



WE'RE GOING ON A BEAR HUNT

Applause Series Curriculum Guide
March 6-7, 2014

 **DES MOINES
PERFORMING ARTS**

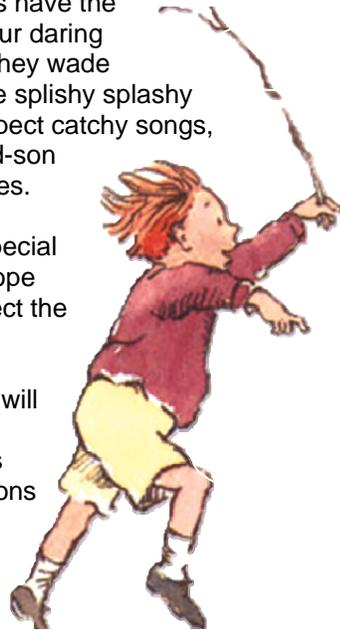
CIVIC CENTER • STONER THEATER • TEMPLE THEATER • COWLES COMMONS

WE'RE GOING ON A BEAR HUNT

Dear Teachers,

Thank you for joining us for the Applause Series presentation of *We're Going on a Bear Hunt* based on the popular book by Michael Rosen, with illustrations by Helen Oxenbury. Now, your students have the opportunity to follow along live with our daring adventurers' quest to find a bear as they wade through the swishy swashy grass, the splishy splashy river and the oozy squelchy mud! Expect catchy songs, interactive scenes and plenty of hand-on adventure, plus a few special surprises.

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,

Des Moines Performing Arts Education Team

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Alliant Energy, American Republic Insurance Company, Bradford and Sally Austin, Bravo Greater Des Moines, 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 Michelle McDonald and edited by Karoline Myers.

ABOUT DES MOINES PERFORMING ARTS



Des Moines Performing Arts is a private, nonprofit organization and is an important part of central Iowa's cultural community. It is recognized nationally for excellence as a performing arts center and is committed to engaging the Midwest in world-class entertainment, education, and cultural activities.

Des Moines Performing Arts presents professional touring productions, including theater direct from Broadway, world-renowned dance companies, family programming, comedy, and concerts.

Education and Community Engagement programs are core to Des Moines Performing Arts' mission as a nonprofit performing arts center.

Public education programs allow audience members and local artists to make meaningful and personal connections to the art they experience on Des Moines Performing Arts' stages. Guest lectures and Q&As with company members allow audiences to explore the inner workings of the performance. In addition, master classes, workshops, and summer camps taught by visiting performers give local actors, dancers, and musicians the chance to increase their skills by working directly with those who know what it takes to succeed on the professional stage.

Through its **K-12 School Programs**, Des Moines Performing Arts strives to ensure that central Iowa students have affordable access to high quality arts experiences as part of their education. More than 50,000 students and educators attend curriculum-connected school matinee performances through the Applause Series annually. In addition, Des Moines Performing Arts sends teaching artists into the schools to provide hands-on workshops and residencies in special opportunities that engage students directly in the creative process. Through its partnership with the John F. Kennedy Center, Des Moines Performing Arts provides teachers with in-depth professional development training on how to use the arts in their classrooms to better impact student learning. The Iowa High School Musical Theater Awards is Des Moines Performing Arts' newest initiative to support the arts in Iowa schools, providing important learning tools and public recognition to celebrate the achievements of students involved in their high school theater programs.

DID YOU KNOW?

More than 350,000 people visit Des Moines Performing Arts venues each year.

Des Moines Performing Arts opened in 1979.

Des Moines Performing Arts has three theater spaces:

- *Civic Center, 2744 seats*
- *Stoner Theater, 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 Civic Center.

Cowles Commons, situated just west of the Civic Center, is a community gathering space that is also part of Des Moines Performing Arts. The space features the Crusoe Umbrella sculpture by artist Claes Oldenburg.

As a nonprofit organization, Des Moines Performing Arts depends on donor funding to support facilities, programming, and education programs.

The Applause Series started in 1996. You are joining us for our 18th 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. 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 with Des Moines Performing Arts. 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.
- * Des Moines Performing Arts 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 Des Moines Performing Arts 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 Des Moines Performing Arts staff member may be stationed outside the building to direct you.
- * Des Moines Performing Arts 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 education@desmoinesperformingarts.org or 515.246.2355

Thank you!

VOCABULARY



ART & THEATER TERMS

illustration: a drawing, picture or other type of artwork that helps make something clear or attractive. Picture books use illustrations to help tell stories.

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



Actors use a puppet of a baby to tell the family's story in *We're Going on a Bear Hunt*.
Photo by Bob Workman

ANIMAL TERMS

bear: a very large, omnivorous mammal having coarse fur, short limbs and strong claws.



mammal: warm-blooded animals that give birth to live young and are more or less covered in hair.

FROM THE STORY

cave: an underground hollow or passage.



covers: blankets, quilts or sheets found on a bed.

grass: plants that have narrow leaves, hollow stems and often provides ground cover.



forest: a large wooded area having thick growth of trees and plants.



hunt: to chase or search for something, typically an animal or a treasure.

ABOVE: An illustration from by Helen Oxenbury from the popular book *We're Going on a Bear Hunt* that the stage production is based on.



mud: wet soft earth found after it rains or at the bottom of a pond or puddle.

river: a large natural stream of fresh water.



scared: to be filled with fear, anxiety or terror, usually suddenly.

snowstorm: a storm with heavy snowfall



ABOUT THE PERFORMANCE



This Kenny Wax and Nick Brooke Ltd. production of *We're Going on a Bear Hunt* comes to us all the way from the United Kingdom. It is a lively and lyrical stage adaptation featuring catchy songs and plenty of interactive, hands-on adventure for children.

Run Time: Approx. 55 minutes

ORIGINAL SONG

We're Going on a Bear Hunt started out as a folk song that circulated around American summer camps.

*We're going on a bear hunt.
We're going to catch a big one.
What a beautiful day!
We're not scared.*

In it, brave bear hunters go through grass, a river, mud, and other obstacles before the inevitable encounter with the bear forces a headlong retreat.

(In some versions of the song, the hunters were searching for a lion rather than a bear.)

THE BOOK

Author Michael Rosen heard a recording of the traditional folk song and realized it would make a good children's story. He then asked Helen Oxenbury to create the illustrations for the book. Michael originally envisioned it as a king and queen and jester setting off to hunt a bear, but Helen saw it as a group of children. In the book, the characters are a toddler, a preschool boy, two older girls and an older brother. Most readers mistakenly think the eldest boy is the father, but the characters were modeled after Helen's own children and she did not want any adults to be in the story. The dog in the pictures was actually Helen's own dog.

There are many examples of onomatopoeia in the story. Onomatopoeia occurs when a word is formed by imitating the sound of the noise or action designated, such as *hiss*, *buzz*, and *splash*.



DID YOU KNOW?

In the illustrations of the book, Helen Oxenbury created black-and-white drawings when the children were contemplating an action and color when they were doing the action.

THE STAGE PLAY

The live production you will see of *We're Going on a Bear Hunt* has been on tour since 2008. It will differ slightly from the book, as the cast includes Dad, Son, Daughter and the Dog (who is also the musician). The stage adaptation is full of rhymes and onomatopoeia, with the characters going on a very similar adventure with some new surprises along the way. There are elements of clowning, puppetry, songs, dances and movement in the performance you will see.

THE PEOPLE BEHIND THE PRODUCTION



Photo by Bob Workman

There are many jobs in the theater. From the people who develop the show to the performers on stage, it takes a lot of effort and teamwork to bring a story to the stage.

Help your students think about the many jobs in the theater by reviewing the following about the people who work to create *We're Going on a Bear Hunt*.

THE PRODUCER

We're Going on a Bear Hunt is produced by KW & LB Ltd. The producers manage the financial aspect of the show and carry the administrative responsibilities.

AUTHOR

Some musicals and plays are inspired by books. The musical you will see is based on the book *We're Going on a Bear Hunt* by Michael Rosen.

PLAYWRIGHT

A play based on a book has to be adapted for the stage. The writer must take the story from the book and figure out what to keep, take out, or add to make the story work for the stage.

DIRECTOR

The director tells the actors where to go on stage and how to interpret their characters. The director makes sure everyone is doing a good job making the story come to life.

ACTORS

Actors are all of the people who you see on the stage. They work together as a team to rehearse the play, memorize their lines, and learn their songs.

SET DESIGNER

The set designer imagines all of the pieces you see on stage and figures out how the stage changes from scene to scene.

COSTUME DESIGNER

The costume designer imagines the clothes and costumes that the actors wear to help them become the characters.

COMPOSER

The composer writes all of the music for the show. This includes the songs that the actors sing as well as the instrumental music that sets the tone for each scene.

BACKSTAGE CREW

You may not see them, but there are lots of people backstage who build and operate the scenery, costumes, props, lights, and sound during the performance.

THE AUDIENCE

That's right! There can be no performance without you, the audience. The role of the audience is unique because you experience the show with the performers and backstage crew.



Photo by Bob Workman

The actors set out on their hunt for a bear.

ABOUT THE AUTHOR AND THE ILLUSTRATOR



ABOVE: An illustration by Helen Oxenbury from the award-winning book *We're Going on a Bear Hunt*.

Every piece of art — a book, a painting or a performance — is created by a person or a group of people. Learn about Michael Rosen and Helen Oxenbury, the people who created the book that inspired the show.

MICHAEL ROSEN

Michael was born in 1946. His parents were both teachers, and so were many of their friends. In fact, when Michael was young he claims that he believed that everyone was a teacher and, if they weren't, they ought to be!

Despite this, Michael never became a teacher himself. Originally, he wanted to be an actor but then he started training as a doctor. He then changed to studying English at University and finally became a writer. His first collection of poems, *Mind Your Own Business*, was published in 1974. It is a collection of poems about when Michael was boy: his relationships with his brother and his parents and his perceptions of the world around him.

Since then, Michael has written many anthologies of poems and also some picture books. Michael writes anywhere, scribbling down his 'stuff' on buses, trains, beaches, as well as in his own back garden.

“Most of the funny things in the poems are things that have happened to me. Sometimes I think of funny things to do with words.”

-Michael Rosen

HELEN OXENBURY

Growing up in Ipswich, England, Helen Oxenbury loved drawing. As a teenager, she entered art school and basked in the pleasure of drawing all day.

In Helen's early adult life she embarked on careers in theater, film, and television. It was not until after she got married and had her first child that she at last turned to illustrating children's books.

Today, Helen is among the most popular and critically acclaimed illustrators of her time. She has illustrated numerous books for children as well as classic board books for babies. She and her husband make their home in London, where she works in a nearby studio.

“The best part is when I think I know what I'm doing and I've completed a few drawings...It's like reading a good book – you don't want it to end.”

-Helen Oxenbury



Author Michael Rosen.



Illustrator Helen Oxenbury.

ABOUT THE UNITED KINGDOM



We're Going on a Bear Hunt is coming to Des Moines from the United Kingdom.

GEOGRAPHY

The official name of the United Kingdom is the "United Kingdom of Great Britain and Northern Ireland". Great Britain is a European island made up of the countries England, Scotland, and Wales.

Approximately 61.9 million people live in the United Kingdom



ABOVE: map of the United Kingdom and the Union Flag of the UK.
Image: projectbritain.com

CULTURE & LANGUAGE

Everyone who lives in the United Kingdom is British, but there are different nationalities, cultures and ethnicities among the different countries. Britain is multicultural, and people who move to Britain bring their own cultures with them and then often try to keep the two cultures alive. The city of London is especially diverse, as nearly half of the United Kingdom's total minority ethnic population lives in London, England.

The primary languages spoken in Britain are English, Welsh, Gaelic, and Scots. Many speak English, but people from different areas of England have different accents and slang that distinguish them from other areas of England.

GOVERNMENT

The monarchy is the oldest institution of government. Queen Elizabeth II is directly descended from King Egbert, who ruled until 829.

If you ever get a chance to greet the Queen, the only obligation is courtesy. Men may do a neck bow and women may do a small curtsy, or a hand shake if they wish.

ABOVE: London, England at nightfall.
Image courtesy of lovewall.visitbritain.com



Queen Elizabeth II has ruled since 1952.
Image: www.royal.gov.uk



A Queen's Guard standing in front of Buckingham Palace.
Image: www.worldofstock.com

ALL ABOUT BEARS

In the show, the characters go on a bear hunt. Learn more about bears and decide if you would want to hunt for a bear!

WHAT ARE BEARS?

Bears are mammals with very large bodies, long snouts, shaggy hair, claws, and short tails. They have an excellent sense of smell and can run, climb and swim quickly despite their heavy build. There are eight species of bears, including the black bear, brown (grizzly) bear, polar bear, sun bear, sloth bear, spectacled bear and panda bear.



A brown bear runs through the water.



A black bear climbs a tree.



Yellow shading on the map indicates black bear populations in North America.

HOMES

Bears are found on the continents of North America, Central America, South America, Europe, and Asia.

The black and brown bears of North America generally live in forests, mountains, meadows and swamps. They use shelters, such as caves burrows, brush piles and elevated tree holes as their dens.

HIBERNATION

Bears occupy their dens during the winter for a long period (up to 100 days) of sleep, called hibernation. They feed on body fat they have built up by eating so much during the summer and fall. All of their body functions slow down. Even their heart rate can decrease to only 8 beats per minute.

Mother bears typically give birth to two or three cubs during hibernation and the cubs will stay with her for two to three years. The cubs will nurse on their mother until spring when they all go out to look for food. Mother bears are very protective!

FOOD

All bears are classified as carnivores, or meat eaters, but they all eat plants to one degree or another. The panda, for example, is almost exclusively a plant eater. The polar bear is almost entirely a carnivore. For most black bears and brown bears, their diet consists of grasses, roots, nuts and berries. They also eat other animals, from rodents and fish to moose.

Bears can easily develop a taste for human foods and garbage. This can be dangerous at campsites, cabins or rural homes.



Image: www.Jathan.com

BEAR FUN FACTS:

- ◇ Black and brown bears can live for 20-25 years in the wild.
- ◇ A brown bear may eat as much as 90 lbs. of food each day to prepare for hibernation.
- ◇ When bears are born, they are about the size of a chipmunk.
- ◇ A male brown (grizzly) bear can reach 700 lbs. and 7 ft. tall when standing on its hind legs.
- ◇ About 98% of the grizzly bear population in the U.S. lives in Alaska.
- ◇ The shape of a bear's claws differ according to the type of bear.
- ◇ Bears can see almost as well as humans and they can hear better!

PRE-SHOW EXPLORATION ACTIVITIES

1) PREPARE FOR THE JOURNEY

Goal: To prepare young students for what may be their very first performance experience.

Explanation: In this activity, lead a class discussion that a) accesses students' prior knowledge of performances and b) prepares for them for what to expect when they visit the theater to see *We're Going on a Bear Hunt*.

Activity:

1. Ask students about their experiences with performance (watching older siblings in a school play, going to a concert, etc.)

2. Share the journey with them step by step. Talk about:

- ◇ Going into a special 'theater' space.
- ◇ Being an 'audience'. They are a very important part of the performance. The actors need them.
- ◇ What is the job of the audience? To look and listen. (For this performance of *We're Going on a Bear Hunt*, the audience will also be asked to join in with singing and movement.)
- ◇ What is going to happen? They will be watching 'actors' tell a story with puppets, movement, and music.
- ◇ A performance usually finishes with clapping.

Follow-up Questions:

1. Why do you think going to a performance is special experience?
2. Why is it important to look and listen during a performance?



2) THE ENVIRONMENT GAME

Goal: To use drama and imagination to explore different actions and sensations.

Explanation: In this activity, students will use drama to act out the different environments in the book *We're Going on a Bear Hunt*.

You will need:

- ◇ A large floor space or hallway
- ◇ A tambourine, drum, or rattle

Activity:

1. Set up five places in the room/hallway where the children can move to. Give each wall a name (ex. **Snowy Mountain, Grassy Meadow, Dark Forest, Thick Mud**) and make the center of the room the **Bear Cave**.
2. Call out an environment name and get the children used to finding the correct place to go.
3. Next, teach the children the following actions:

Snowy Mountain– stand, shiver, rub arms saying "Brrrr".
Grassy Meadow– slowly get down to the floor, lie on back looking up at the sky on a sunny day.
Dark Forest– stand up, using arms and fingers to make a twisted tree shape.
Thick Mud– bend down, place hand in imaginary mud, slap muddy hands on thighs and say "Ughh!"
Bear Cave– tiptoe, cover face with hands, peeping through fingers and say (unconvincingly) "We're Not Scared", then say "Arghhhh!"

4. Hit the tambourine and call out the environments. Let the children imagine exploring these different imaginary environments. Guide them with prompts about what they see, hear, and feel.
5. Play the game again by having the children rotate to a new environment. Hit the tambourine to signal for them to start exploring the new environment.
6. Extend the game to include challenging the students to find different ways of moving between the environments.

Follow-Up Questions:

1. Did you feel like you were in a meadow, forest, cave, etc.? What types of things did you imagine?
2. How did your movements differ each time you went back to a particular environment?

Additional Questions for After the Show:

1. How were the actors movements in the performance similar to the ones we did in our classroom? How were they different?

POST-SHOW DISCUSSION AND ASSESSMENT

DISCUSSION

Comprehension:

1. Which character played most of the music in the show?
2. How many instruments do you remember being used in the show?
3. Who was the baby played by? Who helped to bring the baby to life?
4. What did the actors use to create the tall swishy grass?
5. How did the actors create a river? A snowy mountain?
6. What were the trees made of?
7. In the mud scene, what did they paint with? What is something else that could be used to create mud?
8. Each character had something special to hunt the bear with? Can you name any of those items?
9. There were many examples of onomatopoeia in the story. Can you name some of them?
10. At the end all of the actors take a bow, but the bear comes on stage too. How did that happen?

Reality vs. fantasy:

1. Would it be a good idea to actually hunt for a bear? What safety precautions would need to be taken?
2. What equipment would you really need if you were hunting for a bear?

Theater Experience:

1. What was your favorite part about our trip to the theater?
2. How was the performance different than the book? How was it the same?
3. Why is the audience such an important part of this show?

1) WRITE A LETTER

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

Explanation: In this activity, students will write a letter about their experience to Des Moines Performing Arts education donors whose support keeps Applause Series 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 learn?

2. Next, invite students to write a letter to Des Moines Performing Arts donors about their theater experience.

Example letter starter:

Dear Des Moines Performing Arts Donors,
Thank you for helping my class go to the Civic Center to see *We're Going on a Bear Hunt*.

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. Mail the letters to:

Des Moines Performing Arts
Attn: Education Department
221 Walnut Street
Des Moines, IA 50309

Follow-up Questions:

1. What did you include in your letter? Why did you want to share that particular idea?

POST-SHOW DISCUSSION AND ASSESSMENT, pg. 2

2) ACTING OUT A STORY

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

Explanation: In this activity, students will use drama and their imaginations to re-tell the story of *We're Going on a Bear Hunt* by Michael Rosen to demonstrate their understanding of characters and key events using tableau.

Tableau: a dramatic convention in which individuals use their bodies to create a "frozen picture" that expresses actions, locations, feelings or situations.

Activity:

1. Read the book 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. Have groups share their tableau 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) SOUNDS OF A BEAR HUNT

Goal: To explore different sounds, movements and rhythms.

Explanation: In this activity, students will use sounds they heard in *We're Going on a Bear Hunt* to invent new sounds, create rhythms, and movements as a group using a Call and Response exercise.

Activity:

1. Brainstorm as many different sounds that you heard in *We're Going on a Bear Hunt* as you can. Think about the forest sounds, river sounds, echoes in the cave, etc. Ask the students to choose one sound they have tried.
2. Begin a simple clapping rhythm— *Clap, clap, clap, silent. Clap, clap, clap, silent.* Practice with the students so they are comfortable with the silent beat.
3. Have the students then insert their favorite sound that they brainstormed in the silent beat (all at the same time) when you next repeat the rhythm.
4. Alternate *Clap, clap, clap, silent* with *Clap, clap, clap, sound* until the students are confident with the beat.
5. Progress the exercise by asking each student to insert their own sound one by one, going around in a circle, but keeping the rhythm going.
6. Now try Call and Response by repeating the exercise, this time getting the whole group to copy each child, so that effectively each sound is performed twice, once as solo and once as a group. Always keep the rhythm steady.
7. Ask the students to think of an action to go with their sound. Then repeat steps 3-6 again but this time with the movement.
8. Go back to the silent beat and play the game using the three claps followed by the actions in the silent beat, but this time with no sound.

Follow-up Questions:

1. What did you find difficult about this exercise? What was easy for you?
2. How were the sounds you created similar to the sounds you heard during the performance?
3. What did it feel like when the entire classroom was working together to create rhythms, sounds and movements?

RESOURCES AND SOURCES



OTHER BOOKS BY MICHAEL ROSEN:

- ◇ *Little Rabbit Foo Foo*
- ◇ *Mustard, Custard, Grumble Belly and Gravy*
- ◇ *Poems for the Very Young*
- ◇ *Rover*
- ◇ *Snore!*
- ◇ *Tea In The Sugar Bowl, Potato In My Shoe*
- ◇ *Totally Wonderful Miss Plumberry*
- ◇ *Zoo At Night*

OTHER BEAR BOOKS:

- ◇ *Bear Has a Story to Tell* by Philip C. Stead
- ◇ *Bear Snores On* by Karma Wilson
- ◇ *The Berenstain Bears* by Stan and Jan Berenstain
- ◇ *Blueberries for Sal* by Robert McCloskey
- ◇ *Brown Bear, Brown Bear* by Eric Carle
- ◇ *Corduroy* by Don Freeman
- ◇ *Jamberry* by Bruce Degen
- ◇ *I Want My Hat Back* by Jon Klassen
- ◇ *The Little Mouse, the Red Ripe Strawberry, and the Big Hungry Bear* by Don and Audrey Wood

CLASSROOM RESOURCES:

“A Video Interview with Helen Oxenbury.”

<http://www.readingrockets.org/books/interviews/oxenbury/>
Watch an interview with illustrator Helen Oxenbury.

“Bears in the Berries.”

<http://video.nationalgeographic.com/video/specials/in-the-field-specials/wildcam-bears-in-berries-spc/>

This clip from McNeil River State Game Sanctuary shows footage from the field by Elizabeth Wasserman of the National Park Service. Watch as a mother rolls around in a field with her cub and then two older bears do the same.

“Grizzly Bears’ Fancy Footwork.”

<http://www.youtube.com/watch?v=4qLqs8oDVqA>

Watch this video about how a grizzly bear fishes for salmon in deep water.

“We’re Going on a Bear Hunt performed by Michael Rosen.”

<http://www.youtube.com/watch?v=ytc0U2WAZ4s>

Michael Rosen performs his story *We’re Going on a Bear Hunt*.

STUDY GUIDE SOURCES:

“Black Bear, Brown Bear.” www.animals.nationalgeographic.com

“Bears.” www.wikipedia.org

“British Life and Culture.” www.projectbritain.com

“Helen Oxenbury.” <http://www.walker.co.uk/>

“Helen Oxenbury and Michael Rosen on *We’re Going on a Bear Hunt*”

<http://www.theguardian.com/books/2012/nov/05/how-we-made-bear-hunt>

“Michael Rosen.”

<http://www.channel4learning.net/sites/bookbox/authors/rosen/index.htm>