



A Prairie Life Teacher Package Index

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A PRAIRIE LIFE WORD SCRAMBLE

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

	gophers	rodeo
	grassland	rooster
	gravel road	Saskatchewan
Alberta	hay	shinny
auction	hockey	snowmobile
bale	icicles	spring
barn	kite	stubble
canola	lightning	summer
clouds	Manitoba	toolbox
combine	millet	tractor
doe	mouse	train
elevator	neighbors	udder
fall	oil pump	veterinarian
families	outdoors	wheat
fence	patchwork quilt	winter
geese	Quonset	zucchini

Name : _____

TRADITIONAL PRAIRIE RECIPE ACTIVITY

In this activity the students will have the opportunity to help make and bake their own Bannock, a traditional food source for Aboriginal Canadians, past and present day.

Option #1: Bake Bannock

Bannock may be baked in the oven or over a charcoal or open fire.

Ingredients

- 4 cups all-purpose flour
- 1 Tablespoon sugar
- 2 Tablespoons baking powder
- ½ teaspoon salt
- 2 cups milk (or water)

Procedure

1. Combine flour, baking powder, sugar, and salt in a large mixing bowl.
2. Measure the milk (or water) and add it to the flour mixture, stirring with a fork to combine. A dough should form. If the mixture seems too dry and crumbly, add more liquid, one Tablespoon at a time.
3. Turn the dough out onto a surface lightly coated with flour. Knead for about 3 minutes. (To knead, press down the dough, turn it clockwise, fold it in half and press it down. Repeat.)
4. Preheat oven to 350°F (180°C).
5. Pat the dough into a circle about ¾-inch thick. Transfer the dough to a well-greased cookie sheet. Prick the surface of the dough all over with a fork.
6. Bake about 20 to 30 minutes, or until golden brown.

More information:

<http://www.foodbycountry.com/Algeria-to-France/Canada-Aboriginals.html>

Option #2: Family Tradition

Have each bring a traditional recipe from their family to create a recipe book to share among your students.

See reproducible recipe outline. Students can write their recipes and draw a picture of their traditional family food.

<hr/>
Name _____
Recipe Instructions

Research Project on Prairie Life Animals

In this activity students will have the opportunity to research many of the Prairie Life animals found in Yvette Moore's illustrations and Jo Bannatyne-Cugnet's written text. Depending on your students' experience with research projects this may be done as a whole class experience, recording key facts and ideas together, or students may work in small groups to research animals found on the prairies.

Curriculum Link:

Language Arts – developing research skills

Science – animal life cycles

Social Studies – Prairie Life

Materials:

Class set of Research Webs (see reproducible)

Information books on prairie animals

Procedure:

1. Refer back to the picture of prairie animals in *A Prairie Alphabet*. With the students, brainstorm a list of animals that appear in the book and record these on a chart. You may want to add to your list some additional prairie animals not found in the story.
2. Explain to the students that they are going to have the opportunity to learn more about prairie animals.
3. Select one of the animals to explore with the class as a research project. Brainstorm questions that they may have about the animal you have selected and record these questions on a chart. Looking at the questions, divide them into categories, e.g. descriptions, enemies, food, habitat, protection, and interesting facts.
4. Focus on one category at a time. With the children, share the information books on the category you have selected for that particular day. Record the facts on chart paper.
5. Model for the students how to take the information on that category from the chart and transfer it in point form to a research web. You may want to make an overhead of the web to use for the demonstration.
6. Once the web is completed, demonstrate for the students how to write up the information from each category into a paragraph.

a) One Format:

The students could write each paragraph on a separate sheet of paper so that it could be stapled together in the form of a booklet with each paragraph as a chapter. Each of the categories could be illustrated. To complete their report the students could add a table of contents, a title page and an “about the author” page.

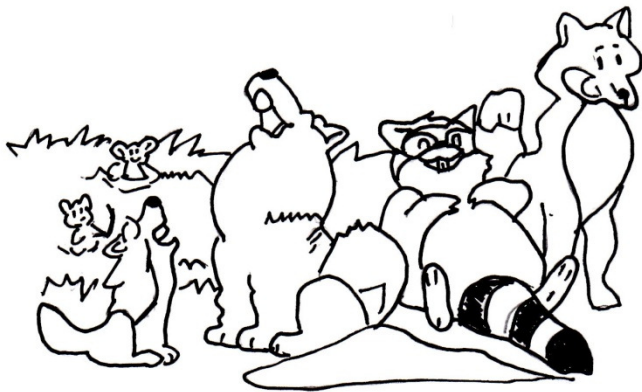
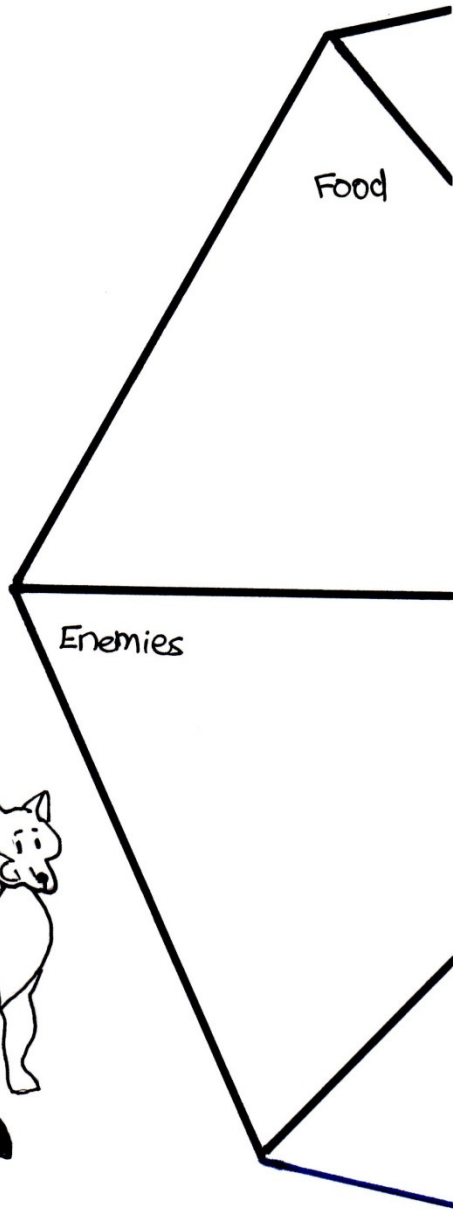
B) Another format

Each child could use a large piece of Bristol board to display their information, illustrating each category.

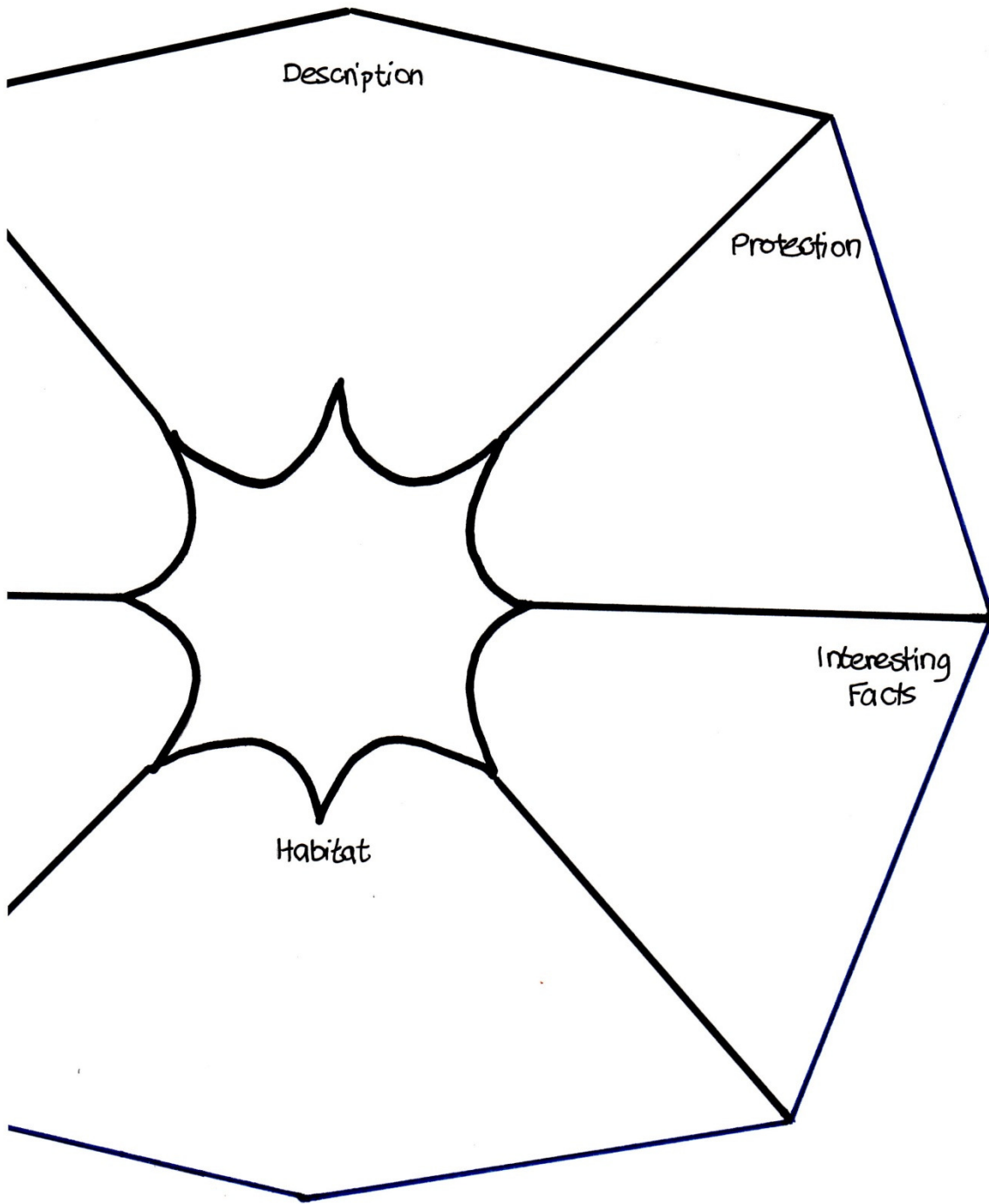
Extension:

Students could select another prairie animal to research with a partner or in a small class and compare and contrast some of the similarities and differences among the animals.

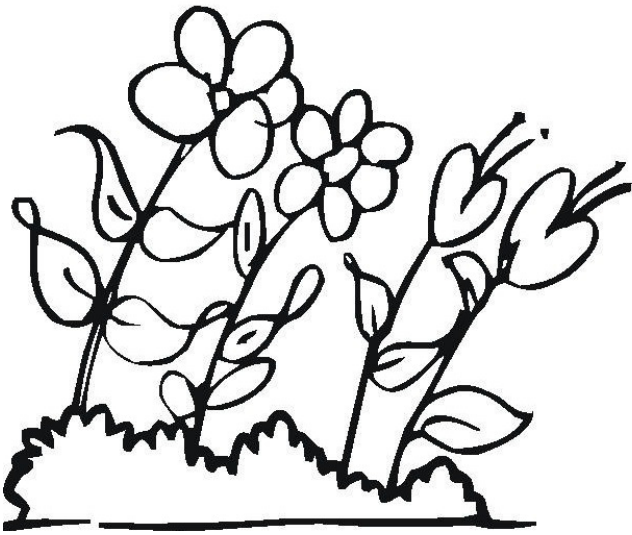
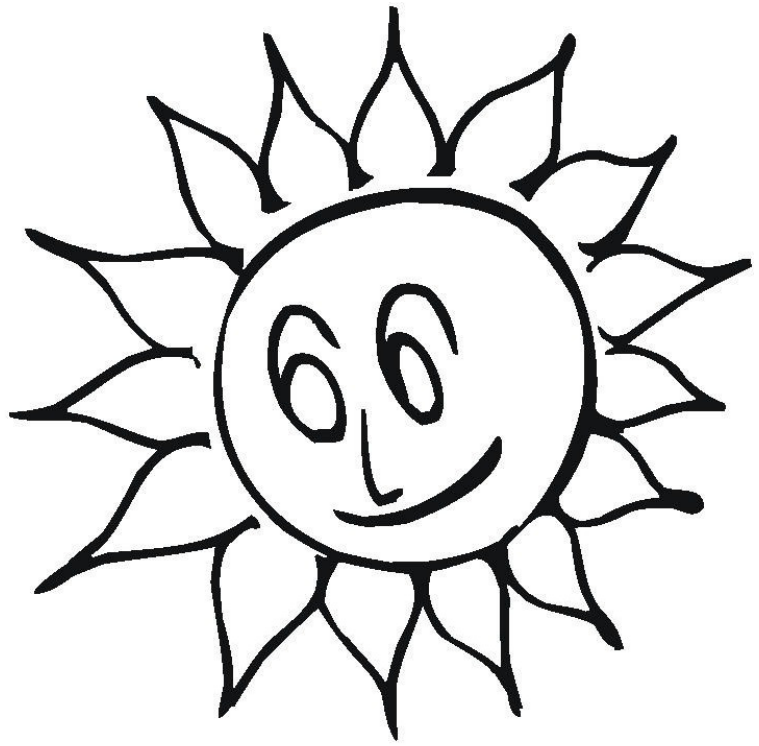
Research Web



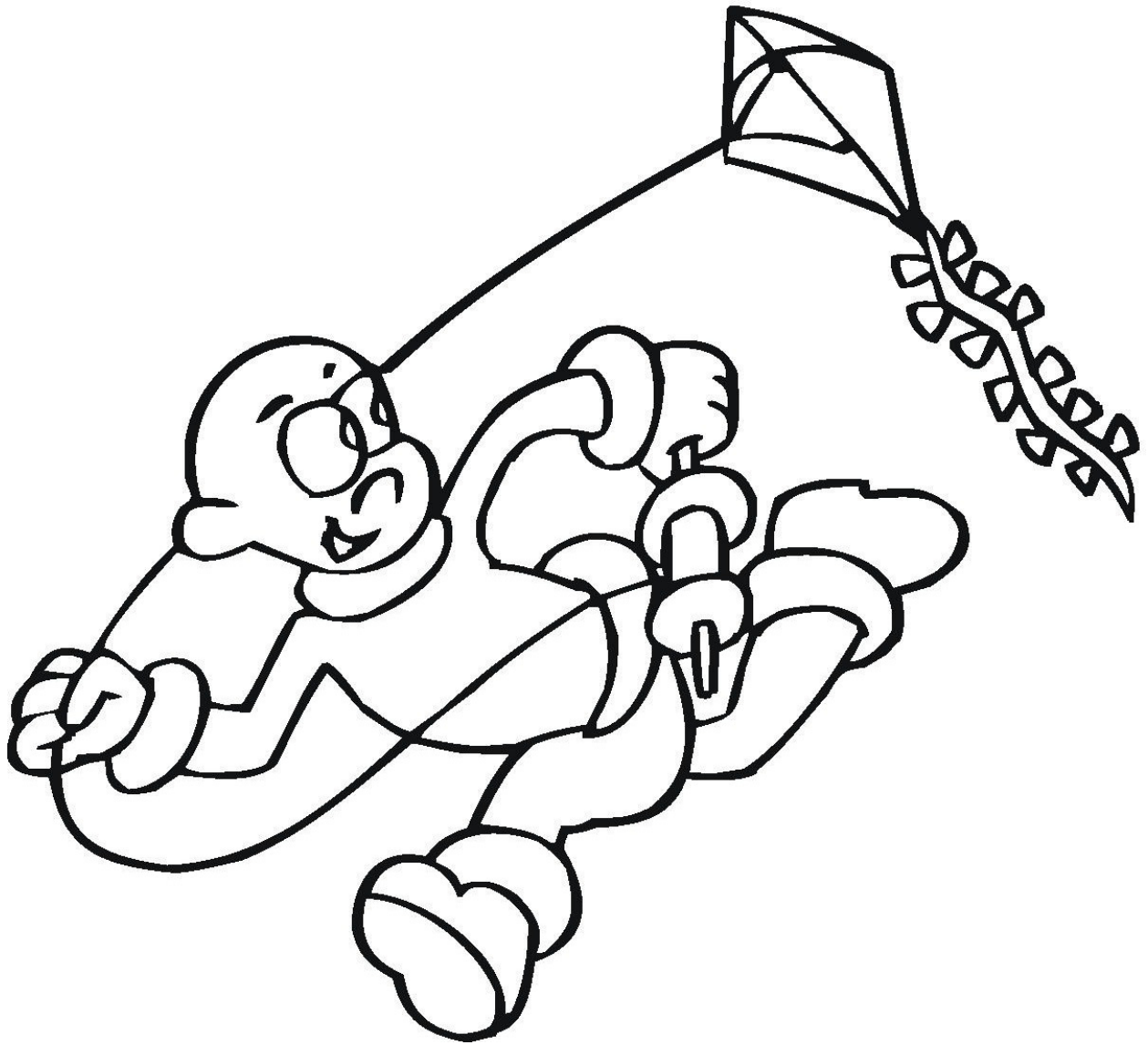
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Jo Bannatyne-Cugnet Biography



Jo Bannatyne-Cugnet was born and raised in Estevan, Saskatchewan. After graduating from the University of Saskatchewan with a nursing degree, she spent one year in Weyburn, Saskatchewan as a rural public health nurse before travelling to South America with plans to relocate and work there. While touring in Paraguay she accepted a marriage proposal via a midnight telephone call from a Weyburn farmer, Ken Cugnet. She came home to Canada and life on a farm.

A self-described city slicker, Jo found her inspiration for writing as she raised her four sons. Seeing life on their wheat and cattle farm as her children did was both exciting and frustrating. Many times she could not answer questions her children asked her about farming. The result was two best-selling picture books on prairie life, *A Prairie Alphabet* and *A Prairie Year*.

A Prairie Alphabet was a runaway success, winning the Mr. Christie Award for Illustration. It was a finalist for numerous awards, including the Ruth Schwartz Children's Book Award, The Certificate of Merit from the Arts Directors Club of New York, and the Amelia Frances Howard-Gibbon award. *A Prairie Year* also earned praise, as it took readers through a calendar year of life on the farm.

Her newest picture book focuses on a subject close to her heart: Canada and the citizenship ceremony. While researching the material for *From Far and Wide*, Jo attended several citizenship ceremonies. "I was moved to tears - all Canadians should have this experience. I hope the book makes them feel the way I did, equally touched and proud."

PUBLICATIONS: *The Day I Became A Canadian Citizen*. Toronto, ON: Tundra Books 2008, *Heartland*. Illus. Yvette Moore. Toronto, ON: Tundra Books, 2005, *From Far and Wide*. illus. Song Nan Zhang. Toronto, ON: Tundra Books, 2000. *A Prairie Year*. illus. Yvette Moore. Toronto, ON: Tundra Books, 1994. *Estelle and the Self-Esteem Machine*. illus. Lesley Bell. Red Deer, AB: Red Deer Press, 1993. *Grampa's Alkali*. Red Deer, AB: Red Deer Press, 1993. *A Prairie Alphabet*. illus. Yvette Moore. Toronto, ON: Tundra Books, 1992

AWARDS: Winner, Christie Book Award for *A Prairie Alphabet*
Shortlisted, Saskatchewan Book Awards: Ruth Schwartz Award for *A Prairie Alphabet*.

Puppetry Projects

Paper Bag Puppet!

1. You'll need (per Puppet);

1 brown paper lunch bag

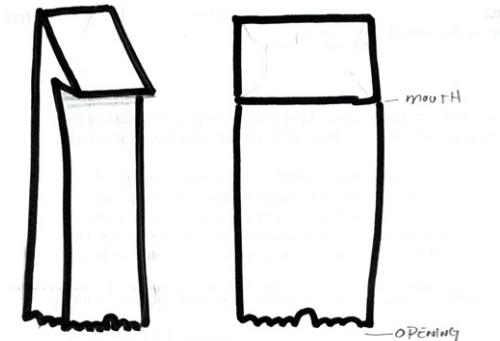
markers or crayons

and/or

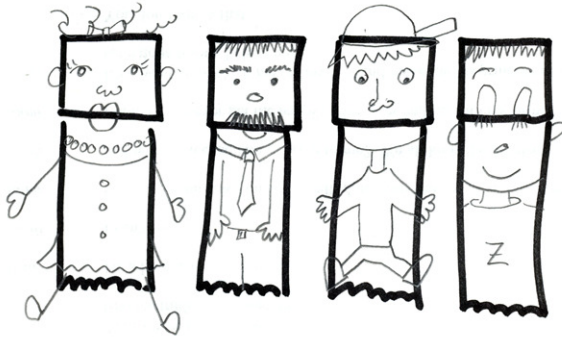
construction paper and glue

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!



6. Then what? Put on a puppet show of your own or act out a story that the class loves.

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

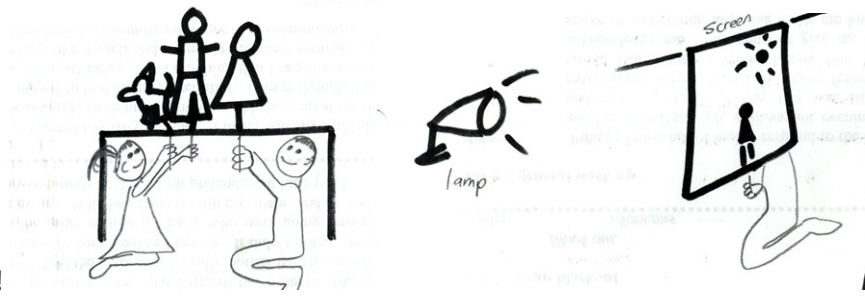
construction paper or card stock

tape or glue to attach rods and decorations

optional
cloth, glitter, feathers etc. to decorate.

2. Simply draw your 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!

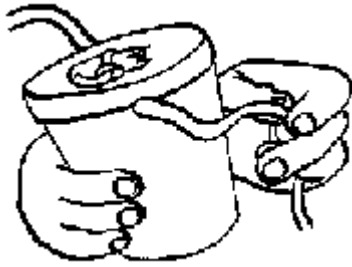


This technique can also be used to make shadow puppets but shadow puppets don't need to be colored. To 'color' parts of a shadow puppet cut out the part and paste a piece of colored tissue in its place. The shadow puppets can be used by hanging a sheet or piece of paper in front of a lamp. The Puppeteers 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).

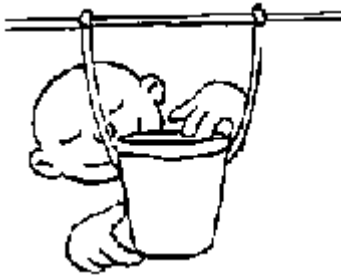
3. Insert strings through a cup from inside, as shown. This is your puppet's "HEAD CUP".



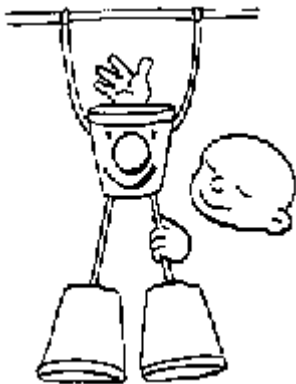
4. Attach other 2 strings from Inside "FEET CUPS" as shown.



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.

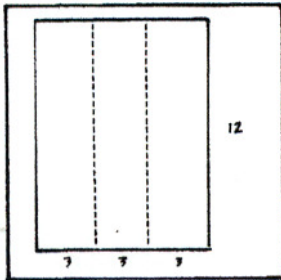


7. Decorate and dance your marionette!

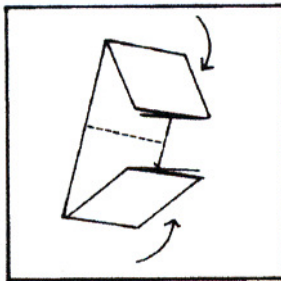
The Paper Talker Puppet! (grades 2-adult)

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

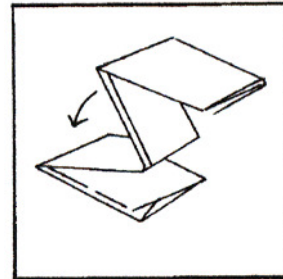
8. Holding the construction paper vertically fold it into 3 equal parts. You will have a strip of paper 12 by 3 inches.



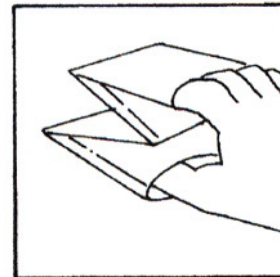
9. Holding the strip vertically, fold top end down to middle of strip; then fold bottom end to middle of strip. Both ends should meet.



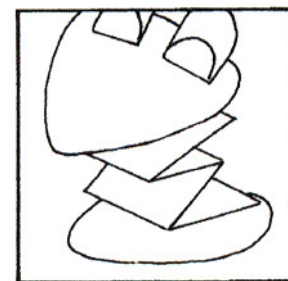
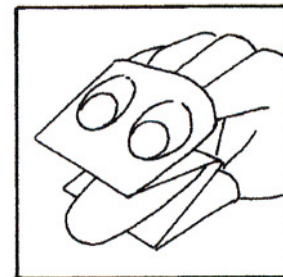
10. Now fold the strip again (opposite way from the folded flaps you have just made) to make a "W".



11. 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.



12. 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.



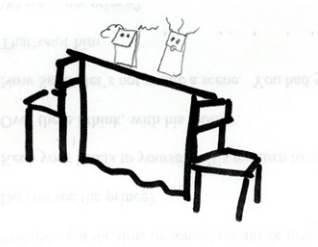
IMPORTANT NOTE: When using talker puppets, remember to hold your fingers down and your elbow up. That way, the puppet's face is fully visible. Some talkers may require a little support from the left hand (if you are holding the puppet in your right hand) by setting it underneath the puppet as you make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

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.

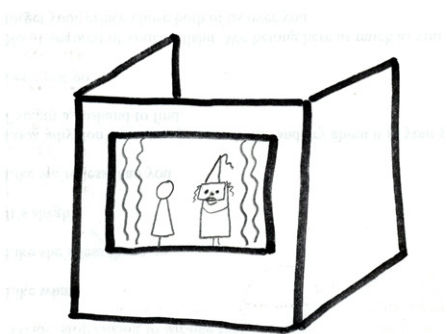
Puppet Theatres!

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.