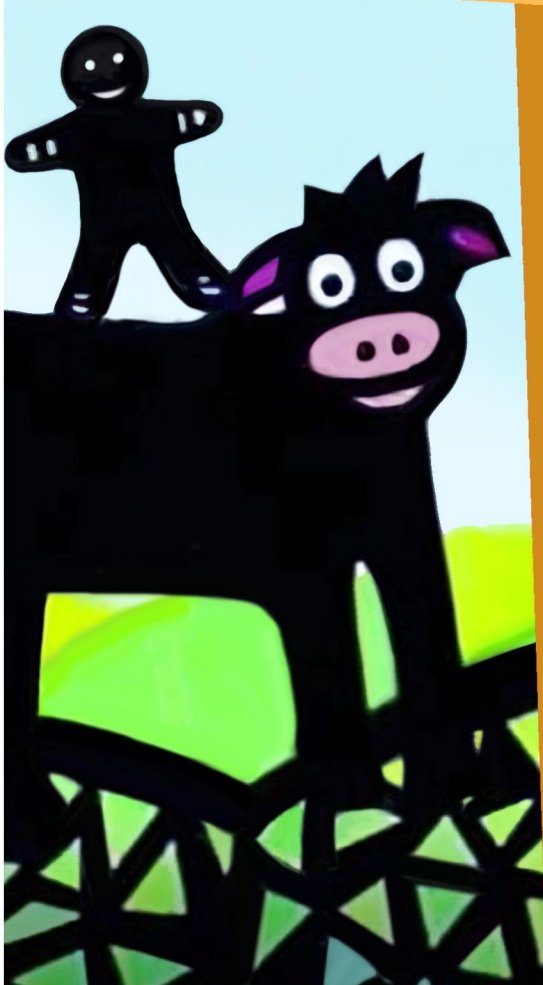


CENTER FOR  
PUPPETRY  
Arts®

Digital Learning

# The Gingerbread Boy

an interactive virtual workshop



Digital Learning  
Puppet Templates  
& Study Guide  
Pre K-2nd Grade

**Digital Learning**  
at **The Center for Puppetry Arts**  
presents

# **The Gingerbread Boy**

*an interactive virtual workshop*



**Puppet Templates  
& Study Guide\*  
Grades Pre K - 2**



***\*List of Academic Standards  
supported by this program on final page***

*The Center for Puppetry Arts is a non-profit, 501(c)(3) organization and is supported in part by the National Endowment for the Arts; the Georgia Council for the Arts through the appropriations of the Georgia General Assembly (the Council is a Partner Agency of the National Endowment for the Arts); and contributions from individuals, corporations and foundations. Major funding for the Center is provided by the Fulton County Board of commissioners under the guidance of the Fulton County Arts Council. Major support is provided by the City of Atlanta Bureau of Cultural Affairs. The Center is a constituent of Theatre Communications Group and a member of the Atlanta Coalition of Performing Arts. The Center also serves as headquarters of UNIMA-USA.*

**The Center for Puppetry Arts**

1404 Spring Street, NW at 18th • Atlanta, Georgia USA 30309-2820

[www.puppet.org](http://www.puppet.org)

Dear Educator,

We are scheduled for a **Gingerbread Boy** videoconference with your group. Below are the directions for preparations required to participate in the program.

- 1.** Review the materials list on the next page of the study guide. Each student needs these materials.
- 2.** Trace templates onto file folders or cardstock and cut out. Punch holes in each piece as marked on the templates.
- 3.** Please bring all pre-cut pieces and other materials to the program. It is helpful if each student has a bag with their own puppet parts. Paper lunch bags or plastic sandwich bags work well.
- 4.** Pass out all materials before the program begins, including glue, tape and scissors. It is helpful if each student has their own glue stick or bottle. Have three strips of tape about the size of a bandaid pre-cut for each student on the edges of the desks or attached to a yardstick for instructor-monitored tape distribution.
- 5.** We will lead all students through the puppet building steps and learning activities. The program does not allow time for students to cut out materials.

The additional activities in the study guide are for you to use at your discretion either before or after the program. We will be doing different activities with the students during the program. Please let us know if you have any technical questions or need more information about how to prepare. You may contact us via email or at the phone number below.

We look forward to connecting with you!

**The Digital Learning Team**

**Center for Puppetry Arts**

**Direct studio line: 404-881-5117**

**DigitalLearning@puppet.org**

**1404 Spring St. NW at 18th**

**Atlanta, GA 30309-2820 USA**

# Program Activity: Gingerbread Boy Shadow Puppet

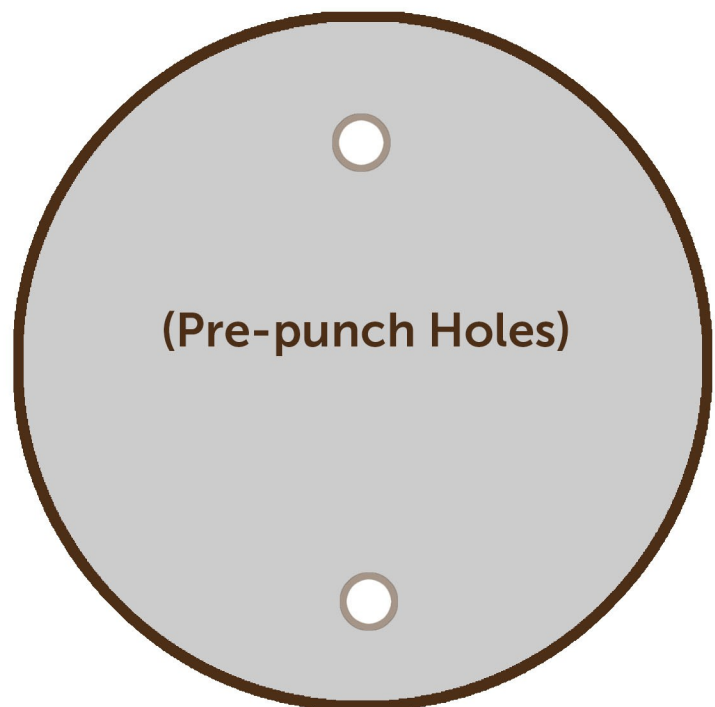
## Materials List:

Each student will need the following materials\*:

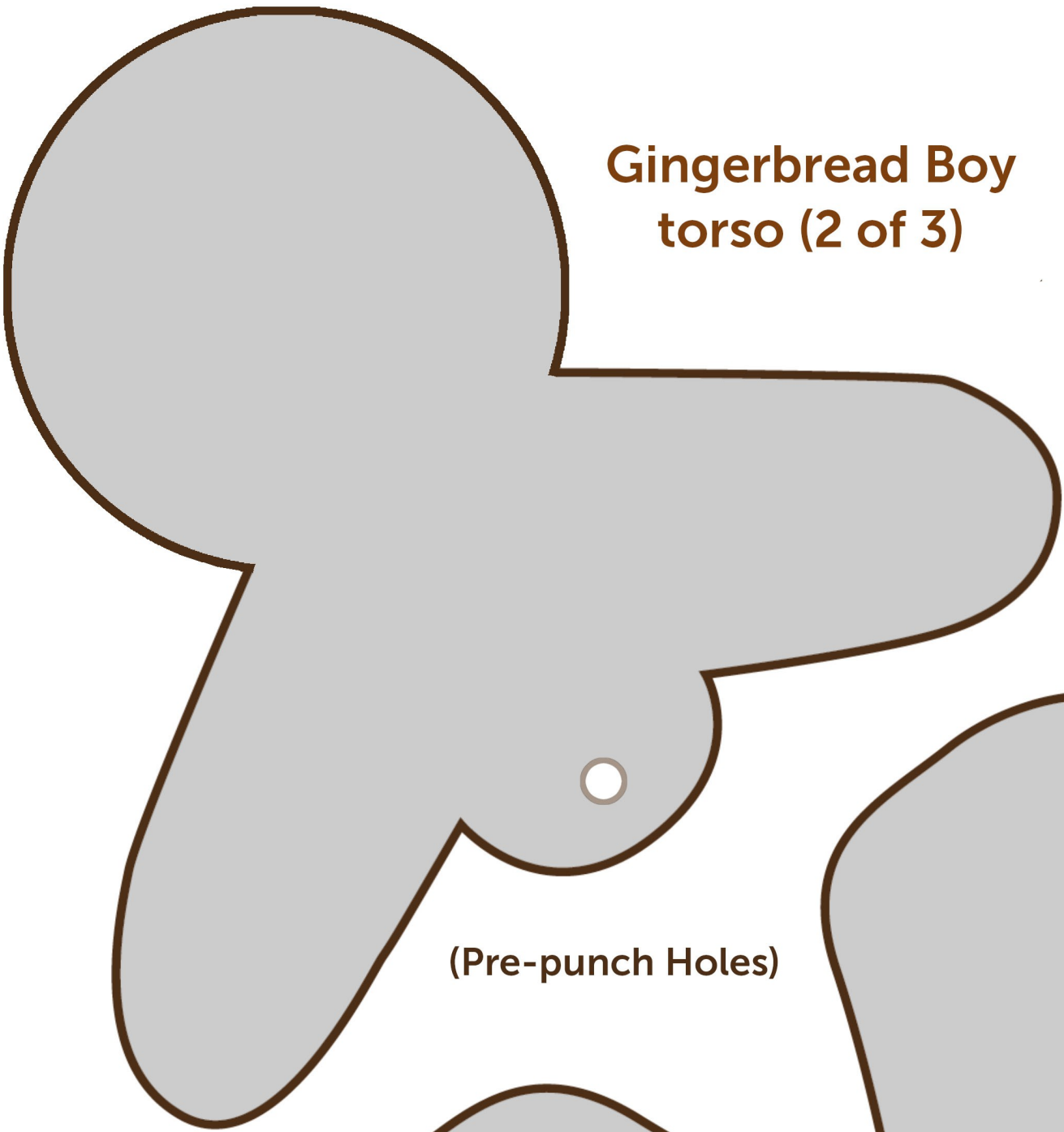
- 1 Gingerbread Boy belly (cut from template)
- 1 Gingerbread Boy torso (cut from template)
- 1 set of Gingerbread Boy legs (cut from template)
- 2 drinking straws (preferably flexible/bending)
- 2 brads (paper fasteners)
- scraps of cellophane or tissue paper (optional)
- Scissors
- Hole punchers
- Tape

*\*Reminder: Templates must be pre-cut and hole-punched before the program.*

**Gingerbread Boy  
belly (1 of 3)**

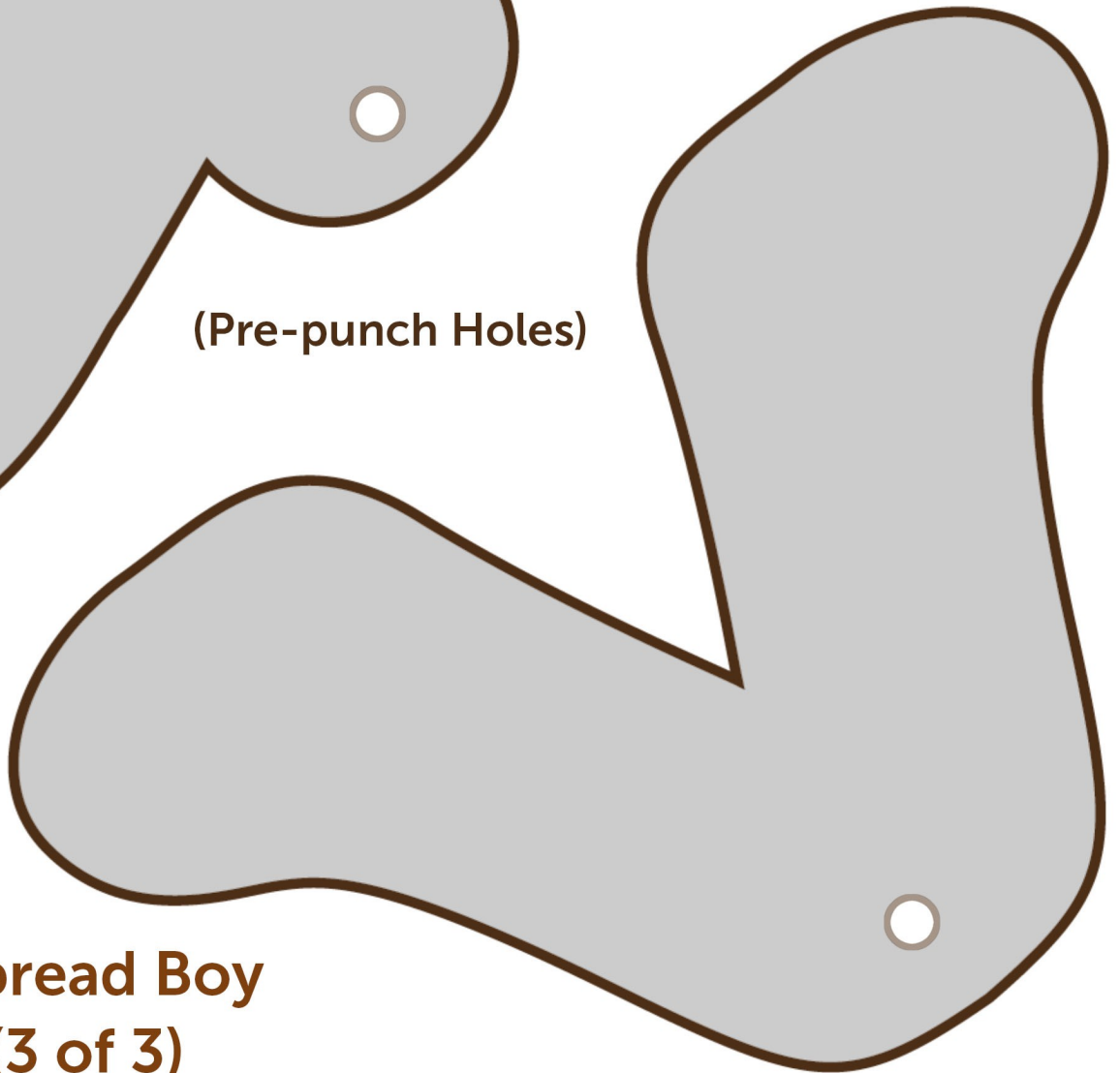


**Gingerbread Boy  
torso (2 of 3)**



(Pre-punch Holes)

**Gingerbread Boy  
legs (3 of 3)**





# A Brief History of Gingerbread



*"If I had but one penny in the world, thou should'st have it to buy ginger-bread" – William Shakespeare, Love's Labour's Lost*

Gingerbread is a centuries-old European tradition. It is a treat that has long been associated with holidays and festivals. Ginger root was a precious commodity when spice merchants brought it back from the markets of Southeast Asia, valued for its flavor and as a natural medicine.

As ginger became more widely available, so did gingerbread. Gingerbread can appear in a cake or cookie form, and recipes for gingerbread have changed dramatically over the years. In an English recipe from 1615, gingerbread was made from breadcrumbs, honey, eggs, and spices. Some early gingerbread recipes even called for wine, ale, or brandy. Gingerbread was cut into shapes, stamped or pressed into a mold and brushed with icing or white sugar to make its elaborate impressions visible. Gingerbread sold at fairs took the form of men, women, animals, royalty, and saints - especially on religious feast days.

Nuremberg, Germany became known as the gingerbread capitol of the world in the 1600s as guilds of expert bakers became famous for crafting elaborate structures out of gingerbread. Bakers would use all the spices available for their gingerbread: cardamom, cloves, cinnamon, white pepper, anise, and ginger.

German composer Engelbert Humperdinck immortalized the gingerbread house in his opera *Hansel und Gretel*, first performed in Weimar, Germany, on December 23, 1893. According to the original Grimm Brothers' text of *Hansel and Gretel*, the witch's house was built of bread, with a cake roof and clear sugar windows. The opera instead featured a house made entirely of gingerbread.

## About the Stories

*The Gingerbread Boy* is a retelling of a folktale with different versions from across the world. In England, the story was called *Johnny Cake*. Norway, Germany, Bulgaria, and Russia also have versions of this popular tale: the Norwegian story is called *The Pancake*, the German version is called *The Runaway Pancake*, and Slavic countries title theirs with variations on the word *Kolobok*, for a round bread or cake. Modern adaptations include: *The Runaway Rice Cake*, a Chinese New Year retelling, a Mexican-American version set in Texas called *The Runaway Tortilla*, *The Cajun Gingerbread Boy* from Louisiana, and a Hawaiian version called *The Musubi Man*.

*The Gingerbread Boy* is a favorite of children everywhere. In the story, a gingerbread cookie comes to life and flees across the countryside to escape being eaten. Everyone he meets along the way chases him until the end of the story when the Gingerbread Boy is finally outsmarted.

# Classroom Activities

## Activity 1: Making a Favorite Folktales Bar Graph

### Objective:

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

### Materials:

Folk tale images (see worksheet below), chart paper, writing utensils, tape, and copies of the following folktales: The Gingerbread Boy, The Fisherman and His Wife, The Three Wishes, and The Little Red Hen.

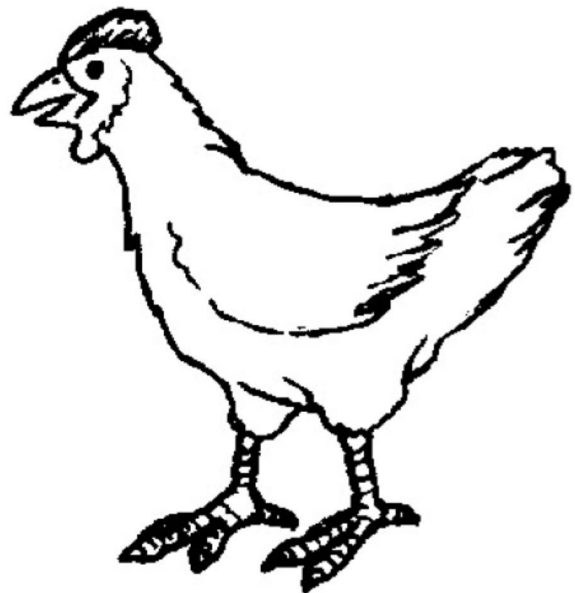
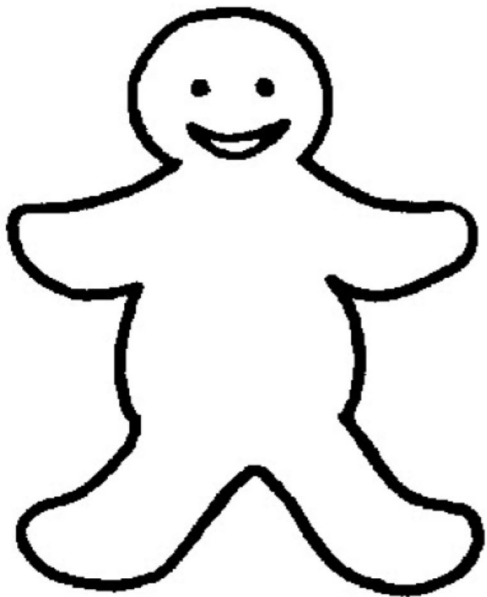
### Procedure:

- Read four folk tales to your students: The Gingerbread Boy, The Fisherman and His Wife, The Three Wishes, and The Little Red Hen.
- Make a copy of the Folktale Images Worksheet for each student. Have students color and cut out each picture.
- Create a bar graph with four rows or columns on chart paper and post it in the classroom. Label each row or column with a story title.
- Ask students to choose the image that represents their favorite story and put a piece of tape on the back of it. Have the students place their image in the corresponding row or column.
- When everyone has placed an image on the chart, ask students if they can tell just by looking at the bar graph which story was the most popular, the second popular, etc. Are any two bars on the graph equivalent? Encourage students to use comparison terms: equal to, less than, more than, etc.
- Ask students to count the number of images in each row or column and record the numbers from each bar on the graph.
- Display the bar graph in classroom or hallway.

(The Fisherman & His Wife)



(The Three Wishes)



(The Gingerbread Boy)

(The Little Red Hen)



## Activity 2: Comparing Stories with a Venn Diagram

### Objective:

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

### Materials:

Chart paper, colored markers and two or three different versions of the Gingerbread Boy story.

Suggested Titles:

*The Gingerbread Boy* by Paul Galdone

*The Cajun Gingerbread Boy* by Berthe Amoss

*Journey Cake Ho!* by Ruth Sawyer

*The Runaway Rice Cake* by Ying Chang Compestine

*The Runaway Tortilla* by Eric A. Kimmel

*The Bun: A Tale from Russia* by Marcia Brown

*Musubi Man: Hawaii's Gingerbread Man*  
by Sandi Takayama



### Procedure:

- Read two versions of The Gingerbread Boy to your students.
- On chart paper or on the board, make a simple Venn diagram. Label each circle with the title of the corresponding book.
- Ask students compare the two versions of the story. List elements that are different in each circle and parts that were the same in the overlapping space.
- If you used chart paper, display the diagram in the classroom. The students can illustrate their favorite parts of the stories to surround the diagram in the display.

## Other Resources

### Websites to Explore

<http://www.surlalunefairytales.com/index.html>

Fairy tale and folklore database.

<http://www.godecookery.com/ginger/ginger.htm>

For a taste of the medieval past, check out this historic gingerbread recipe.

<https://ima.princeton.edu/2017/01/03/winter-spices-in-the-middle-ages/>

A brief history of the uses and significance of the spices used in gingerbread.



## Books

- Asbjornsen, Peter Christen. *The Runaway Pancake*. Larousse & Co., 1980.
- Amoss, Berthe. *The Cajun Gingerbread Boy*. MTC Press, 1996.
- Barrett, Valerie. *The Complete Book of Gingerbread: Traditional Gingerbread Recipes and Designs From Around the World*. Chartwell Books, 1992.
- Brett, Jan. *Gingerbread Baby*. G.P. Putnam's Sons, 1999.
- Brown, Marcia. *The Bun: A Tale from Russia*. Harcourt Brace Jovanovich, 1972.
- Compestine, Ying Chang. *The Runaway Rice Cake*. Simon & Schuster Books for Young Readers, 2015.
- Egielski, Richard. *The Gingerbread Boy*. HarperCollins Juvenile Books, 1997.
- Ernst, Lisa Campbell. *The Gingerbread Girl*. Dutton Children's Books, 2006.
- Galdone, Paul. *The Gingerbread Boy*. Clarion Books, 1975.
- Kimmel, Eric A. *The Runaway Tortilla*. Winslow Press, 2000.
- Mutz, Martha. *El Hombrecito de Pan Jengibre (The Gingerbread Man): A Bilingual Folktale Play for Children*. Curiosity Canyon Press, 1998.
- Philip, Neal. *Fairy Tales of the Brothers Grimm*. Viking Press. 1997.
- Philip, Neal. *The Complete Fairy Tales of Charles Perrault*. Clarion Books, 1993.
- Sawyer, Ruth. *Journey Cake Ho!* Viking Press 1953.
- Takayama, Sandi. *Musubi Man: Hawaii's Gingerbread Man*. Island Book Shelf, 1997.

**Academic Standards supported by this program:**

**Reading Standard**

[CCSS.ELA-LITERACY.RL.K.1](#)

[CCSS.ELA-LITERACY.RL.K.2](#)

[CCSS.ELA-LITERACY.RL.K.3](#)

[CCSS.ELA-LITERACY.RL.K.4](#)

[CCSS.ELA-LITERACY.RL.K.5](#)

[CCSS.ELA-LITERACY.RL.K.6](#)

[CCSS.ELA-LITERACY.RL.K.7](#)

[CCSS.ELA-LITERACY.RL.K.9](#)

[CCSS.ELA-LITERACY.RL.1.1](#)

[CCSS.ELA-LITERACY.RL.1.2](#)

[CCSS.ELA-LITERACY.RL.1.3](#)

[CCSS.ELA-LITERACY.RL.1.4](#)

[CCSS.ELA-LITERACY.RL.1.7](#)

[CCSS.ELA-LITERACY.RL.1.9](#)

[CCSS.ELA-LITERACY.RL.2.1](#)

[CCSS.ELA-LITERACY.RL.2.2](#)

[CCSS.ELA-LITERACY.RL.2.3](#)

[CCSS.ELA-LITERACY.RL.2.5](#)

[CCSS.ELA-LITERACY.RL.2.6](#)

[CCSS.ELA-LITERACY.RL.2.7](#)

[CCSS.ELA-LITERACY.RL.2.9](#)

**Speaking and Listening**

[CCSS.ELA-LITERACY.SL.K.1](#)

[CCSS.ELA-LITERACY.SL.K.2](#)

[CCSS.ELA-LITERACY.SL.K.3](#)

[CCSS.ELA-LITERACY.SL.K.4](#)

[CCSS.ELA-LITERACY.SL.K.5](#)

[CCSS.ELA-LITERACY.SL.K.6](#)

[CCSS.ELA-LITERACY.SL.1.1.A](#)

[CCSS.ELA-LITERACY.SL.1.1.B](#)

[CCSS.ELA-LITERACY.SL.1.1.C](#)

[CCSS.ELA-LITERACY.SL.1.2](#)

[CCSS.ELA-LITERACY.SL.1.3](#)

[CCSS.ELA-LITERACY.SL.1.5](#)

[CCSS.ELA-LITERACY.SL.1.6](#)

[CCSS.ELA-LITERACY.SL.2.1](#)

[CCSS.ELA-LITERACY.SL.2.1.A](#)

[CCSS.ELA-LITERACY.SL.2.1.B](#)

[CCSS.ELA-LITERACY.SL.2.1.C](#)

[CCSS.ELA-LITERACY.SL.2.2](#)

[CCSS.ELA-LITERACY.SL.2.3](#)

[CCSS.ELA-LITERACY.SL.2.5](#)

[CCSS.ELA-LITERACY.SL.2.6](#)

**Mathematics**

[CCSS.MATH.CONTENT.K.G.A.1](#)

[CCSS.MATH.CONTENT.K.G.A.2](#)

[CCSS.MATH.CONTENT.K.G.A.3](#)

[CCSS.MATH.CONTENT.K.G.B.5](#)

**ISTE Standards**

Empowered Learner, Digital Citizen, Knowledge

Constructor, Innovative Designer, Computational Thinker,

Creative Communicator, Global Collaborator

**Georgia Pre-K Standards (GELDS)**

Physical Development and Motor Skills

Social & Emotional Development

Approaches to Play and Learning

Communication, Language, and Literacy

Cognitive Development and General Knowledge

**Visual Arts and Theatre: Creating**

Generate and conceptualize artistic ideas and work.

Organize and develop artistic ideas and work

Refine and complete artistic work.

**Visual Arts and Theatre: Presenting**

Select, analyze, and interpret artistic work for presentation.

Develop artistic techniques and work for presentation.

Convey meaning through the presentation of artistic work.

**Visual Arts and Theatre: Responding**

Perceive and analyze artistic work

Interpret intent and meaning in artistic work

Apply criteria to evaluate artistic work

**Visual Arts and Theatre: Connecting**

Relate knowledge and personal experiences to make art.

Relate artistic ideas to societal, cultural, historical context