

Teacher Guidebook



Treasured Stories by Eric Carle

Mermaid Theatre of Nova Scotia

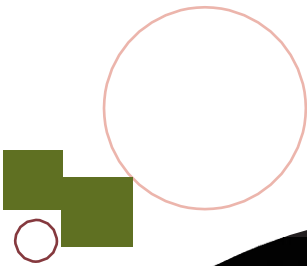


Photo by Margo E. Gesse

Jim Schmitz

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Dear Teachers,



Eric Carle's books create a lasting impression on children all over the world. Whether his stories tell about a brown bear, a quiet cricket, or even a hungry caterpillar, they instill happiness in people of all ages.

Using three of Eric Carle's beloved stories, The Mermaid Theatre creates an experience like no other. The company's unique adaptations of children's literature have served to introduce more than four million youngsters on four continents to the magic of live theatre.

Audiences familiar with Mermaid's earlier adaptations of Eric Carle's books can expect the same attention to detail that has won international acclaim for the company. The use of black light for some aspects of the show will enable puppets and props to make their appearances as if they are animated on their own.

We know children and adults alike will giggle with delight at this spectacular visual production.

TPAC Education

The entire presentation is about one hour long. Included at the end of the performance is time for the students to see the performers. The puppeteers will come back onstage to demonstrate to the audience how some of the puppets work and how they create some of the special effects.



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All production photos by Margo Ellen Gesser.

Struan Robertson working on the puppet prototype of "Monika" for Papa, Please Get the Moon for Me. Photo from Mermaid Theatre's blog - <http://mermaidtheatre.wordpress.com/>

About the Production

On the road continuously since 1999, *The Very Hungry Caterpillar* has generated remarkable statistics and earned considerable praise from audiences on several continents. Close to 1,500,000 spectators in twelve countries have applauded the ravenous green fellow!



Treasured Stories by Eric Carle employs a variety of styles of **PUPPETRY**—including rod, shadow, and hand puppets—to tell three stories. Part of the visual magic of this production comes from the use of **BLACK LIGHT**, which allows only certain elements onstage to be seen by the audience. The puppets and scenery are painted with fluorescent paint, which glows in the dark under ultraviolet light (also called black light). Under black light, anything black becomes invisible. During the show, the puppeteers will be on stage as they work with the puppets. They wear black clothing and black masks and perform in front of a black wall. This makes them almost invisible to the audience and allows them to execute all kinds of visual illusions with the puppets. One of the pieces will incorporate the magic of both projection techniques and shadow puppetry! The show also employs pre-recorded **NARRATION** of Eric Carle's text to the three stories, and original **MUSIC** composed by Steven Naylor especially for this production.

In This Production

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 served to help hundreds of thousands of children 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.

Papa, Please Get the Moon For Me

Papa, Please Get the Moon For Me, has been delighting young audiences 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.

The Very Hungry Caterpillar

Based on Eric Carle's 224 word story about a caterpillar who nibbles through apples, strawberries, chocolate cake, lollipops, and more, *The Very Hungry Caterpillar* follows the wonderful adventures of a very tiny, and very hungry caterpillar, as he progresses through an amazing variety of foods towards his metamorphosis into a beautiful butterfly.



Before the Show



Read the Books!

Create a reading experience that students will never forget!

Grade Level: Pre-K-2nd

Materials needed: Items that represent each story (ideas listed below); copy of the three stories – *Brown Bear, Brown Bear, What Do You See?*, *Papa, Please Get the Moon For Me*, and *The Very Hungry Caterpillar*.

Note: This is written to include all three stories together in the initial experience. However, you could choose to separate this into 3 parts, having a separate experience with each book.

- Put out 3 groups of items in your room for students to observe and touch. Each group of items will represent one of the stories. For example, for *Brown Bear*, you could include pictures or figurines of any animal from the story, images of a teacher, a question mark, and eyes, and items to represent colors; for *Papa, Please Get the Moon For Me*, you could have a small ladder, stars, images of the moon in different phases or a child looking out a window; for *The Very Hungry Caterpillar*, you could use any version of a caterpillar you choose (create one from a green string and a red bead for a quick fix!) an apple, a lollipop, a leaf, and a picture of a butterfly. These are just a few ideas - the specific items used are up to you.
- Let students look at and touch the items and consider how they might fit together. What do they think and feel about each item? Do they have anything in common? Can they think of a reason they would be together? Some students that are already familiar with the stories may guess the titles. Don't say yes or no if they observe this out loud.
- After all of the students have had the chance to look at each grouping, bring them back together. Tell them each group represents a story you are going to read this week. Ask them to describe what they saw and felt and to predict what each story will be about.
- Leave the items in view during the week while reading the stories.
- During the week, read each story. After each story, ask students to identify the items that they found in the story. Did any students already know the story and guess what they were? Why do they think you chose the items you did to represent the story? Would they have picked something different?



Talk about the Show!

- After reading the books, start talking about the show they will see. Which story are they the most excited about seeing onstage? What part or character are they looking forward to seeing?
- Share information from our —About the Productionll section. Explain to them the use of puppets and black lights. Can they guess how many people it would take to act out the whole story? Would they believe only two people will act out all three stories?
- Bring in a black light and show them how it affects colors in your classroom.
- Do they think the show will look like Eric Carle's pictures?

Lesson 1 – Sequence and Storyboards

Grade Level: Pre-K-2nd

Standards addressed: English Standards 2, 5, and 8 – Communication, Logic and Literature
Visual Art Standard 6 – Interdisciplinary Connections

Objectives: The student will retell the story using sequential words.
The student will examine sequence in numbers & days of the week.
The student will create a storyboard of *The Very Hungry Caterpillar*.

Materials needed: copies of storyboard outline (adjacent page), *The Very Hungry Caterpillar* book by Eric Carle, crayons, colored pencils, or markers

Note for teacher: Storyboards are picture representations commonly used in movies and some live productions to help directors and artists know the action sequence in the correct order. Storyboards are a great tool for teaching summarizing and sequence, as well as many other elements of literature. To adapt this lesson for any story, simply give students a blank piece of paper and draw the boxes onto it, or create your own storyboard page for them.

Instructional Procedures:

Set – Begin by sitting in front of students holding your stomach. Say, —I am so stuffed! I ate so much this week! On Monday, I ate one apple, On Tuesday, I ate 2 pears, but that was nothing compared to Saturday! I ate...ll and list the many things the caterpillar ate on Saturday. (Depending on what day of the week it is, you may need to adjust days, or reference last week.) If you have already read the story, students may guess that you are talking about *The Very Hungry Caterpillar*. Ask students if they believe you - Do they think you could eat all of that at once without getting sick? Could THEY? What about a little, tiny caterpillar? Even if he was a VERY HUNGRY caterpillar?

- If you have not read the book, read it at this time, then continue with the activity from here. If you read the story previously, simply continue on to the next step as a review.
- Show students *The Very Hungry Caterpillar* book. Show each page and give them the first couple of words, asking them to fill in the rest. For example, you would say —One day....ll, or —On Monday....ll, then point to the pictures and let the students tell the rest of the action. Do this for the entire story, letting students tell the action.
- Tell students they will make a storyboard. Explain what a storyboard is, and that the one they will use is a page with blank squares, with each square representing a part of the story in order from beginning to end.
- Show students the outline page. Point out the numbers showing the correct order of the squares, the two squares that have been done, and the words in the squares from the beginning of each page in the book. The numbered boxes and words help reinforce the sequence concept. Remind students they just told you the action on each page of the book. That is the part they will be drawing into their squares.
- Give students crayons, markers, or colored pencils and have them draw the rest of the story sequence. Decide how you want students to draw the Saturday box – do they draw every food item, or just some? Students may need reminders of the book, visual aids, or to have the activity split into parts to help them remember the order.

Closure – After students have finished their storyboards, talk to them about the sequence of the story one more time. Ask guiding questions such as, —On what day did the book begin? On what day did it end? On Monday, how many things did the caterpillar eat? Did he eat the leaf first or last?ll



Assessment: Final storyboards and student answers during the closure.

Extension: Use the storyboards as they were intended – to tell the order of action! Have students make stick puppets of the caterpillar and all the things he eats. Then, they can use their storyboard as a script, and act out the story with their puppets following the correct sequence.



Very Hungry Caterpillar Storyboard

Illustrate the Very Hungry Caterpillar in the correct sequence.

1 In the light of the moon..... 	2 One Sunday morning..... 	3 He started to.....
4 On Monday.....	5 On Tuesday.....	6 On Wednesday.....
7 On Thursday.....	8 On Friday.....	9 On Saturday.....
10 The next day was Sunday again.....	11 Now.....	12 ...he was a

Lesson 2 – Moon Dance

Grade Level: Pre-K-2nd

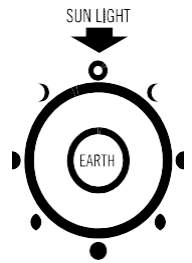
Standards addressed: English Standards 1, 2, and 8 – Language, Communication, and Literature
Earth and Space Science Standard 6 – The Universe
Dance Standards 1, 2, 3 and 7 – Elements and Skills, Choreography, Creativity and Communication, Interdisciplinary Connections
Math Standards 1, 2 – Mathematical Processes, Number and Operations

Objectives: The student will follow teacher directions by performing the specified action.
The student will examine phases of the moon.
The student will interpret the story as a dance, and perform for the class.

Materials needed: Star and Moon cut-outs, paper plates (1 per child), *Papa, Please Get the Moon For Me* book

Instructional Procedures:

Set – Begin class with cut-outs scattered on the floor around the room in the shape of stars, full moons, half moons, and quarter moons. If you have not studied the different phases of the moon yet, point out to students the examples that will be included in the activity. Then, ask them to get up and follow your directions while moving to the different shapes. For example, you might say —Let’s all hop to a star. Or —Now, tiptoe to the full moon. Continue this activity for a few minutes, experimenting with a few different movements, then ask students to return to their seats.



- Read the story *Papa, Please Get the Moon For Me* as a class and discuss. Why was the moon getting smaller? What are the different phases of the moon?
- In this story, Monica does many things with the moon – she jumps with it, she dances with it, she hugs it, and she throws it in the air. Have your students pretend to make Monica’s movements without sound.
- If students were going to play with the moon, what would they do with it? Would they dance with it like Monica? If we created a dance to tell the whole story, what other movements would need to be included? (Monica reaching for the moon, dad climbing the ladder, etc.) Have students demonstrate these movements without sound.
- Give each student a paper plate —moon. Ask students if the moon looked like this plate, what phase would it be in? (Full Moon!) Now, each student will use this moon to create their own moon dance!



- Ask students to consider the action that takes place in the story, and put it together to create their moon dance. They should incorporate the movements they have already practiced, and add in others that are their own personal moon dance moves. Encourage them to create their own dance without looking at other students around them. Give students a few minutes to practice their dance.

Closure – After students have practiced their moon dances, play some music for them to perform to. Let them dance all at once the first time, then split them into 2 groups with one group dancing and the other observing.

Assessment: Discuss what they noticed about their classmates’ dances. Did they see things they included in their own dance? Did they see something neat they didn’t think of? Do students remember the different moon phases used at the beginning of class?

Extensions:

- Use this lesson as a springboard into work on action verbs!
- Visit the Ken Rowe sculptures found in Nashville’s Public Square. The piece called —*To The Moon* shows a girl using stack of books as her ladder to reach the moon. Why do students think this girl is climbing to the moon?

Lesson 3 – Rhythm Train

Grade Level: Pre-K-2nd

Standards addressed: Math Standards 1 and 3 – Mathematical Processes, Algebra
English Standards 2, 7, and 8 – Communication,
Media and Literature
Music Standards 2, 3, 4, 6, and 8 – Playing Instruments,
Improvising, Composing, Listening and Analyzing,
Interdisciplinary Connections

Objectives: The student will recognize a rhythm and pattern in the text of a story.
The student will demonstrate the rhythm from the text with sound.
The student will compose their own rhythm pattern using syllables
from their names and perform as a group.

Materials needed: *Brown Bear, Brown Bear, What Do You See?* book

Instructional Procedures:

Set – Read the story *Brown Bear, Brown Bear, What Do You See?* to the class. Can students hear a rhythm in the text, almost like poetry? What about a repeating pattern? Read a few pages to them a second time, with students clapping a steady beat with the rhythm in the book. Explain that the steady beat is like a heartbeat; it keeps going at an even pace.

- Tell students that the author, Bill Martin, Jr., wrote *Brown Bear* while riding on a train. Do they think this is why there is such a strong rhythm? Ask students to make the sound of a train moving down the tracks. Can they make the sound slow down, and then speed up? Use a phrase from the book and try chanting it with the rhythm of the train sound, again starting slow and speeding up.
- Next, ask students to use their own name and clap the syllables. Have them practice this beat a few times to get the rhythm down.
- Then, students should continue to make their pattern while finding others in the room making the same rhythm pattern. (For example, —Jamiell and —Joeyll both have 2 syllables and would have the same pattern, while —Gabriellell and —Eduardoll would have 3.) Create a group with others making the same pattern. If groups become too large, split them into smaller sections – 4 to 6 per group would be ideal.
- Now, students will create their own rhythm pattern with their group using body percussion. (For example, Jamie and Joey’s group might choose for their pattern to be clap-stomp, or it could be a slap on the leg and a toe tap.) Once groups have created their pattern, they should practice as a group.
- Have each group perform their rhythm for the class.
- Finally, make a —name trainll. Students will follow the leader (teacher), with each group representing a car of the train. The teacher will play a steady beat while the —trainll follows behind, each group performing the name patterns on body percussion. Try speeding up and slowing down the train as you go!

Using the body to demonstrate the beat, also called body percussion, will help students feel the beat. This can involve having the students clap, tap, or stomp their feet. This reinforces beat in a tactile manner, and helps the students stay focused on what you are doing.

A study conducted in London found that children with dyslexia and other reading delays often had difficulty perceiving rhythm in words and sounds. Activities that work with rhythm can help strengthen a child’s ability to hear patterns in written text. Not to mention, it’s fun, engaging, and promotes interest in reading!



Closure – Discuss the rhythm and patterns in the story one more time. Can students identify examples of a pattern in the text? How do patterns and rhythm work together?

Lesson 4 – Collage Art

Grade Level: 1st - 2nd

Standards: English Standards 7 and 8 – Media and Literature

Visual Art Standards 1, 2, 5 and 8 – Media, Techniques and Processes, Structures and Functions, Reflection and Assessment, and Interdisciplinary Connections

Objectives: The student will compare and contrast collage artists and their artwork.
The student will design a piece of art that represents a story.

Materials needed: the book *Jazz* by Henri Matisse or images of works included in the book, any Eric Carle book, varied other collage examples (optional), instrumental jazz music CD, 8½ x 11 white paper (1 full size per student, cut the rest into 4 squares, enough for 6 squares per student), scissors, glue, varied media – crayons, markers, colored pencils

Teacher Note: Eric Carle created the images for his books with collages, but many other artists create art in this style. This lesson uses the artwork of Henri Matisse, one of the great formative figures in 20th-century art, but could be adjusted to use any collage artist you wish. Another great artist to use is Romare Bearden, an African American Collage Artist whose art depicts everyday and family events, mostly scenes of his life growing up in Harlem. To use more modern collage, try looking through <http://www.collageartists.org/artists.html>. (Please always preview websites and works of art before showing to students.)

Instructional Procedures:

Set – Play instrumental jazz music, not loud so that it distracts, just a peaceful background that can play throughout the lesson. Pass out 6 small squares of white paper and varied media to each student. Ask students to fill the white space on their papers using any or all of the media provided. They can create solid colors, multi-colored, patterns, but they should fill most of the white space, and make each square different from the others.

- When students have finished, pick up the squares. Show students the Eric Carle book, and discuss the story and illustrations. How do they think he created his pictures? Talk to students about collage, showing them the slideshow —How I create my picturesII from Eric Carle's site (www.ericcarle.com, photo and video gallery).
- Introduce students to Henri Matisse and his book, *Jazz*. Matisse also created his art with collage. Eric Carle draws his pictures first, then paints and cuts out tissue paper shapes. Matisse painted paper all one color, cut out the shapes free-hand, and glued them onto paper.
- Compare and contrast Eric Carle and Henri Matisse. One comparison to point out is that both Carle and Matisse used their art to create a book and tell a story. Carle uses his art to give life to characters in his books while Matisse created a book with his art based on jazz music, like what is playing in your classroom. What story would your students like to tell through art?
- Give each student a blank piece of paper. Mix up the colored squares and pass out 6 to each student. Students will be creating art that represents a story. If you wish for them to create art based on a specific story, tell them which story. Otherwise, allow them to choose a familiar story to base their collage on. They will cut out shapes from the colored squares to glue onto their paper. For more textured collages, have other items for students to add, such as ribbons, buttons, sequins, etc.



Closure – Once dry, have students share their work with the class, and the story their art tells. What do the colors mean? What do they feel when they look at their own creation? Encourage students to use words other than —goodII or —happyII, and to really describe their art.

Extension: Be like Matisse - use jazz as the story! Ask students to listen to the music playing and think about what story they hear. What colors, shapes and lines do they see while listening to the music? Students should use the feelings from the jazz music to create their shapes, and describe the story they saw in their mind to the class when they have finished.

Eric Carle and his stories



Eric Carle. Photograph: Maggie Steber

About 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 millions of children all over the world and has been translated into more than 47 languages and sold over 29 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 88 million copies of his books have sold around the world.

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

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.

Eric Carle tells how he creates his pictures:

My pictures are collages. I didn't invent the collage. Artists like Picasso and Matisse and Leo Lionni and Ezra Jack Keats made collages. Many children have done collages at home or in their classrooms. In fact, some children have said to me, —Oh, I can do that. I consider that the highest compliment.

I begin with plain tissue paper and paint it with different colors, using acrylics. Sometimes I paint with a wide brush, sometimes with a narrow brush. Sometimes my strokes are straight, and sometimes they're wavy. Sometimes I paint with my fingers. Or I paint on a piece of carpet, sponge, or burlap and then use that like a stamp on my tissue papers to create different textures.

These papers are my palette and after they have dried I store them in color-coded drawers. Let's say I want to create a caterpillar: I cut out a circle for the head from a red tissue paper and many ovals for the body from green tissue papers; and then I paste them with wallpaper glue onto an illustration board to make the picture.

Excerpted from The Official Eric Carle Website; Used with permission from the Eric Carle Studio.
Visit www.eric-carle.com for more information!



More Ideas and Discussion Questions

More Fun Ideas!

- Spinning Strawberries - Come up with adjectives to describe each thing the caterpillar eats using alliteration. Then, assign parts to everyone in your classroom and act out the movements with the story. Pears can pop across the room, or you may have oscillating oranges or angry apples!
- Be a Butterfly – Act out the life cycle of the butterfly as a pantomime! Pantomime uses movement and no sound. Create movements to represent each stage of the life cycle.
- Symmetry Study – Observe a butterfly. Are their wings symmetrical? Create a painting with symmetry by painting on one side of a piece of paper and folding it in half to create a duplicate image on the other side.
- More than, Less than – How many things did Brown Bear see? Have students guess, and then count the actual number. Compare student guesses and discuss concepts of more than or less than.
- Munching Math – How much food did the caterpillar eat each day? Have students create a graph showing each day's food.
- Character in Music – Music often helps create a mood, or even a character. Watch a video version of *My Many Colored Days* or *Peter and the Wolf* and notice how the music changes for each feeling or character. What do they think Little Cloud or the Very Hungry Caterpillar will sound like?
- Cocoon Dance – Use —body soxll to create a movement activity student's will never forget! Pretend to be the caterpillar as it pushes out of the cocoon.
- Man in the Moon - Discuss the myth of —the man in the moon. Then, using a piece of black construction paper with a crescent moon glued onto it, have students add faces to their moon, and consider what the man in the moon would be like. Students could even write letters to the man in the moon!

Discussion Questions for After the Show

- What was your favorite part of the performance?
- Did the performance look like pages out of the book?
- If you could jump into any page of an Eric Carle book, which one would you choose?
- Was it easy to forget the characters were puppets? Why or why not?
- Do you think it was easy for only two people to move all the parts? How do you think they do it?
- What was similar about the show and the book? What was different?
- What was the best part of seeing the story told as a live performance?



About the Mermaid Theatre



Mermaid Theatre
of Nova Scotia

Founded in 1972, Mermaid Theatre's unique adaptations of children's literature have delighted more than four million young people 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. Mermaid regularly crosses North America, and has represented Canada in the United States, Japan, Mexico, Australia, England, Northern Ireland, Holland, Scotland, Wales, Hong Kong, Macau, Singapore, South Korea, Taiwan and Vietnam.

Mermaid Theatre's emphasis on imaginative design elements, original music, and challenging texts provides a rich opportunity to acquaint young spectators with the visual and performing arts as well as with the pleasures of reading. In addition to its international engagements, Mermaid Theatre regularly tours throughout Nova Scotia with specially designed programs designed to stimulate classroom learning as well as enthusiasm for the art of puppetry. Mermaid's puppetry programs at all levels as well as its dynamic Youtheatre activities offer vital outreach opportunities.

For more information, visit the company's website at <http://www.mermaidtheatre.ns.ca>.

Mermaid Theatre Fun Facts

- During an average season, Mermaid presents more than 400 performances for 200,000 spectators. In addition to regular performances at its home base in Windsor, the company regularly crisscrosses the continents and visits Asia Pacific each year. To date Mermaid has appeared in forty-eight states (including Hawaii), all ten provinces, and the Northwest Territories.
- During 2011 Mermaid will travel throughout North America, as well as return to Singapore and South Korea. By using taped narration, Mermaid is able to offer performances in English, Spanish, Korean, Dutch, Japanese, Mandarin, Cantonese, and French.
- Simultaneous tours this season will enable the company to perform in both Seoul and Saskatoon on the same day!





