The Jefferson Performing Arts Society
Presents

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JPAS is delighted to present Grammy Award Winning composer Stephen Schwartz (GODSPELL, WICKED, PIPPIN) and Anthony Stein’s children’s musical, CAPTAIN LOUIE, Jr from MTI’s Broadway Junior Collection. Based on the children’s book The Trip by Ezra Jack Keats, CAPTAIN LOUIE is a delightful fresh and touching story about friendship and fitting in. As CAPTAIN LOUIE opens, it’s Halloween, but trick-or-treating is the last thing Louie wants to do. He’s just moved to a new neighborhood – one where he knows nobody – and misses his old friends. Feeling alone and left out, Louie imagines himself flying back to his old neighborhood on his little red plane. After a night of hijinks with his old friends, Louie begins to realize that maybe being the new kid isn’t so bad. When he arrives in his new neighborhood, Louie begins to introduce himself to the kids around him, and begins trick-or-treating. The story of little Captain Louie is full of tricks and treats, as well as the incomparable music and lyrics of Stephen Schwartz. Most of all, CAPTAIN LOUIE JR. is about friendship – the ability to make new friends as well as the importance of old ones.

This Study Companion explores curriculum connections in AVIATION, SHADOW IMAGERY and CULTURAL DIFFERENCES and includes lessons that will assist students develop English language arts and mathematics skills. The Background section of this Companion includes an overview of the book by Ezra Jack Keats, biographical information on the author, information on the characters in Captain Louie, Jr and information about the composer Stephen Schwarz.

Lesson Plan for Week III: Studying the Work of Ezra Jack Keats gives students the opportunity to know more about the author Ezra Jack Keats as they learn to make connections with texts, create story maps, participate in class discussions and compose alternate endings for stories. JPAS Captain Louie: Comparing and Contrasting the Book and the Musical enables students to learn vocabulary words (adaptation, characters, plot) and explore similarities and differences between the book and the play. The JPAS Captain Louie Songs, JPAS Captain Louie: Help Louie Find His Way Home, JPAS Captain Louie: New Friends and JPAS Captain Louie: Characters all enable students to have fun while learning about Louie and his adventures. Paper Airplane Creative With Kids and Flying Things enable students to use basic measuring, division and graphing skills as they create their own planes. Shadows explores cross cultural connections of storytelling through shadow play. The idea of shadows telling stories comes from many cultures and the concept appears in CAPTAIN LOUIS. When CAPTAIN LOUIS first returns to his old neighborhood he is greeted by a frightening group of shadows that play tricks on him—luckily, it turns out to be all part of the trick-or-treat magic that comes with Halloween. Shadow puppets can be as large as the stage or as small as your hand. In the case of CAPTAIN LOUIS, the shadow play is created by costumes, sets and lightening. Indonesia and India are both
known historically for their highly evolved story telling through shadows. To better tie the arts into the academic curricula, all lessons include a list of standards from core academic subjects.

Welcoming you as we all become part of Louie’s neighborhood!
The arts facilitate interconnection. They provide tangible, concrete opportunities for students and teachers to explore academic concepts. The arts are even more critical now with the introduction of Louisiana Common Core. Common Core is replacing the system of Grade Level Expectations and Standards and Benchmarks previously used to measure student achievement. Here is some background information on Louisiana Common Core:

**COMMON CORE STATE STANDARDS**

Academic standards define the knowledge and skills that students are expected to learn in a subject in each grade. In 2010, Louisiana adopted Common Core State Standards in English language arts and math. The Common Core State Standards define what students need to learn in reading, writing and math in each grade to stay on track for college and careers. Louisiana is aligning state assessments and end-of-course tests to the new academic standards, phasing in additional common core test items each year until completely measuring students’ achievement of the Common Core State Standards in English language arts and math in 2014-2015. Please visit this site for more information:

http://www.louisianabelieves.com/academics/common-core-state-standards

All Common Core connections were retrieved from:

Background
A Young Artist

Ezra Jack Keats was born on March 11, 1916. He was the third child of Benjamin Katz and Augusta “Gussie” Podgainy, Polish Jews who lived in East New York, which was then the Jewish quarter of Brooklyn. It was evident early on that the boy known as Jacob “Jack” Ezra Katz was an artistically gifted child.

The family was very poor. When 8-year-old Ezra was paid 25 cents to paint a sign for a local store, Benjamin began to hope that his son might be able to earn a living as a sign painter. But Ezra was in love with the fine arts. A good student who excelled in art, he was awarded a medal for drawing on graduating from Junior High School 149. The medal, though unimpressive-looking, meant a great deal to him, and Ezra kept it all his life. While at Thomas Jefferson High School, he won a national student contest run by
the Scholastic Publishing Company for one of his oil paintings, depicting hobos warming themselves around a fire. That award also gave him much-needed encouragement.

High school graduate

This was during the Great Depression of the 1930s, a time when many, including the Katz family, suffered extreme hardship. Although Ezra’s mother was supportive of his talent, his father wanted him to turn his hand to more practical skills. Working as a waiter at Pete’s Coffee Shop in Greenwich Village, Benjamin Katz knew how hard earning a living could be. He worried that his son could never support himself as an artist. Despite his desire to discourage Ezra, Benjamin brought home tubes of paint, pretending that he had traded them with penniless artists for food. Ezra remembered his father saying, “If you don’t think artists starve, well, let me tell you. One man came in and swapped me a tube of paint for a bowl of soup.”

At his high school graduation, in January 1935, Ezra was to be awarded the senior class medal for excellence in art. Sadly, the day before, Benjamin died in the street of a heart attack. Ezra had to identify the body, and at this moment of loss he discovered his father’s true feelings. In an interview with his friend the poet Lee Bennett Hopkins, he described the experience: “I found myself staring deep into his [my father’s] secret feelings. There in his wallet were worn and tattered newspaper clippings of the notices of the awards I had won. My silent admirer and supplier, he had been torn between his dread of my leading a life of hardship and his real pride in my work.”
**Out in the World**

Unable to attend art school despite having received three scholarships, Ezra worked to help support his family and took art classes when he could. Among the jobs he held were mural painter with the Works Progress Administration (WPA) and comic book illustrator, most notably at Fawcett Publications, illustrating backgrounds for the Captain Marvel comic strip.

Ezra went into the Army in 1943, and spent the remainder of World War II designing camouflage patterns. After the war, in 1947, he legally changed his name to Ezra Jack Keats, in reaction to the anti-Semitism of the time. It was his own experience of discrimination that deepened his sympathy and understanding for those who suffered similar hardships.

Art school

Ezra was determined to study painting in Europe, and in 1949 he spent one very productive season in Paris. Many of his French paintings were later exhibited in this country, and he continued to paint and exhibit throughout his life. After returning to New York, he focused on earning a living as a commercial artist. His illustrations began to appear in publications such as Reader’s Digest, the New York Times Book Review, Collier’s and Playboy, and on the jackets of popular books. The Associated American Artists Gallery, in New York City, gave him two exhibitions, in 1950 and 1954.

Early book illustrations

One of his cover illustrations for a novel was on display in a Fifth Avenue bookstore, where it was spotted by the editorial director of Crowell Publishing, Elizabeth Riley. She asked him to work on children’s books for her company, and published his first picture book in 1954. Jubilant for Sure, written by Elizabeth Hubbard Lansing, was set in the
mountains of Kentucky, a long way from the Brooklyn streets or Paris ateliers. In an unpublished autobiography, Ezra marveled: “I didn’t even ask to get into children’s books.” In the years that followed, Keats was hired to illustrate many children’s books written by other authors, among them the Danny Dunn adventure series.

In the ’50s

*The Books*

*My Dog is Lost!*, published in 1960, was Ezra’s first attempt at writing his own children’s book, co-authored with Pat Cherr. The main character is a boy named Juanito, newly arrived in New York City from Puerto Rico, who has lost his dog. Speaking only Spanish, Juanito searches the city and meets children from Chinatown, Little Italy and Harlem. From the beginning, Ezra cast minority children as his central characters.
Inspiration for Peter

Two years later, Ezra was invited to write and illustrate a book of his own. This was the first appearance of a little boy named Peter. Ezra’s inspiration was a group of photographs he had clipped from Life magazine in 1940 depicting a little boy about to get an injection. “Then began an experience that turned my life around,” he wrote, “working on a book with a black kid as hero. None of the manuscripts I’d been illustrating featured any black kids—except for token blacks in the background. My book would have him there simply because he should have been there all along. Years before I had cut from a magazine a strip of photos of a little black boy. I often put them on my studio walls before I’d begun to illustrate children’s books. I just loved looking at him. This was the child who would be the hero of my book.”
In the ’60s

The book featuring Peter, *The Snowy Day*, was awarded the Caldecott Medal in 1963, the most distinguished honor available for illustrated children’s literature at the time. Peter appears in six more books, growing from a small boy in *The Snowy Day* to adolescence in *Pet Show!*

The techniques that give *The Snowy Day* its unique look—collage with cutouts of patterned paper, fabric and oilcloth; homemade snowflake stamps; spatterings of India ink with a toothbrush—were methods Ezra had never used before. “I was like a child playing,” he wrote of the creation process. “I was in a world with no rules.” After years of illustrating books written by others, Peter had given Ezra a new voice of his own.

In subsequent books, he blended collage with gouache, an opaque watercolor mixed with a gum that produced an oil-like glaze. Marbled paper, acrylics and watercolor, pen and ink and even photographs were among his tools. The simplicity and directness of *The Snowy Day* gave way to more complex and painterly compositions.

In his evolution from fine artist to children’s book illustrator, Ezra applied influences and techniques that had inspired him as a painter, from cubism to abstraction, within a cohesive, and often highly dramatic, narrative structure. His artwork also demonstrates an enormous emotional range, swinging from exuberant whimsy to deep desolation and back again.

Ezra and fans, 1970s
**Beyond Peter**

After winning the Caldecott, Ezra found himself suddenly famous. During the 1960s and ’70s, in addition to writing and illustrating his picture books, he taught illustration and traveled extensively. He visited classrooms around the country and corresponded with many children, exhorting them to “Keep on reading!”

The artist, circa 1980

The honors he received ran the gamut from prestigious to populist. On one end of the spectrum, in 1965 Ezra was the first artist invited to design a set of greeting cards for UNICEF, and in 1970 he was the first children’s book author to be invited to donate his papers to Harvard University. On the other end, in 1974 a roller rink in Japan was named in his honor, and in 1979 Portland, Oregon, held a parade for him; Ezra happily attended both events.

By the time of Ezra’s death following a heart attack in 1983, he had illustrated over 85 books, and written and illustrated 22 children’s classics. He had just designed the sets for a musical version of *The Trip*, written by Stephen Schwartz and titled Captain Louie, which is still presented around the country and licensed for production by Musical Theatre International. He had designed a poster for The New Theatre of Brooklyn, and written and illustrated The Giant Turnip, a beloved folktale. Although Ezra never married or had a family of his own, he loved children, and was loved by them in return.

RETRIEVED FROM: http://www.ezra-jack-keats.org/introduction/a-biography/
THE PLAY:
Captain Louie Jr.

Synopsis

Louie's family has recently moved to a new neighborhood. Lonely and feeling friendless ("New Kid in the Neighborhood"), Louie goes back to his room to play with his favorite toy, Red, his little red plane. When Red "suggests" they take a trip back to his old neighborhood, Louie makes a diorama out of an old shoebox covered with purple cellophane. He looks into it, and in his imagination, they are off ("Big Red Plane")! As they fly towards the old neighborhood, strange doings are afoot. A gang of odd-shaped creatures - a mouse, monster, sack, broom, and flower - are plotting to trick Louie when he arrives ("A Welcome for Louie"). Louie lands in his old neighborhood, but something is amiss. It's dark and empty. Louie calls out for his old friends, but the only answer is the echo of his voice. Suddenly, a whistle shrieks. Dark shapes jump out and chase Louie through the streets and alleys ("Shadows"). Louie is trapped! The gang of creatures drag him to their hideout, where they give him the third degree. Just when it looks really bad for our hero, he notices, peeking out from the bottom of the "Sack," the tail of the neighborhood cat. These aren't frightening creatures at all. These are Louie's old friends dressed up for Halloween! After the trick is revealed, they all set out to celebrate Captain Louie's return ("Trick or Treat"). Louie and the gang are approached by Julio, a new kid in the neighborhood. They are all about to set off for some trick or treating when one of the gang, Ziggy, mentions that someone has moved into Louie's old place. Indignant that anyone would dare to try to take Louie's place, they declare this new kid a Looza, and, led by Julio, they head off to "trick his house up good" ("Looza on the Block"). They are just about to launch their attack when they are surprised by Julio's mother exclaiming, "What is going on out there?" The gang stops dead in their tracks. Julio is the new kid! But he didn't want to admit it to his new friends. Next, the gang decides to go to Ziggy's house. They have never been there before because he lives in a scary neighborhood. Ziggy seems oddly resistant to the idea, but the gang insists. Ziggy is forced to admit that he didn't want his friends to go to his place because his family can't afford the Halloween decorations and candy. Louie gets an idea and the gang heads off ("Spiffin' Up Ziggy's"). It's getting late and Julio says he has to get home. Louie suggests that they could hurry things up if they finish their trick or treating by plane. He and Red could take them all ("Captain Louie")! When they land, it is time for Louie to go. He bids his friends a warm farewell ("Home Again"), and finds himself transported out of his diorama world and back into his new home. Louie hears his mother telling him to put on his costume and join the other kids, but he's just not sure. Then he remembers his old gang, and how Julio fit right in, and how he helped out Ziggy. Louie gathers up his courage, heads outside, where, dressed as "Captain Louie" in his red plane, he makes new friends as the Halloween hit of his new neighborhood ("Finale")

RETRIEVED FROM: http://www.mtishows.com/show_detail.asp?showid=000323
Cast

AMY/BROOM Amy is the perfect friend who is always there to help and can take on leadership responsibilities whenever necessary.

CAT/SACK Amy's cat is a member of the gang and is always around. Cat can't speak words, but still communicates fully to the gang with "meows" and actions.

ENSEMBLE are kids from both Louie's old and new neighborhoods.

JULIO/BASEBALL BAT Julio is the new kid in the group and is extremely outgoing and self-confident. He likes to tell jokes and really enjoys having a good time with people, whether they are new or old friends.

JULIO'S MOM Julio's Mom is first bewildered by all the commotion she hears outside her door, but she is soon pleased to learn that her son is making new friends.

LOUIE/CAPTAIN LOUIE Louie is bright, imaginative, generous, and a somewhat shy kid. He has just moved to a new neighborhood and feels lonely without his old friends. LOUIE'S MOM Louie’s Mom is kind to her son, but still pushes and encourages him to go outside and meet new people.

ROBERTA/MOUSE Roberta is the leader of the gang. She is not overly bossy, but she definitely is in control. She cares a lot about her friends and has a clear idea of how things should happen. She and Louie have innocent crushes on each other.

ZIGGY/MONSTER Ziggy is all around a big guy; physically and emotionally. Ziggy has got a big heart and is always ready to play a trick or two, and have some fun. The only thing that causes Ziggy any concern is embarrassment about his poor apartment that comes out when the kids start to talk about their homes.

RETRIEVED FROM: http://www.mtishows.com/show_detail.asp?showid=000323
Additional Facts

Show History

Inspiration

Captain Louie is a family musical adapted from the children's book The Trip by Ezra Jack Keats. The original story clocks in at only 347 words and tells the story of a young boy who escapes into his imagination after being forced to move to a new neighborhood. The First All Children's Theatre, a repertory company of young performers in NYC, was in search for a new work. Meridee Stein stumbled upon The Trip and decided to turn it into a short musical. She reached out to Stephen Schwartz, who had previously visited the theatre with his family, to write the music. Though Schwartz was working on the musical RAGS, he gladly agreed to help.

Productions

Captain Louie began back in 1983 with a 35-minute version in a theater on West 65th Street in New York City. It was directed by Meridee Stein, the founder and artistic director of the First All Children's Theatre, and the writer of the source material even pitched in to design the sets and costumes. The production played for a year and briefly performed at the Kennedy Center in Washington, D.C., but soon faded into the woodwork.

The musical came to light more than 20 years later, when book writer Anthony Stein (husband of Meridee) and composer Stephen Schwartz decided to revisit the material. They expanded it to a 65-minute version with new songs, scenes, and the added character of Julio. The new version premiered at the York Theatre Company, later playing at the Little Shubert Theatre. The revamped musical then faced a U.S. tour from 2006 to 2007 and a spot at the MTI Junior Theatre Festival in 2009.

Critical Reaction

"Exhilarating [...] a pure, uncomplicated pleasure [...] A counterpoint of sweet and salsa animates the best songs [...] This show will transport you." - The New York Times

"It's the type of children's theater that I most enjoy. [...] Here's a story that all too many can indeed identify with. [...] Captain Louie is a show that many kids can truly relate and respond to, especially in these times when families are so peripatetic." - TheaterMania

"Captain Louie is a thoroughly enjoyable children's musical, with enough energy to capture the young audience's attention. [...] Stephen Schwartz's music is spirited. It offers the cast an outlet for their energy." - NYTheatre.com
"A heartfelt musical [...] The ten songs, many accompanied by fun [...] made for a lovely afternoon activity." - CurtainUp

"Nothing short of magical...one that will inspire children to a life of theatergoing." - Talkin' Broadway

RETRIEVED FROM:
https://www.mtishows.com/show_detail.asp?showid=000287
About The Composer Stephen Schwartz

Born in New York City in 1948, Stephen Schwartz studied piano and composition at the Juilliard School of Music while in high school and graduated from Carnegie Mellon University in 1968 with a B.F.A. in drama. Upon coming back to live in New York City, he went to work as a producer for RCA Records, but shortly thereafter began to work in the Broadway theatre. His first major credit was the title song for the play Butterflies Are Free; the song was eventually used in the movie version, as well.

In 1971, he wrote the music and new lyrics for Godspell, for which he won several awards, including two Grammys. This was followed by the English texts in collaboration with Leonard Bernstein for Bernstein’s MASS, which opened the Kennedy Center for the Performing Arts in Washington, D.C. The following year, he wrote the music and lyrics for Pippin, and two years later, The Magic Show. At one point, Godspell, Pippin and The Magic Show were all running on Broadway simultaneously.

He next wrote the music and lyrics for The Baker’s Wife, followed by a musical version of Studs Terkel’s Working, to which he contributed four songs and which he also adapted and directed, winning the Drama Desk Award as best director. He also co-directed the television production, which was presented as part of the PBS American Playhouse series. Next came songs for a one-act musical for children, Captain Louie, and a children’s book, The Perfect Peach. He then wrote music for three of the songs in the off-Broadway revue Personals, lyrics to Charles Strouse’s music for Rags, and music and lyrics for Children of Eden.

He then began working in film, collaborating with composer Alan Menken on the scores for the Disney animated features Pocahontas, for which he received two Academy Awards and another Grammy, and The Hunchback of Notre Dame. He also provided songs for DreamWorks’ first animated feature, The Prince of Egypt, for which he won another...
Academy Award for the song “When You Believe.” He most recently collaborated with Alan Menken on the songs for Disney’s *Enchanted.*

Schwartz provided music and lyrics for the original television musical *Geppetto,* seen on *The Wonderful World of Disney* and recently adapted for the stage as *My Son Pinocchio.* He has released two CDs on which he sings new songs, entitled *Reluctant Pilgrim* and *Uncharted Territory.*

Schwartz’s most recent musical, *Wicked,* opened in the fall of 2003 and is currently running on Broadway and in several other productions around the United States and the world. In 2008, *Wicked* reached its 1,900th performance on Broadway, making Schwartz the only songwriter in Broadway history ever to have three shows run more than 1,900 performances.

His first opera, *Séance on a Wet Afternoon,* premiered at Opera Santa Barbara in the fall of 2009 and was recently produced by New York City Opera.

Schwartz was recently given a star on the Hollywood Walk of Fame and inducted into the Theatre Hall of Fame and the Songwriters Hall of Fame. A book about his career, *Defying Gravity,* has recently been released by Applause Books.

Under the auspices of the ASCAP Foundation, he runs musical theatre workshops in New York and Los Angeles and serves on the ASCAP board; he is also currently president of the Dramatists’ Guild. Visit [http://www.stephenschwartz.com](http://www.stephenschwartz.com) for more information.

**The Musicals of Stephen Schwartz**

1971: *Godspell* — (music and new lyrics)

1971: *Bernstein’s MASS* — (additional lyrics)

1972: *Pippin* — (music and lyrics)

1974: *The Magic Show* — (music and lyrics)

1976: *The Baker’s Wife* — (music and lyrics)

1978: *Working* — (four songs, direction and co-adaptation)

1985: *Personals* — (music for three songs)

1986: *Rags* — (lyrics)

1991: *Children of Eden* — (music and lyrics)

1999: *Der Glöckner von Notre Dame* — (lyrics)

2003: *Wicked* — (music and lyrics)

2005: *Captain Louie* — (music and lyrics)
2005: *Mit Eventyr* — (music and lyrics for eight songs)
2006: *Geppetto & Son* — (music and lyrics)

**Movie Musicals**

1973: *Godspell* — (music and new lyrics)
1995: *Pocahontas* — (lyrics)
1996: *The Hunchback of Notre Dame* — (lyrics)
1998: *The Prince of Egypt* — (music and lyrics)
2000: *Geppetto* — (music and lyrics)
2007: *Enchanted* — (lyrics)

RETRIEVED FROM: http://webapp2.wright.edu/web1/newsroom/2013/02/13/beloved-award-winning-composer-stephen-schwartz-will-be-wright-states-first-distinguished-visiting-artist-for-celia/
Lesson Plans for Week III:

Studying the Work of Ezra Jack Keats

Overview of the Week

During this week of the author study, students will grow in their ability to understand texts in a variety of ways. Just as the students focused on the literary elements as a basis for their learning in the Leo Lionni study, so will the students use the literary elements to help them think about the texts at hand this week. This study on Ezra Jack Keats will not only give the students a deeper understanding of Keats as an author and illustrator, but it will also give the students an opportunity to hear and talk about quality literature. Keats' books have been nominated for several awards, including awards given by Children are Choice, the International Reading Association, the Children's Book Council, and the Child Study Association of America's Children's Books. His books have also been awarded the Caldecott honor, and have been the Children's book of the year (nominated by the CSAAC) 14 times.

Over the course of the week, the students will hear 5 of Ezra Jack Keats' stories. The students will engage in meaningful conversation about the books. These conversations will include topics based on the literary elements as well as the problems and solutions that the book is based upon. This will be a main focus of this week: to enable the students to understand the problem that the main character faces and the related solution that unfolds. Comparison of the stories to one another will be a daily activity as the students are exposed to more of Keats' works. Story mapping will occur as a means by which the students can organize what happened in the stories in a concise fashion. In addition to story mapping, the students will mimic Keats' art in making collage style art. They will also make alternative endings to stories by writing and drawing a way that they imagine a particular story ending. The importance of this week in the unit is found in the students making text-to-self and text-to-text relationships as they build their comprehension of literature, and their understanding of what a story includes.

Objectives
Students will:

- participate in class discussions about story elements such as characters, problems, and solutions.
- compare and contrast books written by a particular author.
- make text-to-self connections.
- complete story maps.
- compose alternative endings of a story with a problem and solution.
Class I: Ezra Jack Keats

1. Introduce students to the author Ezra Jack Keats and his writing. Tell the students that Keats is not only a good author, but also a great illustrator. Show the students the Official Ezra Jack Keats website, <http://www.ezra-jack-keats.org/>. Click “About Ezra” and “Biography.” Have the students look at the pictures of Keats while some of the information about Keats is shared. Share main points like when and where he was born, how his love of art began when he was young, where he got the ideas for his books, and the total number of books he had written in his career. Next, on the main page, click “Keats Characters” and “Ezra's Books.” Here the students can see the covers of some of Keats' books. Focus on sharing the titles and covers (and possibly a brief synopsis) of the books that the students are going to be hearing during the week.

2. Next, introduce the students to the first of the books read during the Ezra Jack Keats section of this unit: Goggles! Tell the students that this book was awarded the Caldecott award for its illustrations. Start the read-aloud with a picture walk of the book. Have the students look at the pictures and suggest what they think the book will be about. Have the students comment on the illustrations as well. Have the children share whether or not they like the illustrations and why, as well as how they think Keats created the illustrations.

3. After the picture walk, tell the students that Goggles! is about two boys, Peter and Archie, who find a treasure, a pair of motorcycle goggles. Explain that Peter is a character that is often seen in Keats' writing. Talk about how Keats was inspired to create Peter as a character. This information is found on the official website. Archie also appears in many of Keats' books as Peter's best friend. Begin reading the book with enthusiasm.
4. As you are reading the book, ask the students for their predictions at opportune times. Also ask the students key questions that will aid their enjoyment of the text as well as their comprehension of the text. As the students explore the book, the following questions may be useful:

- Who are the characters of the book? What are they like? How do you know?
- What is Archie and Peter's problem? With this question and the next question, briefly explain what is meant by problem and solution. Explain that most stories have a problem that the main character faces. Tell the students that the exciting part of the story is often the way that the character goes about facing the problem, the way the character explores the solutions to the problem, and also what the character decides to do to fix the problem. This part, the fixing, is called the solution.
- Why did Peter yell, “meet us at the parking lot” through the pipe?
- Did their solution work?

5. After the book is read, elicit students' reactions to the text. Ask them how they enjoyed the book, how they felt about the way the problem was solved, and what else the main characters could have done in order to solve the problem. Ask the students what they could do if a bully picked on them. Aid the students in making meaningful text-to-self connections.

6. Together, create a story-map organizer. Have the students talk about the characters, problem, and solution. Record what the students say on large paper to make the story-map organizer.

The story-map organizer that will be written on large paper will look like this:
Next, comment on how there are a lot of different solutions to one problem, as there are with the problem in this text. Explain the interactive bulletin board to the students at this time. Show the students where the board is and how it functions. Point out that there are pockets with a problem written on the pocket. Show the students that different solutions can be written and placed in the pockets. These solutions will be read at some point in the day, either at the morning meeting, at snack, or at the end of the day. Encourage the students to complete at least one solution for each problem at some point during the day. Tell the students that they can write or draw the solutions on paper and place the solutions in the pocket on the board with their names on the sheets. Remind the students that when they have other work to be doing that they should not be writing their solutions. Tell them that they can do this after their work is done or when they are done with their centers. At this time give the students a few minutes to write a solution for this book’s problem. Read a few of the solutions if time permits.

The alternative solution sheet that the students will use throughout the week is shown below. The students can draw a picture on the back of the sheet if they would like. Also, the next page consists of several “Your Solution” sheets.
8. Lastly, introduce the students to the art center that they will have the opportunity to do this week. Tell the students that tomorrow they will be studying the way that Keats makes his books and especially how he makes his illustrations. Tell the students that he often does his illustrations using a collage technique where he uses different types of paper and materials and pastes them onto his paper in order to make the scene on the page. Tell the students that they can also do this at the art center with the different pieces of paper that are available. Make sure there are plenty of paper choices for the students. A sample of the types of papers you might want to include is displayed below. Also have glue, colored pencils (or crayons or markers), and heavy construction paper that the students can glue onto available.
Suggest to the students that they can make a scene from the book, a scene that would accompany an alternative ending, a character of the book, or illustrations for a book that they have themselves created. Show the students the collage technique in the text and encourage them throughout the week to give this art center a try.
Class II: Ezra Jack Keats

1. Introduce the students to the second book by Ezra Jack Keats that the students will be hearing. Tell the students that this book, *A Letter to Amy*, has some illustrations that they are going to be closely looking at. With a computer, go to <http://www.lib.usm.edu/~degrum/keats/letter/om.html>.

Tell the students that they are going to be able to see the process by which Keats makes his books by looking at the original materials that he used. First click on “Photographs” and show the students the two photographs. Ask them why Keats may have taken these photos. Tell the students that these photographs helped Keats design the things in his book. Tell the students to look for a part of the story where these photographs may have been used in Keats' illustrations.

Next, click on “Sketches.” Show the students the last two sketches and talk about how authors first draw their illustrations before they do the final product. Click on “Dummy” and show the students the next step in the illustrating process. Click on “Sample Envelopes to Amy” next. Have the students predict what these are and why they would be included in the original materials that Keats used. Have the students think about why these envelopes were used as the book is being read.

Next, click on “Typescript.” Tell the students that this is a typed version of the story. Ask students what else they see on this page. Talk briefly about how authors revise. Also view “Galleys” and have the students note the marks in the text. Tell the students that these are some of the revisions that the author or the editor (the person who looks over the story before it becomes a published book) made in order to make the story...
better. Connect this to what the students are doing in Writing Workshop with proofreading and revising.

Click also on “Original Illustrations.” Have the students view these illustrations and comment on the use of the photographs viewed earlier. Ask students what is missing on each of these pages. Finally, show the students the pictures in the “Book” section. Tell the students that this is how the illustrations appear with the words in this book. Have students share their thoughts about the illustrations. Help the students realize the time and effort that goes into creating a final book.

After the students have viewed the illustration materials that this site offers, tell the students that they are going to be listening to A Letter to Amy which was nominated as America's children's book of the year. Tell the students that in this story Peter (a familiar character from yesterday's book) wants to invite Amy to his party, but she is a girl. Begin reading the story with enthusiasm.

2. As you are reading the book, ask the students for their predictions at opportune times. Also ask the students key questions that will aid their enjoyment of the text as well as their comprehension of the text. As the students explore the book, the following questions may be useful:

- Who are the characters in the book? What are they like? Is this different from the previous story that was read yesterday?
- What is the problem in this story?
- Why is Peter writing a letter?
- What happens when he goes to mail it?
- How does Peter feel at his party? How do you know? Look for students to give evidence from the text.
- What was the solution to the problem? Also talk about how the solution to the problem comes at an unusual place in the story (in the beginning).
- What do you think Peter wished for at the end of the book? Why?

3. After the book is read, elicit students' reactions to the text. Ask them how they enjoyed the book, how they felt about the way the problem was solved, and what else the main character could have done in order to solve the problem. Compare and
contrast the different solutions that the students give to the solution that Keats selected.

4. Tell the students that the interactive bulletin board is going to be used for each of the books read this week. Again, encourage the students to use this bulletin board and put solutions that they find fitting in the pockets.

5. Explain to the students that during center time they are going to be writing a letter to a character in this book. Have the stationary that the students are going to use available. This stationery is attached after this lesson. Tell the students that they need to write a few sentences to the character of their choice about something in either of the Keats books read in the past week. Have the students come up with ideas for which character they could write. Record the names of the proposed characters on the board.

Also have the students come up with ideas about what they may say to certain characters in the letters they will write. A sample letter to one of the characters may be useful for students to hear so that they understand what it is they are to be doing. An example of such a letter follows.
Dear Willie,

Peter sure is lucky to have a pet like you! I think you should have stayed home though when Peter went to mail the letter to Amy. It was raining, and I imagine your paws got all muddy!

Your friend,

Mrs. Barbutti

The sample text reads:

"3-21-07

Dear Willie,

Peter sure is lucky to have a pet like you! I think you should have stayed home though when Peter went to mail the letter to Amy. It was raining, and I imagine your paws got all muddy!
1. Introduce the students to the third book by Ezra Jack Keats that the students will be hearing. Tell the students that this book is called, *Pet Show!* Tell the students that like *A Letter to Amy*, this book was named America's children's book of the year. Start the read-aloud with a picture walk of the book. Have the students look at the pictures and suggest what they think the book will be about. Have the students comment on the illustrations as well. Have the children point out techniques they notice, keeping in mind what they have learned about Keats’ illustrations. Also ask the students how the illustrations in this book are different from the other books that were read this week. If there is time, it would be valuable to ask the students how this work compares to the work of Jan Brett or Leo Lionni.

2. After the picture walk, tell the children that this is a story about Archie and what he brings to the pet show. Ask students what they know about Archie. Begin reading the book with enthusiasm.

3. As you are reading the book, ask the students for their predictions at opportune times. Also ask the students key questions that will aid their enjoyment of the text as well as their comprehension of the text. As the students explore the book, the following questions may be useful:

- Where do you think the cat is?
- How do you think Archie is feeling after his friends all go to the show without him? Did the book say this? Then how do you know? Connect the ideas that the students share with how authors try to show, and not just tell. Encourage the students to do this same work in Writer’s Workshop.
Do you think Archie will just stay home, look for the cat, or do something else?
Will the judges give Archie's germ a prize? What type of prize would you give the germ?
Who are the characters in this book?
What is Archie's problem in this story?
What is his solution, or the resolution to this story?

By answering these questions, the students are following the same steps that are in the story-map organizer. This can be done together verbally or on paper so that the students become more familiar with the way the organizer is set up.

4. After the book is read, elicit students' reactions to the text. Ask them how they enjoyed the book, how they felt about the way the problem was solved, and what else the main characters could have done in order to solve the problem. Compare and contrast the different solutions that the students give to the solution that Keats selected. The following questions may be helpful as the students discuss alternative solutions:

What would you bring if you couldn't find your pet?
What other solution might Archie have tried?
What would you do if you saw someone else getting a prize for your cat?

5. After the students have talked with one another about their different ideas, tell the students that they are going to draw what they would bring if they couldn't find the pet that they were going to bring. Show the students the pages on which they are to illustrate and write. These pages say, “If I lost my pet for the pet show I'd bring a ____________________.” In the corner of the page is a ribbon. In the ribbon’s center the students are to put what award their “pet” would receive. Tell the students that they are to fill in what they would bring (not a real pet) and that they are to illustrate that pet. Also tell them to fill in the ribbon and indicate what the pet would be awarded at the pet show. Ask students what some of the awards in the book were and what some of their awards could be. Encourage the students to think creatively of something special and unique. Have the students do this page at their seats during center time. Make sure the students have crayons, colored pencils, or markers at their disposal. The template for this sheet is found on the next page.
6. Remind the students that the interactive bulletin board is still in use for each of the books read this week. Point out where the envelope for today’s book is. Again, encourage the students to use this bulletin board and to put solutions that they come up with in the pockets. Read a couple of these solutions if time permits.
Class IV: Ezra Jack Keats

1. Introduce the students to the fourth book by Ezra Jack Keats that the students will be hearing. Tell the students that this book is called, *Jennie’s Hat*. Tell the students that this book was named America’s children’s book of the year like some of the others books that Keats wrote and illustrated. Start the read-aloud with a picture walk of the book. Have the students look at the pictures and suggest what they think the book will be about. Ask them what they can tell about the story from the illustrations. Also inquire as to what the students think the problem may be in this book.

2. After the picture walk, tell the children that this is a story about a girl named Jennie and a hat that her Aunt promises to give her. Begin reading the book with enthusiasm.

3. As you are reading the book, ask the students for their predictions at opportune times. Have the students think about the ways the main character feels. Also ask the students key questions that will aid their enjoyment of the text as well as their comprehension of the text. Additionally, the following questions may be useful:

   - Why is Jennie trying on all of these silly hats?
   - Who are the characters?
   - What is the problem in this story?
   - What is the solution to the problem, or the resolution to this story?
   - Why did the birds do what they did to Jennie’s hat?
By answering these questions the students are following the same steps that are in the story-map organizer. This can be done together verbally or on paper so that the students become more familiar with the way the organizer is set up.

4. After the book is read, elicit students' reactions to the text. Ask them how they enjoyed the book, how they felt about the way the problem was solved, and what else Jennie could have done in order to solve the problem. Compare and contrast the different solutions that the students give to the solution that Keats selected when he wrote the book.

It may also be useful to contrast this book to Goggles! Encourage the students to think about how the plots of these two stories are similar and how they are different. Help the students see that in both of these texts, the characters desire some object. Additionally, both books have a sequence of events that lead to the characters getting the object that they desire. Talk about the differences that occur in the book and what twists in the plots make these books different.

5. Tell the students that the interactive bulletin board is still in use for each of the books read this week. Point out where the envelope for today's book is. Have the students write (and illustrate if there is time) one solution for the problem in this book. Use the same small sheets of paper that have been used this week. Once again, students can draw a picture on the back of the sheet if they would like. When the students are done, have them put their solutions in the appropriate pocket. Read some of the solutions to the class if time permits.

6. Encourage the students to make their own books with a problem and a solution during their center time after they have completed the centers that are assigned for that day. Tell the students to think first of the problem and a corresponding solution before they write their books. The students can also use the art center collage materials to make illustrations if they choose. For this center, the students can use the book making materials (lined paper suitable to staple into a book, construction paper for the book covers, as well as crayons, colored pencils, or markers) that are available during center choice time.
1. Introduce the students to the final book by Ezra Jack Keats that the students will be hearing this week. Tell the students that this book is called, *The Trip*. Tell the students that this book was nominated by the International Reading Association and the Children's Book Council, which are organizations that select the best children books for awards. Start the read-aloud with a picture walk of the book. Have the students look at the pictures and suggest what they think the book will be about. Talk to the students about how picture books are good for predicting because the pictures give clues as to what the story might be about. Ask them what they can tell about the story from the illustrations. Also inquire as to what the students think the problem may be in this book.

2. After the picture walk, tell the children that this is a story about a boy named Louie who moves to a new neighborhood. Begin reading the book aloud with enthusiasm.

3. As you are reading the book, ask the students for their predictions at opportune times. Have the students think about the ways the main character feels. Also ask the students key questions that will aid their enjoyment of the text as well as their comprehension of the text. Additionally, the following questions may be useful:

   - Who are the characters?
   - What is the problem in this story that Louie is facing?
   - Why is Louie upset?
   - What are these creatures? Predict.
   - What is Louie's solution to the problem? What do you think about this solution?
   - Did all of those events with his friends from his old neighborhood really happen?
How do you know?

- Who are these children? Are they similar to his friends in his old neighborhood?
- Why does Louie then go out to join the other children?

4. After the book is read, elicit students' reactions to the text. Ask them how they enjoyed the book, how they felt about the way the problem was solved, and what else Louie could have done in order to solve the problem. Compare and contrast the different solutions that the students give to the solution that Keats selected when he wrote the book.

5. Tell the students that the interactive bulletin board is still in use for each of the books read this week. Point out where the envelope for today's book is.

6. Now that five of the Keats' books have been read, compare and contrast the books. Display the books and possibly the pockets with the problems written on them so that the students will more easily remember the books and the problems and solutions in the books. First, have the students review the characters, problems, and solutions of each book. Start with two books like Jennie's Hat and The Trip and ask how the problems are similar and how they are different. Next, encourage the students to compare and contrast the characters in all of the books. Ask which characters were the students' favorites and why. Ask if any of the characters acted like each other. Ask the students which two books were the most similar and why. Also ask the students which solutions were similar. If students are having a hard time dealing with all five books, single out two or three texts and ask more specific questions about the characters, problems, and solutions, which were the focus of this week. Encourage students to share their ideas.

7. Lastly, introduce the students to the final assessment for this week. Show the students the story map that they have seen the past week. Use the same story map (with a place for the title, the characters, the problem, and the solution), but this time have a part on the bottom that says, “Your Solution.” Review the different parts of the map with the students and explain each section. Tell the students how this map has an extra part called, “Your Solution” where you write a solution that you came up with (that is not the same as the solution in the book). Have the students individually complete one story map for The Trip. Tell the students to be sure to include the title of the book, the characters, the problem, and the solution on the sheet as well as the
solution that they came up with by themselves. Have the students do this worksheet at
the beginning of center time. Tell the students that they can draw pictures that
 correspond to the problem and/or solution in the extra spaces on the sheet after they
have written the required things for this story map. The sheet that the students will use
for this story map is found on the next page. The students can then proceed to their
assigned center. This concludes the third week of this author study.
## Extended Story Map Organizer Assessment Rubric

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<th>Accomplished 3</th>
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<td><strong>Inclusion of the book's characters.</strong></td>
<td>Students only list the main character of the book, or list one or more minor characters and do not include the main character.</td>
<td>Students list two of the characters in the book. This includes the main character and one minor character.</td>
<td>Students clearly and fully include the main character and at least two minor characters in the book.</td>
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<td><strong>Inclusion (in words or pictures) of the book's problem.</strong></td>
<td>Students depict a mere event in the book that does not encompass the book’s problem.</td>
<td>Students attempt to represent the book's problem by inferring the problem.</td>
<td>Students clearly and fully represent the book's problem.</td>
<td></td>
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<tr>
<td><strong>Inclusion (in words or pictures) of the solution to the book's problem.</strong></td>
<td>Students depict an event in the book that does not encompass the book’s solution.</td>
<td>Students attempt to represent the book’s solution by inferring the solution.</td>
<td>Students clearly and fully represent the book’s solution.</td>
<td></td>
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<tr>
<td><strong>Inclusion (in words or pictures) of an alternative solution.</strong></td>
<td>Students use the solution that the book used, or they write something that would not be a</td>
<td>Students attempt to represent an alternative solution, but do not completely make it clear</td>
<td>Students clearly and fully represent an alternative solution that is not found in the book and is fitting for</td>
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<td>feasible solution to this book’s problem.</td>
<td>how this would help solve the problem.</td>
<td>the book’s problem.</td>
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**Total Score:**
Addressing Student Needs

This week addresses the individual needs of the focal students. With focal student A in mind, the picture walks are a new addition to the traditional reading of the read-aloud. The picture walks will enable this student to become more thoughtful about the text even before it is read. Focal student A in particular is very interested in pictures. During guided reading, for instance, he always studies the pictures with great thought before reading the text. The picture walk before the reading may then increase focal student A's attention on the book. The illustration discussions and studying that will be done in this portion of the unit will also contribute to drawing this student into the conversation about this author and illustrator.

Next, focal student A is catered to in the writing activities as there are a variety of levels of activities given this week. The activity that requires the students to comment on the pet they would bring to the show has less writing and more thinking involved with it. This will allow this focal student to do the cognitive tasks that this requires, but will not be too overwhelming for him to do since there is less writing that is required. This activity will also encourage creative thinking, which is a skill that needs to be fostered in this focal student. It is important that during the writing time, when the students will be required to write a letter to a character, that focal student A be encouraged to start quickly on his work. It will be beneficial for this focal student to discuss with another person one of the characters and what he would like to say or ask that character in the letter. This will allow this student to have his ideas ready so that he is already on his way to the completion of this writing assignment.

Next, focal student B's needs are addressed in this portion of the unit as there is much repetition of strategies, yet the openness for students to use these strategies as they are able. For example, in the daily completion of a story-map organizer, the students are shown how to complete one of these organizers and how to think critically about what is happening in the plot of a book. By being shown this a few times during the week, focal student B, as well as other students that often need more guidance on unfamiliar tasks, will be able to more successfully complete her own extended story-map organizer at the end of the week. Furthermore, the alternative endings that the students are required to do are repeatedly stressed throughout the week. The students are required to do these alternative endings on some days, and not on other days. This
will allow students to be more independent in doing this work. As they become more familiar with the task and find themselves more engaged in the book, they will be more likely to complete more of these alternative endings. Thus focal student B during this week will be given sufficient guidance in order to scaffold her to successfully understanding the texts being read, but will also be given the room to exhibit growth in her abilities.

Focal student C is given a wide range of opportunities this week. The interactive bulletin board is one way that this student can daily be thinking about the books being read. This bulletin board and the way that it is set up will allow this student to take the initiative in responding to the different texts. Also, just like focal students A and B will benefit from the text-to-self connections and the questions that will encourage evaluative thinking to take place, so will this student learn how to be more thorough in her responses through these discussions. All of the students will thus be teaching each other as they discuss the ways that they interpret the problem and the solution in the text and also the ways that they go about thinking about their own solution to the problem that was presented in the text. The letter to the character and the book making choice time activities were both formulated in order to stretch students like focal student C. Not only will the students be required to do more writing for these activities, but they will also be required to think more deeply about the characters and the situations that the characters are in. This will allow creative thinking and will require thoughtful planning. While all of these collaborative and individual activities that the class will do range in type, they all will allow each child to obtain more practice and growth in reading, writing, and thinking creatively and critically.
Week Three: Ezra Jack Keats Resources


RETRIEVED FROM:
JPAS Captain Louie:
Comparing and Contrasting
the Book and the Musical
by Karel Sloane-Boekbinder

MATERIALS: The Trip by Ezra Jack Keats; the Synopsis of Captain Louie, Jr. from MTI; notebook paper; pencils; JPAS Venn Diagram

Vocabulary: Adaptation, characters, plot

TIME: One class period

Prior to beginning the lesson, either hand out note book paper and pencils or ask students to get notebook paper out from their student supplies; hand out copies of the JPAS Venn Diagram. Explain that the class will be reading the book The Trip by Ezra Jack Keats and learning about Captain Louie, Jr. from MTI. Define vocabulary words adaptation, characters and plot. Explain that Captain Louie, Jr. from MTI is an adaptation of the book The Trip by Ezra Jack Keats and that the class will be comparing the characters and plot from the book and the musical and contrasting how the characters and plot are different.

As a class, Read The Trip by Ezra Jack Keats. Ask students to write down on their piece of note book paper a list of characters and three sentences about the plot from the book. Read the Synopsis of Captain Louie, Jr. from MTI. Ask students to write down on their
Ask students to look at the two lists of characters and the plots. In the center of the JPAS Venn Diagram, where the circles overlap, ask students to refer to their notes and list all the characters that are similar. Also ask students to write three sentences about how the plots of the play and the musical are similar. Explain that this is how the book and the musical compare, or what they both have in common, how they are the same. Now using their notes and the JPAS Venn Diagram, ask students to write two sets of what is unique: 1) what is unique about the book (characters and plot,) and what is unique about the musical (characters and plot.) Explain that this is the contrast between the book and the musical, or how they are different. Ask students to share what they have found with the class.
Synopsis: Captain Louie, Jr, from MTI

Louie's family has recently moved to a new neighborhood. Lonely and feeling friendless ("New Kid in the Neighborhood"), Louie goes back to his room to play with his favorite toy, Red, his little red plane. When Red "suggests" they take a trip back to his old neighborhood, Louie makes a diorama out of an old shoebox covered with purple cellophane. He looks into it, and in his imagination, they are off ("Big Red Plane")! As they fly towards the old neighborhood, strange doings are afoot. A gang of odd-shaped creatures - a mouse, monster, sack, broom, and flower - are plotting to trick Louie when he arrives ("A Welcome for Louie"). Louie lands in his old neighborhood, but something is amiss. It's dark and empty. Louie calls out for his old friends, but the only answer is the echo of his voice. Suddenly, a whistle shrieks. Dark shapes jump out and chase Louie through the streets and alleys ("Shadows"). Louie is trapped! The gang of creatures drag him to their hideout, where they give him the third degree. Just when it looks really bad for our hero, he notices, peeking out from the bottom of the "Sack," the tail of the neighborhood cat. These aren't frightening creatures at all. These are Louie's old friends dressed up for Halloween! After the trick is revealed, they all set out to celebrate Captain Louie's return ("Trick or Treat"). Louie and the gang are approached by Julio, a new kid in the neighborhood. They are all about to set off for some trick or treating when one of the gang, Ziggy, mentions that someone has moved into Louie's old place. Indignant that anyone would dare to try to take Louie's place, they declare this new kid a Looza, and, led by Julio, they head off to "trick his house up good" ("Looza on the Block"). They are just about to launch their attack when they are surprised by Julio's mother exclaiming, "What is going on out there?" The gang stops dead in their tracks. Julio is the new kid! But he didn't want to admit it to his new friends. Next, the gang decides to go to Ziggy's house. They have never been there before because he lives in a scary neighborhood. Ziggy seems oddly resistant to the idea, but the gang insists. Ziggy is forced to admit that he didn't want his friends to go to his place because his family can't afford the Halloween decorations and candy. Louie gets an idea and the gang heads off ("Spiffin' Up Ziggy's"). It's getting late and Julio says he has to get home. Louie suggests that they could hurry things up if they finish their trick or treating by plane. He and Red could take them all ("Captain Louie")! When they land, it is time for Louie to go. He bids his friends a warm farewell ("Home Again"), and finds himself transported out of his diorama world and back into his new home. Louie hears his mother telling him to put on his costume and join the other kids, but he's just not sure. Then he remembers his old gang, and how Julio fit right in, and how he helped out Ziggy. Louie gathers up his courage, heads outside, where, dressed as "Captain Louie" in his red plane, he makes new friends as the Halloween hit of his new neighborhood ("Finale")

RETRIEVED FROM: http://www.mtishows.com/show_detail.asp?showid=000323
JPAS: Captain Louie

Compare and Contrast

NAME______________________

Different

The Trip
List of Characters

Same

the Book

Different

Captain Louie, jr
List of Characters

List of Characters

Plot

Plot

Plot
English Language Arts Standards » Reading: Informational Text » Grade 4

Craft and Structure

**CCSS.ELA-Literacy.RI.4.4** Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area (Adaptation, characters, plot.)

- **CCSS.ELA-Literacy.RI.4.5** Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.

Key Ideas and Details

- **CCSS.ELA-Literacy.RI.4.1** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text (comparing and contrasting.)

Integration of Knowledge and Ideas

- **CCSS.ELA-Literacy.RI.4.8** Explain how an author uses reasons and evidence to support particular points in a text.

English Language Arts Standards » Writing » Grade 4

Text Types and Purposes

- **CCSS.ELA-Literacy.W.4.1a** Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer’s purpose.

- **CCSS.ELA-Literacy.W.4.2d** Use precise language and domain-specific vocabulary to inform about or explain the topic.

- **CCSS.ELA-Literacy.W.4.3a** Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
JPAS Captain Louie Songs

NAME________________________

E W Q O W U R H G V Z E S M Y
O I V W A U B Z N U I Q H Q S
H F U X P T R X Q U E A V X
B O G O Z I K V O V J T D W Y
G D M U L Y F L N X X A O O W
V H C E Q R N V S W K E W P H
U F R T A I O M A T J R S J M
L Q X Y A G D F O G T T J Y A
U E B T N E A T E N W R G M M
Q A P D A V K I H M R O T H B
M A L I Z Y G F N J O K R R R K
C P T K R X V P F H C C P V U
B I G R E D P L A N E I L W R
O W C C K C E N I G J R L E M
H W E U B R V T S K R T H Z W

BIGREDPLANE       CAPTAINLOUIE       HOMEAGAIN
SHADOWS           TRICKORTREAT       WELCOMEFORLOUIE
Karel Sloane-Boekbinder, CREATED USING:
http://puzzlemaker.discoveryeducation.com/code/BuildWordSearch.asp#
JPAS Captain Louie Songs: Solution

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+ O + O + + + + O + + T D + +
+ + M + L + + L + + + A O + +
+ + + E + R N + + + + E W + +
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(Over, Down, Direction)
BIGREDPLANE(1,13,E)
CAPTAINLOUIE(1,12,NE)
HOMEAGAIN(1,3,SE)
SHADOWS(13,1,S)
TRICKORTREAT(12,15,N)
WELCOMEFORLOUIE(15,15,NW)

Karel Sloane-Boekbinder, CREATED USING:
http://puzzlemaker.discoveryeducation.com/code/PuzzleSolution.asp?submit2=Solution
JPAS Captain Louie: Help Louie Find His Way Home

NAME________________________

Karel Sloane-Boekbinder, CREATED USING:
http://puzzlemaker.discoveryeducation.com/code/BuildMaze.asp
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| D | M | O | C | F | X | N | L | W | R | E | T | A | E | E | E
| N | E | W | R | H | R | M | E | N | D | S | T | R | T | S | O | E | E

Karel Sloane-Boekbinder, CREATED USING:
http://puzzlemaker.discoveryeducation.com/code/Build FallenPhrase.asp
New Friends at the door. New streets to explore. So much more to see and do.

From the “Finale,” Captain Louie, jr, MTI
Unscramble each of the clue words. Copy the letters in the numbered cells to other cells with the same number.

Karel Sloane-Boekbinder, CREATED USING:
http://puzzlemaker.discoveryeducation.com/code/BuildDoublePuzzle.asp
English Language Arts Standards » Writing » Grades k—4

Text Types and Purposes

- **CCSS.ELA-Literacy.W.4.1a** Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer’s purpose.

- **CCSS.ELA-Literacy.W.4.2a** Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.

- **CCSS.ELA-Literacy.W.4.2b** Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.

- **CCSS.ELA-Literacy.W.4.2d** Use precise language and domain-specific vocabulary to inform about or explain the topic.
1. Fold paper in half long-ways
2. Fold in corners
3. Fold bent corners in to center
4. Fold in half
5. Fold wings down
6. Go fly!!

Fold * Decorate * Fly
Leader Overview

ACTIVITY 20

Flying Things

Making and testing paper airplanes is great fun—and will burn off some energy on a rainy day. In this activity, math is used to make a paper airplane contest fair and to determine which airplane really flew the best.

Preparation and Materials

For each person, you will need:
- a few sheets of 8½-by-11-inch paper (Reused is fine.)
- small paper clips, a pencil, and a ruler
- copies of Folding Your Flying Thing, Testing Your Flying Thing, and Flying Things Data Sheet
- 1-cm graph paper or a copy of Centimeter Grid Paper (page 204)

For each pair of people, you will also need:
- a piece of string about 150 cm long
- a meterstick or a Make-It-Yourself Meterstick (page 199)

To set up the testing ground where you will fly the planes, you will need:
- masking tape and a permanent marker (if your testing ground is indoors) or chalk (if it is outdoors)
- a meterstick or a Make-It-Yourself Meterstick (page 199)

Use masking tape or chalk to mark the ground in 50-cm increments. Label each increment: zero cm (start line), 50 cm, 100 cm, and so on. Your testing ground should be at least 10 meters (1000 cm) long.

Using This Activity

Tips for how to use Flying Things start on page 182.
Folding Your Flying Thing

In the past two decades, paper airplane makers have introduced some improvements in paper airplane design. This paper airplane includes the Nakamura lock, which is named after the origami artist who invented it.

What Do I Need?

◊ a few sheets of 8½-by-11 inch paper
◊ a pencil

What Do I Do?

Step 1 Fold a sheet of paper in half lengthwise. Unfold it so that the crease makes a valley in the paper.

Step 2 Fold the top corners down to the center fold.

Step 3 Fold the tip down.
**Step 4** Fold about 1 inch of the tip up, and then unfold it.

**Step 5** Fold the top corners down to the center fold so that the corners meet above the fold in the tip. The top—the nose of the plane—should be blunt.

**Step 6** Fold the tip up. This is the Nakamura lock.

**Step 7** Fold the entire plane in half so that the lock is on the outside.

**Step 8** Fold the wings down. You can choose how wide or narrow to make the wings.

**Step 9** Write your name on your plane.
Testing Your Flying Thing

Tall people usually have an advantage in flying paper airplanes: they launch their planes from a greater height. To make this contest a little more fair, you won’t just measure how far your plane flies. You’re going to calculate your plane’s glide ratio—the horizontal distance the plane flew divided by the launch height. The plane with the best glide ratio wins!

What Do I Need?

- a paper airplane
- a pencil
- small paper clips
- Flying Things Data Sheet
- a piece of string and a meterstick
- a partner

What Do I Do?

Step 1 Have your partner measure the distance from the ground to the top of your shoulder. Use the string to measure the distance. Use the meterstick to measure the string.

Step 2 This distance is your launch height, because you’ll throw your plane from about shoulder height. Write it on your Flying Things Data Sheet.

Step 3 Take your plane and your Flying Things Data Sheet to the testing ground with the rest of the group.
Step 4 When your leader says it's time, give your plane a gentle toss forward. Your goal is to have it glide smoothly and gently to the ground. To accurately measure your plane's glide ratio, you have to throw the plane so that it never rises above your shoulder level. Experiment with your throwing technique—sometimes a plane will actually fly a shorter distance if you throw it harder.

Step 5 If your plane doesn't fly well, make a few adjustments. This is known as trimming your plane. Here are some adjustments to try:

- If the plane dives into the ground, bend up the backs of the wings. A little bend goes a long way.
- If the nose of the plane rises first and then drops, the plane is stalling. Bend down the backs of the wings. Keep your adjustments small.
- If the nose is still rising, add a paper clip to the nose.

Trim your plane, and practice throwing it until you're happy with how it flies.

Step 6 Your leader will tell you when it's time to test your plane. When it's your turn, throw your plane. Note where the nose of your plane lands, and mark that measurement on your Flying Things Data Sheet. If your plane lands between two marks, use a meterstick to measure how far the plane flew past the first mark.

Step 7 Test your plane three times. If you have time, do more trials. On your Flying Things Data Sheet, record how far your plane flew each time.

178 Activity 20 • Flying Things
Flying Things Data Sheet

Use this data sheet to keep track of how well your plane flies.

What Do I Need?
◇ a pencil
◇ a ruler
◇ a sheet of grid paper
◇ a calculator

\[ D \div H = G \]

<table>
<thead>
<tr>
<th>Trial Number</th>
<th>Distance Flown (D) (cm)</th>
<th>Launch Height (H) (cm)</th>
<th>Glide Ratio (G)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
<td></td>
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<td>2</td>
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<td>6</td>
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<tr>
<td>Average</td>
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</tr>
</tbody>
</table>

What Do I Do?

Step 1 For each trial, divide the distance your plane flew by your launch height to get the glide ratio. Round your answer to the nearest tenth. Write the result—your glide ratio—in the chart above.
Step 2 Figure out your average distance by adding the distance from all your trials and dividing the result by the number of trials. Figure out your average glide ratio in the same way.

Step 3 Assume that the side of each square on the grid represents 50 cm in the real world.

Draw a mark on the vertical side of the grid to show your launch height. Draw a mark on the horizontal side of your grid to show the average distance your plane flew. Connect these two marks to make a right triangle (a triangle with a 90-degree angle). The height of the triangle is your launch height. The base of the triangle is the average distance of your plane’s flight. The hypotenuse, the longest side of the triangle, shows the approximate flight path of your plane.
Other Experiments to Try

Change the Launch Height

What do you think will happen if you stand on a chair and throw your plane? What if you stand on something even taller than a chair? Experiment to find out. To calculate the glide ratio for each flight, you’ll need to measure your new launch height. That’s the distance from the ground (not the surface you’re standing on) to the top of your shoulder in each situation.

Standardize Your Throwing Technique

The speed of a plane and the direction and speed of the wind both affect glide ratio. When you fly your paper airplane, changes that may seem small can have a big effect on glide ratio—which is why your glide ratio isn’t the same for every flight. One thing that can make a big difference is how you throw the plane. Can you think of a way to standardize how you launch your plane?

Change Your Design

Modify your plane to improve its glide ratio. You might create several different paper airplanes and compare their glide ratios.
Experimenting with Flying Things

In this activity, members of your group fold paper airplanes, fly their planes, and compare the planes' performances.

The greater the height from which a plane is launched, the farther the plane has to drop before it hits the ground. A fair comparison of one plane's performance against another's has to take into account the height from which the plane was launched. One way to do this is to calculate the plane's glide ratio.

The glide ratio is the distance a plane flew divided by the height from which it was launched. Comparing glide ratios eliminates the advantage a tall person gets by launching a plane from higher above the ground, and makes it possible for people of various heights to compete equally.

Making Flying Things

Folding the Paper Airplanes

You can give everyone in your group a copy of Folding Your Flying Thing (page 175) and have them read the instructions. Or you can lead the group through the steps as members follow along. Some people may be unfamiliar with the word origami. Be sure to define it for them when the instructions in Folding Your Flying Thing refer to the Nakamura lock.

We suggest that you have everyone fold the same type of paper airplane. Although some people may want to create planes of a different design altogether, we recommend that you ask them to try this design first.

Some Simple Rules

Things can get a little chaotic when people start testing their planes. Be sure to review these simple rules before they reach this point:

- Never throw your plane at anyone.
- Never throw your plane when anyone is in the way.

We suggest that you have people wait until they get to the testing ground before they start throwing their planes. And we suggest that you have people pair up and measure launch height before they go to the testing ground.

At the Testing Ground

Have everyone take a few practice throws. You may want people to line up and do this one by one. They may need to make some adjustments to their planes before the planes glide smoothly. You'll find suggestions for adjustments in Testing Your Flying Thing (page 177). Have people try the adjustments one by one, making only one change before each test flight. Sometimes a paper clip on the nose or a slight adjustment to a wing can make a big difference.

Tell people that throwing a plane harder doesn't always make it fly farther. Give them time to experiment with throwing techniques.

The goal is to throw the plane at the speed that makes it glide the farthest without ever rising above shoulder height. To get an accurate glide ratio, the launch height must be the highest point in the plane's flight.
Collecting Data
Have people line up and test their planes one by one. You may need to remind them of the rules: don’t throw your plane at anyone or when anyone is in the way. Some people may need help measuring distance when their plane lands between two marks.

Have each person fly his or her plane at least three times and record the results on their Flying Things Data Sheet (page 179).

Calculating the Glide Ratio

What’s a Ratio?
Many members of your group may have heard the word ratio before. The concept of ratio is introduced in middle school. Basically, a ratio is a way of comparing two numbers.

Figuring Out the Glide Ratio
To find the glide ratios for their trial flights, members of your group should divide the distance a plane flew by the height from which that plane was launched. Rather than writing out such terms as distance flown or launch height, scientists and mathematicians assign letters to represent each value.

Here, $D$ represents the distance the plane flew, $H$ represents the launch height, and $G$ represents the glide ratio. Using these letters, here’s the equation for calculating glide ratio:

$$\frac{D}{H} = G$$

The greater $G$ is, the better a flying thing glides!

Rounding Up and Rounding Down
If your group uses calculators to get the glide ratios, the answers may have a long string of numbers to the right of the decimal point. They may ask how many of these numbers they should write down.

Calculators are very precise—much more precise than the measurements made in this activity. Being very precise in a calculation when the measurements are not so precise doesn’t make sense. So you may want to suggest that they round their answers to the nearest tenth, keeping just one digit to the right of the decimal place.

The concept of rounding is introduced in elementary school, but many middle school students still struggle with it. If you want to walk your group through the process of rounding, have them look at their answers and identify the tenths place and the hundredths place.

To round to the nearest tenth, they need to look at the hundredths place to figure out what to do. If the digit in the hundredths place is less than 5, then leave the digit in the tenths place unchanged and drop the digits to the right. If it is 5 or more, they add 1 to the digit in the tenths place and drop the digits to the right of the tenths place.

Suppose the number is 5.632. Because the digit in the hundredths place is 3, the number is rounded to 5.6.

Suppose the number is 5.673. Because the digit in the hundredths place is 7, the digit in the tenths place is increased by 1, and the number is rounded to 5.7.
**Drawing a Diagram**

Many people find it easier to understand mathematical concepts when they can draw a picture or a diagram. Tell members of your group that they will draw a picture "to scale" to represent their plane's average path. A scale drawing looks just like the original, but in a different size.

To make a drawing to scale, they need to figure out what distance a side of a square on the grid represents in the real world. Each square on their grid paper represents 50 centimeters in the real world. Even people whose planes flew 1000 centimeters can fit their scale drawings on the grid.

By comparing diagrams, your group can compare the flight paths of different paper airplanes. The greater the glide ratio, the less steep the slant of the flight path. By looking at the diagrams, people can see that a greater glide ratio means that a plane glides a long way while dropping just a little.

To put the glide ratios of the paper airplanes in perspective, you might tell your group that the average light plane has a glide ratio of about 10 to 1. That means a plane that has no engine can glide 10 meters forward for every meter it drops. So, if the plane is 100 meters above the ground, it can fly 1000 meters horizontally before it touches down. A modern glider—a plane designed to glide—may have a maximum glide ratio of 55 to 1.
Tips for Leaders

Other Experiments to Try—
Varying Launch Height

It can be fun to launch planes from different heights and measure how far they fly. Ask people to predict how far they think their planes will go when they increase the launch height.

People might want to test whether the glide ratio remains the same for a plane launched from different heights. Have them gather data by launching a plane several times from each of several heights and calculating the glide ratio for each flight. Remember that the glide ratio is the flight distance divided by the launch height. If the glide ratio is the same for every height, then doubling the height means the distance will double, too. Is that true for your data?

Chances are it won’t be. Tiny changes—a difference in throwing technique, a sudden breeze, or a bend in a wing from the last crash landing—can change a plane’s glide ratio.

You can use this opportunity to talk about the fact that scientists conduct tests under controlled conditions. Scientists call the factors that affect an experiment variables. In testing their planes, your group can control some variables, but others are more difficult to control.

Other Experiments to Try—
Standardizing Throwing Technique

If people want to keep experimenting, encourage them to experiment with throwing technique or airplane design. Warn them that they should make changes one at a time—and test after each change. If someone makes lots of changes to a plane and then tests it, there’s no way to tell which changes helped—and which ones hurt—the plane’s performance.

Where’s the Math?

Making and testing paper airplanes introduces people to one way math can be used: to measure and quantify performance.

Drawing diagrams may also help people see that there are different ways of presenting the same information—and that different ways of looking at information help people understand it in different ways.

Finally, this activity involves work with ratios, an important concept in middle school math.
Mathematics Standards » Measurement» Grades K—2

K.MD.A.1
Describe measurable attributes of objects, such as length or weight. Describe several measurable attributes of a single object.

K.MD.A.2
Directly compare two objects with a measurable attribute in common, to see which object has “more of”/“less of” the attribute, and describe the difference. For example, directly compare the heights of two children and describe one child as taller/shorter.

Mathematics » Grade 4 » Measurement & Data

Solve problems involving measurement and conversion of measurements.

CCSS.Math.Content.4.MD.A.2 Use the four operations to solve word problems involving distances, intervals of time, liquid volumes, masses of objects, and money, including problems involving simple fractions or decimals, and problems that require expressing measurements given in a larger unit in terms of a smaller unit. Represent measurement quantities using diagrams such as number line diagrams that feature a measurement scale.

Mathematics » Grade 4 » Number & Operations—Fractions

Build fractions from unit fractions.

- CCSS.Math.Content.4.NF.B.3c Add and subtract mixed numbers with like denominators, e.g., by replacing each mixed number with an equivalent fraction, and/or by using properties of operations and the relationship between addition and subtraction.

- CCSS.Math.Content.4.NF.B.3d Solve word problems involving addition and subtraction of fractions referring to the same whole and having like denominators, e.g., by using visual fraction models and equations to represent the problem.
SHADOWS

Music and Lyrics by
STEPHEN SCHWARTZ

Easily; poco rubato
Cm(maj7)

Ick-y...

Ick-y, smok-y...
Ick-y, smok-y, slick-y...
Ick-y, smok-y, slick-y, silk-y...

Shadows...

P

mp

LH

mp

To Voice

Echoes...

LOUIE: Hello?

Where is everybody?

NC.

LOUIE:

I can hear my footsteps brushing thru the shadows...

Cm(maj7)
Background: Shadow Play

Shadow puppet shows are historically important and continue to be incredibly popular in many countries. Although shadow puppetry has its origins in China and India, in Indonesia and Malaysia this form of puppetry carries much cultural significance and is full of tradition.

A little history

Shadow puppetry began thousands of years ago and is still used to convey folk tales and legends of the past. Many shadow puppetry performances have been developed around themes from Chinese operas and often take the form of religious epics in which good and evil do battle.

Greece and Turkey both have a rich history of shadow puppetry but plays in these countries are more often based on everyday life and employ features of physical comedy.

In the 17th century, shadow puppetry enjoyed incredible popularity as the special art of cutting silhouettes out of paper was in vogue. The first full-length animated film, The Adventures of Prince Achmed, was made in 1926 by Lotte Reiniger, a shadow puppeteer from Germany. Reiniger used hand-cut opaque figures that, in silhouette, were brought to life on an animation table.

Traditional shadow puppets

Leather was used to make flat, traditional shadow puppets and particular areas within the puppet were punched out with a sharp knife to signify facial features and clothing. These puppets were created from individual pieces and connected using wire or string. Long rods were used to manoeuvre the puppets from behind a translucent white screen made from cloth or paper. The audience would have seen the moving shadows of the puppets, the cut out areas of which allowed the light to shine through.

Shadow puppets today

A wide range of materials, including wood, paper, plastic, cloth, plants, silk, utensils and feathers are used to create the shadow puppets used today. Typically, these contemporary puppets are made with three dimensional wire heads and bodies made of cloth.

Special lighting effects are often used, including different pieces of lighting technology used in theatres, projectors, reflected light and hand held lights.

Shadow puppetry in Indonesia

In Indonesia, shadow puppet theatre carries particular popularity in Java and Bali and is called Wayang Kulit.
In Java, it is not uncommon for a shadow puppet theatre performance to run for many hours — up to six hours and sometimes all night long. A Wayang Kulit company commonly consists of a puppet master, players and a female choral singer. Sometimes, a player will also take the part of a male choral singer.

In Indonesian shadow puppetry, the puppet master controls the puppets from behind a cotton screen that is illuminated by an oil or halogen lamp to create an effect that can be likened to animation. The puppets are animated through the movement of hands and the most skilled puppeteers can effectively show their puppets to be walking, dancing, fighting, nodding and laughing.

RETRIEVED FROM: http://www.swiss-belhotel.com/articles/history-shadow-puppet-shows-indonesia-malaysia/
The Wayang Kulit Theater of Indonesia

Although tourist shops in Indonesia now sell imitations of wayang kulit puppets, the Javanese puppets illustrated on these pages are old examples that were actually used for many years in theater productions—presentations of Hindu epics, Indonesian history plays and the Islamic Menak cycles. The Balinese examples are fairly recent.

The puppet performances were given in towns and villages on holidays and for a variety of festivals. A dalang, or puppet master, manipulated the puppets, spoke their parts, and coordinated the puppets' actions with music from a gamelan orchestra. The puppets were manipulated behind a white screen with a back light, so the audience saw only their shadows.

Anne Richter has described the stories as follows: "The most frequently performed narratives derive from the Hindu epics. The Arjuna Sasra Bahu and Ramayana cycles concern the affairs of the noble Rama himself and his ancestors. Favorite stories concern Rama's marriage to Sinta; their banishment to the forest together with his brother Laksmana; Sinta's abduction by the monster king Rahwana; and her subsequent rescue, with the aid of the monkey king and after numerous battles, from the kingdom of Sri Lanka. The Ramayana contains many episodes from the lives of these characters which are emphasized in varying degrees to form separate plays in their own right.

The Mahabharata tells of the conflict between the superior Pandewa brothers (Judistra, Bima, Arjuna, Nakula and Sadewa) and their hundred jealous and mendacious cousins, the Kurewas, who drive them away from their home at the court of Astina, to wander in the wild. In the forest the Pandewas build the lovely and idealized kingdom of Amarta where the majority of the plays are set. The heroic quests, battles with vile ogres and scenes of romantic love are made all the more poignant by the knowledge that the glory and beauty are fleeting. Events are presented as taking place in Java rather than India, and the heroic Pandewas, descendants of Vishnu, are the ancestors of the Javanese kings. Many episodes have simply been invented by puppeteers over generations.

The court scenes also allow scope for the comic misadventures
and intrigue of the Pandewas' clown servants, the Punakawans: Semar the wise, whose identity is thought to have evolved from that of the pre-Hindu Javanese god Ismaya and his sons. The inane and melancholic Gareng, with his round drooping nose, is the butt of jokes and tricks played by the sharp Petruk. Philosophical and mystical speculations made by the refined characters provide an intellectual and spiritual dimension for members of the audience with a taste for high seriousness."

The puppets are made by initially sketching the lacy patterns onto buffalo or goat hide. After the form has been cut out, it is placed on a flat wooden anvil, and the work of creating intricate patterns of tiny holes begins; these are formed by precise blows with a wooden mallet to a chisel or punch. Moveable leather arms are hinged at the shoulders and elbows; these are attached to thin buffalo horn or wooden sticks which are manipulated by the dalang to provide movement or expression. The completed puppet is fitted with a long horn or wooden handle.

Sacred color symbolism conveys essential information. The face of Vishnu is painted black, whereas Shiva's is gold, but a character may appear in a different color to indicate alterations in circumstances or emotional state. Red is used to suggest a fiery or impetuous nature; white implies innocence or youth.

Puppet body types can be identified across a spectrum which ranges from alus (extremely refined) to kasar (extremely rough and crude). Refined, virtuous characters have small dainty bodies, slitted oval eyes with pupils shaped like rice grains, pointed noses and a modest downward gaze... Vigorous or turbulent characters have a more direct and confrontational stare. As the personality of the puppet becomes less refined, there is an increase in size; the nose becomes heavier and blunter; eyes and pupils become larger and rounder and the gaze more aggressive; teeth and gums may be exposed in a snarl or a foolish sneer. The more refined middle-sized puppets may represent courageous but impetuous kings and heroes; the coarser ones suggest an uncontrolled or evil nature. The largest puppets are used for those whose greatest attribute is physical strength.

Balinese puppets differ from the Javanese in that they are much simpler and more naturalistic. There has been some speculation that the delicacy and distortion of Javanese puppets arises from
Islamic prescriptions against the making of images of the human body, and that Balinese puppets (from the predominantly Hindu society of Bali) are more original."

For more information on the wayang kulit traditions in Indonesia see the publications below. We do not sell books; they are listed here for your information.


The Arts and Crafts of Indonesia. Anne Richter. 1993, London. 160 pages. Lots of illustrations. This little book covers many of the folk arts of Indonesia, and includes an excellent chapter on masks and puppets. The excerpts above are from this publication.
Voices of the Puppet Masters: The Wayang Golek Theater of Indonesia. Mimi Herbert. 2004, Honolulu. 251 pages; profusely illustrated. This book describes the related carved wooden puppet theater from the perspective of the dulang, the puppet masters. Many of the myths used in both the wooden puppet and shadow-puppet productions are recounted, and a complete list of wayang characters is included.

RETRIEVED FROM: http://www.marlamallett.com/puppets-2.htm
Captain Louie Additional Resources


http://www.ezra-jack-keats.org/educators-corner/tf-the-trip/

http://www.brainpop.com/educators/community/bp-jr-topic/ezra-jack-keats/

http://www.ezra-jack-keats.org/educators-corner/ec-tf-thesnowyday/

http://libguides.memphis.edu/c.php?g=94180&p=611723


http://www.webenglishteacher.com/ejkeats.html

http://www.easyliteracy.com/apt3lesson.html

http://printables.scholastic.com/printables/search?query=ezra%20jack%20keats'

http://www.teachingbooks.net/tb.cgi?aid=1349&a=1

http://artsedge.kennedy-center.org/interactives/shadowpuppets/shadow_puppets.html

http://education.asianart.org/explore-resources/lesson-or-activity/create-thai-style-shadow-puppet-activity

http://www.startsateight.com/2013/01/the-snowy-day-by-ezra-jack-keats-unit-study-including-discussion-questions-crafts-more/


https://www.teachervision.com/measurement/printable/59274.html

http://getaftermath.com/blog/the-math-behind-paper-airplanes/