

The **JIM HENSON** Exhibition **Imagination Unlimited**

A Teacher's Guide

Mississippi Arts + Entertainment Experience
Department of Education

Produced in conjunction with *The Jim Henson Exhibition: Imagination Unlimited*, an exhibition organized by Flying Fish and the Museum of the Moving Image, and the James A. Michener Art Museum.



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Introduction for Teachers

The Jim Henson Exhibition: Imagination Unlimited Teacher's Guide is a collection of curriculum ideas based on the exhibition at the Mississippi Arts + Entertainment Experience. This guide was created for all subject level K-12 teachers. This Teacher's Guide is a collection of curriculum ideas for subject level K-12 teachers based on the traveling exhibition *The Jim Henson Exhibition: Imagination Unlimited* and adapted from the James A. Michener Museum of Art. The exhibition, on view at the Mississippi Arts + Entertainment Experience from January 12, 2019 to May 4, 2019, was produced by Flying Fish and the Museum of the Moving Image.

The activity pages feature interdisciplinary curriculum ideas and resources to be done in the classroom and at The MAX. These enrichment activities are also designed to be used by students with a variety of learning styles and can be modified to suit any age level.

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Jim Henson: A Biography

James Maury Henson, later known as Jim Henson, was born on September 24, 1939 in Greenville, Mississippi to Elizabeth Marcella Brown and Paul Ransom Henson . As a child, Henson had a natural inclination towards the arts. In his own words, he was a "quiet kid, introspective, articulate, always involved with art, a fairly good student but a terrible athlete."¹ Henson had never intended on making a career out of puppetry and, as an ambitious young man, had always wanted to be a commercial artist, painter, or filmmaker, deeming puppetry not "the sort of thing a grown man works at for a living."² Yet, despite his views on puppetry, Henson could not fight his early fascination with the art form.

In the 1950s, Henson, like many other American teens at the time, discovered the joys of television as television sets became a common household commodity. He was attracted to several puppetry shows as a young teen, including "Kukla, Fran and Ollie," a puppet show that had no script and relied solely on improvisations by Burr Tillstrom, the man who voiced the puppets. Later, when Henson entered high school, he became even more involved in art and joined the puppet club. His involvements in the club furthered his interest in puppetry and, eventually, when Henson was old enough to work, he made his first puppets, Pierre, Longhorn, and Shorthorn, and landed a job as a puppeteer for WTOP, a local TV station. Unfortunately, this job did not last long and WTOP canceled the show after three brief weeks. But WRC-TV, a nearby NBC affiliate, recognized Henson's talent and offered him a job that would last him the rest of the summer.

Henson , still bent on a future career as a commercial artist, saved up the money he had earned that summer to pay for college. In the fall of 1954, Henson enrolled in the University of Maryland, while keeping his job at WRC-TV. Soon after he completed his freshman year, WRC TV offered Henson his own five-minute late-night show, called "Sam and Friends" that aired before the "Tonight Show." Henson needed a second puppeteer for the show so he teamed up with a

¹ 1 Don Freeman, "Muppets on His Hands," Saturday Evening Post , November 1979.

² Carol A. Emmons, " Jim Henson and the People Behind the Muppet Mania," School Library Journal, September 1984.

classmate, Jane Nebel. Henson and Nebel's chemistry was undeniable and they were soon rewarded with early television success for their revolutionary new breed of puppets, affectionately coined "muppets." Muppets were half puppets and half marionettes. Their heads, carved from foam rubber and covered with a fleecy cloth, were flexible enough to show expression and hard enough to support their large sizes. Muppets were also unique because of Henson's innovative way of presenting them on stage. Instead of using a traditional puppet theater, Henson created an elevated set that had enough room for the puppeteers to hide below the stage so that the camera and the audience's attention would be directed solely at the puppets.

After graduation, Henson decided to give up puppetry to pursue his original goal of becoming a commercial artist. He left for Europe and handed "Sam and Friends" over to Nebel. Henson toured Europe for several months, visiting such places as Germany, Switzerland, Belgium, and England, but everywhere he went, he could not escape the allure of puppetry.

Europeans revered the art of puppetry and considered it as much of an art form as painting. The European love of puppetry made Henson reevaluate his views on the art form and he soon returned to America with a new zeal for the field, now seeing puppetry as a serious form of art and craftsmanship, not mere child's play. Henson returned with his mind set on changing the way Americans viewed puppetry and on showing the American audience what European puppeteers showed him, that puppets can be as alive and as engaging as actors.

Henson's newfound love and appreciation for puppetry led to his future success as both the creator of the Muppets and the founder of "Sesame Street". In 1959, Henson married Jane Nebel and together, they started the Muppets Company. The following year, Henson attended the Puppeteers of America festival in Detroit, Michigan and met Burr Tillstrom of the "Kukla, Fran and Ollie" show and Don Sahlin, the brilliant puppet maker who made Tillstrom's puppets. Both Tillstrom and Sahlin had a great impact on Henson and helped him further his puppetry career. Tillstrom introduced Henson to Bernie Brillstein, a well-known agent, and Sahlin eventually helped Henson develop the signature Muppet look. Later, as his growing company demanded more resources, Henson

attended the National puppetry convention in Carmel, California, in search of potential "muppeteers." There, Henson found Jerry Juhl and Frank Oz, both of whom would become indispensable assets to the company-Juhl as a masterful scriptwriter and Oz as Henson's comedic "muppeteer" partner.

By the end of the 1960s, the Muppets had become a great success in America and after making a contract with Jon Stone, the writer and producer for Children's Television Workshop (CTW), Henson was offered a chance to puppeteer CTW's new series, "Sesame Street." Originally created to help preschool children in urban areas prepare for kindergarten, "Sesame Street" soon burgeoned into a show for people of all ages and from all backgrounds. The show quickly became a huge success, entertaining the younger audience with its delightful and natural way of teaching not only academics but also life lessons, and capturing the hearts of older audiences with its wit and occasional satire. "Sesame Street" won several awards throughout the years, including the George Foster Peabody Award for Meritorious Service in Broadcasting, several Grammys and over fifty Emmys.

Near the end of his life, Henson experienced several disappointments as he tried to experiment with filmmaking and produced some movies that combined puppetry with fantasy. Both of his productions *The Dark Crystal* and *Labyrinth*, although they received good reviews for their use of technologically-advanced puppetry, were box office flops. Finally, deciding he did not want to spend most of his time worrying about the business aspect of the Muppets corporation, Henson decided to sell Henson Associates to Disney. It was also, in his opinion, the best way to ensure the survival of the Muppets after his death. Unfortunately, Henson did not get to sign the contract with Disney.

On Tuesday, May 15, 1990, Henson was diagnosed with streptococcal pneumonia. He had been complaining of a sore throat and fatigue since the preceding Friday but, deeming it to be nothing more than the flu, Henson had ignored the symptoms and refused to seek medical attention.

Tragically, by Tuesday, it was too late to administer antibiotics and even with heavy doses, Henson did not recover. Henson passed away at 1:21 A.M . Wednesday, May 16, 1990.

Durrett, Deanne. Jim Henson. San Diego, CA: Lucent Books, 1994.



Exhibition Text Panels

Section Panels

Early Works

From 1955 through the mid-1960s, Jim Henson developed characters and performance methods that laid the foundation for much of his work that followed. During this period, Henson found almost immediate success with his first television show, *Sam and Friends* (1955-1961); created unconventional television commercials and corporate films starring a growing troupe of puppets; made guest appearances on nationally broadcast variety shows; and reached a large audience through Rowlf's role on *The Jimmy Dean Show* (1963-1966). This period also saw the fledgling company he started with his wife, Jane, grow to include a core group of talented designers, builders, writers, and performers, who shared his willingness to experiment and his commitment to creative collaboration.

Experiments

Throughout the 1960s, Jim Henson worked on an eclectic range of projects, including the Academy Award-nominated short film *Time Piece* (1965), the documentary *Youth 68* (1968), and the unrealized multi-media nightclub *Cyclia*. These projects demonstrate Henson's interest in the creative possibilities of film and highlight his love of combining images and music.

Sesame Street

The puppet characters Jim Henson and his company created for *Sesame Street* were essential to the success of the ground-breaking educational television show. Henson also made live-action and animated films for the series' first two seasons, that combine educational instruction with his trademark humor and visual style. Within a few years of *Sesame Street*'s debut, international co-productions of the series and toys featuring *Sesame Street* characters turned Henson's puppets into a worldwide brand.

The Muppets

The Muppet Show (1976-1981) was the realization of Jim Henson's enduring ambition to create a variety show featuring the Muppets. The series combines musical performances, celebrity guest appearances, and comedy sketches in a vaudeville-inspired format and style of humor. *The Muppet Show* was broadcast in more than a hundred countries and watched by hundreds of millions of viewers each week. The Muppets proved their big-screen appeal in a series of successful feature films, beginning with *The Muppet Movie* (1979). By the early 1980s, Henson's puppet characters were worldwide cultural icons.

Immersive World

Throughout the 1980s, Jim Henson developed complex stories that required an elaborate scale of production. *The Dark Crystal* (1982), *Fraggle Rock* (1983-1987), and *Labyrinth* (1986) all present fully-realized imaginary worlds, and made use of innovative technology that enabled Henson and his fellow performers to experiment with new forms of puppetry.

Looking Ahead

In the last few years before his untimely death at age 53 in 1990, Jim Henson was busy with a wide range of film and television projects. Some of these—such as his series *The StoryTeller* (1987-1989)—appeared as part of *The Jim Henson Hour* (1989), an NBC anthology series that he hosted. Others projects included *The Ghost of Faffner Hall* (1989), an HBO music education series; *The Witches* (1990), a feature film based on the Roald Dahl novel; and animatronic creature design for the *Teenage Mutant Ninja Turtles* (1990) film. Throughout his career, Henson pushed the limits of technology in order to realize the stories he wanted to tell. *The Jim Henson Hour* applied emerging computer technologies to puppet performance and production, including an episode that features the first all-digital puppet character, Waldo C. Graphic. The Jim Henson Company has continued this tradition of innovation, advancing digital puppetry through such series as *Sid the Science Kid* (2008-), *Word Party* (2016-), and *Splash and Bubbles* (2016-).

Subsection Panels

Jim Henson (1936–1990)

Jim Henson was born on September 24, 1936 in Greenville, Mississippi, and was raised in Leland, Mississippi and Hyattsville, Maryland, near Washington, DC. His sense of humor and love of storytelling were rooted in his close-knit family life. Henson's maternal grandmother, an accomplished amateur painter who also made clothes, needlepoint, and quilts, encouraged his early efforts as an artist.

Sam and Friends (1955-1961)

In 1955, Jim Henson and fellow University of Maryland student Jane Nebel created *Sam and Friends*, a five-minute show that aired live on Washington, D.C.-based WRC-TV, featuring a troupe of puppets whose expressive faces were perfectly suited for television. *Sam and Friends* launched Henson's career when he was just 18 years old, and won an Emmy Award for Best Local Entertainment Program of 1958.

Variety and Talk Shows

The popularity of *Sam and Friends* led to invitations for the Muppets to appear on nationally broadcast variety and talk shows, which introduced the Muppets and their puppeteers to millions of viewers. Henson made regular appearances with the Muppets on such programs as *Today*, *The Ed Sullivan Show*, *The Dick Cavett Show* and *The Tonight Show* for the rest of his career. For these



performances, Henson drew on a repertoire of reliable sketches or introduced new puppets and performance techniques. Henson loved the variety show format, with its antic mix of comedy, music, and novelty acts anchored by a host. He used this vaudeville-style format as the premise for *The Muppet Show*.

Commercials

Beginning in the late 1950s, Henson and his company created hundreds of television commercials and corporate films, all of which showcase Henson's characteristic humor, irreverence, and inventiveness. The income from this work made it possible for Henson to develop experimental film projects and long-form television shows. His company curtailed the production of television commercials after *Sesame Street* debuted in 1969, but continued to make films for corporate clients.

Rowlf

Rowlf was built in 1962 for Purina Dog Chow commercials, and rose to fame in the mid-1960s as a show-stealing comic sidekick on the ABC series *The Jimmy Dean Show*. Rowlf represents several important "firsts" for Henson's company: the first Muppet to achieve national popularity, the first Muppet built by Don Sahlin, and the first puppet that Henson and Frank Oz performed together.

Time Piece (1965)

In 1964, Henson's company was busy making television commercials, Rowlf was emerging as a star of *The Jimmy Dean Show*, and the Muppets were making regular guest appearances on variety and talk shows. Despite this success, Henson was creatively restless and began work on *Time Piece*—a puppet-less film that combined live-action footage with animated effects, and was unlike anything he had made before.

Though his staff at Muppets, Inc. helped with the production, the nine-minute film was a very personal project. Henson stars as a beleaguered "everyman" running from the relentless march of time and the mundane routine of his conventional life. Henson expressed similar concerns in "Tick-Tock Sick," a spoken-word novelty song that he recorded in 1960. *Time Piece* was released in 1965 and nominated for an Academy Award for best short subject.

Cyclia

From 1966 to 1970, Henson developed a concept for a multimedia nightclub called *Cyclia*. The promotional brochure for the proposed nightclub describes it as "pure theater in a revolutionary new form: A perfectly controlled, unified environment of movement, images and sound." Henson's vision for the project included film projections on the faceted walls and ceiling, female dancers on platforms with kaleidoscopic images projected onto their bodies, and a floor with lights that flashed in sync with live music. He and his colleague Barry Clark explored locations for the club in Los Angeles and New York, but the ambitious project was never realized.

Muppets on the Big Screen

By 1978, The Muppet Show had aired for two seasons, and the Muppets were international sensations. Wanting a larger canvas for his characters, Henson began working on a film that would bring the Muppets out of the variety show set and into the real world. The Muppet Movie presented Henson and his company with the unprecedented challenge of making a feature film starring puppets that interacted with humans in natural settings. The film was a box-office success, and several more Muppets feature films followed.

The Dark Crystal (1982)

The Dark Crystal was an ambitious project that presented Jim Henson and his company with unique creative and technical challenges. Henson worked closely with artist Brian Froud to conceptualize the richly detailed environment populated by fantastical creatures, and invited Frank Oz to co-direct the film with him. To make the all-puppet cast as expressive as possible, Henson company designer Franz “Faz” Fazakas led a team of animatronic experts to refine the radio-control systems that they had developed for earlier projects.

Fraggle Rock (1983-1987)

Jim Henson conceived of Fraggle Rock as a television series that could promote international cooperation. A co-production between Henson’s company, England’s Television South, the Canadian Broadcasting Corporation, and HBO, the series features puppet characters that belong to three distinct but interdependent species—the Gorgs, Fraggles, and Doozers. Henson’s company devised radio-controlled animatronic technology for puppeteers to perform the tiny Doozers and giant Gorgs. Fraggle Rock debuted in 1983 and has been broadcast in nearly 100 countries.

Labyrinth (1986)

The feature-length musical film Labyrinth was Jim Henson’s second collaboration with concept artist Brian Froud. Froud and Henson’s London-based Creature Shop crafted puppet characters that played supporting roles to stars David Bowie and Jennifer Connelly. Henson directed the fantasy film, which was executive-produced by George Lucas.

The Cube (1969)

Following the success of Youth 68, Henson’s company created a second program for the NBC Experiment in Television series, called The Cube. The film, directed by Henson and co-written with Jerry Juhl, centers on a man stuck in a box-like room he does not recognize and cannot escape, where he is visited by a series of strange characters, leading him to question his own existence.

Performing for the Screen

Puppets on early television shows typically appeared much the same way as they did in live theater. In contrast, Henson’s approach to puppet performance used the television screen as if it were a

stage. As they performed, Henson and his fellow puppeteers watched themselves on a monitor and tailored their performances to the screen.

In addition to performing at WRC-TV, Henson designed and built sets, and studied the work of the station's directors, camera operators and editors. This interest in all aspects of production continued throughout his career.

“ This guy was like a sailor who had studied the compass and found that there was a fifth direction in which one could sail. When he offered me a berth on that ship, I signed on.”

—Jerry Juhl

Despite the prolific amount of work Muppets, Inc. was doing by the summer of 1965—including television commercials, sales films, variety show appearances, and Henson's experimental projects—the company still just comprised Henson, writer/performer Jerry Juhl, performer Frank Oz, puppet builder Don Sahlin, and secretary Jay Campbell, working out of a small office on East 53rd Street in Manhattan.

Jerry Juhl joined Muppets, Inc. in 1961 to take over Jane Henson's performing duties. A few years later, Juhl stopped performing to focus on writing scripts for the company. Juhl was the head writer for *The Muppet Show* and *Fraggle Rock*, and wrote or co-wrote five of the Muppets feature films.

Frank Oz joined Muppets, Inc. in 1963. Just nineteen years old, Oz was already an experienced puppeteer from years of performing with his family. His first regular work with Henson was puppeteering Rowlf's right hand, while Henson performed the left hand, mouth, and voice. Oz went on to become Henson's main creative partner, performing such iconic characters as Cookie Monster, Grover, Bert, Miss Piggy, and Fozzie Bear. He co-directed *The Dark Crystal* (1982) with Henson and directed *The Muppets Take Manhattan* (1984). The comedic, creative chemistry between Oz and Henson was a defining element of both their careers.

Before joining Muppets, Inc. in 1962, Don Sahlin worked as a puppeteer and special effects artist for Burr Tillstrom, Kukla, Fran and Ollie's creator. Until his death in 1978, Sahlin was Henson's primary puppet designer and builder, inventing new methods of making puppets to match Henson's ambitious and sometimes unconventional ideas. According to Henson, Sahlin, who was known to his colleagues as a notorious prankster, “had more to do with the basic style that people think of as the Muppets than anyone else.”

With shoots for the *Today* show regularly bringing them to New York, Jim and Jane Henson moved with their two young children to Manhattan in January 1963. They lived there for just over a year, moving their growing family to nearby Greenwich, Connecticut in April 1964.

In the summer of 1968, Jim Henson joined the team of educators, writers, and producers developing *Sesame Street*. Though initially reluctant to work on the series because he did not want to be pigeonholed as a children's performer, Henson, who had four young children at the time, was won over by co-creator Joan Ganz Cooney's vision of a show for preschoolers that would be both educational and fun to watch.

Frank Oz was Jim Henson's most frequent performing partner. Together, they created two iconic screen duos: Ernie and Bert on Sesame Street and Kermit the Frog and Miss Piggy on The Muppet Show.

Henson's whimsical, good-natured Ernie was a perfect foil for Oz's uptight, irritable Bert. Despite their busy schedules, Henson and Oz continued to perform Ernie and Bert, and other characters for Sesame Street, for decades.

Old and New Characters

Henson's participation in Sesame Street increased his roster of puppets, led to new creative collaborations, and cemented relationships forged during earlier projects. Some puppets, like Ernie and Bert, were created for the show, while others, like Grover and Cookie Monster, had origins in Henson's commercials and variety show appearances. Puppeteer Jerry Nelson, who had worked with Henson in the mid-1960s, came back on board in 1970 to perform various characters on Sesame Street, and remained professionally involved with Henson's company for the rest of his life. Henson hired Carol Spinney, Fran Brill, Richard Hunt and other new puppeteers, and expanded his team of designers and builders to create the many puppet characters who populate Sesame Street.

Anything Muppets

Production of Sesame Street requires a host of puppet characters to serve as "extras." To meet this need, Henson and his team of puppet builders developed the Anything Muppets: a variety of puppet forms onto which facial features and accessories can be placed in nearly infinite combinations. Some characters built from Anything Muppet forms became Sesame Street stars, including Prairie Dawn and Count von Count.



Wall Quotes

“ As children, we all live in a world of imagination, of fantasy, and for some of us that world of make-believe continues into adulthood.”

—Jim Henson

“ I badgered my parents until we got [a television] – I mean, it was a real campaign. ...I thought it was incredible. I still do. It’s amazing to see a live picture that comes to you from somewhere else. I’ve always been in love with television.”

—Jim Henson

“ It’s certainly not a career one would plan. ...I was interested in television, and film and art, and actually, when I went into puppetry, I found that I could combine all of this stuff.”

—Jim Henson

“ We used the set itself like a puppet stage, with the characters moving in free space, framed by the television set. Everything we did was designed for television.”

—Jim Henson

“ ...in the beginning we were lip-synching to records. There was no live sound...so there was no need to be completely quiet. We could talk as we worked, and if something went especially well, the crew would applaud. If something went wrong, we’d laugh anyway!”

—Jane Henson

“ One of the great advantages to performing on television is watching our puppets on the monitor. We can see exactly what the audience sees. It’s like an actor being able to see himself while performing.”

—Jim Henson

“ Back in the sixties I thought of myself as an experimental filmmaker. ...I was interested in the visual image for its own sake...”

—Jim Henson

“ Kermit’s function on the show is very much like my own, in that he is trying to hold together this group of crazies, which is not unlike what I do.”

—Jim Henson

“Simple is good”

—Jim Henson

“ We always used to kid Jim that after telling everybody ‘simple is good,’ he would turn around and try to produce the most complicated work in the world and just about wipe out all of us –him most of all– in the process.”

—Jerry Juhl

“ I feel I’ve always done well at using the technical aspects of the medium to expand what we can do. I find that combination of art and technology pretty exciting.”

—Jim Henson

Artifact Panels

“When did you find out that it was upside down?”

unpublished cartoon, 1955, *Jim Henson*

Half-tone print on board, Loan from the family of Jim Henson

Henson created cartoons throughout his teenage years, made posters and sets for his high school’s theater productions, and studied art and graphic design at the University of Maryland, where he started a successful poster business. Though he became known to the world as a puppeteer, Henson originally considered himself primarily a visual artist.

Youth 68 (1968)

Script pages for Youth 68, 1968, *Jim Henson*

Loan from the family of Jim Henson

In 1968, Henson produced and, with Jerry Juhl, co-wrote the documentary Youth 68 for the NBC Experiment in Television anthology series. The film presents varied perspectives on the youth culture of the 1960s through interview and concert footage, music, and voice-over commentary. It was an opportunity for Henson to experiment with chroma-key effects to create what he called a “collage” of images on screen, leading a reviewer to comment, “No television program on a commercial network that I have seen utilized the possibilities of the TV camera to the extent this show did.” The film was directed by Jon Stone, who invited Henson to work with the team creating Sesame Street later that year.

Gloves for Miss Piggy

c. 1980s, Designed by Bonnie Erickson

Satin, plastic, and metal

Museum of the Moving Image

A gift from the family of Jim Henson

Miss Piggy was designed and built by Bonnie Erickson (who initially named her Miss Piggy Lee, after the singer Peggy Lee) for a 1974 appearance on The Tonight Show. By the end of the first season of The Muppet Show, Frank Oz’s extraordinary performance of Miss Piggy as a temperamental force of nature established her as a central character in the series. In the early 1980s, Henson company art director Michael Frith designed a series of calendars and the book Miss Piggy’s Guide to Life that heightened her glamorous image. Her role on The Muppet Show and in the Muppet movies made Miss Piggy a full-fledged star, and she has remained an enduring cultural icon.

Pre-Visit Activities

Elementary

Visual Arts/Theater Arts

Create: Expressive faces are at the root of creating an exciting character. Draw some characters of your own invention. Explore the simple and complex ways you can give your character some expression.

Create: Sock puppets, rod puppets, finger puppets, and more! Explore a variety of puppet making techniques, from simple to complex.

Create: Make a puppet out of an everyday object. Experiment with the contrasting personalities that can emerge as a result of using organic and/or man-made materials.

Perform: Select a short story or a chapter from a book to create a puppet production. Teach your audience that audience participation, common in Germany and Austria, will help the puppet show come alive.

Language Arts

Write: Write a story in which you are a major character. Meet a Muppet. What happens in the story?

Build: Read *The Winter Child* by Wendy Fraud and Terri Windling. Study the combination of hand made dolls and natural materials used as illustrations for the text. Create a diorama that combines fantasy characters in a natural setting, or natural characters in a fantasy setting.

Read: Read *Outside Over There* by Maurice Sendak (1981). Make a connection between Ida in Sendak's classic changeling story with Sarah in Henson's *Labyrinth*.

Technology

Video: Become familiar with video recording technology in your classroom and at home so you take full advantage of the video monitor/puppetry station when you get to *The Jim Henson Exhibition: Imagination Unlimited* at The MAX.

Video: Produce a short television program that will teach a young child a basic skill. Colors, numbers, and the ABC's are a good place to start.

Create: What is Ernie's favorite cereal? Where does Oscar the Grouch go for vacation? What is Cookie Monster's favorite restaurant? Create a computer-generated poster that advertises a product you feel one of the Muppet characters would love. The product could be real or imaginary!

Social Studies

Video : View one episode from *Sesame Street*. How does the program deal with the concept of "neighborhood" as it exists in your community?

Video: View an episode of *Fraggle Rock*. Talk about examples of conflict resolution you observe in the program. Compare what you see with an issue that is important in your classroom, your school, your community or the world.

Write: Bert and Ernie are the best of friends, but sometimes they get into arguments. Write a script for an argument they have, being sure to resolve their problem in a peaceful way at the end of the dialogue. Perform the script as a puppet show or play if you have time .

MIDDLE SCHOOL

Visual Arts/Theater Arts

Imagine: Create a painting, drawing or sculpture that represents an imaginary world you have always wanted to see come to life . Write a story that describes the world in depth. Make a visual family tree outlining the relationships of all the characters. Create a storyboard about a particular event in the life of this imaginary world.

Create: Shadow puppets are a wonderful way to tell Greek myths. From Athena to Zeus, Poseidon to Demeter, and Mercury to Hera, there are endless characters for an entire classroom to create.

Watch: Did you know Mozart's opera *The Magic Flute* has been created as a marionette performance by the Salzburg Marionetten theater in Austria? Watch the opera at https://www.youtube.com/watch?v=wBLKpoM_ajs .

Write: Let the Salzburg Marionettes inspire an original musical puppetry creation based on an opera or any favorite song.

Create: Sock puppets, rod puppets, finger puppets, and more! Explore a variety of puppet making techniques, from simple to complex..

Language Arts

Read: Read *Outside Over There* by Maurice Sendak (1981). Make a connection between Ida in Sendak's classic changeling story with Sarah in Henson's *Labyrinth*.

Write: The theme song to the *Sesame Street* television show is called "Sunny Day." Without the music, it is a simple rhyming poem. Write an original poem that you would title "Sunny Day."

Video : Walt Disney's *Pinocchio* is a retelling of a classic Italian tale about a puppet who becomes a real boy. Imagine what would happen if one of Jim Henson's Muppets became real. Write a story that describes the adventure that would take place.

Write: Dave Goetz, The *Muppet Show* puppet builder and performer, once said, "A good character is almost always derived from an aspect of the performer's personality. Jim's characters Ernie, the Swedish Chef, Dr. Teeth, Rowlf the Dog, Guy Smiley, and Convincing John were all a part of him, but none more so than Kermit." How does this quote apply to a favorite character you have encountered in a book? Write an essay that establishes the connection.

Technology

Video: Become familiar with video recording technology in your classroom and at home so you take full advantage of the video monitor/puppetry station when you get to *The Jim Henson Exhibition: Imagination Unlimited* at The MAX..

Invent: Use what you know about simple machinery to design a vehicle or toy with moving parts that might appear in a Jim Henson production.

Create: Jim Henson used animation for his *Time Piece* film. He also designed the sequencing of several of his educational movies in the roots of animation. Using what you know about animation, create a flip book that shows something in sequence, like the alphabet, the numbers, or even the colors of the rainbow. When you come to see *The Jim Henson Exhibition: Imagination Unlimited*, compare your work with Henson's sketches for various film projects.

Social Studies

Watch: View an episode of *Fraggle Rock*. Talk about examples of conflict resolution you observe in the program. Compare what you see with an issue that is important in your classroom, your school, your community or the world.

Research: *Sesame Street* has been viewed in 120 countries around the world, has been made into over 20 international versions. Research the geographical locations of these countries. What country, other than the United States, was the first to welcome *Sesame Street* into its international borders? Do different countries have favorite characters? What does "Sunny Day" sound like when sung in different languages? Create a visual display that represents the international scope of Sesame Street productions.

Create: In *The Dark Crystal*, orphans Jen and Crystal must restore unity to their divided world by finding and repairing a sacred crystal. The concept of sacred journeys is not unique to the history of humankind. Research such a journey, and develop a written paper or visual display to document your findings.

HIGH SCHOOL

Visual Arts/Theater Arts

Create: Jim Henson created several experimental silkscreen prints that expressed a variety of emotions. Create some prints of your own, either monoprints, linocuts, collographs, or silkscreen prints. Use emotions as the theme for your imagery. Compare your works to Henson's *Hilarity* (1957-58), *Melancholy* (1957-58), and *Conceit* (1957-58).

Perform: Turn your senior project into a puppet play. Write an original script, design and construct the puppets, and perform the play for your school or community. Take it one step further and bring your show on the road. Local preschools and shelters would welcome the enrichment your performance would provide for their audiences.

Create: Sock puppets, rod puppets, finger puppets, and more! Explore a variety of puppet making techniques, from simple to complex.

Language Arts

Read *Outside Over There* by Maurice Sendak (1981). Make a connection between Ida in Sendak's classic changeling story with Sarah in Henson's *Labyrinth*. Research the concept of the changeling in literature .

Write an essay that further explains the following Jim Henson quote: "All of this stuff is about mankind trying to see himself in perspective... This is the kind of thing puppetry does well." Bring a draft of the essay to The MAX. Add notes from the exhibition to your essay to build content and support your thesis. Complete the essay after viewing the exhibition.

Write: Neither Jim Henson's *Dark Crystal* nor *Labyrinth* was success at the box office when they were first released. They have since become film classics. View either film, and write a film review.



Websites including www.rogerebert.suntimes.com, www.movies.nytimes.com, and www.newyorker.com will help you view a variety of film review formats and author styles before you begin.

Technology

Research: Video technology has evolved tremendously since *Sesame Street* first went on screen in 1969. Research the technologies that were available to Jim Henson when he started producing *Sesame Street* for television, and compare them with what is available to film artists today. Present your findings in the form of a research paper or visual display.

Video: Create a film about the history or evolution of your favorite Jim Henson character. Finalize the edits after you see *The Jim Henson Exhibition: Imagination Unlimited*.

Listen: Jim Henson loved music, including jug bands, mariachi bands, orchestra music, and jazz. He incorporated music into most of his Muppet entertainment. Listen to the music while watching these programs. Research the artists who made these musical styles famous.

Social Studies

Write: As an adolescent, Henson was fascinated with television. His desire to work for the blossoming industry was inadvertently realized through the craft he considered merely a hobby---puppetry. Write an essay about what fascinates you today, and how that might impact your future career choices.

Write: Time is an important concept in Jim Henson's 1965 experimental film, *Time Piece*. In this film, Henson is interested in communicating ideas about "the restrictions of time." Write an essay that describes your interpretation of the restrictions of time, and the impact those restrictions have on your daily life, school life, family life, community life or the patterns of modern society. If you were going to create a film about the restrictions of time, what would it look like?

Research: *Sesame Street* has been viewed in 120 countries around the world, has been made into over 20 international versions. View some of the international versions of the show available at www.YouTube.com. Observe how the graphics, language, and style change with each version. What observations about international cultures can you make after noting the differences in each edition of *Sesame Street*? Present your findings in a panel discussion.

Museum Activities

With some inspiration and ingenuity, these activities can be adapted to any grade level for gallery or classroom use.

Create Your Own Character!

Line Scavenger Hunt

ABC Scavenger Hunt

Color Scavenger Hunt

Counting and Art

Shape Scavenger Hunt

Marvelous Monologues

Write the Script!

Creative Conversation

Create Your Own Character!

Now that you have seen the many different characters developed by Jim Henson in his various programs, is there a character that you would like to see featured? If you could contribute a character to The Muppet Show or Sesame Street, who would it be?

Think about how Jim Henson used the eyes to create the personality of the character, along with other details like the facial features and the costume.

What would the personality of your character be? What would it like? Dislike? How would it talk?

Answer the questions below to help you build your character's personality.

Next, sketch out what your character looks like on the opposite side of this page!

What's my name? (Character's Name)

Who Am I? Background/Personality Characteristics

Family:

Education:

Occupation:

Hobbies:

Values:

Beliefs:

Temper:

Likes/Dislikes:

Strong Emotions:

Weak Emotions:

Continues on next page...

What do I look like, and how do I act?

Posture:

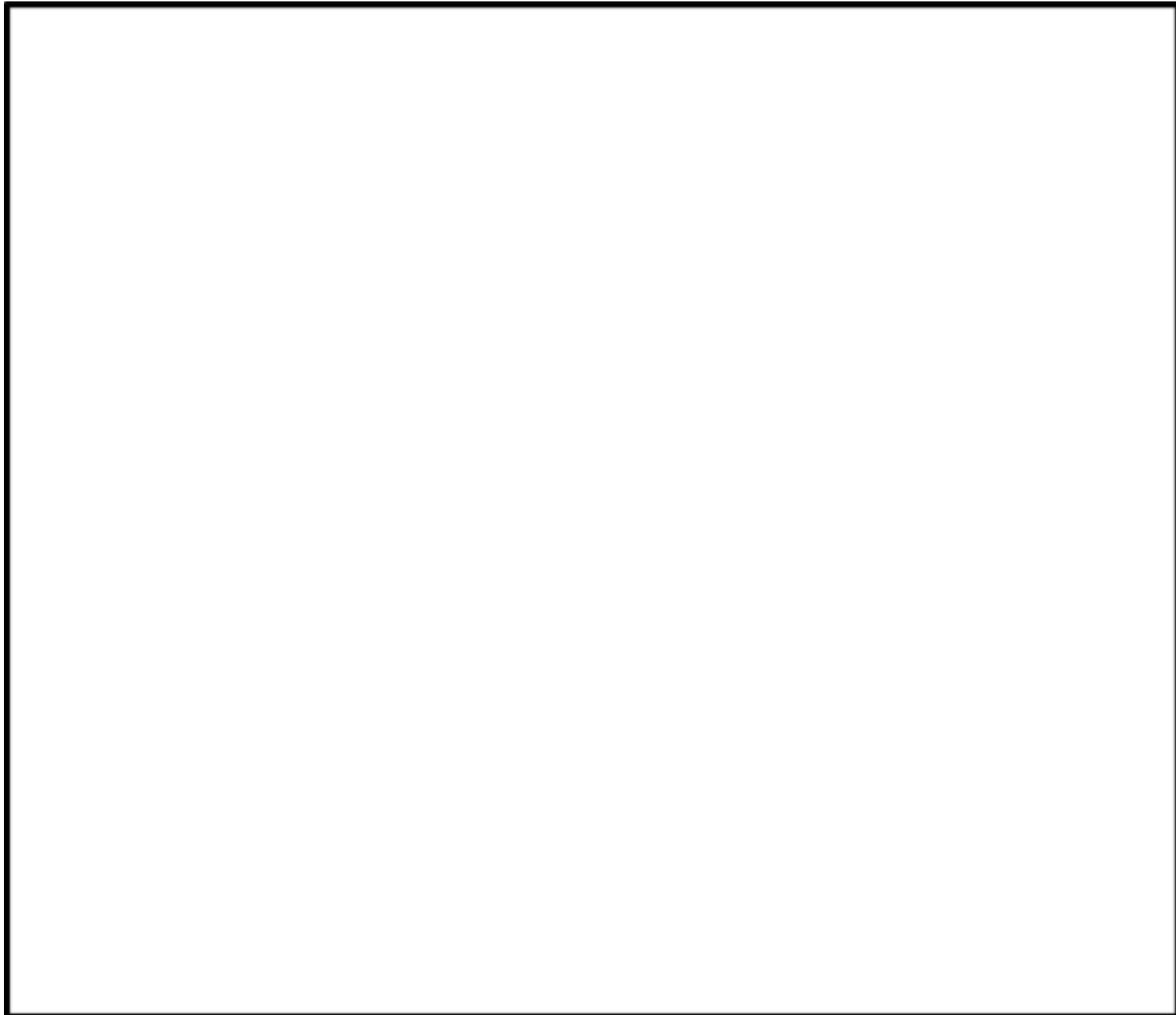
Movements and gestures:

Mannerisms:

Voice:

Dress:

Sketch of my character:



Do any of the exhibits use **more than one** type of line?

Look at one of the artworks you found. How are the **lines** used in this artwork?

Do they break up things into shapes? Do they outline objects?

Do lines create **texture** in any of the paintings? Do you see any lines **overlapping**?

How are **straight** and **diagonal** lines used in the **Sitting Room**?

Try drawing some lines below. See how many you can create with your pencil!

ABC Scavenger Hunt

Walk through The MAX and see if you can find objects or elements in the artworks that start with the letters of the alphabet. You can also use artist's names! Write your answers below. Be creative and use your imagination!

A _____

B _____

C _____

D _____

E _____

F _____

G _____

H _____

I _____

J _____

K _____

L _____

M _____

N _____

O _____

P _____

Q _____

R _____
S _____
T _____
U _____
V _____
W _____
X _____
Y _____
Z _____

Color Scavenger Hunt

Explore the Henson exhibit to answer the following questions below!

Do you know your colors? Name them here:

What two colors do you mix together to get

ORANGE

GREEN

PURPLE

Look at the color wheel on the other side of this paper to find out!

Find a puppet in the exhibition for each of the colors below and name them.

Orange

Yellow

Green

Red

Blue

Great job! Next, look at some of the other artworks in The MAX, and see



how many colors you can find! Choose one painting and one sculpture to look at! Write down all the colors you see.

Painting:

Sculpture:

THE COLOR WHEEL



Counting at The MAX

Explore the museum to answer the following questions below!

In The Jim Henson Exhibition: IMagination Unlimited:

How many puppets are in the Jim Henson exhibition?

How many costumes can you find?

In the Land Gallery:

How many instruments are there?

How many waterways are in the video?

In the Juke Joint:

How many face sculptures are in this gallery?

How many guitars are in the Juke Joint?

At the Front Porch:

How many tomatoes can you find?

In the Kitchen Gallery:

How many kinds of meat are on the table?

In the Church Gallery:

How many pictures can you find in the stained glass window?

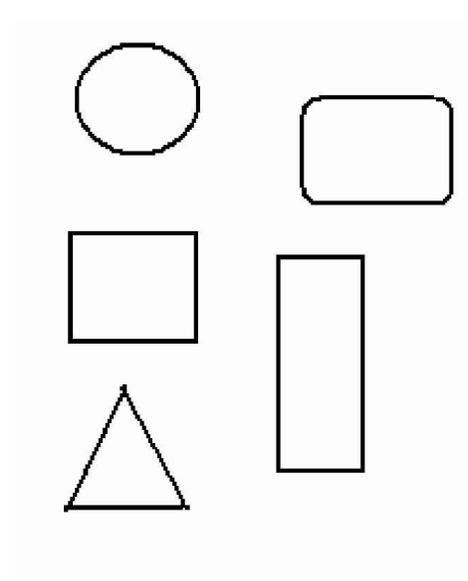
In the Hall of Fame:

How many Hall of Fame Artists are in the rotunda?

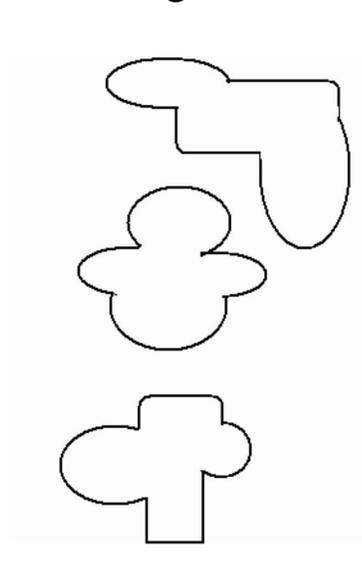
Shape Scavenger Hunt

Explore the museum to answer the following questions below! Below are a variety of ways shapes can appear.

Geometric



Organic



Name the **geometric** shapes above! Do the **organic** shapes remind you of anything?

Geometric shapes include shapes like circles, squares, and triangles. Can you name any others?

An **organic shape** is a shape that relates to natural, soft edge, plant-like forms. A **flower** could be considered an organic shape.

Look at some of the **puppets** in the *Jim Henson Exhibition: Imagination Unlimited*. Can you name any **shapes** used for their faces or bodies?

Marvelous Monologues

Do you know what a monologue is? It is a script to be performed by one actor or actress. Have you ever performed one before?

Visit *The Jim Henson Exhibition: Imagination Unlimited* and select one of the puppets in the exhibit for this activity.

Pretend this puppet has come to life!
What will he or she say?

Write a monologue for this puppet below:

What is your puppet's name?:

Where will this performance take place?

How does your puppet feel?

Write your monologue below! Use the other side of this paper if necessary.

Don't forget to perform your monologue in front of family or friends!

Write the Script!

Create a script for the puppets found in the Exhibit!

Think about what things your puppets will talk about, what actions they will make, what they see around them, and how they are feeling.

Select the puppets that you will use. Who will be in the play? (Characters)

Where will it take place? (Setting: Time and Place)

What will happen in the play? (Plot: Main conflict)

How do your characters feel? What is the mood of the story?

Write your script below! Use the other side of this paper if necessary.

Puppet 1:

Puppet 2:

Puppet 1:

Puppet 2:

Puppet 1:

Puppet 2:

Remember to perform your script for your friends, family or other museum visitors!

Creative Conversation

Select at least two puppets you have seen in the Henson exhibition today. Pretend these puppets have come to life in the gallery. What will they say to each other?

Use your imagination to write a script, or a conversation between them. Be sure to add details in your script to help describe their actions and their moods.

List your characters here:

Describe the setting.

Briefly describe the main conflict, or the plot, in your story:

Describe the mood of your story:

Write your script below. Use the other side of this paper if necessary.

Puppet 1: _____

Puppet 2: _____

Remember to perform your script with a friend or family member!

Post-Visit Activities

Elementary

Visual Arts/Theater Arts

Create: Let the inspiration of *The Jim Henson Exhibition: Imagination Unlimited* inspire a puppet theatre you create for your classroom. A simple curtain, a large cardboard box, or building blocks can lead to the creation of an excellent theatre. Let your imagination get to work, and you will have a classroom (or at home) theatre to enjoy throughout the year.

Draw: How quickly can you create a character? How many lines do you need to give the character personality and pizzazz? How do different eye styles change the personality of a character? How do curved or hard-edged lines establish the mood of a character? Experiment with cartooning as Jim Henson did early in his career. Create a series of drawings that explore these basic cartooning questions.

Several of Jim Henson's Muppet/puppet/character creations were based on animals and animal forms. Choose your favorite animal (Jim Henson's was a frog!) and create an original puppet based on that animal. When performing with the puppet, consider the attributes of the animal and how they could be exaggerated to make the character more comical and fun.

Language Arts

Write: Using what you have learned about children's education, imagery and fun by viewing *The Jim Henson Exhibition: Imagination Unlimited*, write a simple children's book that will teach children a basic concept. Shapes, colors, numbers, and the ABCs are a good place to start.

Read: Jim Henson's *Doodle Dreams* is an excellent combination of ideas and dreams combined with fun and fantastic doodles. Read through the book, and find a quote that inspires you. Type or print it on a page, and then decorate the borders with your own doodles. You may use a favorite quote, and let Jim Henson's doodle styles inspire you to illustrate it.

Write: The Jim Henson Foundation was initiated in 1982 to promote the fine art of puppetry in the United States. Write the Jim Henson Foundation a thank you note for collecting the works you see in *The Jim Henson Exhibition: Imagination Unlimited*. Describe your favorite pieces, share what you learned, and tell them why the exhibition was

meaningful to you. Mail your letter to
The Jim Henson Foundation
37-18 Northern Blvd., Suite 400
Long Island City, NY 11101.

Technology

Invent: Doc, a popular character from *Fraggle Rock*, was Man of the Year for the North American Society of Tinkerers. Top his achievement by creating an invention inspired by *The Jim Henson Exhibition: Imagination Unlimited*. Hold a contest to see who is the "Man (or Woman) of the Year" in your class. Display the inventions in a school-wide "Invention Convention," or other technology-fair related venue.

Create: Create a brochure that advertises *The Jim Henson Exhibition: Imagination Unlimited* at The MAX. Incorporate details and art works you saw in the collection to entice people to come to the exhibition. Incorporate Jim Henson's love of cartoons and bright colors into your publication.

Video: Study the evolution of live action characters commingled with animated or puppetry characters on film, as is seen in *The Muppet Show*. This art form first emerged in Walt Disney's *Song of the South* (1946), *Mary Poppins* (1964), and then again in *Who Framed Roger Rabbit* (1988)? In what other films does this technique appear? How has the technique changed over time? How have advances in technology brought about advances in this film style? What are the challenges actors face when acting with puppets and cartoons? Share your findings in an oral presentation or visual display.

Social Studies

Write: *Sesame Street* is well known for its vision of the perfect neighborhood. Write a story or play about a neighborhood that includes Henson's ideals of diversity with its "friendly neighbors," a clean environment "where the air is sweet," opportunity "where every door will open wide," and adventure "it's a magic carpet ride." How do these elements weave together in your perfect neighborhood?

Write: One of the graphic panels in *The Jim Henson Exhibition: Imagination Unlimited* focuses on his relationships within Henson's creative team. Describe what teamwork means.

Video: View two films, *Big Bird in China* (2004) and *Big Bird in Japan* (2004). What do these films teach you about Asian culture, language, music and mythology? Imagine a movie that



would feature Big Bird visiting your home state. What important elements of your culture would he explore?

MIDDLE SCHOOL/HIGH SCHOOL

Visual Arts/Theater Arts

Draw: Using what you learned about composing puppets, recreate a realistic portrait of the puppet you developed at The MAX.

Create: Explore the art of shadow puppets. Create a traditional Indonesian shadow puppet based on Indonesian myth and culture. Check out how:

<http://www.annarbor.com/entertainment/parenting/make-your-own-wayang-kulit-indonesian-shadow-puppets/>

Explore: Between 1916 and 1925 Paul Klee (1879-1940) made approximately 50 hand puppets for his son, Felix, of which 30 are still in existence.

Technology

Video: Create an iMovie or similar film art form using original storyboard drawings combined with photographic or collage still images and video clips from www.YouTube.com. Base your film on a theme inspired by *The Jim Henson Exhibition: Imagination Unlimited*.

Mechanical Devices: Build a machine, puppet, or toy that has moving parts. If your school has a Cybersonics or Robotics team, encourage them to get involved in this project.

Computer Graphics: Create a virtual exhibition about an artist, like Jim Henson, who has used his craft to influence popular culture.

Video: What would puppets have to say about famous works of art? View *Don't Eat the Pictures: Sesame Street at the Metropolitan Museum of Art*. Create your own version of this movie, using Henson characters or original puppets as inspiration, and The MAX as the setting.

Social Studies

Research: Research the history of puppetry around the world. Learn about the puppet traditions of a specific culture. Compare and contrast western and non-western puppet traditions. How has Jim Henson's work had an impact on contemporary puppetry around the world?



Watch: View an episode of *Fraggle Rock*. Talk about examples of conflict resolution you observe in the program. Compare what you see with an issue that is important in your classroom, your school, your community or the world.

Write: Create a one-act play using the element of satire/humor. Use the play to make a comment about contemporary society. While performing the play, combine live actors with puppets, sculptures or imaginary characters as inspired by *Sesame Street*, *The Muppet Show*, *Labyrinth*, or *Dark Crystal*.

Parody: Miss Piggy was created as a parody of jazz singer, songwriter, composer, and actress Miss Peggy Lee (1920-2002). Create an original puppet or character that is a parody of a famous person, entertainer or otherwise, that you admire. Write a monologue that the character would deliver based on factual information about the person that inspired the parody.

Video: *The Muppet Show* featured some of the most famous celebrities of its time. Watch some episodes of the Henson classic. Do you recognize any of the entertainers? How does their humor reflect current events for the years in which the programs were created?

Debate: *Sesame Street* is hailed by some as the greatest achievement in children's television. Others feel the short, "snippet" style of the show have actually shortened the attention span of early learners and negatively impacted their school readiness skills. Research both points of view, and debate the issue in a class-wide or school-wide forum.

Vocabulary

Animatrons: robots that look, move, and speak much like human beings.

Animation: the making of movies by filming a sequence of slightly varying drawings or models so that they appear to move when the sequence is shown; currently through use of computers.

Anthropomorphic: portraying nonhuman forms with human characteristics.

Art: the creation of beautiful or thought provoking works, for example, in painting, music, or writing. Art is also work produced through creative activity.

Arm rods: thin rods connected to the puppet's hands, and used to move the hands.

Artist: a man, woman, or child who creates art.

Camera: a device for taking photographs by letting light fall onto a sensitized film or by converting images into electrical signals for television, video recording or digital storage.

Cartoons: movie made using animation instead of live actors, a sequence of drawings that tell a short story.

Character: an individual portrayed with particular traits that will remain associated with the individual in any appearance, for example, a deep voice, a way of walking, etc.

Computer assisted animation: production of moving images by computer techniques, resulting in smooth and realistic animations.

Cut: shorten a film or production by removing sections of the film using a sharp blade.

Draw: making a line, picture or plan on a surface using pencil, pen or crayon rather than paints; the technique of making a drawing.

Detail: a part of something that can be separated from the whole; one of several items of information; an element of a work of art that can be considered separately.

Fabric: any type of cloth made from woven, knitted, or felted thread or fibers.

Fantasy: the creative power of the imagination, an image or dream created by the imagination.

Felt: a fabric made from wool or animal hair by compressing, heating or treating the fibers with chemical.

Foam: flexible material made of a latex polymer that is easy to shape and to manipulate; used for heads of the Muppets starting in 1978-79 season.

Full-body puppet: larger than life-size character with performer inside, Big Bird is an example.

Hand puppet: one that fits over the hand like a glove and is operated by the user's thumb and fingers.

Hand-rod puppet: controlled by both hands; one hand operate the mouth and facial features, the other manipulates arm rods.

Live-action: appearing, or performing in front of an audience or in person, rather than recorded or filmed.

Live-hand puppet: large hands on the puppet are actually gloves allowing the puppeteer to manipulate objects, pick things up or play a piano. These puppets tend to be large to stay in proportion with the large human-sized hands.

Marionette: a puppet operated by means of strings attached to its hands, legs, head and body.

Metatheatrical: reflects comedy and tragedy at the same time allowing the audience to laugh at the protagonist while feeling empathetic to the situation.

Muppet: considered half puppets and half marionettes, they have expressive faces and large bodies and are presented on an elevated set for television production

Oral tradition: a community's cultural and historical background passed on from one generation to the next in spoken stories and song rather than being written down.

Outline: a line drawn around and defining the shape of something.

Overlap: to position things in such a way that the edge of one thing is on top of and extending past the edge of another.

Pattern: a plan or model used as a guide.

Pitch tape: a presentation made to promote or sell an idea or a show. It is usually presented to producer to obtain backing for a production.

Pilot: a trial television program; a broadcast of a show made as a prototype for a projected series.

Puppet: a figure that is moved using the hands inside the form or by moving rods, strings, or wires attached to it.

Puppeteer: someone who operates puppets or gives puppet shows.

Reel: a wheel-shaped device around which something is stored, such as film or sound tape.

Script: the printed version of a play, movie, radio or television broadcast that usually has both the words to be spoken and the technical directions.

Scriptwriter: individual who writes the printed version of a play, movie, radio or television production.

Storyteller: individual who relays orally or in writing a story either original or a folk tale; someone who carries on the oral tradition of a community.

3-D films: visual presentation system that attempts to maintain or recreate moving images of the third dimension, the illusion of depth as seen by the viewer.

Storyboard: a set of sketches arranged in panels, outlining the scenes that will make up something to be filmed or televised, a visual presentation of a story.

Variety show: a theatrical show made up of a number of short performances of different kinds.

Video: the visual part of a television broadcast; something that has been recorded on videotape, especially a movie.

Yarn: a twisted strand of wool, cotton or synthetic fiber used to decorate or to sew materials together; fibers used in knitting and weaving.

Related Websites

<http://www.jimhensonlegacy.org>

Established in 1993, The Jim Henson Legacy was created by family and friends in response to the extraordinary interest in the life and work of Jim Henson. The organization's website includes a biography, Henson facts (including awards and honors), and a link to the Henson Legacy's Amazon.com shop.

<http://www.henson.com>

The official website of The Jim Henson Company and The Creature Shop includes information on current releases, a history of the company, and biographies of the Henson family.

http://muppet.wikia.com/wiki/Muppet_Wiki

This collaborative encyclopedia written by and for Muppet fans offers a wealth of information on anything and everything related to Jim Henson and the Muppets.

<http://www.sesameworkshop.org>

The Official Website of Sesame Workshop, producers of Sesame Street, includes lots of great learning games for kids, featuring characters created by Jim Henson, and educational advice for parents. The website also offers information about the television show and related special events.

<http://www.muppetcentral.com>

This comprehensive website contains information on the latest Muppet happenings, a news articles archive, episode guides, characters descriptions, fan forums, Muppet trivia, and a radio station that plays Muppet music 24 hours a day.

<http://muppets.go.com/main.html>

Disney's official Muppet website features Kermit and the rest of The Muppet Show characters in online games and other fun interactives. Muppets.com includes recent press releases and information about new and upcoming Muppet videos.

<http://www.toughpigs.com/>

This fan-created blog offers quality commentary on Jim Henson and the Muppets. It also includes script excerpts, summaries, and images from Muppet episodes and films.



<http://magicalmoonshine.org>

Creative website with resources for several unusual puppetry styles.

<http://www.puppet.org/>

Center for Puppetry Arts in Atlanta, Georgia is a puppetry museum and puppet show performance venue.

The **JIM HENSON**
Imagination Exhibition
Unlimited

TOURED WORLDWIDE BY

FLYING FISH

AN EXHIBITION
ORGANIZED BY
MUSEUM
OF THE
MOVING
IMAGE

The **MAX**


The
RILEY
FOUNDATION

Filmography

The following is a list of film projects in which Jim Henson participated as producer, director, writer or performer.

*Commercially available

FILMS

Muppet Vision 3-D (1991)
The Witches (1990)
Sesame Street Presents: Follow that Bird (1985)*
Inside the Labyrinth (1986)*
Labyrinth (1986)*
The Muppets Take Manhattan (1985)*
The World of the Dark Crystal (1983)*
The Dark Crystal (1982)*
The Great Muppet Caper (1981)*
The Muppet Movie (1979)*
Tales from Muppet/and: The Frog Prince (1972)
The Cube (1969)
Time Piece (1965)

TELEVISION SERIES

The Storyteller: Greek Myths (1990)*
The Ghosts of Faffner Hall (1989)
The Jim Henson Hour (1989)
The Storyteller (1988)*
Animated Fraggle Rock (1987)
Jim Henson's Muppet Babies (1984)
Fraggle Rock (1983-1987)*
The Orson Welles Show (1979)
The Muppet Show (1976-1981)*
Sesame Street (1969-present)*
Our Place (1967)
Tales of the Tinkerdee (1962)
Sam and Friends (1955-1961)

TELEVISION SPECIALS AND VIDEOS

The Muppets at Walt Disney World (1990)
Sesame Street: 20 and Still Counting (1989)
Wow! You're a Cartoonist! (1988)
Sesame Street Special (1988)
Puppetman (1987)
A Muppet Family Christmas (1987)
Down in Fraggle Rock: Behind the Scenes (1987)*
The Christmas Toy (1986)
Learning About Numbers (1986)
The Muppets: A Celebration of 30 Years (1986)
The Tale of the Bunny Picnic (1986)
Muppet Video: Muppet Moments (1985)
Fozzie's Muppet Scrapbook (1985)
Muppet Video: Muppet Treasures (1985)
Muppet Video: Rock Music with the Muppets (1985)
Muppet Video: Gonzo Presents Muppet Weird Stuff (1985)
Muppet Video: Rowlf's Rhapsodies with the Muppets (1985)
Muppet Video: The Kermit and Piggy Story (1985)
Muppet Meeting Films (1985)
Children's Songs and Stories with the Muppets (1985)
Muppet Video: Country Music with the Muppets (1985)
Don't Eat the Pictures: Sesame Street at the Metropolitan Museum of Art (1983)
Big Bird in China (1983)
Big Bird in Japan (1983)
The Fantastic Miss Piggy Show (1982)
John Denver & the Muppets: Rocky Mountain Holiday (1982)
Of Muppets and Men (1981)
The Muppets Go to the Movies (1981)
John Denver and the Muppets: A Christmas Together (1979)
The Muppets Go Hollywood (1979)
60 Minutes Report: Backstage at "The Muppet Show." (1979)
A Special Sesame Street Christmas (1978)
Emmet Otter's Jug-Band Christmas (1977)*
The Muppet Show: Sex and Violence (1975)
The Muppet Valentine Show (1974)
The Muppet Musicians of Bremen (1972)
Pure Goldie (1971)

The Great Santa Claus Switch (1970)
Hey, Cinderella! (1969)
Muppets on Puppets (1968)
Youth '68 (1968)

TELEVISION APPEARANCES

Dolly (1987)
Alive from Off Center (1987)
Reading Rainbow (1985)
The Tonight Show Starring Johnny Carson (1979)
Saturday Night Live (1975-76)
The Mike Douglas Show (1975)
Cher TV Special {1975}
The Julie Andrews Special (1975)
The Today Show (1974)
What's My Line? (1974)
The Herb Alpert Special (1974)
The Flip Wilson Show (1971)
The Tom Jones Show (1971)
The Dick Cavett Special (1971)
The Ed Sullivan Show (1966-1971)
Perry Como Christmas Show (1965)
The Jimmy Dean Show (1963)
The Jack Paar Show (1958)
The Arthur Godfrey Show (1956)
The Steve Allen Show (1956)
The Will Rogers, Jr. Show (1956)
Junior Morning Show (1954)

Mississippi Career & College Readiness Standards

Some MSCCRS covered in this teacher's guide are:

TH: Cr1.1 Generate and conceptualize artistic ideas and work.

TH: Cr2.1 Organize and develop artistic ideas and work.

TH: Cr2.1 Organize and develop artistic ideas and work.

TH: Cr3.1 Refine and complete artistic work.

TH: Pr4.1 Select, analyze, and interpret artistic work for presentation.

TH: Pr5.1 Develop and refine artistic techniques and work for presentation.

TH: Pr6.1 Convey meaning through the presentation of artistic work.

TH: Re7.1 Perceive and analyze artistic work.

TH: Re8.1 Interpret intent and meaning in artistic work.

W.4.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

SL.4.4 Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

L.4.1 Demonstrate command of the conventions of standard English grammar and usage when writing (printing, cursive, or keyboarding) or speaking.

L.4.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening

RL.8.6 Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.

W.8.3

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

1.OA.1 Use addition and subtraction within 20 to solve word problems involving situations of adding to, taking from, putting together, taking apart, and comparing, with unknowns in all positions.

Credits

The Teacher's Guide for *The Jim Henson Exhibition: Imagination Unlimited* was developed by the Department of Education at the Mississippi Arts + Entertainment Experience.

Education Staff includes

Tiffany McGehee, Curator of Education and Public Programs
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Megan Moyer, Museum Staff
Diana Fang, Intern

Additional information provided by:

SITES (Smithsonian Institution Traveling Exhibition Service) .

Components include: Jim Henson's Fantastic World Exhibition

