

**TREASURED STORIES BY
ERIC CARLE**

Applause Series CURRICULUM GUIDE
CIVIC CENTER OF GREATER DES MOINES

March 26-27, 2012

TREASURED STORIES

BY ERIC CARLE

Dear Teachers,

Thank you for joining us for the Applause Series presentation of *Treasured Stories by Eric Carle*. Of the many companies that present work for young audiences, Mermaid Theatre of Nova Scotia is one of our favorites. Their ability to lift the work of Eric Carle and other classic children's authors and illustrators off the page and onto the stage is nothing short of exquisite. This new triple bill features Mermaid's classic *The Very Hungry Caterpillar* alongside *Brown Bear, Brown Bear, What Do You See?* and *Papa, Please Get the Moon for Me*. Together, this collection of stories is sure to capture your students' hearts and imaginations.

We thank you for sharing this very special experience with your students and hope that this study guide helps you connect the performance to your in-classroom curriculum in ways that you find valuable. In the following pages, you will find contextual information about the performance and related subjects, as well as a variety of discussion questions and assessment activities. Some pages are appropriate to reproduce for your students; others are designed more specifically with you, their teacher, in mind. As such, we hope that you are able to "pick and choose" material and ideas from the study guide to meet your class's unique needs.



See you at the theater,

Civic Center Education Team

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Alliant Energy, American Republic Insurance Company, Bradford and Sally Austin, Bank of America, EMC Insurance Companies, Greater Des Moines Community Foundation, Hy-Vee, John Deere Des Moines Operations, Iowa Department of Cultural Affairs, Richard and Deborah McConnell, Pioneer Hi-Bred - a DuPont business, Polk County, Prairie Meadows, Sargent Family Foundation, Target, U.S. Bank, Wells Fargo & Co., Willis Auto Campus, Windsor Charitable Foundation and more than 200 individual donors.

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This study guide was compiled and written by Karoline Myers; edited by Michelle McDonald and Eric Olmscheid.

ABOUT THE CIVIC CENTER



The Civic Center of Greater Des Moines is a cultural landmark of central Iowa and is committed to engaging the Midwest in world-class entertainment, education, and cultural activities. The Civic Center has achieved a national reputation for excellence as a performing arts center and belongs to several national organizations, including The Broadway League, the Independent Presenters Network, International Performing Arts for Youth, and Theater for Young Audiences/USA.

Five performing arts series currently comprise the season— the Willis Broadway Series, Prairie Meadows Temple Theater Series, Wellmark Blue Cross and Blue Shield Family Series, the Dance Series, and the Applause Series. The Civic Center is also the performance home for the Des Moines Symphony and Stage West.

The Civic Center is a private, nonprofit organization and is an important part of central Iowa's cultural community. Through its education programs, the Civic Center strives to engage patrons in arts experiences that extend beyond the stage. Master classes bring professional and local artists together to share their art form and craft, while pre-performance lectures and post-performance Q&A sessions with company members offer ticket holders the opportunity to explore each show as a living, evolving piece of art.

Through the Applause Series— curriculum-connected performances for school audiences— students are encouraged to discover the rich, diverse world of performing arts. During the 2011-2012 season, the Civic Center will welcome more than 40,000 students and educators to 13 professional productions for young audiences.

Want an inside look? Request a tour.

Group tours can be arranged for performance and non-performance dates for groups grades 3 and above.

Call 515-246-2355 or visit CivicCenter.org/education to check on availability or book your visit.

DID YOU KNOW?

More than 250,000 patrons visit the Civic Center each year.

The Civic Center opened in 1979.

The Civic Center has three theater spaces:

- *Main Hall, 2744 seats*
- *Stoner Studio, 200 seats*
- *Temple Theater, 299 seats (located in the Temple for the Performing Arts)*

No seat is more than 155 feet from center stage in the Main Hall.

Nollen Plaza, situated just west of the Civic Center, is a park and amphitheater that is also part of the Civic Center complex. The space features the Brenton Waterfall and Reflection Pool and the Crusoe Umbrella sculpture.

The Applause Series started in 1996. You are joining us for our 16th season of school performances.

GOING TO THE THEATER . . .



YOUR ROLE AS AN AUDIENCE MEMBER

Attending a live performance is a unique and exciting opportunity. Unlike the passive experience of watching a movie, audience members play an important role in every live performance. As they act, sing, dance, or play instruments, the performers on stage are very aware of the audience's mood and level of engagement. Each performance calls for a different response from audience members. Lively bands, musicians, and dancers may desire the audience to focus silently on the stage and applaud only during natural breaks in the performance. Audience members can often take cues from performers on how to respond to the performance appropriately. For example, performers will often pause or bow for applause at a specific time.

As you experience the performance, consider the following questions:

- * What kind of live performance is this (a play, a dance, a concert, etc.)?
- * What is the mood of the performance? Is the subject matter serious or lighthearted?
- * What is the mood of the performers? Are they happy and smiling or somber and reserved?
- * Are the performers encouraging the audience to clap to the music or move to the beat?
- * Are there natural breaks in the performance where applause seems appropriate?

A SPECIAL EXPERIENCE

Seeing a live performance is a very special experience. Although it is not required, many people enjoy dressing up when they attend the theater.

THEATER ETIQUETTE

Here is a checklist of general guidelines to follow when you visit the Civic Center:

- * Leave all food, drinks, and chewing gum at school or on the bus.
- * Cameras, recording devices, and personal listening devices are not permitted in the theater.
- * Turn off and put away all cell phones, pagers, and other electronic devices before the performance begins.
- * Do not text during the performance.
- * Respect the theater. Remember to keep your feet off of the seats and avoid bouncing up and down.
- * When the house lights dim, the performance is about to begin. Please stop talking at this time.
- * **Talk before and after the performance only.** Remember, the theater is designed to amplify sound, so the other audience members and the performers on stage can hear your voice!
- * Use the restroom before the performance or wait until the end. If you must leave the theater during the show, make sure the first set of doors closes before you open the second — this will keep unwanted light from spilling into the theater.
- * Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage — they will let you know what is appropriate.
- * Open your eyes, ears, mind, and heart to the entire experience. Enjoy yourself!

GOING TO THE THEATER information is adapted from the Ordway Center for the Performing Arts study guide materials.

CIVIC CENTER FIELD TRIP INFORMATION FOR TEACHERS



Thank you for choosing the Applause Series at the Civic Center of Greater Des Moines. Below are tips for organizing a safe and successful field trip to the Civic Center.

ORGANIZING YOUR FIELD TRIP

- * Please include all students, teachers, and chaperones in your ticket request.
- * After you submit your ticket request, you will receive a confirmation e-mail within five business days. Your **invoice will be attached to the confirmation e-mail.**
- * Payment policies and options are located at the top of the invoice. **Payment (or a purchase order) for your reservation is due four weeks** prior to the date of the performance.
- * The Civic Center reserves the right to cancel unpaid reservations after the payment due date.
- * Tickets are not printed for Applause Series shows. Your invoice will serve as the reservation confirmation for your group order.
- * Schedule buses to arrive in downtown Des Moines at least 30 minutes prior to the start of the performance. This will allow time to park, walk to the Civic Center, and be seated in the theater.
- * Performances are approximately 60 minutes unless otherwise noted on the website and printed materials.
- * All school groups with reservations to the show will receive an e-mail notification when the study guide is posted. Please note that study guides are only printed and mailed upon request.

DIRECTIONS AND PARKING

- * Directions: From I-235, take Exit 8A (Downtown Exits) and the ramp toward 3rd Street and 2nd Avenue. Turn onto 3rd Street and head south.
- * Police officers are stationed at the corner of 3rd and Locust Streets and will direct buses to parking areas with hooded meters near the Civic Center. Groups traveling in personal vehicles are responsible for locating their own parking in ramps or metered (non-hooded) spots downtown.
- * Buses will remain parked for the duration of the show. At the conclusion, bus drivers must be available to move their bus if necessary, even if their students are staying at the Civic Center to eat lunch or take a tour.
- * Buses are not generally permitted to drop off or pick up students near the Civic Center. If a bus must return to school during the performance, prior arrangements must be made with the Civic Center Education staff.

ARRIVAL TO THE CIVIC CENTER

- * When arriving at the Civic Center, please have an **adult lead your group** for identification and check-in purposes. You may enter the building through the East or West lobbies; a Civic Center staff member may be stationed outside the building to direct you.
- * Civic Center staff will usher groups into the building as quickly as possible. Once inside, you will be directed to the check-in area.
- * Applause seating is not ticketed. Ushers will escort groups to their seats; various seating factors including group size, grade levels, arrival time, and special needs seating requests may be used to assign a group's specific location in the hall.
- * We request that an **adult lead the group into the theater and other adults position themselves throughout the group**; we request this arrangement for supervision purposes, especially in the event that a group must be seated in multiple rows.
- * Please allow ushers to seat your entire group before rearranging seat locations and taking groups to the restroom.
- * As a reminder, children under the age of three are not permitted in the theater for Applause performances.

IN THE THEATER

- * In case of a medical emergency, please notify the nearest usher. A medical assistant is on duty for all Main Hall performances.
- * We ask that adults handle any disruptive behavior in their groups. If the behavior persists, an usher may request your group to exit the theater.
- * Following the performance groups may exit the theater and proceed to their bus(es).
- * If an item is lost at the Civic Center, please see an usher or contact us after the performance at 515.246.2355.

QUESTIONS?

Please contact the Education department at 515.246.2355 or education@civiccenter.org. Thank you!

VOCABULARY



ART & THEATER TERMS

Black light:

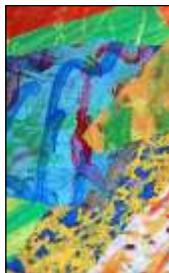
invisible ultraviolet light or lamp that radiates black light. Switch one



Special black-light bulbs.

on and white clothes, teeth, and other brightly colored things glow in the dark, while the bulb itself only emits faint purple light.

Collage: art where materials, such as papers, are pasted and layered onto a surface. Eric Carle's collages are made of painted papers.



Painted papers.



Puppetry: an art form in which objects, often with human or animal characteristics, are brought to life by puppeteers.

Puppeteer with the 'Red Bird' puppet.

BUTTERFLY TERMS



Monarch egg.

Egg: tiny, round object that a female butterfly attaches to leaves or other objects near the caterpillar's food. It contains the baby caterpillar.

Caterpillar: long, worm-like stage of the butterfly.



A caterpillar spends most of its time eating so that it can grow.



Cocoon: a protective casing that a caterpillar encloses itself in while it transforms into a butterfly.

A cocoon or *chrysalis*.

Butterfly: The adult phase of the butterfly. The butterfly emerges from the cocoon with wings.



Monarch butterfly.

MOON TERMS

Moon phase: the changing shape of the bright part of the moon that we are able to see. The moon is illuminated because it reflects light from the sun.



Full moon: All of the moon's side which faces the earth is illuminated.



Gibbous moon: More than half of the moon's side which is facing the earth is illuminated.



Quarter moon: Half of the moon's side which faces the earth is illuminated.



Crescent moon: A sliver of the moon's side which faces the earth is illuminated.



New moon: None of the moon's side which faces the earth is illuminated.

When the moon is growing larger it is said to be waxing. When the moon is growing smaller, it is said to be waning. The above illustrations show phases of the moon waning.

ABOUT THE PERFORMANCE



Photo by Margo Ellen Gesser.

Mermaid Theatre's much-anticipated new production *Treasured Stories* by Eric Carle brings together old favorites and new friends in a triple-bill that celebrates three of Eric Carle's most beloved tales.

Run Time: Approx. 60 minutes

THE STORIES

THE VERY HUNGRY CATERPILLAR

Mermaid's version of *The Very Hungry Caterpillar* has been performed more than 2200 times and has been on the road continuously since 1999.

The story is told exclusively through black light puppetry, which enables the puppets and props to appear as if animated on their own.

This cherished story follows a caterpillar's adventures, from the time it hatches from its little egg. As it grows, it eats through a variety of foods before spinning a cocoon and transforming into a beautiful butterfly.

BROWN BEAR, BROWN BEAR, WHAT DO YOU SEE?

First published in 1967, *Brown Bear, Brown Bear, What Do You See?* was written and illustrated by Bill Martin, Jr. and Eric Carle and has helped thousands of children associate colors and meanings to objects.

Mermaid's adaptation captures the story's rhythmic text and beautiful tissue-paper collage illustrations, generating fresh appreciation for its endearing cast of characters.

PAPA, PLEASE GET THE MOON FOR ME

Regarded as one of Carle's most imaginatively-designed works, this story has been delighting children since its publication in 1986. Mermaid's version mirrors the book's stunning illustrations, drawn in thick brilliant brushstrokes of blues, greens, and dazzling reds.

In addition to its use of black light puppetry, *Papa, Please Get the Moon for Me* also incorporates the magic of projection techniques and shadow puppetry.

NARRATION

As with all Mermaid Theatre's adaptations of classic children's picture books, the stories are told through the use of a narrator who recites books' text verbatim. For this show, Mermaid Theatre is using multiple narrators' voices for the first time — including the lyrical talents of Nova Scotia's Richard Donat as well as a vibrant chorus of elementary school students.

MUSIC

Treasured Stories by Eric Carle features an original musical score by Steven Naylor.

A NON-SHUSHING SHOW

Mermaid Theatre productions are "non-shushing" shows. Students are encouraged to clap and laugh when they see something that pleases them. They may also help tell the story along with the narration.

⇒ *Etiquette take-away:* Noises that help tell the story are okay. Side conversations are not.

ABOUT MERMAID THEATRE OF NOVA SCOTIA



Photo by Margo Ellen Gesser.

Now in its thirty-ninth season, Mermaid Theatre of Nova Scotia ranks among North America's most respected creators of young audience entertainment. Nearly four million young people around the world have delighted in Mermaid's unique adaptations of children's literature.

LITERATURE & THE ARTS

Mermaid Theatre believes that young people benefit greatly from early exposure to literature, the arts, and the power of the imagination. Therefore, Mermaid Theatre's creative ambition is to produce work which is quality theatre—entertaining, informative, and stimulating to all the senses—along with the goal of encouraging literacy and generating enthusiasm for the art of reading. With these core values in mind, the company produces some of the most highly regarded theater for young audiences around the world. Classic children's literature comes to life through striking visual images, evocative original music, innovative puppetry and staging in productions that captivate young people's imaginations.

IN NOVA SCOTIA

Mermaid Theatre is from Nova Scotia, Canada. They provide important educational outreach throughout Nova Scotia, through school visits and their Institute of Puppetry Arts based in Windsor, Nova Scotia.

AMBASSADOR ROLE

Extensive international engagements allow the company to play an important ambassadorial role for the Province of Nova Scotia and for Canada. Mermaid Theatre has represented Canada in Japan, Mexico, Australia, England, Northern Ireland, Holland, Scotland, Wales, Hong Kong, Macau, Singapore, South Korea, Taiwan and Vietnam.



Nova Scotia, shown here in red, is located on Canada's southeastern coast. Map courtesy of solarnavigator.net.



A Mermaid Theatre puppeteer manipulates the 'Red Bird' puppet from *Brown Bear*.

Other popular productions from Mermaid Theatre of Nova Scotia:

Goodnight Moon & The Runaway Bunny

Guess How Much I Love You

Swimmy, Frederick & Inch by Inch

When Dinosaurs Dance at Midnight

ABOUT ERIC CARLE



Eric Carle is 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 47 languages. Eric Carle has illustrated more than seventy books, most of which he also wrote.

CHILDHOOD

Eric Carle was born in Syracuse, New York, in 1929. From a very young age, he loved to draw and always dreamed of being an artist. "As far back as I can remember, he shares," I enjoyed drawing pictures and I knew then that I would always draw. When I had grown to the age when kids are asked what they'd do 'when they had grown up,' I always answered that I would draw pictures, be an artist, be a scribbler. It always felt good to work with pencil, paints, crayons and paper."

EDUCATION AND EARLY CAREER

When Eric Carle was six years old, he moved with his parents to Germany. He was educated there, and graduated from Akademie der bildenden Künste, the art school in Stuttgart.

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.

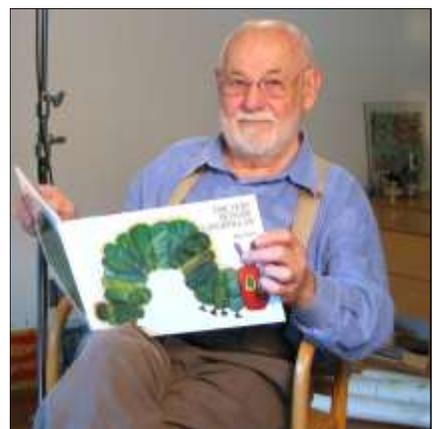
One day, respected educator and author, Bill Martin Jr., called and asked Carle to illustrate a story he had written. Martin's eye had been caught by a striking picture of a red lobster that Carle had created for an advertisement. *Brown Bear, Brown Bear, What Do You See?* was the result of their collaboration. This was the beginning of Eric Carle's true career.

COLLAGE STYLE

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

APPEAL TO CHILDREN

The secret of Carle's books' appeal lies in his intuitive understanding of and respect for children, who sense in him someone who shares their most cherished thoughts and emotions.



Eric Carle with one of his most popular books, *The Very Hungry Caterpillar*. Images courtesy of eric-carle.com.

WHAT IS BLACK LIGHT?



Photo by Margo Ellen Gesser.

Treasured Stories by Eric Carle is performed using a special art form called black light puppetry. This technique uses black light (or ultraviolet light) to cause the puppets, props and nearby surfaces to glow. The black light, therefore, controls what the audience can and cannot see. The puppets, props, and nearby surfaces are all coated with colors which are very bright or fluorescent. Black light allows the puppeteers, all of whom are dressed in black, to remain unseen while their glowing fluorescent puppets are fully visible to the human eye.

Read on to explore other uses for black light.

MONEY

The government uses black light to detect counterfeit money (money not printed by the U.S. government.) New money printed by the government contains a fluorescent strip that glows under ultraviolet light.



Image courtesy of blacklightworld.com.

'What is Black Light' adapted from John Tartaglia's *ImaginOcean Thru the Stage Door* study guide materials.

GERMS

Inspectors often use black light to see how clean public bathrooms and restaurant kitchens really are.



Image courtesy of carolina.com.

Under black light, invisible stains in areas missed by a cleaning crew glow, allowing them to be seen by the naked eye.

FINGER PRINTS

Do your parents watch any of the CSI television shows? Then they've seen how the investigators use black light to analyze crime scenes. By dusting a surface with special fluorescent powder, fingerprints stand out from other dirt under black light. This can provide important clues to help solve the crime!



Image courtesy of dreamstime.com.

ABOVE: The caterpillar and oranges are coated in bright colors, causing them to glow under the black light. The puppeteers, dressed in black, remain invisible.

ANTIQUES

An appraiser is someone who confirms that an object or piece of furniture really is old and not just a modern copy.

Appraisers use black light to determine whether something is an antique. Paints made today contain fluorescent chemicals that glow under black light unlike stains or varnishes used in the past. If an object glows, it may not be an antique.



Image courtesy of ljworld.com

SPACE EXPLORATION

NASA uses black light to detect possible cracks or leaks in its shuttles and telescopes.



Image courtesy of boston.com.

PRE-SHOW EXPLORATION



Photo by Margo Ellen Gesser.

1) CREATE A COLLAGE

Goal: To understand Eric Carle's illustration technique.

Explanation: In this activity, students will create an Eric Carle-style collage by painting papers, cutting shapes, and gluing.

Materials:

- Drawing paper
- Paint brushes
- Tempera paint in primary colors
- Tools to create texture, such as legos, sponges, etc.
- Scissors
- Glue

Preparation:

Have students watch a short video of Eric Carle painting papers and creating a collage. Examples may be found on Eric Carle's official website (eric-carle.com) or check your school library for the video [Eric Carle: Picture Writer](#).

Activity:

1. Have students begin by painting an entire sheet of drawing paper with water.
2. Next, have students paint the paper a primary color using long horizontal strokes. Students should paint quickly so that the papers stay wet.
3. Students may overlap another primary color on their paper to make secondary colors (purple, green, orange).
4. Students may add texture by using a tool to dab, scrape, etc.

5. Once the papers are completely dry, invite students to cut them into shapes.

6. Students then arrange shapes into a picture and glue them to a thicker sheet of paper.

Follow-Up Questions:

1. What colors were you able to create when you mixed different paints?
2. What sorts of textures do you see in Eric Carle's illustrations? What shapes?

Story Mural Extension:

Create a story mural as a class. Using one of Eric Carle's books as inspiration, decide on a story or pattern that you would like to use for your class story. (For instance, a *Brown Bear* story mural could have students create different animals of various colors in sequence asking each other "What do you see?")

Before painting, decide as a class which animal(s) each student will make, decide on the colors they will need, and talk about what shapes they will need to cut. Use Carle's illustrations as examples.



Eric Carle inspired story mural created by students at Perkins Elementary during a residency with teaching artist Jan Louise Kusske.

POST-SHOW DISCUSSION QUESTIONS

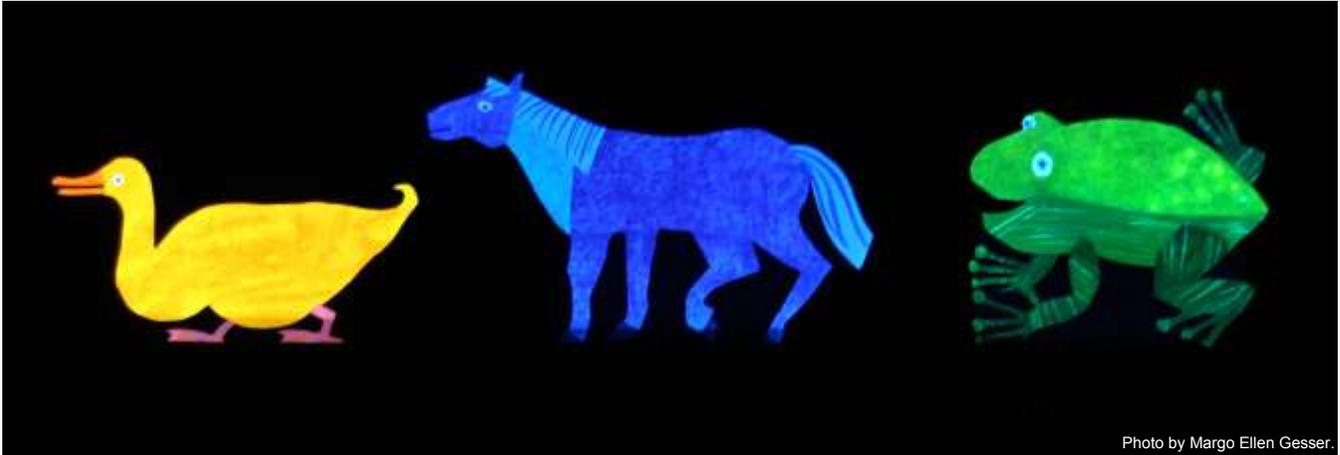


Photo by Margo Ellen Gesser.

Comprehension:

1. What story was told first? Second? Last?
2. In *The Very Hungry Caterpillar*, what was the first thing the caterpillar ate after popping out of its egg?
3. What other foods did the caterpillar eat? How was this shown during the performance?
4. What did the caterpillar spin?
5. What did the caterpillar become? What did it look like?
6. Name the different animals and their colors in *Brown Bear, Brown Bear, What Do You See?*
7. Who was looking at the teacher?
8. In *Papa Please Get the Moon for Me*, why did Monica want the moon?
9. What did Papa use to climb to the moon? What was special about it?
10. What had to happen before Papa could bring the moon down from the sky?
11. What did Monica do with the moon once she had it?

Music:

1. Do you remember any of the music from the show? If so, what did it sound like?

Puppetry:

1. Were you able to see the puppeteers at all during the show? Why or why not?
2. What did the puppets look like? What kind of colors were they?
3. How do you think the different puppets were made?
4. If you could ask the puppeteers a question, what would it be?
(You may email student questions to Mermaid Theatre at puppets@mermaidtheatre.ns.ca. They are great at responding!)

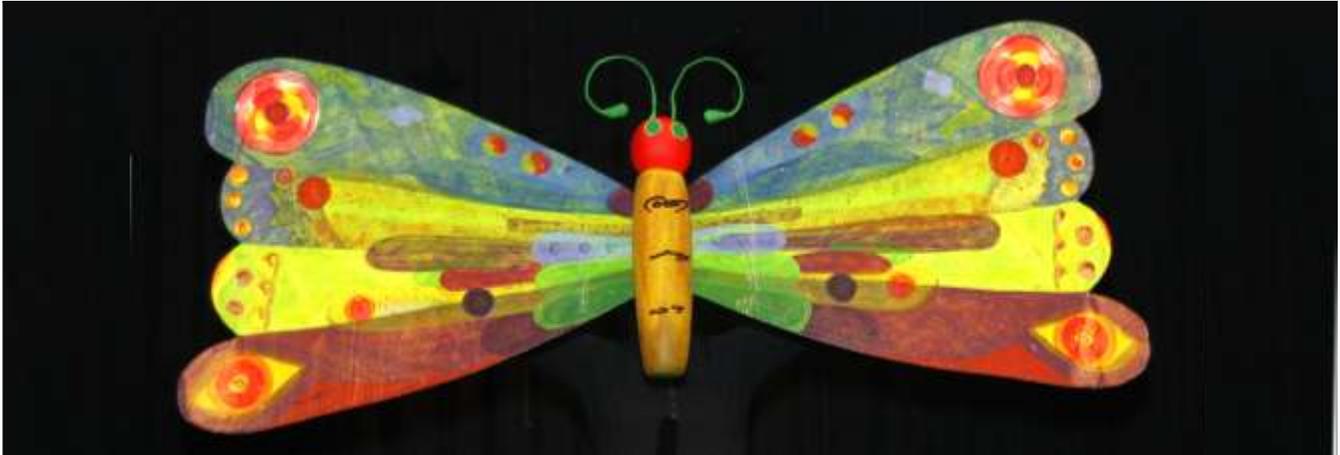
Reality vs. Fantasy

1. Were any of the animals in *Brown Bear, Brown Bear* colors that they would not be in real life? Which ones? Why would Eric Carle choose to make them different colors for his story?
2. Could someone really bring the moon down from the sky? Why or why not?
3. Why does the moon sometimes look small and sometimes look big?

Theater Experience

1. What was your favorite part about our trip to the theater?
2. How was the performance different than the books? How was it the same?

ASSESSMENT ACTIVITIES, pg. 1



1) WRITE A LETTER

Goal: To reflect on the performance experience and to practice writing skills.

When: After the performance.

Explanation: After the show, students will write letters to the *Treasured Stories* performers or to Civic Center donors whose support keeps Applause tickets accessibly priced for school groups.

Activity:

1. After attending the performance, discuss the experience with your students. Use the following discussion questions to guide the conversation:

- What was the show about?
- What parts of the show were most exciting?
- Which character did you enjoy the most? Why?
- What did the characters find? What did they learn?
- What was special about the puppets?

2. Next, invite students to write a letter to the performers or to Civic Center donors.

Letter Starter #1:

Dear *Mermaid Theatre* performers,

My favorite part of the show was...
While watching your show I felt... because ...
I have drawn a picture of the scene when...
If I could be in your show, I would play the part of ... because ...

Letter Starter #2:

Dear Civic Center Donors,

Thank you for helping my class go to the Civic Center to see *Treasured Stories* by Eric Carle.

My favorite part of the show was...
While watching the show I felt... because ...
I have drawn a picture of the scene when...
This experience was special because ...

3. After writing the letter, students can illustrate a scene from the performance.

4. Last, mail the letters to us and we'll make sure they get to the right people.

Civic Center of Greater Des Moines
Attn: Education Department
221 Walnut Street
Des Moines, IA 50309

Follow-Up Discussion Questions:

1. What did you choose to share in your letter? Why?
2. How does receiving a letter make you feel?
3. How do you think the recipient of your letter will feel when he or she receives your letter? Why?
4. Why do you think the performers choose to make being a puppeteer their career?
5. Why do you think people give money to help students like you attend performances at the Civic Center?

ASSESSMENT ACTIVITIES, pg. 2



2) ACTING OUT A STORY

Goal: To use drama and imagination to demonstrate comprehension of a story.

When: After the performance

Explanation: In this activity, students will use drama and their imaginations to re-tell an Eric Carle story.

Activity:

1. Read a book by Eric Carle aloud to the class.
2. As a class, brainstorm the characters in the story.
3. As a class, determine the plot or sequence of main events.
4. Break up the story into small segments and assign each segment to a group of 3-4 students.
5. Students then create tableau (frozen picture that tells a story) of their assigned moment in the story. Together, students may represent the characters, objects, or setting of their assigned moment.
6. All groups then show their tableau in front of the class in the order of the story.
7. Once a group is “frozen,” tap students on the shoulder one at a time. When a student has been tapped, they should “unfreeze” and briefly describe who they are and what they are doing in the scene.

Follow-up Questions:

1. How would you describe the character or object you played?
2. What happened at the beginning of the story? In the middle? At the end?
3. How did you feel when you were depicting your tableau for the class?

3) RE-TELL THE STORY WITH PUPPETS

Goal: To practice sequencing and color recognition.

When: After the show

Explanation: Students will re-tell the story of *Brown Bear, Brown Bear* using simple puppets.

Sequencing Activity:

1. Print copies of the characters on page 15 onto white cardstock with colored ink.
2. Carefully cut out the different characters. (You may wish to laminate.)
2. Attach a popsicle stick to the back of each figure to turn it into a simple rod puppet.
3. Invite students to manipulate the puppets as they re-tell the story of *Brown Bear, Brown Bear* for the animals brown bear through white dog.

Color Recognition Activity:

1. Print multiple copies of the characters on page 15 onto several different colors of cardstock using only black ink.
2. Make into rod puppets by following steps 2-3 above.
3. Provide students with one puppet of each animal, all on different colors of paper.
4. Have students perform a puppet show using each puppet to fill in the pattern: “[Color] [Animal], [Color] [Animal], what do you see?” “I see a [Next Color] [Next Animal] looking at me.”

Follow-up Question:

1. How does using a puppet help you to use your imagination?

PUPPET REPRODUCIBLE (for use with Assessment Activity 3, pg. 14)



PRINTING TIPS:

To practice sequencing:

Print in colored ink on white paper or cardstock.

To practice color recognition:

Print multiple copies in black ink on different colors of paper or cardstock.

Photos by Margo Ellen Gesser.

RESOURCES AND SOURCES

ERIC CARLE BOOKS

(Not a complete listing)

- *Brown Bear, Brown Bear, What do You See?*
- *1, 2, 3 to the Zoo*
- *The Very Hungry Caterpillar*
- *Pancakes, Pancakes!*
- *The Tiny Seed*
- *Feathered Ones and Furry*
- *Do You Want to Be My Friend*
- *Rooster's Off to See the World*
- *Do Bears Have Mothers Too?*
- *Have You Seen My Cat?*
- *I See a Song*
- *Why Noah Chose the Dove*
- *The Mixed-Up Chameleon*
- *The Grouchy Ladybug*
- *The Honeybee and the Robber*
- *The Very Busy Spider*
- *The Foolish Tortoise*
- *The Greedy Python*
- *The Mountain that Loved a Bird*
- *All Around Us*
- *Papa, Please Get the Moon for Me*
- *A House for Hermit Crab*
- *Animals Animals*
- *The Very Quiet Cricket*
- *Polar Bear, Polar Bear, What Do You Hear?*
- *Dragons Dragons*
- *Draw Me a Star*
- *Today is Monday*
- *The Very Lonely Firefly*
- *Little Cloud*
- *From Head to Toe*
- *Hello, Red Fox*
- *The Very Clumsy Click Beetle*
- *Does a Kangaroo Have a Mother, Too?*
- *Dream Snow*
- *"Slowly, Slowly, Slowly," said the Sloth*
- *Mister Seahorse*
- *The Artist who Painted a Blue Horse*

CLASSROOM RESOURCES

Print Materials:

Carle, Eric. *The Art of Eric Carle*. Philomel: 1992.
Includes an autobiography, photographs, essays and critical appreciations of his work, and reproductions of many illustrations.



Videos:

Eric Carle: Picture Writer. Produced by Searchlight Films, Director: Rawn Fulton. 1993.

Interview with Eric Carle; demonstration of paper painting and collage.

"Phases of the Moon 3D Animation."

Realistic animation of a complete cycle of the moon, shows moon growing "larger" and "smaller".

<http://www.youtube.com/watch?v=7vUObZwLJ8A>

"The Very Hungry Caterpillar—Book Trailer." Scholastic Kids.

Carle discusses the inspiration for the story and shows how he makes a caterpillar collage.

<http://www.youtube.com/watch?v=WELWxC0oQDY>

Websites:

The Caterpillar Exchange: <http://eric-carle.com/catexchange.html>

Bulletin board where teachers can exchange Eric Carle ideas.

The Children's Butterfly Site: <http://www.kidsbutterfly.org>

Student-friendly pictures and descriptions of the butterfly life cycle.

The Eric Carle Museum of Picture Book Art: <http://www.carlemuseum.org/>

Eric Carle, Official Website: <http://www.eric-carle.com/>

STUDY GUIDE SOURCES

The Children's Butterfly Site:

<http://www.kidsbutterfly.org>

Kids Entertainment, Official Website.

<http://kidsentertainment.net/>

Mermaid Theatre of Nova Scotia, Official Website.

<http://www.mermaidtheatre.ns.ca/reperory/treasures.shtml>

"Phases of the Moon."

<http://woodlands-junior.kent.sch.uk/time/moon/phases.html>

"What is Black Light?" *John Tartaglia's ImaginOcean Thru the Stage Door* study guide materials.

