As part of DCT’s mission to integrate the arts into classroom academics, the Behind the Curtain Resource Guide is intended to provide helpful information for the teacher and students to use before and after attending a performance. The activities presented in this guide are suggested to stimulate lively responses and multi-sensory explorations of concepts in order to use the theatrical event as a vehicle for cross-cultural and language arts learning.

Please use our suggestions as springboards to lead your students into meaningful, dynamic learning; extending the dramatic experience of the play.
DALLAS CHILDREN’S THEATER, one of the top five family theaters in the nation, serves over 250,000 young people and their families from 197 zip codes, 101 cities and 89 counties and 27 states each year through its main stage productions, touring, educational programming and outreach activities. Since its opening in 1984, this award-winning theater has existed to create challenging, inspiring and entertaining theater, which communicates vital messages to our youth and promotes an early appreciation for literature and the performing arts. As the only major organization in Dallas focusing on theater for youth and families, DCT produces literary classics, original scripts, folk tales, myths, fantasies and contemporary dramas that foster multicultural understanding, confront topical issues and celebrate the human spirit.

DCT is committed to the integration of creative arts into the teaching strategies of academic core curriculum and educating through the arts. Techniques utilized by DCT artists/teachers are based upon the approach developed in The Integration of Abilities and Making Sense with Five Senses by Paul Baker, Ph.D.

DCT Founder and Executive Artistic Director, Robyn Flatt defines the artistic mission and oversees the operations of the organization, consisting of 38 full time staff members and nearly 200 actors, designers, theater artists and educators.

**TEKS that your field trip to Dallas Children’s Theater satisfies are listed at the back of this Resource Guide.**

**Educational support is also provided by:**
- THE M.R. & EVELYN HUDSON FOUNDATION
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CURTAINS UP ON PUTTING A PERFORMANCE TOGETHER

Every DCT performance you see is the result of many people working together to create a play. You see the cast perform on stage, but there are people behind the scenes that you do not see who help before, during, and after every production.

The WRITER/ADAPTOR
Creates a script that combines the story, the music, and the creative vision of a puppet director.

The DIRECTOR
Determines the overall look of the performance.
Guides the actors in stage movement and character interpretation.
Works with designers to plan the lights and sounds, scenery, costumes and make-up, and stage actions.

The DESIGNERS
Plan the lights, sounds, scenery, costumes, make-up, and actions to help bring the director's vision to life. There are also designers who work to create the posters, advertisements, programs, and other media for the performance.

The STAGE MANAGER
Before the performance, they create a cue sheet to guide the crew in getting set pieces on and off the stage during the performances.
During the performance, the stage manager uses this cue sheet to direct people and things as they move on and off the stage.

The CREW
Build and operate the scenery, costumes, props, and light and sound during the performance.

The PUPPETEERS
The people who manipulate puppets so that they come to life in a performance. Can be visible or invisible to the audience depending on the production.

The CAST
Includes all of the performers who present the story on stage.

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 entertainment with the performers and backstage crew.
You are a collaborator in the performance and it is important to learn your role so you can join all the people who work to create this Dallas Children’s Theater production.
CURTAINS UP ON THE ROLE OF THE AUDIENCE

Watching a play is different from watching television or a sporting event. When you watch T.V., you may leave the room or talk at any time. At a sporting event you might cheer and shout and discuss what you’re seeing. Your role as a member of the audience in a play means you must watch and listen carefully because:

- You need to concentrate on what the actors are saying.
- The actors are affected by your behavior because they share the room with you. Talking and moving around can make it difficult for them to concentrate on their roles.
- Extra noises and movement can distract other audience members.

Are you ready for your role in this performance?
Check the box next to the statements that describe proper etiquette for an audience member.

- Try your best to remain in your seat once the performance has begun.
- Share your thoughts out loud with those sitting near you.
- Wave and shout out to the actors on stage.
- Sit on your knees or stand near your seat.
- Bring snacks and chewing gum to enjoy during the show.
- Reward the cast and crew with applause when you like a song or dance, and at the end of the show.
- Arrive on time so that you do not miss anything or disturb other audience members when you are being seated.
- Keep all hands, feet, and other items out of the aisles during the performance.
CURTAINS UP ON THE ROLE OF THE AUDIENCE (contd.)

1. Draw a picture of what the audience might look like from the stage. Consider your work from the viewpoint of the actors on stage. How might things look from where they stand?

2. Write a letter to an actor telling what you liked about his or her character.

3. Write how you think it might feel to be one of the actors. Are the actors aware of the audience? How might they feel about the reactions of the audience today? How would you feel before the play began? What about after the show ends?

4. Which job would you like to try? Acting, Directing, Lighting and Sounds, Stage Manager, Set designer, Costume designer, or another role? What skills might you need to complete your job?
<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACTOR/PUPPETEER</td>
<td>any theatrical performer whose job it is to portray a character</td>
</tr>
<tr>
<td>CAST</td>
<td>group of actors in a play</td>
</tr>
<tr>
<td>CENTER STAGE</td>
<td>the middle of the stage</td>
</tr>
<tr>
<td>CHARACTER</td>
<td>any person portrayed by an actor onstage. Characters may often be people, animals, and sometimes things.</td>
</tr>
<tr>
<td>CHOREOGRAPHER</td>
<td>the designer and teacher of the dances in a production</td>
</tr>
<tr>
<td>COSTUME DESIGNER</td>
<td>the person who creates what the actors wear in the performance</td>
</tr>
<tr>
<td>DIRECTOR</td>
<td>the person in charge of the actors’ movements on stage</td>
</tr>
<tr>
<td>DOWNSTAGE</td>
<td>the area at the front of the stage; closest to the audience</td>
</tr>
<tr>
<td>HOUSE</td>
<td>where the audience sits in the theater</td>
</tr>
<tr>
<td>LIGHTING DESIGNER</td>
<td>the person who creates the lighting for a play to simulate the time of day and the location</td>
</tr>
<tr>
<td>ONSTAGE</td>
<td>the part of the stage the audience can see</td>
</tr>
<tr>
<td>OFFSTAGE</td>
<td>the part of the stage the audience cannot see</td>
</tr>
<tr>
<td>PLAYWRIGHT</td>
<td>the person who writes the script to be performed. Playwrights may write an original story or adapt a story by another author for performance.</td>
</tr>
<tr>
<td>PLOT</td>
<td>the story line</td>
</tr>
<tr>
<td>PROSCENIUM</td>
<td>the opening framing the stage</td>
</tr>
<tr>
<td>PROJECT</td>
<td>to speak loudly</td>
</tr>
<tr>
<td>PROP</td>
<td>an object used by an actor in a scene</td>
</tr>
<tr>
<td>PUPPET</td>
<td>A movable model of a person or animal that is used in entertainment and is moved either by strings from above, or by a hand inside it.</td>
</tr>
<tr>
<td>SET</td>
<td>the background or scenery for a play</td>
</tr>
<tr>
<td>SETTING</td>
<td>the time and place of the story</td>
</tr>
<tr>
<td>SOUND DESIGNER</td>
<td>the person who provides special effects like thunder, a ringing phone, or crickets chirping</td>
</tr>
<tr>
<td>STAGE CREW</td>
<td>the people who change the scenery during a performance</td>
</tr>
<tr>
<td>STAGE MANAGER</td>
<td>the person who helps the director during the rehearsal and coordinates all crew during the performance</td>
</tr>
<tr>
<td>UPSTAGE</td>
<td>the area at the back of the stage; farthest from the audience</td>
</tr>
</tbody>
</table>
Kathy Burks Theatre of Puppetry Arts, a professional company, is the oldest resident puppet theatre in the Southwest. Established in 1973 as Kathy Burks Marionettes, and performing continuously since that time, the troupe has provided family entertainment for audiences in the Dallas/Ft. Worth Metroplex and throughout the United States.

At its inception the company performed exclusively with the antique marionettes which belong to Kathy Burks. Formerly owned and toured throughout the world by The Sue Hastings Company, of New York City, this is one of the largest collections of antique marionettes in the country, consisting of approximately 1,000 unique figures from the 1920’s and 30’s. These antiques proved too fragile, however, to withstand the rigors of continual performance. They currently make their home at Dallas Children’s Theater, where they appear in various exhibits celebrating the power of Drama, past and present. Now the public may enjoy both the beauty and the history of these incredible puppets.

With the retirement of the Hastings collection, Kathy Burks Marionettes began to design and construct new marionettes for performance and to incorporate other styles of puppetry into its presentations. At last the company name seemed a misnomer, and in 1992, Kathy Burks Marionettes became Kathy Burks Theatre of Puppetry Arts, one of the few puppet theatres in the country to perform using all styles of puppetry, including traditional bridge and cabaret marionettes, hand puppets, shadow puppets, and Black Theatre rod puppets. Performance material ranges from adaptations of classic stories and fairy tales, to scripts based on original themes, and to puppet theatre interpretations of musical masterpieces such as The Nutcracker, Til Eulenspiegel, and Carnival Of The Animals. The company has also collaborated with Dallas Children’s Theater in live productions.

Although entertainment is the troupe’s primary goal, educational aims are inextricably interwoven. Both the founder of the company and the playwright/composer possess degrees in education.

Each member of the company is a dedicated artist with an extensive background in various theatre arts. Skills in set and costume design, acting, directing, dance, lighting design, playwriting, and musical composition all combine with expertise in puppet manipulation to produce a complete theatrical company which specializes in elaborate puppet productions.

- Written by Kathy Burks and B. Wolf.
CURTAINS UP ON A BRIEF HISTORY OF PUPPETRY

Puppetry, like music and dance, is an ancient art ever evolving and renewing itself. A puppet is an inanimate figure that is caused to move by human effort before an audience. The four most common kinds of puppets are:

**SHADOW PUPPETS**
Operated from below the stage behind a screen or curtain. Light shines through the holes to create a shadow on the screen.

Credit/Hobey Ford

**ROD PUPPETS**
Manipulated from below the stage or from directly behind the playing area, as in Black Theatre.

Credit/Kathy Burks Theatre of Puppetry Arts

**GLOVE OR HAND PUPPETS**
Controlled by the hand(s) that occupies the interior of the puppet. Can appear anywhere on the stage.

Credit/Linda Blase

**MARIONETTES OR STRING PUPPETS**
Manipulated from above the stage.

Credit/Kathy Burks Theatre of Puppetry Arts
CURTAINS UP ON A BRIEF HISTORY OF PUPPETRY (cont’d.)

Puppets exist in a wide variety of types, and may be two- or three-dimensional. They vary in size from finger puppets to larger-than-life size, and range from the simplest shapes to elaborately articulated figures.

The origins of puppetry are veiled in antiquity, but it is known that primitive peoples made puppets long before the invention of writing. Puppets probably served a function in the ritual magic practices by early man. Extensive use of puppetry for religious purposes is recorded in every subsequent civilization.

For centuries, puppetry was effectively utilized in the church, but gradually some of the comic characters and scenes, originally introduced to lighten the miracle plays, got out of hand and became offensively boisterous and vulgar. Eventually, puppets were totally expelled from the church. Henceforth, the art of puppetry was practiced in the streets, fairgrounds, inns, and later, when it had gained status again, in theaters of its own. In the present day it has returned to some churches. Whatever the setting, audiences have always responded wholeheartedly to those qualities unique to the art.

When operated with skill and artistry, puppets can convey with great intensity every emotion known to humankind, distilling the essence of feelings common to everyone. Puppets eloquently express the gamut of dramatic styles, from slapstick to riotous comedy to heart rending pathos and soul wrenching drama.

CURTAINS UP AFTER THE PERFORMANCE

Attending a play is an experience unlike any other entertainment experience. Because a play is presented live, it provides a unique opportunity to experience a story as it happens. Dallas Children’s Theater brings stories to life though its performances. Many people are involved in the process. Playwrights adapt the stories you read in order to bring them off the page and onto the stage. Designers and technicians create lighting effects so that you can feel the mood of a scene. Carpenters build the scenery and make the setting of the story become a real place, while costumers and make-up designers can turn actors into the characters you meet in the stories. Directors help actors bring the story to life and make it happen before your very eyes. All of these things make seeing a play very different from television, videos, computer games, or CDs of stories.

Hold a class discussion when you return from the performance. Ask students the following questions and allow them to write or draw pictures of their experience at DCT.

• What was the first thing you noticed when you entered the theater?
• What did you notice first on the stage?
• What about the set? Draw or tell about things you remember. Did the set change during the play? How was it moved or changed?
• Was there any space besides the stage where action took place?
• How did the lights set the mood of the play? How did they change throughout? What do you think the house lights are? How do they differ from the stage lights? Did you notice different areas of lighting?
CURTAINS UP AFTER THE PERFORMANCE (cont’d.)

• What did you think about the costumes? Do you think they fit the story? What things do you think the costume designers had to consider before creating the costumes?
• Was there music in the play? How did it add to the performance?
• What about the actors? Do you think they were able to bring the characters to life? Did you feel caught up in the story? What things do you think the actors had to work on in order to make you believe they were the characters?

CURTAINS UP ON ADAPTATION

An adaptation is a change made in something so that it can fit a new use. THE VERY HUNGRY CATERPILLAR CHRISTMAS SHOW is an adaptation of picture books, which are meant to be read, into a puppet play, which is meant to be performed and viewed. Jonathan Rockefeller took the work of Eric Carle and adapted it so that it could be performed on stage for an audience.

Consider these questions for discussion before you attend the DCT production:

• What factors did Jonathan Rockefeller have to consider in writing a script of these stories?
• What elements would Eric Carle be concerned about with an adaptation of his stories?
• Do you think the performance will be shorter or longer than the books?
• What will the characters look like as puppets? How will they match the images described by Eric Carle? What differences can you expect?
• What about the stories? What changes might you expect in adapting them for the stage? Why would these changes be necessary?

After the performance, consider these questions:

• Were there any characters or events that were in the stories but not in the play? Why do you think these choices were made?
• Did the changes make the story stronger or was it weaker because of them?
• What do you think the set, puppet designers, and puppeteers need to consider when bringing the books to the stage?
• What things helped to tell the story on stage?

Use the following template to illustrate the similarities and differences between the picture books and DCT’s performance of THE VERY HUNGRY CATERPILLAR CHRISTMAS SHOW.
COMPARE AND CONTRAST SHEET: THE VERY HUNGRY CATERPILLAR CHRISTMAS SHOW

BOOK

BOTH

PLAY
CURTAINS UP ON THE AUTHOR

ERIC CARLE

Eric Carle is acclaimed and beloved as the creator of brilliantly illustrated and innovatively designed picture books for very young children. His best-known work, *The Very Hungry Caterpillar*, has eaten its way into the hearts of literally millions of children all over the world and has been translated into 65 languages and sold over 46 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 145 million copies of his books have sold around the world.

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

One day, respected educator and author, Bill Martin Jr, called to ask 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. It is still a favorite with children everywhere. This was the beginning of Eric Carle’s true career. Soon Carle was writing his own stories, too. His first wholly original book was *1,2,3 to the Zoo*, followed soon afterward by the celebrated classic, *The Very Hungry Caterpillar*.

Eric Carle’s art is distinctive and instantly recognizable. His art work is created in collage technique, using hand-painted papers, which he cuts and layers to form bright and cheerful images. Many of his books have an added dimension—die-cut pages, twinkling lights as in *The Very Lonely Firefly*, even the lifelike sound of a cricket’s song as in *The Very Quiet Cricket*—giving them a playful quality: a toy that can be read, a book that can be touched. Children also enjoy working in collage and many send him pictures they have made themselves, inspired by his illustrations. He receives hundreds of letters each week from his young admirers.

The 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 has two grown-up children, a son and a daughter. He lives in the Florida Keys.

Excerpted from: [www.eric-carle.com/bio.html](http://www.eric-carle.com/bio.html)

Visit [www.eric-carle.com](http://www.eric-carle.com) to learn more about the author and his work.
CURTAINS UP ON THE PLAYWRIGHTS

JONATHAN ROCKEFELLER is a co-founder of Rockefeller Productions, a company that combines film, theatre, animation, puppetry and television. He also devotes time to philanthropic work furthering childhood literacy and appreciation of the arts. His children’s book I want to be an Artist was released in 2017 becoming a New York Bestseller.

The critically-acclaimed production of The Very Hungry Caterpillar Show debuted Off-Broadway January 2016 was nominated for both a Drama Desk Award and an Off-Broadway Alliance Award for Best Family Show. The show debuted in Australia at the Sydney Festival January 2015, and continues to tour in Australia and New Zealand. The show now plays in the United Kingdom, Dubai where it received Time Out's 'Best International Performance' award. The Very Hungry Caterpillar will have its debut United States tour in 2018.

Prior to his work with Eric Carle, Jonathan co-wrote and produced the puppet-parody Thank You for Being a Friend which has been licensed for further productions worldwide. Its Canada production (Joseph Patrick Presents) received Best Independent Production at the BroadwayWorld Awards. In a new take on The Golden Girls, the original television series was revisited in a brand new parody That Golden Girls Show which debuted in New York and became New York Theatre Guide's 'Top 10 picks for 2016'.

The brand new show Elmer the Patchwork Elephant has its out of town try-out in Toronto December, 2017 - before touring the United Kingdom in 2018.

Beyond the stage, Jonathan and Eric Carle Studios teamed up to produce and direct an animated version of 10 Little Rubber Ducks based on Eric Carle's book of the same name and narrated by Bernadette Peters which debuted at the UK's Bath Film Festival.

Earlier film projects include the documentaries Road to Pride Rock: The Making of the Lion King (for Disney Australia) and the screenplay Coming of Age developed with Screen New South Wales and Dungog Film Festival's In the Raw program. Accolades in film and advertising include Cannes Lion nomination, multiple Clio and Australian Media Awards, High Commendations at Australian Cinematographer's Guild [ASC], Best Television Current Affairs at the National Media Awards for an unvarnished documentary about life on the street in Boy from the Blue Room, and Best Unproduced Screenplay at the Aus MTV Awards for Satisfaction, a satirical tale of becoming an assistant on the ‘world's most expensive perfume commercial’ inspired by his time assisting Baz Luhrmann on the Chanel No. 5 commercial featuring Nicole Kidman.

By no coincidence, Jonathan was a protégé of Baz Luhrmann, with a career that began during film school. At age 17, he convinced his formidable mentor to take him on as an apprentice by literally sitting in a gutter outside Baz's house with an ambitious cardboard sign declaring ‘Bazmark or Bust’. Jonathan then became Baz's assistant for several years, starting on the US production of La Boheme.

Adapted from: https://www.jonathanrockefeller.com/about
CURTAINs UP ON DISCUSSION

Use the following questions to lead a discussion with students after attending DCT’s performance of THE VERY HUNGRY CATERPILLAR CHRISTMAS SHOW.

1. Why do you think Eric Carle chooses animals and insects as the primary characters in his stories?
2. Are the animals in Brown Bear, Brown Bear, What Do You See? the colors you think they would be in nature? Why do you think they are like that?
3. How do you think the different rubber ducks might “feel” on their adventures at sea?
4. The Very Hungry Caterpillar eats a lot of different foods. What kinds of food do you eat to give you energy and help you grow? What kinds of foods give you a stomachache?
5. What does the farmer almost forget to do? What reminds him to do it?

CURTAINs UP ON LANGUAGE ARTS

Brown Bear, Brown Bear, What Do You See? is a fun book to read with children because of the predictive pattern it utilizes. It’s also a wonderful story to use as a starting point for emergent writers. Here are some activities you can try to practice writing and story-telling with your students:

Class Book
Use this idea to help children familiarize themselves with their classmates. Take a picture of each child. Compile the pictures in a class book and label each page accordingly. Jessica, Jessica, who do you see? I see Joseph looking at me. Joseph, Joseph, who do you see? I see Veronica looking at me.

Book Re-Make Ideas
After the children have become familiar with the story have them make their own version of the story into a class book. Ask the children to come up with their own color and animal to include in the book. Have them illustrate their page and then write the sentences for them and create a new class book. Green snake, green snake, what do you see? I see a yellow lion looking at me. Yellow lion, yellow lion, what do you see? I see a pink dragon looking at me.

You can use the letters of the alphabet: Letter A, Letter A, What do you see? I see letter B looking at me.

You can use numbers: Number 1, Number 1, What do you see? I see number 2 looking at me.

After talking about the five senses, let the children re-make a version of the book to go along with each one. Brown Bear, Brown Bear, What Do You Hear? Smell? Feel? or Taste?


Adapted from: http://www.decal.ga.gov/documents/attachments/BrownBear04-05.pdf
CURTAINS UP ON ART

Eric Carle uses a technique called collage to create his illustrations. To create a collage, an artist puts together (by gluing on paper, for example) different things (like newspaper clippings, bits of colored paper, or found objects) to create something new.

To learn more about Eric Carle’s specific form of collage (and to learn how to make a similar creation), visit: http://www.eric-carle.com/EricCarleCollageMakingInstructionSheet.pdf

Recycled Collage Insects
In this activity, the students will create various insects, like the hungry caterpillar or another insect, out of recycled materials found in the classroom (or brought in from home).

You will need:
• Recycled material (raid the class recycling bins, utilize scraps from other projects or classroom activities, or ask students to bring in recycled materials from home)
• Glue
• Scissors
• Paper
• Pencil

Start by having the students select an insect from one of Eric Carle’s books or a different insect. The students should sketch or plan out their insect on paper before gluing. Arrange and glue the recycled materials onto the paper. Don’t hesitate to cut or tear the material to make it look just right.

As a variation to this activity, collect objects in nature (like sticks, leaves, etc.) to create a nature-inspired insect collage.

Search online for insect templates (if needed).
Check out this site for ideas: http://www.dltk-kids.com/animals/minsectposter.html.

Created by: Jessica Colaw
CURTAINs UP ON MATH

In Eric Carle’s 10 Little Rubber Ducks, the ducks go overboard and find adventure out in the ocean. This concept sets the stage perfectly for a math game that can be adapted to fit your students’ needs.

You will need:
- Blue paper, foam sheet, or fabric (to represent water)
- Another color paper, foam sheet, or fabric (to represent boat)
- Rubber ducks (or duck cut-outs, or anything to represent the 10 ducks)
- Paper and pencil or white board and dry erase markers

Divide the class into teams. Give each team materials (paper, foam sheet, etc.) to represent the water and boat as well as 10 ducks. Have them set the water and boat down side by side. To play the game, have the students take turns dropping the 10 ducks on to the water/boat area (don’t forget to yell “overboard” when the ducks fall). Then, have them write number sentences representing the ducks (for example, if a student drops 10 ducks, with 4 of them landing on the water and 6 on the boat, the number sentence could be 6+4=10 or 10-4=6, depending on what math skill they are practicing). This game can be adapted as needed: for addition or subtraction practice, multiplication drills, or even as one-to-one correspondence work. To extend the activity you could have the students tally how many time they got each combination during their game. You could also modify the number of ducks used to play the game.


CURTAINs UP ON PUPPETS

THE VERY HUNGRY CATERPILLAR CHRISTMAS SHOW is told through puppets. Puppetry is an ancient art form that continues to enthrall audiences today. Talented puppeteers help tell stories through their masterful manipulation of the puppets. But creating puppets based on popular picture book characters can be quite challenging. When asked during an interview about the creation process, Jonathan Rockefeller said:

It was a challenge to translate these books into the 3D world of theatre because all of Eric Carle’s iconic illustrations are flat and seen from one angle, so we had to imagine what it was like to see the same object from ALL angles. The second challenge we had was each animal needed to move seamlessly as it would in the real world. The colours were the third challenge to get exactly right to – bringing his painted tissue paper collage to life on a large scale. But it took a lot of trial and error and revising scale and building patterns, and adapting our techniques – using industrial fabrics from construction sites instead of paper, and broomsticks as paintbrushes.
Try the following activity to gain insight into the process and difficulties of creating puppets based on 2D characters.

You will need:
- brown paper sacks or socks
- markers, paint, crayons
- googly eyes, pipe cleaners, ribbons, or other supplies to help create a 3D effect
- card stock or construction paper
- glue
- scissors

Hold a class discussion on the process of creating puppets from picture book characters (talk about the planning process, the challenges, etc.). Instruct each student to pick a character from a popular picture book to make into a puppet. Provide art supplies and allow each student time to plan and create a puppet. Encourage the students to problem-solve when they encounter challenges in the creation process.

Look at the following websites for puppet-making tutorials:
http://www.handmadecharlotte.com/7-diy-sock-puppets/

Extend the activity by reading (or having the students read) the picture books selected and encourage the students to use their puppets to help tell the stories.

Read Jonathan Rockefeller’s entire interview at: https://insideswindontheatres.wordpress.com/2017/05/09/the-very-hungry-caterpillar-with-jonathan-rockefeller/

Created by: Jessica Colaw
CURTAINS UP ON CARING FOR ANIMALS

In THE VERY HUNGRY CATERPILLAR CHRISTMAS SHOW, the farmer diligently works to care for his animals. In this activity, your class will describe ways in which they can also care for animals.

Either as a whole class, in groups, or individually, select an animal. It could be an animal that is a traditional pet (like a dog), an animal that lives on a farm, or an animal that primarily lives in the wild. Research what is needed to care for that animal (like the food it eats, shelter it needs, etc.). Check out books, look at online sources, or tell personal experiences (for example, if the class selected a dog, students could investigate and report on how their own dogs' needs are met at home). Or, if the animal selected lives in the wild, research ways in which humans can help meet its needs indirectly (like, not cutting down habitats, polluting food sources, etc.). Present the findings to the class and further discuss the ways that we can care for all living creatures!

This activity can be extensive as you deem fit for your class; it could be a short activity done as a whole group, or a multi-day activity in which students create posters explaining their findings and give formal presentations.

Created by: Jessica Colaw

CURTAINS UP ON MORE

More books by Eric Carle:
Pancakes, Pancakes!
The Tiny Seed
The Mixed-Up Chameleon
The Grouchy Ladybug
The Very Busy Spider
A House for Hermit Crab
The Very Quiet Cricket
Little Cloud
From Head to Toe
Does a Kangaroo Have a Mother, Too?
The Nonsense Shows
The Artist Who Painted a Blue Horse

Check out www.eric-carle.com/ECbooks.html for a more comprehensive book list.

Did you know Eric Carle and his wife, Barbara, founded a museum? Learn more about it at:
http://www.carlemuseum.org

Read what Jonathan Rockefeller has to say about The Very Hungry Caterpillar Show production in the Broadway World article:

Watch an interview with THE VERY HUNGRY CATERPILLAR SHOW puppeteers:
https://kidlit.tv/2016/02/storymakers-on-location-the-very-hungry-caterpillar-show/
110.2 – English Language Arts and Reading, Kindergarten
b.5 - Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.
b.6 - Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed.
b.10 - Composition: listening, speaking, reading, writing, and thinking using multiple texts - writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions.

110.3 - English Language Arts and Reading, Grade 1
b.6 - Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.
b.7 - Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed.
b.11 - Composition: listening, speaking, reading, writing, and thinking using multiple texts - writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions.

110.4 - English Language Arts and Reading, Grade 2
b.6 - Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.
b.7 - Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed.
b.11 - Composition: listening, speaking, reading, writing, and thinking using multiple texts - writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions.

110.5 - English Language Arts and Reading, Grade 3
b.6 - Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.
b.7 - Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed.
b.11 - Composition: listening, speaking, reading, writing, and thinking using multiple texts - writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions.

111.2 – Mathematics, Kindergarten
b.3 - Number and operations. The student applies mathematical process standards to develop an understanding of addition and subtraction situations in order to solve problems.
111.3 – Mathematics, Grade 1
b.3 - Number and operations. The student applies mathematical process standards to develop and use strategies for whole number addition and subtraction computations in order to solve problems.

111.4 – Mathematics, Grade 2
b.4 - Number and operations. The student applies mathematical process standards to develop and use strategies and methods for whole number computations in order to solve addition and subtraction problems with efficiency and accuracy.

111.5 – Mathematics, Grade 3
b.4 - Number and operations. The student applies mathematical process standards to develop and use strategies and methods for whole number computations in order to solve problems with efficiency and accuracy.

117.102 – Art, Kindergarten
b.2 – Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.105 – Art, Grade 1
b.2 – Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.108 – Art, Grade 2
b.2 – Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.111 – Art, Grade 3
b.2 – Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.104 – Theatre, Kindergarten
b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.

117.107 – Theatre, Grade 1
b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.
117.110 – Theatre, Grade 2
  b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.
  A – Discuss, practice, and display appropriate audience behavior.
  B – React to and discuss dramatic activities.

117.113 – Theatre, Grade 3
  b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.