MERMAID THEATRE OF NOVA SCOTIA

Brown Bear, Brown Bear & Other Treasured Stories by Eric Carle

Mon Jan 9 10 am
WELCOME TO THE HOP
A performance needs an audience, so be prepared to play your part!

THEATER ETIQUETTE
When entering the Hopkins Center, show consideration for all those sharing the building by remaining quiet and respectful in common areas.

Be aware and use quiet voices. Remember that live theater differs greatly from watching television or movies or attending a sporting event. Live performers can hear and see you and are easily distracted by any talking or moving around in the audience. Even the smallest sounds can be heard throughout the theater, so it’s best to be quiet so that everyone can enjoy the performance.

Applause is the best way to show your enthusiasm and appreciation!

Important things to remember: Backpacks, food, drink, and gum are not allowed in the theater. Please turn off all cell phones and note that recording the performance or taking any photos is strictly prohibited. Hats off! It is respectful to remove hats during your time in the theater.

INFORMATION FOR TEACHERS

Be prepared and arrive early. You should arrive at the theater 30 to 45 minutes before the show. Allow for travel time, parking, and trips to the restroom. You should be in your seat at least 15 minutes before the performance begins.

Have a head count. On the day of the performance be sure to have an accurate head count of students, chaperones, and teachers.

Staying for lunch? Please call 603.646.2010 no later than one week in advance of the show to make a reservation for lunch. The day of the show, bring lunches in marked boxes and give them to a Hop staff member. Lunches will be ready for you after the show in Alumni Hall.

Photo Policy. The Hopkins Center may take photographs during the performance for use on our website or on promotional materials. If you or your students do not wish to be photographed, please see a Hop staff member.

The Show Must Go On! We do not cancel events due to inclement weather. Performances will only be canceled if the artist is unable to reach the theater. Schools will be notified by phone if the performance has been cancelled. We do not issue refunds for weather-related cancellations; please feel free to fill empty seats with other school or community members.

DID YOU KNOW?

• The Hopkins Center opened in 1962.
• The Hopkins Center was designed by Wallace Harrison, architect of Lincoln Center and the United Nations Building in New York City.
• The first three rows of The Moore Theater are on an elevator that goes eleven feet below ground to create an orchestra pit and can also be raised to the height of the stage to make it larger.
• In The Moore Theater, the area over the stage, called the “fly loft,” is 63 feet tall.

This study guide was created for you by the Outreach & Arts Education team. To download copies of this study guide, see additional resources for this event, or view past study guides, please visit: www.hop.dartmouth.edu/outreach.

ENJOY THE SHOW!
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The Hopkins Center Outreach & Arts Education department embodies the Hop’s mission to “ignite and sustain a passion for the arts.” It provides Dartmouth, the community and beyond rare personal contact with artists and a broad context for the performing arts. Unveiling the creative process of extraordinarily diverse artists, Outreach programs touch more than 14,000 lives each year.
ABOUT THE PERFORMANCE

Mermaid Theatre of Nova Scotia presents three beloved stories by award-winning children’s book illustrator and author Eric Carle, retold on stage through the magic of black light and fanciful puppets. *The Very Hungry Caterpillar* follows the adventures of a very tiny and very hungry caterpillar as he eats his way through a variety of foods on this path to becoming a beautiful butterfly. Celebrating its 50th anniversary in 2017, *Brown Brown, Brown Bear What Do you See?* written by Carle and Bill Martin, Jr. has been a valuable tool to help children associate colors and meanings of objects. The story of a young girls’ quest, *Papa, Please Get the Moon for Me*, is considered one of Carle’s most imaginative works. A heartwarming exploration of a father’s love for his daughter, it offers an introduction to the wonder of the lunar cycle.

Adapted, designed and directed by Jim Morrow, this hour-long production features puppeteers Jackson Fowlow and Graeme Black Robinson. As with all of Mermaid Theatre’s adaptations of classic children’s books, the stories are told through the use of a narrator who recites the books’ text verbatim. For this show, Mermaid Theatre is using multiple narrators’ voices for the first time—including the talents of Nova Scotia’s Richard Donat as well as a chorus of elementary school students. The show features an original musical score by Steven Naylor and a variety of puppetry styles—including rod, shadow and hand puppets.

**Audience Tip:**
Mermaid Theatre’s productions are “non-shushing,” meaning audiences are welcome to react with their voices to what they see on stage. Each performance is followed by a question and answer session with the performers.
ABOUT THE COMPANY

Founded in 1972, Mermaid Theatre of Nova Scotia’s unique adaptations of children’s literature have delighted more than five million young people in 16 countries on four continents. Based in Windsor, a small rural town in Nova Scotia’s Avon Region, the company goes on tour and performs for more than 300,000 spectators a year.

Jim Morrow, Director/Production Designer

Jim is Mermaid Theatre’s Artistic Director. Jim creates puppets for the stage, television and film. He’s directed numerous shows for Mermaid Theatre including Guess How Much I Love You, I Love My Little Storybook and Swimmy, Frederick and Inch by Inch. Jim has toured extensively in Canada, the United States the United Kingdom and Japan. He teaches master classes in puppetry in North America and abroad.

Richard Donat, Narrator

Richard was born in Kentville, Nova Scotia. He studied acting at the University of British Columbia and at the National Theatre School in Montreal.

Steven Naylor, Composer

Steven has created the music for more than a dozen Mermaid shows, including Swimmy, Goodnight Moon and The Runaway Bunny. His many other professional activities include original film and television scores, contemporary music, university teaching and curriculum development and a long-term international involvement with electroacoustic music.

Did You Know?

Nova Scotia is part of Canada and means “New Scotland.”

When out on tour, Mermaid Theatre performs in French and Spanish as well as in English.

Nova Scotia is located on Canada’s southeastern coast.
ABOUT THE AUTHOR

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

When Eric Carle was six years old, he moved with his parents to Germany. He was educated there, and graduated from Akademie der bildenden Künste, the art school in Stuttgart. In 1952, with a portfolio in hand and forty dollars in his pocket, he arrived in New York. Soon he found a job as a graphic designer at The New York Times. Later, he was the art director of an advertising agency for many years. One day, educator and author, Bill Martin Jr., called and asked Carle to illustrate a story he had written. Martin’s eye had been caught by a striking picture of a red lobster that Carle had created for an advertisement. Brown Bear, Brown Bear, What Do You See? was the result of their collaboration. This was the beginning of Eric Carle’s career as a professional artist.

Eric Carle’s art work is created in collage technique, using hand-painted papers, which he cuts and layers to form bright and cheerful images. The secret of Carle’s books’ appeal lies in his intuitive understanding of and respect for children, who sense in him someone who shares their most cherished thoughts and emotions.
ABOUT THE STORIES

*Brown Bear, Brown Bear, What Do You See?*

Written by Bill Martin Jr. and illustrated by Eric Carle, *Brown Bear, Brown Bear, What Do You See?* introduces a world of colorful animals. In each scene, we meet a new animal of a different color. Each animal helps the audience discover which creature will show up next. The text employs rhyme and repetition: “Brown Bear, Brown Bear, what do you see? I see a red bird looking at me.” As this pattern is repeated over and over and students can easily predict the next lines. The fun increases as the animals become stranger and stranger.

*Papa, Please Get the Moon for Me*

*Papa, Please Get the Moon for Me* has been delighting young audiences since its publication in 1986. Every night before she goes to bed, Monica wishes she could play with the moon instead of just watching it grow larger from her bedroom window. As much as she stretches, she can’t reach it so she asks her father for help. Mermaid’s version mirrors the book’s stunning illustrations, drawn in thick brilliant brushstrokes of blues, greens and dazzling reds. In addition to its use of black light puppetry, *Papa, Please Get the Moon for Me* also incorporates the magic of projection techniques and shadow puppetry.

*The Very Hungry Caterpillar*

One sunny Sunday, a little caterpillar hatches out of a tiny egg and realizes he is very hungry! On Monday, he eats his way through one apple; on Tuesday, he eats through two pears—and he is still hungry. As the week continues, this very hungry caterpillar goes on an amazing journey and through many different foods. Full at last, he makes a cocoon around himself and goes to sleep. A few weeks later, he wakes up to find himself transformed into a beautiful butterfly. Mermaid’s adaptation of the story is told through black light puppetry, which enables the puppets and props to appear as if animated on their own.

CONTEXTUAL BACKGROUND: PUPPETRY

A puppet is an object that is manipulated by someone through strings, rods or hand movements. Puppetry originated around 3000 years ago. Some believe that it started in China in the form of shadow puppetry, others believe it began in India. Some of the earliest kinds of puppets were masks with hinged jaws or jointed skulls. Puppets evolved from these masks into doll-like figures with movable body parts. Mermaid Theatre of Nova Scotia uses several different kinds of puppets (rod, hand and jointed) in its productions. Amazingly, all of the puppets and scenery are manipulated by just two puppeteers!
Hand puppets, designed to cover the hand and forearm, are among the most popular and versatile. Some are simple, crafted from scrap and everyday items, like socks. Many are elaborate, with sculpted faces and fancy costumes. All appear on puppet stages of various sizes and shapes with stage sets, lighting and music. A few puppeteers carry their stages on their backs in informal walk-around shows.

Rod puppets, more easily seen from a distance, are bigger than hand puppets. They are held by a center rod through the puppet. With rod arms you can make the puppet gesture like rub its head, point toward something, even show excitement by moving the rods quickly up and down.

Shadow puppets, originally from China and India, are flat, opaque or colored transparent figures guided by slender rods from behind a carefully backlit screen. Audiences see the magical effects of movement and silhouettes, which heightens the drama. Shadow shows range from intimate children’s folk tales to large performances for symphony orchestras.
WHAT IS BLACK LIGHT?

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

THE LIFE CYCLE OF A BUTTERFLY

The Egg
It all starts when a female butterfly lays her eggs, usually on leaves or stems of plants. Inside these tiny eggs, caterpillars grow.

The Caterpillar
Once ready, the caterpillar leaves its egg home and enters the big outside world! Because they are growing so quickly, the caterpillar will spend most of its time eating. To help it along, caterpillars have powerful jaws that easily chop leaves. During this stage, they shed their skin four or five times—as the caterpillar grows, its skin becomes too tight and splits open revealing a new, larger skin underneath. The caterpillar attaches itself to a branch and forms a very hard skin called a chrysalis.

The Chrysalis
Metamorphosis, the time when caterpillar turns into a butterfly, happens inside a protective casing called a chrysalis (or pupa).

The Butterfly
Once the butterfly is ready to come out, the case around the pupa splits open. But it’s not time to take off just yet, as the wings are at first wet, soft and wrinkled against its body. The butterfly waits for its wings to become dry and strong. Once fit for flight, the butterfly takes to the air in search of flowers to feed on and other butterflies to mate with. The cycle is now ready to start all over again.

FUN FACTS:

If a human baby weighed 9 pounds at birth and grew at the same rate as a caterpillar, it would weigh 243,000 pounds when fully grown.

Butterflies taste with their feet. Their taste sensors are located in the feet, and by standing on their food, they can taste it.
FUN FACTS:
The moon does not make its own light. It can only reflect light. We see the light reflected off of the moon from the sun.

The moon isn’t round. It’s actually shaped like an egg. It looks round because the smaller end—with a circular silhouette—faces us.

PHASES OF THE MOON

You can see the moon on most nights, sometimes it’s large, round and shines very brightly while other times it’s just a tiny, c-shaped sliver. For thousands of years, people have watched the moon and told fascinating stories about it. When the moon is growing larger it is said to be waxing. When the moon is growing smaller, it is said to be waning.

Full Moon
A full moon appears as an entire circle in the sky.

Gibbous Moon
A gibbous moon is between a full moon and a half moon and is more than half illuminated.

Half Moon
A half moon looks like half a circle. It is sometimes called a quarter moon.

Crescent Moon
A crescent moon is halfway between a full moon and a half moon and is less than half illuminated.

New Moon
The new moon is the phase of the moon when the moon is not visible from Earth because the side of the moon that is facing us is not being lit by the sun.

Papa climbs to get the moon for Monica in Mermaid Theatre’s production.

Monica plays with the moon!
LEARNING ACTIVITIES:

STORYTELLING CLUES (PRE-K-2)

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

Put three 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, 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 children looking out a window; for The Very Hungry Caterpillar, you could use any version of a caterpillar you choose, 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 your students think and feel about each item? Do the objects have anything in common? Can they think of a reason why these items would be together? Some students that are already familiar the stories may guess the titles. Don’t say yes or no if they observe this out loud.

PRE PERFORMANCE DISCUSSION QUESTIONS:

After reading the books in class, ask students about what they saw and heard:

- Why do you think Eric Carle wanted to write books about a caterpillar, a brown bear and the moon?
- What kinds of food does the caterpillar eat in the book? What kind of food do you think most caterpillars eat?
- Of all the foods the caterpillar eats, which is your favorite?
- What questions do you still have about these stories?

POST PERFORMANCE DISCUSSION QUESTIONS:

Comprehension:

- In The Very Hungry Caterpillar, what was the first thing the caterpillar ate after popping out of its egg?
- What other foods did the caterpillar eat? How was this shown during the performance?
- What did the caterpillar become? What did it look like?

Puppetry:

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

Theater Experience:

- How was the performance different than the books? How was it the same?
- Which parts of the show were most exciting?
LEARNING ACTIVITIES: (CONT.)

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 the 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 student to identify the times that they found in the story. Did any students already know the story and guess what they were? Why do you think you chose the items you did to represent the story? Would they have picked something different?

After reading the books, start talking about the show they will see. Which story are they most excited about seeing onstage? What part or character are they looking forward to seeing?

BE A BUTTERFLY (PRE-K-1)

Discuss the life cycle of a butterfly with your students and use body movements to help them understand. For the egg stage, have students hold their ankles, bend down and round their bodies in the shape of an egg. For the larva stage, have them lie down on the floor and squirm like a worm. For the pupa stage, have them take turns crawling into a sleeping bag or pillow case with a colorful kerchief inside. For the butterfly stage, have them pop out of the bag and wave the kerchief in the air.

DANCING WITH THE MOON (K-2)

In *Papa, Please get the Moon for Me*, 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. 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 while their classmates watch carefully. See if those watching can guess which part of the story the dances are telling. As a final activity, let everyone dance their dances together with soft music playing.

VOCABULARY

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

**Egg**: a tiny round object that contains the very first stage of life for a young animal

**Electroacoustic**: a form of music that involves sounds produced electronically through a keyboard, loud speaker, etc.

**Fluorescent**: very bright and dazzling color

**Illustrator**: a person who draws or creates pictures for books or magazines

**Metamorphosis**: a change of the form and physical appearance of an animal

**Narrator**: a person who tells a story using writing or speech

**Opaque**: objects that you cannot see through

**Transparent**: objects that look clear; you can see straight through them

**Puppeteer**: a person who works puppets

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

**Silhouette**: a dark shape seen against a light background

**Ultraviolet**: refers to colors beyond the violet end of the visible light spectrum

**Verbatim**: using exactly the same words
ADDITONAL RESOURCES AND REFERENCES

Mermaid Theatre of Nova Scotia
www.mermaidtheatre.ns.ca

Eric Carle
www.eric-carle.com and www.carlemuseum.org

More on puppetry
www.dawn.com/news/1144216

See How Black Lights Work
science.howstuffworks.com/innovation/everyday-innovations/black-light2.html

Life Cycle of the Butterfly
www.ngkids.co.uk/science-and-nature/butterfly-life-cycle

Moon Facts For Kids
www.moonconnection.com/moon_facts.phtml
www.coolkidfacts.com/moon-facts-for-kids
www.actforlibraries.org/moon-facts-for-kids
www.primaryhomeworkhelp.co.uk/moon/phases.html

Why does the moon change shape?
www.youtube.com/watch?v=FhokvJZFURg
video.nationalgeographic.com/video/101-videos/moon-101-sci
www.thunderboltkids.co.za/Grade4/04-earth-and-beyond/chapter5.html

The Very Hungry Caterpillar eats an orange