



Teacher Support Package for:

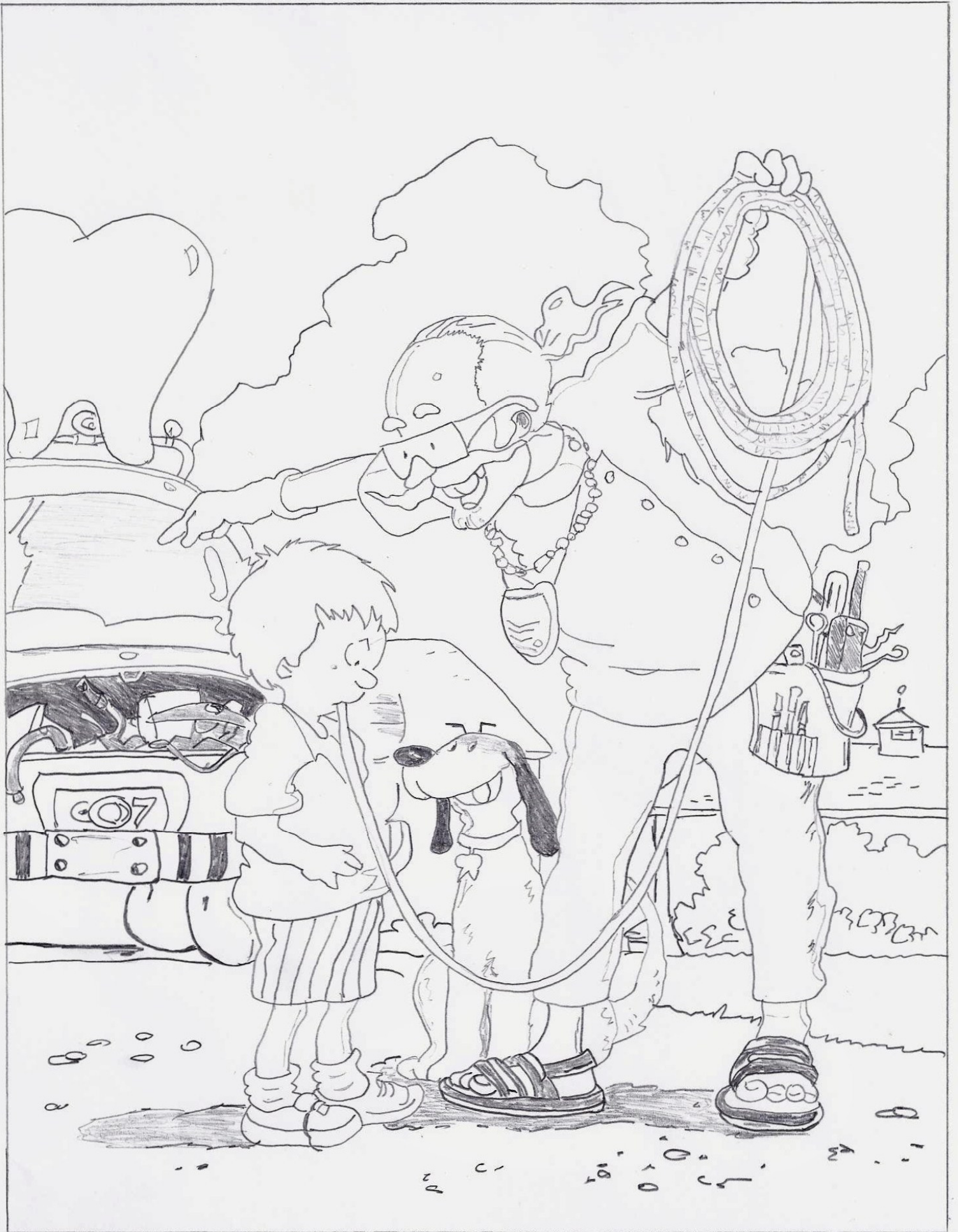
Marvelous Munsch!

Featuring, We Share Everything, Andrew's Loose Tooth, I Have to Go, Show & Tell, Moose, and Pigs

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We Share Everything Activity #1

Amanda and Jeremiah's antics in We Share Everything show an amusing demonstration of inappropriate behavior. This activity gives children an opportunity to explore why we share, the kinds of things we can share, and why it's important to have rules.

Curriculum Link:

Language Arts- Story-writing tools, list making

Social Studies- classroom rules and responsibilities

Materials:

Large Paper and Colored pencils or felt pens

Procedure:

1. Discuss what makes this story funny. Robert Munsch stories are funny because he exaggerates or writes about things too ridiculous to happen. For example children in a classroom would not actually exchange clothes.
2. Discuss what kinds of things we share in a classroom (supplies, toys. Etc) and what kinds of things we would not share (personal items)
3. Note that when they didn't share, Amanda and Jeremiah argued and did things that were unsafe. Discuss how the rest of the class must have felt.
4. Explain that in order to avoid these situations, we have class rules. Brainstorm rules that the class should have and list them on chart paper. (add visual cues if necessary)

Art Craft:

Students could make a collage about sharing using magazines and other materials.

Students could draw a picture of Amanda and Jeremiah sharing.

We Share Everything Activity #2

Jeremiah builds an impressive tower out of blocks. Challenge students to build another important world landmark at the block center.

Curriculum Link:

Social Studies- geography

Science- building things

Materials:

Pictures of the Eiffel Tower or other famous global landmarks

Blocks and an Atlas for young children

Procedure:

1. Show the children photographs of the Eiffel tower and other famous global landmarks. Compare the photographs to the illustration of Jeremiah's blocks on pages 17 and 32. You might want to locate Paris France on a map of the world. You might also want to share other picture books set in Paris or of the other locations of famous global landmarks.
2. Share photographs of important landmarks, natural or manmade, around the world or around your community. Children could share information about places they have visited or landmarks they have seen.
3. Leave the photographs at the block center and give children the opportunity to build the various landmarks. You could challenge them to use specific shapes of blocks to create specific landmarks such as the Great Pyramid in Egypt or the Parliament Buildings in Ottawa.
4. You could also ask the students to mark the location of their landmarks they brought to share on a map of the world that can be left up in the classroom for everyone to see.

Andrew's Loose Tooth Activity #3

In this activity, students will be able to use a write about how they would attempt to pull out a loose tooth using a sequence organizer.

Curriculum Link:

Language Arts- sequence writing

Materials:

Class set of Sequence Organizers (see reproducible pages 9-10)

Procedure:

1. Begin by discussing why our first teeth are called baby teeth. Ask students about their experience of losing a baby tooth. What were you doing when your tooth came out? Did it come out on its own or did you go to the dentist? Do you have a loose tooth now? How many teeth have you lost? How did you lose a tooth?
2. Refer back to the chart describing the attempts made to pull Andrew's loose tooth. Remind students Robert Munsch stories are funny because he exaggerates situations that are too ridiculous to happen. Eg. The dentist ties on end of a rope to Andre's tooth and the other end to his car.
3. Brainstorm with the children other solutions to Andrew's loose tooth.
4. Explain to students they are going to write about how they would attempt to pull a loose tooth.
5. Give an example of a situation before asking the class to work on their sequence organizer. Eg. To make a cake, first you...then you....after that...etc.
6. Select one of the attempts made in the story to pull Andrew's tooth, and fill out a sequence organizer together. Example: how Andrew's father tries to pull out his tooth with a pair of pliers. Encourage the students to add details beyond those found in the illustrations and text.
7. Have students select on the ideas you have brainstormed together and fill out their own sequence organizer using point form.

8. Using the sequence organizer you filled out together, demonstrate for the students how to write up the information from the sequence organizer in to a paragraph.
9. Have the students share their solutions with their classmates.

Literature Connections:

Other books to share with students might include:

- *The Bear's Toothache* by David McPhail
- *Toot & Puddle: Charming Opal* by Holly Hobbie
- *The Tooth Fairy Tells All* by Cynthia L. Copeland
- *Tabitha's Terrifically Tough Tooth* by Charlotte Middleton
- *Wibble Wobble* by Miriam Moss
- *Doctor De Soto* by William Steig
- *Truman's Loose Tooth* by Christine Wurm

Andrew's Loose Tooth Activity #4

Losing a tooth for the first time can be very exciting for a young child. Many children follow the tradition of putting their tooth under their pillows in hopes that the tooth fairy will come. But what happens to their teeth? Where do they go? In this activity the students will be able to learn about the many different traditions around the world and to write their own tradition.

Curriculum Link: Language Arts- writing about experiences related to those in the story

Materials:

Throw Your Tooth on the Roof: Tooth Traditions from Around the World by Selby B. Beeler

What Do the Fairies Do with All Those Teeth? By Michel Luppens and Philippe Beha

Class set of tooth-shaped organizers (see TOOTH reproducible page 11)

Procedure:

1. Refer back to page 29 of Andrew's Loose Tooth and have the students suggest what they think the tooth fairy might do with Andrew's Tooth.
2. Read the story, *What Do the Fairies Do with All Those Teeth?*, to your students.
3. Brainstorm with the children other ideas of what might happen to their teeth.
4. Ask each student to select one idea to write about. Have each child do a first draft for you to revise and edit. Once the writing has been edited, have each student to a good copy of on the tooth-shaped paper.
5. Have each student share their story with their classmates.
6. Create a display in your classroom to showcase the students' writing.
7. You may want to make a graph of how many teeth the students in your class have lost.

Other Activities:

Share the book *Throw your Tooth on the Roof*. Identify some of the countries in the book and mark them on the map/ Compare some of the similarities and differences of the tooth traditions in other countries to the Canadian tradition. Have the students create their own tooth tradition and write about it.

Other books to share:

Dear Tooth Fairy by Jane O'Connor

Dear Tooth Fairy by Alan Durant

After reading one or both of these books, have your students write a letter to the tooth fairy sharing their experiences of losing a tooth.

Sequence Organizer

Title:

Introduction (beginning sentence):

First

Second

Then

Name: _____

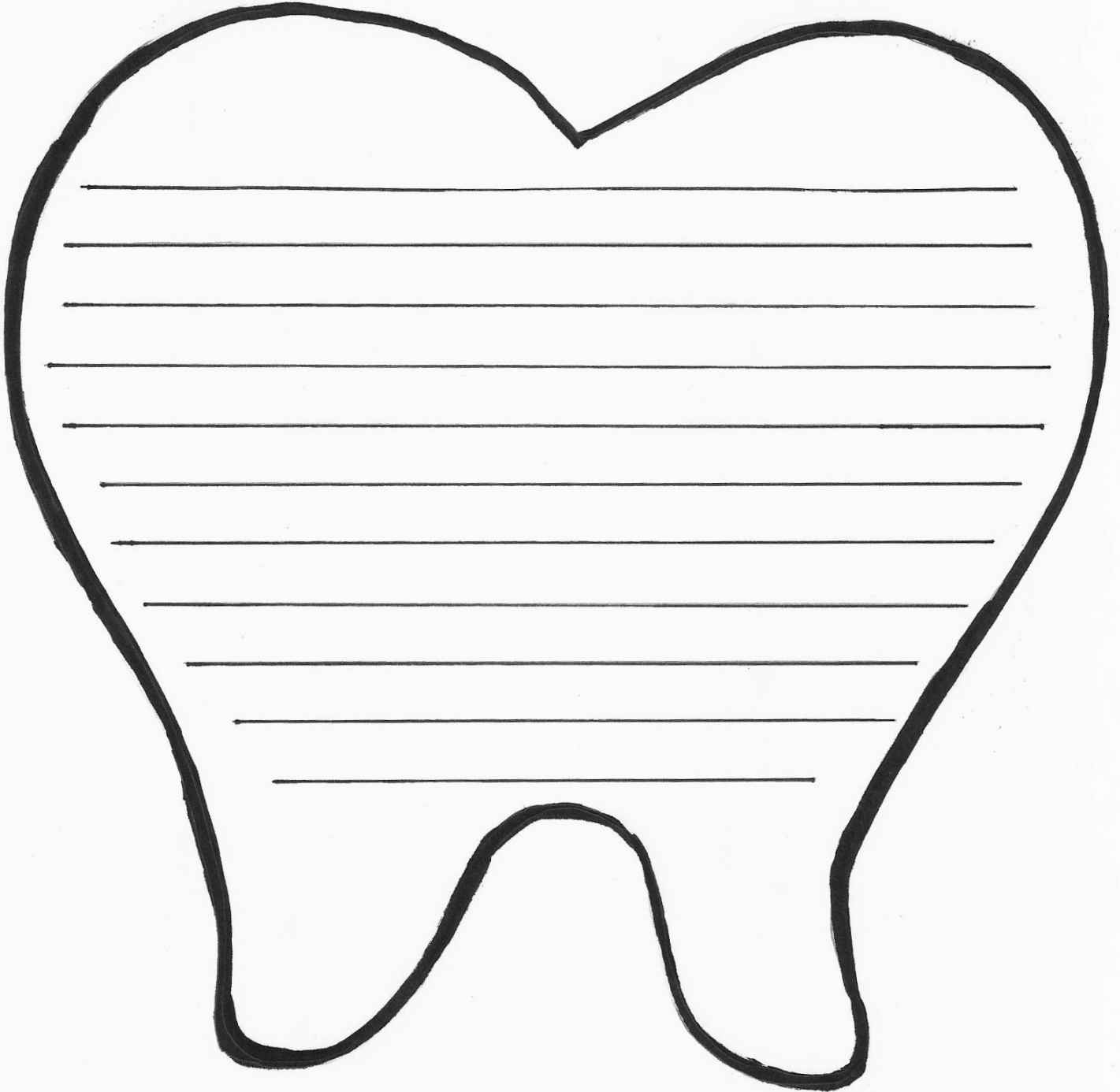
Next

After

Finally

Conclusion:

What Happened to
My Tooth

A large, hand-drawn outline of a tooth, facing upwards. The outline is thick and black. Inside the outline, there are ten horizontal lines, also drawn in black, spaced evenly to provide a writing area for a story or description.

Name: _____

Robert Munsch Author Study

- Write and perform a production of your favourite Munsch book.
- Make a puppet show with your favourite Munsch book.
- Design a book jacket for your favourite Robert Munsch book. The jackets could be laminated and displayed in a Munsch Corner in the classroom.
- Create a bookmark representing your favourite Munsch book. Choose a shape that reflects a character, building, or object in the book.
- Make character sketches for major characters in the Munsch books. What qualities do many of the main characters have in common?
- Use a shoebox or cardboard box to create a diorama of a scene from your favourite Robert Munsch book. Write a brief description about the book it came from, and which scene it represents. The dioramas and descriptions could be displayed in a glass case in the school.
- Create a Story Wheel of your favourite Robert Munsch book. Divide a circle into six to eight segments. Retell events of the story by moving clockwise around the circle.
- Make a Munsch Monument. Build a 3-D tribute to Munsch and include objects to represent the people or situations in his books. Explain what you included and why.
- Work with a partner to plan and create a mural of your favourite Robert Munsch book. The mural could centre on the events of a particular Robert Munsch book, or it could be a mural representing your favourite Munsch character. Use a variety of media to create your mural. For example: paints, chalk, pastels, construction paper, cotton balls, chenille stem coloured tissue, scraps of material.
- Have a special lunch and come as your favourite Munsch character. Call it A Meal for Munschkins. Remember to have cookies and pies for dessert!



- Write a story in the style of Robert Munsch. (Check Robert Munsch's website for some examples from other classes). Remember to include your favourite sound effects.
- Many of Munsch's stories are outlandish or crazy. Create your own crazy stories by brainstorming possible characters (names of people, animals, aliens), settings (the zoo, barnyard, home), and problems (running out food, making too much noise) for stories. Have students write each character, setting, and problem idea they come up with on a separate slip of paper. Collect all the slips in three bags marked "Characters," "Setting," and "Problem." Pairs of students can then choose several slip from the character bag, one from the setting bag, and one from the problem bag. Ask them to work together to write a story using the characters and setting they drew, and resolving the problem they chose.
- Compare and contrast the zany Munsch books with his more serious books, like *Love You Forever*, *From For Away*, and *Lighthouse*.
- Listen to some of the stories on Robert Munsch's website. Are the stories he tells exactly the same as the stories in the books? Why or why not? What makes Robert Munsch such an effective storyteller? Practice retelling your favourite Munsch story.
- Make a commercial for a Munsch book.
- Write newspaper reviews of your favourite Munsch stories.
- After reading and responding to many Munsch books, ask students to consider why so many children enjoy Robert Munsch's stories. What do they expect when they prepare to listen to a Munsch story?
- Compare the books with some of the videos that have been made of Robert Munsch's stories.
- Invite parents or another class to a Munsch celebration. Children can read their favourite Munsch stories to parents or younger students, or tell their favourite stories aloud.
- A class at Denne Elementary School in Newmarket Ontario got dressed up and held their own class awards show. Have your class do the same and give out Munschie Awards for:
 - Best Major Character
 - Best Animal Character
 - Funniest Story
 - Best Illustrations
 - Favourite Story

Other Projects to Do with Your Class

1. Storytelling

Robert Munsch tells a story before he writes it down. Choose your favorite story and tell it to the class. Remember some expressions must be memorized in order to keep the story authentic but the rest is "told" using your own words.

2. Dramatization

Choose your favorite book and ask a friend to help you perform. Remember to include props, costumes and setting.

3. Puppetry

Make a paper bag puppet of your favorite character. Have the puppet perform your favorite scene from the book. **See page 8 for more ideas!**

4. Riddles

Write riddles about the people or things in your favorite story. Post your riddle in the classroom so that your friends may read and solve your riddles.

5. Comic

Fold a piece of paper to make four boxes. In each box illustrate a different part of the story in the correct order. There should be something from the beginning, middle, and the end of the book.

6. Poetry

Write an alphabet or a quatrain poem about your favorite Robert Munsch book. For an alphabet poem, you need one word for each letter of the alphabet. A quatrain is a four line rhyming poem, like:

Robert Munsch writes books,

About different people's looks.

You laugh and you cry,

So more books you will buy!

7. Letter Writing

Write a letter to your favorite character. Tell what you liked or didn't like about the story.

8. Make a Poster

Posters are used to advertise things. Make a poster to advertise your favourite book. Print the title of the book on the poster and tell why you liked it.

9. Paint a Picture

Paint a picture of the scariest/happiest/most interesting part of your favourite story. Write the title of the book on your picture.

10. Modeling

Using plasticine, make a model of your favourite character. Be sure to include details from the setting.

11. Book Puzzle

Choose a scene from your favourite book. Draw and color the picture in the same style as the illustrator. Cut the picture into puzzle pieces and place them in an envelope. See if your friends can put the puzzle together.

Robert Munsch Biography

Robert Munsch was born June 11, 1945 in Pittsburgh, Pennsylvania, U.S.A. He now lives in Guelph, Ontario.

Robert Munsch has published more than 25 books. He tells his stories, sometimes as many as 100 times before he finally writes them down. He learned to tell stories when he worked in a day-care center. At the beginning of nap time, he would tell one new story and one story that he'd already told which the children could choose. In two years, he made up 519 stories. Ten stories were so good that the children requested them over and over again.

Stories get revised while he is telling them because he wants to keep his audience happy. He tests stories by telling them in different parts of Canada. If he finds that it appeals to different audiences then it must be a good story and can be published.

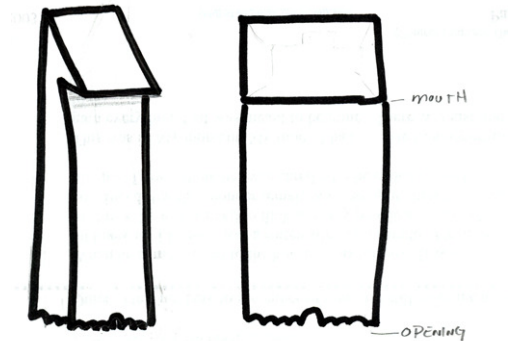
Robert Munsch says he has no trouble finding good ideas but they do not always make good books or sometimes they take years to be translated into a good book.

Robert Munsch says that he makes up most of his stories on the spot. He calls it thinking on his feet. Pick a friend and make up a story about them. Tell it to the class.

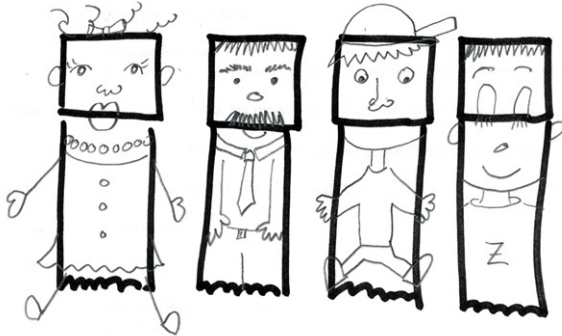
Puppetry Projects

Paper Bag Puppet!

1. You'll need (per Puppet);
 - 1 brown paper lunch bag
 - markers or crayons
 - and/or
 - construction paper and glue
 - cloth, glitter, feathers etc. to decorate.
2. Leaving the bag folded flat turn it upside down. The flap of what is unusually the bottom of the bag makes a perfect mouth. By sliding your hand inside the bag this flap can be opened and closed for a realistic talking action! Or use the flap for eyelids and make a sleepy puppet!

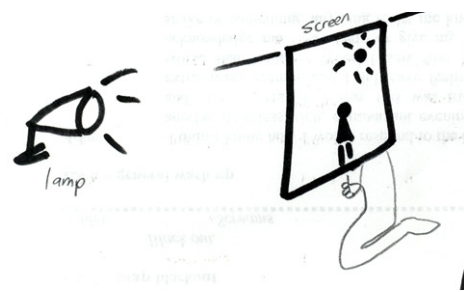
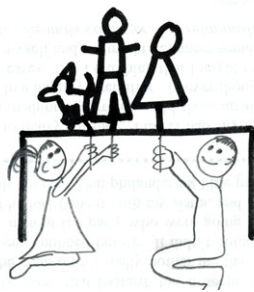


3. Draw on details or cut them from colored paper and stick them on.
4. Attach legs, arms, ears, hats, hair or just draw them all in!
5. Don't forget tongues, teeth, mustaches, earrings, beards, an eye patch or whiskers for a kitten!



Rod Puppets! A rod puppet is anything attached to a stick!

1. You'll need (per Puppet);
 - 1 stick (a straw, popsicle stick or otherwise)
 - markers or crayons
 - construction paper or card stock
 - tape or glue to attach rods and decorations
 - optional
 - cloth, glitter, feathers etc. to decorate.
2. Simply draw you character, person, animal or imaginary creature on the construction paper or card stock (heavy paper). Color and decorate as desired.
3. Cut out the character/puppet
4. Glue, tape or staple the puppet to the rod. The rod should be long enough that the student can hold onto the rod and hide behind something (long enough for a secure grasp).



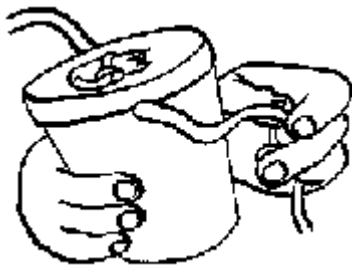
5. Use your puppet!

This technique can also be used to make shadow puppets but shadow puppets don't need to be colored. To 'color' parts of a shadow puppet cut out the part and paste a piece of colored tissue in it's place. The shadow puppets can be used by hanging a sheet or piece of paper in front of a lamp. The Puppeteers hold the puppets against the screen and the audience watches from the other side. Perhaps some students can play music for the story and others can narrate the tale while some students puppeteer.

WARNING lamps can get very hot and students need to stay clear of the heat. This is not an exercise for very small children.

Cup Marionette!

1. You'll need;
 - 3 paper cups
 - 4 pieces of strong thread or string
 - 4 pieces of twig, popsicle stick or large buttons
 - 1 control rod (twig, old ruler, popsicle stick)construction paper, cloth, glitter, feathers etc. to decorate.
2. Tie one end of each string to a piece of twig, popsicle stick or large button (to keep one end from sliding through the hole in the cup).
3. Insert strings through a cup from inside, as shown. This is your puppet's "HEAD CUP".



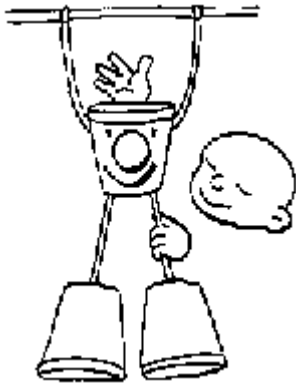
4. Attach other 2 strings from Inside "FEET CUPS" as shown.



5. Tie "HEAD CUP" strings to a control stick. (Your control stick can be a twig you've found in the yard, an old ruler, curtain rod, etc.).



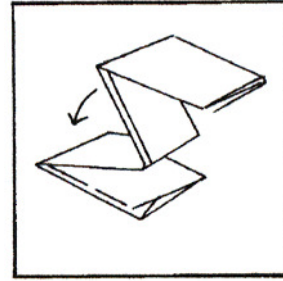
6. Attach "FEET CUP" STRINGS TO "HEAD CUP" just as you did before.



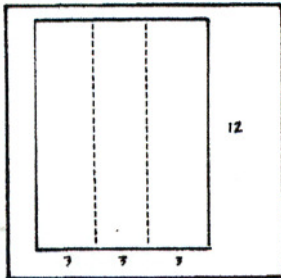
7. Decorate and dance your marionette!

The Paper Talker Puppet! (grades 2-adult)

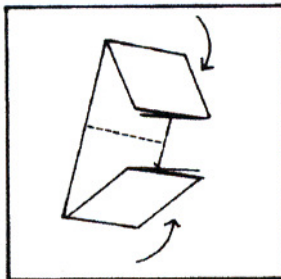
6. You'll need (per Puppet);
2 Pieces of colored construction paper (9x12 inches) glue, crayons, scissors, masking tape



7. Holding the construction paper vertically fold it into 3 equal parts. You will have a strip of paper 12 by 3 inches.

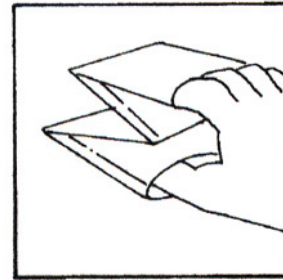


8. Holding the strip vertically, fold top end down to middle of strip; then fold bottom end to middle of strip. Both ends should meet.

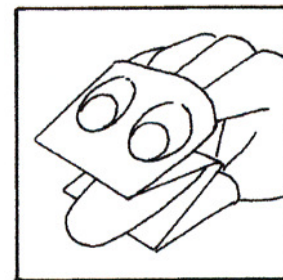


9. Now fold the strip again (opposite way from the folded flaps you have just made) to make a "W".

10. Squeeze puppet at sides to open the slots at each end of the "W". Place four fingers of one hand into one slot, and the thumb into the other slot. Move fingers and thumb together to make your puppet talk.



11. This "W" form is the base for a paper talker puppet. You can use this base to make your puppet, drawing or coloring the puppet's face, or adding features (eyes, tongue, hair) with tape loops or glue.



IMPORTANT NOTE: When using talker puppets, remember to hold your fingers down and your elbow up. That way, the puppet's face is fully visible. Some talkers may require a little support from the left hand (if you are holding the puppet in your right hand) by setting it underneath the puppet as you make it move and talk.

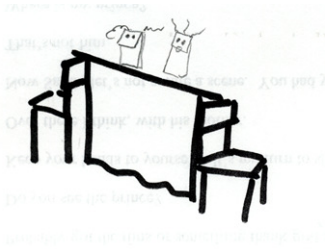


12. You can also use the “W” form as the base of a larger Talker puppet, placing a shape on both ends on which to build

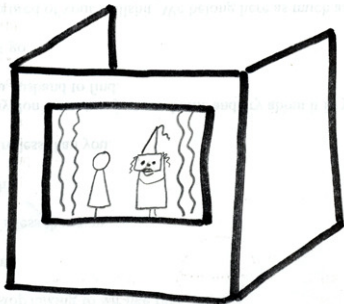
Puppet Theatres!

Now you have the puppets what do you do with them?

1. Put a tablecloth on a table or desk. This hides a person crouching behind it and the puppets come up onto/behind the table.
2. Turn a table on its side. No cloth required, the table then hides the puppeteer.
3. Tie a broomstick to two chairs and hang a piece of cloth over it.



4. Build a puppet theatre using 3 sheets of foam core or core-plast. Both are about the size of bristle board but are thicker and sturdier. Cut a hole in one piece for the puppets to appear from and tape another piece to each side (with packing tape or duct tape). This creates a tri-fold puppet screen that can be folded up when not in use. It can be decorated and have curtains added to it!



Use your puppets to write a story as a class, as individuals or act out a famous story or a good book!

Basic Puppet Definitions

Puppet

- 1: a small figure of a person operated from above with strings by a puppeteer [syn: marionette]
- 2: a person who is used to perform unpleasant or dishonest tasks for someone else [syn: creature, tool]
- 3: a doll with a hollow head of a person or animal and a cloth body; intended to fit over the hand and be manipulated with the fingers.

Any inanimate object can become a puppet. All it needs is a puppeteer to set it in motion before an audience to convey an idea, a feeling, or to tell a story . . . and, with that, the show begins!

A Puppet Dictionary



Body Puppet*

A puppet that is worn by the manipulator, whose full body, including his or her face, may be covered. A hole, usually covered with a net, allows the manipulator to see. Body puppets are so called when they are used in puppet productions, although they could be considered costumes. Some have elaborate electronic controls to move the eyes or other parts of the body.



Bunraku*

A traditional form of Japanese puppetry, native to Osaka, in which the very large (1.2 to 1.5 meters tall) and elaborately articulated and costumed figures are operated in full view of the audience. Each puppet is manipulated by three operators, working in harmony, while musical accompaniment and narration are provided by other artists at one side. The chief operator controls head movement (eyes, eyebrows and sometimes the mouth) using a short rod and strings. He also controls the right arm. One assistant controls the left arm and the other controls the feet. The assistants are clad in black and wear a gauze mask over their

eyes.



Finger Puppet

This small puppet originated from an ancient Chinese game in which children's fingers were painted. A finger puppet fits on one finger, limiting its movements to the body only. A variation is where two fingers are inserted at the base to become the puppet's legs and the manipulator's knuckles act as knees.



Full-View Manipulation*

A type of manipulation in which the manipulator can be seen by the public (he or she usually stands behind the puppet). The manipulator will sometimes wear black or a colour that blends in with the background. An example of a puppet that uses this type of manipulation is the Bunraku puppet.



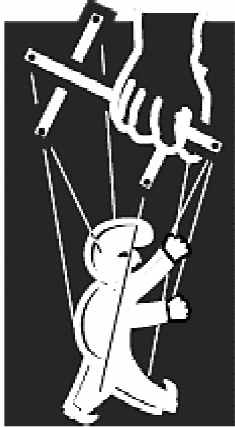
Hand Puppet* (also known as a fist puppet or glove puppet)

A category of puppet in which the operator's hand is placed directly inside the figure, giving very direct control of movement. A hand puppet may be made from solid materials (wood, plastic wood, papier mâché) or pliable ones (fabric, foam rubber, latex); it is usually legless or with stuffed legs, which merely hang limply.



Hand and Rod Puppet*

A category of puppet in which the operator's hand is placed inside the head to effect its movements, while rods are attached to the arms or hands to move them. In some variations, a short hidden rod controls the head; in others, two puppeteers share the manipulation.



Marionette* (also known as a string puppet)

A category of puppet controlled from above by rods or strings suspended from a hand-held control; the bodies may be made of wood, fabric, paper, foam rubber, etc.

Marionnette* (in French)

A generic term, as for English "puppet." The word may derive from "mariolle": "little Marie" (small religious figurine, sometimes articulated, used in Nativity "cribs").



Marotte*

A single-rod puppet with no controls for the legs or arms.

Originally, a medieval jester's stick or sceptre topped by a small head clad in cap and bells.



Marotte à main prenante

This French term designates an evolved form of the marotte. One of the manipulator's hands supports the central rod, while the other hand is an integrated part of the marotte and becomes the puppet's hands. In some cases, the hands of a second manipulator become the puppet's hands.



Mask*

An artificial disguise for an actor's face or head, usually resulting in stylization of the character. Most scholars accept the mask theatre as being a close relative of the puppet theatre. From Greek tragedies to Native dances, masks have been used by many cultures for different reasons. They can have a social as well as a spiritual function and often represent forces greater than ourselves. The mask highlights elements of the human face or caricatures them. It often symbolizes elements of nature or represents the gods.



Moving Mouth Puppet* (also known as a mouth puppet)

A type of hand puppet, usually constructed of pliable materials so as to allow the thumb to be inserted in the lower jaw and the fingers in the upper jaw. The jaws can be opened and closed, simulating talking.

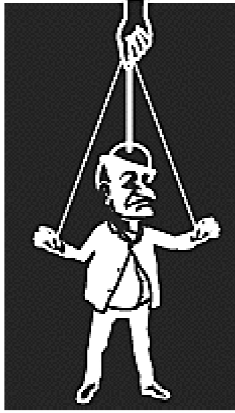


Muppet*

The specific name adopted for his puppets by Jim Henson (*Sesame Street, The Muppet Show*). Muppets frequently incorporate mouth puppet construction or are large costume puppets worn by the puppeteers. Foam rubber construction is used extensively.

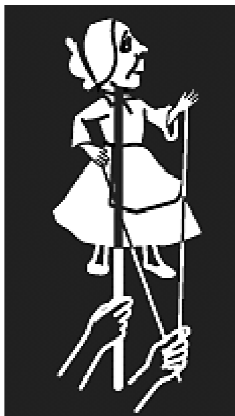
Object manipulation

This term applies when non-puppet materials are handled as puppets and given human or animal qualities. Examples of this are animating a pair of shoes, a door, or any other object. The puppeteer can be visible or not and the item usually has no special puppet mechanisms.



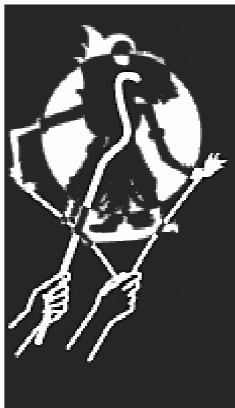
Rod Marionette

Using the term "rod marionette" helps differentiate this type of puppet from the all-string marionette, which is often referred to simply as a marionette. The rod marionette employs a metal rod attached to the centre of the puppet's head as its main control device. The arms and legs can be controlled by smaller rods, strings or a combination of the two. The rod marionette is considered to be the ancestor of the string marionette.



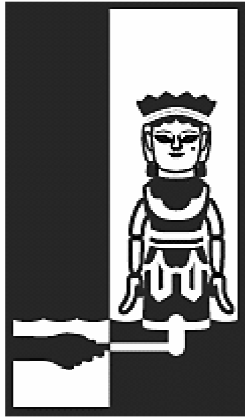
Rod Puppet*

A category of puppet in which rods of wood or metal support the head inside the costume, while additional rods may support and control the arms (and more rarely, the legs) from outside the costume. Usually the rods are worked from below or behind, although rod marionettes with a heavy rod fastened to the top of the head and thinner rods working the arm(s), are controlled from above.



Shadow Figure*(also known as a shadow puppet)

A category of puppet in which a figure, usually two-dimensional (although three-dimensional figures and even hands are sometimes used) is placed against a screen so as to interrupt the light from the rear or above. Shadows may be in silhouette (opaque) or coloured. A shadow puppet may be a single shape or sectional, and articulated by means of hinged, overlapping segments. Materials used vary from leather, metal or cardboard to plastics and theatrical gels. Considerable experimentation is being conducted into the use of overhead projectors as the light source to permit rear-projection and other technical effects.



Water Puppet

This puppet, which originated in Imperial China, is manipulated with vertical rods of bamboo that can measure up to 10 meters long and a complexity of strings. A water puppet consists of two parts: the body stands out of the water, and the support acts as a floater. The entire production takes place in the water, and the manipulator stands up to the waist in water. He or she is usually hidden by a bamboo screen.

Wayang Golek

A term referring to the Indonesian rod puppet theatre and to the rod puppet itself. This three-dimensional puppet is approximately 0.6 meters high, and the manipulator controls its head using a central wooden rod. Two smaller rods are used to control the puppet's arms.

Wayang Kulit

A term referring to the Javanese or Balinese shadow theatre, which uses shadow figures. The figures are made of hand-painted and intricately carved leather, and they are manipulated behind a screen and controlled with rods. The Javanese vertical rod is curved and the Balinese rod is straight.