



Overture Center
FOR THE ARTS

RESOURCE GUIDE

2011/12 Season

OVERTURE ONSTAGE

A Performing Arts Series for Students



A Brown Bear, A Moon and A Caterpillar | THU, FEB 16 & FRI, FEB 17, 2012



ABOUT OVERTURE CENTER FOR THE ARTS

RESIDENT ORGANIZATIONS

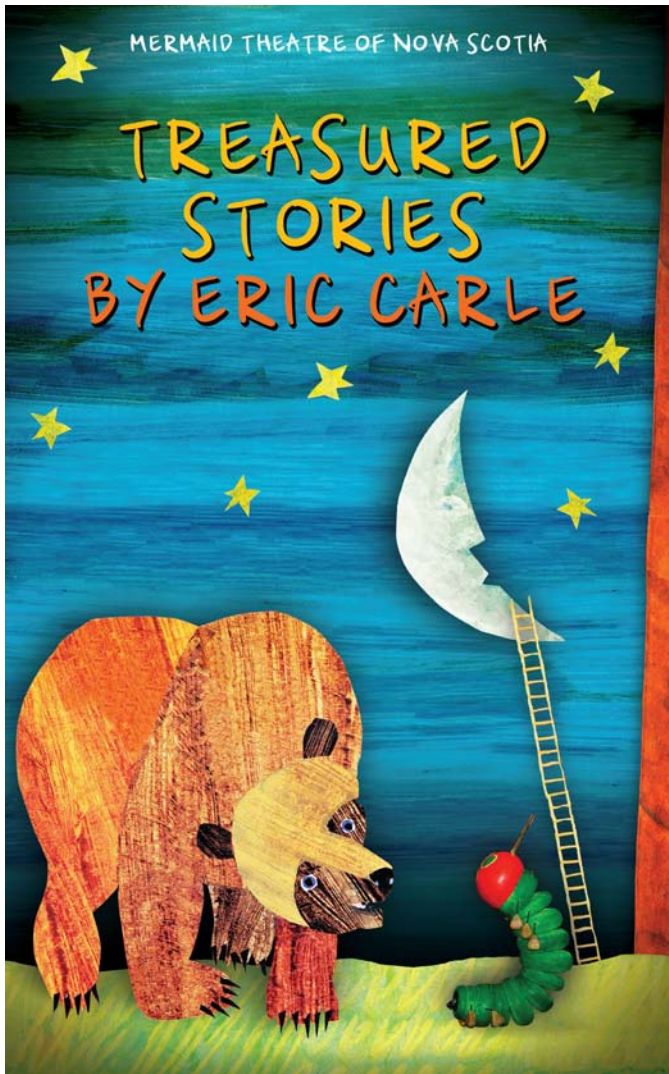
Bach Dancing and Dynamite Society
Children's Theater of Madison
Kanopy Dance Company
Li Chiao-Ping Dance Company
Madison Ballet
Madison Opera
Madison Symphony Orchestra
Wisconsin Academy's
James Watrous Gallery
Wisconsin Chamber Orchestra

Overture Center for the Arts fills a city block in downtown Madison with world-class venues for the performing and visual arts. Made possible by an extraordinary gift from Madison businessman W. Jerome Frautschi, the center presents the highest-quality arts and entertainment programming in a wide variety of disciplines for diverse audiences. Offerings include performances by acclaimed classical, jazz, pop, and folk performers; touring Broadway musicals; quality children's entertainment; and world-class ballet, modern and jazz dance. Overture Center's extensive outreach and educational programs serve thousands of Madison-area residents annually, including youth, older adults, people with limited financial resources and people with disabilities. The center is also home to nine independent resident organizations.

Internationally renowned architect Cesar Pelli designed the center to provide the best possible environment for artists and audiences, as well as to complement Madison's urban environment. Performance spaces range from the spectacular 2,250-seat Overture Hall to the casual and intimate Rotunda Stage. The renovated Capitol Theater seats approximately 1,110, and The Playhouse seats 350. In addition, three multi-purpose spaces provide flexible performance, meeting and rehearsal facilities. Overture Center also features several art exhibit spaces. Overture Galleries I, II and III display works by Dane County artists. The Playhouse Gallery features regional artists with an emphasis on collaborations with local organizations. The Wisconsin Academy of Sciences, Arts and Letters' Watrous Gallery displays works by Wisconsin artists, and the Madison Museum of Contemporary Art offers works by national and international artists.

RESOURCE GUIDE CREDITS

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Dear Teachers,

In this resource guide, you will find valuable information that will help you apply your academic goals to your students' performance experience. We have included suggestions for activities that can help you prepare students to see this performance, ideas for follow-up activities and additional resources you can access on the web. Along with these activities and resources, we've also included the applicable Wisconsin Academic Standards in order to help you align the experience with your curriculum requirements.

This Educator's Resources Guide for this Onstage performance of Mermaid Theatre of Nova Scotia's *A Brown Bear, A Moon and A Caterpillar: Treasured Stories by Eric Carle* is designed to:

- Extend the scholastic impact of the performance by providing discussion ideas, activities and further reading that promote learning across the curriculum;
- Promote arts literacy by expanding students' knowledge of music, dance, storytelling and theatre;
- Illustrate that the arts are a legacy reflecting the values, custom, beliefs, expressions and reflections of a culture;
- Use the arts to teach about the cultures of other people and to celebrate students' over heritage thorough self-reflection;
- Maximize students' enjoyment and appreciation of the performance.

We hope this performance and the suggestions in this resource guide will provide you and your students opportunities to apply art learning in your curricula, expanding it in new and enriching ways.

Enjoy the Show!
Overture Center Department of Education
& Community Engagement

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We Want Your Feedback!

OnStage performances can be evaluated online! Evaluations are vital to the future and funding of this program. Your feedback educates us about the ways the program is utilized and we often implement your suggestions. [CLICK HERE](#) to fill out an evaluation. We look forward to hearing from you.

Eric Carle

Eric Carle is acclaimed and beloved as the creator of brilliantly illustrated and innovatively designed picture books for very young children. His best-known work, *The Very Hungry Caterpillar*, has eaten its way into the hearts of literally millions of children all over the world and has been translated into more than 50 languages and sold over 33 million copies. Since the Caterpillar was published in 1969, Eric Carle has illustrated more than seventy books, many best sellers, most of which he also wrote, and more than 110 million copies of his books have sold around the world.

Born in Syracuse, New York, in 1929, Eric Carle moved with his parents to Germany when he was six years old; he was educated there, and graduated from a prestigious art school in Stuttgart. But his dream was always to return to America, the land of his happiest childhood memories. So, in 1952, with a fine portfolio in hand and forty dollars in his pocket, he arrived in New York. Soon he found a job as a graphic designer in the promotion department of *The New York Times*. Later, he was the art director of an advertising agency for many years.

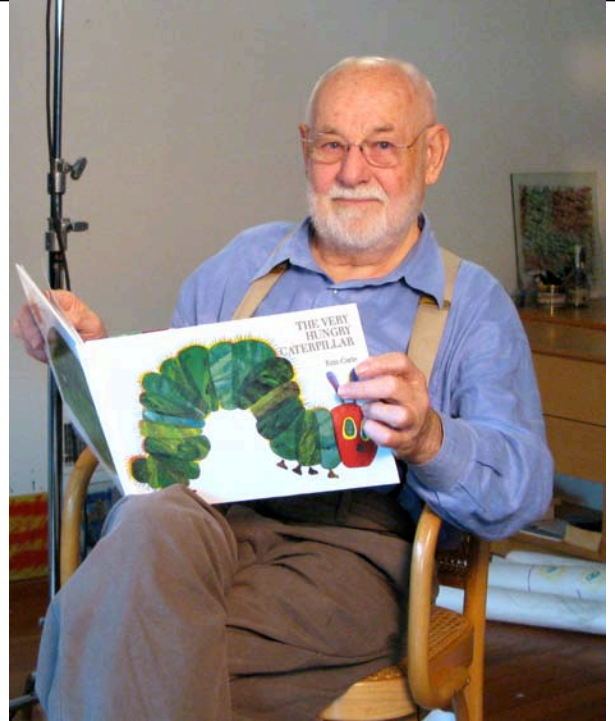


Photo credit: eric-carle.com

One day, respected educator and author Bill Martin Jr. called to ask Carle to illustrate a story he had written. *Brown Bear, Brown Bear, What Do You See?* was the result of their collaboration. It is still a favorite with children everywhere. This was the beginning of Eric Carle's true career. Soon Carle was writing his own stories, too. His first wholly original book was *1,2,3 to the Zoo*, followed soon afterward by the celebrated classic, *The Very Hungry Caterpillar*.

Eric Carle's art is distinctive and instantly recognizable. His art work is created in collage technique, using hand-painted papers, which he cuts and layers to form bright and cheerful images. Children also enjoy working in collage and many send him pictures they have made themselves, inspired by his illustrations. He receives hundreds of letters each week from his young admirers.

The themes of his stories are usually drawn from his extensive knowledge and love of nature—an interest shared by most small children. Besides being beautiful and entertaining, his books always offer the child the opportunity to learn something about the world around them. It is his concern for children, for their feelings and their inquisitiveness, for their creativity and their intellectual growth that, in addition to his beautiful artwork, makes the reading of his books such a stimulating and lasting experience.

Carle says: "With many of my books I attempt to bridge the gap between the home and school. To me home represents, or should represent; warmth, security, toys, holding hands, being held. School is a strange and new place for a child. Will it be a happy place? There are new people, a teacher, classmates—will they be friendly?"

I believe the passage from home to school is the second biggest trauma of childhood; the first is, of course, being born. Indeed, in both cases we leave a place of warmth and protection for one that is unknown. The unknown often brings fear with it. In my books I try to counteract this fear, to replace it with a positive message. I believe that children are naturally creative and eager to learn. I want to show them that learning is really both fascinating and fun."

Mermaid Theatre of Nova Scotia

*Information adapted from the company website: <http://www.mermaidtheatre.ns.ca/>

Founded in 1972, Mermaid Theatre's unique adaptations of children's literature have introduced youngsters everywhere to the magic of live theatre. Performing for more than 4.5 million spectators on four continents, the company ranks among North America's most respected theatres for the young, and has won widespread recognition for its important ambassadorial role. To date, Mermaid has appeared in forty-eight states (including Hawaii), all ten provinces, and the Northwest Territories.



Mermaid Theatre regularly crosses North America, and has performed in Japan, Mexico, Australia, England, Northern Ireland, Holland, Scotland, Wales, Hong Kong, Macau, Singapore, South Korea, Taiwan, Vietnam, and Ireland! By using taped narration, Mermaid Theatre is able to offer performances in English, Spanish, Korean, Dutch, Japanese, Mandarin, Cantonese, and French.

Mermaid Theatre believes that young people's emotional and aesthetic development benefit greatly from early exposure to the arts. As such, Mermaid Theatre emphasizes imaginative design elements, original music, and moderately challenging texts to provide a rich opportunity to acquaint young spectators with the visual and performing arts as well as with the pleasures of reading. Using 'black light' for some aspects of the show enables puppets and props to make their appearances as if they are animated on their own. This particular performance will also incorporate the magic of both projection techniques and shadow puppetry.

On the road continuously since 1999, Mermaid's *The Very Hungry Caterpillar* (a component of assorted compilations with four other Eric Carle stories) has earned considerable praise from audiences on several continents. Close to 1,500,000 spectators in twelve countries have applauded the ravenous green fellow.

First published in 1967, *Brown Bear, Brown Bear, What Do You See?* was written by Bill Martin, Jr. and illustrated by Eric Carle, and has served to help hundreds of thousands of toddlers to associate colors and meanings to objects. Capturing the rhythmic text and beautiful tissue-paper collage illustrations of the classic picture book, Mermaid's adaption generates fresh appreciation of the endearing cast of characters. Regarded as one of Eric Carle's most imaginatively-designed works, *Papa, Please Get the Moon For Me*, has been delighting young audience since its publication in 1986. Mermaid's version mirrors the book's stunning illustrations, drawn in thick, brilliant brushstrokes of blues and greens and dazzling reds. An unusual quest for a unique plaything - the moon - offers a splendid introduction to the wonderment of the lunar cycle.

Theater Conventions

We all know that what happens on stage is not real. Yet when we watch a play, we willingly let ourselves pretend that the characters are real people and not actors, and that the events we see are actually happening. As part of this relationship between the actors and the audience, playwrights and directors often make use of certain techniques. The following are common techniques that help to tell the story and engage the audience.

SETS AND SCENE CHANGES

A stage set is made up of rooms, painted backgrounds and/or furniture on stage. The set shows us where the story is taking place. Often, the characters change locations during a play. This change in location is called a scene change.

Pre-Performance Questions:

- Use the books this performance is based on to get ideas for what a set might look like. What parts do you think the performance will use?
- Re-create some of the illustrations in the book to show what you think the set might look like.

Post-Performance Questions:

- How many different settings or locations did we see in this show?
- How did we know the difference between the different locations?
- What parts of the book's illustrations were re-created for the show?

PUPPETRY

Puppets are inanimate objects, which mean they can't move on their own. They are controlled by people called puppeteers who move them with wires, their hands or even their whole bodies! In this show, "black light" is used to illuminate the brightly-colored puppets while making the puppeteers, who dress in black clothing, hard to see. In *A Brown Bear, A Moon and A Caterpillar*, the puppets represent people, and animals, and also make non-living objects react to the environment around them!

Pre-Performance Questions:

- Why might puppets be a good way to tell these stories?
- What do you think the puppets will look like?

Post-Performance Questions:

- How do you think the puppets were made?
- How many people do you think it took to move the puppets?

MUSIC

Sometimes, plays use music to help tell their story. For example, very soft music might be played when someone is sleeping. Loud, noisy music might be played when there is a storm in a story.

Pre-Performance Questions:

- After reading the stories, what kind of music do you think will be used in the show to tell different parts of different stories?

Post-Performance Questions:

- What music did you like during the play? Why?
- How did different music make you feel?
- What sounds in the music made you feel that way?



NARRATION

Unlike shows that have actors or puppeteers who talk as the characters they are playing, this show has a narrator, or story teller to let the audience know what is happening. In this play, we do not see the narrator because the story has been pre-recorded to be played over the sound system in the theater.

Engage and Respond

- How would you describe this performance to someone who hasn't seen it?
 - What did the music sound like?
 - What did the set or stage look like?
 - What did the puppets look like?
 - How were the puppets used?
 - What did the lights look like?
 - What colors did you see?
 - How were the lights used to help tell the story?
 - Were certain colors of lights used at certain times?
- How did this performance compare to reading the Eric Carle books?
 - Were there parts in the show that were not in the book?
 - How was the stage/set different from or the same as the images in the book?
 - What parts of the show did you think were:
 - funny?
 - scary?
 - sad?
 - exciting?
 - happy?
- What was your favorite part of the show? Why?
- What did you learn by going to this performance?



Activity:

- In the play, different colors were used to help show changes in location or different times of day. Sometimes, colors might also be used to help show the different moods that the characters experience. What colors would you use to show these different emotions?

HAPPY	SAD	ANGRY
LOVED	AFRAID	BORED
EXCITED	SLEEPY	GRUMPY
CONFUSED	ANNOYED	WORRIED

Use markers, pen and ink, pencils, paint, pastels, collage or found and recycled materials to create a picture that represents your favorite part of the performance. Turn to page 5 for information on how to make artwork using the techniques Eric Carle uses.

The Artwork of Eric Carle

Eric Carle's pictures are collages. To create them, he begins by painting on tissue paper with different colors of acrylic paint. Sometimes, he uses a wide brush, sometimes he uses a narrow brush using many different strokes, whether wavy, straight, swirly or jagged. Other times, he says he doesn't use a brush at all and may use his fingers or other found objects to paint. He has even used pieces of carpet to use as a stamp to make different textures in his paintings! After the papers are dry, he cuts pieces of them to create the shapes he wants for his picture. Sometimes the papers are layered, resulting in a collage effect. Eric Carle says of his work, "Anyone can do this; you don't need to be an artist." In fact, Carle considers it the highest compliment when children observe his work and say, "I could do that."



Try it out!

Step 1. Gather many books written by Eric Carle. Allow children time to look at the illustrations, perhaps over several days. Ask them to observe the colors, lines, shapes and layers that Carle uses in his work. If possible, show the video *Eric Carle: Picture Writer*. Carle demonstrates how he makes pictures for his books.

Step 2. Gather tissue paper, tempera paints, markers and scissors. Cover tables or the floor with newspaper. Have children paint on pieces of tissue paper. At this step they should not attempt to paint specific things, just decorate the papers with pretty patterns. If students are encouraged to overlap their patterns, this may also be an excellent time to discuss primary (red, blue, and yellow) and secondary colors (like green, purple or orange). Explain that they are making the papers that they will use later to make into new pieces of art. Allow the papers to dry overnight.

Step 3. Give each child a sheet of plain white paper. Demonstrate how to cut shapes from the colored tissue papers. Arrange the shapes. Demonstrate how to layer different papers, such as a round green shape for a treetop with smaller red shapes for apples on top of the green. Encourage children to arrange first, and then glue the pieces to the white paper. The children may want to copy Eric Carle, who puts a sun somewhere in each of his books. After the glue has dried children may want to add details with a marker. Make sure the children sign their names on their artistic creations, as an artist would. Hang their artwork on a bulletin board or make a hallway art gallery display.

For more hints on creating this kind of artwork, check out <http://www.eric-carle.com/creativeprojects.html>

The Very Hungry Caterpillar

Learning about Caterpillars

Read *The Very Hungry Caterpillar* by Eric Carle. After reading the story, ask the children, "What did we learn about caterpillars from reading this story?" Write their responses on chart paper or large sheets of tag board. Example:

What We Know about Caterpillars:

Caterpillars start out as eggs.
Caterpillars eat fruit and leaves.
Caterpillars get fatter when they eat.
Caterpillars make cocoons.
Caterpillars turn into butterflies and then they come out of their cocoons.

Read the chart together. If you have a word wall, add words from your chart to the word wall. On another day, read a non-fiction book about caterpillars and add any new facts to the chart. Have the children draw illustrations and post their drawings next to the fact that they represent.



Repeat this activity with additional books about caterpillars. You may also want to copy the chart onto a sheet of paper and make little books for the children to illustrate and take home.

Growing

Discuss the changes that the caterpillar experiences in *The Very Hungry Caterpillar* and explore the life cycle of butterflies. Have students discuss how they have changed and how they will continue to change as they grow. Are there things they can do now that they couldn't do when they were younger? What can't they do yet that they will be able to do when they are older? Have students finish these sentences and draw a picture for each one:

Use these sentences to compare the past and present:

When I was little, I couldn't _____.

Now I am big, and I can _____.

Use these sentences to compare the past and future:

When I was young, I liked to _____.

When I am older, I would like to _____.

For easy comparing, you might want to make a template page of each pair of sentence starters, with the first sentence on the left side of the page and the other on the right, using a nice, big, bold font on your computer. You can also draw a long line or two underneath on which children can write their comparative thoughts.



Guess Who?

The Very Hungry Caterpillar changes a lot as he grows. Like caterpillars, as we grow up, the way we look changes. Ask students what they looked like when they were a toddler or a baby. How have they changed? Ask students to bring in pictures from when they were much, much younger, and put them on a “Who Am I?” bulletin board. See if your class can match the pictures on the bulletin board with their more mature classmates.

Math and Graphs

The Very Hungry Caterpillar eats his way through many different foods in a week. After reading the story, have students make a graph that shows the number of items the caterpillar ate each day. Then, create word problems that the students can solve using the graph they created. For example, “How many total pieces of food did the caterpillar eat on Monday and Friday?”

Health

Divide a large wall chart in two. Label one half “Foods That Help Us Grow Strong and Healthy” and the other side “Junk Foods.” Provide cut-outs or other representations of each food item that the caterpillar eats. Ask students to sort the foods into food groups and discuss whether each food item is a healthy or unhealthy choice. To extend the lesson plan, ask students to cut pictures of foods from magazines. Discuss the pictures and help the children to decide if a food is nutritious. Have the children glue the pictures in the appropriate spot on the wall chart.

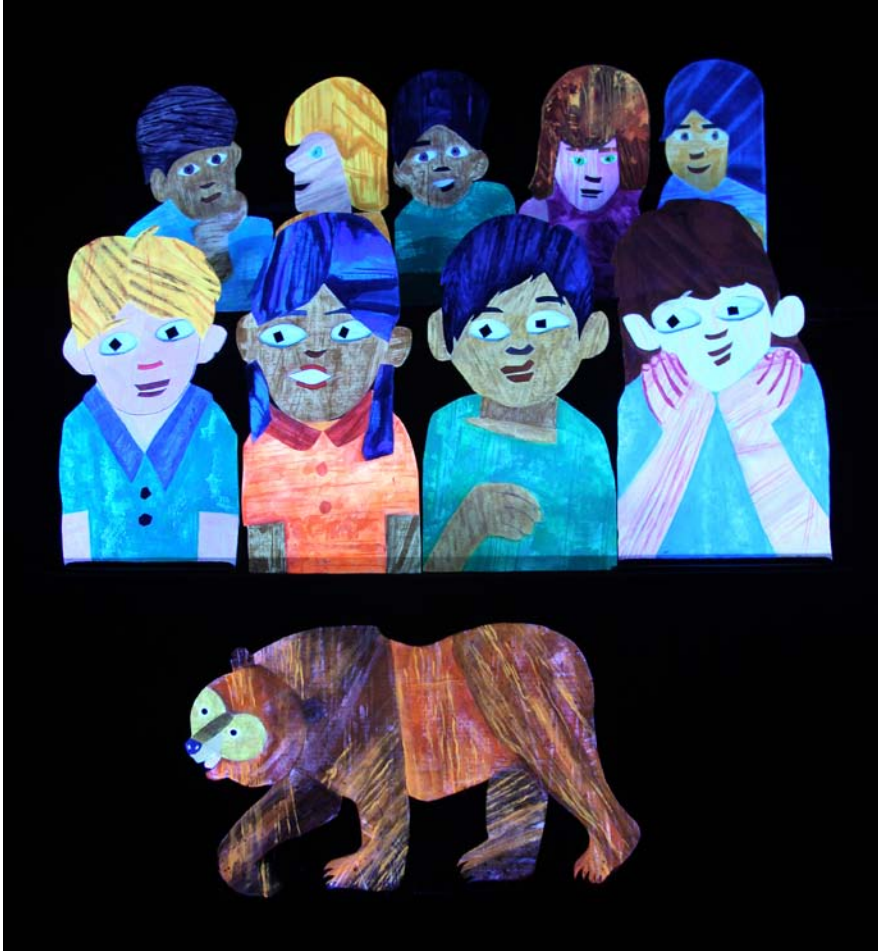
Symmetry

Gather white construction paper, tempera paints and paintbrushes. Have the children fold the paper in half crosswise and cut the folded paper into the shape of one butterfly wing so that the butterfly’s body is along the fold. Demonstrate how to paint several dabs of different colors of paint on one half of the paper. Fold the paper over so that the painted half touches the unpainted half. Smooth it with your hand. Open it up! The image will now look like a butterfly. Explain to children that the two wings are symmetrical, meaning that they are exact mirror images of each other. When the paint is dry, children can add antennae with a pipe cleaner.

Art

After reading the story or seeing the performance, make caterpillars out of cardboard egg cartons. Paint them and then add wiggly eyes and pipe cleaner antennae. The next day, use toilet paper rolls to make cocoons. The students can also paint these and let them dry overnight. The next day, give them pre-cut paper butterflies and have the children decorate them and glue them to a popsicle stick. After the butterflies have dried, insert them into the cocoon and pull them out and witness their changes!

Brown Bear, Brown Bear, What Do You See?



The Five Senses

The characters in *Brown Bear, Brown Bear, What Do You See* use the sense of sight to understand the world around them, but many of us also hear, smell, touch and taste as we interact with the world. Use the repeating line in the brown bear story as a template for exploring these senses, too! Encourage children to illustrate their story books to show the stimuli they are responding to with their five senses! An extension of this lesson plan may include talking about the differences in kinds of touch (rough/smooth, etc), tastes (sweet/salty, etc), and so forth.

Colors

Brown Bear, Brown Bear, What Do You See has many different colors in it. Once children are familiar with the story, divide them into color groups to match the colors in the book. For instance, students who are wearing red will represent Red Bird, and so forth. When the children hear the color they represent, ask them to stand and join in the telling!

Take a tour of colors in your classroom by playing a game. Using a similar pattern as the book, call out different colors in the classroom: “Children, children, what do I see? I see something BLUE, where can it be?” Once children have heard the color, they must touch an object of that color in the classroom. Once children know the pattern, they may take turns and calling out new colors for students to find.

Science

Use the animals in this book to learn more about different animal habits and habitats. Ask the children what they already know about what these animals eat, where they live and how they behave. Make a large mural with different habitats like forests, ponds, grasslands, etc and ask students to place each animal where it “belongs.” As students are deciding where animals live, encourage them to think about what kinds of foods these animals eat or what kinds of weather they think the animals like best. How might these factors help determine where the animals might live?

Explore primary and secondary colors with “mixing bottles”. Make color mixing bottles using colored oil (usually blue and red oils can usually be found at dollar stores) and food coloring in water. Mix approximately one part oil to one part colored water (experiment with the amounts to get the color you desire). Place the oil and water into a water bottle and seal the lid with hot glue. Use colored electrical tape as an additional seal. When the finished bottle is shaken, the two colors mix temporarily and form a new color!

Sequencing & Patterns

Make cutouts of each of the characters listed in the book *Brown Bear, Brown Bear, What Do You See?* and ask students to color them the appropriate colors. Help students to punch out holes in their cutouts with a hole-puncher and string the cutouts in order on a piece of yarn. The students can wear this yarn around their neck as a story-telling necklace to help remind them of the story's sequence!

Create templates of the characters found in the books and have children color them using the appropriate color from the book. After they have colored several templates of each character, have them make patterns with the templates. Talk about different kinds of patterns (AB,AB or ABC, ABC) and have students try each. Ask the students to choose a pattern that is their favorite and glue the pattern to another piece of paper. Once the papers have dried, the work can be displayed on a pattern wall.

For templates, visit this website: <http://www.dltk-teach.com/books/brownbear/index.htm>

Phonics & Rhyme

Part of the fun in hearing *Brown Bear, Brown Bear What Do You See?* read aloud is that it rhymes! When two words have the same sound at the end (see and me), this is called a rhyme. For more examples of rhyme, look at Dr. Seuss or Mother Goose stories and try to pick out the rhyming words.

Create an alphabet book using the same pattern as *Brown Bear, Brown Bear, What Do You See?* to help students learn the alphabet's sequence and to help them with phonics. When exploring the alphabet book, you can "Letter A, letter A what do you see?" encourage students to respond "I see letter B looking at me." To learn the phonics of the alphabet, try saying, "/a/ /a/ A what do you hear?" and encourage students to respond, "I hear /b/ /b/ B talking to me."

Theatre and Drama

What do students know about each of the animals in *Brown Bear, Brown Bear, What Do You See?* What sounds do they make? How do they move? Ask students to use their own bodies and voices to demonstrate each of these animals. After they have tried each animal, the students can choose their favorite and put of a "parade" of animals through the classrooms. To use this activity throughout the day, students can silently "mime" their animals as they walk in line through the halls to and from lunch, recess, or other daily activities.



Papa, Please Get the Moon for Me

The Phases of the Moon

*adapted from http://www.proteacher.org/org/a/35551_Moon_Phase_Book.html

After seeing the show, create your own “moon book” to talk about the different phases of the moon. The students can use this book to help them observe the phases of the moon from month to month!

Supplies:

- 4 cheap paper plates per student (the really flimsy kind works best)
- 1 brad per student
- 1 black crayon per student
- scissors
- hole puncher

Procedure:

1) Color one whole plate black

2) Cut* one remaining white plate in half and discard the other half or share these halves among students.

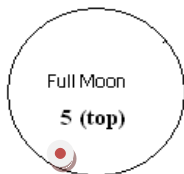
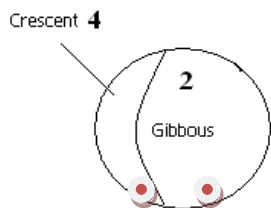
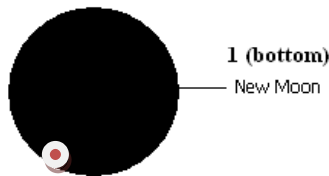
3) Cut one of the remaining whole white plates so that you have a crescent and a gibbous moon shape from the two pieces.

4) Stack the pieces with the black plate on bottom, followed in order by the crescent, half, and gibbous moon shapes. Top with the remaining whole, white plate. Make sure that the circular side of each plate or cut-out is aligned on one side.

5) Punch a hole through all layers at the “bottom” end of the plates, being sure that you catch the crescent and gibbous shapes.

6) Put the brad through the hole and fasten it.

Once their book is made, students can cycle through the moon phases by rotating out each layer of the book. Once they have cycled through the layers, they can rotate the book 180 degrees and rotate in each layer to watch the moon “grow” once again. By rotating the book, it can be used to discuss both waxing and waning phases of the moon.



 = approximate location of hole-punch

*If your students have not mastered the use of scissors, the plates can be cut ahead of time, or you may help younger students by drawing a line showing where each cut should be made.



Art

* adapted from <http://www.eric-carle.com/catexchange.html>

Using blue tempera paint, have students paint a 9x12 sheet of white construction paper, covering it completely. After it dries, the students can use flat toothpicks to make a ladder to the moon. Instruct the students to start by laying toothpicks for one side, then the steps, and finally the other side. This should help eliminate the problem of some toothpick steps being too long. Using gray construction paper, create a moon and glue it to the paper. On another sheet of white construction paper, draw and color a picture of Papa climbing the ladder to the moon. Cut Papa out of the remaining paper and glue Papa to the ladder. Add self-adhesive stars to finish the sky.

Music and Movement

At the end of *Papa, Please Get the Moon for Me*, Monica dances with her moon. After having students create their own moon, play some classical music in your classroom and have students listen for changes in the music. Where is the music fast, slow, bouncy, smooth, loud, or soft? How do these changes in the music make the students feel?

Once the students have listened to and discussed the music, ask them how they might move their bodies to express the differences in the music. Once you have discussed and tried out some of these movements as a

class, ask students to get their moons and move about the classroom to the music. Encourage students to change their movements as they hear the music change to reflect the different feelings the music evokes.

Science and Math

Papa uses a very long ladder to reach the moon in *Papa, Please Get the Moon for Me*. Set up a station in your classroom where students can build their own “ladders” out of popsicle sticks to reach a target. On a long table or on the floor, place an image of a mountain at one end to mark a starting point. Some distance away, place a cut-out of a moon. Ask students to estimate or guess how many popsicle sticks they will need to compete a ladder that reaches from the mountain to the moon. Have students begin by making one side of the ladder, stretching it from the mountain to the moon. Count the popsicle sticks used so far. Ask students to reevaluate how many popsicle sticks they might need to make their ladder. Do they want to change their estimations? Continue building the ladder until it is finished and count the popsicle sticks used. Were their guesses close?

Once students have completed this activity, the lesson can be extended by introducing new objects like toothpicks or tongue depressors. What objects do students think will require more pieces to reach the ladder? What objects do students think will require fewer pieces? Why? Have students make new estimations for these objects based on what they know about the popsicle sticks and have them try out their new estimations.

Puppets

Puppetry is an art form as ancient as human life itself. Puppets have been used throughout time and by cultures all over the world for entertaining and teaching both children and adults. Puppets have been found in the tombs of ancient people in China, Greece and Egypt. Some Native American tribes used puppets in religious ceremonies. The early Romans trained puppeteers as well as acrobats and jugglers as minstrels to travel all over Europe performing for citizens. Churches used puppets to teach bible stories to people who could not read or write.

As an art form and form of theater, puppetry has the power to capture our imaginations. As the late Jim Henson, master puppeteer and creator of the Muppets, said: “Puppetry is tremendously rewarding as an outlet for many kinds of creative expression.”

Puppetry has a wide appeal because it includes many art forms. Puppetry is storytelling and theater; it is an expressive art, a sculptural art and a performance art. As Jim Henson said, “If you like drawing, painting, sculpting, carpentry, lighting, writing, acting, singing, dancing, or directing, you’ll get a chance to do as much as you like of each of these.”

Traditionally, when we think of puppets, we envision small –scale figures that can be manipulated using only one hand. In *A Brown Bear, A Moon and A Caterpillar*, however, some of the puppets are very large and are operated by puppeteers, dressed in black. They use rods that are attached to the puppet to move it around the stage. The puppets are all made of bright colors that “pop” under black lighting. The use of black light also helps to “hide” the puppeteers as they move about the stage.

While you may see a few specific kinds of puppetry in this show, there are many different kinds of puppets that are used all across the world to tell stories. Try making some of your own puppets using the activities below!

Create Your Own Simple Puppets

1. Simple Paper Puppets

Sometimes the simplest puppet is best. Simple puppets allow more freedom for imagination of the child and the audience. These puppets are quick and easy to make.

- **Paper Cup Puppets:** Draw a face on a paper cup. Add yarn hair. Insert fingers into the cup in order to make the puppet move.
- **Paper Bag Puppets:** Draw a face. Animal faces work especially well on paper bags. Use the bottom of the bag as the top of the puppet, insert your hand and make the mouth where the bag naturally creases. Add yarn or paper plate “hair.”
- **Paper Plate Puppets:** Attach a Popsicle stick to the back of a paper plate for a handle. Draw a face. Draw hair or attach yarn or little fabric scraps for hair. Animal faces work especially well with paper plate puppets.
- **Cardboard Puppets:** Create a paper doll character out of cardboard or heavy construction paper. Decorate your character using markers, crayons, paint, string, yarn, buttons etc. Cut out the character and attach a ruler to the back for a handle.
- **Tiny Puppets:** Draw small characters onto heavy paper. Cut them out and tape a Popsicle stick or drinking straw to the back.



2. Body Puppets

- **Finger Puppets:** Using washable markers, draw a face on your finger, or create a finger puppet by cutting a finger off of an old glove. You can make story time more interactive by using one of these methods to make a caterpillar puppet that can poke through the holes in the book *The Very Hungry Caterpillar* as you read!
- **Hand puppets:** Close your hand into a fist. Using washable markers, draw a face. The eyes will be near the knuckles of your index finger, and the mouth will be between your thumb and index finger.
- **Toe Puppets:** Draw eyes, nose and mouth on your toes. Wiggle your toes to put on a show.

3. Shadow Puppets

- Find examples of hand shadow puppets here: <http://www.kellys.com/ashley/shadow.html> Once you have mastered some of these images, put on a show by shining a light source on to a blank wall and positioning your hand puppet between the light source and the wall. The shadow from your hand puppet will appear on the wall as you tell your story.
- To create shadow puppets from cut-out figures, follow these instructions:
 - Cut figures out of tag board or cardboard. The figures do not need to be decorated because only the outline will show. Arm and legs can be attached with brass paper fasteners. This will allow the puppet's body parts to move with thin sticks attached.
 - Hang a sheet to use as a screen. Put a light source several feet behind the sheet. Hold the puppets between the light and the sheet. The audience sitting on the other side of the sheet will see the shadows created by the puppets!

Bringing Your Puppets to Life

When you pick up a puppet, it seems to come alive with a voice and a character all its own. Puppets can have different personalities, just as people do. The puppeteer's job is to bring the puppet to life by giving it a distinct personality. Here are some things to consider:

Feelings: Is your puppet happy? Sad? Afraid? Angry? Practice showing different emotions. How would your puppet move if it were happy? Scared?

Voice: Is your puppet young or old? Does it have a high pitched voice or a low voice? A tiny mouse might have a high voice, a big ogre a deep, gruff voice.

Gestures: What kind of movements will your puppet make? Practice different movements such as waving goodbye or yawning. Use exaggerated movements.

Practice bringing your puppet to life. You might be surprised to find that your puppet has an interesting story to tell you!

Effects: To enhance your story, try using music and sound effects. Find music that helps to enhance the mood of your story (happy, sad, scary, etc). Perhaps you would like to turn your story into a musical by having your puppet sing and dance!



Additional Resources

VIDEO

Eric Carle: Picture Writer, Philomel, 1993.

BOOKS

The Art of Eric Carle by Eric Carle, Philomel Books, 1996.

The Very Hungry Caterpillar by Eric Carle, Philomel Books, 1987.

Brown Bear, Brown Bear, What Do You See? by Bill Martin Jr. and Eric Carle, Holt and Company, 2010.

Papa, Please Get the Moon for Me by Eric Carle, by Eric Carle, Simon & Schuster, 1986.

A Year of Hands-On Science by Lynn Kepler, edited by Joan Novelli, Scholastic 1996.

- Activities, experiments, and resources for many creative nature explorations make this a useful book with many connections to the nature-inspired works of Eric Carle.

Backstage with Clawdio by Harriet Berg Schwartz, Scholastic, 1996.

- Clawdio the cat lives in a theatre. He narrates his story and explains what it is like backstage, sharing aspects of a theatre performance.



WEBSITES

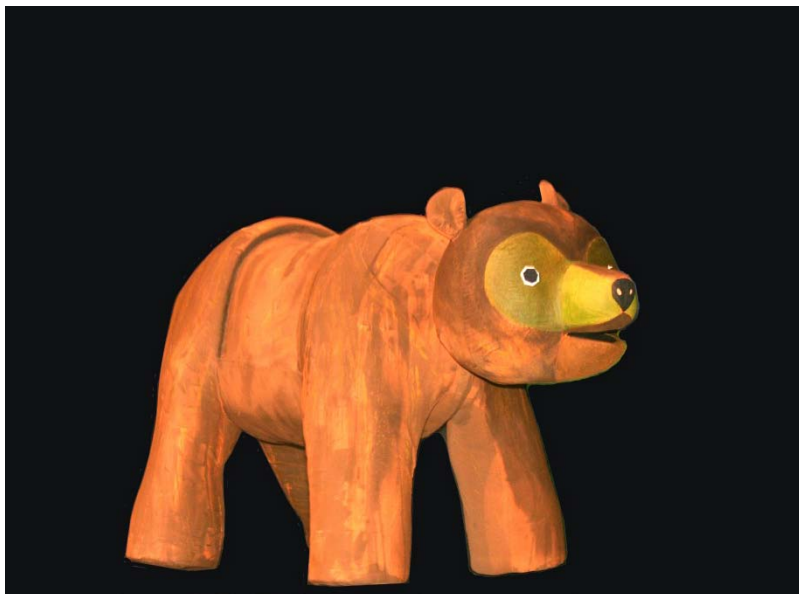
www.eric-carle.com

www.carlemuseum.org

www.mermaidtheatre.ca.ns.ca

www.naturenet.com

A search for Eric Carle on www.youtube.com will pull up many videos of his books, interviews with him, and demonstrations of his art.



Wisconsin Early Learning Standards

- B.EL. 2 Exhibits eye-hand coordination, strength, control, and object manipulation.
- C.EL. 1 Uses senses to take in, experience, integrate, and regulate responses to the environment.
- A.EL. 1 Expresses a wide range of emotions.
- C.EL. 2 Engages in social interaction and plays with others.
- C.EL. 3 Demonstrates understanding of rules and social expectations.
- C.EL. 4 Engages in social problem solving behavior and learns to resolve conflict.
- A.EL. 1 Derives meaning through listening to communications of others and sounds in the environment.
- A.EL. 2 Listens and responds to communications with others.
- A.EL. 3 Follows directions of increasing complexity.
- B. EL. 1 Uses gestures and movements (*non-verbal*) to communicate.
- B. EL. 1 Demonstrates an understanding of numbers and counting.
- B. EL. 3 Explores, recognizes and describes, shapes and spatial relationships.
- B. EL. 4 Uses the attributes of objects for comparison and patterning.
- B. EL. 2a Uses vocalizations and spoken language to communicate. Language Form (*Syntax: rule system for combining words, phrases, and sentences, includes parts of speech, word order, and sentence structure*)
- B. EL. 2b Uses vocalizations and spoken language to communicate. Language Content (*Semantics: rule system for establishing meaning of words, individually and in combination*)
- B. EL. 2c Uses vocalizations and spoken language to communicate. Language Function (*Pragmatics: rules governing the use of language in context*)
- A.EL. 1 Displays curiosity, risk-taking and willingness to engage in new experiences.
- A.EL. 2 Engages in meaningful learning through attempting, repeating, experimenting, refining and elaborating on experiences and activities.
- B. EL. 1 Engages in imaginative play and inventive thinking through interactions with people, materials and the environment.
- B. EL. 2 Expresses self creatively through music, movement and art.
- C. EL. 3 Uses various styles of learning including verbal/linguistic, bodily/kinesthetic, visual/spatial, interpersonal, and intrapersonal.
- A. EL. 1 Uses multi-sensory abilities to process information.
- A. EL. 3 Applies problem solving skills.
- C. EL. 1 Uses observation to gather information.
- C. EL. 2 Use tools to gather information, compare observed objects, and seek answers to questions through active investigation.
- C. EL. 3 Hypothesizes and makes predictions.
- C. EL. 4 Forms explanations based on trial and error, observations, and explorations.

ABOUT LIVE PERFORMANCE (Audience Tips)

Theater, unlike movies or television, is a LIVE performance. This means that the action unfolds right in front of an audience, and the performance is constantly evolving. The artists respond to the audience's laughter, clapping, gasps and general reactions. Therefore, the audience is a critical part of the theater experience. In fact, without you in the audience, the artists would still be in rehearsal!



Find Your Seat

When the performance is about to begin, the lights will dim. This is a signal for the artists and the audience to put aside conversations. Settle into your seat and get ready to enjoy the show!

Be sure to use the restroom before the show begins.

Look and Listen

There is so much to hear (dialogue, music, sound effects) and so much to see (costumes, props, set design, lighting) in this performance. Pay close attention to the artists onstage. Unlike videos, you cannot rewind if you miss something.

You are sharing this performance space with the artists and other audience members.

Your considerate behavior allows everyone to enjoy a positive theater experience.

Energy and Focus

Artists use concentration to focus their energy during a performance. The audience gives energy to the artist, who uses that energy to give life to the performance. Help the artists focus that energy. They can feel that you are with them!

Talking to neighbors (even whispering) can easily distract the artists onstage. They approach their audiences with respect, and expect the same from you in return. Help the artists concentrate with your attention.

Laugh Out Loud

If something is funny, it's good to laugh. If you like something a lot, applaud. Artists are thrilled when the audience is engaged and responsive. They want you to laugh, cheer, clap and really enjoy your time at the theater.

Please, don't feed the audience.

Food is not allowed in the theater. Soda and snacks are noisy and distracting to both the artists and audience.

Discover New Worlds

Attending a live performance is a time to sit back and look inward, and question what is being presented to you. Be curious about new worlds, experience new ideas, and discover people and lives previously unknown to you. Your open mind, curiosity, and respect will allow a whole other world to unfold right before your eyes!

Unplug.

Please turn off all cell phones and other electronics before the performance.

Photographs and recording devices are strictly prohibited.

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