Folk Arts Integrated Unit for Middle School English Language Learners With Veronica Ponce de Leon, Mexican Folk Artist, by Veronica Ponce de Leon and Linda Deafenbaugh

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By

Lucinda Megill Legendre, M.A.

Lindsay Ronaldson Dodoras, M.A.

Veronica Ponce de Leon

Linda Deafenbaugh, Ph.D.

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Acknowledgments

Folk arts integrated curriculum takes years to develop, pilot, refine, and revise and requires teamwork. We are grateful for the vision of the leadership team at FACTS for finding ways to carve out time and space for the educators working at FACTS to thoughtfully deliberate about folk arts education. We appreciate the community of practice at FACTS where faculty and staff regularly share their insights and experiences toward helping students deepen their learning about folk arts.

We wish to acknowledge former Music Teachers Avalon Nemeč and Samantha Smith, and current Music Teacher Bailey Dean for teaching this unit in their music room and contributing their expertise toward shaping it. We also express the deepest gratitude to FACTS' Art Teacher, Eric Joselyn. Working collaboratively with Eric has been invaluable toward making this unit as strong as it has become. We could not ask for a better team member than Eric, and extend a million thanks to him for all he has and continues to do for folk arts education. Though Linda observed student learning in as many lessons as her schedule allowed, the team approach with three master teachers, a community artist and folk arts specialist created a professional community that enriched all engaged in it. The team approach also continually improves the curriculum and the educational experience of the students each year.

Folk arts knowledge is passed down from generation to generation. Thus Veronica thanks all the ancestors whose names she will never know. She expresses deep gratitude for the time and dedication that Don Chuy, a master Mexican paper mâché artist, gave to her by teaching her this tradition and for all the community members and theater colleagues along the way who encouraged her work with puppets.

We wish to thank the many years of sixth–eighth grade Stars students who participated in this unit and thus helped us learn so much about what works best for their learning. We learned so much from each of them.

We expect this unit to continue to refine and improve as each future FACTS classroom of students engages with this artform. We are delighted with the prospect that educators near and far will pick up our curriculum, for we wish to encourage educators and their students to use the study of folk arts and folk arts education approaches in their educational environment. We invite you to adapt this curriculum for use with your students, and then share with us what you are learning as we all strive for a more inclusive and just world for all our students.

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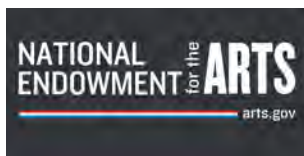


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Introduction to the Cross-Curricular Folk Arts Integrated Unit

By Linda Deafenbaugh, Ph.D., Folk Arts Education Specialist

Welcome to our cross-curricular folk arts integrated unit for middle school aged English Language Learners. The Folk Arts - Cultural Treasures Charter School (FACTS) in Philadelphia is dedicated to developing advanced practices in folk arts/folklife education. FACTS is a K-8 public charter school located in the Chinatown neighborhood. As our mission states: “The Folk Arts – Cultural Treasures Charter School comes out of a history of struggle for:

- equity and justice for Asian American students and immigrant and refugee students of all races in the public schools;
- public investment and public space in the under-served Chinatown community;
- public schooling that engages children as active participants in working for a just society.

FACTS provides students in grades K-8 with an exemplary education that utilizes traditional arts and cultures found within their own and neighboring communities as the catalyst for critical inquiry and community engagement.” ([Who We Are](#))

FACTS serves English Language Learners (ELL) students throughout our school in the general education classrooms. Additionally, FACTS English Learner Newcomer Program, Middle School Stars, is a specially designed sheltered instruction program to support students in grades 6-8 who are new to U.S. schools and are beginning English learners. The goal of the Middle School Stars Newcomer Program is to support students in quickly acquiring social, cultural and academic language and content knowledge, to prepare them to transition into the general education classroom. Students in this program receive sheltered content and language instruction delivered by content-certified ELD teachers. Support for ELL students requires attention to language proficiency, intellectual development, and citizenship. We provide such support in a school environment that values diversity, bridges cultures, honors language and works to counter racism. ([English Language Development Department. 2021.](#))

The Mexican puppetry cross-curricular folk arts integrated unit was designed to fully align with FACTS ELD program mission:

- FACTS is committed to meeting the needs of immigrant and refugee families and children. Immigrants in Philadelphia make up an increasing proportion of the population and have historically been a central constituency of FACTS’s two founding organizations, Asian Americans United and the Philadelphia Folklore Project.

- The range of services required to meet the needs of immigrant children and families is vast and complex. Many students are unfamiliar with the Roman alphabet or with Western traditions, history, or lifestyle. ELD services must therefore include an orientation to American society as well as focus on the teaching of academic and social English. In many cases, trauma may be related to the immigrant experience, resulting in the need for teachers, administrators and staff to advocate for and provide students with emotional and counseling support to assist with their integration into school. ([English Language Development Department. 2021.](#))

The Importance of Teaching This Unit

There is a sizable population of English Language Learners in our country. As schools seek to educate these students, model units - that exemplify approaches and methods that others find useful - help to build the repertoire of productive educational practices for this population. To increase the resources available for rigorous units that productively engage ELL students, we are sharing what we have been learning. As we designed and refined this unit over multiple years, we sought to meet ELL needs by providing meaningful and richly complex learning experiences that attend to:

- Developing English language skills
- Promoting social skills
- Advancing academic knowledge
- Centering culture
- Factoring in support needed for learners

And we wanted the unit to be fun - for we feel newcomer ELL students in particular can use more joy in their lives.

Puppets are enjoyed by all ages, but becoming a puppeteer is especially engaging for middle school age students. When puppets, rather than the puppeteer, are the focus of viewers attention, then the puppeteers gain a space that is not in the limelight to express themselves creatively and to push their developing language skills a little further. The unit digs into exploring and conveying emotions, moods and character traits through voice, through action, through sounds. By using folktales as the stories the puppets perform, students analyze the themes they contain and learn about the cultural values that the story teaches. In Music, students create soundscapes and sound effects and discover the expressive potential within them. In the Theater lessons, students do all tasks from stagehand, to puppeteer, to voice actor, to instrumentalist. They develop teamwork and collaboration through focused attention to each other to catch the cues for their parts. The culminating performance and audience talkback showcases, and reinforces, the many layers of learning that take place within the unit.

This folk arts integrated unit partners with a community folk artist, Veronica Ponce de Leon, who was born and raised in Mexico. As a visual arts and theater artist who has learned English as a second language, she brings a depth of understanding about the ELL experience to her

work with our students. She is in residence at FACTS for the Mexican puppetry residency for twelve weeks. Our residency combines this cross-curricular unit in Mexican puppetry, held in the Stars English Language Arts and Music classes, with a unit in making puppets, held in the Stars Art class. (We invite you to review the companion curriculum, *Puppet Making: A Folk Arts Integrated Unit for Middle School English Language Learners With Veronica Ponce de Leon, Mexican Folk Artist*, and to learn more about how we integrate the two units in the last section of this book.)

We invite you to teach this unit at your school with your ELL students. We have provided a level of detail in this curriculum that will give guidance to teachers working with a theater artist in your community in teaching the lessons with your students. (Though you are welcome to reach out to Veronica to see if she is available). If your ELL students are part of a general classroom, this curriculum could be taught with students of mixed language abilities (we suggest crafting a script that will work for them all). The unit can also be modified to meet the specific needs of your ELL students, and parts can be extracted as stand alone lessons or lesson sequences. Puppets are magical and can open up new ways of learning for your students, just as they do each year for our Stars students.

The Sections of the Curriculum

1: Cross-Curricular Unit Lesson Plans presents our curriculum framework of the unit's goals and objectives for each content area and lists our assessment tools/methods. We briefly describe the English, Music and Puppet Theater lessons and show how they fit together in the order students experience them. After seeing the whole unit at a glance, we next present the plans for teaching each lesson in detail. Detailed lesson plans are presented by content area to make it easier for a content area teacher to follow them in sequence. The focus of English lessons is on *Understanding the Story and Learning Puppetry Skills*. Music focuses on *Developing the Soundscape for the Show*. Puppet Theater wraps up the unit by *Pulling the Show Together*.

2: Handouts for Teaching the Unit gives you further information needed to teach the lessons such as: talking points to develop instructional slides for lessons, and reproducible worksheets and handouts ready for use with students.

3: Tips for Teaching the Unit provides guidance and suggestions based upon our experience to help you make this curriculum work for your classroom and your students. The educators involved in this unit each share their insights and lessons learned from the perspective of the folk arts education specialist, ELD English teacher, Music teacher, and Teaching Artist. The last part of this section shows how we combine the two FACTS puppet curricula into an even larger unit of making and using puppets.

Cross-Curricular Unit Lesson Plans

Mexican Puppetry is a middle school ELL 34 lesson cross-curricular folk arts integrated unit taught in 50–60 sessions. The ELD ELA teacher teaches 23 of the lessons in English class. The Music teacher teaches 7 of the lessons in Music class. The English and Music teachers co-teach the 4 Puppet Theater lessons with the community folk artist. The community folk artist (Mexican puppeteer) is present as a co-teacher for a total of 16–17 sessions, with some in lessons in English class and the rest are the sessions of the Puppet Theater lessons.

After looking at the curriculum framework, we present the lesson summaries to show the flow of the unit at a glance. We present a sample schedule to show how the lesson in the various content classrooms interlace in the order the students experience the lessons. Then we go into the detailed plans for each lesson and provide links to the items in the *Handouts for Teaching the Unit* section that are used to teach each lesson. The English lessons are presented in detail first, followed by the Music lessons, and finally the Puppet theater lesson details are presented.

Curriculum Framework

This unit was created using the *Understanding by Design* (Wiggins and McTighe, 2011) curriculum framework. Enduring Understandings (EUs) encapsulate transferable big ideas and Essential Questions (EQs) guide students to develop these understandings. Each lesson features selected EUs, EQs, Knowledge and Skills as the focus for that lesson, but often reinforces many others listed here.

Enduring Understandings

1. People can collaborate to create folk art.
2. People use many tools to creatively express emotions and opinions.
3. Important life lessons, stories, and skills can be taught and learned through various folk art forms.
4. Multiple folk art forms can enhance each other to communicate important ideas and create a stronger impact on an audience.

Essential Questions			
Enduring Understandings	English Class	Music Class	Puppet Theater Experience
People can collaborate to create folk art.	How do people share stories? How do people work together to perform a play?	How do people work together to create music and soundscapes?	How do people work together to create a puppet show?
People use many tools to creatively express emotions and opinions.	How can your voice be used to convey a characters' identity traits or emotional tone? How can you move your puppet to convey the characters' traits and/or emotional tone?	How can music or sound effects be used to represent a characters' identity traits or tone? How does music and sound influence the mood or help evoke feelings in the audience? What are some of the many ways we can express specific feelings in sound?	What are the many tools you use in the puppet show to help the audience experience the emotions of each character in the story?
Important life lessons, stories, and skills can be taught and learned through various folk art forms.	How do you know a story? What life lessons does this story teach? What does being the voice of a puppet teach you?	What do we learn from making a soundscape for this puppet show? What are the most important skills to use to make a very good soundscape in the puppet show? What story does our soundscape tell?	What do puppeteers want their audience to take away from the performance? How does doing all the performing tasks of the puppet show help you with school or in the community?
Multiple folk art forms can enhance each other to communicate important ideas and create a	How do you use cues to align what is said and done in the performance?	In what ways can sound be used to accompany a scene or performance? How does a conductor help the performance?	How do you coordinate all parts of the puppet theater production to best communicate your message to the audience?

stronger impact on an audience.			How does the director help the performance?
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	Knowledge	Skills
ELA	<p>Students will learn:</p> <ul style="list-style-type: none"> • Stories have parts. • Scripts are different ways of writing a story. • Scripts are broken into parts and provide information about how to perform a play. • A legend or folktale is a genre of literature that has been passed down. • Storytellers (and playwrights) use characters, plot, and setting to create the mood and communicate the message of a story. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Identify character’s traits and feelings using text evidence. • Identify setting and analyzing how it contributes to the mood. • Retell and summarize the important events in a story. • Analyze the messages and themes of a story. • Read script lines with expression. • Deliver lines in collaborations with other voice actors, allowing for collaborations with puppet actors, and musicians,
Music	<p>Students will learn:</p> <ul style="list-style-type: none"> • Music has an influence on an audience’s mood. • Music can be used to represent a characters’ identity or tone. • Instruments can represent characters in a performance. • Melodies can represent movement, travel, action or a character in a performance. • Soundscape sets an atmosphere or can function as a transition in or out of a scene. • Sound effects are played at the same time as the physical action. • Musicians follow the action of the puppeteers. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Perform on various percussion instruments with musicality and proper technique. • Demonstrate appropriate musical dynamics. • Accurately enter for their musical cues. • Follow the direction of the conductor. • Follow the action of the puppeteers. • Demonstrate improvisational skills during soundscape. • Appropriately demonstrate sound effects in time with the action of the puppets.

	<ul style="list-style-type: none"> • Musicians work as a unit and follow the direction of a conductor. • Music should complement a scene and should not overpower the spoken text. 	<ul style="list-style-type: none"> • Properly mark their scripts with musical notation.
Puppet Theater	<p>Students will learn:</p> <ul style="list-style-type: none"> • Puppet theater has many interrelated tasks to create a show. • A director directs all tasks in a show. • Puppeteers work together as a unit to create a show. • Puppeteers use the show experience to communicate the story’s message with audiences. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Observe each other to collaborate effectively. • Follow cues that trigger them to do their part. • Anticipate their next responsibility in the show and prepare to do it. • Follow the directions of the show’s director. • Manage multiple acting tasks backstage (puppets, props, scenery). • Transition between acts.

<p>Assessment (<i>evidences we gather and tools to gather them</i>)</p>
<p><i>(evidences we gather and tools to gather them)</i></p> <ul style="list-style-type: none"> • Whole class discussions • Writing graphic organizers and other worksheets • Reading reflections • Goal setting and student reflections • Feedback after each rehearsal • Homework/reflection on what they need to do after rehearsal feedback • Video of puppet show performance • Talk-Back with audience • Rubric of music component of puppet show • Final reflections <p>Depth of Knowledge (DoK) levels is one way of measuring progress (Webb, Christopherson, and Morlan, 2023; Webb, 2024)</p> <ul style="list-style-type: none"> • DoK level 1 – can name • DoK level 2 – can describe and give examples • DoK level 3 – can use/apply (demonstration of skills might show evidences of DoK level 3)

Folk Arts Integration

Folk Arts Education Pie Components ([Deafenbaugh 2023](#))

Community Knowledge integrated through:

- Community folk artist-in-residence co teaching unit in content classrooms
- Home investigations of students' collecting a folktale from a family member (optional)

FAE Student Skills in ethnography developed through:

- Data gathering = Noticing deeply when closely examining the script, deep listening to folk artist telling the story and sharing cultural information
- Data analysis = Making meaning when using data to support character traits and emotions, setting, and tone
- Re-presentation = Sharing their findings in analysis with others by creating and presenting the folktale as a puppet show with musical components

Cultural Concepts and Vocabulary understandings developed include:

- “Big Ideas” about culture - traditions, cultural rules
- How culture works - People teach and learn their culture from people. Our folk art forms (puppetry) contain what our culture values (worldview). We deepen our cultural knowledge as we participate in our folk art form (puppetry arts of: puppet/scenery making, puppet movement acting, puppet voice acting, soundscape/sound effects) and share our knowledge so others can learn it too (puppet show audience).
- FACTS folk arts standards - Recognizing folklife as an active force in our society and the world around us. Becoming an active, respectful culture-maker.

Content Area Common Core Standards

PA Standards for English Language Development

16.1.6-8.3R Categorize relevant and irrelevant information on topics gathered from everyday print on a t-chart with a partner.

16.2.6-8.3R Analyze the use of illustrations, headings, captions, vocabulary to determine the central idea of a text with a partner.

16.2.6-8.3W Compose sentences that convey sequence using a sequencing chart.

Common Core Standards for English Language Arts

Literature

CCSS.ELA-Literacy.RL.6.1

Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.RL.6.2

Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

CCSS.ELA-Literacy.RL.6.3

Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

CCSS.ELA-Literacy.RL.6.4

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone

CCSS.ELA-Literacy.RL.6.5

Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.

CCSS.ELA-Literacy.RL.6.7

Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.

[Speaking & Listening](#)

CCSS.ELA-Literacy.SL.5.1.c

Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

[National Core Art Standards for Music](#)

MU:Cr1.1.6.a. Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent.

MU:Cr2.1.3.a. Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connection to a specific purpose and context.

MU:Cr3.2.3.a. Present the final version of personal created music to others, and describe connection to expressive intent.

MU:Pr4.2.4.c. Explain how context (such as social and cultural) informs a performance.

MU:Pr5.1.5.b. Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.

MU:Pr6.1.5.a. Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.

MU:Pr6.1.8.b. Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, context, and style.

MU:Re7.2.6.b. Identify the context of music from a variety of genres, cultures, and historical periods.

MU:Re8.1.3.a. Demonstrate and describe how the expressive qualities (such as dynamics and tempo) are used in performers' interpretations to reflect expressive intent.

MU:Re9.1.6.a. Apply teacher provided criteria to evaluate musical works or performances.

MU:Cr2.1.3.a. Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connection to a specific purpose and context.

MU:Cr3.2.3.a. Present the final version of created music for others, and describe connection to expressive intent.

MU:Pr4.1.6.a. Apply teacher provided criteria for selecting music to perform for a specific purpose and/or context and explain why each was chosen.

MU:Pr4.3.6.a. Perform a selected piece of music demonstrating how their interpretations of the elements of music and the expressive qualities (such as dynamics, tempo, timbre,

articulation/style, and phrasing) convey intent.

MU:Cn10.1.8 Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music

MU:Cn11.1.8. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life

National Core Art Standards for Theater

TH:Cr.1.1.5.a. Identify physical qualities that might reveal a character's inner traits in the imagined world of a drama/theatre work.

TH:Cr1.1.2.b. Collaborate with peers to conceptualize costumes, props and scenery in a guided drama experience

TH:Cr1.1.3.c. Collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work.

TH:Cr3.1.2.b. Use and adapt sounds and movements in a guided drama experience.

TH:Pr4.1.5.a. Describe the underlying thoughts and emotions that create dialogue and action in a drama/theatre work.

TH:Pr4.1.5.b. Use physical choices to create meaning in a drama/theatre work.

TH:Pr6.1.8.a. Perform a rehearsed drama/theatre work for an audience.

TH:Re8.1.3.b. Consider multiple ways to develop a character using physical characteristics and prop or costume design choices that reflect cultural perspectives in drama/theatre work.

TH:Re9.1.2.c. Describe how characters respond to challenges in a guided drama experience.

TH:Cn10.1.4.a. Identify the ways drama/theatre work reflects the perspectives of a community or culture.

TH:Cn11.1.2.a. Determine appropriate skills and knowledge from different art forms and content areas to apply in a guided drama experience

TH:Cn11.2.3.a. Explore how stories are adapted from literature to drama/theatre work.

Schedule for Teaching the Lessons

Since this residency unit integrates multiple subject areas, the lessons for this residency are taught in several classrooms at FACTS. This is the order we deliver the unit's lessons, though each year's schedule at FACTS can shuffle a few of the lessons.

<i>Key for Classroom Location of Lessons</i>		
Music classroom	English classroom	Performance space

<i>Unit Lesson Order</i>	<i>Content Area Lesson Order</i>	<i>Lesson Title & Summary</i>	<i>Who Delivers Lesson</i>
1	Music 1 1 session	Pantomime and the Absence of Sound Students develop an understanding of music's impact by first realizing that action can be isolated from sound.	Music teacher
2	Music 2 2 sessions	Sound Effects with Movement Students are introduced to Mickey Mousing and Foley artists and then experiment with combining sound effects and exaggerated pantomime movements.	Music teacher
3 ★	English 1 1 session	Introduction to the Folktale and the Artist Students hear the folktale told by the folk artist and interview the artist.	Artist and English teacher
4	English 2 1-2 sessions	Reading and Understanding the Story Students read the folktale and identify its settings, characters, and main events.	English teacher
5	English 3 2-3 sessions	Summarize the Story Students demonstrate their understanding of the story by summarizing it.	English teacher
6	English 4 1 session	Illustrating and Acting Out the Story Students review important moments in the story.	English teacher
7	Music 3 2 sessions	Rain Clouds Form: Introduction to Dynamics and to Instruments Students are introduced to various instruments that can be used in the puppetry performance and learn to follow a conductor.	Music teacher
8	English 5 2 sessions	Exploring Character Feelings: Finding Text Evidence	English teacher

		Students identify characters' feelings using text evidence to support their analysis.	
9	English 6 2 sessions	Exploring Character Traits: Finding Text Evidence Students identify characters' traits using text evidence to support their analysis.	English teacher
10	English 7 2 sessions	Why Are We Telling This Story? Students explore audience, genre, and theme to gain understanding of the story's importance.	English teacher
11	Music 4 2 session	Soundscape and Mood Students learn about ambient sound and how soundscapes both situate the play in a place and influence the audience's mood.	Music teacher
12 ★	English 8 1 session	Introduction to the Script Students learn what a script is, and how to read and use it.	Artist and English teacher
13	English 9 1-2 sessions	Digging In: Using the Script Students use the script to read their parts.	English teacher
14	English 10 1 session	What Are We Doing? Watch the Show to Set Goals Students analyze a previous performance to set goals for a good performance.	English teacher
16	English 11 1-2 sessions	Making the Mood With Music: Finding Text Evidence Students identify dialogue and characters actions that indicate the mood in that part of the story to be ready to emphasize the moods with music.	English teacher
16	Music 5 2-3 sessions	Character Traits, Emotions and Actions into Sound Students learn how instruments can represent a character and express that character's traits and emotions. By analyzing their scripts, students determine which actions in the scenes will have sound effects.	Music teacher
17 ★	English 12 1 session	It's All About Emotions Students explore how feelings change how they move their bodies to prepare to show emotions in how puppets move.	Artist and English teacher
18	English 13 1 session	Planning for Setting and Scenery: Finding Text Evidence Students use words to describe the moods and settings throughout the play with text evidence to support their ideas.	English teacher

19 ★	Theater 1 1-2 sessions	Intro to the Stage and Making the Scenery Students make puppet theater stage scale scenery	Artist and English teacher
20	English 14 2-3 sessions	How to Learn Your Part: Understand It and Practice Students learn strategies for learning their parts in the play.	English teacher
21 ★	English 15 1 session	Puppet Acting Students learn how puppeteers move puppets and how voice actors make puppets speak.	Artist and English teacher
22	English 16 1 session	Big Picture Pause: Connecting All Parts to the Theme Students discuss the theme and how each of our parts connect to the theme.	English teacher
23	English 17 1 session	Do You Know Your Parts? Students practice their voice acting parts while the teacher assesses their progress.	English teacher
24 ★	English 18 1 session	Reading With Expression Students learn to project, enunciate, animate their voices, and use pacing.	Artist and English teacher
25	English 19 1 session	Looking At Our Goals and Making Plans Students reflect on their goals for the show and develop plans to improve.	English teacher
26	Music 6 2-3 sessions	Cues and Following the Action Students use visual and auditory cues to work together as an ensemble, transition between scenes, and perform the sound effects accompanying characters' actions.	Music teacher
27	English 20 3 session	Practicing Vocal Parts in Small Groups Each day's focus is on a skill: character feelings, character traits, or pacing.	English teacher
28 ★	English 21 2 sessions	The Flow of the Show: Whole Group Read Through Students focus on readiness to read lines with emotion and good pacing.	Artist and English teacher
29	English 22 1 session	Reflection on Goals Students reflect on their progress and set additional goals toward creating a good performance.	English teacher
30 ★	Theater 2 3 sessions	Blocking: Putting It All Together Students learn how their parts as voice actors, puppeteers, and musicians work together in each act of the show.	Artist, English, Music teachers

31 ★	Theater 3 2-3 sessions	Rehearsals and Pre-Show Reflection Aided by their goals, students refine the performance with each rehearsal.	Artist, English, Music teachers
32 ★	Theater 4 1 session	Puppet Show and Talk-Back With Audience Students perform for an audience who then ask them questions about the story and the experience performing it.	Artist, English, Music teachers
33	Music 7 1 session	Reflection on Music Components Students reflect upon their puppet show music performance and their learning about music's effect on mood in this unit.	Music teacher
34 ★	English 23 1-2 session	Reflection on Our Show Experience: Celebrate! Students provide feedback to the artist about their learning and we celebrate our accomplishments.	English teacher and Artist

Unit Schedule Configured By Weeks

Music lessons of unit take place over 13 weeks

English lessons of unit take place over 9 weeks and include 2 weeks of theater lessons

Schedule shows lessons with a star for the 16-17 sessions when Artist is lead teacher

week	Monday	Tuesday	Wednesday	Thursday	Friday
1				Music 1	
2				Music 2	
3				Music 2	
4				Music 3	
5	English 1 ★	English 2	English 2	Music 3	English 3
				English 3	
6	English 4	English 5	English 5	Music 4	English 6
				English 6	
7	English 7	English 7	English 8 ★	Music 4	English 9
				English 9	
8	English 10	English 11	English 11	Music 5	English 13
				English 12 ★	
9	Theater 1 ★	Theater 1 ★	English 14	Music 5	English 14
				English 14	
10	English 15 ★	English 16	English 17	Music 5 or 6	English 19
				English 18 ★	
11	English 20	English 20	English 20	Music 6	English 21 ★
				English 21 ★	
12	English 22	Theater 2 ★	Theater 2 ★	Music 6	Theater 3 ★
				Theater 2 ★	
13	Theater 3 ★	Theater 3 ★	Theater 4 ★ Puppet Show	Music 7	
				English 23 ★	

Understanding the Story and Learning Puppetry Skills: English Language Arts

Mexican Puppetry Residency: The Legend Of The Enchanted Cenote
(23 Lessons) (31-37 days)

Enduring Understandings	Essential Questions
People can collaborate to create folk art.	How do people share stories? How do people work together to perform a play?
People use many tools to creatively express emotions and opinions.	How can your voice be used to convey a characters' identity traits or emotional tone? How can you move your puppet to convey the characters' traits and/or emotional tone?
Important life lessons, stories, and skills can be taught and learned through various folk art forms.	How do you know a story? What life lessons does this story teach? What does being the voice of a puppet teach you?
Multiple folk art forms can enhance each other to communicate important ideas and create a stronger impact on an audience.	How do you use cues to align what is said and done in the performance?

Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> ● Stories have parts. ● Scripts are different ways of writing a story. ● Scripts are broken into parts and provide information about how to perform a play. ● A legend or folktale is a genre of literature that has been passed down. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> ● Identify character's traits and feelings using text evidence. ● Identify setting and analyzing how it contributes to the mood. ● Retell and summarize the important events in a story. ● Analyze the messages and themes of a story.

<ul style="list-style-type: none"> Storytellers (and playwrights) use characters, plot, and setting to create the mood and communicate the message of a story. 	<ul style="list-style-type: none"> Use a script to find parts, deliver lines, and follow cues. Read script lines with expression. Deliver lines in collaborations with other voice actors, allowing for collaborations with puppet actors, and musicians.
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Lessons in English Language Arts Class At a Glance

Summary of English lessons	
English 1 1 session	Introduction to the Folktale and the Artist Students hear the folktale told by the folk artist and interview the artist.
English 2 1-2 sessions	Reading and Understanding the Story Students read the folktale and identify its settings, characters, and main events.
English 3 1-2 sessions	Summarize the Story Students demonstrate their understanding of the story by summarizing it.
English 4 1-2 session	Illustrating and Acting Out the Story Students review important moments in the story.
English 5 2 sessions	Exploring Character Feelings: Finding Text Evidence Students identify characters' feelings using text evidence to support their analysis.
English 6 2 sessions	Exploring Character Traits: Finding Text Evidence Students identify characters' traits using text evidence to support their analysis.
English 7 2 sessions	Why Are We Telling This Story? Students explore audience, genre, and theme to gain understanding of the story's importance.
English 8 1 session	Introduction to the Script Students learn what a script is, and how to read and use it.
English 9 1-2 sessions	Digging In: Using the Script Students use the script to read their parts.
English 10 1 session	What Are We Doing? Watch the Show to Set Goals Students analyze a previous performance to set goals for a good performance.
English 11	Making the Mood With Music: Finding Text Evidence

1-2 sessions	Students identify dialogue and characters actions that indicate the mood in that part of the story to be ready to emphasize the moods with music.
English 12 1 session	It's All About Emotions Students explore how feelings change how they move their bodies to prepare to show emotions in how puppets move.
English 13 1 session	Planning for Setting and Scenery: Finding Text Evidence Students use words to describe the moods and settings throughout the play with text evidence to support their ideas.
English 14 2-3 sessions	How to Learn Your Part: Understand It and Practice Students learn strategies for learning their parts in the play.
English 15 1 session	Puppet Acting Students learn how puppeteers move puppets and how voice actors make puppets speak.
English 16 1 session	Big Picture Pause: Connecting All Parts to the Theme Students discuss the theme and how each of our parts connect to the theme.
English 17 1 session	Do You Know Your Parts? Students practice their voice acting parts while the teacher assesses their progress.
English 18 1 session	Reading With Expression Students learn to project, enunciate, animate their voices, and use pacing.
English 19 1 session	Looking At Our Goals and Making Plans Students reflect on their goals for the show and develop plans to improve.
English 20 3 session	Rehearsing Parts in Small Groups Each day's focus is on a skill: character feelings, character traits, or pacing.
English 21 2 sessions	The Flow of the Show: Whole Group Read Through Students focus on readiness to read lines with emotion and good pacing.
English 22 1 session	Reflection on Goals Students reflect on their progress and set additional goals toward creating a good performance.
English 23 1-2 session	Reflection on Our Show Experience: Celebrate! Students provide feedback to the artist about their learning and we celebrate our accomplishments.

English Lesson 1: Introduction to the Folktale and the Artist (1 session)

(Co-taught with Artist)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • People use many tools to creatively express emotions and opinions. • Important life lessons, stories, and skills can be taught and learned through various folk art forms. 	<ul style="list-style-type: none"> • How do people share stories? • How can a storyteller’s voice be used to convey the actions and characters in a story? • How do you know a story?
Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> • Stories can be told in different ways. • Storytellers use characters, plot, and setting to create the mood and communicate the message of a story. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Introduce themselves and ask for basic information from another person.

Materials
<ul style="list-style-type: none"> • Slides developed for teaching the lesson based off of <i>Enchanted Cenote: Talking Points for Slides to Teach English Lessons</i>, pp. 127-133 • Video camera on tripod
Lesson Summary
<p>In this lesson, taught with the artist, students watch the performance of the story and meet the artist.</p>

Steps
<p><u>Teacher Notes:</u> Each slide we use when teaching generally contains only a sentence or two of text. Putting pictures on slides that visually depict or illustrate key words can help English Language Learners better grasp what the teacher is explaining or asking. Please make slides that will work for your students using the <i>Talking Points</i> as guidance for what we do.</p>

Introduce the unit to students before the artist arrives by telling them they are going to be learning a traditional folk art from Mexico with a special guest, Teacher Veronica. Show a map of Mexico to point out where our guest is from originally and where she learned her folk art.

Meet the Artist

Teacher Veronica dramatically enters the classroom and tells the story, *The Legend of the Enchanted Cenote*, in storyteller style. Record her storytelling so students can revisit it later.

Students formally meet Teacher Veronica by practicing introductions (My name is ____. I ____.) and asking her basic information questions. (Where are you from? When did you learn this story? etc.)

Discussion

Using the slides to help students remember the questions, lead a discussion with students to describe what they saw/heard the Artist do, how she did it, and what the story was about. Generate a group list of ways people can tell a story. (bedtime storytelling, books, movies, theater, puppet shows, songs, dance, visual art, etc.) Ask students to do a show of hands for how many of the ways of learning stories that they have experienced. Time permitting, students could share their personal experiences with any of the various ways of telling stories on the list.

Teacher Notes: If you have students with limited vocabulary in their home language, you could use a slide or videos with examples of different ways to tell a story and ask students what these are, and then discuss.

Closing

Thank the Artist for sharing the story today. Inform students that they will get to know this Artist and story better by becoming the story tellers themselves through creating a puppet show with our Artist.

English Lesson 2: Reading and Understanding the Story (1-2 sessions)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • People use many tools to creatively express emotions and opinions. • Important life lessons, stories, and skills can be taught and learned through various folk art forms. 	<ul style="list-style-type: none"> • How do people share stories? • How do you know a story? • What life lessons does this story teach?
Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> • Stories have parts. • A legend or folktale is a genre of literature that has been passed down. • Storytellers use characters, plot, and setting to communicate the message of a story. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Read the story and complete a graphic organizer to map out the elements of the story. • Identify characters. • Identify settings. • Retell the important events in a story. • Analyze the message of a story.

Materials
<ul style="list-style-type: none"> • Slides developed for teaching the lesson based off of <i>Enchanted Cenote: Talking Points for Slides to Teach English Lessons</i>, pp. 127-133 • <i>Prose Version of Enchanted Cenote Folktale</i>, pp. 134-138 • Optional: photographs/drawings of all the characters in the story and of the landscape features that you have pulled from the internet • <i>Graphic Organizer for Enchanted Cenote Story Elements</i>, p. 139 • <i>Retelling the Enchanted Cenote Story</i>, p. 140
Lesson Summary
<p>Students read the folktale story and identify the settings, characters, and main events of the story. Students will be able to read the story and complete a graphic organizer to identify the settings, characters and main events of the story.</p>

Steps
<p><u>Teacher Notes:</u> We teach this unit early in the school year, so the lessons taught are meant to</p>

be introductory and foundational. Some students will be familiar with literary terms like plot and setting either in English or their own language. Some students with limited schooling will need more support to understand the concept and the language. Knowing the backgrounds of your students (and having done some pre-assessment) will help you adjust the lessons to meet your students where they are.

Review

Use the lesson slides to talk about the characters and setting. First ask about what the student may remember from yesterday's story with our Artist. Then review with the slides, introducing each character and the setting.

Shared Reading

Read the story in prose together.

Teacher Notes: There are many ways to do shared reading depending on your class dynamics and student needs, etc. The most important thing is to make sure all the students have heard the story read aloud at least once before they begin to analyze the story. You may find it helpful to show students photos/drawings of all the characters (including animals) and of the landscape. These images can be found on the internet and could either be inserted in the reading, or projected as a collage that is pointed to while reading the prose aloud together.

Completing the Graphic Organizer

Ask, "What can we use to help us remember and understand the story?" Look at the graphic organizer together. Make notes on the organizer to define each element: characters, setting, problem, events, solution.

Model how to go into the text and annotate to identify the characters, setting, etc. and take notes in the graphic organizer.

Retelling the Story

Model how to use the notes to retell the story: beginning, middle and end. As students finish, circulate to ask them to retell the story to you and/or a partner or small group. If time allows, try to hear each student to be sure they have an understanding of how to use the organizer and what the story is about.

Homework/Extension

You can assign the *Retelling the Enchanted Cenote Story* worksheet for homework or additional independent work. Students can use the space to draw or write.

English Lesson 3: Summarize the Story (1-2 sessions)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> Important life lessons, stories, and skills can be taught and learned through various folk art forms. 	<ul style="list-style-type: none"> How do you know a story?
Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> Stories have parts. Storytellers (and playwrights) use characters, plot, and setting to create the mood and communicate the message of a story. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> Retell the important events in a story.

Materials
<ul style="list-style-type: none"> Slides developed for teaching the lesson based off of <i>Enchanted Cenote: Talking Points for Slides to Teach English Lessons</i>, pp. 127-133 <i>Prose Version of Enchanted Cenote Folktale</i>, pp. 134-138 <i>Key Word Sort for Enchanted Cenote</i> worksheet, p. 141 <i>Enchanted Cenote Story Summary</i>, p. 142 Worksheets on the “Somebody wanted but so then” reading strategy from the National Behaviour Support Service
Lesson Summary
<p>Students review literary vocabulary by matching important vocabulary with parts of the story. Then students use their notes to summarize the story in writing and then aloud with a partner (Using the prompts: Somebody wanted but so then)</p>

Steps
<p><u>Teacher Notes:</u> It is helpful to use slides and also a document camera to model how to complete the worksheets for the first examples.</p>

Share the Story Again

To start the lesson, read the story in prose together with the students. You can incorporate shared reading, choral reading, or any strategy that you like to use.

Review Story Elements Vocabulary

Then give students the key literary vocabulary words from yesterday's graphic organizer: characters, setting, problem, events and solution. Also provide key words from the story like: Chaac, needs water, greedy, etc. Give students time to work alone or in pairs to put the ideas from the story with the literary terms to describe them. As students finish, they can use their graphic organizer to check their answers.

If you can, circulate and ask them to retell the story using their graphic organizer, or the key words they have sorted. When everyone has had time to finish, review the answer as a class.

Teacher Notes: I create a slide with all the terms and key words for this activity. Depending on time and number of groups, you can cut them out ahead of time from the *Key Word Sort for Enchanted Cenote* worksheet, or the students can do it. This is my slide:

Characters		Setting		
Problem		Events		
Solution		Cut the important words and phrases from the story and sort them into groups for the story elements. If you finish, you can add other ideas.		
Itzel	cenote	won't share the water	Coyote	desert
kills a jaguar	Chaac	needs water	cave	Balam
Mexico	hungry	turns to dust	greedy	Sorceress
brings the rain	asks for water	enchanted cenote	snake	scorpion

Introduce Summarizing

Explain that today we will use one strategy for summarizing a story: Somebody, Wanted, But, So, Then, Finally. Use slides to review the parts and work together to summarize the story.

Teacher Notes: I find that summarizing (especially succinctly enough to fit in a little box) is very challenging for newcomer language learners, so that is why we do it together, as shared writing. My objective is to model the skill and give the students opportunities to use the language from the story, not be able to summarize on their own. As the school year goes on they will have more opportunities to practice summarizing.

Practice

The students will work with partners and groups to summarize the story using their *Enchanted Cenote Story Summary* graphic organizer. For example: “The Enchanted Cenote is about a sorceress who wanted... but ...”

If students finish the group work, they can use their graphic organizer to write out their own summary as a paragraph and illustrate it.

English Lesson 4: Illustrating and Acting Out the Story (1-2 sessions)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • People can collaborate to create folk art. • People use many tools to creatively express emotions and opinions. 	<ul style="list-style-type: none"> • How do people share stories? • How do people work together to perform a play? • How can you move your puppet to convey the characters' traits and/or emotional tone? • How do you know a story?
Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> • Stories have parts. • Storytellers (and playwrights) use characters, plot, and setting to create the mood and communicate the message of a story. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Identify character's traits and feelings using text evidence. • Retell the important events in a story.

Materials
<ul style="list-style-type: none"> • Slides developed for teaching the lesson based off of <i>Enchanted Cenote: Talking Points for Slides to Teach English Lessons</i>, pp. 127-133 • Blank sheets of paper • Colored pencils • <i>Prose Version of Enchanted Cenote Folktale</i>, pp. 134-138
Lesson Summary
<p>Students show their understanding of the story by illustrating key events in the plot of the story. Students review important moments in the story by acting them out and guessing what others are demonstrating.</p>

Steps
<p>Introduction and Connection</p> <p>Revisit the idea about many ways to tell a story. One way is through images. Do a shared reading of the story and explain that students will be illustrating key events from the</p>

beginning, middle and end. As you read, help students mark key events that they want to illustrate from the story.

Illustrating

Give students materials and time to do illustrations (a plain sheet of paper folded into thirds, for example). Collect their illustrations and use them as formative assessment. If time allows, have students that are finished use images to retell the story to a partner or teacher.

Act It Out

Revisit the question of many ways to tell a story. Another way is through actions. Give students time to look through the story and help students identify key events that they might be able to act out. Put students in groups to decide which events they would like to act out (no dialogue, only motions). They can use their illustrations to get ideas. After students have had time to plan and practice their acting, they present to their classmates. Classmates guess which events the teams are demonstrating.

Teacher Notes: When students are acting out the events, I put up keywords on the board like the names of the characters. This helps the students in the audience to guess what the others are doing, even if they only can say one word.

During, or after student groups perform, take a moment to notice (and then invite students to notice) how students did movements that showed emotions. Think ahead with students about how puppets might also do movements that show emotions.

English Lesson 5: Exploring Character Feelings: Finding Text Evidence (2 sessions)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • Important life lessons, stories, and skills can be taught and learned through various folk art forms. 	<ul style="list-style-type: none"> • How can your voice be used to convey a characters’ identity traits or emotional tone? • How can you move your puppet to convey the characters’ traits and/or emotional tone?
Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> • Stories have parts. • Storytellers (and playwrights) use characters, plot, and setting to create the mood and communicate the message of a story. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Identify character’s traits and feelings using text evidence.

Materials
<ul style="list-style-type: none"> • Slides developed for teaching the lesson based off of <i>Enchanted Cenote: Talking Points for Slides to Teach English Lessons</i>, pp. 127-133 • <i>Enchanted Cenote Story Summary</i>, p. 142 • <i>Enchanted Cenote Character Feelings</i>, pp. 143-144 • <i>Graphic Organizer: Understanding Character Feelings in the Enchanted Cenote</i>, p. 145 • Additional drawings of feeling faces from internet
Lesson Summary
<p>Students show their understanding of the story by identifying characters and their feelings. Students will use text evidence to support their analysis.</p>

Steps

Review the completed *Enchanted Cenote Story Summary* worksheet with the students. Give students a few minutes to review silently and then pick sticks to call on students to summarize the story. They have to listen to the student who went before so they can know what part is next. Alternatively you can have students act out the beginning, middle, and end of the story.

Analyzing Characters' Feelings

“We have been thinking about what happened in the story. This is called the plot. We can also think about (analyze) the characters in the story. Today we will think about the characters and how they are feeling at different times in the story.” Together as a class, we generate the list of who are the characters in the story.

Students take notes on *Enchanted Cenote Character Feelings* handout.

Then students start working on the *Graphic Organizer: Understanding Character Feelings in the Enchanted Cenote* to identify a character, feeling and text evidence. Model 2 examples together and then have students complete the organizer on their own or with a partner. When most have finished, ask students to share one character's feelings with a partner. Collect the feelings partners shared on the board.

Connecting to the Puppet Show

Use their illustrations of the stories to find examples of how the students showed characters' feelings. Then students can work together to develop ideas for how puppets might act or how the voice actors might sound to show their feelings.

Reflective Writing

Ask, “Have you ever felt proud, happy, angry or scared? Now we are going to make connections with the characters to help us understand the story.” In a reader's notebook or on the bottom of the *Enchanted Cenote Character Feelings* worksheet, have students write a reflection that identifies: how a character felt during one part of the story and then make a connection to a time when they have also had that feeling. You can use sentence frames like I can connect with _____.

_____ felt _____ in the _____.

I have also felt _____ when _____

Teacher Notes: If a student claims they have never had these feelings (or can't think of an example), ask them to imagine they are a character in the story. How would you have felt if you were Balam? Would you have felt the same or different? Explain.

English Lesson 6: Exploring Character Traits: Finding Text Evidence (2 sessions)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • People use many tools to creatively express emotions and opinions. • Important life lessons, stories, and skills can be taught and learned through various folk art forms. 	<ul style="list-style-type: none"> • How can your voice be used to convey a characters' identity traits or emotional tone? • How can you move your puppet to convey the characters' traits and/or emotional tone?
Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> • Stories have parts. • Storytellers (and playwrights) use characters, plot, and setting to create the mood and communicate the message of a story. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Identify character's traits and feelings using text evidence.

Materials
<ul style="list-style-type: none"> • Slides developed for teaching the lesson based off of <i>Enchanted Cenote: Talking Points for Slides to Teach English Lessons</i>, pp. 127-133 • Make a list of character traits with short phrase definitions and images to illustrate, such as this example • <i>Prose Version of Enchanted Cenote Folktale</i>, pp. 134-138 • <i>Enchanted Cenote Character Traits</i>, pp. 146-147 • <i>Graphic Organizer: Understanding Character Traits in the Enchanted Cenote</i>, p. 148 (optional) • Index cards (optional)
Lesson Summary
<p>Students show their understanding of the story by identifying characters and their character traits. Students use text evidence to support their analysis.</p>

Steps

Introduction and Connection

Ask students to share (or share anonymously) some of the reflections the students wrote in the last class. “This person was feeling happy when Are they always happy?” [No! the students will shout!]

Explain: “The words we use to describe the way people are all or most of the time are called character traits.” Review the character traits from a list that you have prepared for students.

Teacher notes: My practice with vocabulary lists is to make a list using a website called Quizlet (see this one [character traits list](#)) that I distribute to students. I give students time to translate the list.

Identifying Character Traits in the Story

As individual students finish translating character traits, they can start to dig into the *Prose Version of Enchanted Cenote Folktale* story and find evidence that helps them determine character traits for each character.

When all students are finished with translating, I model finding evidence for Coyote from the beginning, middle, and end of the *Prose Version of Enchanted Cenote Folktale* story to support Coyote’s character traits. Students are to complete the *Enchanted Cenote Character Traits* worksheet about the other characters. Emphasize that in order to determine the traits a character has, you have to collect evidence from more than one part of the story. Then students may work together to find evidence and determine traits for all characters.

When partners finish they may draw and describe the characteristics a puppet might have to show the traits. Guide students to think about positive and negative traits and how you can communicate that with visuals on a puppet. Students can use the *Graphic Organizer: Understanding Character Feelings in the Enchanted Cenote* worksheet or they can put the positive and negative traits on index cards.

As all students finish, you can review some of their answers and discuss the evidence they collected. Especially if there are interesting interpretations or differences of opinion within the class.

Teacher Notes: The drawings to communicate what character traits might look like on a puppet is a helpful activity to prepare students for making puppets should you be combining this curriculum with the companion curriculum *Puppet Making: A Folk Arts Integrated Unit for Middle School English Language Learners With Veronica Ponce de Leon, Mexican Folk Artist*. Even

if students will not make their own puppets, thinking about how to make character traits visible helps students imagine how to convey these traits when moving the puppets.

Reflective Writing

Give students time to use their notes to complete a written reflection (in their reader's notebook or on a separate piece of paper) about a character and their trait(s). You may need to model how to use quotation marks to share evidence. You can give sentence frames like:

_____ is _____ because _____. He/she/they says _____. They also _____.

Teacher Notes: I give students a few days to study the list of character traits and then give a vocabulary quiz. You could also include story elements vocabulary in your quiz (or do that quiz earlier in the unit).

English Lesson 7: Why Are We Telling This Story? (1 session)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • People use many tools to creatively express emotions and opinions. • Important life lessons, stories, and skills can be taught and learned through various folk art forms. 	<ul style="list-style-type: none"> • How do people share stories? • What life lessons does this story teach?
Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> • A legend or folktale is a genre of literature that has been passed down. • Storytellers (and playwrights) use characters, plot, and setting to create the mood and communicate the message of a story. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Analyze the message of a story.

Materials

- Slides developed for teaching the lesson based off of *Enchanted Cenote: Talking Points for Slides to Teach English Lessons*, pp. 127-133
- *Theme, Audience and Purpose of Enchanted Cenote* worksheet, p. 149-150
- *Prose Version of Enchanted Cenote Folktale*, pp. 134-138

Lesson Summary

Students explore audience, genre, and theme to gain understanding of the story's importance. Students use evidence from the text (characters' words and actions) to draw conclusions about the theme and purpose for telling the story. Students summarize events in the story to write notes.

Steps

Introduction

Start with the big question. Why are we telling this story? Why did Teacher Veronica choose this story for us?

Teacher Notes: I use fill-in-the-blank notetaking at this time of the year. I will put something

like these paragraphs on a slide. Students find and complete the paragraphs by filling in the blanks in the *Theme, Audience and Purpose of Enchanted Cenote* worksheet.

Genre

This story is a legend. It is an old story passed down from generation to generation to teach a lesson. It is also a folk tale, a story shared by people in communities to teach a lesson. The theme is an idea that is shared in many stories. Sometimes a theme can be a lesson.

Finding the theme

One strategy is to think about how the characters change in the story and what lesson the author is trying to teach us with the characters' changes.

Students take notes about what genre and theme mean on the *Theme, Audience and Purpose of Enchanted Cenote* worksheet.

Finding the Theme

One way: Give students time to read the *Prose Version of Enchanted Cenote Folktale* (whole group, in pairs, or independently). Tell students to look for (and highlight or underline) words and ideas that are repeated in the story and write them in the box. Generate a main idea. Write it on the board.

Another way: Give students time in groups or individually, to choose a character and think about the lesson they learned in the story. Some students may think of the lesson first and prove it with evidence or they may summarize the story and then find the theme, both approaches are fine. Circulate while students are working to support as needed. If time remains, share ideas. Collect student work for a formative assessment.

Discuss a Third Strategy

Another strategy is to 👁️ pay attention 👁️ to the words and actions of the “wise characters.” Authors use these characters to tell the audience the theme. Find Chaac and Itzel’s words. Work together to complete the chart summarizing that, “It is important to share natural resources like water.”

Reflective Writing

Wrap up the lesson by asking why we are sharing this theme with our audience (name your audience)? Why have people passed this story down through generations?

Ask students to write about why we are telling this story, why it is important for our audience, and/or why it is important to them. They should use their notes about the theme and cite evidence to support their ideas.

English Lesson 8: Introduction to the Script (1 session)

(Co-taught with Artist)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • People can collaborate to create folk art. • People use many tools to creatively express emotions and opinions. 	<ul style="list-style-type: none"> • How do people share stories? • How do people work together to perform a play? • How can your voice be used to convey a characters' identity traits or emotional tone? • How can you move your puppet to convey the characters' traits and/or emotional tone? • How do you use cues to align what is said and done in the performance?
Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> • Stories have parts. • Scripts are different ways of writing a story. • Scripts are broken into parts and provide information about how to perform a play. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Use a script to find parts, deliver lines, and follow cues.

Materials
<ul style="list-style-type: none"> • Slides developed for teaching the lesson based off of <i>Enchanted Cenote: Talking Points for Slides to Teach English Lessons</i>, pp. 127-133 • <i>Enchanted Cenote Basic Script</i>, pp. 151-159 • <i>Enchanted Cenote Complex Script</i>, pp. 160-168 • <i>Prose Version of Enchanted Cenote Folktale</i>, pp. 134-138
Lesson Summary
<p>We preview the script vocabulary and introduce to what a script is and how to read and use this script. We assign parts and students start to practice, using the script.</p>

Steps

Teacher Notes: The Artist and I work together to teach this lesson. We use the slides as a common foundation and each adds additional ideas or examples.

Teacher Notes: Depending on the reading level of your students you might want to use the *Enchanted Cenote Basic Script* version or the more complex version, *Enchanted Cenote Complex Script*. We have performed several different folktales in this residency over the years and have created scripts for each tale. Typically, we seek to eliminate complex sentence structures and confusing slang or vocabulary.

Introduction and Connection

Today we will learn what a script is and how to read it. Using the slides, go over the script vocabulary, the parts of a script, and talk about how to use it. Students show they are finding the script parts by pointing to each part on different pages of the script.

Using the Script

Teacher Veronica and I model and demonstrate how to use the script to perform a scene. Ask students to notice the expressiveness in the voices and movements.

Invite a small group of students to act out (using the words and actions) an important part of the story.

After they act it out, find that part in the *Prose Version of Enchanted Cenote Folktale* and read it. Then find that same part in the script and show how it looks different. Guide students in a discussion about why the script is written differently.

Assigning Parts and Practicing

Assign students to the group they will be with throughout the show. A group will be voice actors in one Act, puppeteers in another Act, and instrumentalists in the other Act. Assign the speaking parts to the students that they will perform in the Act when they are voice actors. Model how to highlight their speaking parts on their script

Teacher Notes: Be very careful with the highlighting. If you have students who don't follow directions very well (or who are unfamiliar with written texts) work with students in small groups to highlight their parts, so you can closely supervise them.

Practicing

Artist leads the group in an exercise to speak with expression. She picks one word for all to say aloud and then says various emotions to use when they say that word again. If time

permits, students can take turns calling out an emotion for the class to use to say the word to practice speaking with expression.

Students then start to work in groups to read their parts.

Teacher Notes: During practice time, Teacher Veronica and I divide up and practice with individuals or small groups of students, depending on the needs of the students.

English Lesson 9: Digging In: Using the Script (1-2 sessions)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • People can collaborate to create folk art. • People use many tools to creatively express emotions and opinions. • Important life lessons, stories, and skills can be taught and learned through various folk art forms. • Multiple folk art forms can enhance each other to communicate important ideas and create a stronger impact on an audience. 	<ul style="list-style-type: none"> • How do people share stories? • How do people work together to perform a play? • How can your voice be used to convey a characters' identity traits or emotional tone? • How can you move your puppet to convey the characters' traits and/or emotional tone?
Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> • Scripts are different ways of writing a story. • Scripts are broken into parts and provide information about how to perform a play. • Storytellers (and playwrights) use characters, plot, and setting to create the mood and communicate the message of a story. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Use a script to find parts, deliver lines, and follow cues.

Materials
<ul style="list-style-type: none"> • <i>Enchanted Cenote Your Roles</i>, p. 169 • Script version used with your students, pp. 151-159 or pp. 160-168 • <i>Enchanted Cenote Vocabulary</i>, p. 170
Lesson Summary
<p>Students develop understanding of vocabulary in script and use the script to read their parts.</p>

Steps

Introduction

Review the slides that explain the 3 jobs of putting on a puppet show and explain the script and how to use it. Tell students their roles in each act and display the *Enchanted Cenote Your Roles* organizer.

Individual Practice and Work Time

Invite students to translate their speaking parts. For many students translating their parts would be helpful, so they can get a better understanding of what they are saying. They might also have questions. Circulate to assist and answer questions.

For students who have limited speaking parts, they can read and translate the parts where they will be the puppeteer, so they understand better what's going on.

If students finish they can use the *Enchanted Cenote Vocabulary* handout (a modified Frayer model) to find new vocabulary (from their part or others) to define, translate, illustrate, etc.

Small Group Practice

At your discretion (knowing your students), you may start to pull small groups of students to work on reading in their groups.

English Lesson 10: What Are We Doing? Watch the Show to Set Goals (1 session)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • People can collaborate to create folk art. • People use many tools to creatively express emotions and opinions. • Multiple folk art forms can enhance each other to communicate important ideas and create a stronger impact on an audience. 	<ul style="list-style-type: none"> • How do people share stories? • How do people work together to perform a play? • How can your voice be used to convey a characters' identity traits or emotional tone? • How can you move your puppet to convey the characters' traits and/or emotional tone? • How do you use cues to align what is said and done in the performance?
Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> • Storytellers (and playwrights) use characters, plot, and setting to create the mood and communicate the message of a story. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Gather data on the skills needed for a good performance. • Set goals to guide their skill development for a good performance.

Materials
<ul style="list-style-type: none"> • Slides developed for teaching the lesson based off of <i>Enchanted Cenote: Talking Points for Slides to Teach English Lessons</i>, pp. 127-133 • Completed <i>Theme, Audience and Purpose of Enchanted Cenote</i> worksheet, pp. 149-150 • Video of Enchanted Cenote puppet show scene (or whole show from prior year) https://www.youtube.com/watch?v=veTZnmDYUWU • <i>Voice Actor and Puppeteer Performance Rubrics</i>, pp. 171-172 • <i>Music Performance Rubric</i>, p. 198 • <i>Enchanted Cenote Goal Setting</i>, pp. 173-174
Lesson Summary
<p>Students will analyze a previous performance to set goals for a good performance.</p>

Steps

Introduction

Review with students their answers about why we are telling the story to our audience from the completed *Theme, Audience and Purpose of Enchanted Cenote* worksheets. Our message is important and we want to do a good job. “What does it mean to do a “good job”? Today we are going to watch a previous performance and decide what we need to do so that our performance can be good.

Watching the Performance

Watch the previous year’s performance with students. Guide them to identify what the different roles did well, or what they need to do well to make a good show. Take notes about what the students say.

Compare what the group came up with to what the teachers have identified in the *Voice Actor and Puppeteer Performance Rubrics* and *Music Performance Rubric*. Add what needs to be added to reflect everyone’s ideas.

Setting Goals

Then the students will use the *Enchanted Cenote Goal Setting* worksheet to take notes from the class discussion and then choose their focus for each role they will have. If time remains, have students circle up and share one of their goals with the class. Students could also write out each goal on a sticky note or index card and put them on a poster to make something that the group can focus on while they rehearse.

English Lesson 11: Making the Mood With Music: Finding Text Evidence

(1-2 sessions)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • Important life lessons, stories, and skills can be taught and learned through various folk art forms. • Multiple folk art forms can enhance each other to communicate important ideas and create a stronger impact on an audience. 	<ul style="list-style-type: none"> • How do people share stories? • How do people work together to perform a play? • How do you use cues to align what is said and done in the performance?
Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> • Storytellers (and playwrights) use characters, plot, and setting to create the mood and communicate the message of a story. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Identify how sounds create moods.

Materials
<ul style="list-style-type: none"> • Youtube videos clips that show scenes enhanced by emotion-influencing audio (examples could be pulled from cartoons, short films, feature films, etc.). Each example should invoke an emotion such as: excitement, suspense, triumph, worry, calm, silliness, etc. OR Youtube videos that show the same movie scene set to different emotion-influencing music. (useful search terms include: same scene different music, how music can change a scene, effect or power of music in film) • Slides developed for teaching the lesson based off of <i>Enchanted Cenote: Talking Points for Slides to Teach English Lessons</i>, pp. 127-133 • <i>Mood Worksheet for Enchanted Cenote</i>, pp. 175-176 • <i>Making the Mood in the Enchanted Cenote</i>, pp. 177-179 • <i>Prose Version of Enchanted Cenote Folktale</i>, pp. 134-138 • Script version used with your students, pp. 151-159 or pp. 160-168
Lesson Summary
<p>Students will identify important parts of the story and dialogue. Students will use dialogue and characters actions to determine the mood in that part of the story. Students will match the mood with ways to play music.</p>

Teacher Notes: This lesson can come at any time between English Lesson 5 (about characters' feelings) and now. It will depend on when your music teacher is ready to start composing the music for the scenes.

Steps

Introduction

“Two weeks ago, we found evidence in the story of the Enchanted Cenote to show how we know what the characters are feeling. Those who read or watch a story - the audience - also have feelings. The feelings that the audience has while reading or watching a story is created by the mood. Today we are going to analyze the mood.”

Teacher Notes: Depending on your students, you might need to translate the word mood, or you can just go into the next step.

Analyzing Mood

Show a video (animated movie clips are good) with music that fits the mood of the story (maybe scary or suspenseful). Talk about how the music sounds for the different moods. Provide a list of possible mood words on a slide and ask the students to use those words to describe the mood. Students can take notes on the *Mood Worksheet for Enchanted Cenote* and translate the words. Repeat with video examples for other moods.

Teacher Notes: I coordinate with the Music teacher so she shows some of the same video clips in Music Lesson 4 as I do in this English Lesson. Repetition is a good thing for our students. Students add depth to their understanding from studying the same examples in two different classes.

Analyzing the Story

Students then work in groups to identify the mood for a part of the story. Students will support their ideas with evidence from the *Prose Version of Enchanted Cenote Folktale* or the script text. And then use their notes to describe the kind of music that should be played in each scene. They take notes on the *Making the Mood in the Enchanted Cenote* worksheet.

The notes students take on these worksheets can be used when they go to music class and start to create the music for the show.

English Lesson 12: It's All About Emotions (1 session)

(Co-taught with Artist)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • People can collaborate to create folk art. • People use many tools to creatively express emotions and opinions. • Multiple folk art forms can enhance each other to communicate important ideas and create a stronger impact on an audience. 	<ul style="list-style-type: none"> • How do people share stories? • How do people work together to perform a play? • How can your voice be used to convey a characters' identity traits or emotional tone? • How can you move your puppet to convey the characters' traits and/or emotional tone?
Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> • Scripts are different ways of writing a story. • Scripts are broken into parts and provide information about how to perform a play. • Storytellers (and playwrights) use characters, plot, and setting to create the mood and communicate the message of a story. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Use a script to find parts, deliver lines, and follow cues.

Materials
<ul style="list-style-type: none"> • Script version used with your students, pp. 151-159 or pp. 160-168
Lesson Summary
<p>Students explore how feelings change as they move their bodies as they prepare to move their puppets in ways that show emotions.</p>

Steps

Introduction/Warm-Up

Artist warms-up the students with stretching exercises that include hands, arms, neck and shoulders. The Artist then demonstrates emotions using her body and expressive, exaggerated motions. She asks students to guess the emotions. The English teacher writes the emotions down on the board. Students are asked to describe what they saw that helped them guess each emotion.

The Artist invites the students to get up and act out each emotion as she calls it out. She includes many emotions including the key emotions in the show:

- Tired = head down and slowly walking.
- Happy = head up with open arms and rapid walking.
- Bad attitude = head up moving side to side through the walking.
- Depressed = laid down, head down.
- Running = moving faster and keeping the head looking up small shaking.
- Festive/celebrating = jumping and moving in all directions.

Students are encouraged to exaggerate their body movements to clearly communicate each emotion.

Act Out the Show

In their Act small groups, students will practice being the characters by performing their actions and emotions for each scene. Students can also read their own lines, or they can take turns reading the lines for others to act out. Our focus is for all students to experience using their bodies to show the emotions of their parts.

Closing Discussion

Students describe what they felt like acting out the emotions of their character. Did they find themselves also saying the dialogue with emotion? In theater, the actors become the characters and show this via exaggerated emotions. In puppet theater, we will want to make our puppets come alive and show the audience these emotions. Invite students to begin to think about how they could move the puppet bodies to show the same emotions as they were showing us today with their bodies. We will want to share their ideas on this with the Artist when she comes back to work with us again.

English Lesson 13: Planning for Setting and Scenery: Finding Text Evidence

(1 session)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • Important life lessons, stories, and skills can be taught and learned through various folk art forms. • Multiple folk art forms can enhance each other to communicate important ideas and create a stronger impact on an audience. 	<ul style="list-style-type: none"> • How do people share stories?
Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> • Stories have parts. • Storytellers (and playwrights) use characters, plot, and setting to create the mood and communicate the message of a story. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Identify setting and analyzing how it contributes to the mood.

Materials
<ul style="list-style-type: none"> • Slides developed for teaching the lesson based off of <i>Enchanted Cenote: Talking Points for Slides to Teach English Lessons</i>, pp. 127-133 • <i>Settings in the Enchanted Cenote</i> worksheet, pp. 180-181 • Script version used with your students, pp. 151-159 or pp. 160-168 • Colored pencils or markers
Lesson Summary
<p>Students will use words to describe the mood with text evidence to support their ideas.</p> <p><u>Teacher Note:</u> English Lesson 13 needs to be taught before Theater Lesson 1. This lesson also should follow English Lesson 11 for making the mood with music. Since English Lesson 11 could be moved to accommodate the Music lesson schedule and take place anytime after English Lesson 5, just be sure Lesson 13 does not precede Lesson 11.</p>

Steps

Warm-Up

Play “Guess the mood” to review the basic mood words from the previous lessons. A fun way to do this is with charades or with pictionary. In my class, I give students a choice in a game I call “Draw it - Do it” so each student decides if they want to do pictionary or charades.

Introduction and Connection

Introduce today’s topic by saying, “Authors use characters’ words and actions to set the mood. Authors also describe the setting to create the mood. In a puppet show we use the scenery to show the setting. Today we will decide what kind of scenery we can use to make the mood we want. The mood changes help the audience understand the message of the story.”

You can illustrate this any way you’d like. One way would be to find different images of cenotes. Some with sunshine streaming in, others that are darker or somehow more scary, and discuss what affects the mood in scenery.

Analyzing the Mood

Use readers’ theater (different students reading the parts) to read through the script. Stopping after each scene to identify and highlight the setting and scenery clues in the script. Students take notes on the *Settings in the Enchanted Cenote* worksheet.

Students can work solo and then in groups to determine the mood for a part of the story and sketch using color to show some scenery.

Conclude class by having groups share their ideas. Record the ideas students share on a list that is taken into Theater Lesson 1 with students completed *Settings in the Enchanted Cenote* worksheet.

English Lesson 14: How to Learn Your Part: Understand It and Practice (2-3 sessions)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • People can collaborate to create folk art. • People use many tools to creatively express emotions and opinions. • Important life lessons, stories, and skills can be taught and learned through various folk art forms. 	<ul style="list-style-type: none"> • How do people work together to perform a play?
Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> • Scripts are different ways of writing a story. • Scripts are broken into parts and provide information about how to perform a play. • A legend or folktale is a genre of literature that has been passed down. • Storytellers (and playwrights) use characters, plot, and setting to create the mood and communicate the message of a story. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Use a script to find parts, deliver lines, and follow cues.

Materials
<ul style="list-style-type: none"> • Script version used with your students, pp. 151-159 or pp. 160-168 • Hand puppets, it is ideal if these are the puppets that will be used in the play • <i>Enchanted Cenote Goal Setting</i> worksheet, pp. 173-174
Lesson Summary
<p>Students use their home language proficiency to support learning their English part. Students learn strategies to practice their part and work in groups to support each other.</p>

Steps

Introduction/Warm-Up

Play “Draw it - Do it” with characters: a student comes to the front of the class and they either draw a character or act them out. When each character is guessed, check in - “Who are the voice actors that play___?” In this way, you can see who can remember their parts.

Practice

Give students time to translate their parts (if needed). Students then work solo and in partners to practice, practice, practice parts. Encourage students to stop frequently, mark up their scripts to remind them to pause or emphasize certain words.

Teachers work with students in small groups to practice pronunciation and pacing. If students have limited speaking roles, they can work with puppets to act out the parts while others are reading.

Checking in on Goals

After about 20 minutes (or less) of independent practice time, stop the class to review the goals that you made as a class and they chose as individuals in English Lesson 10. Have students reread their goals to help them focus as they practice.

English Lesson 15: Puppet Acting (1 session)

(Co-taught with Artist)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • People can collaborate to create folk art. • People use many tools to creatively express emotions and opinions. • Multiple folk art forms can enhance each other to communicate important ideas and create a stronger impact on an audience. 	<ul style="list-style-type: none"> • How do people share stories? • How do people work together to perform a play? • How can your voice be used to convey a characters' identity traits or emotional tone? • How can you move your puppet to convey the characters' traits and/or emotional tone? • How do you use cues to align what is said and done in the performance?
Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> • Scripts are different ways of writing a story. • Scripts are broken into parts and provide information about how to perform a play. • Storytellers (and playwrights) use characters, plot, and setting to create the mood and communicate the message of a story. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Use a script to find parts, deliver lines, and follow cues.

Materials
<ul style="list-style-type: none"> • Plain socks • Multiple hand or simple puppets, could be made from socks, wooden spoons, or other materials (Ideal if these include the puppets that will be used in the show) • Script version used with your students, pp. 151-159 or pp. 160-168
Lesson Summary
<p>Students learn how puppeteers move puppets and how voice actors make puppets speak.</p>

Steps

Teacher Notes: Ideally, the puppets used for this lesson include the puppets that will be used in the puppet show. If students can make their own puppets, it adds a rich layer to their learning experience (see the companion curriculum, *Puppet Making: A Folk Arts Integrated Unit for Middle School English Language Learners With Veronica Ponce de Leon, Mexican Folk Artist*).

Teacher Notes: In this lesson the teaching artist really takes the lead. The English teacher provides support for students and amplifies the teaching points of the Artist.

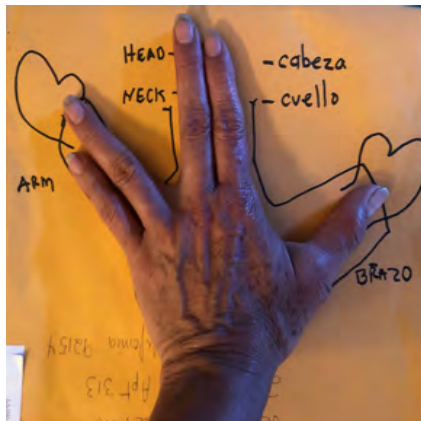
Warm-Up

Artist warms-up the students with stretching exercises that include hands, arms, neck and shoulders. Students stand or sit in a circle and each has a plain sock to use as a puppet (if the class is large, the students can share a few socks and pass them around the circle). Each student will use the sock as a puppet to greet the puppet next to them, passing the greeting around the circle.

Teacher Notes: Interacting with a faceless sock is fun, witty and sparks the imagination into the thought process of giving it a "voice" and "personality". I recommend doing this exercise, so the students can see what can be achieved with something so simple.

Practicing Puppet Acting

After the circle, Teacher Veronica leads the class and demonstrates/explains the proper technique for animating the hand puppets that will be used in the show. She leads students through how to do the puppet moving techniques. At first students should practice without the puppet and then with the puppet.



Placing your hand inside the hand puppet:

- Fingers inside the body
- Index finger and middle finger = inside the head
- Ring finger and little finger = one arm into the hand
- Thumb = other arm into the hand

Basic movements of the puppet:

- Raising and lowering the head
- Raising and lowering arms together and one at a time
- Moving hands without the whole arm
- Puppet walking: Hand puppets walk ALL the time up and down like small jumps.

Students practice moving the puppets and coming up with gestures like pointing, waving, clapping, etc.

Tips for puppeteers performing the puppets:

- When there is no curtain covering the puppeteer's body, the puppeteer ALWAYS turns to see the puppet.
- The puppeteer who moves the puppet's body should direct their eyes to look at the puppet during the interaction in front of the group, but the puppet faces the audience, not the puppeteer.
- When there is a curtain or stage covering the puppeteer's body, the puppets have to be held high at all times when they are on stage so they are above the stage curtain and can be seen.
- To hold puppets up above the stage, puppeteers extend their own arm straight out from their shoulder and bend at the elbow so the puppet is above their head.
- When the puppeteer's arm gets tired from holding the puppet high, they can relax their shoulder and let their elbow drop slightly for a second or two of rest before raising their hand back up. In this way, the puppet dips a little, but does not disappear from the stage.

Give the students a few moments to freely practice moving the puppets and following the tips for puppeteers.

Puppets Showing Emotions

The Artist models expressing emotions with a hand puppet and the students mirror with their puppets. She reminds them to exaggerate the movements so the audience can see what the puppet's emotions are.

- Tired = head down and slowly walking
- Happy = head up with open arms and rapid walking
- Bad attitude = head up moving side to side through the walking
- Depressed = laying down at the edge of the stage
- Festive/celebrating = jumping and moving in all directions

Students can suggest other emotions and move their puppet to demonstrate them. If students find moving the puppet to reflect any particular emotion challenging, then have them first demonstrate the emotion by moving their own body, followed by doing those same motions with the puppet. Remind them that puppeteers become the characters so they can make their puppets come alive as those characters.

Puppet Practice on Stage

If you can set up the puppet stage in your room, you could give students the opportunity to practice using the puppets behind the curtain. Holding their arm up is a challenge and students will need practice with this to be able to keep hands high throughout an entire Act of the show. If setting up the stage isn't possible, figure out some way to designate the height of the stage so students can practice holding their puppets at stage height. Have some students read their lines and let the puppets practice acting them out. Rotate to give everyone a turn to use the puppets at stage height.

English Lesson 16: Big Picture Pause: Connecting All Parts to the Theme (1 session)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • Important life lessons, stories, and skills can be taught and learned through various folk art forms. • Multiple folk art forms can enhance each other to communicate important ideas and create a stronger impact on an audience. 	<ul style="list-style-type: none"> • How do people share stories? • What life lessons does this story teach?
Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> • A legend or folktale is a genre of literature that has been passed down. • Storytellers (and playwrights) use characters, plot, and setting to create the mood and communicate the message of a story. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Analyze the message of a story.

Materials
<ul style="list-style-type: none"> • <i>Theme, Audience and Purpose of Enchanted Cenote</i> worksheet, pp. 149-150 completed in English Lesson 7
Lesson Summary
<p>Students discuss the theme and how each of our parts connect to the theme.</p>

Steps
<p>Introduction</p> <p>Ask the students who are Voice Actors and Puppeteers, for the scene where Sorceress and Balam argue about the water, to come up and act out this scene. Ask, “Why are we doing this? What are we trying to show or teach?” After taking student answers, revisit the theme notes from our earlier English Lesson 7 taken on the <i>Theme, Audience and Purpose of Enchanted Cenote</i> worksheet.</p>

Connecting to Theme

Have students identify their parts (could be in any of their roles - Puppeteer, Voice Actor, or Instrumentalist) and identify how what they say or do connects to the theme. Give students time to reflect in writing. On a blank sheet of paper, students identify their roles, give an example or something they say or do, and explain how that connects to the theme.

For example, a student who is reading the Sorceress might say, "I have to sound mean and angry so that the audience can understand the Sorceress is not good because she will not share the water."

You can put the sentence frames on the board. My character is _____. They are _____. This shows _____ so the audience can understand _____.

Teacher Notes: Some students will struggle with this, it's okay to support them and help them see how each of their parts is connected to the theme. If the Music lessons are not far enough along to have developed the sound effects and soundscape students will perform as Instrumentalists, then focus students on their other two roles. Students will not yet know which puppet(s) they will animate during the show, so have them pick any character from the Act when they will be the Puppeteers.

Conclusion

Then circle up and share out together in a circle. We are all in this together and we each make the story come to life.

Teacher Notes: It's important for each student to understand how their part connects to the overall message of the story so they individually do their best work in every role. We are also building the class into an ensemble or troupe that relies on each other to work together to produce a show with a clear and strong message.

English Lesson 17: Do You Know Your Parts? (1 session)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • People can collaborate to create folk art. • People use many tools to creatively express emotions and opinions. 	<ul style="list-style-type: none"> • How do people share stories? • How do people work together to perform a play?
Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> • Stories have parts. • Scripts are different ways of writing a story. • Scripts are broken into parts and provide information about how to perform a play. • Storytellers (and playwrights) use characters, plot, and setting to create the mood and communicate the message of a story. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Use a script to find parts, deliver lines, and follow cues.

Materials
<ul style="list-style-type: none"> • <i>Enchanted Cenote Goal Setting</i> worksheets, pp. 173-174 completed in Lesson 10 • Script version used with your students, pp. 151-159 or pp. 160-168 • Theater warm-up games from the internet, such as these from StageAgent.com
Lesson Summary
<p>Students practice their voice acting parts while the teacher assesses their progress.</p>

Steps
<p>Warm-Up and Building the Ensemble</p> <p>Warm-up with a theater warm up of your choosing. There are many available on the internet. One of my favorites is called Zip, Zap, Zop. This game is good for focus and reaction time but it also gives practice with short vowel sounds!</p>

Practice Voice Acting Parts

Students go into their Act groups. They focus on their speaking parts as Voice Actors in the Act where they are in that role. Each group practices reading through their parts in that Act.

Teachers circulate to support and observe students and groups. In your time with each group, discuss student determined goals with students using their *Enchanted Cenote Goal Setting* worksheets completed in English Lesson 10. Talk with students about different ways to learn their parts. One important tip is to use your body, even as a Voice Actor. Standing up, moving around, using hands, etc. all help students use expression and also remember their parts.

Teacher Notes: Take notes about what you want to focus on and teach about when rehearsals start.

English Lesson 18: Reading With Expression (1 session)

(Co-taught with Artist)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • People can collaborate to create folk art. • People use many tools to creatively express emotions and opinions. • Multiple folk art forms can enhance each other to communicate important ideas and create a stronger impact on an audience. 	<ul style="list-style-type: none"> • How do people share stories? • How do people work together to perform a play? • How can your voice be used to convey a characters' identity traits or emotional tone? • How do you use cues to align what is said and done in the performance?
Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> • Scripts are different ways of writing a story. • Scripts are broken into parts and provide information about how to perform a play. • Storytellers (and playwrights) use characters, plot, and setting to create the mood and communicate the message of a story. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Identify characters' traits and feelings using text evidence.

Materials
<ul style="list-style-type: none"> • Script version used with your students, pp. 151-159 or pp. 160-168
Lesson Summary
<p>Students learn to project, enunciate, animate their voices, and use pacing.</p>

Steps
<p>Warm-Up Artist warms-up the students with stretching exercises that include face, hands, arms, neck and shoulders. She uses a theater warm-up like “Think Fast” where students in a circle throw a soft foam ball to each other by saying another student’s name and making and maintaining eye contact with them throughout the throw and catch. This game is designed to facilitate</p>

students looking at each other - a collaboration skill they need in theater when talking to each other is not possible.

Vocal Warm-Up

The Artist leads students in theater vocal warm-up exercises. These can include:

- Breathing
- Lip and tongue trills or buzzes
- Humming
- Blowing out sounds
- Tongue stretches
- Jaw loosening exercises/sounds
- Diaphragm activator sounds/breathing sequences
- Open vowel sounds
- Siren sounds
- Throwing a sound like 'haw' across the room
- Others (many exercises for vocal warm-up are available on the internet)

Speaking With Expression

Artist leads students in saying a word or phrase with different emotions. These can be simple words like "Mama" or simple phrases like "You did it." Remind students to exaggerate to show the emotion even more clearly. Include the key emotions in the emotions called out for students to express with their word/phrase.

Reading With Expression

Here are the key teaching points for students about how they will use their voices:

1. Inhale is the first step to do and then read aloud using your breath to say the words with expression.
2. If it is possible to have microphones the day of the show, do it. But, projecting your voice so all can hear you without a microphone is important to do even with a microphone.
3. Mouths can talk faster than ears can hear. Therefore, we use pacing to make sure we do not read our lines too quickly, and we leave space between lines for the audience to hear the line we just said.
4. The voice is our tool that we use every day in our life and being aware of it makes a difference in our way to learn a new language and make it better with new words in our mother language and/in English.

Which Emotions When

The English teacher explains and models how students will mark-up their script to identify the emotions in their parts and determine which words will show that emotion. Model underlining key words, and marking pauses or inflections. Students begin to work on marking-up their scripts.

The students work in their Act groups to read with emotion. The Teacher and Artist each pick a group of students to work with to coach them as they read, before rotating to the next group. When students are not working with a Teacher or Artist, they should be marking up their script to make notes about emotions.

Some points Teacher/ Artist shares with the students while coaching their expressive reading practice:

- Know what the words mean
- Pronunciation is important (but don't force it)
- Pause if the audience is laughing
- How to help if your partner misses a line or gets lost
- Relax
- Enjoy it
- Know why you are doing this. What is the message? What are our goals?

Conclusion

To conclude the lesson, invite or call on students to volunteer to show off their exaggerated expressive reading skill by reading one or more lines.

English Lesson 19: Looking At Our Goals and Making Plans (1 session)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • People can collaborate to create folk art. • Important life lessons, stories, and skills can be taught and learned through various folk art forms. 	<ul style="list-style-type: none"> • How do people share stories? • How do people work together to perform a play? • How can your voice be used to convey a characters' identity traits or emotional tone? • How can you move your puppet to convey the characters' traits and/or emotional tone? • What does being the voice of a puppet teach you? • How do you use cues to align what is said and done in the performance?
Knowledge	Skills
	Students will be able to: <ul style="list-style-type: none"> • Make goals and reflect on their progress.

Materials

- *Enchanted Cenote Goal Setting* worksheets, pp. 173-174 completed in Lesson 10
- *Enchanted Cenote Goal Reflection*, p. 182
- Script version used with your students, pp. 151-159 or pp. 160-168

Lesson Summary

Students reflect on their goals for the show and develop plans to improve.

Steps

Have students copy their goals from their *Goal Setting* worksheets completed in English Lesson 10 onto a *Goal Reflection* worksheet and complete the goal reflection worksheet. Conference with each student when they finish to identify challenges and put support strategies into place.

After students finish, they can practice expressively reading their parts independently or in a small group.

English Lesson 20: Practicing Vocal Parts in Small Groups (3 sessions)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • People can collaborate to create folk art. • People use many tools to creatively express emotions and opinions. 	<ul style="list-style-type: none"> • How do people share stories? • How do people work together to perform a play? • How can your voice be used to convey a characters' identity traits or emotional tone? • What life lessons does this story teach? • What does being the voice of a puppet teach you? • How do you use cues to align what is said and done in the performance?
Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> • Stories have parts. • Scripts are different ways of writing a story. • Scripts are broken into parts and provide information about how to perform a play. • Storytellers (and playwrights) use characters, plot, and setting to create the mood and communicate the message of a story. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Use a script to find parts, deliver lines, and follow cues.

Materials

- Script version used with your students, pp. 151-159 or pp. 160-168

Lesson Summary

During these small group practices, groups work on their Voice Acting part of the show and focus on a different skill each day. Groups prepare to “show off” their skills during rehearsal.

Steps

Practice Voice Acting

Introduce a single focus for the voice acting practice session each day:

- Character Feelings – where is a part where you are really showing the feeling with your voice
- Character Traits - where is a part where you change your voice to show who the character is
- Pacing - show off your excellent pauses

Students work in their Act groups and practice their Voice Acting Act repeatedly each session. Invite students to give each other feedback as they practice.

Conclusion

At the end of each class (or in the middle if you think the group is losing focus) invite students to volunteer (or choose some) to “show off” their scene that shows the focus for the day. After the group performs, guide students to notice and discuss how the Voice Actors showed the feelings, traits or how the pacing helped the audience.

English Lesson 21: The Flow of the Show: Whole Group Read Through (2 sessions)

(Co-taught with Artist)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • People can collaborate to create folk art. • People use many tools to creatively express emotions and opinions. 	<ul style="list-style-type: none"> • How do people work together to perform a play? • How can your voice be used to convey a characters' identity traits or emotional tone? • How do you use cues to align what is said and done in the performance?
Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> • Scripts are different ways of writing a story. • Scripts are broken into parts and provide information about how to perform a play. • Storytellers (and playwrights) use characters, plot, and setting to create the mood and communicate the message of a story. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Use a script to find parts, deliver lines, and follow cues.

Materials
<ul style="list-style-type: none"> • Script version used with your students, pp. 151-159 or pp. 160-168
Lesson Summary
<p>Students focus on readiness to read lines with emotion and good pacing.</p>

Steps
<p>The Artist opens each session with vocal warm-up exercises. During the whole group read through, some things that you want to help the group do well include:</p> <ul style="list-style-type: none"> • Paying attention and being ready • Pacing • Conveying emotions through exaggeration and expressiveness while reading

English Lesson 22: Reflection on Goals (1 session)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • People can collaborate to create folk art. • People use many tools to creatively express emotions and opinions. • Important life lessons, stories, and skills can be taught and learned through various folk art forms. • Multiple folk art forms can enhance each other to communicate important ideas and create a stronger impact on an audience. 	<ul style="list-style-type: none"> • How do people share stories? • How do people work together to perform a play? • How can your voice be used to convey a characters' identity traits or emotional tone? • What life lessons does this story teach?pp. 151-159 or pp. 160-168 • What does being the voice of a puppet teach you? • How do you use cues to align what is said and done in the performance?
Knowledge	Skills
	Students will be able to: <ul style="list-style-type: none"> • Use a script to find parts, deliver lines, and follow cues.

Materials
<ul style="list-style-type: none"> • <i>Reflection Before the Show</i>, pp. 183-184 • Script version used with your students, pp. 151-159 or pp. 160-168
Lesson Summary
Students will complete a reflection on their work so far and will summarize the story.

Steps
<p>Allow students time to complete the reflection.</p> <p>If time allows, you can discuss their thoughts and then do additional rehearsal.</p> <p><u>Teacher Notes:</u> You can use the summary side of the reflection as an assessment.</p>

English Lesson 23: Reflection on Our Show Experience: Celebrate! (1-2 sessions)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • People can collaborate to create folk art. • People use many tools to creatively express emotions and opinions. • Important life lessons, stories, and skills can be taught and learned through various folk art forms. • Multiple folk art forms can enhance each other to communicate important ideas and create a stronger impact on an audience. 	<ul style="list-style-type: none"> • How do people share stories? • How do people work together to perform a play? • How can your voice be used to convey a characters' identity traits or emotional tone? • How can you move your puppet to convey the characters' traits and/or emotional tone? • What life lessons does this story teach? • What does being the voice of a puppet teach you? • How do you use cues to align what is said and done in the performance?
Knowledge	Skills
	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Students will be able to make goals and reflect on their progress.

Materials
<ul style="list-style-type: none"> • <i>Final Reflection</i> worksheet, pp. 185-187
Lesson Summary
<p>Students provide feedback to the artist about their learning and we celebrate our accomplishments.</p>

Steps
<p>Before, or after the celebration, have students complete the <i>Final Reflection</i>.</p>

Definitely celebrate in the way that makes sense in your context and your school culture. At our school we will often share a meal or special snack together. Since the video of the puppet show was just shown in Music class for Music Lesson 7, we don't show it as part of our celebration. But if the students hadn't seen it, we definitely would include it as one of our activities to wrap up the unit.

Sharing Our Successes Circle

Then we sit in a circle and thank the artist for working with us and share what we have learned from this experience. Some suggested prompts for student sharing about their experience with the Artist include:

- What did you do in this residency that makes you proud?
- What did you learn to do, or learn to do better, in this residency?
- Did you learn anything through working with the puppets that can help you in school? Help you in the community?
- Which part of the residency, or which residency activity, was the most important to you? Why?
- Do you think you changed in any way from the beginning of this residency when you met our Artist until now at the end when we are finishing our work with her?
- If our Artist could teach you one more thing, what else would you want to learn from her?
- What challenge did you have in the residency and what did you do to overcome it?
- What would you want to do differently with the next puppet show you would do?

Teacher Notes: It is a particularly powerful learning experience for students to have the chance to directly thank an adult and tell them what they helped them learn. At our school, we try to build in multiple opportunities for students to develop the skills of speaking directly to adults in this way. Having had a residency with a teaching artist provides the ideal opportunity for such a gratitude circle. We often find we need to coach students by reminding them to use the pronoun “you” rather than “she” when speaking directly to someone, going over appropriate body language including looking at the adult directly, and providing sentence starters.

We invite the Artist to provide feedback to both the group, and to individual students, about the growth and learning she observed throughout her time working with them. Teachers are also encouraged to contribute feedback to students as part of this celebratory activity. No matter how rough activities within the integrated unit have been, the show always pulls together resulting in so much to be proud of and celebrate.

Teacher Notes: Make sure to find time for the Teachers and Artist to meet after the residency is over to evaluate the experience and plan for the next year.

Developing the Soundscape for the Show: Music

Making Mood and Music Through Puppetry (7 Lessons) (12-14 weeks)

Enduring Understandings	Essential Questions
People can collaborate to create folk art.	How do people work together to create music and soundscapes?
People use many tools to creatively express emotions and opinions.	How can music or sound effects be used to represent a characters' identity traits or tone? How does music and sound influence the mood or help evoke feelings in the audience? What are some of the many ways we can express specific feelings in sound?
Important life lessons, stories, and skills can be taught and learned through various folk art forms.	What do we learn from making a soundscape for this puppet show? What are the most important skills to use to make a very good soundscape in the puppet show? What story does our soundscape tell?
Multiple folk art forms can enhance each other to communicate important ideas and create a stronger impact on an audience.	In what ways can sound be used to accompany a scene or performance? How does a conductor help the performance?

Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> ● Music has an influence on an audience's mood. ● Music can be used to represent a characters' identity or tone. ● Instruments can represent characters in a performance. ● Melodies can represent movement, travel, 	<p>Students will be able to:</p> <ul style="list-style-type: none"> ● Perform on various percussion instruments with musicality and proper technique. ● Demonstrate appropriate musical dynamics. ● Accurately enter for their musical cues.

<p>action or a character in a performance</p> <ul style="list-style-type: none"> • Soundscape sets an atmosphere or can function as a transition in or out of a scene. • Sound effects are played at the same time as the physical action. • Musicians follow the action of the puppeteers. • Musicians work as a unit and follow the direction of a conductor. • Music should complement a scene and should not overpower the spoken text. 	<ul style="list-style-type: none"> • Follow the direction of the conductor. • Follow the action of the puppeteers. • Demonstrate improvisational skills during soundscape. • Appropriately demonstrate sound effects in time with the action of the puppets. • Properly mark their scripts with musical notation.
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Lessons in Music Class At a Glance

Summary of Music Lessons	
Music 1 1 session	Pantomime and the Absence of Sound Students develop an understanding of music's impact by first realizing that action can be isolated from sound.
Music 2 2 sessions	Sound Effects with Movement Students are introduced to Mickey Mousing and Foley artists and then experiment with combining sound effects and exaggerated pantomime movements.
Music 3 2 sessions	Rain Clouds Form: Introduction to Dynamics and to Instruments Students are introduced to various instruments that can be used in the puppetry performance and learn to follow a conductor.
Music 4 2 sessions	Soundscape and Mood Students learn about ambient sound and how soundscapes both situate the play in a place and influence the audience's mood.
Music 5 2-3 sessions	Character Traits, Emotions and Actions into Sound Students learn how instruments can represent a character and express that character's traits and emotions. By analyzing their scripts, students determine which actions in the scenes will have sound effects.
Music 6 2-3 sessions	Cues and Following the Action Students use visual and auditory cues to work together as an ensemble, transition between scenes, and perform the sound effects accompanying characters' actions.
Music 7 1 session	Reflection on Music Components Students reflect upon their puppet show music performance and their learning about music's effect on mood in this unit.

Music Lesson 1: Pantomime and the Absence of Sound (1 session)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • People use many tools to creatively express emotions and opinions. 	<ul style="list-style-type: none"> • What are some of the many ways we can express specific feelings with an absence of sound?
Knowledge	Skills
<ul style="list-style-type: none"> • Music has an influence on an audience's mood. 	<ul style="list-style-type: none"> • Demonstrate improvisational skills

Materials
<ul style="list-style-type: none"> • No materials needed for Lesson 1
Lesson Summary
<p>Students develop an understanding of music's impact by first realizing that action can be isolated from sound. Students gain confidence in their bodies through several pantomime activities as they develop understanding that action can be isolated from sound. In a small group, students craft a silent scene using pantomime techniques to convey emotions and actions with only their bodies and faces.</p>

Steps
<p>Teacher Notes: The goal of this lesson is to get the students comfortable in their own bodies. At the conclusion of this unit, students will have experience in acting, puppetry and music ensemble. To achieve the most success, students must feel comfortable in being vulnerable and moving their bodies in ways that they don't typically do on a daily basis; perhaps they never moved their bodies in this way in their entire life. The sooner they feel comfortable as an ensemble, the further they will be able to dive into the content. I choose to begin pantomime as soon as possible in our music classroom. This lesson will also foreshadow the exaggerated movement they will demonstrate with their puppets and teamwork needed to achieve ensemble success.</p> <p>Imaginary Box: Resistance in the Body The first movement activity introduces pantomime as action without sound.</p> <ul style="list-style-type: none"> • Students stand in a circle.

- Teacher demonstrates picking up an imaginary box with nothing inside. Encourage students to demonstrate the same.
- Then explain that the box is now filled with feathers. Teacher shows slight resistance when picking up the box and encourages students to do the same.
- Repeat this process adding heavier items in the imaginary box each time, such as five books, a bowling ball, 5 bowling balls, etc. Demonstrate resistance in the arms, legs and body with exaggerated facial expression when “picking up” the box and encourage students to demonstrate the same.

Fill the Room

Leave the room silent or put on instrumental music to serve as atmosphere for this exercise.

- Teacher encourages students to move freely throughout the room, walking at their own pace.
- Teacher then asks students to imagine water in the room up to their ankles. Prompt students with questions such as:
 - How does this change how you move?
 - Can you feel the water swishing around your feet?
 - Does this make your arms move differently?

Students will be moving as teacher is speaking.

- Teacher then explains the water is now up to their knees, uses prompting questions and moves in an exaggerated manner alongside the students to encourage them!
- Then explain the water is now to their hips, then their waist, then their shoulders.
- As all keep moving, then explain the water is now getting thicker: syrup, pudding, and finally sand. Students and teacher are nearly at a stand still.

Post exercise discussion: Teacher leads students in identifying what parts of the body were used to show resistance. (Example answers: arms, legs, body, shoulder, feet, facial expression)

What Are You Doing?

Students and teacher stand in a circle.

- Teacher starts an action without sound (pantomime). (Example: brushing teeth, combing hair, jumping jacks, making a sandwich, etc.)
- Teacher encourages the student immediately next to them to say: “What are you doing?”
- Teacher states an action that is different to what they are currently demonstrating. The stated action is the action that the student needs to demonstrate, rather than the action the teacher is doing. The student will then begin to do the action the teacher told them.
- The next student then asks the student performing the action, “What are you doing?” The student doing the pantomimed action states an action different from what they are doing. The second student then starts doing the stated action.

- This interaction repeats around the circle until everyone has had a turn to ask and demonstrate an action, and then tell another to do something different.

Teacher Notes: It is vulnerable to move in front of your peers. Imagine another adult asked you to start dancing around the room: one may question the direction at first. By being an involved teacher and guide, you will show your students that this is a safe space to explore their bodies and encourage them to try new things. If the teacher keeps doing their motion continuously throughout the whole game, students will be encouraged to keep moving too. When others are moving, this lessens the spotlight on the new mover.

Group Pantomime Project

- First, teacher should demonstrate a solo pantomime scene. Think of a beginning, middle and end. The best scenes involve some sort of issue that gets resolved. No sounds should be used. Exaggerated movement is encouraged. For example:
 - Making a sandwich and the lid of the peanut butter jar gets stuck.
 - Waiting for your bus to come and the wind blowing away your scarf and you miss every bus that comes.
 - Going to the dentist and getting a tooth pulled.
- Once your scene is finished, say the word: “curtain” to signify a curtain closing. This will indicate to the students that your scene is finished.
- Ask the students to talk through your beginning, middle and end.
- Break students into pairs or groups of 3. The goal is for every student to be involved. Explain that each group will be presenting a scene with NO TALKING and NO SOUND. Allow 5-10 minutes of planning time for groups to talk out what they will act out including what will be the beginning, middle and end of their fictional scene. (If students are struggling to come up with a scene idea, have some ideas ready to get them started.)

Teacher Notes: Walk through the room during planning to encourage and support students. Stop to each group and ask their thoughts. Pose questions to get them to think deeper such as: What is everyone’s role in this scene? How will you begin the scene? How does the scene end? How can you show that emotion in your body?

- Once the idea generating is finished, encourage students to get up and begin to plan out their physical action. This process should take between 5-10 minutes. Encourage a group practice where everyone practices their scenes simultaneously.
- When it appears all groups have finished, have everyone sit down in a manner that leaves space for a “stage” for groups to present.
- Explain to students this is an in-class activity. It may not be perfect, but the goal is to share their story with their classmates and see if their classmates can understand their scene without words.

- In-Class Performance Etiquette
 - Remind students to say the word: “curtain” when their scene is finished.
 - Encourage students to applaud when each scene is done.
 - Take student volunteers to explain what they saw in each scene demonstrated. Encourage students to mention a “glow” or positive moment that was really clear when viewing.

Teacher Notes: Teacher should provide a “glow” to each group as well. Teacher should be assessing students for leadership, direction following and ensemble skills. This will help when the casting process begins for the puppetry performance and students’ overall growth.

Music Lesson 2: Sound Effects with Movement (2 sessions)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • People can collaborate to create folk art. • People use many tools to creatively express emotions and opinions. • Important life lessons, stories, and skills can be taught and learned through various folk art forms. • Multiple folk art forms can enhance each other to communicate important ideas and create a stronger impact on an audience. 	<ul style="list-style-type: none"> • How do people work together to create sound effects? • How can music or sound effects be used to represent a characters' tone? • How does sound influence the mood or help evoke feelings in the audience? • What are some of the many ways we can express specific feelings in sound? • What do we learn from making sound effects for this skit? • In what ways can sound be used to accompany a scene or performance?
Knowledge	Skills
<ul style="list-style-type: none"> • Music/Sound effects have an influence on an audience's mood. • Sound effects are played at the same time as the physical action. • Foley artists follow the action of the characters. 	<ul style="list-style-type: none"> • Follow the action of the cartoon characters and pantomime actors. • Demonstrate improvisational skills of sound effects during a scene. • Appropriately demonstrate sound effects in time with the action of the actors.

Materials

- Classic cartoon clips on YouTube such as: *Steamboat Willie*, *Spooky Scary Skeletons*, *The Sorcerer's Apprentice from Fantasia*, *Tom & Jerry Mickey Mousing*, *Andrey Rapoport - Demonstration of Mickey Mousing technique*
- Foley artist at work clips on YouTube
- Percussion instruments such as rhythm sticks, drums, shakers (optional)

Lesson Summary

Students are introduced to “Mickey Mousing” and Foley artists and then experiment with combining sound effects and exaggerated pantomime movements. Students develop their understanding of the effect that sound effects have on movement/action seen in shows. Students begin to work together as a team to convey the same concept as they craft their own scene where sounds go with actions.

Steps

Broom Sweep Sound Effect Introduction

Students enter the room and stand/sit in a circle.

- Teacher pulls out a broom and begins to move around the space, making vocal glissandos and sound effects with their voice during each movement. It can be goofy or realistic!
- After a few moments, the teacher hands the broom to one of the students. There may be a moment of quiet or laughter or confusion. Encourage the student to proceed without words!
- Student moves around the space using sound effects as they travel. Encourage them to then hand the broom to another student.
- Repeat until all students who wish to participate have a turn.

Closing discussion: After discussing effective movement/sound combinations students just made, teacher identifies what they did as sound effects: action and sound that work together.

Mickey Mousing Video Analysis

Teacher Notes: Many students in this population may have never encountered the classic cartoons familiar to many growing up in American culture. I gathered cartoon examples like those listed in the materials list to use as reference in this lesson.

- Teacher begins by explaining the term “Mickey Mousing” to students: a term that developed in the film industry to describe music that went with action in a scene. To help associate the term, teacher can reference Mickey Mouse in the *Sorcerer’s Apprentice* from *Fantasia*.
- Direct students to notice as many examples of this as they can.
- A few minutes in, pause the video and as a class, brainstorm a list of all the examples of “Mickey Mousing” we witnessed.
 - Guide students to talk about tempo, music dynamics, and emotion/mood by asking questions that encourage them to describe the sound effect or music. Students may need the clip replayed so it can be stopped when they want to point out and discuss the example they heard/saw.
- For the second half of the film or with a different cartoon, students can work in pairs or small groups to discuss more examples of when they heard the music accompanying the action.

Closing discussion: Capture the words students have been using to describe what they heard/saw by writing their descriptors on the board organized into lists that you then label as Tempo, Dynamics, Mood, etc. By recording and sorting their words, the teacher helps students to discover these musical concepts organically in ways that have meaning to the students. Review with them at conclusion.

Behind the Scenes: Foley Artist Videos

Teacher Notes: There is a ton of great footage out there of foley artists performing their craft. It is beneficial for students to see clips of foley artists in action. This concept is crucial for their contribution to the sound effect element in the puppet performance. It demonstrates the level of artists working together to achieve a common goal.

- Teacher begins by explaining that the sounds for actions in films and shows are made by foley artists who use anything and everything to make sounds. Direct students to observe what is being used to make sound effects as they watch videos of foley artists at work.
- After each clip of foley artists at work, lead a discussion of what students observed being used to make sounds and how those sound effects enhanced the scene.
- Show a clip from Steamboat Willie and lead students to suggest what may have been used to make those sound effects. Point out that some are made by voice, some by everyday items, and some with instruments.
- In preparation of becoming foley artists, set the limits to what they can use for making sounds (voice, body percussion, found items where they are sitting like pencils, chairs, floor, etc.) Give students 5 minutes to experiment with making as many different sounds as they can.
- Show a clip of Steamboat Willie without any sound playing. In pairs or small groups, students plan out what sounds they are going to use for that clip that they will make with their voices or with body percussion or using the limited found items available to them.
- Student groups then perform as Foley artists for the class by accompanying the Steamboat Willie scene played silently on the screen.

Closing discussion: Lead students in discussing effective sound effects their classmates created and the role synchronized timing of action and sound played in making the sound effects have an impact. Conclude the activity by asking students to consider ways to improve working together (teamwork).

Group Pantomime with Sound Effects Project

Teacher Notes: Teacher can lead the students through a similar format of the previous Group Pantomime Project in Lesson 1. The difference is introducing sound effects to the pantomime. For this activity, teacher can either use vocal sound effects and body percussion or begin to incorporate untuned percussion, such as rhythm sticks, drums, shakers, etc. The level of instrument usage for this activity is up to the teacher. I decided to stick with body percussion and vocal sound effects because I did not introduce instrument procedures yet, and I wanted my students to understand that the voice and body can be used as percussion instruments for this exercise.

- Choose a student to help you demonstrate the directions of this activity: one person silently acting out a scene while another person makes the sound effects.
- Place students into pairs or small groups. It may be useful to place students in the same groups they were in to do this activity in Lesson 1.
- Students first plan the scene they will pantomime that has a beginning, middle, and end. It could be the same scene they did in Lesson 1. Suggest scene ideas to groups that may need help with generating ideas. Encourage students to focus on the emotions within the scene they pick, such as: frustration, curiosity, pride, satisfaction, etc.
- Students determine their role in their skit: they could be a pantomime actor or a sound effect musician. If using instruments, distribute instruments, but also review the diversity of sounds they can make with their bodies and voices.
- Groups independently plan their movements and sounds and rehearse. Remind them to say curtain at the beginning and end of their skit.
- When it appears all groups have planned and rehearsed at least once, have everyone sit down in a manner that leaves space for a “stage” for groups to present.
- Explain to students that the goal is to demonstrate teamwork as they share their story with their classmates and see if their classmates can better understand their scene without words now that it also has sound.
 - In-Class Performance Etiquette
 - Remind students to say the word: “curtain” when their scene is finished.
 - Encourage students to applaud when each scene is done.
 - Take student volunteers to explain what they saw in each scene.
 - Encourage students to mention a “glow” or positive moment that was really clear when viewing and to describe the difference the sounds made in their understanding, particularly of the feelings.

Teacher Notes: Teacher should provide a “glow” to each group as well. Teacher should be assessing students for leadership, direction following and ensemble skills. This exercise prepares students for working as a team and relying on the actions of the actor to cue their sound effects.

Closing discussion: Lead students in discussing the role synchronized timing of acting and sound effects played in understanding the action and helping the audience feel emotions about the scenes. Point out examples of when exaggerating helped the audience understand and feel what the actor was feeling. Conclude the activity by asking students to consider ways to improve working together (teamwork).

Music Lesson 3: Rain Clouds Form: Introduction to Dynamics and to Instruments (2 sessions)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • People can collaborate to create folk art. • People use many tools to creatively express emotions and opinions. 	<ul style="list-style-type: none"> • How do people work together to create music and soundscapes? • What are some of the many ways we can express specific feelings in sound? • How does a conductor help the performance?
Knowledge	Skills
<ul style="list-style-type: none"> • Music has an influence on an audience's mood. • Soundscape sets an atmosphere. • Musicians work as a unit and follow the direction of a conductor. 	<ul style="list-style-type: none"> • Perform on various percussion instruments with musicality and proper technique. • Demonstrate appropriate musical dynamics. • Accurately enter for their musical cues. • Follow the direction of the conductor. • Demonstrate improvisational skills during soundscape

Materials
<ul style="list-style-type: none"> • Percussion instruments such as: Djembe, rain sticks, cabasas, thunder drum, tambourine, temple blocks and a gong and/or percussive sound making items like: buckets, pencils, wood pieces, metal pieces, etc. • Orff instruments such as: Xylophones, bass xylophones, glockenspiel, bass bars, mallets • Labels for all instruments that contain a picture of the instrument and its name. • Large felt xylophone visual for instruction on playing the instrument • Video of rain storm created by body percussion (optional) (YouTube videos of Perpetuum Jazzile Choir doing a rain storm as their intro to Africa song is a nice example) • Recording of a song or preparation of a song (sung by teacher) with a strong example of steady beat

Lesson Summary

Students are introduced to various percussion and Orff instruments that can be used in the puppetry performance. Students learn musical vocabulary, instrument techniques, dynamics, and following a conductor skills.

Steps

Introduction to Dynamics Activity

Teacher Notes: This activity is designed as experiential discovery learning, thus students are encouraged to notice the objectives of the lesson as they experience them. The teacher then guides and shapes students' noticing to affirm that they discovered the lesson's objectives themselves while providing vocabulary to help them explain their learning. The body percussion rainstorm is actually a part of the Enchanted Cenote puppet show, so this introduces this part of the show's soundscape to the future puppeteers. For this activity, seat students in a large semicircle.

- Encourage students to imitate the body percussion sounds/techniques you make by doing them with you. Make sounds by rubbing hands together, snapping fingers, tapping one finger in palm - then 2 fingers - then 3 fingers, clapping hands together, clapping hands on thighs, stomping feet.
- Explain that you will now tell them which sound to make and when by cueing them with hand gestures and aural support. Encourage students to keep making the same sound until you come back to them with a different direction.
- Practice to ensure understanding by starting a clapping sound at one side of the semicircle with only one student clapping and giving directions to individual students to join as you signal their part of the semicircle. Give the next directions by going through the semicircle again signaling students to individually stop clapping until there is only one student clapping at the end.
- Brief stop and notice discussion. Ask students what they noticed so far. Write words they say that indicate musical dynamics on the board like: loud, quiet, faster, softer, etc. Define what you were doing when you told them what to do with the vocabulary word: the conductor.
- Create a body percussion rainstorm with the students by signaling students to gradually switch between the body percussion sounds introduced at the beginning of this exercise from the quietest rubbing hands to the loudest stomping of feet and back through the sounds to the soft rubbing of hands. Feel free to conduct the students at any point in the rain storm with hand gestures to go louder or softer, faster or slower.

Closing discussion: Lead students in identifying when different dynamics occurred in the rainstorm. Discuss their experience following the conductor and ways they could improve working together with each other and with a conductor.

Optional closing to activity: Show a video clip of a choir performing a body percussion rainstorm and ask students to notice any emotions they feel as an audience.

Introduction to Instruments: Orff and Percussion

Teacher Notes: If you are not using instruments for your final performance, you may skip ahead to “compose a rain storm” and utilize body percussion and vocal sound effects as your instrumentation.

In my music room, I label instruments to assist students with vocabulary development. Learning techniques to play various instruments requires time and repetition to be successful. Though I want students to be part of the instrument selection/creative process, at this point in the unit, students are not familiar enough with the puppet show script and the possibility of sounds all instruments make. Therefore, I select some Orff and percussion instruments/items as the basis for what could be needed, but we always swap out and modify as we go. Feel free to modify any instruments mentioned to fit your program.

Untuned Percussion Etiquette (optional)

- Teacher places all the instruments being used at the front of the room and demonstrates how one is held and played.
- Hand off the instrument to a student in the room to demonstrate the proper holding and playing techniques for it and pass it off to the next student to give a try. Students pass the instrument around and return it to the front of the room.
- Once all untuned percussion has been demonstrated, give each student an instrument to play, giving them a moment to practice on their own.
- Acting as the conductor, teacher uses hand gestures to encourage students to play simultaneously, controlling volume with conducting gestures (hands close together for a quiet sound and gradually spreading apart to get louder. Facial expression and vocal encouragement help until students are familiar with the teacher’s gestures.)
- Like the body percussion exercise before, create a rain storm using these instruments. As conductor, you can choose to direct students to add instruments individually, or simply encourage all students to simultaneously improvise on their instrument. The focus of this rain storm is to follow the dynamic gestures of the teacher to demonstrate dynamics of soft versus loud playing.

Optional variations for this activity could include:

- Students trade off instruments
- Students lead the ensemble with hand gestures

Closing discussion: Lead students in identifying when different dynamics occurred in the rainstorm. Discuss their experience following the conductor and ways they could improve working together with each other and with a conductor.

Intro to Orff Instruments (optional)

Teacher places mallets and the Orff instruments being used at the front of the room

- Pass out and demonstrate mallet technique first, leading students in immediate imitation to ensure students are using proper grip and technique when holding mallets
- Lead students in mallet techniques of steady beat and tremolo. Write these musical terms on the board for students to reference visually.
- Sing, chant or play a recording of a song that can be accompanied by a steady beat.
 - Guide students to keep the steady beat on the ground with their mallets.
 - Repeat this process with a tremolo accompaniment with the same song.
- Demonstrate barred instrument etiquette of how to handle and play xylophone, bass, glockenspiel.
- Welcome students to select a barred instrument of their choice or all use the same type of instruments depending on what is available. Students place their xylophone or barred instrument in front of them.
- Begin to practice mallet techniques by leading students through tremolo on each bar, moving from low C to high C.

Teacher Notes: Providing visuals at the beginning is crucial for this population. I personally have a large, felt xylophone visual at the front of my room. When demonstrating on my instrument, I am at the front, referencing and pointing to what my students should be playing on their barred instrument. This is helpful for students who may not understand all verbal cues right away. It also enforces their English speaking and reading to provide both visual and aural cues.

- After students tremolo on each bar, lead students to find C/G or D/A depending on the key of the song used above and what feels comfortable for the students' singing ranges.
- Teacher sings or plays the song, leading students through maintaining a steady beat on these two bars, then maintaining a tremolo, and switching between steady beat and tremolo throughout the song. Optionally, students can sing along with the song as they play.
- After students feel comfortable switching between tremolo and steady beat on their barred instrument, teach glissando - gliding across all the bars to create a wind-like sound effect.
- Add in conducting, to direct students to glissando or tremolo on the bars and manage the volume under the teacher's leadership through conducting hand gestures.

Students are practicing how to follow the conductor's dynamic cues and reflect what they see in your conducting.

- Again, create a rain storm by conducting students using the orff instruments.
 - This will encourage improvisation on the barred instruments, following a conductor and incorporating dynamics immediately in their puppet show performance.

Closing Discussion: Ask students to reflect upon which sounds worked well to create their rain storm (body percussion, percussion and Orff instruments). Identify this as a soundscape. Encourage students to discuss dynamics and emotion/mood by describing feelings associated with different sound dynamics.

Compose a Rain Storm

- In groups, students compose a soundscape rain storm by deciding which instruments and dynamics should be used. Students could optionally choose to enlarge the composition to include a scene of somewhere in nature that precedes and follows the rain storm. Encourage them to write things down to better remember their composition when they perform it. Students must decide which of them will be the conductor, what instruments will be used and what dynamics they will demonstrate.
- Allow simultaneous practice time for the groups. Keep in mind that limited instrument availability (such as, there is only one temple blocks in the classroom and all groups want to use it) will mean the rehearsals can only be partial. But rehearsing still helps students refine their compositions.
- Groups then perform their compositions for the class, involving other students as needed. If a group is only doing the storm, they are the ones I pick to start with so the groups with extra nature scenes go last to wrap up the performance.

Closing discussion: Lead students in identifying the different dynamics that occurred in the rain storms and mood/emotions they noticed in each composition. Discuss their experience following the conductor and ways they could improve working together with each other and with a conductor.

Music Lesson 4: Soundscape and Mood (2 sessions)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • People can collaborate to create folk art. • People use many tools to creatively express emotions and opinions. • Important life lessons, stories, and skills can be taught and learned through various folk art forms. 	<ul style="list-style-type: none"> • How do people work together to create music and soundscapes? • How does music and sound influence the mood or help evoke feelings in the audience? • What are the most important skills to use to make a very good soundscape in the puppet show? • What story does our soundscape tell?
Knowledge	Skills
<ul style="list-style-type: none"> • Music has an influence on an audience's mood. • Soundscape sets an atmosphere. 	<ul style="list-style-type: none"> • Demonstrate improvisational skills during soundscape.

Materials

- Youtube videos clips that show scenes enhanced by emotion-influencing audio (examples could be pulled from cartoons, short films, feature films, etc.). Each example should invoke an emotion such as: excitement, suspense, triumph, worry, calm, silliness, etc. OR Youtube videos that show the same movie scene set to different emotion-influencing music. (useful search terms include: same scene different music, how music can change a scene, effect or power of music in film)
- Youtube audio recording examples of various locations' ambient sound/sound effects (examples: restaurant, city street, farm, rainforest, beach, etc.) An image can be provided or audio only used for this exercise.
- Youtube recording of the sounds of the desert that includes the wind, insects, birds and desert animals.
- Youtube videos isolating the sounds each animal in the puppet show makes (jaguar, coyote, snake, scorpion, spider)
- Youtube videos of Mayan folk or ritual music from the Yucatan. Clips can include clay flutes, ocarinas, drums, and historical musical instruments from the indigenous people of this part of Mexico.
- Selection of instruments and found objects that could mimic the desert ambient sounds (sheets of paper, clacker, guiro, wood blocks, ocarina, recorder, whistle, etc.)
- *Making the Mood in the Enchanted Cenote*, pp. 177-179

Lesson Summary

Students learn about ambient sound that creates the soundscape, and that soundscapes both situate the play in a place and influence the audience's mood. Students see the impact that music and sound effects have on a scene.

Steps

Soundscapes: Scenes With Emotion-Influencing Sound (Mood Videos)

Teacher Notes: Select video clips that are enhanced by emotion-influencing audio (examples: cartoons, short films, feature films, etc.). The concept is to show a scene paired with contrasting audio that evokes different emotions when swapped out.

- Show the video clip or scene once, without any audio, asking students what they observed.
- Invite students to pay attention to feelings. Show the video clip or scene a second time with the audio on. Ask the students what feeling they had when watching.
 - Depending on the population, students can respond verbally immediately or write out their thoughts via an electronic device and provide a translation. The result should be a verbal response if applicable.
 - Capture these emotion words on the board.
- Repeat the process with the same video clip with a different soundtrack on the same scene, until multiple emotions are demonstrated.

Closing discussion: Lead students to discuss the role of music to help the audience feel the emotions of a show. Ask them to give examples of emotions they, as the puppeteers, might want their audience to feel in their show. Solicit ideas from them about how they might use music to guide their audience's emotions.

Soundscapes: Ambient Sounds Tell You Where You Are

Teacher Notes: Cue up your selection of Youtube audio recording examples of various locations' ambient sound/sound effects (examples: restaurant, city street, farm, rainforest, beach, etc.). An image of each location can be prepared or audio only used for this exercise. I like to put everything into a slide show. I put a slide with a link to a location's ambient sound audio track followed by a slide with a picture of that location and repeat alternating them through all the locations..

- For each location, guide students to listen to the audio and make a brainstorm list individually or in small groups of the many things they heard.

- Students, who do not know the vocabulary for everything they heard, could find pictures on their devices of whatever was making particular sounds they heard in the soundscape.
- Pull class back together to share what groups heard at that location. Take guesses as to what the location was, then show the photo of the location to confirm their guesses.
- Repeat the process through multiple locations.

Closing discussion: Lead students to discuss the role of sound in creating a soundscape for the audience. Does the soundscape impact audience feelings? Does it help them know where the story takes place? Compare this activity to the first activity, guiding students to see that both ways of thinking about soundscapes evoke feelings and involve many sounds, and contrast the two ways of creating soundscapes as feeling (sad/glad/suspense/etc.) emotions versus feeling you are at a particular place, and musical versus non-musical sounds.

Our Soundscape: The Mexican Desert

Teacher Notes: Cue up your selection of Youtube audio/video recording examples of the sounds of the desert that includes the wind, insects, birds and desert animals, videos that isolate the sounds each animal in the puppet show makes (jaguar, coyote, snake, scorpion, spider), and videos of Mayan folk or ritual music from the Yucatan that may include clay flutes, ocarinas, drums, and historical musical instruments from the indigenous people of this part of Mexico. I like to place all my clips in a slideshow for ease in delivering this part of the lesson. If you choose videos with good visuals, the students will find the visuals helpful. Otherwise, also place photos in your slides that illustrate each animal or scenes of the Yucatan desert/Mayan people living there.

- Introduce the major setting of the Enchanted Cenote story as in the Yucatan desert. Invite students to listen closely to the sounds of deserts as you play a Youtube video of ambient desert sounds.
- Working with their small groups, brainstorm the sounds they heard.
- Use the group work to create a list of desert sounds on the board.
- Refine their list, by showing the videos of the sounds of the insects/animals that are particularly mentioned in the play (coyote, jaguar, tarantula, scorpion, snake, etc).
- Show Youtube videos of Mayan folk or ritual music from the Yucatan as examples of what the Mexican people in the Enchanted Cenote play might hear if they came across other people in the Yucatan desert.
- Ask students for their ideas of instruments or found objects they could use to recreate any of the desert sounds. Demonstrate how shaking a piece of paper can make the sound of the wind and pass out sheets of paper for students to try it for themselves.
- Back in their small groups, invite each group to compose a composition of 20-30 seconds of ambient sounds of the Yucatan desert. Remind them of dynamics as something that may be useful in their composition. Students can use their voices or on

any of the instruments they used in the prior lessons to make the desert sounds. They can choose to, or not to, include sounds of Mayan music.

- Groups then perform their compositions for the class.

Closing discussion: Lead students to discuss the effectiveness of sounds they heard being made with each group. Which sounds made them feel like they were in the desert? What dynamics did they notice within each group?

Our Soundscape: Act or Scene Transitions

Teacher Notes: I follow this process only once for the desert location in general since the entire Enchanted Cenote play takes place in the desert. A close reading of the script does show some variations of this location in different scenes. Some scenes are at the cenote pool of water in a desert cave and other scenes, featuring the gods of the desert, which could be treated as a different location. If time permits, and if your students are ready for a challenge, you can extend this activity to work with the students to compose short soundscapes for each scene.

- Display a photograph of the first location in the script.
- Create a list of student responses to these questions:
 - What might you hear in this location?
 - Is anything living?
 - What moves in this location? Wind? Water? Animals? Humans?
 - What is the weather like there?
 - What emotions could you feel there?
 - What instrument could we use to represent this sound?
- Repeat this process until all acts/scenes are listed and notated as a class.
- Students can copy this list to a back page of their script to revisit at a later time, or, keep this list handy to reference as a class

Our Soundscape: Creating Our Compositions*

Teacher Notes: We now expand upon the prior activity where students composed short ambient desert soundscapes to compose a longer Yucatan desert soundscape piece to be performed by the students before the show begins. This prelude composition helps set the mood and situate the audience in the landscape of the play they are about to see. We also record this composition and play the recording between every act of the show when the students transition between their backstage tasks.

- Place any instruments that could be used in the puppetry performance to create desert sounds at the front of the room. Remind students of other sound resources they can use like: body percussion, vocal sound effects, found-sound objects around the room
- Choose one of the play's locations (act or scene) and allow students to look at the list generated for that location as they each select an instrument or two.

- Instruct students to select one of the elements from the list to represent with their chosen instrument (or voice/body/found-sound object).
- Explain that no sound has to be constant. It should be reflective of the element they are demonstrating. Example: Guiro sometimes played slow, sometimes fast, with pauses or only played occasionally. Layering sounds is the best way to create a soundscape for the audience.
- Lead students through exploring their soundscape by controlling the volume with hand gestures.
- Brief stop and notice discussion. Once some exploring has occurred, lead students in shaping the soundscape a bit further. Ask them to select certain instruments to enter first, to determine if this soundscape has a peak volume, to decide how the soundscape concludes.
- Perform the composition again with these changes and additions.
- Brief stop and notice discussion. What worked well this time? What should we change or add or try? Are there sounds we are missing? What can we do to be sure to evoke the emotions on our list?

Teacher Notes: Allow students to explore as many instruments as possible. See what instruments work the best for your individual students. Some students may excel with vocal sounds. Some students may benefit from simpler, untuned percussion instruments, where others may be up for working with the xylophones and finding more melodic improvisations.

- Repeat the composition refinement process of performing to try out suggested changes and reflecting to refine more as many times as you wish.

Teacher Notes: You, as the teacher and guide, can cue individual instruments/students to pull out certain sounds while maintaining other sounds in supporting roles. Together, you and the students are an ensemble painting this soundscape picture.

- When you and the students feel satisfied with the composition, practice it, and then record a performance of it.
- Play your recording for the students, instructing them to listen closely for the things they had listed for the location.

Closing discussion: After discussing the effectiveness of their composition in conveying the intended emotions and sense of place, discuss what it means to work together as an ensemble using the essential questions for this lesson.

*Teacher Notes: Talk with your artist and partnering teachers as to the feasibility of doing this with your class of students. If time is too short for the performance, or if having your students in the places they need to be backstage ready to perform immediately is a greater concern, skip this optional extension.

Music Lesson 5: Character Traits, Emotions and Actions into Sound (2-3 sessions)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> ● People can collaborate to create folk art. ● People use many tools to creatively express emotions and opinions. ● Important life lessons, stories, and skills can be taught and learned through various folk art forms. 	<ul style="list-style-type: none"> ● How do people work together to create music and sound effects? ● How can music or sound effects be used to represent a characters’ identity traits or tone? ● How does music and sound effects influence the mood or help evoke feelings in the audience? ● What are some of the many ways we can express specific feelings in sound? ● What are the most important skills to use to make very good sound effects in the puppet show?
Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> ● Music can be used to represent a characters’ identity or tone. ● Instruments can represent characters in a performance. ● Sound effects are played at the same time as the physical action. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> ● Accurately enter for their musical cues. ● Demonstrate improvisational skills during sound effects. ● Appropriately demonstrate sound effects in time with the action of the puppets. ● Properly mark their scripts with musical notation.

Materials
<ul style="list-style-type: none"> ● YouTube video of <i>Peter and the Wolf</i> that can be a cartoon, but one that also shows the instruments that are used for each character. ● A set of note cards that lists emotions each character experiences at different points in the story ● Instruments and found sound objects ● Script version used with your students, pp. 151-159 or pp. 160-168 Students bring own scripts to notate ● <i>Music Notated Script Modified Level 1</i>, pp.188-197 (example for teacher)

Lesson Summary

Students learn how a single instrument can represent a character to express that character's traits and emotions. By analyzing their scripts, students determine which action in the scenes will have sound effects.

Steps

Character Traits and Emotions: One Instrument = One Character

Teacher Notes: Cue up YouTube cartoon of *Peter and the Wolf*.

- Introduce this lesson as being about sound effects. First focus is on sound effects for a character. An instrument can represent a single character so when the character is in a scene, the audience hears the instrument. Instrument picked to illustrate a main trait of each character. Instruments can show a variety of emotions with different tunes, tempos, and sounds made with them. Guide students to consider the character traits as we see this in action with a story.
- Watch *Peter and Wolf* to see the connection between an instrument and a character.
- Pause the video frequently so students can discuss what they think each character's trait may be and what emotion the instrument is trying to show. Record these traits and emotions on the board.

Closing discussion: Summarize the variety of emotions and sounds heard from each instrument. What instruments or sounds were most effective at helping you understand the traits of any of the characters in that story?

Our Characters and Their Traits

Teacher Notes: Students could bring their character trait worksheets from English class for reference.

- In a chart on the board, list characters of Enchanted Cenote in the first column.
- Students provide character traits for the main characters in the second column to fill out the second column.
- Third column is for the musical instrument that represents each character. I start filling in the 3rd column by focusing on the support characters of Coyote, Tarantula, Scorpion, and Jaguar. Students may not have thought of character traits before for these animals, but they did create these animals' sounds in the ambient soundscape. Thus we can fairly quickly assign the instruments, or voice, to the third column for each animal. I guide students to come up with a character trait, like obedient or fearful or protective, for each animal.

- Brainstorm major characters' instruments to represent their traits. Students now have familiarity with instruments/found sound/voice/body percussion they could use in the puppet show. Students suggest an instrument/sound. Demonstrate it. Other students discuss whether this pick shows the trait adequately. (We have used windchimes for Xicheel, xylophone for Chaac, hand drum for Balam, tambourine for Sorceress.)

Our Characters and Their Emotions

Teacher Notes: If students have been placed into their voice acting groups for each of the three acts already, I place together three students, one from each of the different voice acting groups, to work on the instrument for a character or two. Because students are not musicians when they are voice actors, they are more likely to use the skills developed in this activity during the performance when they are assigned to make the soundscape for one of the acts. I aim for continuity of knowledge throughout the show: a character can appear in all three acts, but a student musician will only perform the sound effects for that character in one act before moving on to another backstage task.

- Once instruments that represent characters have been decided, pass instruments with the emotions card for that character to pairs or small groups of students.
- In their work groups, students experiment with conveying the different emotions their character experiences with their instruments. If students are unsure of what any of the emotion words mean, they can translate them into their own language on their devices.
- Pull class back together to share what groups created. Students first demonstrate the character trait with the instrument. Then they say each emotion and demonstrate how the instrument sounds to convey that emotion.
- Brief stop and notice discussion. Notice which sounds created were very effective to convey the character trait and the emotion. For sounds deemed less effective, ask for suggestions from the class to give to the composing group of things to try. Demonstrations of suggestions can help communicate the ideas when vocabulary is limited.
- Students can go back to their work groups to refine the sounds that convey emotions for each character. All in the groups write notes on their scripts about the emotion sounds where that character experiences each emotion.
- Conduct a dry run of using the character traits and their emotion sounds. Begin with a "meet the characters" lineup where you call out the name of each character and a student makes the character trait sound. Then read at least one scene from each act with students making the emotion sounds that are in that scene at the appropriate times. If students can read the scene, that is ideal, but it also works for the teacher to read the scenes so students can focus on performing the sounds. If time permits, the whole show could go through the dry run process.

- Briefly introduce how students will be working together in the show with one group as voice actors, one group as puppet actors, and one group creating the sound for Act 1. Then the groups change roles for Act 2 and again for Act 3. Demonstrate how this works by having one student read their line with a different student making the emotion sounds for that line.

Closing discussion: After discussing what worked well, brainstorm what they will need to do to work well together to ensure their audiences really understand the characters and their emotions.

Review of Our Composing So Far

Review all the uses of music in a puppet show

- Could create a chart by asking for student input, or review with them a chart you create ahead of time and share with them (like this one).

Type of music	What this type of music does for the audience
Soundscape of mood music	Helps audience experience an emotion about the scene/play
Soundscape of ambient sounds	Helps audience know the location where the puppet show takes place (desert)
Character traits	Helps audience be introduced to a character and understand an important trait about that character (who puppet is)
Character emotions	Helps audience feel what a character is feeling (what puppet feels)
Sound effects	Sounds that happen because of an action of a puppet (what puppet does)

- Students check off which music has been composed for this show and which is yet to be done.

Sound Effects: Analyzing the Script for Actions To Amplify

Teacher Notes: Students need their scripts to next determine which action in the scenes would be elevated with sound effects. In contrast to a soundscape or transitional music, the

sound effects should be reflective of the action of the puppet. This is a tricky concept, but the students have experienced this through their group pantomime exercises in Music Lessons 1 and 2. If you did not have sufficient time to do all of Music Lesson 2 on sound effects, time may need to be spent now helping students understand the relationship between action and sound. The *Broom Sweep Sound Effect Introduction* exercise in Music Lesson 2 is a quick and easy intro (or review if your students would benefit with a reminder) to do as a warm up to this part of Music Lesson 5.

- Remind students of all they learned in the earlier lesson in sound effects (Foley artists, Mickey Mousing, pantomime). Sound effect is always cued by the action of the puppeteer.
- Use a visual display of the script to mark up in front of the class (document camera, pdf, etc). Introduce our next task to go through our script together and figure out where sound effects are needed.
- As a class, go through each scene and determine the moments of action that could be accented with a sound effect. Students accurately follow along to mark their scripts. Not every action needs a sound effect, so guide students to be selective and think about emphasizing some actions for greater impact on the audience.
- Discuss each potential sound effect to determine what instrument to use. Remind students of the instruments already in use for each character to show their character trait and emotions. (Check that students have all made the notations in their scripts for when they play that instrument to show a character's emotions.) The characters' instruments could be the same ones used to make a sound effect for an action those characters do. When that instrument is not deemed best, guide students to choose a different instrument that can better represent the sound needed for an action.

Teacher Notes: By this point in the unit, the team of the artist and teachers have split the class into three equal groups backstage: the puppeteers/scenery actors, the voice actors, and the instrumentalists. Because the Enchanted Cenote has three acts, all groups have the opportunity to perform in each of the backstage task stations. Now is when I determine which students are assigned which instruments for each act in preparation for the upcoming show. Now is also when to determine instrumentation and placement of the sound effect to reflect the action of the puppet, which can require extra time, thus we often extend this lesson by one more session.

- Once a roadmap of sound effects is notated, assign specific students each task on a specific instrument. Be sure to assign students in the appropriate rotation to the corresponding act for sound effects and instrument playing. Have students highlight the text cues in which they should be prepared with their instrument ready.
- As an ensemble, the students and teacher go through the script for the Act 1 with only voices and sound effects, allowing the instrumentalists opportunities to hear their cue line and demonstrate their sound effect at the proper time. Students practice with

verbal cues only (puppets become available in a later lesson when the artist blocks the scenes with the students).

- Repeat this process for Act 2 and Act 3 until all sound effects and instruments are notated, assigned, and practiced with the verbal cues.

Closing discussion: After discussing what worked well, discuss what skills they are using to work well together to ensure their audiences really understand the characters' actions.

- Assign homework for all students to study their scripts to review the cue lines that mark where they will be playing during the performance.

Music Lesson 6: Cues and Following the Action (2-3 sessions)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • People can collaborate to create folk art. • Multiple folk art forms can enhance each other to communicate important ideas and create a stronger impact on an audience. 	<ul style="list-style-type: none"> • How do people work together to create sound effects and soundscapes? • In what ways can sound be used to accompany a scene or performance? • How does a conductor help the performance?
Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> • Soundscape can function as a transition in or out of a scene. • Sound effects are played at the same time as the physical action. • Musicians follow the cues in the script. • Musicians work as a unit and follow the direction of a conductor. • Music should complement a scene and should not overpower the spoken text. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Perform on various percussion instruments with musicality and proper technique. • Demonstrate appropriate musical dynamics. • Accurately enter for their musical cues. • Follow the direction of the conductor. • Follow the action of the characters in the script.

Materials
<ul style="list-style-type: none"> • Recording of the soundscape and transitional music created in Lesson 4 • Visual cue cards for each act that include all of that act’s instruments labeled • Chart with names of students at each station in each act • Instruments that will be used for the show • Music stands • Microphones and mic stands • <i>Music Performance Rubric</i>, p. 198 • Desert images from internet (optional) • Students bring own notated scripts to class
Lesson Summary
<p>Students use visual and auditory cues to work together as an ensemble to transition between tasks and to follow the direction of a conductor to perform the sound effects accompanying characters’ actions.</p>

Steps

Teacher Notes: At this point in the unit, we are essentially beginning pre-rehearsals, but we do so by only layering in one new element at a time. Our focus is still only the voice actors and instrumentalists in this lesson. We are solidifying students' understanding that all work together and rely on one another for cues in a puppet show. Adding the puppeteers and scenery elements will be the final phase, coming soon in the Puppet Theater Lessons with the folk artist directing them. When the puppets are added then, the voice actors and instrumentalists will have a whole new focus: watching the puppeteers to know when to say their lines and cue the instruments. In our experience, once the puppets are added, we have found it very helpful having an adult leading each station to ensure student success and comfort, but, the performers are running the show!

Preparing for Performance: Auditory and Visual Cues

Teacher Notes: To help students remember which instruments were used for each act, I made a visual card that included all of the instruments labeled for each act. This allowed the students to quickly glance and know which instrument to go to. It also assisted in their instrument name vocabulary. These visual cards were removed once students were comfortable with their assigned instrument.

- Review and reinforce students' familiarity with their roles by asking students to bring out their scripts and point to the cues for playing they marked in their script. Students can also point to the instrument in the act that they will be performing on the cue card of instruments for that act.

Practice station transitions

- To begin the station process, display a chart on the board for students to easily locate their name and station until they are familiar.
 - The chart should clearly be labeled voice actors, puppeteers and instrumentalists for Act 1, 2 and 3.
- Arrange the chairs in the room to establish three stations: one for each of the tasks of voice actors, puppeteers and instrumentalists. Place all the instruments for the show at the instrumentalists' station along with music stands for students' scripts. If this process can be held in the performance space, that is ideal!
- Instruct instrumentalists for Act 1 to go to their designated area first. This will require students to sit at their specified instrument and set their script on a music stand.
- The voice actors and puppeteers for Act 1 also go to their designated stations with their scripts in hand.
- Introduce the gong as the auditory cue that signals the beginning and end of each act and the playing of their soundscape recording as the sound that will be heard by the

audience while they transition between stations. (any instrument is suitable for this cue)

- Upon the cue of the gong, instruct students to transition to their stations for Act 2 during the soundscape music.
- Once everyone is settled, repeat the process to transition students to their Act 3 spots.
- Conclude by having students return back to their Act 1 destinations.
- Repeat this activity with an emphasis on striving for silent and orderly transitions since students will be fully visible to their audience when they make their transitions during the performance.

Closing discussion: After discussing what worked well, discuss what skills they are using to work well together and what type of experience they want to ensure their audiences have during transitions.

Teacher Notes: In our performance, the use of the gong will cue the start and end of each act for both our students and for their audience. We use the soundscape recording made in Lesson 4 during transitions between acts. In music class, before the puppet acting components are added, we introduce the gong cue and then incorporate it with the spoken dialogue and the instrumental components of the script. Once students gain confidence linking the sound effects and spoken cues, we add microphones for the voice actors. Establishing cohesion between the actors/spoken text and the sound effects is extremely beneficial before bringing in the puppetry elements. Student success is further enhanced by assigning and frequently practicing transitions between stations.

Script Practice Leading to Performance

Teacher Notes: When we practice in this lesson, the teacher is the conductor. Students make eye contact with the teacher and watch hand gestures to execute the sound at the appropriate time. This is our method of practice until the puppet acting is included in the Puppet Theater Lesson 2 and rehearsals. Once the puppets are acting, instrumentalists will then be able to rely on the action of the puppet to cue their sound effects. In the Puppet Theater lessons, teacher will become a back-up conductor if needed.

- Begin the practice with scripts with all students in their Act 1 stations.
- If the artist has determined that the show will begin with any of the following, include these in your practice by doing them now:
 - The audience learning how to make a body percussion rainstorm
 - Introduction to each puppet character in the show accompanied by their character trait sounds
 - Prelude to the desert with the desert soundscape recording made in Music Lesson 4

- Signal the end to the intro/prelude to the show and the beginning of Act 1 with a strike of the gong.
- Act 1 voice actors read through the script with instrumentalists synchronizing the sound effects as directed by their scripts and visually cued by the teacher as conductor.
- Signal the end to Act 1 and transition to Act 2 stations with gong and transition soundscape music.
- Brief stop and notice discussion. What is working well? Which cues are they finding helpful?
- Act 2 voice actors read through the script with instrumentalists synchronizing the sound effects as directed by their scripts and visually cued by the teacher as conductor.
- Signal the end to Act 2 and transition to Act 3 stations with gong and transition soundscape music.
- Brief stop and notice discussion. What is working well? Which cues are they finding helpful?
- Act 3 voice actors read through the script with instrumentalists synchronizing the sound effects as directed by their scripts and visually cued by the teacher as conductor.

Closing discussion: After discussing what worked well in this practice, discuss what skills they are using to work well together and what type of experience they want to ensure their audiences have throughout the show.

Microphone Practice Leading to Performance

Teacher Notes: Even with a small audience, microphones are an important component for the final performance. The voice actors could become self conscious of their English speaking skills and drop their voices so that neither the audience nor the puppeteers and instrumentalists could hear them. Thus students learn to use the microphones and practice with them to become comfortable with hearing their voices amplified.

- Introduce the microphone: demonstrate how to turn them on and off, how to hold them, how close to position them to your mouth.
- Pass a microphone around the room for students to practice these techniques.
- Brief stop and notice discussion. What noises did they hear when microphones were being handled and passed when they were not turned off? What do we need to do to ensure that the audience does not hear unnecessary static and can hear our voices clearly?
- Set microphones on their stands in the voice actor station.
- Run a practice session as above with intro, transitions, scripts, and microphones.
- Brief stop and notice discussion. Were there times that the music competed with the voice actors? How can we ensure that the voice actors are heard above the music?
- Pass out Music Performance Rubric and go over what the expectations are for grading their final performance.

- Finish the practice session, optionally pausing to point out examples of student effort that would score a 4 on the rubric.

Closing discussion: After discussing what worked well in this practice, discuss what skills they are using to work well together and what type of experience they want to ensure their audiences have throughout the show.

Teacher Notes: If your students are ready for a challenge, you could add in a live performance of the desert soundscape composition. I would advise a live performance only for the prelude to the show and continuing to use the recording made in Music Lesson 4 for all transitions between acts. I have found students have enough to handle during transitions since these require students to readjust their focus and prepare for the next task. If you feel your students are ready to perform the desert soundscape composition during the performance, or if you just want to include practicing it as a break from sound effects, then add it into the practice sessions for this lesson. To ensure focus for the students during the soundscapes, which can be a bit more intimidating because improvisation is a newer concept to the students, I printed and laminated large photographs of the desert for the instrumentalists to envision when improvising in the live performance. I had the graphics on a music stand and gestured to the image when they began their improvisation. I found it allowed the students to focus and the imagery helped them in their playing.

Music Lesson 7: Reflection on Music Components (1 session)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • People can collaborate to create folk art. • People use many tools to creatively express emotions and opinions. • Important life lessons, stories, and skills can be taught and learned through various folk art forms. • Multiple folk art forms can enhance each other to communicate important ideas and create a stronger impact on an audience. 	<ul style="list-style-type: none"> • How do people work together to create music and soundscapes? • How does music and sound influence the mood or help evoke feelings in the audience? • What do we learn from making a soundscape for this puppet show? • What story does our soundscape tell? • In what ways can sound be used to accompany a scene or performance?
Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> • Music has an influence on an audience’s mood. • Musicians follow the action of the puppeteers. • Musicians work as a unit 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Follow the action of the puppeteers. • Appropriately demonstrate sound effects in time with the action of the puppets.

Materials
<ul style="list-style-type: none"> • Video recording of the puppet show • <i>Music Performance Rubric</i>, p. 198 • <i>Music Reflection</i> handout, pp. 199-201 • Charts or lists generated in prior lessons (for vocabulary)
Lesson Summary
<p>Students reflect upon the music of their puppet show performance and their learning about music in this unit.</p>

Steps

End of Unit Reflection

Teacher Notes: Teacher will lead the reflection viewing and guide students to answer the questions on the reflection sheet. Sentence starters are provided. I hang up charts and lists we have generated throughout the unit on the wall to help students with vocabulary. I provide a visual of the reflection sheet on the screen for students to see how I began to fill out the first act questions, then I act as facilitator and guide students through the remainder of the reflection. Students are encouraged to write in English and can use their computers for translation if they need additional support to articulate their thoughts (dependent on their language abilities). The video of their performance will most likely only show the stage and the puppets with the music and voice actors audible but not seen. This will enable the students to experience the show with the same focus as their audience had.

- Pass out the Music Performance Rubric and the Music Reflection handout.
- Review the rubric to focus students on what to look for in their performance. By the end of class, students should score themselves. Their self score is not their grade, but it is a chance for them to talk with the teacher if their scores are vastly different from how the teacher scored their performance.
- Guide students to answer the first questions on the reflection handout.
- Model how to fill out the questions for Act 1 to prep students for what to look for and then show Act 1 of the performance. Allow time for students to complete the Act 1 part of the reflection sheet. Sometimes the students will answer as an audience member experiencing the music and sometimes they will reflect upon their performance as an instrumentalist depending upon which act they were in the instrumentalist station.
- Show Act 2 of the performance and guide students to complete the Act 2 part of the reflection sheet.
- Show Act 3 of the performance and guide students to complete the Act 3 part of the reflection sheet.
- Encourage students to complete their rubrics.

Closing discussion: Invite students to share some of their reflections on their performance, highlighting what they learned about working together, creating moods and emotions for the audience to experience, and what they think the audience learned from their performance. Take this opportunity to share your teacher observations with the students of their learning and successes.

Teacher Notes: If you want to make the end of this lesson celebratory, consider passing out a small snack or drink during the closing discussion.

Pulling the Show Together: Puppet Theater

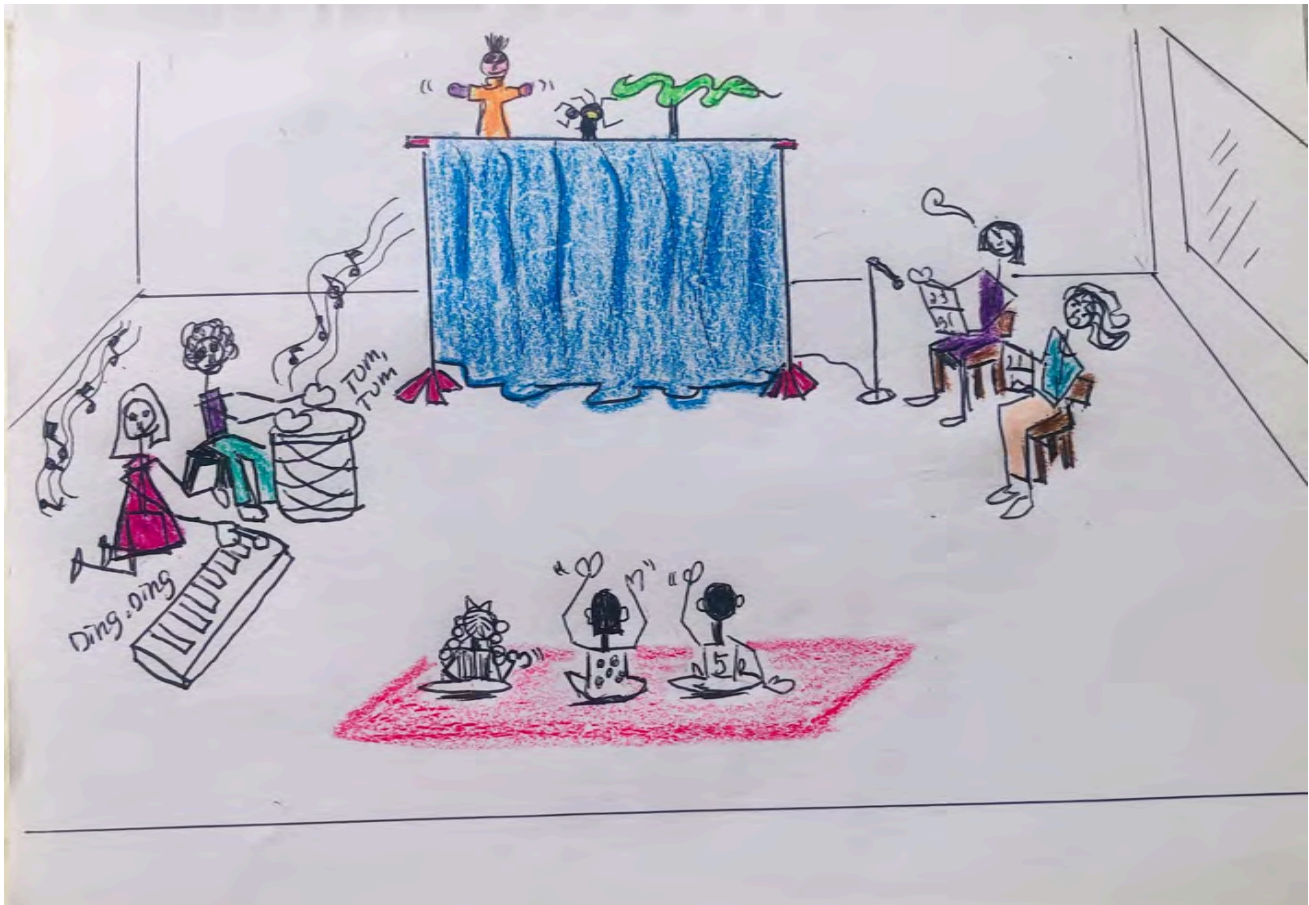
(4 lessons) (7-9 days)

Enduring Understandings	Essential Questions
People can collaborate to create folk art.	How do people work together to create a puppet show?
People use many tools to creatively express emotions and opinions.	What are the many tools you use in the puppet show to help the audience experience the emotions of each character in the story?
Important life lessons, stories, and skills can be taught and learned through various folk art forms.	What do puppeteers want their audience to take away from the performance? How does doing all the performing tasks of the puppet show help you with school or in the community?
Multiple folk art forms can enhance each other to communicate important ideas and create a stronger impact on an audience.	How do you coordinate all parts of the puppet theater production to best communicate your message to the audience? How does the director help the performance?

Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> ● Puppet theater has many interrelated tasks to create a show. ● A director directs all tasks in a show. ● Puppeteers work together as a unit to create a show. ● Puppeteers use the show experience to communicate the story’s message with audiences. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> ● Observe each other to collaborate effectively. ● Follow cues that trigger them to do their part. ● Anticipate their next responsibility in the show and prepare to do it. ● Follow the directions of the show’s director. ● Manage multiple acting tasks backstage (puppets, props, scenery). ● Transition between acts.

Lessons in Puppet Theater at a Glance

Summary of Puppet Theater Lessons	
Theater 1 1-2 sessions	Intro to the Stage and Making the Scenery Students make puppet theater stage scale scenery
Theater 2 3 sessions	Blocking: Putting It All Together Students learn how their parts as voice actors, puppeteers, and musicians work together in each act of the show.
Theater 3 2-3 sessions	Rehearsals and Pre-Show Reflection Aided by their goals, students refine the performance with each rehearsal.
Theater 4 1 session	Puppet Show and Talk-Back With Audience Students perform for an audience who then ask them questions about the story and the experience performing it.



Puppet Theater Lesson 1: Intro to the Stage and Making the Scenery (1-2 sessions)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • People can collaborate to create folk art. • People use many tools to creatively express emotions and opinions. • Important life lessons, stories, and skills can be taught and learned through various folk art forms. • Multiple folk art forms can enhance each other to communicate important ideas and create a stronger impact on an audience. 	<ul style="list-style-type: none"> • How do people work together to create a puppet show? • What are the many tools you use in the puppet show to help the audience experience the emotions of each character in the story? • What do puppeteers want their audience to take away from the performance? • How does doing all the performing tasks of the puppet show help you with school or in the community? • How do you coordinate all parts of the puppet theater production to best communicate your message to the audience? • How does the director help the performance?
Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> • Puppet theater has many interrelated tasks to create a show. • A director directs all tasks in a show. • Puppeteers work together as a unit to create a show. • Puppeteers use the show experience to communicate the story’s message with audiences. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Observe each other to collaborate effectively. • Follow cues that trigger them to do their part. • Anticipate their next responsibility in the show and prepare to do it. • Follow the directions of the show’s director. • Manage multiple acting tasks backstage (puppets, props, scenery). • Transition between acts.

Materials
<p>For making the stage</p> <ul style="list-style-type: none"> • 8 foot bamboo pole • 2 stands that are 5 foot high • String/tape or some way to secure the bamboo pole to the top of the stands (for safety) with it remaining temporary and easy to dis/assemble

- Large fabric that is not transparent (we use velvet) at least 4 yards x 2 ½ yards
- Multiple large binder clips
- Table
- Rolling black/white board
- *Stage Setup Directions*, pp. 202-203

For making scenery

- Fabric pieces
- Scissors
- Brown craft paper
- Large sheets of colored papers
- Markers
- Pencils
- White glue
- Cardboard (can be collected from the school's recycling)
- Thin wood sticks (if needed to reinforce the back of the cardboard)
- Medium cardboard box (30 cm wide x 30 cm long and 30 cm high: may vary a little)
- Students bring their completed *Settings in the Enchanted Cenote* worksheet, pp. 180-181 and bring their own scripts
- *Scenery and Prop Suggestions for the Enchanted Cenote*, pp. 204-205

Lesson Summary

Students make puppet theater stage scale scenery.

Steps

Teacher Notes: Ideally this lesson takes place in the performance space. However, if students cannot also cut, glue and create as they need to in that space, then consider being in a classroom that can accommodate these activities for this lesson, as well as have enough space for the stage to be set up.

Introduction to the Stage

Artist demonstrates how to construct the easy to put up and take down make-shift stage with students assisting.

Teacher Notes: The sturdy upright stands should already be assembled with a place at the top to cradle the long bamboo pole. These stands are not dismantled between rehearsals. Consult *Stage Setup Directions* for guidance.

- Place the two stands about six and a half feet apart

- Lay the bamboo pole on top of the stands in whatever mechanism you are using to cradle the bamboo pole. Optional: use string to tie or lash the bamboo pole in place so that the stage framework is safe and will not fall.
- Throw the fabric over the bamboo pole and use large binder clips on the sides and the back to hold it in place. The fabric should extend completely to the floor and cover the entirety of the bamboo pole.
- Position a table behind the stage and place some puppets on it. This table provides a place to organize the puppets and props that are not currently performing.
- Place the rolling black/whiteboard behind the table. This board holds the scenery that is visible behind the puppets.



Activity: Being Backstage

- Divide the students into their Act groups. Seat the puppet actors for Act 2 and Act 3 at the place in the room where the audience will be seated. Guide students to repeat the vocabulary terms of *audience* and *backstage*, indicating what these terms mean. Act 1 puppet actors go backstage and put on any puppet. All the Act 1 puppet actors should be able to fit behind the stage without anything more than the tops of their heads visible.
- Puppet actors walk their puppets across the stage one by one, pausing in the middle to turn left and right and bow to the audience. Students will need to raise their arms high so their puppet is fully visible. The students in the audience can provide feedback to the puppet actors on whether they can fully see the puppet or not.
- Act 1 puppet actors return the puppets to the table and go sit in the audience to provide feedback while Act 2 puppet actors repeat the activity.
- Act 2 puppet actors then go back to the audience to provide feedback to Act 3 puppet actors.

Closing discussion: Lead students in discussing what they noticed or think was going to be easy or challenging to do when backstage. What is going to be important to remember to do so the audience has a good experience?

Making the Scenery

Teacher Notes: We have provided some suggestions for making scenery and props to give you ideas for how to guide the students. Time in this lesson is limited, so students will need guidance in general techniques and materials that will be most successful at completing all items needed. Student creativity is encouraged.

- Engage students in a discussion of scenery scale by seating students in the audience seats, while the teaching artist first places a small drawing of a cloud on a 5" x 7" piece of paper on the black/whiteboard and then throws a blue and a white yard-sized piece of fabric over the black/whiteboard. Teacher guides student discussion on the visibility of these two sizes of scenery and the importance of making the scenery large enough.
- Students collectively create a list of scenery needed for each act by sharing what they found out on their completed *Settings in the Enchanted Cenote* worksheet.
- Show images of actual trees that grow in the desert, cenotes, clouds, etc. before starting to create the scenery. Lead students in sharing their ideas on how to depict mood with each item of scenery.
- Determine the items of scenery that need to be created for the entire show.
- Pair students to make items by giving them a chance to volunteer for the first item they wish to make. Students will undoubtedly need to make multiple items which can be assigned as teams finish their first task.
- Provide guidance to each team on how they are going to approach their scenery item and direct them to supplies they can use.



- As students create, invite them to take their works in progress to the stage to help with the creation process. Students can use binder clips or tape to affix their works in progress to the black/white board or front of the stage fabric. In this way, students can go to the audience seats to see if their scenery is working the way they hope it will and then take the scenery back to the work area to make adjustments.
- As teams complete an item, assign them the next item to create until all needed items of scenery and props are completed.
- Wrap up the lesson with students demonstrating to each other how the items of scenery/props they made are designed to be used on the stage. Some scenery items are static and unmoving so may be designed to be affixed to the black/white board or

stage fabric. Other items may be designed to be animated by being held up on sticks or placed on top of a student's head.

Closing discussion: Invite students to describe the moods and emotions that they feel the scenery items help evoke. Discuss ideas students have for what they will need to do to work well together to ensure their audience experiences the scenery.



Teacher Notes: We do not recommend painting in this lesson. Painting is messy and takes too much time to dry and to clean up. There are many resources to add color to our puppet show through markers, colored papers and fabrics. The scenery we seek to make is emotionally suggestive rather than photo realistic.

Teacher Notes: Please avoid printing scenery or minor characters out as computer images. Yes, we know that this could save time, but it also avoids developing the creativity of students. In this learning experience, we are not looking for 'Perfect Beauty'. We seek to open up the mind of the student to seek, to investigate and to create between the images we provide from the internet and the imaginings inside their own heads.

Puppet Theater Lesson 2: Blocking: Putting It All Together (3 sessions)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> ● People can collaborate to create folk art. ● People use many tools to creatively express emotions and opinions. ● Important life lessons, stories, and skills can be taught and learned through various folk art forms. ● Multiple folk art forms can enhance each other to communicate important ideas and create a stronger impact on an audience. 	<ul style="list-style-type: none"> ● How do people work together to create a puppet show? ● What are the many tools you use in the puppet show to help the audience experience the emotions of each character in the story? ● What do puppeteers want their audience to take away from the performance? ● How does doing all the performing tasks of the puppet show help you with school or in the community? ● How do you coordinate all parts of the puppet theater production to best communicate your message to the audience? ● How does the director help the performance?
Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> ● Puppet theater has many interrelated tasks to create a show. ● A director directs all tasks in a show. ● Puppeteers work together as a unit to create a show. ● Puppeteers use the show experience to communicate the story's message with audiences. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> ● Observe each other to collaborate effectively. ● Follow cues that trigger them to do their part. ● Anticipate their next responsibility in the show and prepare to do it. ● Follow the directions of the show's director. ● Manage multiple acting tasks backstage (puppets, props, scenery). ● Transition between acts.

Materials
<ul style="list-style-type: none"> ● Stage components ● Scenery and props ● Puppets ● Musical instruments used to create sound effects and soundscape

- Microphones and speaker
- Student bring own script copies (Script version used with your students, pp. 151-159 or pp. 160-168)
- Charts/visual cards that remind students of their roles

Lesson Summary

Students learn how their parts as voice actors, puppeteers, and musicians work together in each act of the show.

Scheduling the Theater Lessons

Teacher Notes: Blocking and rehearsal days are intense by design to ensure students are prepared for public performance. During these lessons, students may not always appear to be doing their theater tasks well and can be making lots of mistakes. Our task as teachers is to continually encourage them and guide them to focus and try their best. Students actually are learning the skills they need to perform, but it may not be obvious until there is an audience before them. The intensity of building to a performance through daily rehearsals develops more than just skills: it develops momentum and excitement that pushes the group to exceed their potential when it's showtime. The best thing to do to help students' learning develop as designed is to ensure that the schedule for the Puppet Theater Lessons 2, 3, and 4 has these lessons occurring daily in a compact time frame as much as possible within your school or program.

Steps

Teacher Notes: The space for rehearsals should be organized as it will be for the final performance with the stations and audience seating in place. Hang or project any charts or visual cards that you have been using to remind students of their roles. Students can do these stage crew tasks, though must be encouraged to be efficient doing them so there is maximal rehearsal time available in the class session.

Teach students their stage crew tasks to fully set up the three stations in the first session. Students then do their set up tasks at beginning of every session from now through the show:

- Puppeteer station of assembled stage with all its scenery and the puppets and props organized backstage
- Instrumentalists station with seating and instruments organized
- Voice actor station with seating and microphones positioned

- Also put into place any charts or visual cue posters that remind students of their roles
- Teacher Notes:** Each session of this lesson is dedicated to blocking one act of the script. First session is Act 1. Second session Act 2 and third session is Act 3.

Form a circle with the Artist/Director for her orientation to the day. The Artist centers the students with deep breathing, stretching and vocal warm-up exercises. Then sets the focus and goals for the day accompanied by words of encouragement. On the first day, the Artist explains that the focus of the next 3 days is on blocking. Blocking means figuring out the exact position of each puppet and the movements each puppet does throughout the scene/act/show. The Artist is the director of the show, so everyone follows the directions she gives them. Everyone must remember the directions she gives them so that when we rehearse for the next week, each person will continue to do what she had directed them to do today. The Artist/Director will spend most of her time with the puppeteers since this is their first chance to learn their parts. Instrumentalists and voice actors will now focus on the puppets to get their cues from the puppets and what the puppets are doing. Sometimes that will mean students will pause before saying a line and making a sound effect until the puppet gets onto the stage and does certain movements. Students are encouraged to put notes on their script if there is something they want to remember.

Students prepare to transition to their Act 1 station with the cue of the gong and practice moving into their Act 1 places while the transition music plays.

Teacher Notes: Musically, the instruments were set up in a tight, semi-circle, allowing students to use the visual aids when needed and facing the stage so they could see the puppets to signal their musical cues. Music Teacher was sitting within the group musicians, providing additional instrument support and cues when they all needed to enter at the same time or a student was hesitant for an entrance. We found this to be extremely comforting to the students and highly recommend it if you have a novice group. During the final week of rehearsals, we made it clear to the students that this was *their* performance. Music Teacher was there to support and encourage, but it had to come from within them! By the Teacher modeling musician behavior: sitting quietly, making sure my instruments were ready, watching the Artist/Director for instructions, the students understood their musical role as support to the puppeteers and the need to work all together to ensure the performance's success.

Backstage

The backstage of the puppet theater is not very big and several students are there during each Act. They must work together quietly and efficiently to help each other. There are 3 strategies for working the puppets+props+scenery in a tight backstage.

1. Each student has a character or 2 and animates them exclusively, so manages those puppets throughout the whole Act.

2. Each student has a part of the stage to take care of, so animates whatever puppet/prop/scenery needs to do something in that area. Puppets are thus passed around and put on and off quickly. The student working the back table manages to get the puppets/props to the person in each area of the stage and organizes puppets that are not acting.
3. The 2 strategies above can be combined with some puppets staying with a puppeteer and others being passed around backstage to be animated by different puppeteers.

The Director figures out which strategy will work best for each group of students in each Act/scene.

Puppets Appear On-Stage

Puppeteers practice holding their puppets up so they are higher than the stage. All students will need to hold the puppets high because of the height of the stage. This can be tiring, so the Artist reminds students to pay attention to their posture and to follow the endurance techniques she taught them in English Lesson 15. She also reviews some of the key techniques for moving the puppets:

- Exaggerate puppets' head and body positions to convey emotions
- The puppet who is talking is moving to draw audience attention to it
- With this type of hand puppet, walking looks like small hops and running is larger/faster hops
- Puppet does not put its back to the audience

Students practice moving their puppets across the stage with a - walk, stop and look around, run - sequence of movements.

Blocking Each Act (1 session per Act)

- Determine which student is performing which puppet for beginning of the Act
- Position puppeteers in their performing areas for beginning of the Act
- The vocal actors and instrumentalists begin with the beginning sounds and dialogue and the puppeteers act them out.
- Director pauses them all frequently to coach puppeteers in their movements, voice actors in the expressiveness, instrumentalists in their timing
- Lines and dialogue sequences with their accompanying action and sound effects are repeated to try out the new direction they just received.
- Students take notes on their scripts as needed.

The class slowly works through the blocking of the entire act with the Artist. Students learn:

- Where pauses occur in dialogue for actions to take place on the stage.
- What new cues they need to follow that are coming from the puppets.
- To focus on the Director who gives them verbal and non-verbal direction through her gestures, face expressions, and body movements.

- What backstage changes they need to make throughout the Act to their position and the puppets/props/scenery they are animating.
- Which of their hands performs which puppet/prop/scenery when
- How to multitask by getting prepared for the next puppet/prop/scenery they are to perform while they are performing the ones in their hands.

Teacher Notes: The multitasking skill is introduced on blocking days. Then students develop this important performing skill through practice during rehearsal days.

Closing discussion: When blocking of the Act is finished, pull students back into a circle to reflect on the session. Lead a discussion with students by asking: What did students as individuals, and we as a group, do that worked well and was successful? What were specific things we did that showed us cooperating? What did students as individuals, and we as a group, do that was challenging? What ideas do students have for how we can improve tomorrow? The Artist and Teachers also provide reflective feedback and encouragement.

Homework assignment: at home, students are to review the act that will be blocked the next day to help them become even more familiar with it and their parts in it.

Clean Up

Students learn their stage crew tasks to put the performance space in order until they can come back to it for their next session. Daily tear down may be extensive if others use the performance space, or it might be minimal to move and store items into boxes in a corner.

Puppet Theater Lesson 3: Rehearsals and Pre-Show Reflection (2-3 sessions)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • People can collaborate to create folk art. • People use many tools to creatively express emotions and opinions. • Important life lessons, stories, and skills can be taught and learned through various folk art forms. • Multiple folk art forms can enhance each other to communicate important ideas and create a stronger impact on an audience. 	<ul style="list-style-type: none"> • How do people work together to create a puppet show? • What are the many tools you use in the puppet show to help the audience experience the emotions of each character in the story? • What do puppeteers want their audience to take away from the performance? • How does doing all the performing tasks of the puppet show help you with school or in the community? • How do you coordinate all parts of the puppet theater production to best communicate your message to the audience? • How does the director help the performance?
Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> • Puppet theater has many interrelated tasks to create a show. • A director directs all tasks in a show. • Puppeteers work together as a unit to create a show. • Puppeteers use the show experience to communicate the story's message with audiences. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Observe each other to collaborate effectively. • Follow cues that trigger them to do their part. • Anticipate their next responsibility in the show and prepare to do it. • Follow the directions of the show's director. • Manage multiple acting tasks backstage (puppets, props, scenery). • Transition between acts.

Materials
<ul style="list-style-type: none"> • <i>Enchanted Cenote Goal Setting</i> worksheet, pp. 173-174 • <i>Reflection Before the Show</i> worksheet, pp. 183-184 • Stage components

- Scenery and props
- Puppets
- Musical instruments used to create sound effects and soundscape
- Microphones and speaker
- Student bring own script copies
- Charts/visual cards that remind students of their roles

Lesson Summary

Aided by their goals, students refine the performance with each rehearsal.

Steps

Students do their stage crew set up tasks at the beginning of every rehearsal to set up puppeteer, instrumentalist, and voice actor stations. As they finish, students are asked to look over their goals on the completed goal setting and reflection worksheets they brought with them.

Form a circle with the Artist/Director for her orientation to the day. The Artist/Director centers the students with deep breathing, stretching and vocal warm-up exercises. Then sets the focus and goals for the day accompanied by words of encouragement. These are rehearsal days where we run the entire show with as few interruptions as possible from the Director. Students thus will need to remember their tasks and cues, using the notes they took on their scripts to help remind them of what to do next. The Director will stop the rehearsal days to provide additional direction as needed. But on the final day of rehearsal, the dress rehearsal, the Director will not stop or pause the show at all. Students can look at the Director for her non-verbal direction, or to the teacher helping them in their station for assistance if they lose their place. The group goals we are working to improve each day are:

- No wasted time, i.e. students move quickly in every change of station and get set up for what they will do in that station. We will time the show each day to see how much time we might be wasting.
- Calmness, i.e. students stay calm and orderly as they move quickly and get set up in every transition because the audience will be watching them do this during the show.
- Become the puppet characters, i.e. the students will make the puppets and the story come alive for the audience by becoming these characters in their expressive and exaggerated voices, movements, and sound effects. Invite the students to forget they are themselves and take on the roles of the puppet characters so the audience will really understand the story and get its messages.

Teachers ask students to identify one of their personal goals that they really want to focus on today and share their goal with a partner. We want to support each other in working on our personal goals to make the show really great.

Rehearse the Show

Students prepare to transition to their Act 1 station with the cue of the gong and the transition music. The rehearsal proceeds through each scene, Act, and transition with students figuring out how best to perform every moment of the show while anticipating what they need to do next.

Additional Show Components

After students have performed the last scene each session, the Artist teaches the students what they will do to end the show:

- Curtain call, i.e. how the puppets will bow while the audience claps at the end of the show. We also have the students come in front of the stage station-by-station to bow first with the other students in their station, and then as a class all together. With a little practice, curtain call looks as smooth and well-coordinated as the rest of the show. We end our curtain call with the Act 3 puppeteers going backstage to get the puppets and bring them out for the Talk-Back.
- Talk-Back with audience, i.e. the audience will be invited to ask questions. We prepare our students for this by previewing what the questions might be. The students then brainstorm questions that the audience might ask them. Students practice asking and answering a possible audience question to gain comfort with this activity. The question topics could include questions:
 - To the puppets about the character or what the puppet did
 - About the puppets and how they were made and how they move.
 - About the story.
 - About the music and sound effects.
 - About the experience of being a performer.

Teacher Notes: If you can find time for students to practice answering possible audience questions at other points in the school day, it will help the students to feel prepared for that part of the performance. The audience we have had for our puppet shows have been first or second graders, so their questions are typically very basic. However the Stars students can still become concerned about being put on the spot to be given and answer questions in English even from young children. Practicing thinking on their feet ahead of time helps them build confidence for this part of the show experience.

Closing discussion: When rehearsal is finished, pull students back into a circle to reflect on the session. The Director gives director notes of things to change for their next rehearsal.

If time permits, lead a group discussion with students by asking: What did we as a group do that worked well and was successful? What were specific things we did that showed us cooperating? What did we as a group do that was challenging? What ideas do students have for how we can improve tomorrow? The Artist and Teachers also provide reflective feedback and encouragement.

Ask students to turn to a partner and revisit the goal they had set to work on today. Pairs then discuss how they each improved in their goal area, think about which goal they want to work on in the next, and how they can support each other tomorrow.

Homework assignment: at home, students are to go through the whole script to review all their parts in it.

Clean Up

Students do their stage crew tasks to put the performance space in order until they can come back to it for their next session.

Puppet Theater Lesson 4: Puppet Show and Talk-Back With Audience (1 session)

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • People can collaborate to create folk art. • People use many tools to creatively express emotions and opinions. • Important life lessons, stories, and skills can be taught and learned through various folk art forms. • Multiple folk art forms can enhance each other to communicate important ideas and create a stronger impact on an audience. 	<ul style="list-style-type: none"> • How do people work together to create a puppet show? • What are the many tools you use in the puppet show to help the audience experience the emotions of each character in the story? • What do puppeteers want their audience to take away from the performance? • How does doing all the performing tasks of the puppet show help you with school or in the community? • How do you coordinate all parts of the puppet theater production to best communicate your message to the audience? • How does the director help the performance?
Knowledge	Skills
<p>Students will learn:</p> <ul style="list-style-type: none"> • Puppet theater has many interrelated tasks to create a show. • A director directs all tasks in a show. • Puppeteers work together as a unit to create a show. • Puppeteers use the show experience to communicate the story’s message with audiences. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Observe each other to collaborate effectively. • Follow cues that trigger them to do their part. • Anticipate their next responsibility in the show and prepare to do it. • Follow the directions of the show’s director. • Manage multiple acting tasks backstage (puppets, props, scenery). • Transition between acts.

Materials
<ul style="list-style-type: none"> • Video camera and tripod to document • Camera to document • Stage components • Scenery and props • Puppets

- Musical instruments used to create sound effects and soundscape
- Microphones and speaker
- Students bring own script copies
- Charts/visual cards that remind students of their roles

Lesson Summary

Students perform for an audience who then ask them questions about the story and the experience performing it.

Steps

Teacher Notes: The big day is here! But prior to it, you will need to be sure to put a few items into place, such as: inviting a classroom of students to be the audience (1st and 2nd graders have been great audiences for us over the years), setting the time the audience will arrive to allow the performers time to set up the stations and do breathing and stretching exercises to prepare themselves, deciding which teacher or artist is going to be the MC to welcome the audience and lead the Talk-Back segment, and recruiting someone to video the puppet show. The show is a good opportunity to invite school administration, and funders if you had funder support for the residency. Inviting parents of the performers is your call. Though parents generally can be very supportive, our school often does not invite parents of middle school aged students to see classroom presentations since this age group can be so self-conscious. The video of the performance becomes what we will share with parents, which works out better for working parents.

Get Ready!

Students do their stage crew set up tasks to set up the puppeteer, instrumentalist, and voice actor stations. Form a circle with the Artist/Director for her orientation to the day. The Artist/Director centers the students with deep breathing, stretching and vocal warm-up exercises. Then she assures the students they are ready for the day and offers her final pep-talk to focus and encourage them.

Orient the person running the video camera to film the entire show without stopping the camera and to frame the image so that the entire stage with the puppets and scenery behind it is in the frame. The video that is needed to document and showcase the show does not need any zooming in or cutting away or panning out to show the audience or the music and voice actor stations. The video becomes the way the performers themselves will see the show later - therefore, the camera simply captures the show as if it was someone seated in the audience.

Get Set!

Send performers to where they are going to be while the audience takes their seats, such as: off to the side of the room, out in a hallway, or somewhere off stage. Direct the audience to their seats. The teacher MC welcomes and settles the audience.

Go!

The gong sounds and the transition music plays cuing the performers to enter and go to their stations. The show starts and runs continuously without breaks. Curtain calls end the show and the performers are all standing in front of the stage ready for the Talk-Back to begin. The MC teacher invites the audience to ask the performers questions about the story, the puppets, the performers. If audience members give compliments, encourage them to be specific about what they liked. When the performers answer the questions, we will pass a microphone around so everyone can hear all questions and answers.

Closing the Door Behind Us!

As the audience leaves, the performers do their stage crew tasks to tear down the stage and prepare everything to go back to the Music and English classrooms. Artist, teachers and students express gratitude to each other and share in the excitement of a job well done!

Teacher Notes: There isn't a need for a reflective discussion to close today since the students will have opportunities to watch the video of their show and reflect deeply upon the experience in Music Lesson 7 and English Lesson 23. But if you have time and want students to begin to reflect today, you are welcome to lead that discussion.

Handouts for Teaching the Unit

The documents in this section are either reproducible worksheets and handouts designed for students to use, or talking points to guide you in creating slides for teaching some of the lessons.

We recognize that instructional slides are very personal for teachers, so few teachers would likely use slides if we provided them here. Therefore, we provide talking points to show you the information Teacher Lucinda is including in her instructional slides. We hope seeing some of the language she uses to teach her students helps you plan your lessons.

The lesson each document is first used in is indicated to help keep you organized. As much as possible, we group together the documents used in each content area.

(E1-E13) Enchanted Cenote: Talking Points for Slides to Teach English Lessons

Teacher Lucinda put the following information in her slides to teach the English Lessons of the unit. She shares these as an example of how you might present your lessons to your students. She keeps all her lesson slides in one document because she often refers back to previous lessons to reteach.

The Legend Of The Enchanted Cenote

Mexican Puppetry Residency

Definitions from <https://www.britannica.com/dictionary>

Translations from <https://translate.google.com/>

English Lesson 1: Intro to the story and artist

- Photo of a cenote
- Photo of Yucatan Peninsula desert
- How did Teacher Veronica tell the story?
- What did she use to help us understand?
- What are other ways people can tell a story?

English Lesson 2: Reading and Understanding the Story

- Introducing Puppets and Characters
 - (each slide has translations of the characters in the languages of students in the English Language Development classroom)
- The Characters - The people or animals in a story
 - Translations
 - Spanish Chinese Pashto Arabic
 - personaje 人物 کرکټر حرف
- Narrator - the person who is telling the story
 - Photos of a person speaking into a studio microphone and our puppet narrator
- Coyote - a small wild animal that is related to dogs and wolves and that lives in North America
 - Photos of a coyote and our coyote puppet
- Snake Tarantula Scorpion
 - Photos of these animals and of our puppets of these animals
- Sorceress/Witch - a woman who is thought to have magic powers
 - Photos of a woman doing a ritual and our puppet of this character
- Warrior - a person who fights, known for courage and skill
 - Photos of a Mayan Native American warrior in full regalia and our puppet of this character
- Jaguar - a large, brown, wild cat with black spots that lives in Central and South America
 - Photos of a jaguar and our puppet of this character
- Chaac - god of water in the Mayan culture

- Photos of painting and a sculpture of Chaac and of our puppet of this character
- Itzel - daughter of Chaac
 - Photos of painting and a sculpture of Itzel and of our puppet of this character
- The Setting - Where, When and Weather of a story
 - Photo of a cenote and of Yucatan Peninsula desert
 - escenario 环境 ضبط ترتيب
- Setting of our story: Where does the story take place?
 - In the dry semi-desert of the Yucatan area of Mexico.
 - Photo of Yucatan desert and a map highlighting the Yucatan Peninsula
 - Desierto 沙漠 صحرا صحراء
- Imagine the setting:
 - Very few trees or plants. The sky with clouds where the gods live.
 - Photo of Yucatan desert landscape with clouds
- An important place in the story:
 - A cave with a cenote.
 - Photos of many different cenotes in Mexico
- Predict:
 - What do you think will happen at the cenote in the story?
 - Predecir 预测 يتنبأ وړاندوینه
- Use what you know:
 - Why do you think the cenote is important in the desert?
 - Photo of a cenote and the Yucatan desert
- We listened 🎧 to the story. Now let's read 📖 it together.
As we read:
 1. Think about who is in the story.
 2. What is happening in the beginning, the middle and the end.
 - Photo is a screen capture of our script with photos of settings and animal characters in it.
- A graphic organizer can help us take notes and understand the story.
 - Photo is a screen capture of the graphic organizer worksheet for the lesson.
- Use what you know to retell the story.
 - Photo is a screen capture of the retelling worksheet that includes spaces for drawing.

English Lesson 3: Summarize the Story

- Review of the story elements
 - Photo is a screen capture of the Key Word Sort worksheet
- Summarize:
 - We can use what we know about the story to summarize.
 - resumir لندیز meringkaskan
 - Photo is a screen capture of the somebody wanted but so parts of the worksheet for the lesson.

- Somebody - Who is the main character/person?
- Wanted - What did the character/person want?
- But - What was the problem?
- So - How did the character/person try to resolve the problem?

- Lets try it: Somebody Wanted But So Then Finally
 - Photo is a screen capture of the worksheet for the lesson

English Lesson 4: Illustrating and Acting Out the Story

- Illustrating the story
- There are many ways to tell a story.

Today we will draw the important parts of the story.

1. Think about 1 important part from the beginning, the middle and the end of the story.
 2. Draw what you imagine happening in that part of the story.
 3. Add details to help us understand that part of the story.
- Acting out the story
 - There are many ways to tell a story.

Today we will act out the important parts of the story.

1. Think about 1 important part from the beginning, the middle and the end of the story.
2. Show with your body what is happening in the story.
3. Your body will show the actions and the feelings in the story.

English Lesson 5: Exploring Character Feelings

- Understanding Characters
- Characters: The people or animals in a story
 - Characters are so important in stories.
 - The characters in stories help us understand the story.
 - We learn about characters in puppet theater from their:
 - words (dialogue)
 - actions
 - movements
 - music
 - the characteristics of their puppets
- How do you feel today?
 - Photos of emotion charts from the internet that have facial expressions illustrating feeling words.
- Feelings / Emotions
 - Photo of a selection of emotions that are in the story with facial expression illustrations
- Understanding characters in the Enchanted Cenote - Feelings

- Photo is a screen capture of the worksheet for the lesson
- Reading log practice
 - Photo is a screen capture of the Reading log sticky note on character feelings

English Lesson 6: Exploring character traits

- Character traits describe or tell us about a character.
 - Photos of paintings of Mayan characters in the Enchanted Cenote story
 - Link to a slideshow created in Quizlet of selected character traits defined and illustrated
- Understanding characters in the Enchanted Cenote - Traits
 - Photo is a screen capture of the worksheet for the lesson
- Reading log practice
 - Photo is a screen capture of the Reading log sticky note on character traits
- Time to study
 - To-do list that shows: worksheets and quizlet activities like definition slides, flash cards, and quiz on character traits

English Lesson 7: Exploring audience, genre, and theme

- Why are we telling this story?
- What is this story mostly about? What's the main idea? Think about the words and ideas that are repeated in the beginning, middle and end.
 - Photo of an open book.
- Understanding the Genre
 - genre - a type a literature or art
 - género / tipo ژانر
 - legend - a story from the past that is believed by many people but cannot be proved to be true
 - leyenda / mito legenda افسانه
 - folktale - a traditional story that has been passed down
 - cuento popular cerita rakyat ولسي كيسه
 - Photos of literary genre types, sculpture of a figure from a legend, a storyteller in front of a class of students
- Categories of genre
 - Photo is an image of [genre categories on Justori](#)
- The Enchanted Cenote story is a _____. It is an old story passed down from generation to generation to teach a lesson. It is also a _____ a story shared by people in communities to teach a lesson. The _____ is an idea that is shared in many stories. Sometimes a theme can be a lesson.
 - Photo of a storyteller in front of a group of students.
- How can we find the theme?

- One _____ is to think about how the characters _____ in the story and what _____ the author is trying to teach us with the characters' changes.
- Let's try it!
- Photo of first chart in worksheet for the lesson.
- Another strategy is to 👁️ pay _____ 👁️ to the words and actions of the "_____ characters." Authors use these character to tell the audience the theme.
 - Photo of second chart in worksheet for the lesson.
- Types of natural resources.
 - Photo of science facts illustrated lists of renewable and non-renewable resources that contain water as one natural resource.
- Our audience and purpose:
 - Why are we telling this story to _____?
 - What do we want them to learn?
 - How can we teach the lesson with the puppets?
- Reading log practice
 - Photo is a screen capture of the Reading log sticky note on Author's message.

English Lesson 8: Previewing the vocabulary and intro to the script

- A new vocabulary word
 1. Say it and spell it.
 2. Definition - Think about what the word means.
 3. Image - Draw the word.
 4. Example - Write the word in a sentence.
 5. Translation - Translate the word.

Photos illustrate each step of the process

- The Script The Jobs
- Three important jobs!
 1. Puppeteer
 2. Actors
 3. Musicians

Photos of students doing these roles in a puppet show.

- Puppeteer
 - Control the puppets movements.
 - They show the action of the story. They also show feelings and traits through the actions, positions and movements of the puppet.
 - They are what the audience is watching.
 - Photos of students as puppeteers in a puppet show.
- Actors
 - Read the dialogue.
 - They tell the story. They show the feelings and traits through their words, expression and volume.

- They help the puppeteers know what to do.
- Photos of students being voice actors in a puppet show.
- Musicians/Instrumentalists
 - Play instruments.
 - They show the mood of the story with the music.
 - They help the actors and puppeteers know when it's their turn to go.
 - Photos of students being musicians in a puppet show.
- Instruments
 - Photo collage of all the instruments students will use in this play with the name of the instrument next to the image of it.
- The script
 - A script is the written form of a play, movie, television show, etc.
 - Photo of an actor holding/reading a script.
 - guion 脚本 naskah سكريپ
- Part of the Script - acts and scenes are parts of the script
 - Photo is screen capture of a page of our script with Act and Scene circled.
- Name of the character - tells you who is speaking
 - Photo is screen capture of a page of our script with the characters' names circled.
- Being a puppeteer
 - Photo of students as puppeteers in a puppet show.
 - Titiritero 木偶戏演员 dalang
- Stage directions - don't read this! These tell the puppeteers what to do with the puppet.
 - Photo is screen capture of a page of our script with the bracketed stage directions circled.
- Lines of dialogue - tells the actors what to say
 - Photo is a screen capture of a page of our script with the lines of dialogue circled.
- Let's practice!

English Lesson 10: What are we doing? Goal setting

- Puppet Show Goals
 - Watch the puppet show and think about what is important to do so we have a good show.
 - Link to prior year video of our students performing the show.
- Screen capture of the Jobs and What is good to do? section of the worksheet.
- Screen capture of the Jobs and My goal section of the worksheet.
- Screen capture of the Goal Reflection worksheet from English Lesson 19 (page __)

English Lesson 11: Making the mood with music

- Exploring Mood with Music
- Mood - The feeling of the story
 - What are some moods in our story?
 - How do we make the mood in our performance?

- Screen capture of Mood Words worksheet of positive and negative lists
- Screen capture of worksheet section on What kind of music do you want to make to create this mood?
- Screen capture of worksheet on Making the Mood in the Enchanted Cenote
- Screen capture of reading log sticky note on Mood - Characters
- Screen capture of reading log entry on mood worksheet

English Lesson 13: Planning for setting and scenery

- Understanding Setting and Mood
- Setting - Where, When and Weather of a story
 - The setting of a story helps understand the story.
 - In the puppet theater we use details to show the important ideas about where and when the story takes place.
 - The setting also helps the audience understand the mood.
 - Mood - the feeling of the story
 - What helps us understand the mood of a story?
- Setting of our story: Where does the story take place?
 - In the dry semi-desert of the Yucatan area of Mexico.
 - Translations of desert, a photo of the Yucatan desert and a map of Mexico
- Imagine the setting:
 - Very few trees or plants. The sky with clouds where the gods live.
 - Translations of sky with clouds and picture of sky with clouds over the Yucatan desert
- Photos of several cenote
- Puppet show scenery
 - Photo of the plain dark cloth of the puppet stage without any scenery
- Understanding Setting in the Enchanted Cenote
 - Screen capture of worksheet on Understanding Setting

(E2) Prose Version of Enchanted Cenote Folktale

The Legend Of The Enchanted Cenote

This story is from the Mayan people in the Yucatan part of Mexico. In the Yucatan, there are places that are very dry. There are also wells of fresh, clean, beautiful water. Those wells are called cenotes.

In the Mayan culture, Chaac is the god of water. He makes rivers, seas, lakes, and waterfalls. Chaac makes the rain and the wind.

The story begins in the dry, hot desert. Many paths come together here. One path goes to a special cave with a cenote. Only people who really need help can find it and drink water from the cenote.

“Aaaaauuu. Ou, ou, oh!” says the coyote as he sniffs everything.

The snake says, “Sssshhh, sssshhh, ssshh!”

“Tick, tick, tick,” the scorpion says. And the tarantula moves around.

The sorceress appears. “Coyote, did you find anything?” she yells nervously.

Coyote shakes his head no. He is scared. “Aaauuu! Whoop, whoop!” He sniffs.

The sorceress is angry and grouchy. She yells, “Ahh. It is hot! I’m hungry! I need to find a person to eat! Coyote, go look for people walking on the road! Take the animals with you! If you see any people, run back to tell me.”

“Aaaaauuu,” Coyote says. Shaking his head.

“I will be inside. I protect my water so no one can steal it. Go, coyote! Or you will be sorry!” The sorceress says as she goes back to the cave.

The animals look at each other and then go to look for people.

A warrior named Balam is hunting a jaguar in the desert.

Suddenly a jaguar runs past him. Balam jumps on the jaguar. They fight. Finally, Balam kills the jaguar and starts walking to take the jaguar to his people.

After he walks for a long time in the desert he is tired. His feet hurt. He needs help. When he cannot walk anymore, he sees a cave. He knows it is a cenote and it has water.

Before he gets to the cave Coyote jumps out at him. "Aaaaauuuuuu," Coyote says.

The snake hisses and the scorpion ticks. The tarantula moves closer to Balam.

The warrior is not scared. He says, "Coyote! Brother! Let me talk with you."

"Oow!" Coyote is surprised by Balam's kind words. The other animals also stop and look at the man. Then they all run away to the witch.

The warrior shouts, "Coyote! Snake! Don't leave me! I need help!"

But Coyote and the others still run away into the cave. Balam slowly follows him.

Balam walks into the cave, "Hello...is anyone in here?"

"Who is there? Who dares to enter!?" The sorceress yells.

"I am Balam, the Mayan warrior. I need water." Balam tells her.

The sorceress screams, "What?"

"I need water. I am very hot and tired! Can you give me water?" Balam says with a weak voice.

The sorceress laughs, "Hahahahaha...NO!"

Balam is confused, "Why can't you help me?"

"This water is mine!" the sorceress yells at him. She is very greedy and will not share the water.

Balam knows this is wrong. He tells her, “Chaac, god of water, made the water.”

“I don’t care! No one can have the water from my cenote.” The sorceress tells him, laughing again.

Balam is very weak and scared, “But....please, I cannot live without water.”

The sorceress thinks. “Hum...okay. I’ll give you water. But first you need to give me something!”

“What can I give you?” Balam says. He is confused.

“You need to give me.... a...kiss!” the sorceress shouts.

Balam walks back, away from the sorceress. “AAH. No. Never. I will die before I will kiss you. You are not kind. You take what is not yours.”

The sorceress asks him for the jaguar instead. Balam says no. He takes the jaguar and slowly leaves the cave.

Balam lays down under a tree. He knows if he does not get water he will die.

Just then Balam hears the sounds of wind, rain, and thunder! Chaac the god of water is there!

Chaac says, “I will not let a warrior die without water.”

Suddenly, it starts to rain. Balam can drink the water. He starts to feel better.

Balam is feeling better. He jumps up! “Oh! The water is so good. Thank you Chaac! Your rain helped me! I feel good. I can go on my way,” he says.

Balam takes his jaguar and walks back to his people.

Chaac says goodbye and then he calls for his daughter Itzel. She comes and asks him how she can help.

“Please go to ask for water from that sorceress,” Chaac says.

Itzel says, “Yes father I will go.”

“If she does not give you water, you know what to do,” Chaac tells her.

Then Itzel goes to find the sorceress and the cave.

The sorceress is walking nervously outside the cave. She says, “Where is that man? He must be dead by now. I am so hungry. If he is dead, I will eat him.”

She looks up and yells, “Coyote, look carefully! Snake, go behind that rock. Surely the warrior is there.”

There is a cool breeze and then Itzel appears. “Hello old one,” she says.

“Who is there? Who are you?” the sorceress yells. She is scared and angry.

“I have been walking. I need water.” Itzel whispers. She is dressed as a normal girl, not a goddess.

The sorceress is confused and angry. She says, “What?!”

Itzel asks for water again, but the sorceress says no again and again.

The sorceress says, “Go away. This water is mine. If you come closer, I will eat you.” She laughs.

Another cool breeze blows and Itzel changes into herself. She says, “I am Itzel. Daughter of Chaac. If you do not give me water, you will be sorry.”

Then there is the sound of wind, rain, and thunder. Chaac appears.

The sorceress sees Chaac and starts to shake and scream. “Aaaa. What’s happening to me? My face. What is happening to my face?”

Itzel tells her, “You were not kind to the animals. You did not share your water with people who needed it. Now you will die.”

Chaac tells the sorceress that the water is for everyone. “We all live together and help others. You did not share the water. It was not yours.”

“Ahhh! I feel very dry. My eyes are too dry. My hands are too dry. My legs are too dry.”
The sorceress screams.

Coyote and animals are scared. They run to be with Itzel.

Itzel says, “People are made of water. We must share the water with the plants and animals.”

The sorceress is scared. She screams, “I need water. I will die!
Nooooooooooooooooo!” Finally, she turns to dust and is gone.

Chaac says, “From now on, this will be an enchanted cenote. It will look like it is dry, but it will always have water. Only people who take care of the earth will be able to see this cenote. The water will be here for all who need it.”

Water is a gift to all. We can all do our part, to take care of water. This was our legend of the enchanted cenote.

(E2) Graphic Organizer for Enchanted Cenote Story Elements

Name: _____ Grade: _____ Date: _____

Story Elements Graphic Organizer

Story Title: _____

Instructions: Record the major elements of the story in the boxes below.

Characters:	Setting:
Problem:	
Events:	
Solution:	

(E2) Retelling the Enchanted Cenote Story

Name: _____ Grade: _____ Date: _____

Answer the questions and retell the story by drawing it.

Who?	What?
What happened?	How did it end?

(E3) Key Word Sort for Enchanted Cenote

Cut the important words and phrases from the story and sort them into groups for the story elements. If you finish, you can add other ideas.

Characters	Setting
Problem	Events
Solution	

Itzel	cenote	won't share the water	Coyote
kills a jaguar	Chaac	needs water	cave
Mexico	hungry	turns to dust	greedy
brings the rain	asks for water	enchanted cenote	snake
desert	Balam	scorpion	Sorceress

(E3) Enchanted Cenote Story Summary

Name: _____ Grade: _____ Date: _____

somebody
wanted
but
so
then
finally

(E5) Enchanted Cenote Character Feelings

Name: _____ Grade: _____ Date: _____



Analyzing and Connecting with Characters' Feelings

In a story characters have many _____.

The feelings can _____ in different parts of the story.

We know the characters' feelings by thinking about:

Read the story. Identify a character. Think about how they are feeling in that part. Write the feeling and the evidence from the text.

Beginning

Character	Character's Feeling	Text Evidence

Middle

Character	Character's Feeling	Text Evidence

End

Character	Character's Feeling	Text Evidence

Reflective Writing: Making Connections

Connecting how we have felt and how the characters feel can help us understand the story and the characters. Write about a feeling that a character has in the story. Connect to a time when you have felt this way. What happened?

You can use these sentences to help you with your writing.

<p>I can connect with _____.</p> <p>_____ felt _____ in the _____.</p> <p>I have also felt _____ when _____</p>

(E5) Graphic Organizer: Understanding Character Feelings in the Enchanted Cenote

Name: _____ Grade: _____ Date: _____

Directions:

1. Reread the script.
2. Identify important lines of dialogue that show the characters' feelings.
3. Draw and/or describe some actions the puppet can do to show their feelings and traits.
4. Draw and/or describe some physical features the characters could have to show their traits.

<u>Character</u>	<u>Evidence:</u> Important lines of dialogue or words from the text	Character's <u>feelings</u> in the story	Draw <u>actions</u> the puppet can do to show the feelings	Describe <u>actions</u> the puppet can do to show the feelings
Chaac				
Sorceress				
Warrior				
Iztel				

(E6) Enchanted Cenote Character Traits

Name: _____ Grade: _____ Date: _____

Determining Characters' Traits

In a story characters have _____. Character traits are the ideas we have about who a character is inside. *What kind of person are they?*

Character traits are _____ from character's feelings.

We know the characters' traits by thinking about:





Read the story again. Identify a character that you want to study.

Think about how they talk, act and what the author tells us in the beginning, middle and end of the story. Use at least 2 pieces of evidence to support your idea about the character. Use your [character trait vocabulary list](#) to help you.

Example:

Character		
I think this character is		
Evidence		
from the beginning	from the middle	from the end

Write at least 2 character theories.

Character		
I think this character is		
Evidence		
from the beginning	from the middle	from the end

Character		
I think this character is		
Evidence		
from the beginning	from the middle	from the end

(E6) Graphic Organizer: Understanding Character Traits in the Enchanted Cenote

Name: _____ Grade: _____ Date: _____

Directions:

1. Reread the script.
2. Identify important lines of dialogue that show the characters' traits.
3. Draw and/or describe some actions the puppet can do to show their feelings and traits.
4. Draw and/or describe some physical features the characters could have to show their traits.

Character	Evidence: Important lines of dialogue or words from the text	Character's <u>traits</u> in the Story	Draw the <u>characteristics</u> the puppet can do to show the traits	Describe <u>characteristics</u> the puppet can have to show their traits
Chaac				
Sorceress				
Warrior				
Iztel				

(E7) Theme, Audience and Purpose of Enchanted Cenote

Name: _____ Grade: _____ Date: _____

Why are we telling this story?

What is this story mostly about? What’s the main idea? Think about the words and ideas that are repeated in the beginning, middle and end.

Think about the **genre**. The genre is the type of story.

This story is a _____. It is an old story passed down from generation to generation to teach a lesson. It is also a _____ a story shared by people in communities to teach a lesson. The _____ is an idea that is shared in many stories. Sometimes a theme can be a lesson.

How can we find the theme?

One _____ is to think about how the character _____ in the story and what _____ the author is trying to teach us with the characters’ changes.

Let’s try it!

Character		
In the beginning	In the middle	In the end
Lesson / Theme		

Another strategy is to pay _____ to the words and actions of the “_____ characters.” Authors use these characters to tell the audience the theme.

Who are the wise characters in this story?	What do they say about the main idea?	What is the lesson they want us to learn? What is the theme?

Our audience and purpose: Why are we telling this story to _____? What do we want them to learn? How can we teach the lesson with the puppets?

(E8) Enchanted Cenote Basic Script

Name: _____ Grade: _____ Date: _____

The Legend Of The Enchanted Cenote**CHARACTERS**

- Narrator
- Coyote
- Snake
- Tarantula
- Scorpion
- Sorceress
- Warrior (Balam)
- Jaguar
- Chaac (god of water in the Mayan culture)
- Itzel (daughter of Chaac)

Setting: in the dry semi-desert of the Yucatan area of Mexico. Very few trees or plants. A cave with a cenote. The sky with clouds where the gods live.

ACT 1

Where do I go?	Music	Puppets	Actor
----------------	-------	---------	-------

Scene 1 (in the desert)

Narrator - Hello. Today I will tell you a story. This story is from the Mayan people in the Yucatan part of Mexico. In the Yucatan, there are wells of fresh, clean, beautiful water. Those wells are called cenotes.

[He moves again, music, sounds. He stops and continues his story]

Narrator - In the Mayan culture, Chaac is the god of water. He makes rivers, seas, lakes, and waterfalls. Chaac makes the rain... and the wind.... Let's meet him.

Chaac - I am so glad you are here children. Let me show you how I make the rain with the help of my friend _____ (name here) who leads the room in "*rain storm with thunder*"

Chaac - That was fun. I think you can help me if I need it. (music and he left)

Narrator - Our story begins in the dry, hot desert... Many paths come together here. One path goes to a special cave with a cenote. Only people who really need help can find it and drink water from the cenote. (fade out).

Scene 2 (outside the cave)

Coyote - Aaaaauuu. Ou, ou, oh. (Sniffing everything around him).

Snake - sssshhh, sssshhh, ssshh.

Scorpions - tick, tick, tick....

Tarantula - [moving]

Sorceress - Coyote, did you find anything?

Coyote - [saying no with his head] Aaaaauu! Whoop, whoop, sniff, sniff!

Sorceress - Ahh. It is hot!... I'm hungry! I need to find a person to eat!
Coyote! (Wait until Coyote comes closer)

Go look for people walking on the road! Take the animals with you! If you see any people, run back to tell me.

Coyote - Aaauuuu. [He says yes, shaking his head, staying on stage with all the other animals] sniff, sniff

Sorceress - I will be inside. I protect my water so no one can steal it. Go, coyote! Or you will be sorry!

[Everyone exits. Sorceress goes into the cave. Animals go the other direction.]

Scene 3 (outside the cave)

Narrator - This is so sad, so sad... She is a lonely witch. She has the water and the cave. She will not share the water from the cenote. If people ask for water, she scares them away. She says she will eat them. It is sad. So sad.

ACT 2

Where do I go?	Music	Puppets	Actor
----------------	-------	---------	-------

Scene 1 (in the desert)

Narrator - One day a warrior was hunting in the desert.

Warrior - I have been walking and walking. I am looking for a jaguar. My home is far from here and I am tired.

(He hears something. It is a jaguar that crosses behind.)

I am a warrior. My name is Balam. Balam means "Jaguar" in the Mayan language. I am hunting a jaguar. I need to bring a jaguar to my people. I will find one. [suddenly a jaguar runs by]

Jaguar - Roar. Roar. Snarl.

Warrior - Aargh. Oof.

[the warrior and jaguar fight]

Warrior - Hooray! I have killed the jaguar! I will take this jaguar to my people. They will be so excited. [warrior drags the jaguar off the stage]

Scene 2 (on the road)

Warrior - I am so tired. I have wounds and my body hurts. My feet hurt. Ahhh. I am so thirsty. I need water, water. Oh, Chaac god of water, I need help! Ahhh. But, what do I see?... A cave?..... A cave with water?!

Coyote - [runs in, yelling to scare the Warrior away] Aaaaauuuuuuu.

Snake - [with the coyote] sssshhh. sssshhh.

Scorpion - [with the coyote] tick, tick, tick.

Tarantula - [with the others]

Warrior - Coyote! Brother! Let me talk with you.

Coyote - Oow. [Stops surprised by the kind words of the warrior. The other animals also stop and look at the man. Then they run away to the witch]

Warrior - [shouting] Coyote! Snake! Don't leave me! I need help! (pause, and look at the animals) They are going into a cave.... [He moves slowly toward the cave]

Scene 3 (inside the cave)

Warrior - Hello....is anyone in here?

Sorceress - [shouting from outside] Who is there? Who dares to enter!?

Warrior - I am Balam, the Mayan warrior. I need water.

Sorceress - [enters covered with a cape] What?

Warrior - I need water. I am very hot and tired! Can you give me water?

Sorceress - Hahahahaha...NO.

Warrior - Why can't you help me?

Sorceress - This water is mine.

Warrior - What are you saying? You are wrong. Chaac, god of water, made the water.

Sorceress - Hahaha, I don't care! No one can have the water from my cenote.

Warrior - But....please, I cannot live without water.

Sorceress - Hum...okay. I'll give you water. But first you need to give me something!

(all freeze and let the narrator speak)

Narrator- Oh! No, no, no. The warrior needs the water and the sorceress will not share the water. She wants something. Let's see what she wants.

Warrior - What can I give you?

Sorceress- You need to give me your jaguar!

Warrior - AAH. No. Never.

Sorceresses- Give your power!

Warrior- Nooo, never.

Sorceresses- Then .. if you want water...

Warrior- Yes, yes...!

Sorceresses- Give me a ... a kiss!!

Warrior- AAH! No, never! I will die before I will kiss you. You are not kind. You take what is not yours.

Sorceress - Okay, Goodbye. You will die here.

[Warrior leaves the cave]

ACT 3

Where do I go?	Music	Puppets	Actor
----------------	-------	---------	-------

Scene 1 (near the road)

Warrior - [He lies down under the tree to wait for his death] I will die in the sun! I did not kiss the bad witch because of her bad heart. She is not kind. I am so tired! ... water, water ...

Chaac - I am Chaac. God of water. [sound of wind, thunder, rain]

Chaac - I will not let a warrior die without water. Friends, help me bring rain to the warrior....

[Chaac and helper lead rain storm]

Warrior - Oh! The water is so good. Thank you Chaac! Your rain helped me! I feel good. I can go on my way.

[Carrying his jaguar skin, he leaves]

Chaac - Goodbye, great warrior.

Where is my daughter, Itzel? Itzel. Come here please.

Itzel - Yes father? How can I help you?

Chaac - Please go to ask for water from that sorceress.

Itzel - Yes father I will go.

Chaac - If she does not give you water, you know what to do.

Itzel - Yes father.

[Chaac and Itzel exit]

Scene 2 (outside the cave)

[The witch enters followed by her animals]

Sorceress - Where is that man? He must be dead by now. I am so hungry. If he is dead, I will eat him.

Sorceress - Coyote, look carefully. Snake, go behind that rock. Surely the warrior is there.

Coyote - sniff, sniff, sniff...Aaauuu, au, au.
[sounds of breeze, soft wind and birds]

[Itzel appears]

Itzel - Hello old one.

Sorceress - Who is there? Who are you?

Itzel - I have been walking. I need water.

Sorceress - What?

Itzel - Give me water please!

Sorceress - No.

Itzel - Please. I need water.

Sorceress - No. Never. Go away! This water is mine. If you come closer, I will eat you. Hahaha.

Itzel - I am Itzel. Daughter of Chaac. If you will not give me water, you will be sorry.

[sounds of wind, and thunder] [Chaac enters]

Sorceress - [starts to shake] Aaaa. What's happening to me? My face. What is happening to my face?

Itzel - You were not kind to the animals. You did not share your water with people who needed it. Now you will die.

Chaac - The water is for everyone. We all live together and help others. You did not share the water.

Sorceress - Ahhh. I feel very dry. My eyes are too dry. My hands are too dry. My legs are too dry.

Coyote and Animals - Auuuuu, ssshhh, tick, [they run to be with Itzel]

Itzel - People are made of water. We must share the water with the plants and animals.

Sorceress - I need water. I will die! Noooooooooooooooooo. [she turns to dust and is gone]

Chaac - From now on, this will be an enchanted cenote. It will look like it is dry, but it will always have water.

Itzel - Only people who take care of the earth will be able to see this cenote. The water will be here for all who need it.

Narrator- And this is how the sorceress was punished. She became dust, just like her dried heart. Remember the water is a gift to all. We can all do our part, to take care of water. This was our legend of The Enchanted Cenote.

Now give a big clap for all performers!! Thank you.

[Chaac and Itzel dance on stage together with the animals]

(E8) Enchanted Cenote Complex Script

Name: _____ Grade: _____ Date: _____

The Legend Of The Enchanted Cenote

CHARACTERS

- Narrator
- Coyote
- Snake
- Tarantula
- Scorpion
- Sorceress/Witch
- Warrior
- Jaguar
- Chaac (god of water in the Mayan culture)
- Itzel (daughter of Chaac)

Setting: In the dry semi-desert of the Yucatan area of Mexico. Very few trees or plants. A cave with a cenote. The sky with clouds where the gods live.

Music/sound: Sounds of nature, sounds of water, sounds of animals
Some characters have background music or sounds when they appear.

ACT 1

Where do I go?	Music	Puppets	Actor
----------------	-------	---------	-------

Scene 1 (in the desert)

Narrator - Greetings, everyone. Today I will tell you a story. This story is from the Mayan people in the Yucatan region of Mexico.

In Yucatan, there are wells of fresh, clean, beautiful water surrounded by plants. Some are inside caves. Those wells are called Cenotes. The story is called the Legend of the Enchanted Cenote.

(He moves again, music, sounds. He stops and continues his story)

Narrator - In the Mayan culture, Chaac is the god of water. He is the creator of rivers, seas, lakes, underground waters, waterfalls, oceans, and rain. Chaac is the only one who can control the thunder, the rain, and the wind. Let's meet him.

Chaac - I am so glad you are here children. Let me show you how I control the rain with the help of my friend _____ (teacher name here) (Teacher leads the room in "rain storm with thunder" game.)

Chaac - That was great! I believe that you can be my helpers and make it rain where it is needed.

Narrator - Legend has it that there are paths that cross in the Yucatan desert so you can reach different towns. The elders say that at one crossroads there is a special cave, with a cenote inside. Nobody can tell you exactly where it is, but this cave can only be seen by those who really need help. There they can drink water from the cenote and take shelter from the intense heat, before they continue on their way.

(narrator then walks off stage or stands still in a corner of the stage)

Scene 2 (outside the cave)

(The animals appear one by one, outside the cave, they are enchanted by the powers of the witch)

Coyote - Aaaaauuu. Ou, ou, oh. (Sniffing everything around him).

Snake - sssshhh, sssshhh, sssh.

Scorpions - tick, tick, tick

Tarantulas - (moving)

Sorceress - Coyote, did you find anything?

Coyote - (saying no with his head) Aaauuu! Whoop, whoop, sniff, sniff!

Sorceress - Ahh. How hot it is. I'm hungry. You, coyote, go look for travelers. Take snake, scorpion and the rest with you. If you see someone, you run to tell me.

Coyote - Aaauuuu. [He says yes, shaking his head, staying on stage with all the other animals] sniff, sniff

Sorceress - I'm going to be inside. I must take care that nobody gets in to steal my water. Get going, coyote! Or I'll give you a beating!
 [Everyone exits. Sorceress into the cave. Animals the other direction.]

Scene 3 (outside the cave)

Narrator - This is so sad. That sorceress is a bit of a problem. She is lonely and has cast a spell on the animals who live in the desert so they obey her. The sorceress took over the water and the cave. She does not allow anyone to drink water from that cenote. When anyone asks for water, she scares them away by saying that if they came near, she would eat them. It is sad. So sad.

ACT 2

Where do I go?	Music	Puppets	Actor
----------------	-------	---------	-------

Scene 1 (in the desert)

Narrator - One day a Warrior was hunting in the desert.

Warrior - The heat is so intense here. But I am hunting a Jaguar because my name is Balam which means jaguar in my Mayan language. If I can hunt him, I will be the strongest and bravest Warrior of my people!

[suddenly a jaguar runs by]

Jaguar - Roar. Roar. Snarl.

Warrior - Aargh. Oof.

(the warrior and jaguar fight)

Warrior - Yessss! I have overcome it! I have killed the jaguar. ... I have a wound, but I can go on. I'll take the jaguar and show it to my people. (warrior drags the jaguar off the stage)

Scene 2 (on the road)

Warrior - It is so hot. I am so tired. I have wounds and my body hurts. My feet hurt. Ahhh. I am so thirsty. I need water, water. Oh, Chaac god of water, I need help! Ahhh. But, what do I see?... A cave?..... A cave with water?!

Coyote - (runs in, yelling to scare the Warrior away) Aaaaauuuuuu.

Snake - (behind the coyote) sssshhh. sssshhh.

Scorpion - (imitating the coyote) tick, tick, tick.

Tarantula - (behind the others)

Warrior - Coyote. Brother! Let me talk with you.

Coyote - Oow. (Stops surprised by the kind words of the warrior. The other animals also stop and surround the man for a few moments. Then they run away to warn the witch)

Warrior - (shouting) Coyote. Snake. Don't go. Don't leave me...
Hey, they are going into a cave... I will follow them...
(He moves slowly toward the cave)

Scene 3 (inside the cave)

Warrior - Hello is there anyone in here?

Sorceress - (shouting from outside) Who is there? Who dares to enter?

Warrior - I am Balam, the Mayan warrior. I am looking for water.

Sorceress.- (enters covered with a cape) What?

Warrior - Yes, I'm dying of thirst. I want to cool off! Could you give me water?

Sorceress - Hahahahaha ... NO.

Warrior - But this isn't possible?

Sorceress - This water is mine.

Warrior - What are you saying? You are wrong. Chaac, god of water is the only owner. Chaac says water is for everyone.

Sorceress - Hahaha, what do I care! Neither you nor anyone will drink water from my cenote.

Warrior - But please, I'm dying of thirst. I am tired. My body hurts.

Sorceress - (interrupts him) Enough!

Warrior - But....

Sorceress - Well, if you want water.... I'll give it to you.

Warrior - (trying to get into the cave) Thank you.

Sorceress - (cuts him off abruptly) I'll give you water. But on one condition.

Warrior - What is the condition?

Sorceress - On the condition that you give me A kiss.

Warrior - (backing up) What? Nope!

Sorceress - ha, ha, ha, ha. Yes, if you want water. (approaching the warrior)

Warrior - Never!

Sorceress - ha, ha, ha, ha. (coming closer)

Warrior - AAH. No. Never. I'd rather die of thirst than give you a kiss.

Sorceress - Then give me your jaguar.

Warrior - No. Never. (walking away)

Sorceress - Then, so long. Bye bye.

Warrior - (leaves the cave. Goes to the tree with his jaguar skin. Lowers his head)

ACT 3

Where do I go?	Music	Puppets	Actor
----------------	-------	---------	-------

Scene 1 (near the road)

Warrior - (He lies down under the tree to wait for his death) I will die here, under the sun. I could not have kissed that bad witch. Not because of her ugliness, but because of her dry and hard heart. Oh! How tired I am!

Chaac - I am Chaac. God of water. (sound of wind, thunder, rain) I will not let a warrior die from not drinking water. Children, help me bring rain to the Warrior.... so he can drink, wash his wounds, and continue his journey.
(Chaac and helper lead rain storm)

Warrior - Oh. Thank you Chaac, your rain has healed my wounds. Now I feel strong again. I can continue on my way. (Carrying his jaguar skin, he leaves)

Chaac - Follow your path, brave warrior ... Ah! Now I will see to that sorceress who claims to be the owner of the cenote. Where is my daughter, Itzel? Itzel. Come here please.

Itzel - (enters with a soft sound) Father, father... listen to the thunder and the rain.

Chaac - That's how it is, my daughter.

Itzel - What's going on?

Chaac - The sorceress that I let live in the cave does not have good intentions, she does not want to share the water.

Itzel - The cave with the cenote for walkers?

Chaac - Yes, that one.

Itzel - Oh. father, how sad, water belongs to everyone and is everywhere to feed plants, animals, humans.

Chaac - That's how I created it, I the god of water ... Chaac! That sorceress will be punished.

Itzel - But, father, we all deserve another chance.

Chaac - You're right, dear Itzel.

Itzel - What should I do? How can I help you father?

Chaac - Go inside the cave. Ask for water. If the sorceress gives you water, you let it live there...

Itzel - Yes father I will go.

Chaac - If the sorceress denies you and does not give you water, you know what to do.

Itzel - Yes father.
(Chaac and Itzel exit)

Scene 2 (outside the cave)

(The sorceress enters followed by her animals)

Sorceress - Where is that man? He must be dead by now. I am so hungry. If he is dead, I will eat him.

Sorceress - Coyote, search well. Snake, go behind that rock. Surely the warrior passed out there.

Coyote - sniff, sniff, sniff Aaauuu, au, au.

(Itzel appears, music / sounds of breeze, soft wind and birds)

Itzel - Hello old one.

Sorceress - What? Who is there? Who are you?

Itzel - I am a young traveler who is thirsty.

Sorceress - What?

Itzel - Give me water please. I beg you.

Sorceress - No!

Itzel - Please. I am very thirsty..

Sorceress - No. Never. Go away. This water is mine. If you come closer, I will eat you. Hahaha.

Itzel - I am Itzel. Daughter of Chaac, the god of rain.

Sorceress - What...?

Itzel - You didn't give me water, ha!

Sorceress - Wait...!

Itzel - Suffer your punishment.

(Chaac enters with sounds of wind, and thunder)

Sorceress - (starts to shake) Aaaa. What's happening to me? My face. What is happening to my face?

Itzel - It is your punishment, for your greed, for your mistreatment of animals, and for not sharing the water of the cenote.

Chaac - I gave you the opportunity to do the right thing. Water belongs to everyone. In nature, we all live in harmony and help others.

Sorceress - Ahhh. I feel very dry. My eyes are too dry. My hands are too dry. My legs are too dry.

Coyote and Animals - Auuuuu. Ssshhh. Tick. (they run to be with Itzel)

Itzel - Humans must live in harmony with nature. All must exist in balance.

Sorceress - I'm drying out. Nooo. (she turns to dust and is gone)

Chaac - From now on, this will be an enchanted cenote. It will look like it is dry, but it will always have water.

Itzel - Only people who take care of the earth will be able to see this cenote. The water will be here for all who need it, whenever they need it.

(Music. Chaac and Itzel dance on stage together with the animals)

FINISH.


(E9) Enchanted Cenote Your Roles


Name: _____ Grade: _____ Date: _____


	Voice Actors	Puppeteers	Instrumentalists
Act 1	1. Narrator- 2. Chaac- 3. Coyote- 4. Snake & Scorpion- 5. Sorceress-	1. 2. 3. 4. 5.	1. 2. 3. 4. 5.
Act 2	1. Narrator- 2. Warrior- 3. Jaguar / Coyote- 4. Snake & Scorpion- 5. Sorceress-	1. 2. 3. 4. 5.	1. 2. 3. 4. 5.
Act 3	1. Warrior- 2. Chaac/Coyote- 3. Narrator- 4. Itzel- 5. Sorceress-	1. 2. 3. 4. 5.	1. 2. 3. 4. 5.

(E9) Enchanted Cenote Vocabulary

Name: _____ Grade: _____ Date: _____

Definition	Image
	
Example	Translation

Definition	Image
	
Example	Translation

Definition	Image
	
Example	Translation

(E10) Voice Actor and Puppeteer Performance Rubrics

Name: _____ Grade: _____ Date: _____

Voice Actor Performance Rubric

Categories	Accuracy	Expressiveness	Ensemble Skills
Description	Reads the text accurately	Attention to emotions of characters and what is being said	Focus, team player, listening to director, appropriate behavior during rehearsals and performance
Score	<p>4 - 100% accuracy</p> <p>3 - Mostly accurate</p> <p>2 - Inconsistent accuracy</p> <p>1 - Frequent mistakes make it difficult to understand what is being said</p>	<p>4 - Appropriate usage of emotions and voice changes that reflect understanding of the text</p> <p>3 - Mostly accurate use of emotions and voice changes that reflect understanding of the text</p> <p>2 - Inconsistent use of voice changes to reflect emotions and understanding</p> <p>1 - No effort to read with emotion or show the meaning of the text</p>	<p>4 - Complete focus and positive contribution to rehearsal and performance. Ready on cue.</p> <p>3 - Positive contribution to rehearsal and performance. Mostly ready on cue.</p> <p>2 - Effort is apparent, but lack of focus or inconsistent participation disrupts the flow of the performance.</p> <p>1 - Disruptive behavior and negative rehearsal and performance environment.</p>
TOTAL POINTS	/ 4	/ 4	/ 4

Puppeteer Performance Rubric

Categories	Accuracy	Expressiveness	Ensemble Skills
Description	Moves puppet accurately to do actions that match what is being read	Moves puppet to express emotions and character traits	Focus, team player, listening to director, appropriate behavior during rehearsals and performance
Score	<p>4 - 100% accurate puppet actions that match what is being read. Adds to the story.</p> <p>3 - Mostly accurate puppet actions that match what is being read.</p> <p>2 - Inconsistent accuracy of puppet actions to what is being read.</p> <p>1 - Frequent mistakes of puppet actions make it difficult to understand the story.</p>	<p>4 - Always moves the puppet expressively to reflect understanding of the puppet's emotions and character traits.</p> <p>3 - Mostly moves the puppet expressively to reflect understanding of the puppet's emotions and character traits.</p> <p>2 - Inconsistently moves the puppet expressively to reflect understanding of the puppet's emotions and character traits.</p> <p>1 - No effort to move the puppet to reflect its emotions and character traits.</p>	<p>4 - Complete focus and positive contribution to rehearsal and performance. Ready on cue.</p> <p>3 - Positive contribution to rehearsal and performance. Mostly ready on cue.</p> <p>2 - Effort is apparent, but lack of focus or inconsistent participation disrupts the flow of the performance.</p> <p>1 - Disruptive behavior and negative rehearsal and performance environment.</p>
TOTAL POINTS	/ 4	/ 4	/ 4

(E10) Enchanted Cenote Goal Setting

Name: _____ Grade: _____ Date: _____

Job	What is good to do?
Instrumentalists	
Voice Actors	
Puppeteers	

Job	My goal
Instrumentalists	If I _____ we will have a good puppet show.
Voice Actors	If I _____ we will have a good puppet show.
Puppeteers	If I _____ we will have a good puppet show.

(E11) Mood Worksheet for Enchanted Cenote

Name: _____ Grade: _____ Date: _____

Mood Words

Negative Moods		Positive Moods	
Gloomy		Triumphant	
Despairing		Exciting	
Dreadful		Celebratory	
Mournful		Joyful	
Desolate		Silly	
Foreboding		Peaceful	
Haunting		Playful	
Embarrassing		Hopeful	
Cold		Warm	

What kind of music do you want to make to create this mood?

Moods	happy/joyful	exciting/ celebratory	scary/gloomy	sad/mournful	calm/ peaceful
What kind of music for this mood?					

What kind of scenery do you want to make to create this mood?

Moods	happy/joyful	exciting/ celebratory	scary/gloomy	sad/mournful	calm /peaceful
Describe the scenery for this mood?					

(E11& M4) Making the Mood in the Enchanted Cenote

Name: _____ Grade: _____ Date: _____

Making the Mood

Directions:

1. Reread the script.
2. Identify the characters in the scene.
3. Identify important lines of dialogue, actions or events in the scene.
4. Identify the mood or feeling in the scene.
5. Draw and/or describe the music to create the mood for this scene.

Part of the story	Characters in this scene	Important lines of dialogue / actions / events	Feeling or mood in the scene (your ideas)	What kind of music (sound) do you want to make to create this mood?
Act 1 Scene 1				
Act 1 Scene 2				
Act 1 Scene 3				

Part of the story	Characters in this scene	Important lines of dialogue / actions / events	Feeling or mood in the scene (your ideas)	What kind of music (sound) do you want to make to create this mood?
Act 2 Scene 1				
Act 2 Scene 2				
Act 2 Scene 3				

Part of the story	Characters in this scene	Important lines of dialogue / actions / events	Feeling or mood in the scene (your ideas)	What kind of music (sound) do you want to make to create this mood?
Act 3 Scene 1				
Act 3 Scene 2				

Which scene is your favorite? Use some mood words to explain why.

(E13) Settings in the Enchanted Cenote

Name: _____ Grade: _____ Date: _____

Understanding Setting in the Enchanted Cenote

Directions:

1. Reread the script.
2. Identify important lines of dialogue, actions or events in the scene.
3. Draw and/or describe the setting. Some ideas are in the script, some ideas you need to think about.
4. Identify the mood or feeling in the scene.
5. Draw and/or describe some of the scenery we could make to show the mood and the setting.













Part of the story	Important lines of dialogue / actions / events	Setting- where does this part of the story take place? (from the script)	Feeling or mood in the scene (your ideas)	Scenery ideas to show the setting and the mood. <i>Use colors here to really make your plans.</i>
Act 1 Scene 1				
Act 1 Scene 2				
Act 1 Scene 3				



Part of the story	Important lines of dialogue / actions / events	Setting	Feeling or mood in the scene	Scenery ideas
Act 2 Scene 1				
Act 2 Scene 2				
Act 2 Scene 3				
Act 3 Scene 1				
Act 3 Scene 2				

(E19) Enchanted Cenote Goal Reflection

Name: _____ Grade: _____ Date: _____

How is it going?





<p>What is your puppet show goal?</p>	<p>Great (I am doing very well!)</p> 	<p>Good (I am doing well)</p> 	<p>Confused (I am not sure what to do)</p> 	<p>Difficult Challenging (I am not doing well)</p> 
<p>What is your puppet show goal?</p>	<p>Great (I am doing very well!)</p> 	<p>Good (I am doing well)</p> 	<p>Confused (I am not sure what to do)</p> 	<p>Difficult Challenging (I am not doing well)</p> 
<p>What is your puppet show goal?</p>	<p>Great (I am doing very well!)</p> 	<p>Good (I am doing well)</p> 	<p>Confused (I am not sure what to do)</p> 	<p>Difficult Challenging (I am not doing well)</p> 

<p>What is going well?</p> 	<p>What do you need to improve (change)?</p> 
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(E22) Reflection Before the Show

Name _____ Grade _____ Date _____

Stars Mexican Puppetry Residency Reflection–Before the Show

Check off the boxes that match your experience with the puppetry residency	 Great (I am doing very well!)	 Good (I am doing well)	 Confused (I am not sure what to do)	 Difficult Challenging (I am not doing well)
Moving the puppets (English class)				
Reading the script (English class)				
Making the music/sound effects (Music class)				

Describe your **successes** (What is good? What are you proud of?) _____

Describe your **challenges** (What is difficult?) _____

We use lots of **cooperation** to do this puppet show.

How did you cooperate with others in the puppet show? _____

What **do you need to do** as we practice to help us have a very good puppet show?

What **help** do you need to do your best? _____

Write and draw what The Enchanted Cenote script is about. Label your drawing. Use your script to find the names of the characters and words about feelings, setting and mood.





	Draw a part of the story	Write what happened
Beginning		
Middle		
End		

Why do people tell this story? What is the message or the theme? _____

(E23) Final Reflection

Name _____ Grade _____ Date _____

Stars Mexican Puppetry Residency Reflection–After the Show

Check off the boxes that match your experience with the puppetry residency	 Great (I did very well!)	 Good (I did well)	 Confused (I am not sure what I was doing)	 Difficult Challenging (I did not do well)
Moving the puppets (English class)				
Reading the lines (English class)				
Making the music/sound effects (Music class)				

Describe your **successes** (What is good? What are you proud of?) _____

Describe your **challenges** (What is difficult?) _____

What **did you do** to help us have a very good puppet show?

How did someone help you? _____



How did you feel before, during and after the show?

Before	During	After

Why do we perform a puppet show in the Stars classroom?

What is something that the teachers should change or improve for next year?

If our Principal asked you, “How does the puppet show help you learn English?” What would you tell her? Be specific.



(M5) Music Notated Basic Script

(Example for teacher)

Name: _____ Grade: _____ Date: _____

The Legend Of The Enchanted Cenote

CHARACTERS

- Narrator
- Coyote
- Snake
- Tarantula
- Scorpion
- Sorceress
- Warrior (Balam)
- Jaguar
- Chaac (god of water in the Mayan culture)
- Itzel (daughter of Chaac)

Setting: in the dry semi-desert of the Yucatan area of Mexico. Very few trees or plants. A cave with a cenote. The sky with clouds where the gods live.

ACT 1

Where do I go?	Music	Puppets	Actor
----------------	-------	---------	-------

Scene 1 (in the desert)

[GONG HITS- Start of Act 1]

[Drum roll and Tambourine to represent the Narrator’s ENTRANCE]

Narrator - Hello. Today I will tell you a story. This story is from the Mayan people in the Yucatan part of Mexico. In the Yucatan, there are wells of fresh, clean, beautiful water. Those wells are called cenotes.

[Rain stick to represent “cenotes”]

[He moves again, music, sounds. He stops and continues his story]

Narrator - In the Mayan culture, Chaac is the god of water. He makes rivers, seas, lakes, and waterfalls. Chaac makes the rain... and the wind... Let's meet him.

[Thunderdrum represents Chaac ENTRANCE]

Chaac - I am so glad you are here children. Let me show you how I make the rain with the help of my friend _____ (name here) who leads the room in “*rain storm with thunder*”

[Teacher or student leads audience in body percussion for the STORM]

Chaac - That was fun. I think you can help me if I need it.

(music and he left)

Narrator - Our story begins in the dry, hot desert... Many paths come together here. One path goes to a special cave with a cenote. Only people who really need help can find it and drink water from the cenote. (fade out).

Scene 2 (outside the cave)

[Transition Music to the cave- instruments represent the desert animals]

Example: Coyote (voice), Snake (shaker), Scorpion (woodblock), Tarantula (scrape)

Coyote - Aaaaauuuu. Ou, ou, oh. (Sniffing everything around him).

Snake - sssshhh, sssshhh, ssshh.

Scorpions - tick, tick, tick....

Tarantula - [moving]

Sorceress - Coyote, did you find anything?

Coyote - [saying no with his head] Aaauuu! Whoop, whoop, sniff, sniff!

Sorceress - Ahh. It is hot!... I'm hungry! I need to find a person to eat!

Coyote! (Wait until Coyote comes closer)

Go look for people walking on the road! Take the animals with you! If you see any people, run back to tell me.

Coyote - Aaauuuu. [He says yes, shaking his head, staying on stage with all the other animals] sniff, sniff

Sorceress - I will be inside. I protect my water so no one can steal it. Go, coyote! Or you will be sorry!

[Everyone exits. Sorceress into the cave. Animals the other direction.]

[Transition Music: traveling music of the animals]

Scene 3 (outside the cave)

Narrator - This is so sad, so sad... She is a lonely witch. She has the water and the cave. She will not share the water from the cenote. If people ask for water, she scares them away. She says she will eat them. It is sad. So sad.

[GONG HITS: Transition to Act 2]

ACT 2

Where do I go?	Music	Puppets	Actor
----------------	-------	---------	-------

Scene 1 (in the desert)

[Tambourine and various percussion- cue Narrator ENTRANCE]

Narrator - One day a warrior was hunting in the desert.

Warrior - I have been walking and walking. I am looking for a jaguar. My home is far from here and I am tired.

(He hears something. It is a jaguar that crosses behind.)

I am a warrior. My name is Balam. Balam means “Jaguar” in the Mayan language. I am hunting a jaguar. I need to bring a jaguar to my people. I will find one. [suddenly a jaguar runs by]

[Percussion to represent the FIGHT]

Jaguar - Roar. Roar. Snarl.

Warrior - Aargh. Oof.

[the warrior and jaguar fight]

Warrior - Hooray! I have killed the jaguar! I will take this jaguar to my people. They will be so excited.

[Transition Music- various percussion]

[warrior drags the jaguar off the stage]

Scene 2 (on the road)

Warrior - I am so tired. I have wounds and my body hurts. My feet hurt. Ahhh. I am so thirsty. I need water, water. Oh, Chaac god of water, I need help! Ahhh. But, what do I see?... A cave?..... A cave with water?!

[Percussion represents the animal sounds]

Coyote - [runs in, yelling to scare the Warrior away] Aaaaauuuuuuu.

Snake - [with the coyote] sssshhh. sssshhh.

Scorpion - [with the coyote] tick, tick, tick.

Tarantula - [with the others]

Warrior - Coyote! Brother! Let me talk with you.

Coyote - Oow. [Stops surprised by the kind words of the warrior. The other animals also stop and look at the man. Then they run away to the witch]

Warrior - [shouting] Coyote! Snake! Don't leave me! I need help! (pause, and look at the animals) They are going into a cave.... [He moves slowly toward the cave]

[Transition Music- CAVE ENTRANCE]

<p>Scene 3 (inside the cave)</p>

Warrior - Hello....is anyone in here?

Sorceress - [shouting from outside] Who is there? Who dares to enter!?

Warrior - I am Balam, the Mayan warrior. I need water.

Sorceress - [enters covered with a cape] What?

Warrior - I need water. I am very hot and tired! Can you give me water?

Sorceress - Hahahahaha...NO.

Warrior - Why can't you help me?

Sorceress - This water is mine.

Warrior - What are you saying? You are wrong. Chaac, god of water, made the water.

Sorceress - Hahaha, I don't care! No one can have the water from my cenote.

Warrior - But...please, I cannot live without water.

Sorceress - Hum...okay. I'll give you water. But first you need to give me something!

(all freeze and let the narrator speak)

(Tambourine to represent the Narrator)

Narrator- Oh! No, no, no. The warrior needs the water and the sorceress will not share the water. She wants something. Let's see what she wants.

Warrior - What can I give you?

Sorceress- You need to give me your jaguar!

Warrior - AAH. No. Never.

Sorcesses- Give your power!

Warrior- Nooo, never.

Sorcessess- Then .. if you want water...

Warrior- Yes, yes...!

Sorcessess- Give me a ... a kiss!!

Warrior- AAH! No, never! I will die before I will kiss you. You are not kind. You take what is not yours.

Sorceress - Okay, Goodbye. You will die here.

[Warrior leaves the cave]

[Transition Music- traveling]

[GONG HITS- Transition to ACT 3]

ACT 3

Where do I go?	Music	Puppets	Actor
----------------	-------	---------	-------

Scene 1 (near the road)

[Transition Music]

Warrior - [He lies down under the tree to wait for his death] I will die in the sun! I did not kiss the bad witch because of her bad heart. She is not kind. I am so tired! ... water, water ...

[Thunderdrum to cue Chaac ENTRANCE]

Chaac - I am Chaac. God of water. [sound of wind, thunder, rain]

Chaac - I will not let a warrior die without water. Friends, help me bring rain to the warrior....

[Chaac and helper lead audience RAIN STORM]

Warrior - Oh! The water is so good. Thank you Chaac! Your rain helped me!
I feel good. I can go on my way.

[Carrying his jaguar skin, he leaves]

Chaac - Goodbye, great warrior.
Where is my daughter, Itzel? Itzel. Come here please.

[Percussion to represent Itzel ENTRANCE]

Itzel - Yes father? How can I help you?

Chaac - Please go to ask for water from that sorceress.

Itzel - Yes father I will go.

Chaac - If she does not give you water, you know what to do.

Itzel - Yes father.

[Chaac and Itzel exit]

[Transition music: Itzel/Chaac EXIT and Outside the Cave ENTRANCE]

<p>Scene 2 (outside the cave)</p>
--

[The witch enters followed by her animals]

Sorceress - Where is that man? He must be dead by now. I am so hungry. If he is dead, I will eat him.

Sorceress - Coyote, look carefully. Snake, go behind that rock. Surely the warrior is there.

Coyote - sniff, sniff, sniff...Aaauuu, au, au.

[sounds of breeze, soft wind and birds]

[Percussion to represent breeze, wind, birds, Itzel ENTRANCE]

[Itzel appears]

Itzel - Hello old one.

Sorceress - Who is there? Who are you?

Itzel - I have been walking. I need water.

Sorceress - What?

Itzel - Give me water please!

Sorceress - No.

Itzel - Please. I need water.

Sorceress - No. Never. Go away! This water is mine. If you come closer, I will eat you. Hahaha.

Itzel - I am Itzel. Daughter of Chaac. If you will not give me water, you will be sorry.

[Thunderdrum- Chaac ENTRANCE]

[sounds of wind, and thunder]

[Chaac enters]

Sorceress - [starts to shake] Aaaa. What's happening to me? My face. What is happening to my face?

Itzel - You were not kind to the animals. You did not share your water with people who needed it. Now you will die.

Chaac - The water is for everyone. We all live together and help others. You did not share the water.

Sorceress - Ahhh. I feel very dry. My eyes are too dry. My hands are too dry. My legs are too dry.

[Animals ENTRANCE MUSIC]

Coyote and Animals - Auuuuu, ssshhh, tick, [they run to be with Itzel]

Itzel - People are made of water. We must share the water with the plants and animals.

Sorceress - I need water. I will die! Noooooooooooooooooo.

[Percussion accompanies action!]

[she turns to dust and is gone]

Chaac - From now on, this will be an enchanted cenote. It will look like it is dry, but it will always have water.

Itzel - Only people who take care of the earth will be able to see this cenote. The water will be here for all who need it.

[Narrator ENTRANCE- Tambourine cue]

Narrator- And this is how the sorceress was punished. She became dust, just like her dried heart. Remember the water is a gift to all. We can all do our part, to take care of water. This was our legend of The Enchanted Cenote.

Now give a big clap for all performers!! Thank you.

[Celebration Music]

[Chaac and Itzel dance on stage together with the animals]

(M6) Music Performance Rubric

Name: _____ Grade: _____ Date: _____

Instrumentalist Performance Rubric

Categories	Accuracy	Musicality	Ensemble Skills
Description	Precision when demonstrating a task	Attention to dynamics and musical techniques	Focus, team player, listening to conductor, appropriate behavior during rehearsals and performance
Score	<p>4 - Constant precision.</p> <p>3 - Inconsistent precision.</p> <p>2 - Lack of accuracy, but effort is apparent.</p> <p>1 - No effort, no participation.</p>	<p>4 - Appropriate usage of dynamics and accurate demonstration of instrument.</p> <p>3 - Accurate demonstration of instrument, but no attention to dynamics.</p> <p>2 - Inappropriate usage of instrument and dynamics, but effort is apparent.</p> <p>1 - No effort, no participation.</p>	<p>4 - Complete focus and positive contribution to rehearsal and performance.</p> <p>3 - Positive contribution to rehearsal and performance.</p> <p>2 - Effort is apparent, but lack of focus or inconsistent participation.</p> <p>1 - Disruptive behavior and negative rehearsal and performance environment.</p>
TOTAL POINTS	/ 4	/ 4	/ 4

(M7) Music Reflection

Name: _____ Grade: _____ Date: _____

Mexican Puppetry Music Reflection

When did you play instruments in the puppet show? Circle one.

Act 1 Act 2 Act 3

When I played music, I did well with _____
_____.

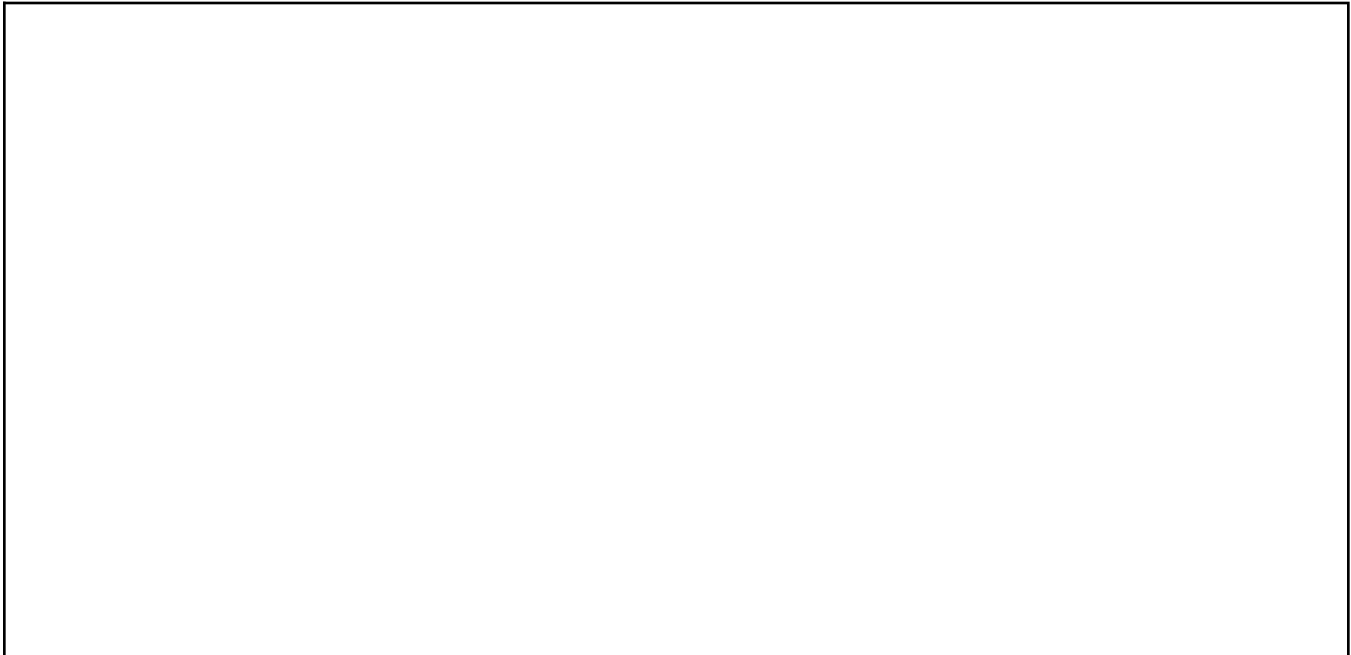
Act 1:

What was your favorite musical moment in Act 1? How did the music make you feel?

My favorite musical moment was when _____
_____.

The music made me feel _____
_____.

Draw a picture of the musical moment in Act 1:



Act 2:

What was your favorite musical moment in Act 2? How did the music make you feel?

My favorite musical moment was when _____

_____.

The music made me feel _____

_____.

Draw a picture of the musical moment in Act 2:



Act 3:

What was your favorite musical moment in Act 3? How did the music make you feel?

My favorite musical moment was when_____

_____.

The music made me feel_____

_____.

Draw a picture of the musical moment in Act 3:



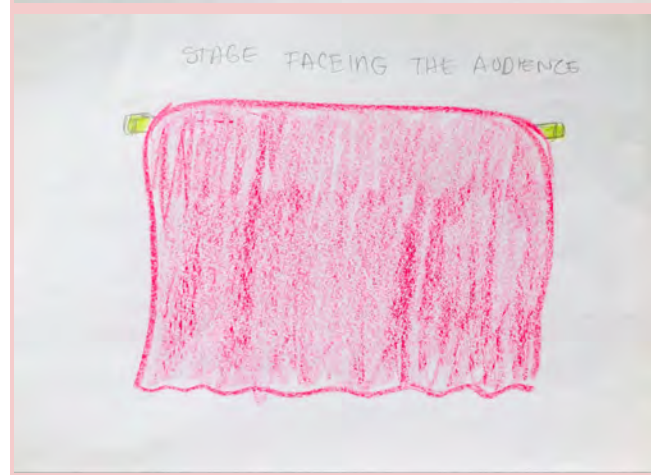
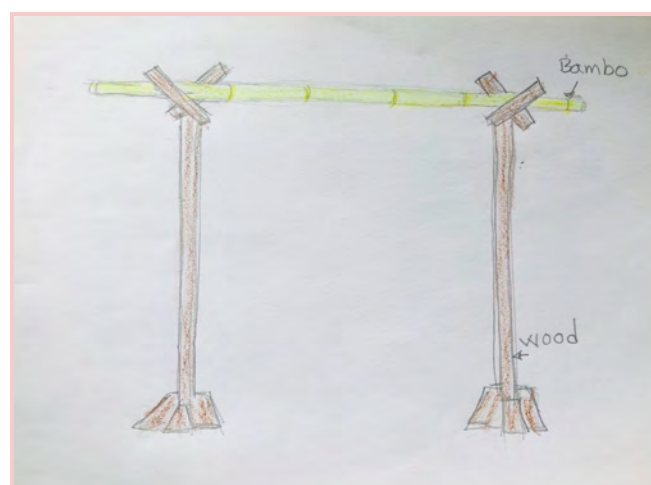
(P1) Stage Setup Directions

Making a Stage

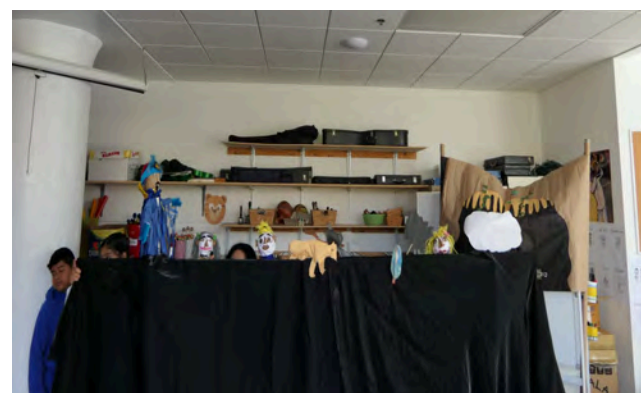
The make-shift stage, that we have put together and use, is easy to put up and take down. We place a long 8 foot piece of bamboo on top of two stands that are almost 5 feet high. 2 pieces of wood make a base where the wood can stand and create an "x" with 2 small pieces of wood, where the bamboo stick rests.

We drape 2 large dark table cloths across the bamboo so they reach the floor and secure them in place with large binder clips.

This is our way to throw together a stage, but any resources you have available to you will be good. The main idea is to put the show together with whatever is on hand.



With our stage, the audience can only see the tops of the heads of the puppeteers.



We place a table behind the back of the stage to hold puppets, props and scenery.

We also use a rolling blackboard behind the stage as a back wall of the stage from which we can hang scenery if we are in a room that does not have a blank wall behind it for the scenery.



Scenery can also be draped over the bamboo pole or pinned/clipped to the tablecloths for particular scenes.



(P1) Scenery and Prop Suggestions for the Enchanted Cenote

In puppetry, the props and scenery are all (or mostly) animated. Props and scenery thus are puppets too. These are made differently in contrast with the main character puppets but they are each important within the story and give further meaning to the folktale.

The materials and construction techniques you will use depend upon the decisions your teaching artist makes for how to use the stage. The puppet actors are the ones who will animate every prop and piece of scenery, as well as the puppets, so consider how to make it possible for students to do everything by multi-tasking for each scene.

Here are some of the things we have done with different classes of students with the Enchanted Cenote play. These are suggestions. If you figure out another way to make a needed item, do it. Be creative!

Scenery

Scenery for particular scenes can be draped over the bamboo pole or pinned/clipped to the stage cloth. Other scenery can be taped or clipped to the black/whiteboard, or affixed to long sticks that lean against the black/whiteboard.

- Desert - a tan piece of fabric thrown over the front of the stage. It can have drawings of desert plants pinned to it. Or a piece of brown paper with desert plant drawings could be clipped to the front of the stage.
- Cenote - a blue piece of fabric thrown over part of the front of the stage. The student puppeteer animating the cave can make sure to stay close to the blue fabric.
- Clouds - A banner with clouds cut from white butcher paper and glued to a piece of blue bulletin board display paper. Clouds can be a big one and a small one, or one large and one medium. Simple, stylized and exaggerated works best. These can be rather large to form the back wall of the 8 foot stage. We mount this banner on long sticks that are attached to the rolling blackboard behind the stage.
- Bush/Tree - Open big cardboard boxes and decide which part of the box can be used. For example: A bush with its foliage needs a large square-ish shape of cardboard. A tree with its foliage needs a large rectangle shape of cardboard. If cardboard is not rigid, make it rigid by gluing thin strips of wood to the back over any bends in the cardboard. Only one bush or tree is needed as a prop for the warrior to rest under as he waits to die. Any more than one made could be mounted on the stage or on the board behind the stage as scenery.

Because of the height of our stage, we have found that props that are made to go on top of students' heads work well. The student can animate the prop by moving their head while having their hands free to move one or more hand or stick puppets. Props or scenery on top of the head is very funny for the students to animate and adds humor to the play.

- Sorceress' cave - Though the cenote water is technically inside of this cave, we create the stone structure of the cave as a prop worn on the head and the water as a fabric thrown over the front of the stage. The cave is made from cardboard, so it is not heavy, and is worn like a hat. Make a cut into a cardboard sheet or box that is the circumference of the top of the student head and use glued paper to build the cave on top of the box.
- We once performed an Indonesian folktale that had lots of boats in it. The boats were all worn on students' heads to create a wonderful effect of moving with the waves!

Minor Characters as Props

- Stick and sock puppet making methods are very useful for making minor characters. Felt, yarn and buttons glued or sewed onto old socks can quickly become animal puppets.
- Flat drawings/paintings on cardstock that are then glued to sticks can become all types of other animals and minor characters that enrich the scenery. If ever a folktale calls for a crowd, like a crowd of scorpions, drawing them all together and gluing them to one stick makes it easy for the puppeteer to manage animating the crowd.

Special Effects Props

To animate the sorceress transforming into dust after her punishment, we use two props to show the drying out process.

1. First a brown paper lunch bag puppet replaces the Sorceress puppet as the water is being removed from her body.
2. Then when the Sorceress is nothing but dust, the brown lunch bag puppet slowly lowers. We stuff some shredded brown paper into a paper towel tube and blow the brown confetti over the top of the stage toward the audience.



Tips for Teaching the Unit

We have learned so much over the years about making this unit work better for students, teachers, and for our artist. Every time we noticed something working well, or noticed that an improvement was needed, we discussed it and made adjustments. As reflective practitioners, we are committed to sharing what we are learning, be it insights into what is working well or observations about challenges. We hope our anecdotes shed the light of our experiences as guidance as you create your own puppetry unit for ELL middle school students.

After Teacher Linda provides some information on integrated folk arts/folklife education units, Teacher Lucinda provides her perspective and tips on teaching the unit in the newcomer ELD English class. Teacher Lindsay presents tips for teaching the unit in the Music classroom followed by our Teaching Artist, Teacher Veronica, who provides additional background on the *Enchanted Cenote* story and on puppetry.

The very last part of this section presents more information on how we combine puppet making and this puppetry unit together to result in an even more intensive learning experience for the students.

Folk Arts Integration in the Unit

By Linda Deafenbaugh, Ph.D., Folk Arts Education Specialist

Folk Arts/Folklife Education

Integrated folk arts units are designed to simultaneously address content area goals/standards and folk arts/folklife education goals/standards. This Mexican Puppetry unit focuses students on folk arts learning in several content areas simultaneously. The teachers and artist seized this unit as an opportunity to pack in learning experiences and layer them in richly complex sequences for the students. Such consistency in focus throughout numerous weeks allows students to have a learning experience in puppetry that has depth.

So often, bringing community folk arts into schools brings challenges since the school setting and structure cannot easily accommodate many aspects of culturally specific artforms. Puppetry as a theater art form can be adapted fairly well to schools, and it can address theater arts content standards. Through the cross-curricular integration in this unit, content standards in multiple content areas are also addressed. An educational approach used in this unit that may be less known to educators is the one integrated across all these content areas - folk arts education, also known as folklife education. In the Curriculum Framework section of this curriculum above (p. 15), we list out Folk Arts Education Pie Components that are addressed ([Deafenbaugh, 2023](#)). I would like to explain them further here for educators who are not familiar with them.

Community Knowledge

Knowledge is the true treasure of a culture. A culture develops its traditions and practices off of what it knows and has come to believe are the most important aspects of being in the world. When folk arts are brought into schools, community knowledge comes through the schoolhouse door with them ([Deafenbaugh, 2015](#)). This knowledge becomes a resource for instruction that includes the knowledge itself (like puppet shows, the folktale, the making of puppets from adaptive reuse of trash, etc.), and the ways of knowing - the methods used to teach the knowledge in the community (like building the momentum to create cast cohesion to produce a high quality show, requiring basic techniques be learned before time for experimenting and improvising is allowed, etc.).

We work with a folk artist as a co-teacher in this unit and thus gain access to her community knowledge as a resource for student learning. Every folk artist knows far more than they have time to teach in a residency, and some of their knowledge may not be able to happen or be appropriate in a school setting, so the folk artist has made choices. But when an opening

develops or a student question emerges, the folk artist draws upon their vast knowledge of their own traditions to bring even more community cultural knowledge into the mix.

Students themselves are also holders of community cultural knowledge. We seek to tap into students' community knowledge through exploring if and how they have experienced puppets. The students may not know Mexican puppetry, and even if they did, they would not know it in quite the same way as a community recognized master of the artform does, so this is a new learning opportunity for them. A person's prior knowledge can help them learn more about a different culture's tradition; it can also put up barriers to learning about other cultures. By getting insights into what prior knowledge students are bringing to the puppetry experience, artist and teachers can help guide students into exploring what is different and what is the same about Mexican puppetry and their experiences with puppetry.

Students' families and communities hold community knowledge. When we ask students to gather a folktale from a family or trusted community member, we open the door again to having more community knowledge in the classroom. These stories can offer more comparison points for literary analysis, and more potential material to turn into scripts.

Skills of Ethnography

Teaching students the skills of ethnography gives them a tool kit for studying culture, both their own culture and all the cultures they do and will encounter throughout their lives. Ethnography is the major tool used to study culture. It teaches the skills of observation and listening to pay close attention to what others are doing and saying. It guides students to set aside their pre-conceptions and thoughts about already knowing something to be receptive to learning something new, different, or just a variation. In this unit, students can practice deep listening to the folk artist telling the story and sharing cultural information and deep noticing when they closely examine the script over and over to look for data about character traits, moods, settings, sound effects, etc. Students practice deep noticing as they watch and listen to each other for the cues to their parts.

There are a couple of learning-by-doing research methods used in the professional study of culture that work well in folklife education programs. They are participant observation and observant participant. Both methods engage the student studying culture in doing AND simultaneously in observing while they are doing by noticing deeply. The difference between the two methods is one of degree of participation. A brief learning experience with a folk artist, for example, would be participant observation as the students try some aspect of the folk art. Short experiences rarely provide the opportunity to explore the tradition deeply, thus the emphasis is placed more on developing students' skills as observers of what the folk artist explained, what the folk artist did, what they did. In the puppetry unit, the degree of participation is more extensive and intense, resulting in the students learning enough of the folk art's traditions to perform it at least adequately by community cultural standards. With an

emphasis in longer/intensive experiences on participating and internalizing the cultural rules to participate well, the observation skill development emphasis can shift more to what the student is undergoing throughout the experience. Reflection helps develop observation skills with both methods, but the questions to guide student learning can be different.

The ethnography skill of data analysis involves taking the data gathered and figuring out what it means. In the study of culture, analysis looks for patterns, indications of beliefs or values that give the data its shape, alignments or pointers that reveal meanings, etc. Analysis involves explaining the meanings found and showing what in the data indicates that explanation is supported. Students who are learning this skill may not yet be able to create relational diagrams or causation flowcharts that the professionals in the field can do, but they can engage in the search for meaning and begin to organize data in ways that reveal it. In this residency, students sift through a cultural text – the script – repeatedly in search of the data that will reveal character traits, emotions, settings, tones, etc. Students organize the resulting lists of data they found with words or phrases that describe that data. Through analysis, students determine the meaning – like the character Balam is brave, or the mood in the sorceress’ cenote cave is ominous.

The ethnography skill of re-presentation, or sharing with others, in the professions that study culture results in thick rich descriptions that reflect back the observations and data gathered of a cultural tradition or practice, with the analysis layered into it to show the meanings found. It is not the tradition they are presenting. It is a re-presentation of the tradition. It is created and shared to help explain, educate, deepen understanding, document, preserve that cultural tradition, etc. Does seeing the representation of a cultural tradition in whatever form it has been created in, successfully accomplish any of the purposes for why it was created? Do those whose tradition is being re-presenting see themselves in it? Do the culture bearers feel the representation got it ‘right’? These are some of the valid questions for professionals and students to grapple with as they develop this ethnographic skill. In our unit, the students share their findings from analysis of the *Enchanted Cenote* story with others by re-presenting:

- their understanding of the characters and their emotions in the puppet voices, appearance, actions and sound effects,
- their discovery of the mood of each scene in the scenery they create, and
- their discovery of the tone and mood of the Acts in the soundscape they compose.

Students share with others the folktale as a puppet show and in so doing, re-present the data and their data analysis of this cultural story. What do the students want their audience to learn from watching the show? The students are asked to state their purpose for sharing the re-presentation they have created.

Cultural Concepts and Vocabulary

Culture certainly is very complicated and difficult to define, but this is not the same as thinking culture is unable to be understood. Cultural processes are knowable. K-12 students can arrive at

understandings of how culture works. It's helpful for all who study culture to develop an understanding of some key cultural concepts and vocabulary. However, vocabulary is best understood as conceptual terms that act as baskets holding the variations of a given cultural practice or phenomenon that occurs in the many cultures of the world. In helping youngsters work with conceptual terms, definitions can be stated for these vocabulary terms and students can figure out the definitions for themselves ([Deafenbaugh, 2017](#)). Just take care that the definitions are not limiting. Culture contains so much diversity that examples to illustrate the definition pulled from different cultural groups may not fit expectations of being mirrors of each other. As students age, they can handle more and more of the inherent ambiguity in conceptual terms and feel confident they have a handle on what that vocabulary means.

Some of the conceptual terms students encounter in this residency include

- Traditions - what a culture does and the way they do it. Tangible traditions are very visible and accessible to both those of that culture and those who aren't. Such as: puppets exaggerate to communicate clearly, all performing a puppet show must work together in particular ways, puppets made from materials that others consider trash, etc.
- Cultural rules - what the cultural group determines is the correct way to do something. A culture will teach their rules to those who do not know them. But if someone knows the rules, and does not follow them, then there are consequences! Within a culture, rules do not need to be talked about, since members of that culture believe everyone in their cultural group should know them! By working with a puppetry folk artist in this unit, she is continually teaching students the correct way to do her folk art. Cultural rules are simply the culturally established way big and little things are done, such as: how a puppet hops to walk, where the seam must be sewn, when a puppeteer is allowed to innovate - and when they are not, etc.
- Worldview - how the culture views the world - what it determines is important about the world - how it believes the world is supposed to function. Worldview is part of very deep culture. Worldview shapes aspects of culture that are below the surface, but not as deep as it is - like rules - and it shapes the very visible aspects of culture like traditions that are above the surface where everyone can see. Worldview is not often discussed by a cultural group, it's foundational level deep. But it is extremely important and so it shapes and is practiced throughout many aspects of culture. Members of a culture learn their worldview through how it shapes so much of what they do. Through analysis of the patterns created in a culture by a worldview, the worldview can be seen and talked about. The students in this unit grapple with the Mexican worldview of caring for the earth which is visible when Chaac and his daughter and Balam talking about the water being for everyone, shapes how severe the punishment is for the sorceress whose behavior violates that value, shapes the materials that are reused to make puppets, scenery, props, perhaps instruments, and, at FACTS, the stage itself.

How culture works is another way to say cultural processes. Cultural processes can be stated as explanatory statements that are universally applicable for explaining culture's workings. In this unit, we are working on students' English language skills and have not yet layered in students directly stating cultural processes. However students are experiencing how culture works, and as their language skills develop, the memory of this unit can be revisited in a future discussion of cultural processes. Examples of cultural processes that are visible within this unit include:

- People teach and learn their culture from people. Teacher Veronica learned puppetry and puppet making from others in her community and we are now learning from her.
- Traditions are shaped by worldview. The tradition of Mexican puppetry is shaped by the worldview values of caring for the earth, and so too is the *Enchanted Cenote* folktale.
- Cultural groups affirm and deepen their cultural knowledge when they practice their traditions. This unit provides the opportunity for students to experience the Mexican puppetry tradition by doing it. The students deepen their cultural knowledge about the tradition as they participate in learning to do so many components of it including: puppet/scenery making, puppet movement acting, puppet voice acting, soundscape/sound effects performance. The students also show how deeply they learned about this tradition by performing the puppet show within the rules for good Mexican puppetry performance.

Through the study of puppetry, the Stars students are advancing their understanding of two FACTS folk arts standards:

- Recognizing folklife as an active force in our society and the world around us.
- Becoming an active, respectful culture-maker.

FACTS created folk arts standards to guide their folk arts program when the school was founded. FACTS strives to teach their students that the opportunity to experience, study and learn about any community's folk art is an honor. The experiencing of folk art traditions from cultural communities that a student is not a member of, is not an invitation to appropriate those traditions; rather, it is an invitation to learn about those traditions and the cultural group that creates them. Folk arts education learning provides opportunities for students to reflect upon the student's own culture to learn more about how culture works. For a student to maximize their learning, they must engage and be an active learner. Being respectful means the student must try their best to do the folk art. There are no expectations that every student will excel at a folk art, but "nothing says disrespect more" than the student not trying.

FACTS also strives to help their students experience the importance and pervasiveness of folk arts in the world. No matter how much our society seeks to privilege dominant culture and homogenizing modern technologies, folk arts are here within our cultural communities. Our communities value their cultural traditions. When communities practice their folk arts, they assert their right to be who they are and to belong here in our society; it is an act of social justice.

Tips From the ELD Teacher Perspective

By Lucinda Megill Legendre, M.A., ESOL Teacher

The Mexican Puppetry residency co-taught with Profesora Veronica has provided me with an opportunity to give my middle-school, newcomer language learners an immersive experience in storytelling, literary analysis, authentic language practice, and social development.

Middle school newcomer language learners in the Stars program have tremendous wealths of life experience, desire for social connection, and motivation to learn English. They also have tremendous needs. They need to learn English quickly, both social and academic. They need to develop (or learn for the first time) academic language, skills, and habits such as literary analysis. Developmentally they need to feel connected socially by developing friendships with peers and having meaningful ways to contribute to the school. They are additionally benefited in this residency by the ability to work with an adult who shares their background as someone who moves between countries and cultures, someone who has learned (or she says, is learning) English and is sharing parts of her culture with the world through art.

Student Reported Impacts of the Residency

Middle school students won't often tell you directly when they love something, but they will tell you in other ways. They tell you with their hard work and determination to do their best. They tell you with their excitement to help each other practice lines. They tell you with their beaming smiles as the younger students in the audience applaud their efforts. One year during an end-of-school-year reflection, we were recapping the events that happened in the spring. I was going through the list and I forgot to mention the puppet show and multiple students shouted to remind me! They were so proud and they wouldn't let me forget all their hard work. In reflections students have written after the residency, students identified various skills that they learned during their project: asking for help, helping others, moving with "a desire to impress people", making art, communicating, and telling stories. These skills are so vital to life in our times. Students need to be able to work together, communicate, and tell their stories. It is a sign of a truly impactful experience when students are able to identify so clearly the skills that they were able to practice.

Literary Analysis

All middle school students are learning the skills of literary analysis whether they are in the general education classroom or in my Stars program. Literary analysis in this context is the ability to read a story then identify and interpret the literary elements to draw conclusions and meaning. This is a challenge for most middle school students and it is particularly challenging for students who are just beginning to read in English. Some newcomer language learners are

not literate in their home language and therefore are not only learning to read in English but are learning to read for the first time in any language. Other students may be literate at some level in their primary language, but they have had limited or interrupted schooling that did not give them opportunities to practice these skills of literary analysis. Additionally, some students who may have had continuous schooling and read fluently in a language other than English have to code-switch to learn to do literary analysis through the American lens in order to perform well in classes and standardized tests. This bundle of layered skills called literary analysis is certainly a challenge, but it can also be a gift that builds community and allows for student voice and creativity. Therefore literary analysis is not only required by state and local standards, but is an opportunity to build community that should not be avoided because it is challenging.

In practice, teachers use visuals, first-language support, and simplified language to help language learners bridge the gap between the language they have and what they need to be able to do academic tasks. A particular challenge when teaching middle school newcomer students is finding texts that are linguistically simple, visually-supported, but also developmentally appropriate and worth analyzing, dissecting, and discussing. At all costs anything that looks like a “baby book” should be avoided to prevent students from developing either resentment of or low self-confidence related to their language learning. There have been many, many more books written for this group of students in recent years, thankfully. However, I still find that student-created texts about experiences and ethnographic research is also a very valuable way to have materials that are developmentally appropriate, motivating, and worth analyzing. (Legendre, 2019) These are primarily informational texts—important, but not useful for all parts of literary analysis. This is where the Mexican Puppetry residency comes in!

A Multitude of Language Arts Skills

The Mexican Puppetry residency provides students with an immersive experience to read, tell, create, embody, and show their understanding of a meaningful story. While creating puppets, props, and scenery the students are learning about, describing, and discussing characters, setting, mood, purpose and audience. While reading the lines of the script or acting it out, the students are practicing fluency and showing comprehension of the story. As students create musical accompaniment for the scenes, they are developing and demonstrating their understanding of and contribution to the characterization, mood, and tone of the story. The rich, although simple, text tells the story of the enchanted cenote and Chaac the god of the water. The story allows the students to interpret literary elements to make meaning that they can relate to their own life, and connect to other stories.

For my part, I knew that there was so much vocabulary the students needed to understand to be able to not only comprehend the story, but also to do the task of creating the puppet show. Through introductory slides, interactive modeling, and discussions we are able to explore the

language of the folk tale and the art form of puppetry. Then as we got into the story and the act of creating the puppets and scenery the act of creation also allowed for authentic conversations about the plot, characters, mood and audience. We weren't filling in worksheets just to fill in worksheets, we were planning and preparing to create art and share a story!

This experience is enriched by the partnership between the classroom teacher and the artist. Teacher Veronica is able to teach the students out of her well of creativity, skill, and experience. I was able to leverage the story and interactive experience to help students develop the skills needed to read and analyze texts. This experience also provided a natural opportunity for deepening friendships and community-building for my newcomer language learners working across languages and cultural backgrounds. Having a partner teacher also allowed me to observe the ways my students are learning and responding differently from a different teacher. This allowed me to know them better and teach them better.

The impending performance allowed for repeated reading that built fluency and expression skills. We also couldn't tell the story well without focus, cooperation and creativity. This project has benefited my students in so many ways. They have built confidence, social skills, life skills and academic skills - all while connecting with deep meanings and ways of knowing. This is learning that helps throughout our school year and goes beyond school.

Tips From the Music Teacher Perspective

By Lindsay Ronaldson Dodoras, M.A., Music Teacher

I wanted to begin my sharing of what I have learned with praise for the teachers who came before me and originated the curriculum for the Mexican Puppetry Residency at Folk Arts Cultural Treasures Charter School (FACTS). The experience it provides our students is beyond valuable for their English speaking skills, self-confidence and social skills among their peers. I feel privileged in my experience as a new music teacher at FACTS and being given the opportunity to collaborate with the guest folk artist and Stars teacher to further refine the curriculum for this successful residency.

It is important to know that our guest artist for this residency is a master folk artist in her community and additionally, an extremely experienced educator; we are so fortunate to have her as our fearless leader. The second teacher who collaborates yearly on this residency is the ELD classroom teacher for our newcomer English Language Learning students at our charter school. She works with the students on a daily basis as their homeroom teacher and leads them for as long as they may need until they transition to a grade-level appropriate for their academic abilities and age. Our students in the Stars program come from all around the world; many of which are brand new to a school environment in America. Through the Stars program, the students gain the English-speaking, reading and writing skills along with acclimating with their peers.

Developing Student Confidence

Upon stepping into this existing residency, I was tasked with aligning my personal music classroom goals with the goals of the residency. I worked my way backwards, keeping my end goal in mind while developing the steps needed to acclimate the students (in most cases) to a new school, new teacher, and new music experience. To achieve this, I knew I had to design experiences for the students to develop their confidence with the end goal of performance. Knowledge of instruments, plenty of in-class “performance” opportunities and developing trust in me, their new teacher, were my main goals to help my students gain confidence in themselves and their abilities.

My focus for this unit begins with pantomime, or lack of sound with an emphasis on physical, exaggerated movements. Pantomime is a vulnerable experience. Moving our bodies in an exaggerated way can be uncomfortable for middle school students. I aimed to foster an environment where exploration was encouraged and a safe place to be silly and experimental. To do this, I also participated in every activity, demonstrating that an adult is right there, alongside them, being vulnerable too. I began this process day one in the music room, knowing

that the residency was on the horizon. Movement activities served as our opening activities for music class and became routine for the students. In my room, I request no assigned seats or desks. It was an open space that adapted to our needs.

It is important to keep in mind that the experience of this curriculum is just as important as the student's knowledge. Some lessons in this unit may take a few sessions to achieve. For example, the pantomime, sound effect, and instrument technique lessons should be spread out to ensure students feel prepared to share in performance. Preparation is the biggest key to student confidence. As a music teacher, I know firsthand that sharing, even in the classroom, can be a big moment for many students. We want to encourage students to feel comfortable, prepared and safe to make mistakes; we don't want to rush student sharing. The in-class sharings are tools to get students to gain confidence, connection with their peers and to show us they comprehend the material, all leading up to our final performance at the conclusion of the residency curriculum.

Soundscape and Sound Effects

Students explore two main musical components of music through puppetry: soundscape and sound effects. Sound effects occur when the sound immediately reflects the action being seen. Imagine an old cartoon without words: the music or effect mimics what we see to emphasize the action. "Soundscape" is a harder concept for students to detect. A "soundscape" does not reflect an immediate action. Instead, it sets the mood. For example, a "soundscape" for a cenote may include sounds of water, echo, animals, and wind. It gives the audience an image in their mind of where they may be transported to. It is up to interpretation: it can be layered, yet it does not require repetition. In fact, this is where improvisation comes into play. The ability for the students to rise to the occasion and design an atmosphere as a team. The beauty of "soundscape" is that one single sound is not enough to capture the mood of an entire setting. When the students collaborate and work as a small piece of a bigger puzzle, the more realistic and transformative it can be for the audience and the performers. Within my curriculum, students have the opportunity to experience sound effect versus "soundscape" and how both are achievable and effective in a puppet performance.

Instruments

If the thought of incorporating live instruments is daunting or perhaps you do not have the support of a music teacher for this puppetry curriculum, have no fear! The design of the music curriculum component within the Mexican Puppetry residency is scaffolded to encourage student relationships, self-confidence and music procedures and techniques in any classroom. At FACTS, we are fortunate to be equipped with various percussion instruments that have been collected over many years. If you have a new program or limited musical resources, this same curriculum can be achieved using body percussion, vocal sound effects and classroom objects acting as instruments. In fact, using everyday objects and the human body will allow room for creativity and student discovery through the process! Do not let your instrumentation limit you

from striving to work on this curriculum; it will be equally effective and fun for the students to explore contrasting timbres and sounds. In addition, the usage of canned or pre-existing music for transitions can also be utilized if you prefer to focus on the acting and puppetry components of the residency.

As an ensemble, determine transitional music that may be needed between scenes in each act. The sound may need to represent time passing, characters traveling, a new location within the act. This will differ depending on which folktale you are working with. If working without a music teacher, this is an essential lesson in preparation for the puppet performance. The goal of this lesson is giving ownership to the students and providing a student contribution to the musical elements to the puppet performance. Once each Act instrumentation is determined, work with the same instruments for the duration of the Act: pulling new elements from the same instruments will make for smoother transitions when the puppetry performance is occurring.

Final Performance

Students were nervous; we, the teachers, tried our best to allow the feelings and explain that performance is vulnerable, but their hard work and preparation would guide them through! Our audience was a very eager and excited 1st grade class that was so entranced by their first puppet show experience. After the performance, we guided the audience through a series of questions regarding plot, characters and rehearsal process. We encouraged the performers to answer the questions entirely, teachers only assisted for support.

At the end of the Talk-Back, we had enough time left, so we broke the audience into 3 groups. We assigned each group to the Stars Voice Actors, Puppeteers and Instrumentalists. We allotted 5-10 minutes per station for the 1st grade audience to explore “backstage” and to interact with the performers in their element. We then rotated stations so the entire audience had the chance to experience all 3 components of the puppet show with their performance mentors as their guides.

Go For It

Being new to FACTS as their music teacher, I wanted to facilitate a strong foundation to prepare these students for the confidence, skill and focus needed to execute the Mexican Puppetry residency. The curriculum I designed leads students through various exercises and activities to prepare them for their final performance. I was fortunate enough to work with my fellow teachers to divide and conquer this massive undertaking. You may find that you are working on this process alone; if this is the case, know that this curriculum is a gift you can give to your students to help them achieve a deep understanding in teamwork and artistry. There are many ways to modify the musical exercises to fit your needs, timeframe and student population.

Tips From the Teaching Artist Perspective

By Veronica Ponce de Leon, Folk Artist

The Legend of the Enchanted Cenote - Background

I have heard about cenotes since I was a little girl, about their natural beauty and mystery. Cenotes were featured in magical legends from the Yucatan region, where the Mayan culture flourished. For the ancient Mayan people, cenotes were more than reliable sources of water important to their survival. Cenotes were important to their beliefs and featured in many of their stories and legends.

Cenotes are clean, crystalline waters found deep in sinkholes that are fed by underground rivers and rainfall. This natural phenomenon exists in a hot desert region, so it inspires feelings that fall somewhere between magic, reality, and a bit of fear, or rather, respect. Since cenotes are fed by underground rivers, they were believed to be entrance portals to the underworld. The Mayan people therefore believed cenotes had to be more than cared for: they had to be respected. The ancient Mayan gods were involved in protecting the cenotes and keeping them safe for all to use. The stories about cenotes taught the people about the balance between humankind and nature and our responsibilities to maintain this balance.

There are many cenotes, more than 1,000, in the Yucatan region. One cenote, that is hard to find because it is hidden in a cave, is the mysterious setting where this story takes place. The story features a couple of the Mayan gods and an Aluxe, which is sort of like an elf that can be benevolent or mischievous. In this story the Aluxe has bewitched the animals, so is called a Sorceress. She wants to bewitch the hunter Balam by making him fall in love with her since she realizes he would be the perfect provider of fresh meat for her. Her plan does not work and the story moves forward. The ending shows that effort is needed to protect the cenotes.

What Makes a Good Script?

In this residency, the teachers and I have selected folktales to turn into scripts. One year, the folktale was a story told to a Stars student by her parents. It was a well-known Indonesian folktale that had plenty of action, a clear moral message, and several well-developed characters. There are many folktales that can be turned into puppet shows if they are simple enough to be understood by a very young audience, yet complex enough to provide meaningful messaging to middle school age students. They also must have enough action (not just dialogue between characters) to be visually interesting when puppets act it out.

Another year, there were many Stars students from Syria. Though none of them gathered a folktale from home that could be turned into a good script, we found an interesting Syrian folktale from a collection gathered by a folklorist working in Aleppo. This tale had exaggerated character traits to make it clear that ignoring certain social norms was going to end badly. The Syrian story provided the middle-schoolers with complex social understandings, while the exaggerated behaviors of the characters made it easy for the 1st and 2nd graders to follow the basic storyline. In that story, the main character repeated the same social mistake over and over. This allowed for repetition in the dialogue (useful for beginning readers in English). We also included the Syrian Arabic phrases that begin and end many folktales ('There was and there was not, So that is the tale's ending, did you find it charming or offending?', etc) which allowed our Stars students to speak these lines in their own language to begin and end the show.

We have used the *Enchanted Cenote* folktale for many years. It allows me to share information about my Mexican heritage with the students, it's a good story (action, moral message, well-developed characters), and we have a few versions of the script prepared. (Not every year has enough time in it for us to develop a new folktale into a new script.) But even with having a script, every year we choose to use it, we will look over it and consider if the students need changes made to the script to help them be successful.

In all the scripts that I write for schools, I like to include a narrator. I have discovered over time that if there is someone who guides students through the story, this makes it easier for them to understand it in a short time, and they feel supported. Narrator parts are usually more complex and longer than much of the characters' dialogue. Therefore, a narrator part can be read by a student who reads better, or by a teacher if needed.

A theatrical script is what makes it possible for the play to happen and contains these elements:

- *Principle*: introduction of the characters and approach to the conflict
- *Knot*: the plot unfolds, the characters meet and show their purpose
- *Denouement* (or finale): the plot knot is untied, the conflict is resolved, the characters receive what they deserve
- *Annotations*: the different indications that the author has written to indicate the actions, feelings, entrances and exits of the characters

A script for use by ELL students also needs the following components:

- States the most basic info on where and when the story takes place
- Uses clear markers for separating Acts and Scenes and presents basic information on location changes
- Clearly shows which character is saying which line (consider if little pictures are needed to further guide your students to keep them from losing their places)
- Uses simpler sentence forms in character dialogue lines and pays attention to the amount of vocabulary that will be new to the ELL students

- Leaves space around character dialogue for students to mark up their script
- Contains very brief information on the most relevant actions in the story that the puppets will perform
- Differentiates annotations from dialogue lines visually, like by using parenthesis, font differences, colors, font size, etc.
- Provides space throughout the script for students to make notes on cues, emphasis, emotions, sound effects, etc.

I suggest keeping scripts simple with the needed information in them presented in clear ways. This is useful for reasons of time as more complex script dialogue and presentations take more time for students to find what they need, translate what they do not understand, and maintain their place without getting lost. We must take into account that our students do NOT know the English language, thus we do not want to saturate/overwhelm them with technicalities. Students will write their own notes on the script to add in the complexities they actually need to perform it. Let us remember that this residency unit is designed to make their early encounters with another language, other customs, another culture, etc. fun and relaxed.

Benefits of Puppetry

1) One of my intentions when doing this residency with the Stars group is to establish a fun relationship of healing between the student, their hands, their intellect, while connecting with the academic/training of each objective. The puppet represents the "conductor" of this fun relationship as students express themselves through the puppet. The relationship is *participatory*, this means that it does not matter what the folktale topic is, the puppets must be performed. The relationship is *active* both for the one who acts in the show and the one who observes it. The puppets become guides for student learning and help them overcome all types of challenges to embrace this moment in this country. The puppets can help:

- Feel the integration of learning by making a hands-on connection between an object / purpose / application
- Distract students' from thinking about negative past memories
- Show students their opinion is taken into account
- With decisionmaking through presenting many opportunities where students must make decisions
- Reinforce culture and traditional values (both the students' and the Artists')
- Show that learning in school is fun

2) The process of co-creating a puppet theater show provides benefits. No matter how small or large the parts for each individual student are, every part is essential to the show. All the little pieces must come together and will end up becoming a harmonious whole. No matter how eclectic the group of students may be, the experience of creating a show provides a common purpose that unites them. The theater experience sets up the conditions for equality between all students by them each being equally important to the success of the show. The show

requires students to learn to cooperate with each other and work together. This helps students see each other in new ways and appreciate their classmates' talents and contributions. The successful spectacle of the show - and the satisfaction the student will experience from its success - is made possible by their individual efforts and hard work to integrate their actions with the whole group.

3) What the puppet "does" or "says" expresses part of the personality of the social behavior of individuals living together in this Western society. When students express themselves through the puppet by making it speak and act to show emotions, character traits, and social interactions with other puppets, they are in fact practicing the same things their puppets are expressing. The puppet exaggerates in its expression and this too helps students practice putting aside the inhibitions of body expression or speech. By acting the puppet, the student practices the social interactions and values contained in that folktale, such as: agreeing or disagreeing with others, being tolerant of someone's shortcomings, helping someone in need, caring for the environment, perseverance through difficulty, etc.

4) The puppet show is performed by students for other students. With much younger students as the very excited and attentive audience, the performers experience that they are role models and teachers of others. What they do and how they do it matters, as other children learn from them. The puppet performers have the opportunity to see that they are important, and valued, and a central part of others' learning experience in the school.

5) The puppet show helps ELL students develop confidence to have their voices heard. Accents when speaking English are noticeable, especially when first learning the language. Middle school aged students might be hesitant to draw attention to their accented voices. Classroom teachers work hard to create accepting classroom environments, and so does a visiting teacher artist. From the beginning of the puppet show residency unit, I model respect for students' culture and language and pride in my own culture and language. The puppets require student Voice Actors to speak loudly and we will further amplify their voices. The younger student audience is excited by the experience. Regardless of the audience's ability to understand each word being said, they understand the story they are watching. The performers are communicating ideas in multiple ways, removing the pressure to rely solely on spoken language. The performers experience their audience's acceptance of their words - accents and all. Through the puppet show experience, performers can experience that there isn't anything wrong with being a newcomer student in this school - they are accepted here.

The Class of Puppetry

All students, being young, have to explore a new world packed with too much information and must do so with haste. That is why I am interested in giving them a moment of laughter accompanied by clues or advice so that they better adjust to the demands of the adult world. I seek to help students discover their abilities and skills in a fun way, reducing the confrontation

of socio/cultural change. This is especially my focus with the newcomer English Language Learning students. These youngsters travel in two very different environments between home and school with social demands in each. Where to obey, what to do, who to follow, all they must learn has to happen at an accelerated pace. They may have experienced the unknown and encountered traumatic realities as refugee or migrant children without having time to process the change. All the educational/cultural elements in a school contribute to the formation of the student, as much as the cultural elements of the community directly or indirectly influence the formation of an individual. Although students are not aware of so many things shaping who they are and will become, we as adults are. We strive to guide students through caring experiences that will give them time, space, support, and opportunities to approach learning with joy. As we guide the students to their development within the school, we hope they will be able to take what they are learning into the community and society.

Students who enter FACTS in the Stars class are exposed to learning the English language in school for the first time. The origin of these children is multicultural, a treasure that we must take care of and help reinforce. The journey they are on changes their lives. The fact of emigrating to another country does not mean losing or leaving behind their culture, traditions, and values. They have many questions when they arrive in this country, being exposed to the new culture or to another system, and some questions may not have answers.

Newcomer students who come here can have many feelings like loss in their access to extended family members, loss from geographic transitions, or gaps in having their physical needs met for food, housing or affection. The mental state in which they find themselves may be full of doubts and/or full of hope for the future. Each life story of these students is different, some less traumatic than the others. The students share the need to develop the skills to communicate in a new language and adjust to a new culture. As we teach them these skills, we must attend to their differences at the same time, for they are NOT the same. Keeping all this in mind, keeps me attuned to discovering from the students themselves each year what they each need and how best to guide them through the puppetry experience.

How to deal with absent students and keep them in a group?

Even though we hope the puppetry residency will fill students with excitement and increase their attendance at school, absent students still happen. When trying to form a tightly bound together performing group, absences can work against group cohesiveness. A strategy I use is intentional rotation of all parts with all students. I will have them start out learning a new role by all rotating to do it. One thing this strategy does is allow each student to playfully explore each part as all read every characters' lines and perform every puppet. It does not matter what gender the characters are, this is theater where we all enter into performing every character convincingly. Secondly, this strategy gives me the chance to observe where each student projects themselves, where they feel comfortable, and the opposite, where it costs them more effort to express themselves.

With this rotating script approach, we protect ourselves (the play), in case one or two students do not show up to rehearse or are absent on the day of the show. The show must, and can, go on!

The third thing that the rotating approach does is it provides a way for every student to develop a total knowledge of the work in the show. EVERYONE knows everyone else's parts. This makes it possible for them to help each other if someone gets lost or forgets their part. The students participated actively, they had a great time and their satisfaction was visible. This rotating strategy has worked well in other residences where we have implemented it, though I haven't seen the need yet to use it at FACTS.

A Story of Student Impact

In our residence in 2019, we had 16 students of different ethnicities and home languages, some from: Syria, China, Indonesia, Vietnam, Africa, Dominican Republic, and San Salvador. Teachers gave instructions in English and students used their tablets to translate into their particular language in order to understand what topic would be taught that day. Groups of students have their own personalities, as do the individual students in each group. Some students kept to themselves, some were introverted with inaudible voices, others were outgoing and mixed with everyone.

In my first class, when I started my residency with the Stars group, the Spanish-speaking students threw me questions in bulk, showing that my being a teacher who spoke their language motivated them to reaffirm their identity through their mother tongue. They helped the other students understand the directions. But everyone faced the same challenge (to speak English) and that unified them as a group.

That year we were doing an Indonesian folktale, *Malin Kundin*, so we needed all new puppets. Students made their puppet from scratch, from the balloon with the newspaper and the paste, to form the head, then drew the face of the character that participates in the work, to make the character's body with fabrics, buttons, threads, needles, ribbons, yarn, flowers, etc... It was here that a very quiet and introverted student I will call "Y" displayed her skills as an artist. Her puppet was made with dedication and thoroughness. Lovely and amazing!

When I made the selection of which puppet would play which character, and assigned a character to her puppet, she spoke, and spoke with a loud voice! I did not understand what she said, since she spoke in her language, but we all understood that she did not accept my proposal. I asked her which character she would like her puppet to represent. I wrote the names of all the characters on the blackboard. "Y" chose the Lady character from the story, sat down with a huge smile on her face and combed her puppet's hair. She then began to participate in the movement of her character. This was such a change from the very beginning of the residency when she did not even raise her head from her desk.

She also improved her posture by realizing that her puppet was needed. She began to participate in music too, but still not in reading. She had great difficulty reading. Thanks to all the group support, “Y” was able to move her puppet as a puppeteer in the show. She would smile broadly - every time we rehearsed and when we presented the puppet show. She posed for individual and group photos with her puppet, with that beautiful wide smile.

Another year, we had some group dynamic challenges. When there is a majority from one country in the class, sometimes they can close their circle to not interact with others, perhaps for fear of not being enough or maybe for not understanding the instructions. In a kind and almost affectionate way I would invite them to integrate with others, to help other classmates make the item that is being worked on that day. I tried to remember that children have wisdom and intuition, they perceive more through our facial and body expressions, so... I would be attentive to my gestures! Slowly, we were able to build the group dynamic needed for a successful show.

Students will reflect aspects of their reality in the residency. Puppetry is a creative project that can help them transform and transcend, try new things and build skills. The liveliness of a youngster is contagious and spontaneous. We take it and give it a path channeled through a playful and academic experience to result in the purest formative expression. Through respect for each student and their cultural identity, I strive to integrate them into the collective experience of the puppet and the story it is telling.

General Tips

I present a few insights I have learned along the way that might be useful to you:

- Address students by their names as often as you can. Explain to them that maybe you can't pronounce their name exactly as they say, but with practice, and their help, you might be able to achieve it.
- Include yourself in the dynamics so that you share the experience of creating the show.
- Tell them something funny that happened to you when you were learning something new. We all can laugh at our experiences.
- Use movement and gesture to communicate as much as you can when you teach, like to: give examples, explain an idea, express a feeling or mood, etc.
- After leading 2 or 3 theater warm-up exercises, try playing a short game where you cheat or make them lose. (Students love this.) After this, begin the practice or rehearsal.
- Games are so important. They unify the group and teach real life skills. Have this conversation with students if you see that some students resist participating.
- Be firm in your leadership as a director, but fun. Theater is the window to other sides of the educator and the student.
- After each session practicing the script and each rehearsal, close the class with breathing and some mantras or positive affirmations or some music that brings peace and calm.

- Tell students that taking care of their notebooks and their script is part of them. These might seem like small things of no importance, but they do matter.
- Theater activities are a subtle, fun, and effective way to observe students and detect their strengths and areas that need support.
- By giving challenges to students at this age, through theater experiences, you motivate or push them to accomplish more than they thought they could, and that is already a good sign.

Integrating the Puppetry and Puppet Making Units

At FACTS, our Mexican puppetry residency integrates multiple subject areas, the lessons for this residency are taught in several classrooms including art. Below is the order we deliver the combined lessons of the residency in Music, English, Theater, and Art, though each year's schedule at FACTS can shuffle a few of the lessons.

- Music lessons take place over 14 weeks and include one of the Theater lesson sessions.
- Art lessons of the combined unit take place over 8 weeks because the first Puppet Making lesson is integrated with the first English lesson: thus Puppet Making Lesson 1 is eliminated and the chart shows Puppet Making Lesson 2 as the starting point in the Art room.
- English lessons take place over 12 weeks and include 1 ½ weeks of Puppet Theater lessons that occur in the time block for English, but in the performance space rather than the English classroom. Puppet Theater Lesson 1 is eliminated, because Props and Scenery are made in the Art room when we combine all subject areas into the Integrated Unit.
- We use a star to show lessons when the folk artist is the lead teacher in that lesson.

Cross-Curricular Folk Arts Integrated Unit Lessons At A Glance

<i>Key for Classroom Location of Lessons</i>			
Music classroom	English classroom	Art classroom	Performance space
<i>Unit Lesson Order</i>	<i>Content Area Lesson Order</i>	<i>Lesson Title and Summary</i>	<i>Who Delivers Lesson</i>
1	Music 1 1 session	Pantomime and the Absence of Sound Students develop an understanding of music’s impact by first realizing that action can be isolated from sound.	Music teacher
2	Music 2 2 sessions	Sound Effects with Movement Students are introduced to Mickey Mousing and Foley artists and then experiment with combining sound effects and exaggerated pantomime movements.	Music teacher
3 ★	English 1 1 session	Introduction to the Folktale and the Artist Students hear the folktale told by the folk artist and interview the artist.	Artist and English teacher
4	English 2 1-2 sessions	Reading and Understanding the Story Students read the folktale and identify its settings, characters, and main events.	English teacher
5 ★	Art 1 Puppet Making 2 1 session	Make the Paper-Mâché Puppet Head and Neck Students make a puppet head and neck using Mexican paper-mâché techniques.	Artist
6	English 3 2-3 sessions	Summarize the Story Students demonstrate their understanding of the story by summarizing it.	English teacher
7	English 4 1 session	Illustrating and Acting Out the Story Students review important moments in the story.	English teacher
8	Music 3 2 sessions	Rain Clouds Form: Introduction to Dynamics and to Instruments Students are introduced to various instruments that can be used in the puppetry performance and learn to follow a conductor.	Music teacher
9 ★	Art 2 Puppet Making 3	Make the Puppet Body and Hands Students sew a body and hands for their puppet that are	Artist

	2 sessions	simple, stylized, and functional.	
10	English 5 2 sessions	Exploring Character Feelings: Finding Text Evidence Students identify characters' feelings using text evidence to support their analysis.	English teacher
11	English 6 2 sessions	Exploring Character Traits: Finding Text Evidence Students identify characters' traits using text evidence to support their analysis.	English teacher
12	English 7 2 sessions	Why Are We Telling This Story? Students explore audience, genre, and theme to gain understanding of the story's importance.	English teacher
13	Music 4 2 session	Soundscape and Mood Students learn about ambient sound and how soundscapes both situate the play in a place and influence the audience's mood.	Music teacher
14 ★	Art 3 Puppet Making 4 1 session	Show Emotions on the Puppet Face Students experiment with exaggeration of line and shape to depict character traits and emotions on a puppet face.	Artist
15 ★	English 8 1 session	Introduction to the Script Students learn what a script is, and how to read and use it.	Artist and English teacher
16	English 9 1-2 sessions	Digging In: Using the Script Students use the script to read their parts.	English teacher
17 ★	Art 4 Puppet Making 5 2 sessions	Put the Puppet Together Students assemble their puppet parts, adding hair, and costumes to depict character traits.	Artist
18	English 10 1 session	What Are We Doing? Watch the Show to Set Goals Students analyze a previous performance to set goals for a good performance.	English teacher
19	English 11 1-2 sessions	Making the Mood With Music: Finding Text Evidence Students identify dialogue and characters actions that indicate the mood in that part of the story to be ready to emphasize the moods with music.	English teacher
20	Music 5 2-3 sessions	Character Traits, Emotions and Actions into Sound Students learn how instruments can represent a character and express that character's traits and emotions. By analyzing their scripts, students	Music teacher

		determine which actions in the scenes will have sound effects.	
21 ★	English 12 1 session	It's All About Emotions Students explore how feelings change how they move their bodies to prepare to show emotions in how puppets move.	Artist and English teacher
22	English 13 1 session	Planning for Setting and Scenery: Finding Text Evidence Students use words to describe the moods and settings throughout the play with text evidence to support their ideas.	English teacher
23	English 14 2 sessions	How to Learn Your Part: Understand It and Practice Students learn strategies for learning their parts in the play.	English teacher
24 ★	Art 5&6 Puppet Making 6&7, Theater 1 2 sessions	Make Props and Scenery Students make props and secondary characters that are simple, stylized, and functional. Students make puppet theater stage scale scenery.	Artist
25 ★	English 15 1 session	Puppet Acting Students learn how puppeteers move puppets and how voice actors make puppets speak.	Artist and English teacher
26	English 16 1 session	Big Picture Pause: Connecting All Parts to the Theme Students discuss the theme and how each of our parts connect to the theme.	English teacher
27	English 17 1 session	Do You Know Your Parts? Students practice their voice acting parts while the teacher assesses their progress.	English teacher
28 ★	English 18 1 session	Reading With Expression Students learn to project, enunciate, animate their voices, and use pacing.	Artist and English teacher
29	English 19 1 session	Looking At Our Goals and Making Plans Students reflect on their goals for the show and develop plans to improve.	English teacher
30	Music 6 2-3 sessions	Cues and Following the Action Students use visual and auditory cues to work together as an ensemble, transition between scenes, and perform the sound effects accompanying characters' actions.	Music teacher
31	English 20	Practicing Vocal Parts in Small Groups	English

	3 session	Each day's focus is on a skill: character feelings, character traits, or pacing.	teacher
32 ★	English 21 2 sessions	The Flow of the Show: Whole Group Read Through Students focus on readiness to read lines with emotion and good pacing.	Artist and English teacher
33	English 22 1 session	Reflection on Goals Students reflect on their progress and set additional goals toward creating a good performance.	English teacher
34 ★	Theater 2 3 sessions	Blocking: Putting It All Together Students learn how their parts as voice actors, puppeteers, and musicians work together in each act of the show.	Artist, English, Music teachers
35 ★	Theater 3 3 sessions	Rehearsals and Pre-Show Reflection Aided by their goals, students refine the performance with each rehearsal.	Artist, English, Music teachers
36 ★	Theater 4 1 session	Puppet Show and Talk-Back With Audience Students perform for an audience who then ask them questions about the story and the experience performing it.	Artist, English, Music teachers
37	Music 7 1 session	Reflection on Music Components Students reflect upon their puppet show music performance and their learning about music's effect on mood in this unit.	Music teacher
38 ★	English 23 1-2 session	Reflection on Our Show Experience: Celebrate! Students provide feedback to the artist about their learning and we celebrate our accomplishments.	English teacher and Artist

Schedule for Lessons: Integration of English, Music, and Theater With Art

week	Monday	Tuesday	Wednesday	Thursday	Friday
1				Music 1	
2				Music 2	
3	English 1 ★	English 2	English 2	Music 2	Art 1 Puppet Making 2 ★
4	English 3	English 3	English 4	Music 3	Art 2 Puppet Making 3 ★
5	English 5	English 5	English 6	Music 3	Art 2 Puppet Making 3 ★
6	English 6	English 7	English 7	Music 4	Art 3 Puppet Making 4 ★
7	English 8 ★	English 9	English 9	Music 4	Art 4 Puppet Making 5 ★
8	English 10	English 11	English 11	Music 5	Art 4 Puppet Making 5 ★
9	English 12 ★	English 13	English 14	Music 5	Art 5 Puppet Making 6 & Theater 1 ★
10	English 15 ★	English 14	English 16	Music 5 or 6	Art 6 Puppet Making 7 & Theater 1 ★
11	English 17	English 18 ★	English 19	Music 6	English 20
12	English 20	English 20	English 21 ★	Music 6	English 21 ★
13	English 22	Theater 2 ★	Theater 2 ★	Theater 2 ★	Theater 3 ★
14	Theater 3 ★	Theater 3 ★	Theater 4 ★	Music 7	English 23 ★

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