

Dr. Debrah C. Sickler-Voigt Presents...

Crafting Creativity: An Internationally Inspired Puppet Theatre Production

Early Adolescence: 6th – 8th Grades

Big Ideas

● Performance and Creativity

Learning Targets

- I can create a puppet and group production focusing on international creativity.
 - I can select an art method and materials to form my puppet.
 - I can construct a sturdy and well-balanced puppet for my puppet production.
 - I can design a set for my puppet production that is unified with the show's characters and script.
- I can perform a puppet production on international creativity before an audience.
- I can develop at least three different sound effects and two props for my group's performance.
- I can compare and contrast how international puppeteers have applied creativity to develop their puppets by writing least four examples in paragraph form.

Vocabulary

Puppet, Fairy Tale, Performance, Script, Creativity, International, Construct, Balance, Unity

Essential Questions

1. Why do people perform?
2. Why is it important for people to be creative?
3. How and why do puppeteers incorporate creativity into their performances?

Overview

This lesson focuses on ICEFA Lidice's theme "the theatre and the puppet." Puppet theatre fuses the fine arts with the performing arts. Creativity is at the heart of puppet theatre. Creativity represents a person's ability to transform ideas into original, imaginative, and/or innovative products. Through puppet theatre, artists and puppeteers across our planet apply their creative skills to form designs, enhance an environment, and solve problems. They call upon their artistic intuition and training to produce creative outcomes. Societies have long and rich histories of producing creative puppets and performances. The styles and functions of their puppets and performances vary according to their needs, available resources, and aesthetic preferences. They serve as resources to inspire other people's creativity. Students will study international puppets to identify their creative styles and the meanings of their puppet theatre productions. Working in groups, students will develop original puppets and performances focusing on the meaning of creativity.

Materials

Invite students to select among age-appropriate materials such as heavy papers, papier-mâché (newspaper, glue, tape, water), markers, acrylic paint, clay, wire, and/or assorted fabrics as part of a choice-based curriculum.

Presenting, responding, and connecting...

1. The teacher will (TTW) present the big ideas performance and creativity, as well as the lesson's essential questions to the students. TTW identify and explain the lesson's objectives, vocabulary words, and assessment criteria and check for student understanding. TTW engage students in a discussion about the creative qualities included in international puppet theatre productions such as costumes, original music, sound effects, and props. *The students will (TSW) write down the lesson's objectives in their journals. TSW answer the essential questions orally as part of a class discussion. TSW ask questions if there is something they do not understand and acknowledge understanding at the appropriate time(s).*
2. TTW present students with examples of puppet productions to discuss international cultures' innovations in puppet design and the creative processes they use to design and perform with their puppets. TTW brainstorm various strategies for groups of students to develop characters and write a script focusing on international creativity for their puppet production. *TSW actively examine the international creative puppet productions. TSW identify the qualities about creativity's role in international artists' and puppeteers' puppet designs and performances through class discussions. TSW brainstorm ways to include relevant sound effects, props, and other unique features into a puppet production on international creativity.*

Creating and connecting...

3. TTW demonstrate on how to design a set and form sturdy, durable puppets safely using various art media and methods. TTW explain how each group's production will focus on a different aspect of creativity. TTW ask students to compare and contrast at least four examples in paragraph form how international puppeteers have applied creativity to develop their puppets. *TSW identify the storyline, media, and methods they will use to create their puppets and set design on international creativity. TSW will produce scripts, puppets, and sets that meet the class objectives. TSW compare and contrast at least four examples in paragraph form how international artists and puppeteers have applied creativity to develop their puppets.* TTW monitor and assist the students throughout the learning process. TTW facilitate students' final edits to their puppets, scripts, and backdrops and provide them with feedback as they practice performing their puppet shows. TTW oversee student cleanup activities. *TSW collaborate with the teacher and their peers to produce their groups' scripts about international creativity for their performances. TSW make final revisions to their puppets, scripts, and sets. TSW practice performing their puppet productions. TSW be responsible and follow class procedures safely throughout the lesson, including cleanup.*

Presenting and connecting...

4. TTW facilitate the class puppet productions and closure activities. *TSW perform their puppet productions with their groups. TSW explain what they learned by studying and performing a puppet production on international creativity during a final critique. TSW complete the checklist.*

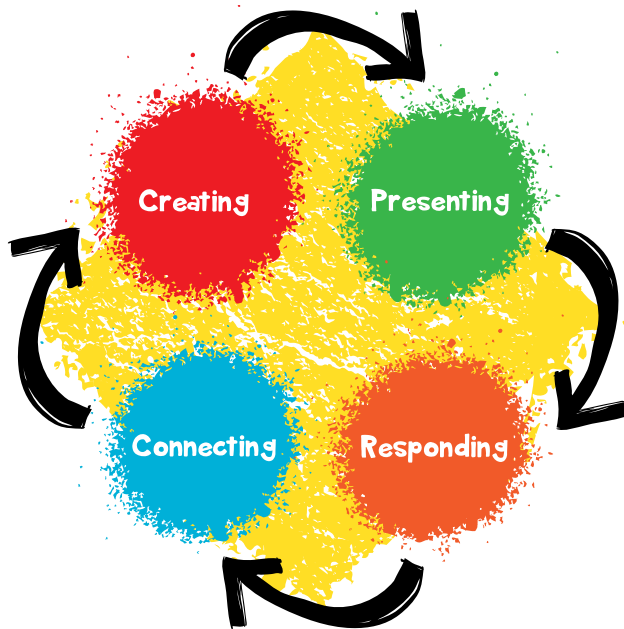
Accommodations

The teacher will:

1. Break down academic vocabulary and the steps necessary for students to participate in all class activities.
2. Provide hands-on demonstrations to show students how to participate in the choice-based puppet production and performance.
3. Meet with students individually to review key information and check for understanding.
4. Brainstorm possible ways to augment the puppet production and performance with advanced learners.

National Visual Arts Standards

- Standard #1—**Creating**: Generate and conceptualize artistic ideas and work.
- Standard #5—**Presenting**: Develop and refine artistic techniques and work for presentation.
- Standard #8—**Responding**: Interpret intent and meaning in artistic work.
- Standard #11—**Connecting**: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.



Inspiration Artists

- Jim Henson
- Javanese Wayang Kulit: Shadow Puppet Theatre
- Jiří Trnka
- Bunraku: Japanese Puppet Theatre
- Pablo Cano
- Yaya Coulibaly (Bambara puppetry)
- Alice Wallace
- Grimm Brother's Illustrated Fairy Tale Books
- Liz Joyce
- ICEFA Lidice 40th Exhibition Children's Artworks

- (Left)
Honourable mention:
Görgülü Defne (12 years), Ted Istanbul Koleji, Istanbul, Turkey. ICEFA Lidice, 40th Exhibition

- (Right)
Honourable mention:
Karabalin Ardak Nurlanovich (12 years), Ofro Best, Almaty, Kazakhstan. ICEFA Lidice, 40th Exhibition



Assessment: Checklist

The student will meet all six criteria.

- I created a puppet for a production teaching about international creativity using the art method and materials of my choice.
- I constructed a sturdy and well-balanced puppet for my group's puppet production.
- I designed a set for my group's puppet show that is unified with the production's characters and script.
- I performed a puppet production on international creativity before an audience.
- I developed at least three different sounds and two props for my group's performance.
- I compared and contrasted at least four examples in paragraph form of how international puppeteers have applied creativity to develop their puppets.

Group and Self-Assessment

The students will participate in a class critique of the finished puppets and performance. They will discuss the process of making their puppets and sets. They will identify the most successful components of their production and how they taught their audience about creativity. They will identify if there were any aspects of their production that they would have changed and how they would do them differently.

References

ICEFA Lidice. (2015). *International Children's Exhibition of Fine Arts Lidice*. Retrieved from <http://www.mdvv-lidice.cz/en/>

National Coalition for Core Arts Standards. (2014). *National Core Arts Standards: A conceptual framework for arts learning*. Retrieved from http://www.nationalartsstandards.org/sites/default/files/NCCAS%20%20Conceptual%20Framework_4.pdf

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Acknowledgements

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