

Seattle Children's Theatre

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# ACTIVE AUDIENCE GUIDE



## THE VERY HUNGRY CATERPILLAR SHOW

BASED ON THE BOOK WRITTEN BY  
ERIC CARLE

CREATED AND DIRECTED BY  
JONATHAN ROCKEFELLER

SEP 13 - OCT 21, 2018

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# SYNOPSIS

**Be warned:  
this synopsis has spoilers.**



*The Very Hungry Caterpillar Show* begins with the first story Eric Carle illustrated, *Brown Bear, Brown Bear, What Do You See?* The bear sees a red bird. The red bird sees a yellow duck. The yellow duck sees a blue horse. The chain continues with a green frog, a purple cat, a white dog, a black sheep and a goldfish. The goldfish sees a teacher looking at it. The teacher sees children looking at her and asks them what they see. The children see all the animals and say their names.

The next story is *10 Little Rubber Ducks*. A rubber duck machine produces little yellow ducks. Each rubber duck is then painted. Their bills are red, and their eyes are blue. The ducks are packed ten to a box and loaded onto a cargo ship. The captain of the ship calls, "Hello!" The ship is taking the little ducks out across the wide sea to faraway countries. They run into a storm. A wave lifts one of the boxes of rubber ducks up and tosses them into the sea. Ten little rubber ducks fall out. After the storm calms down, the rubber ducks bob up and down on the ocean. The ducks begin to drift apart. They scatter in all directions and encounter different marine life. The 10th duck floats on as night falls. The next morning the 10th duck meets a real mother duck and her ducklings. The ducks greet the rubber duck with a "Quack!" The 10th duck floats along with them as they swim back to their home at the end of the day.

The third story, *The Very Lonely Firefly*, really tells two overlapping stories. A little firefly is born with its wings outstretched in the night sky. The firefly, lonely, searches for other fireflies. The firefly sees a light and flies toward it. The firefly sees the light is a lightbulb. It's in the home of a family searching for the cause of a noisy disturbance. The firefly sees another light and discovers it is the family's candle flickering in the night. Again, the firefly follows a light in the dark only to learn it is their flashlight. In the distance, the family's dog and cat fight. The firefly sees their eyes reflecting light in the night. It sees an owl's reflective eyes, too. With the mystery of the disturbance solved, the family heads to a fireworks show. The firefly

follows, mistaking their car's headlights for fireflies. It sees the beautiful fireworks and when the night grows quiet it continues its search. Finally, it finds a group of fireflies flashing their lights. The firefly is no longer lonely.

The last story of the production is *The Very Hungry Caterpillar*. Under the moon's light, an egg sits on a leaf. The warm sun comes up and out of the egg emerges a tiny, very hungry caterpillar. On Monday, he eats through one apple. On Tuesday, he eats through two pears. On Wednesday, he eats through three plums. On Thursday, he eats through four strawberries. On Friday, he eats through five oranges. On Saturday, he eats through one piece of delicious chocolate cake, one ice-cream cone, one pickle, one slice of Swiss cheese, one slice of salami, one lollipop, one piece of cherry pie, one sausage, one cupcake and one slice of watermelon. After eating all those different foods, the caterpillar has a stomachache. The next day is Sunday and the caterpillar eats through one green leaf. He feels much better. He discovers he is not little anymore. He builds a cocoon and stays inside. More than two weeks later he nibbles a hole through the cocoon and emerges transformed into a beautiful butterfly.



## We Are All on the Same Team:

# THEATER ETIQUETTE

The fantastic thing about going to see live theater is that it is a shared community event where everyone plays an important part. You hear pre-show announcements about theater etiquette every time you come to SCT. Happily, the vast majority of our audience members help us make the theater-going experience better for everyone by complying with the requests. But if you or the kids in your life have ever wondered why we ask the things we do, here are some explanations:



**Please completely turn off all electronic devices including cell phones, cameras and video recorders.**

Why turn them completely off? So they won't get used. Airplane mode will stop incoming calls and messages, but it won't stop people from using their devices to take pictures, record audio or video, read books or play games during the show.

**Phone calls and texting are a distraction to the audience and performers, and can pose a safety hazard as well as interfere with our sound system.**

The distraction factor is an easy one to explain. It is very difficult for people to ignore a lit screen. Walk through a room where a TV is on and you are going to at least glance at it. In a darkened theater, eyes are drawn to the light. Everyone sitting anywhere behind someone looking at a lit phone will turn their attention to that phone. And the actors on stage can see the screen lighting up the holder's face. A ringing phone or text message alert takes everyone in the theater, on stage and off, out of the moment.

How does this create a safety hazard? Distraction can be a problem for actors and crew whose focus needs to stay on doing their work safely, especially when working on, with or around moving scenic pieces or as scenery is being lowered to the stage.

Do electronics in the audience really interfere with the sound system? Yes. You

would not notice it over the speaker system in the house, but our crew is on wireless headsets, and electronic devices in the audience can cause interference. If crew can't hear cues and communicate with each other, they can't do their job safely or efficiently.

**Also, taking pictures or video is not allowed.**

We are fortunate to work with very talented performers, designers, playwrights and directors at SCT. One of our responsibilities to these artists is to help protect their work from illegal distribution or piracy. Contractually, the use of images of their designs and recordings of their work is very specifically controlled. We appreciate that people want to capture a memory to enjoy later, but it is actually a violation of contract, and of trust between the artists and the audience.

You are welcome to take pictures in the lobby, of family and friends in their seats before or after the show, or when talking to the actors at autographs after the show, with their permission. If you are not sure if a photograph is permitted, please ask.

**If you are with someone who becomes noisy or restless, please be kind to your neighbors and use our quiet room, which is located in the back of the theater over your right shoulder.**

We love our audiences and want them to express themselves during the show—laughing, clapping, shouting in amazement.

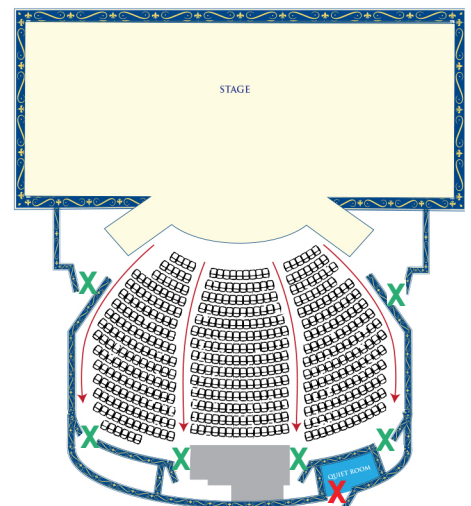
It's part of the community experience. But everyone has moments when they just don't want to be where they are. And sometimes they express this quite loudly. The quiet room offers a place to see and hear the show, while having a chance to settle in private. Please keep in mind that although it is called the "quiet room" it is not completely soundproof.

**If you need to exit during the performance, please use one of the four upstairs doors.**

We're pretty sure no one wants to become part of the show if they need to run out of the theater to use the restroom or get a drink of water. Using the upstairs doors is less distracting for everyone. Actors often use the areas near the lower doors for entrances and exits.

**Thank you being part of the SCT family. If you have any questions visit our [FAQ Page](#) at [sct.org](http://sct.org) or contact us at [tickets@sct.org](mailto:tickets@sct.org).**

**X** Doors to Lobby      **→** Exit During the Show  
**X** Door to Quiet Room      **■** Quiet Room





# STATE LEARNING STANDARDS

*The Very Hungry Caterpillar Show* touches on many themes and ideas. Here are a few we believe would make good **Discussion Topics**: Creativity, Counting, Changes/Transformation, Animal Behavior.

We believe that seeing the show and using our **Active Audience Guide** can help you address these **21st-Century Skills**:

- Creative Thinking
- Critical Thinking
- Communication
- Collaboration
- Perseverance
- Growth Mindset

We also believe that seeing the show and using the AAG can help educators meet many of the **Washington State Learning Standards**. Below are some that might fit in well with certain articles or activities. Where more than one standard within a specific area applies, we selected a few examples. Multiple standards could apply to most of these articles and activities.

*Standards are grouped by the AAG articles and activities they connect to. Descriptive text of chosen standards is on the following page.*



## Attending a performance of *The Very Hungry Caterpillar Show*

### Arts

#### Theatre Arts

- Anchor Standards 7 – 11

### Mathematics

#### Counting and Cardinality

- CC.A, CC.B, CC.C

### Science

#### Life Science

- LS1A, LS1B, LS2A

## Eric Carle—The Very Wonderful Artist; Making the Play; A Chat with Emily McLaughlin; About the Set and Lights; About the Puppets

These articles explore the creative processes of some of the artists involved in *The Very Hungry Caterpillar Show*.

### Arts

#### Theatre Arts

- Anchor Standards 7 , 8, 11

### English Language Arts

#### Reading Standards for Informational Text

- RI.1, RI.2

## What are the Real Stories?

### Mathematics

#### Measurement and Data

- MD.A, MD.B

### Science

#### Life Science

- LS1A, LS1B, LS2A

### English Language Arts

#### Reading Standards for Informational Text

- RI.1, RI.2, RI.4, RI.7, RI.8

#### Reading Standards: Foundational Skills

- RF.3

## Words and Ideas

### English Language Arts

#### Language Standards

- L.4

#### Reading Standards:

#### Foundational Skills

- RF.2, RF.3

### Mathematics

#### Counting and Cardinality

- CC.A, CC.B, CC.C

## Not a Typical Play; Jump Start; Drama in Action

### Arts

#### Theatre Arts

- Anchor Standards 1-6

### Visual Arts

- Anchor Standards 1-2

### Dance

- Anchor Standards 1-2

### Physical Education

- Anchor Standard 1

### Science

#### Life Science

- LS1A, LS1B

### Mathematics

#### Counting and Cardinality

- CC.A, CC.B, CC.C

### English Language Arts

#### Speaking and Listening Standards

- SL.2, SL.5, SL.6

#### Writing Standards

- W.1, W.2, W.3, W.7, W.8

## Activity Pages

### Mathematics

#### Counting and Cardinality

- CC.A, CC.B, CC.C

#### Measurement and Data

- MD.A, MD.B

### Geometry

- G.A, G.B

### Science

#### Life Science

- LS1A, LS1B

### English Language Arts

#### Reading Foundational Skills

- RF.1, RF.3

#### Language Standards

- L.1

# Washington State K-12 Learning Standards

## Arts

### Dance

- Anchor Standard 1: Generate and conceptualize artistic ideas and work.
- Anchor Standard 2: Organize and develop artistic ideas and work.

### Theatre Arts

- Anchor Standard 1: Generate and conceptualize artistic ideas and work.
- Anchor Standard 2: Organize and develop artistic ideas and work.
- Anchor Standard 3: Refine and complete artistic work.
- Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.
- Anchor Standard 5: Develop and refine artistic techniques and work for presentation.
- Anchor Standard 6: Convey meaning through the presentation of artistic work.
- Anchor Standard 7: Perceive and analyze artistic work.
- Anchor Standard 8: Interpret intent and meaning in artistic work.
- Anchor Standard 9: Apply criteria to evaluate artistic work.
- Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.
- Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

### Visual Arts

- Anchor Standard 1: Generate and conceptualize artistic ideas and work.
- Anchor Standard 2: Organize and develop artistic ideas and work.

## Physical Education

### Dance

- Anchor Standard 1: Students will demonstrate competency in a variety of motor skills and movement patterns.

# Next Generation Science Standards

## Science

### Life Science

- LS1A: Structure and Function: All organisms have external parts. Different animals use their body parts in different ways to see, hear, grasp objects, protect themselves, move from place to place, and seek, find, and take in food, water and air. Plants also have different parts (roots, stems, leaves, flowers, fruits) that help them survive and grow.
- LS1B: Growth and Development of Organisms: Adult plants and animals can have young. In many kinds of animals, parents and the offspring themselves engage in behaviors that help the offspring to survive.
- LS2A: Interdependent Relationships in Ecosystems: Animals depend on their surroundings to get what they need, including food, water, shelter, and a favorable temperature. Animals depend on plants or other animals for food.

# Common Core State Standards

## English Language Arts

### Language Standard

#### Vocabulary Acquisition and Use

- L.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- L.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on age appropriate level reading and content.

### Reading Standards: Foundational Skills

#### Print Concepts

- RF.1: Demonstrate understanding of the organization and basic features of print.

#### Phonological Awareness

- RF.2: Demonstrate understanding of spoken words, syllables, and sounds (phonemes).

#### Phonics and Word Recognition

- RF.3: Know and apply grade-level phonics and word analysis skills in decoding words.

### Reading Standards for Informational Text

#### Key Ideas and Details

- RI.1: Ask and answer questions about key details in a text.
- RI.2: Identify the main topic and retell key details of a text.

#### Craft and Structure

- RI.4: Ask and answer questions about unknown words in a text.

#### Integration of Knowledge and Ideas

- RI.7: Describe the relationship between illustrations and the text in which they appear (e.g., what person, place, thing, or idea in the text an illustration depicts).
- RI.8: Identify the reasons an author gives to support points in a text.

## Speaking and Listening Standards

### Comprehension and Collaboration

- SL.2: Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.

### Presentation of Knowledge and Ideas

- SL.5: Add drawings or other visual displays to descriptions as desired to provide additional detail.
- SL.6: Speak audibly and express thoughts, feelings, and ideas clearly.

## Writing Standards

### Text Types and Purposes

- W.1: Use a combination of drawing, dictating, and writing to compose opinion pieces in which they tell the reader the topic or the name of the book they are writing about and state an opinion or preference about the topic or book (e.g., My favorite book is...).
- W.2: Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about the topic.
- W.3: Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.

### Research to Build and Present Knowledge

- W.7: Participate in shared research and writing projects (e.g., explore a number of books by a favorite author and express opinions about them).
- W.8: With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.

## Mathematics

### Counting and Cardinality

- CC.A: Know number names and the count sequence.
- CC.B: Count to tell the number of objects.
- CC.C: Compare numbers.

### Measurement and Data

- MD.A: Describe and compare measurable attributes.
- MD.B: Classify objects and count the number of objects in categories.

### Geometry

- GA.A: Identify and describe shapes.
- GA.B: Analyze, compare, create, and compose shapes.





# ERIC CARLE— THE VERY WONDERFUL ARTIST



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 more than 50 languages and sold over 33 million copies.

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. *Brown Bear, Brown Bear, What Do You See?* was the result of their collaboration. 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 artwork 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. 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. Carle says:

**"With many of my books I attempt to bridge the gap between the home and school. To me home represents, or should represent, warmth, security, toys, holding hands, being held. School is a strange and new place for a child. Will it be a happy place? There are new people, a teacher, classmates—will they be friendly? The unknown often brings fear with it. In my books I try to counteract this fear, to replace it with a positive message. I believe that children are naturally creative and eager to learn. I want to show them that learning is really both fascinating and fun."**



Excerpted from The Official Eric Carle Web Site

Eric-Carle.com: Audio Gallery of *The Very Hungry Caterpillar* in Foreign Languages

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# MAKING THE PLAY

## Some questions for Jonathan Rockefeller, Creator and Director



### What made you create *The Very Hungry Caterpillar Show*?

I have a great fondness for picture books. When they're done well, they distill very complex ideas down to their simplest visual form. Great stories told well at the right age instill a love of reading for life, and for me *The Very Hungry Caterpillar* was the first book I remember reading. I still actually have my copy, albeit it's very dog-eared right now.

Look at *The Very Hungry Caterpillar*. A lot of readers will think it's about a caterpillar getting fat, but the book encapsulates the days of the week, counting, nutrition, metamorphosis—all with very simple repetition and striking illustrations. I loved the challenge of bringing four of Eric Carle's stories to life with all their complexity.

### What was the journey or process into creating a show?

There were a lot of sketches and illustrations: we began with storyboards to communicate with Eric Carle what we wanted to do, then sketches of every puppet interpreting Eric's illustrations into three-dimensions. These sketches were used so the puppet builders could interpret and work out mechanisms to make the puppets move.

There are 75 puppets in the show and each one has different abilities—some of our birds have wings that “flap,” others have beaks that open and close, and others have a “gliding”

motion. From an artistic perspective we worked out the primary function that the animal needs to have in the story and designed the puppet around that.

The most critical thing was assembling the right team of creatives to go on this journey: composers, set designer, lighting director and puppet builders, all of whom were able to use their own abilities to push the show even further. The puppeteers are amazing too—they really bring to life all the characters.

### Were there any difficulties constructing a stage production such as this one?

Our biggest challenge was to ensure what we created was faithful to the books. Eric Carle's illustrations are iconic, and children are relentlessly unforgiving when you meddle with something they love!

Our role was to take two-dimensional characters and find what they look like outside of the pages of the book. For the hungry caterpillar, we had to create what he looks like from the front and the back—perspectives that are never seen in the book. And Brown Bear is drawn in a very “Picasso-esque” fashion which meant we could see many perspectives at once, so we had to round out the image to make it a believable puppet. Our other challenge was geographic: the show debuted in Australia, Eric Carle lives in Massachusetts and the puppets were built in New York.

### How did you decide on the order of the stories in the show?

*The Hungry Caterpillar* is our grand finale—the show's namesake and the perfect finish to the show as the magnificent butterfly. The beginning of *Hungry Caterpillar* starts with “In the light of the moon...” so it was a perfect transition from the night scene in *The Very Lonely Firefly*. I thought *Brown Bear* was an excellent beginning to the show as it introduces each animal one at a time—a fun story where everyone knows the words. That left the more traditional story of *10 Little Rubber Ducks* to take the second place.

### How did you come to theater and why do you do it?

I have always enjoyed theater but originally come from a film background. When I was younger there weren't any iPhones, cameras still used film and video cameras were expensive. I saved up for a video camera and a computer and





Scene from *The Very Lonely Firefly*. Pictured: Jake Bazel (seated) Ariel Lauryn, Kayla Prestel and Weston Long. Photo by Carol Rosegg

experimented at home—using my friends as actors and my toys for stop-animation. When I finished high school I went to film school where I studied directing, writing and producing and continued to make films.

I was then fortunate enough to work for film and theater director Baz Luhrmann who directed the opera *La Boheme* on Broadway, which was my very first experience in professional theater.

I enjoy creating images whether it is on the stage or on the screen. It's like painting but with a unique palette. A lot of the skills and departments that are used to make film are the same that are used in the theater—actors, set designers, production designers, lighting designers, composers, etc. However, I think what makes theater special is having a live audience. It's wonderful to hear their reactions and seeing how they experience a story unfolding in front of them.

### What do you hope audiences will get out of seeing *The Very Hungry Caterpillar Show*?

For so many people, this is their very first chance to go to the theater EVER, just as *The Very Hungry Caterpillar* was their first book. I believe each audience member will see that theater is a great way of telling stories.

I also think everyone will love the other three stories presented: *Brown Bear*, *10 Little Rubber Ducks* and *The Very Lonely Firefly* and I hope the show will foster a love of theater and a love of books. We place great emphasis on being faithful to the books and want to further everyone's appreciation for storytelling.



# A CHAT WITH EMILY MCLAUGHLIN

## Wardrobe Assistant and Visual Artist



### **Please tell us about your working process as wardrobe assistant.**

I'm so lucky to have two jobs at SCT, wardrobe assistant during the Mainstage Season and costume designer during the Drama School Summer Season. I am also a collage and mixed-media artist who works primarily with oil paint over papers and photographs.

Wardrobe staff/crew members are part of both the costume department and the backstage crew. We keep the story the costumes tell going, show after show, by keeping them in good condition, getting the actors into the costumes they need to be in at different times—sometimes very, very quickly—and helping the actors be as comfortable as possible in them. Costumes are often not very comfortable to wear, especially for 11 shows a week and production runs that can last almost two months! We are problem solvers and for some shows we have to be very quick on our feet, depending on how and when the actors need to change between looks or characters, and the nature of the costumes that the costume designer and director agree will fit the play best. Along with the set, props and lighting, costumes are part of the visual storytelling of a play, providing the actors and audience with a physical world to frame the ideas in the play. Like any physical object, the wigs, costumes and layers of clothes underneath can need repair, washing, restyling, upkeep, and can surprise you by breaking or misbehaving unexpectedly. I've heard many times from actors that the most stressful part of their show is their costume quick-

changes because no matter how much we organize and practice, something might go wrong, and changing many items of clothing (and sometimes wigs, fake facial hair and makeup) is hard when you must be onstage again soon for your next scene!

I enjoy my position as wardrobe assistant because although there's plenty of laundry and ironing to be done, I have a good amount of variety in what I do. Every show is different, and I learn how to take care of a different set of costumes and how to restyle and maintain wigs when the design calls for them. I learn what the dressers are doing backstage and in the dressing rooms to get the actors in and out of costume at the right time, which is timed and choreographed almost like a dance. I may go shopping for the theater or stitch for the costume shop to help with building the next show's costumes. Along with Erin, our wardrobe master, I help keep track of our budget, department money, inventory and tools, meetings, communication and what's going on from day to day. When understudies need to go on for the actors, we switch out the costumes and adjust them to fit their size. There are lots of lists to keep updated, emails for keeping up with what's happening, and leading up to opening a show there's paperwork to figure out how to organize who gets changed when, where, how much time they have and what costume pieces they're changing out of and into. I like working with creative people, which is important because wardrobe is all about interacting with people, often very intimately, as we are working with the things that they wear.

### **What is a particularly interesting or unusual challenge of your job, and how do you set out to solve it?**

Whether I'm working in the capacity of costume designer, wardrobe staff member, or artist, I'm challenged to communicate meaning through the manipulation of physical things. This means ways of thinking about what different things "feel" like or "say," how people interpret what they see, how they feel when they see it, the connections they make with other things they've seen before.

I have designed the costumes for other theaters' shows over the years, and I'm so happy to design shows for the Drama School Summer Season. I rather fell into costume design, and then costume work, because it feels to me like making a very large painting—choosing the right colors, textures, styles and materials—that you then set free to move and carry on the meanings of the story with a life of





*Detail from Emily's painting The Tree. The astronaut, star and moon are some of the pieces that are painted-over photographic images.*

its own. In particular, I am always most energized by collage work—from using different papers and photos incorporated into my paintings, to costumes made from recycled clothes and objects. To me, this allows more audience participation as people can recognize pieces of things that once existed independently of the artwork and bring their own experiences to the ideas I had.

In my art process, I often collage to canvas many altered parts of photos and other media, then add paint to them, uniting them into a central idea. Painted-over photographed images and purely painted images become hard to distinguish from each other, representing the melding together of facts, dreams, perceptions and memories. Images from the history of science and technology reflect my fascination with how our understanding of the world is related to the abilities and limitations of our tools.

### **What in your childhood got you involved in theater and art and to where you are today?**

I really don't have any specific events in my childhood to recount—I've just always felt I had to make my life in the arts. Even when I was five years old I knew I wanted to be an artist. I was lucky enough to have a creative mother who was a preschool teacher and very encouraging of all the time I spent drawing and making things. I was also lucky enough to go to plays with my family—and I remember going to SCT productions with my elementary school! I did a bit of theater at Garfield High School, but I never wanted to act—it's just that there wasn't any technical theater available to do there at the time. Theater is a marvelous and important way to share and explore different possibilities. It has the potential to expand our abilities to live together as a society and community. As someone who loves to make things directly with my hands, I've always been drawn to the hands-on technical building of theater.

Meeting people in theater led to design jobs in small theaters, which then led to professional theater jobs. I didn't know how to sew when I started but I've been learning ever since—there are so many skills to learn and practice. I actually didn't study theater in school. It didn't occur to me that I could make a living doing professional costuming, but here I am. I majored in literature and both studio and art history, which if you collage all together is rather like theater.

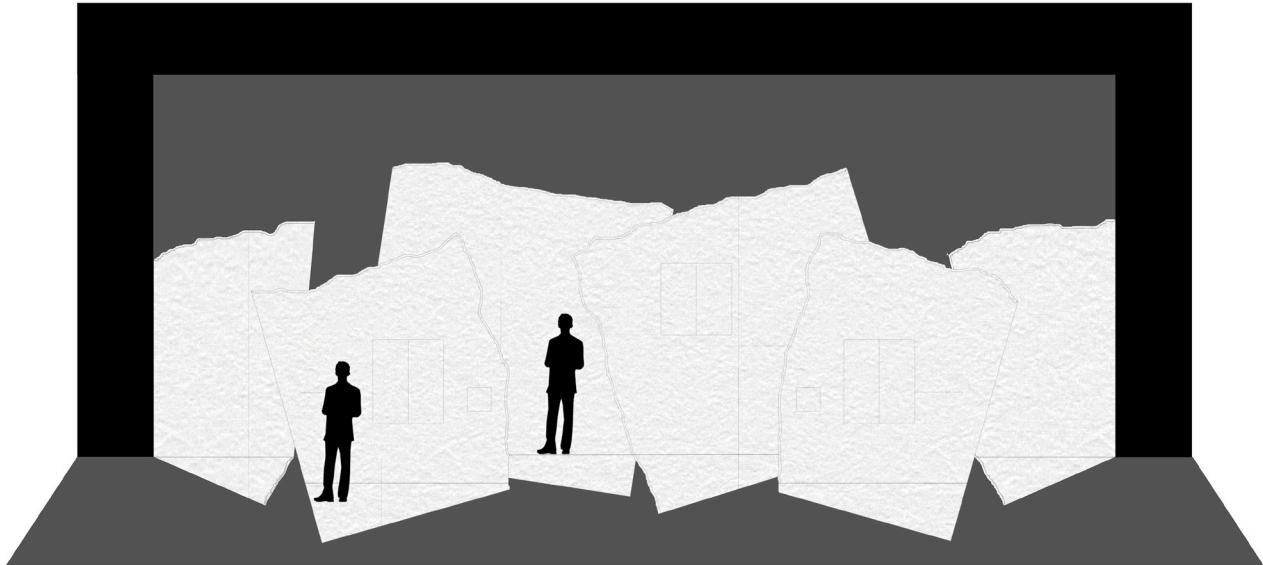
***Born in Seattle, Emily has been painting and drawing in various ways since she can remember. Besides making her living in professional and educational costuming, her collage paintings have been part of gallery exhibits and digital displays across the country. Her pieces have been projected onto buildings in Long Island City and Times Square, NY, within art events and outdoor sculpture installations.***



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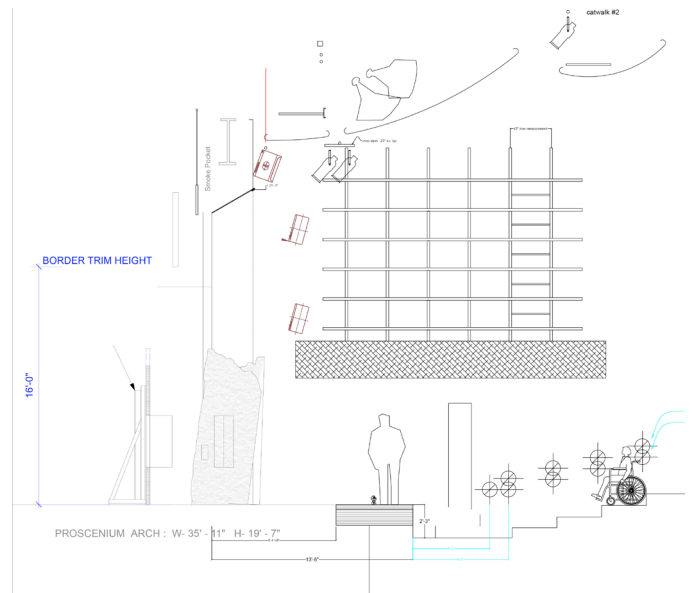
# ABOUT THE SETS & LIGHTS

From David Goldstein,  
Scenic and Lighting Designer



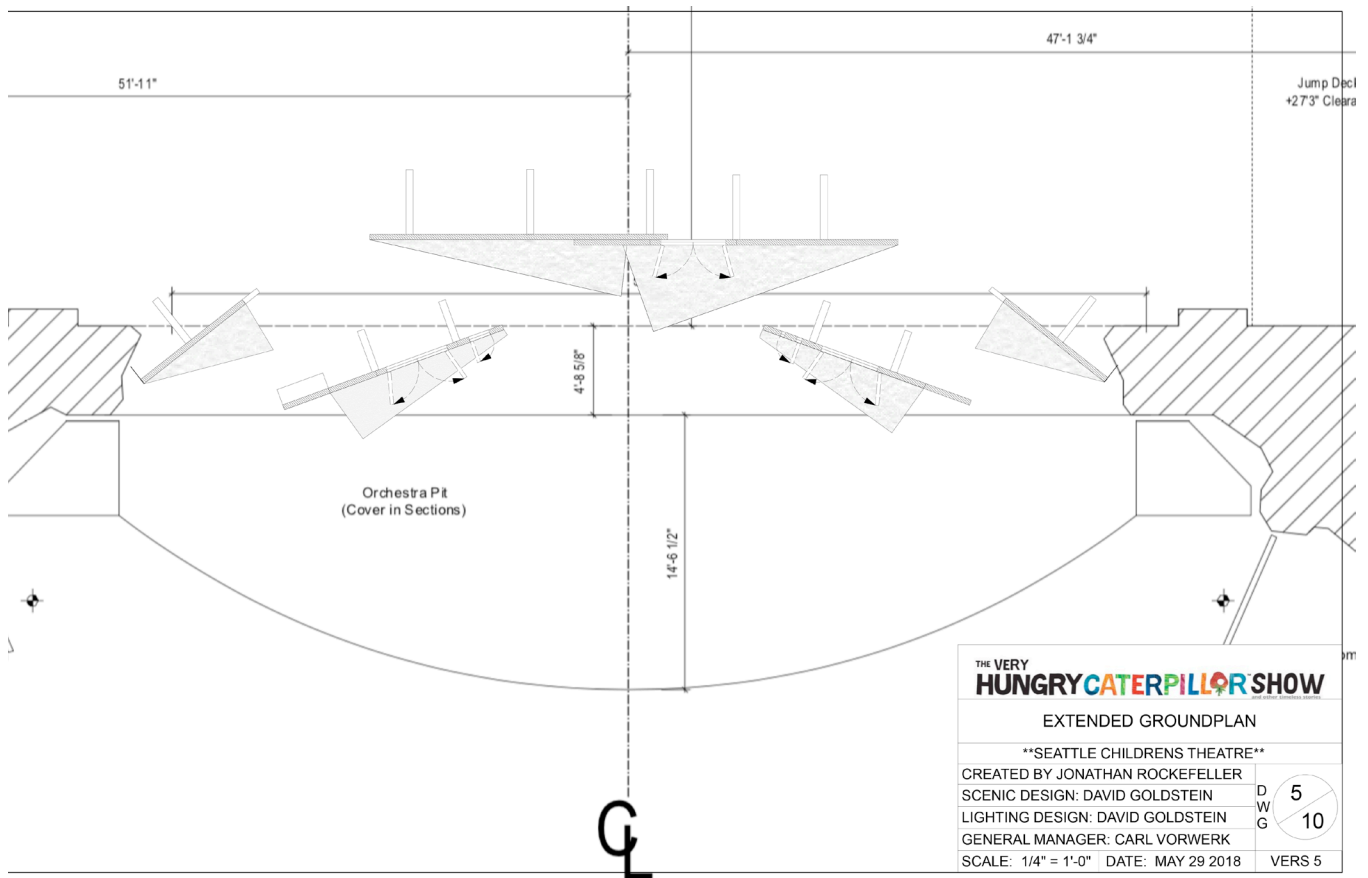
*The front view of the set as it will be placed onstage*

I have been involved in the theatrical community since I was eight years old. I used to want to be a performer, but I was always more excited by how the scene changed from place to place and was always watching the set changes rather than the actors onstage. In high school, I learned about stage design and realized I had found my calling. As a scenic and lighting designer, it's my responsibility to create the world for the show to live in and guide the audience where to look and when. Designing the scenery and lighting for *The Very Hungry Caterpillar Show* was an exciting challenge. Eric Carle created one of the most iconic children's books of all time, and the pictures and colors have a very recognizable look. It's our responsibility as artists to create the best world for the puppets to leap off the page and onto the stage. Working with the director Jonathan Rockefeller, we knew we wanted to present a blank canvas where the puppets would be the focal point of the storytelling. Our white textured background is inspired by crinkled tissue paper, the very material that Eric Carle uses in his illustrations. We wanted a dynamic set with interesting shapes and architecture, so we explored what it would look like to rip the tops of the pages off and how that would translate to the stage. It was also important to feel like



*A cross section view of the stage showing the height of set pieces in relation to a human being, and audience sightlines to the stage. This helps people plan for things like positions of lighting instruments and where and what kind of masking is needed to surround the set and help keep audience focus on the action.*

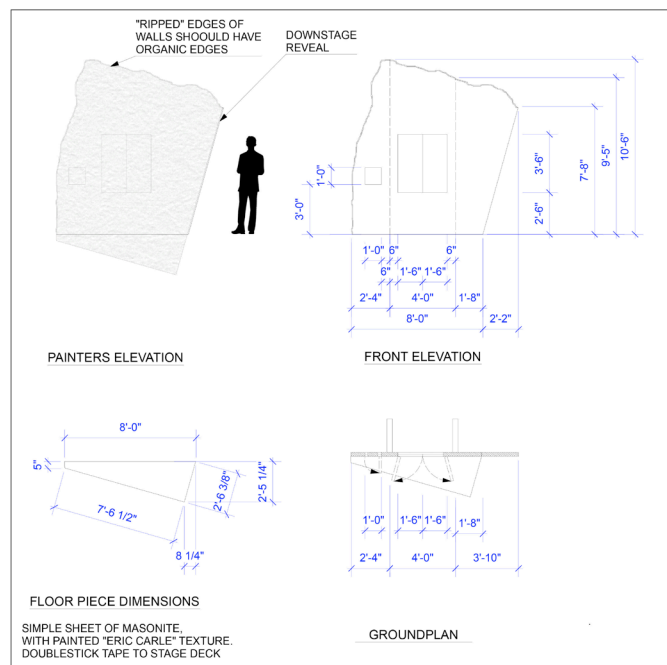




Ground plan with details of the position of the set walls

the story surrounds us, so we made sure the walls and papers created a half-circle shape onstage. And Jonathan has lots of puppets entering from the audience, so it feels like the audience is truly transported to the world of Eric Carle and the different stories we are telling.

With a show containing over 75 puppets, we also needed to find clever, fun ways to show the audience different animals quickly. We created a series of secret doors, so some puppets can sit in windows and we can be surprised over and over about where the next character is coming from. We did our best to keep audiences on their toes, with surprises at every turn. Being a scenic and lighting designer, I always design with the complete visual image of the show in mind. What will it look like with lights and color? On a white set, it's easy for the colorful puppets to stand out, but we also want to use lighting to add mood and tone without losing the puppets. Lighting can also replace certain set pieces or puppets and assist in the storytelling.



David's technical drawing of the construction plan for one of the walls with its accompanying floor piece has measurements for the frame of the wall including the placement of windows.

For *10 Little Rubber Ducks* we knew that lighting would be helpful when it came to the 10 Ducks going overboard! Using a rotating gobo (a stencil put in front of the light source that changes the shape of the light) we allowed the lighting to suggest the ducks swirling through the ocean, and this gave the puppeteers time to set up the next moment of the show. Similarly, we used a light to project the image of the Moon at the end of *Firefly* to allow for the puppeteers to set up the next story, *The Very Hungry Caterpillar*. Lighting also allows us to show the passage of time from day to night and back to day again, imitating sunlight and moonlight through the use of different colors and angles.

WALL TEXTURE CREATED  
WITH CRUMPLED WALLPAPER,  
WATER BASED PAINT, AND WATER.  
  
SHOULD LOOK LIKE TISSUE  
PAPER THAT'S BEEN CRUMPLED.  
  
PLEASE PROVIDE DESIGNER  
WITH SAMPLES OF WALL TREATMENT  
BEFORE FINAL APPLICATION

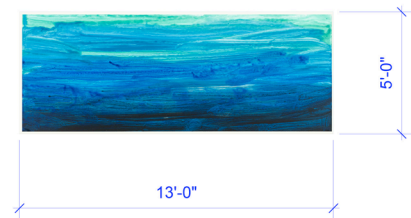


WHITE ERIC CARLE TEXTURE

*Sample and instructions to scenic painters for creating the wall texture*



*Notice the crumpled paper texture and the window hiding in the wall.  
Pictured: Arlee Chadwick, Kirsty Sadler*



10 LITTLE RUBBER DUCKS STORM FABRIC

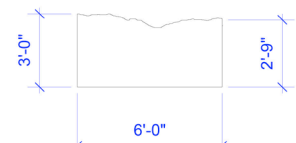


*A change in the lighting brings on the night and creates a different mood. Pictured: Emmanuel Elpenord, Vicki Ocegüera, Leanne Brunn, Kirsty Sadler*

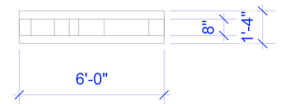


PAINTERS ELEVATION

GROUNDROW PAINTED  
WITH ERIC CARLE TEXTURE,  
BROWNS, BLACKS, AND BURNT UMBER



FRONT ELEVATION



GROUNDPLAN

*Technical drawings for two additional design elements, one for 10 Little Rubber Ducks and one for The Very Hungry Caterpillar*

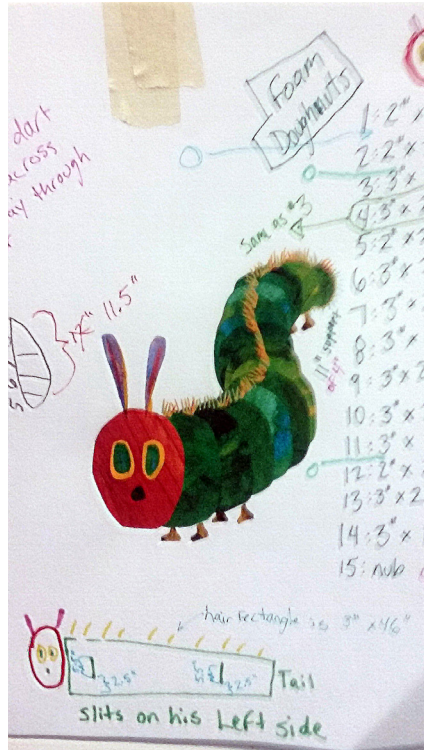


# ABOUT THE PUPPETS

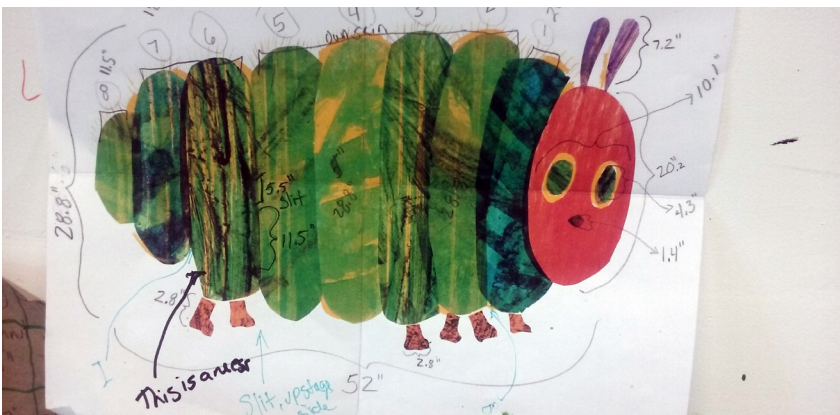
From Arlee Chadwick, Puppeteer  
and Puppet Builder



Illustration of caterpillar puppet  
size © Rockefeller Productions /  
Hungry Caterpillar™ & © Eric Carle



Arlee's notes on measurements for the "main  
hero" caterpillar puppet's body segments...



...and for the big caterpillar puppet when he's had plenty to eat and is ready to turn into a  
butterfly

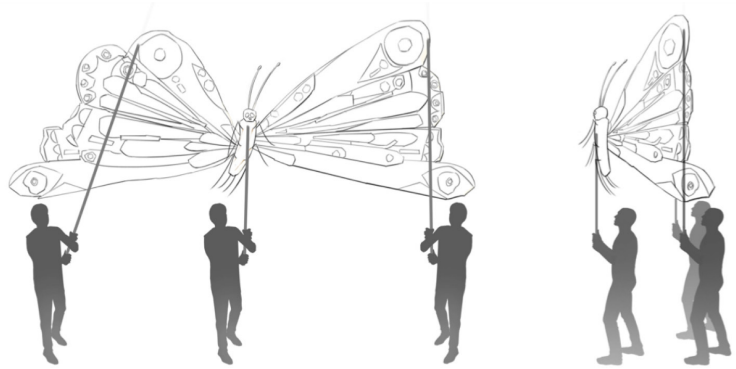
Building puppets for *The Very Hungry Caterpillar Show* involved a type of designing for licensed characters that needed to maintain the look of the original Eric Carle illustrations, but be turned into three dimensions and enlarged in size. The first pattern-making stages involved a fair amount of math in order to maintain the scale of each part of the book illustration. For example, I was directed to make the butterfly 10 feet across. I would measure the illustration and that would dictate the measurement of the other parts of the butterfly such as the antenna, body and legs when turned into a puppet.

In designing puppets you always keep three aspects in mind: appearance, movement and how it will be puppeteered. This will dictate what materials you use for each part of the puppet. There are three different caterpillar puppets that appear in the show: baby, main hero caterpillar and fat caterpillar. The bodies of these caterpillars are made of doughnuts of soft polyfoam, like what you would find in a sofa, which are encased in spandex fabric. The heads are made of a harder foam called L200 which is about the thickness of a yoga mat. All three are puppeteered in different ways so they each have different handles. The baby has an internal wooden rod, the main caterpillar has plastic handle disks sewn in and the fat caterpillar has fabric slits that the puppeteer holds.

The 10 little rubber ducks are made out of L200 and painted to look like an Eric Carle artwork. They were created by making a pattern from an actual rubber duck toy. The toy was covered in a plastic bag, then covered tightly in masking tape. Then the taped shell was cut away in pattern pieces.



The finished "main hero" caterpillar  
Pictured: Kirsty Sadler

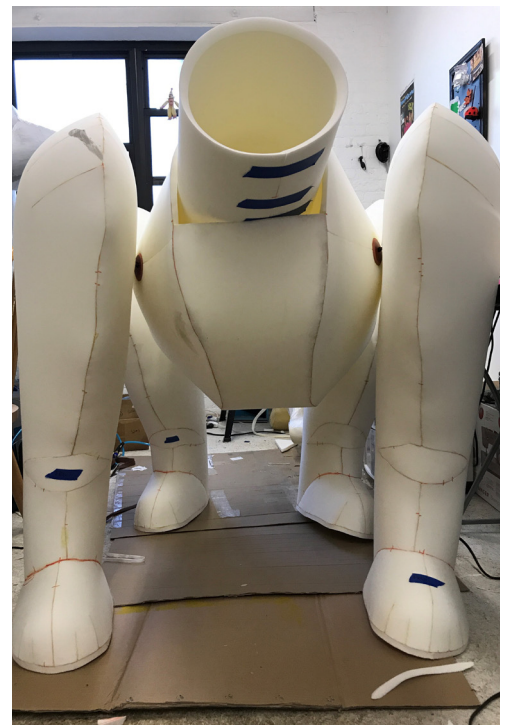


Concept illustration showing the size and suggested structure of the butterfly puppet © Rockefeller Productions / Hungry Caterpillar™ & © Eric Carle

After that I did several mock-up builds, altering the pattern to get the perfect shape. Sometimes a puppet has to do something very specific. The action for the octopus in the book *10 Little Rubber Ducks* is "an octopus blinks at it." For this the octopus has a manual blinking eye mechanism made out of cups of hard polyfoam. The puppeteer carries the octopus by holding on to some drawer handles on its back.



Clay sculpture of Brown Bear's head. Once the model clay head was sculpted it was covered with tissue paper and marked where the seams would be put. The tissue paper pattern pieces were carefully taken off, placed on an overhead projector and enlarged to get the full size of the pattern for the head. Brown Bear was built by Jessica Lorence.  
© Rockefeller Productions



Brown Bear's body, in process. The body was made of 1/2" L200 glued together with a shoe adhesive called barge. It was then coated with Plasti Dip (a liquid plastic) and painted with acrylic paint.  
© Rockefeller Productions





*Brown Bear looking at his book*

*Pictured: Leanne Brunn, Emmanuel Elpenord, Vicki Ocegüera*

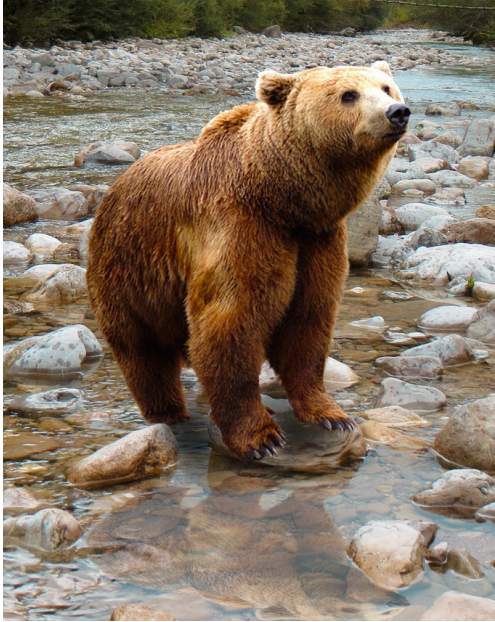


*Most of the puppets in the show. Arlee is standing behind the turtle. Can you name which puppets are in which story?*

*Pictured: Leanne Brunn, Arlee Chadwick, Vicki Ocegüera, Jake Bazel, Emmanuel Elpenord, Kirsty Sadler*



# WHAT ARE THE REAL STORIES?



Bears, birds and bugs! Animals of all kinds play a part in *The Very Hungry Caterpillar Show*, which is made up of four stories including *Brown Bear, Brown Bear, What Do You See?*, *10 Little Rubber Ducks*, *The Very Lonely Firefly* and, of course, *The Very Hungry Caterpillar*. Let's take a look at some of these creatures to see what they are like and how they live in nature and with each other.

Scientists all over the world have studied animals throughout history and they have made many interesting discoveries that help us to understand them better. In *Brown Bear, Brown Bear, What Do You See?*, several animals tell us what they see with very colorful answers. A red bird, a yellow duck, even a blue horse! But what do we know about how bears or other animals see and what they see? How important is color in nature, and do bears and other animals really see all these different colors like we do?

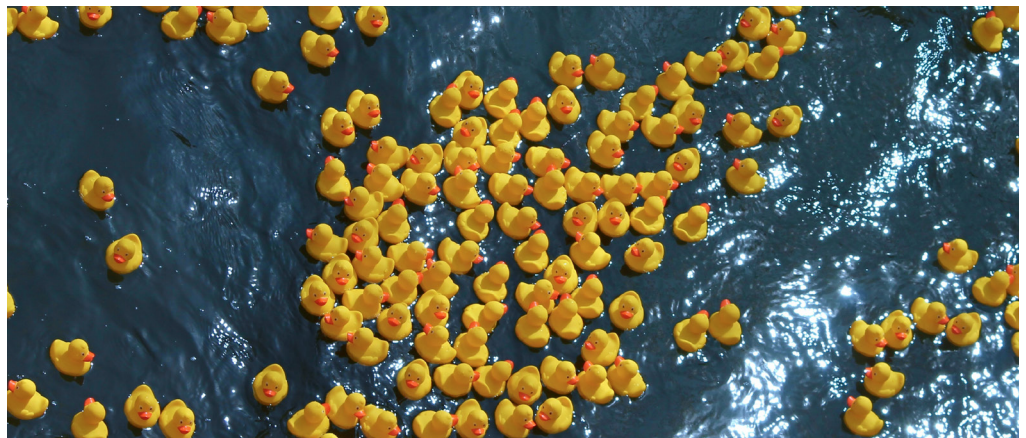
Biologists (scientists who study living things) have compared the eyes of humans to the eyes of animals to find out some of these answers. Eyes are made up of many parts, two of which are called rods and cones. Rods are the parts of the eye that deal with light and cones are the parts that help us identify color. Human eyes have three cones, so most of us can see a full range of colors. (We say most of us, because there are some people who have what is called "color-blindness" due to a slight defect in their eyes. They are not blind to all colors, but they have difficulty distinguishing between some colors, like red or green.) Most animals, like bears, dogs and cats, have two cones in their eyes, so they are not able to see as many colors as we do, but can still see lots of them. Instead of seeing a bright red like we do, they might see a faint red with more grey undertones.

There are a number of reptiles, fish, birds and insects that have four cones, so they probably see an even wider variety of colors than we do. That helps them to find flowers, fruit, berries and other sources for food. And there is a small animal called a mantis shrimp that has 12

cones in its eyes. Imagine what amazing colors those creatures see!

The colors of the animals themselves are also full of variety and serve a number of purposes. The color of their skin, fur or feathers can be used to blend into their surroundings to protect them from predators (reptiles and snakes are famous for this), and there are some male birds who show off bright colors to draw predators' attention away from unadorned females and their young. They also use color to make themselves more attractive when courting a female to mate. Bears themselves come in many different shades: black, brown, honey-colored, cinnamon, blond, blue-gray, and even white like polar bears. Colors are everywhere in nature and animals use their sense of color in many interesting ways to find food, find mates and to stay safe.

In *10 Little Rubber Ducks* we hear about an adventure that results when the ducks fall overboard into the ocean. There is an interesting fact about a similar occurrence that really happened in 1992 and allowed scientists all over the world to learn a great deal about



*So many ducks!*





Time-lapse photograph of firefly lights

the oceans and ocean currents. All from a bunch of little toy ducks!

A cargo ship was loaded with a container of toys, including thousands of plastic ducks, and was headed from Hong Kong to Seattle. Sometime during the trip, the container fell off the ship and the toys started floating in the Pacific Ocean. Scientists, including oceanographers who study all things related to oceans, heard about this and saw it as an opportunity to learn more about the way that water moves around the Earth. They were especially interested when they heard about little ducks and other toys washing up on beaches far, far away from where they first started. American author Donovan Hohn wrote a book about the event called *Moby-Duck: The True Story of 28,800 Bath Toys Lost at Sea and of the Beachcombers, Oceanographers, Environmentalists, and Fools, Including the Author, Who Went in Search of Them*.

Using details about where the toys were released and where they ended up, the scientists created mathematical formulas to explain their movement in the water, and then they were able to use the same mathematical data along with weather reports and wind patterns to begin predicting where more of the toys would be found. They even explained

how some of the little ducks could get from the Pacific Ocean all the way around Alaska and northern Canada to end up on a beach in Scotland, where one little duck was found. The scientists were able to make significant discoveries about the ocean currents and the way that water moves and travels, all from a happy little accident that sent these toys on a marvelous adventure.

Fireflies, like the one in *The Very Lonely Firefly*, have always been interesting to us because of the light that they give off, making them beautiful to see at night. Of course, it's always more fun to see a big group of them. And it's probably more fun for fireflies to be in a group, too, rather than being alone. In fact, scientists have discovered that one of the reasons they give off light is so that they can find other fireflies to hang out with and keep from being alone.

Entomologists are scientists who study insects and they have done a lot of work looking at fireflies and how they live. Fireflies (sometimes we call them lightning bugs) are actually a type of beetle and they have two kinds of chemicals in their lower abdomen that create a glow. This is called bioluminescence. Entomologists discovered that there are different flashing patterns that are used so they can

communicate with each other. Males will use one type of signal and females will answer with another one, so they are using light to talk to each other. A bunch of lovely, blinking fireflies in a field are actually having a big gab-fest!

Entomologists also studied why insects are attracted to other forms of light, like our lonely firefly who encounters a flashlight and thinks it's a friend. You will often see bugs like moths or beetles hovering around an outside porch light. Scientists have discovered that night-flying insects use the light of the moon to navigate from place to place. When an artificial light source is introduced, like a porch light, the little bugs get confused and lose their way. Scientists recommend that special bug lights are used outside. These are usually yellow, and they will not only keep the bugs from gathering around your porch, they will allow the bugs to use the natural light of the moon to find their way around.

Caterpillars, like the one in *The Very Hungry Caterpillar*, are best known for one fascinating feature: a process called metamorphosis, where a caterpillar changes into a beautiful butterfly. There are other creatures who go through a similar change, but none more dramatic than the caterpillar.

First of all, yes, caterpillars are very hungry, and they eat a great deal. Sometimes they even cause problems for farmers and other food-growers by destroying crops and other vegetation. These slender little insects eat many, many times their body weight because they need to store a lot of food energy for the big change they are about to go through.

After they have eaten enough and grown enough, the caterpillar hangs upside down, usually from a tree branch. It begins shedding its skin, exposing the chrysalis underneath which hardens into a protective shell. Butterfly caterpillars do not build cocoons. Secure inside the chrysalis, the caterpillar takes a long nap and begins the process of changing into a butterfly. This period of sleep, or hibernation, and the transformation can take anywhere from seven days to more than a year, but for most butterflies it's about two weeks.

Other insects and animals that undergo their own kind of metamorphosis include ladybugs, grasshoppers and dragonflies. Frogs and toads start their life under water as a small tadpole with a large head and one tail. After about 14 weeks they develop four legs and hop out of the water to live as adult toads or frogs.

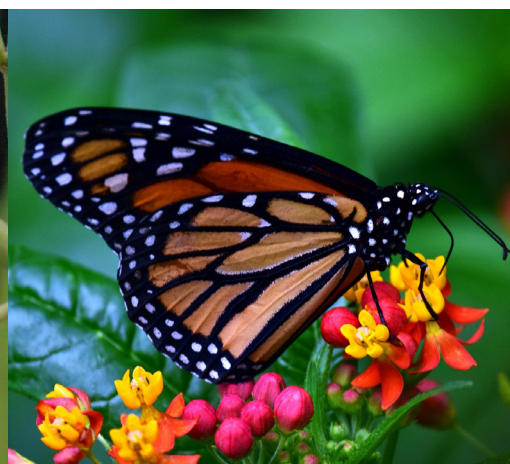
So there are many other creatures who go through metamorphosis. But the star of the show in the animal kingdom, and now onstage, is the very hungry caterpillar.



*From monarch caterpillar...*



*...to chrysalis...*



*...to butterfly.*

## Resources

ColorMatters.com: [How Animals See Color](#)

AskaBiologist.asu.edu: [How Do You Know If an Animal Can See Color?](#)

Wikipedia: [Friendly Floatees](#)

Wikipedia: [Moby-Duck](#)

Firefly.org: [Fact About Fireflies](#)

MrNussbaum.com: [Firefly Information for Kids](#)

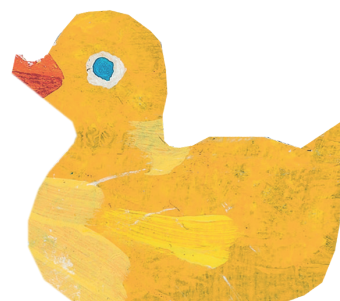
ThoughtCo.com: [Why Are Insects Attracted to Light?](#)

YouTube.com: [Dance of the Fireflies](#)

Kidzone.ws: [Animal Life Cycles](#)

MentalFloss.com: [15 Examples of the Most Epic Metamorphoses from Youth to Adult](#)

YouTube: [Metamorphosis from Caterpillar to Butterfly](#)





# WHY PUPPETS?



*The Very Hungry Caterpillar Show* uses a variety of puppets to bring Eric Carle's stories to life. These objects, powered by humans, bring a special kind of energy, movement and expression to the experience. Renowned puppeteer Steve Abrams describes puppets as "objects with a rare power specifically made to perform." Why do puppets have a "rare power"? And how do they specifically enhance a play?

To understand the "rare power" of puppets, let us consider the history. Puppets have been around for thousands of years. The word "puppet" comes from the Latin word for doll: pupa. It is believed puppetry existed in most ancient civilizations though its exact origin is unknown. Stringed toys and articulated dolls have been found from as far back as 4,500 years ago in India and North Africa. Puppets are a step apart from reality, able to do things human bodies cannot, to give voice to animals and fantastical creatures. They can represent both inner and outer lives of characters. Puppets are the perfect vehicle to bring art to

life, as in *The Very Hungry Caterpillar Show* where they become the extraordinary art of Eric Carle in motion. They require active imagination on the part of the audience, making watching them an especially personal experience. They can provide mystical, thought provoking, whimsical and ritualistic ways in which to tell stories.

Puppets not only entertain but can also be used to educate and inform. In the hands of an educator they provide an excellent focal point for children's attention and make lessons uniquely engaging. Puppets can also be remarkably useful in promoting creativity and language skills in children. Many educators use finger-puppet play with younger children. This style of puppet is an effective tool not only because it is well-suited for children's small hands, but because using puppets takes attention off of the speaker, freeing children to express themselves more comfortably. At the same time, the action connects body and brain, deepening the learning experience.

Students can grow in confidence with public speaking through the use of puppets.

Puppets can also be a source for healing children who have experienced trauma. Last December, the MacArthur Foundation awarded Sesame Workshop, the company who produces the popular show *Sesame Street*, and the International Rescue Committee \$100 million to educate children displaced by conflict in the Middle East. Together the two organizations will build an evidence-based curriculum incorporating puppets, designed to improve intellectual and emotional development of these children. The program is slated to impact 9.4 million children. This transformational investment brings incredible hope to children who are in the most dire of situations.

As you watch *The Very Hungry Caterpillar Show* consider how the play would be performed without puppets. What would change? What would remain the same? How do puppets make the story different, more or less engaging? What are the ways in which the puppets entertain, inform, educate and possibly heal?

**"Puppets not only entertain but can also be used to educate and inform."**

## Resources

Smithsonian.com: [Why Puppets \(and Puppeteers\) Are Still Important](#)

TeachMag.com: [Puppets Talk, Children Listen](#)

MacFound.org: [Sesame Workshop & International Rescue Committee Award](#)



# NATURAL INSPIRATION

Children are natural scientists, storytellers and artists. Take them on a walk to the park and how many times do you stop to see the inchworm, the roly poly bug, or butterfly flying along? Next thing you know, your child will be creating a story about where the worm is going, why the roly poly must hide, or that the butterfly is flying to Mexico. Finally, when you get home, your child may have the urge to create a story on paper using markers, glitter glue and popsicle sticks! Authors and artists also find inspiration everywhere. They find it in their homes, on their walks, from their friends, and the communities around them. Eric Carle said, “I have always loved to draw and have been making pictures ever since I was a very young child.” His earliest mentor was his father, who used to take Carle on nature walks through the woods as a boy, leading to a lifelong interest in nature. “He’d lift up a rock and show me the small creatures that lived underneath it,” says Carle. Ezra Jack Keats, author of *A Snowy Day*, admitted to using pictures from magazines as inspiration and playing with the process of collages and stamps. “I was like a child playing,” he wrote of the creation process. “I was in a world with no rules.”

If you allow children to take their non-electronic toys (toy cars and trucks, old pots and pans, stuffed animals and blankets) outside, they will likely create a “problem” that needs a creative solution. The cars are stuck in a traffic jam and trucks come along to make new roads. A stuffed animal gets left out of a garden party because it is shy, so a child sings a silly song to invite it in. Children naturally create problems because they are eager to solve them, eager to have control of stories they tell. Social interaction is practiced as friends find magical, or practical, solutions and take their imaginations to the next level. Allow children to get messy and try new ways to solve problems. A child’s natural creative instincts will kick in and you may be astounded by the artistic, out of the box, thinking they exhibit.

Art and storytelling aren’t the only rewards and outlets for creativity. According to Erik Fisher, Ph.D. at The Genius of Play, “Creativity can help build confidence, flexibility,



individuality, and can even contribute to better physical health. ... Creativity often starts with play early in life and leads to other things. It is in play that children begin to develop their creative muscles, whether with blocks, dolls, and action figures, or even board games. Beyond play, kids may find creativity in the way they play sports, clean their room, prepare their food, do their schoolwork, the list goes on.”

So, after you have taken a walk, collected that rock and twig, marveled at the stripes on a butterfly, or observed a swimming fish, encourage your young artist to create with crayons, paint, snips of paper, stamps, or pipe cleaners. Ask your artist questions like, “Can you tell me about the colors you chose? What inspired you to create this? Does this artwork have a story? Where does your story take place? Is there a problem? How do they get out of the situation?” Allow them to use their imagination fueled by their surroundings. Anything and everything is inspiration—we just have to see it! As the artist Marc Chagall once said, “Great art picks up where nature ends.”

## Resources

TheGeniusofPlay.org: [The Art of Creativity](#)

# TELLING STORIES



Eric Carle knows that when you tell a story you want to help people understand the characters in it and what they are feeling and doing. His pictures and his words work together to do that.

Here are three things to think about that can help make a good story.

## Who's in the story?

Stories need a hero, but it doesn't have to be someone who wears a cape and can fly through the air. It can simply be someone who is trying to get something done. But if the hero is able to do what they want too easily, that's not much of a story. It would be like playing games by yourself all the time—there aren't any surprises and you always know who is going to win. That's why the story needs someone or something keeping the hero from their goal, something that is a problem the hero has to solve.

Who do you think is the hero of *The Very Lonely Firefly*? What is the hero trying to do? Who or what is keeping the hero from their goal? How does the hero feel?

## Where does the story happen?

Every story has to take place somewhere. It doesn't have to be in a place that's exactly like where you are. There are some very exciting stories that happen under the sea or on a different planet. But even a strange place can be something like one you know. That can help you better understand the story and the characters in it.

Where does *The Very Lonely Firefly* take place? Is it more than one place? What do the pictures tell you about the places? How are they like where you are? How are they different?

## What happens in the story?

This is probably the most fun part. Anything you want can be in a story. The best stories take you on a trip with a beginning, a middle and an end. The beginning may start with the normal life of the characters in the story. In the middle a problem may happen that changes things for them. In the end you find out if and how the problem is solved.

What are the beginning, middle and end of *The Very Lonely Firefly*? What would happen in the end of the story if the middle was different?

You can take all these parts and use them to make any story you want. You can write it or draw it or act it out. Or all three! What will make all these parts into a great story? Your imagination.

**“But even a strange place can be something like one you know. That can help you better understand the story and the characters in it.”**

# NOT A TYPICAL PLAY –

## Ways to Explore *The Very Hungry Caterpillar Show*

*The Very Hungry Caterpillar Show* takes material from four of Eric Carle's books. There is no single storyline to follow. Each story is set in a different place and introduces new characters.

Here are a few general topics and simple activity ideas to inspire discussions and exploration for each of the stories:

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



**Animals**

**Colors**

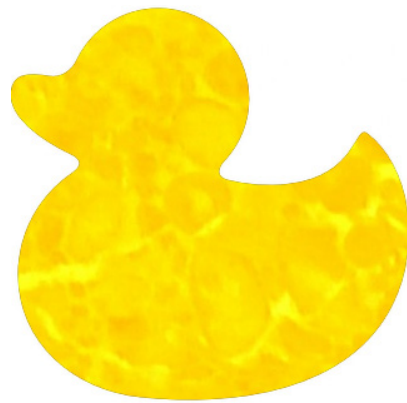
**Setting (where you would find the animal)**

**Reality vs. fantasy (yellow duck vs. blue horse)**

What are your favorite colors? Are there animals in real life that are those colors? Would you really see a blue horse? Black sheep? If you could have a purple cat, would you want one? What would be a good name for the purple cat?

**Activity:** Make/paint animal masks or simple cutouts and act out the story.

### *10 Little Rubber Ducks*



**Sinks/floats**

**Counting/sequencing numbers**

**Directionality words**

**Storms (wind, hurricanes, tornado)**

What kinds of animals can you find in the ocean? North Pole? South Pole? Eastern U.S.A.? Western U.S.A.? In the north? South?

**Activity:** In plastic containers filled with water, float some rubber ducks (or other floatable plastic toys). Give your child a straw. At one end of the container of water, instruct the child to blow through the straw at the duck to help it move down the "river." Got two children? Make it a race!





## *The Very Lonely Firefly*



Nocturnal animals

Lights in the night

Loneliness

Persistence

What animals sleep during the day and are active at night? Can people be nocturnal? Can you think of a job that you could do at nighttime?

**Activity: (With an adult's help.)** Cut open a glow stick and shake the contents into a jar. Add silver glitter. Seal the jar with a lid. Shake. Take it outside at night or into a dark room—what do you see?

## *The Very Hungry Caterpillar*



Life cycle of a butterfly

Metamorphosis

We grow!

Healthy foods

This caterpillar eats and eats. Can you remember how many and which foods it eats? Why did the caterpillar feel better after eating a green leaf? Have you ever gotten a tummy ache from eating too much? What did you learn from that experience?

**Activity: (Get parent's permission!)** Dip a marshmallow into some red paint. Stamp the marshmallow onto a piece of paper. Then, dip a new marshmallow into some green paint. Stamp the green onto the paper, behind the red, to make a caterpillar body! Count how many green segments you add as you stamp. Make different sizes and label the number of segments.

# WORDS AND IDEAS IN...

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

---

### Animals and Colors

red bird

blue horse

purple cat

black sheep

yellow duck

green frog

white dog

goldfish



## *10 Little Rubber Ducks*

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### Vocabulary

**packed:** placed something in a container, especially for transportation or storage

**cargo ship:** any kind of ship that carries goods and materials from one port to another

**countries:** nations with their own government

**overboard:** going from a ship into the water

**bobs:** makes a quick, short movement up and down

**drifts:** carried slowly by a current or air or water

**screeches:** a loud, harsh, piercing cry

**floating:** resting or remaining on the surface of water or liquid

### Directions

west

north

left

up

this way

east

south

right

down

that way

### Ordinal Numbers

1st – 10th

### Actions in the Story

storm **churns** the water

wave **lifts**

dolphin **jumps**

polar bear **growls**

pelican **chatters**

octopus **blinks**

whale **sings**

wind **whistles**

ducks **bob, drift, float**

seal **barks**

flamingo **stares**

turtle **glides** past

seagull **screeches**

mother duck and  
ducklings **swim**

# The Very Lonely Firefly

## Vocabulary

**lonely:** being sad because one has no friends or company

**stretched:** straightened or extended one's body or a part of one's body to its full length

**flashlight:** a small, portable light that has a battery

**lantern:** a portable lamp with a protective, "see-through" case protecting the light from wind or rain

**reflecting:** to "throw back" light from a surface or body

**fireworks:** devices containing gunpowder and other chemicals that causes a spectacular explosive display in the sky

# The Very Hungry Caterpillar

## Vocabulary

**egg:** the first stage of life for many young animals and insects, where early development takes place within a shell or other protective outer covering

**caterpillar:** a small, worm-like animal that feeds on plants and eventually develops into a butterfly or moth

**cocoon:** a covering of silky threads spun by an insect that serves as a protective covering. Butterfly caterpillars do not spin cocoons. They shed their skins exposing the chrysalis underneath which hardens into a protective shell from which they emerge as butterflies.

**butterfly:** a flying insect with a small body and two pairs of large, often colorful wings

**metamorphosis:** the process of transformation from an immature form to an adult form in two or more distinctive stages for insects or amphibians

## Things That Light Up and Words Describing the Light

lightbulb **lighting**

flashlight **shining**

car's headlights **flooding**

dog's, cat's, owl's eyes **reflecting**

fireworks **sparkling** and **glittering** and **shimmering**

candle **flickering**

lantern **glowing**

fireflies **flashing**



## When and What the Caterpillar Ate

Day of the Week	Amount	Things
Monday	1 – one	apple
Tuesday	2 – two	pears
Wednesday	3 – three	plums
Thursday	4 – four	strawberries
Friday	5 – five	oranges
Saturday	1 – one	piece of chocolate cake, ice cream cone, pickle, slice of Swiss cheese, slice of salami, lollipop, piece of cherry pie, sausage, cupcake, slice of watermelon





# JUMP START

Ideas for things to do, wonder about, talk about or write about before or after you see *The Very Hungry Caterpillar Show*

What animals do you see every day? What colors are they?	Take a flashlight into a dark room. Turn it on and draw letters in the air. Can your friends tell what letters you are making? Try writing out whole words.	Fireflies use their lights to communicate with each other. Besides words, what do we use to communicate with each other? Tell a friend what you did today using only gestures and facial expressions.	Count the animals you see on your way to school, to the store or to a friend's home. Don't forget to look in the sky. Where do you see most of them? Make paper bag puppets of the animals you see most. Act out where you saw them and what they were doing. only gestures and facial expressions.
Do you like to float in the water? Write or draw what it feels like.			
Learn where north, south, east and west are in your home. Make a map of it.	What ways can you tell you are growing?	What do you see? Draw it.	Bob like a rubber duck in the ocean.
Blink like an octopus. Sing like a whale. Glide like a turtle. Growl like a polar bear.			Write your name using as many different color crayons as you can.
Make collage art of your favorite animal using things from recycling. Ask permission first.	What is your favorite day of the week? Write or tell a story about a fun thing that might happen on that day.		With some friends, take turns pretending to eat some of your favorite foods and see if you can guess what each other are eating.
	If you could turn into an animal, what animal would you choose? Act out becoming the animal. Use sounds the animal makes, too.		What do you do to feel better when you have a tummy ache?
Dance like a firefly at a firefly party at night.	Play <i>Rainbow Tag</i> . Divide the players on opposite sides of the space. Choose one person to be IT. IT stands in the middle and calls out a color. Anyone wearing that color must run to the other side of the space past IT while IT tries to tag them. Anyone who is tagged stands in the middle and becomes a tagger along with IT. The middle group then decides a color and shouts it out. As the game goes on, they can call "rainbow" and all the untagged players must run to the other side. The last player left without being tagged is the winner.	Which animals in this play would make good pets? Which would be bad choices for pets?	
Draw a butterfly garden, with plants in their favorite colors—red, yellow, orange, pink, purple.		What kind of man-made lights do you see at night? What lights in nature do you see?	
Where in nature would you find each of the animals in <i>Brown Bear</i> ?		Have an animal parade with your friends and family using the animals in <i>Brown Bear</i> . Move and make sounds like the animals do. In the middle of the parade, everybody switch the animals you are. You could make this a puppet parade, too.	
Write or tell the story of the very hungry caterpillar backwards, starting with the butterfly and ending with the egg on the leaf.	Which animals in the show are the fastest? The slowest? The biggest? The smallest? The loudest? The quietest?	Make up a song for the very hungry caterpillar to sing about all the foods he eats.	
		Retell the story of the <i>10 Little Rubber Ducks</i> remembering which animal encounters the ducks first, second, third, etc.	

# DRAMA IN ACTION

This is a customized *The Very Hungry Caterpillar Show* Dramatic Connection Workshop exercise for you to try.



**EXERCISE:** From Caterpillar to Butterfly

**GRADES:** K and up

**TIME:** 15 minutes

**SET-UP:** This exercise works best in an open space.

**SUPPLIES:** None

*In The Very Hungry Caterpillar Show, the hungry caterpillar eats its way through many foods to become a butterfly. In this exercise, students will build their imaginations by engaging in creative movement and play to learn the life cycle of a caterpillar.*

## Instructions:

Have students find a space in the room where they can move without bumping into one another. Ask students to act out what you describe from sections of the following guided imaginative play. If you like, you can use the entire suggested script for the activity. Pause to ask questions or to let students spend more time with exploration based on how you see the class responding.

**Hatching:** Make a small shape with your body. Become as small as you can. Look! There is a whole space full of eggs. Take a moment to think about what it might feel like to be in a small egg. Is it warm or cold? Can you hear things outside your egg shell?

Suddenly, the eggs began to wiggle, slowly at first and then they became really, really wiggly.

POP! The eggs popped open and out crawled tiny caterpillars.

**Time to Grow:** The caterpillars started to move. Think about how they move. How slow can you move as a caterpillar? Making safe choices, how quickly can you move as a caterpillar? The caterpillars moved around the space, exploring their world.

After all that moving, the caterpillars became hungry! They were so hungry they went looking for food. The caterpillars came upon a bush filled with leaves and berries. They began to eat their way through the whole bush! They munched, and they crunched. What would leaves taste like? What berry bush is your caterpillar on? Would caterpillars want to eat the berries?

**Cocoon:** (Note: Caterpillars actually do not spin cocoons to start their metamorphosis. They shed their skins exposing the chrysalis underneath which hardens into a protective shell. However, for this activity we will stay with cocoons because that's the action in the show.)

When the caterpillars were done eating, they moved around slowly because their stomachs were so full. The caterpillars moved slower and slower until they came to a stop on the last leaves left on the bush. The caterpillars fell asleep. They slept and dreamed big caterpillar dreams of eating more leaves, meeting other caterpillars, and becoming butterflies.

(Note: You may need to modify the directions for this next part, so your class can make safe choices.)

When the caterpillars woke up, they decided it was time to make cocoons. They wiggled on the leaves until they were hanging upside down. The caterpillars spun silky sacks around themselves to sleep in. They worked all day on making their cocoons. When they were done they wiggled inside their cocoons. What were those caterpillars doing?

**Butterfly:** All night the caterpillars wiggled inside their cocoons. They wiggled fast and slow. They wiggled up and down. They wiggled side to side. Their caterpillar bodies started to change. The next morning, they pushed out of their cocoons very slowly. When they emerged, they had wings with beautiful patterns on them. They became butterflies! What colors are on your wings?

The butterflies flapped their wings slowly and began to lift off their leaves. They could fly! The butterflies tried their wings and flew throughout the space, landing on flowers, trees, and on humans. How high can your butterfly fly? How low can it fly?

The butterflies flew around all day. As the sun set, they landed on leaves, closed their eyes and took a butterfly nap.

Bring the SCT experience back to your classroom! Expand your experience of watching *The Very Hungry Caterpillar Show* with a Dramatic Connection Workshop all about the production. Engage your students' bodies, voices and imaginations while deepening their knowledge about the themes, characters, historical context and production elements of the play. Dramatic Connection Workshops can occur either before or after seeing the play and can be held at SCT or at your location. To learn more about our outreach programming and to reserve a workshop for your class, contact [educationoutreach@sct.org](mailto:educationoutreach@sct.org).

BACK TO TABLE OF CONTENTS?



# HOW MANY...

...animals do you see? \_\_\_\_\_

...have four legs? \_\_\_\_\_

...have fewer than four legs? \_\_\_\_\_

...have more than four legs? \_\_\_\_\_

...live in the water? \_\_\_\_\_

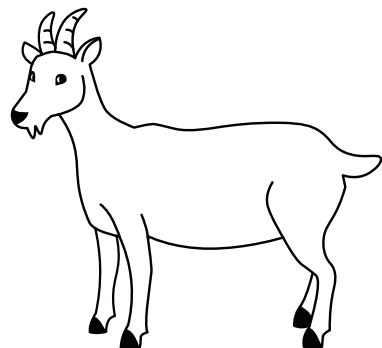
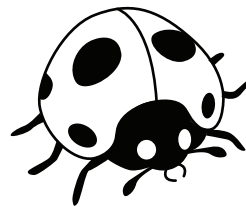
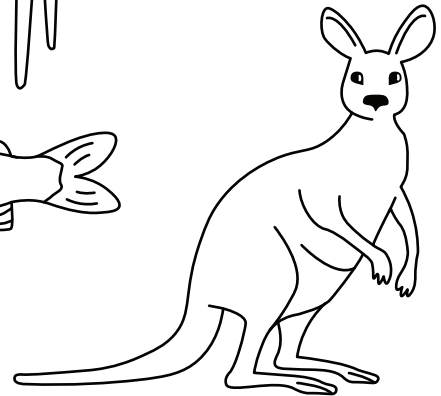
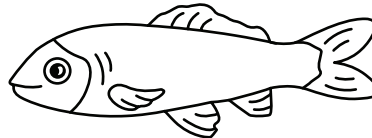
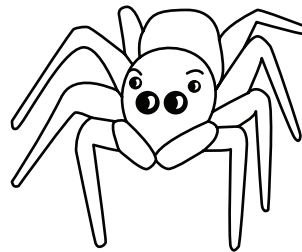
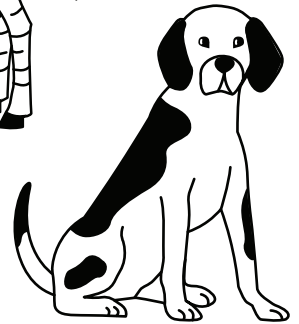
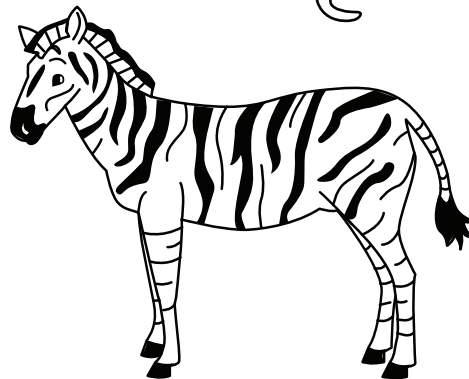
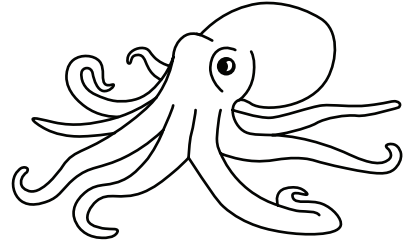
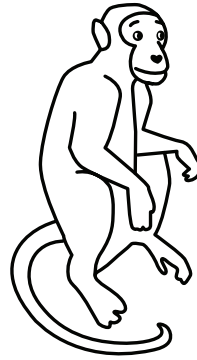
...have horns? \_\_\_\_\_

...have stripes? \_\_\_\_\_

...have tails? \_\_\_\_\_

...have spots? \_\_\_\_\_

...have you seen in real life? \_\_\_\_\_

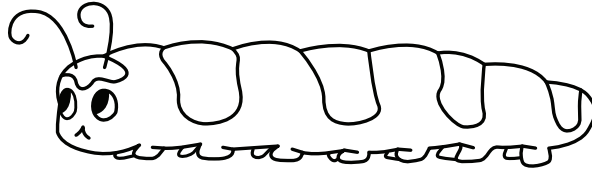


# WHO AM I?

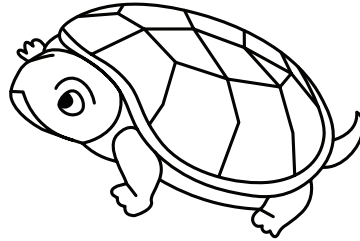
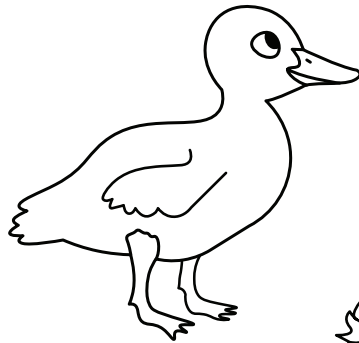
Trace the letters and draw lines from them to the animal whose name starts with the letter.

**Color in the animals too!**

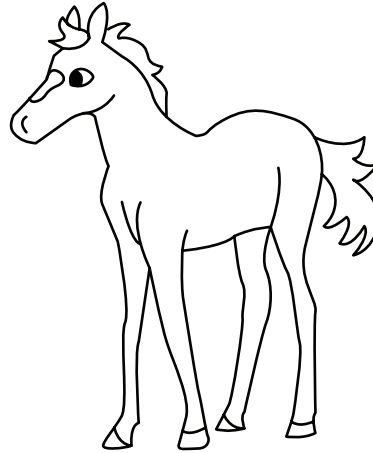
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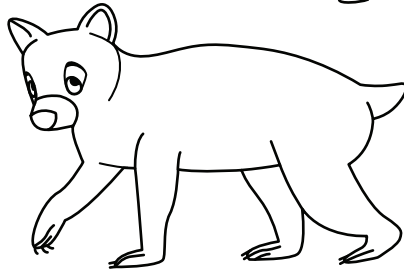
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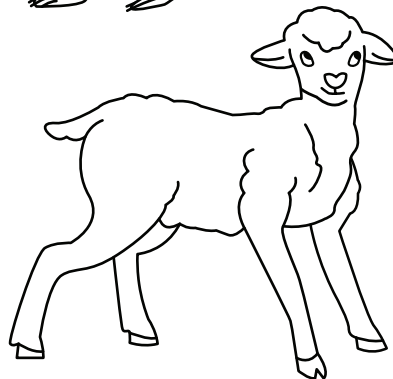
Cc



Ss



Dd



Tt



# BOOKLIST

## For Children:

*Among a Thousand Fireflies*

Helen Frost

*Flutter, Butterfly!*

Shelby Alinsky

*I Went Walking*

Sue Williams

*Monsters Love Colors*

Mike Austin

*Pete the Cat: I Love My White Shoes*

Eric Litwin

*Press Here*

Hervé Tullet

*Summer Birds: The Butterflies of Maria Merian*

Margarita Engle

*Waiting for Wings*

Lois Ehlert

*Butterfly, Butterfly*

Petr Horáček

*Lucy discovers many colorful bugs outside as she searches for her favorite one—a beautiful butterfly.*

## For Adults Working with Children:

*Art Lab for Little Kids: 52 Playful Projects for Preschoolers*

Susan Schwake

*The Secret Lives of Backyard Bugs*

Judy Burris and Wayne Richards

*Thirty Million Words: Building a Child's Brain: Tune In, Talk More, Take Turns*

Dana Suskind

*A Little Bit of Dirt: 55+ Science and Art Activities to Reconnect Children with Nature*

Asia Citro

*Local author Asia Citro inspires grown-ups to get outside and explore nature with kids by providing an abundance of science and art project ideas.*

**Booklist prepared by Lisa Jensen  
King County Library System**

## Website

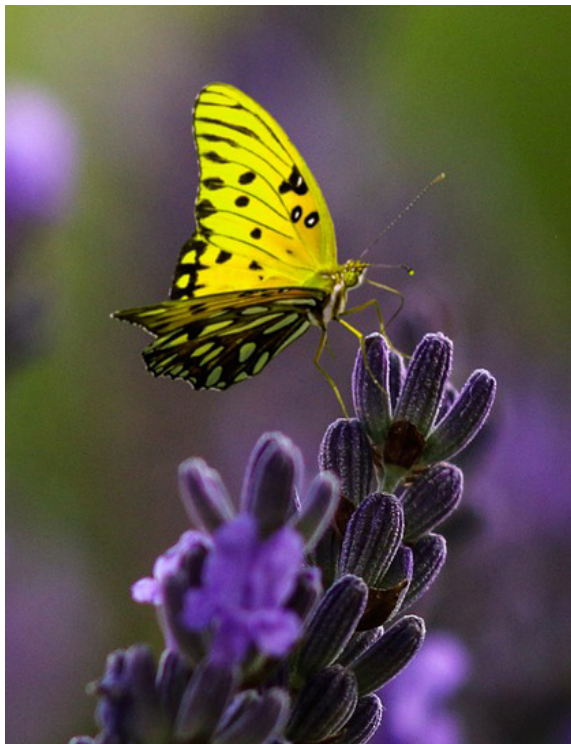
**The Official Eric Carle Website**

## Share Your Thoughts

Engaging young people with the arts is what we are all about at SCT. We hope that the Active Audience Guide has helped enhance and extend the theater experience for your family or students beyond seeing the show.

**Your input is very valuable to us. You can email your thoughts about the guide to us at [info@sct.org](mailto:info@sct.org)**

Seattle Children's Theatre, which celebrates its 44th season in 2018-2019, performs September through June in the Charlotte Martin and Eve Alvord Theatres at Seattle Center. SCT has gained acclaim as a leading producer of professional theatre, educational programs and new scripts for young people. By the end of its 2018-2019 season, SCT will have presented 269 plays, including 113 world premieres, entertaining over four million children.



# Seattle Children's Theatre

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