Distance Learning/Videoconferencing at the

The Gingerbread Boy

Distance Learning Study Guide
PreK – 2nd Grade

Visual Communication Equipment provided by:
Dear Educator:

We are scheduled for a Gingerbread Boy videoconference with your group. You will need to do some preparation prior to the program. Below are the directions necessary for preparation (REQUIRED TO PARTICIPATE IN THE PROGRAM).

1. The materials list is the first thing on the study guide. Each student needs these materials to fully participate in the program.
2. All templates need to be traced onto file folder (or any card stock material) and cut out. You may use any color you want to. If you plan to decorate with markers or crayons, a lighter color will work best. Dark colors give a crisper image behind a shadow screen.
3. PRE-PUNCH HOLES onto torso, tummy, and legs of puppet (refer to template for hole placement).
4. Please bring all pre-cut and pre-punched pieces and other materials to the program. It is helpful if each student has an individual bag with their own puppet parts. You can use small paper lunch baggies or Ziploc baggies.
5. Pass out all materials PRIOR to program start time. This includes tape. Please have 2-3 strips of clear tape precut and ready for each student. You can pre-tear pieces and stick them to the sides of the table, OR stick them to yard sticks (just hold out yard stick and students can take a piece of tape from it—teacher recommended!).
6. Students may decorate their shadow puppets with markers, crayons, or colored pencils. You can do this in the classroom after the program.
7. Teachers may want to bring raw or powdered spices for the children to touch and smell during the program. This is not required, but can add to the program on your end. Cinnamon sticks or powdered cinnamon, sugar, ginger root, etc. are pretty easy to find in your groceries produce or spice section.
8. We will lead all students through the puppet building steps and learning activities.

The program does not allow time for students to cut out or hole punch materials.

- The activities in the study guide are for you to use at your discretion as either pre or post activities.
- We will be doing different activities with the students during the program.
- Please let us know if you have any questions about how to prepare.
- If you have any technical questions, please contact us directly at (404) 881-5117.

Thank you!!!

The Distance Learning Team
Center for Puppetry Arts

Direct studio line: 404-881-5117
1404 Spring Street, NW at 18th
Atlanta, GA 30309-2820 USA
www.puppet.org/edu/distance.shtml
http://vimeo.com/channels/272008
Visit us on Facebook!
Headquarters of UNIMA-USA
Member of Theatre Communications Group & Atlanta Coalition of Performing Arts
Gingerbread Boy Shadow Puppet

Each student will need the following materials:
• 1 Gingerbread Boy belly (template 1)
• 1 Gingerbread Boy torso (template 2)
• 1 set of Gingerbread Boy legs (template 3)
• 2 drinking straws (preferably flexible or bendy straws)
• 2 brads (paper fasteners)
• scraps of colored cellophane or tissue paper (optional)
• tape
• hole punchers
• scissors

Templates:
“If I had but one penny in the world, thou should’st have it to buy ginger-bread”

William Shakespeare

*Love’s Labours Lost*

Gingerbread is a century-old European tradition. It is a treat that has long been associated with holidays and festivals.

Ginger root was a precious commodity when the European spice traders brought it back from the markets of Southeast Asia. A pound of ginger was the same value as a sheep. As ginger became more widely available, so did gingerbread.

The recipes for making gingerbread have changed dramatically over the years. Back in England in 1615, gingerbread was made from breadcrumbs, honey, eggs and spices. Some early gingerbread recipes even called for wine, ale or brandy. Gingerbread was cut into shapes, stamped or pressed into a mold and brushed with icing or white sugar to make its elaborate impressions visible. Gingerbread sold at British fairs took the form of men, women, animals, royalty (King George on horseback was a popular design) and patron saints - especially on religious feast days.

Nuremberg, Germany is known as the gingerbread capitol of the world. The gingerbread produced there, known as Lebkuchen, is made by expert bakers. Geographically located in the center of Europe, Nuremberg was the principal junction of the trade routes. Bakers packed into one recipe all of the flavorings available: cardamom, cloves, cinnamon, white pepper, anise and ginger.

German composer Engelbert Humperdinck (1854-1921) immortalized the gingerbread house in his opera *Hänsel und Gretel*, first performed in Weimar, Germany, on December 23, 1893. According to the original Grimm Brothers’ text of Hansel and Gretel (1812), the witch’s house was built entirely of bread, with a cake roof and clear sugar windows. Humperdinck imagined instead (perhaps for theatrical effect on stage) a house made of gingerbread.
The Gingerbread Boy is a retelling of a very old folk tale that probably came to the United States from England. In England and colonial America, the story was called Johnny Cake. Norway, Germany, Bulgaria and Russia also have their own versions of this popular tale. The Norwegian story is known as The Pancake, while the German version is called The Runaway Pancake. The Bulgarian version is called The Round Cake of Wheat. The Russian version is known as The Bun.

More recent versions of this story include: The Runaway Rice Cake, a Chinese New Year Tale; a Mexican-American retelling set in Texas called The Runaway Tortilla; The Cajun Gingerbread Boy from Louisiana; and a Hawaiian version called The Musubi Man (See Selected Bibliography below). Regardless of its origin, The Gingerbread Boy is a favorite of children everywhere. In the story, a gingerbread cookie comes to life and flees across the countryside to escape being eaten. Everyone he meets along the way follows in hot pursuit until the end of the story when the Gingerbread Boy is finally outsmarted.

I. National curriculum standards met during live videoconference:

**FINE ARTS/VISUAL ARTS**
NA-VA.K.4.1 UNDERSTANDING AND APPLYING MEDIA TECHNIQUES, AND PROCESSES
NA-VA.K.4.2 USING KNOWLEDGE OF STRUCTURES AND FUNCTIONS
NA-VA.K.4.3 CHOOSING AND EVALUATING A RANGE OF SUBJECT MATTER, SYMBOLS, AND IDEAS
NA-VA.K.4.4 UNDERSTANDING THE VISUAL ARTS IN RELATION TO HISTORY AND CULTURES
NA-VA.K.4.5 REFLECTING UPON AND ASSESSING THE CHARACTERISTIC AND MERITS OF THEIR WORK AND THE WORK OF OTHERS
NA-VA.K.4.6 MAKING CONNECTIONS BETWEEN VISUAL ARTS AND OTHER DISCIPLINES

**TECHNOLOGY**
NT.K.12.1 CREATIVITY AND INNOVATION
NT.K.12.2 COMMUNICATION AND COLLABORATION
NT.K.12.3 RESEARCH AND INFORMATION FLUENCY
NT.K.12.5 DIGITAL CITIZENSHIP
NT.K.12.6 TECHNOLOGY OPERATIONS AND CONCEPTS

**THEATRE**
NA-TK.4.7 ANALYZING AND EXPLAINING PERSONAL PREFERENCES AND CONSTRUCTING MEANING FROM CLASSROOM DRAMATIZATIONS AND FROM THE THEATRE, FILM, TELEVISION, AND ELECTRONIC MEDIA PRODUCTIONS
NA-TK.4.8 UNDERSTANDING CONTEXT BY RECOGNIZING THE ROLE OF THEATRE, FILM, TELEVISION, AND ELECTRONIC MEDIA IN DAILY LIFE
**Activity 1: Making a Favorite Folktales Bar Graph**

**National Curriculum Standards met by this activity**
Please go to www.educationworld.com for a complete list of standards.

- NM-ALG.PK-2.3: Use mathematical models to represent and understand quantitative relationships
- NM-ALG.PK-2.4: Analyze change in various contexts
- NM-DATA.PK-2.1: Formulate questions that can be addressed with data and collect, organize, and display relevant to answer
- NM-DATA.PK-2.2: Select and use appropriate statistical methods to analyze data
- NM-ALG.PK-2.4: Analyze change in various contexts
- NM-PROB.COMM.PK-12.1: Build new mathematical knowledge through problem solving
- NM-PROB.COMM.PK-12.2: Recognize reasoning and proofs as fundamental aspects of mathematics
- NM-PROB.COMM.PK-12.3: Analyze and evaluate the mathematical thinking and strategies of others
- NM-PROB.COMM.PK-12.4: Communicate their mathematical thinking coherently and clearly to peers, teacher and others
- NM-PROB.REA.PK-12.1: Recognize and apply mathematics in contexts outside of mathematics
- NM-PROB.REA.PK-12.2: Recognize and use connections among mathematical ideas
- NM-PROB.REA.PK-12.3: Analyze and evaluate the mathematical thinking and strategies of others
- NM-PROB.REA.PK-12.4: Select and use various types of reasoning and methods of proof
- NM-PROB.REA.PK-12.5: Solve problems that arise in mathematics and in other contexts
- NM-PROB.REA.PK-12.6: Apply and adapt a variety of appropriate strategies to solve problems
- NM-PROB.REA.PK-12.7: Recognize how mathematical ideas interconnect and build on one another to produce a coherent whole
- NM-PROB.REA.PK-12.8: Use mathematical models to represent and understand quantitative relationships
- NM-PROB.REA.PK-12.9: Formalize your understanding of mathematical relationships
- NM-PROB.REA.PK-12.10: Analyze change in various contexts

**Objective:** Students will choose a favorite folk tale in order to construct a class bar graph.

**Materials:** Folk tale images (see reproducible sheet on page 8), a marker for the teacher, crayons or markers for students, tape, chart paper, and copies of the following folktales: *The Gingerbread Boy, The Fisherman and His Wife, The Three Wishes* and *The Little Red Hen*.

**Procedure:**
1. Read the following four folk tales to your students: *The Gingerbread Boy, The Fisherman and His Wife, The Three Wishes*, and *The Little Red Hen*.
2. Make a copy of the Folktale Images Sheet (page 8) for each student. Have students color each picture and cut out.
3. Post a sheet or two of chart paper on the board (or on an easel) in the front of the classroom. Divide the paper into four rows or columns. Title your graph and label each row or column with a story title.
4. Ask students to choose the image that represents their favorite story and put a piece of tape on the back of it. Have each student come up to the graph with her/his image and place it in the corresponding row or column. Adults in the room may also participate.

Continued on the next page (page 7)
5. When everyone has placed her/his image on the chart, ask students if they can tell just by looking at the bar graph which story was the most popular, the second popular, etc. Are any two bars on the graph equivalent? Encourage students to use the following comparison terms: same as, fewer than, more than, etc.

6. Ask individual students to count the number of images in each row or column, or do this together as a class. Record the numbers form each bar on the graph.

7. Display bar graph in classroom or hallway.
Activity 2: Comparing Stories with a Venn Diagram

National Curriculum Standards met by this activity
Please go to www.educationworld.com for a complete list of national standards

NL-ENG.K12.1  READING FOR PERSPECTIVE
NL-ENG.K12.6  APPLYING KNOWLEDGE
NL-ENG.K12.9  MULTICULTURAL UNDERSTANDING
NL-ENG.K12.11  PARTICIPATING IN SOCIETY
NL-ENG.K12.12  APPLYING LANGUAGE SKILLS

Objective: Students will compare and contrast elements from two different picture book versions of The Gingerbread Boy contributing ideas for a pictorial representation of the exercise (a Venn diagram).


Procedure:

1. First, read two versions of The Gingerbread Boy to your students.
2. On chart paper, make a simple Venn diagram (see illustration below). Draw each circle with a different color marker. Label each circle with the title of the corresponding book.
3. Ask students to recall elements that are the same in both versions. List these details in the space where the circles overlap. You may want to use three different color markers when filling in your chart- one for each circle and one for the overlap.
4. Display Venn diagram in classroom surrounded by students drawings depicting scenes from each of of the two versions.
• Selected Bibliography •

• Brown, Marcia.
• Compestine, Ying Chang. The Runaway Rice Cake.
• Sawyer, Ruth. Journey Cake Ho! Viking Press 1953

• Internet Resources •

http://www.surlalunefairytales.com/index.html
Visit the SurLaLune Fairy Tale Pages: “A portal to the realm of fairy tale and folklore studies featuring annotated fairy tales.”

http://www.ongoing-tales.com/
Visit Antelope Publishing’s Ongoing Tales from the Past- unique online literature magazine to read Johnny Cake, a 1908 version of The Gingerbread Boy. (Click on “Children’s Literature” then “Fairy Tales.”)

http://www.nationalgeographic.com/grimm/
National Geographic salutes the Brothers Grimm. Enjoy stories, facts and activities.

http://www.allbaking.net/holiday/gingerbread.html
Check out the Gingerbread House Workshop site for lots of links about gingerbread.

http://www.godecookery.com/ginger/ginger.htm
For a taste of the medieval past, check out this historic gingerbread recipe.
The Center for Puppetry Arts is a non-profit, 501(c)(3) organization and is supported in part by the National Endowment for the Arts; the Georgia Council for the Arts through the appropriations of the Georgia General Assembly (the Council is a Partner Agency of the National Endowment for the Arts); and contributions from individuals, corporations and foundations. Major funding for the Center is provided by the Fulton County Board of commissioners under the guidance of the Fulton County Arts Council. Major support is provided by the City of Atlanta Bureau of Cultural Affairs. The Center is a participant in the New Generations Program, funded by the Doris Duke Charitable Foundation/The Andrew W. Mellon Foundation and administered by Theatre Communications Group (TCG), the national organization for the American theatre. The Center is a constituent of Theatre Communications Group and a member of the Atlanta Coalition of Performing Arts. The Center also serves as headquarters of UNIMA-USA.

1404 Spring Street, NW at 18th • Atlanta, Georgia USA 30309-2820
Distance Learning Studio: 404.881.5117 • Fax: 404.873.9907 • distancelearning@puppet.org
Ticket Sales: 404.873.3391 • Administrative: 404.873.3089 • www.puppet.org

Text by Alan Louis and Patty Petrey Dees • Design by Donna Yocum / Wes Duvall
Copyright © Center for Puppetry Arts Education Department, August 2009