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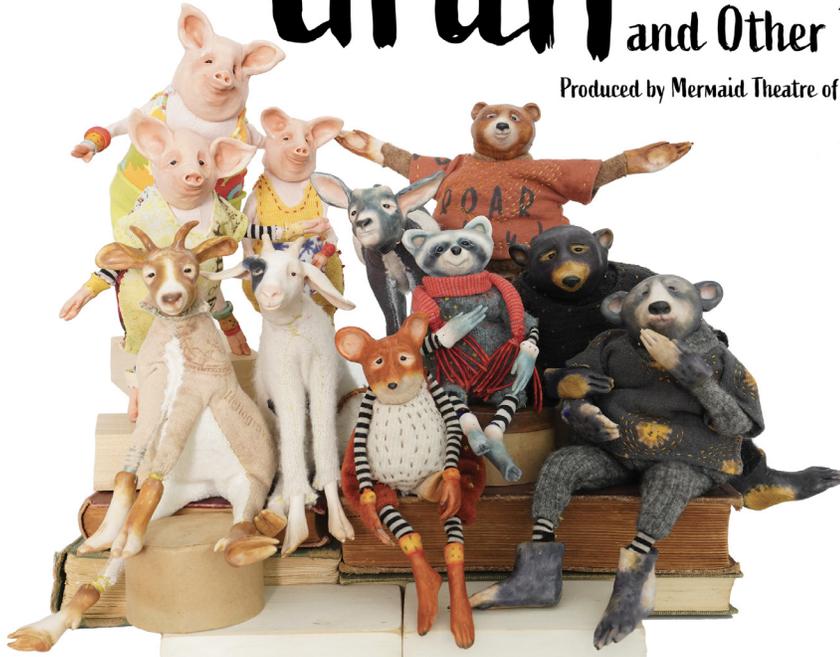


OVERTURE CENTER FOR THE ARTS

ONSTAGE STUDENT FIELD TRIP
RESOURCE GUIDE

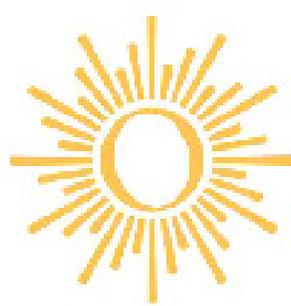
Billy Goats Gruff and Other Tales

Produced by Mermaid Theatre of Nova Scotia



Billy Goats Gruff and Other Tales

overture.org/onstage



Overture
CENTER FOR THE ARTS

ABOUT OVERTURE CENTER FOR THE ARTS

Overture Center for the Arts fills a city block in downtown Madison with world-class venues for the performing and visual arts. Made possible by an extraordinary gift from Madison businessman W. Jerome Frautschi, the center presents the highest quality arts and entertainment programming in a wide variety of disciplines for diverse audiences. Offerings include performances by acclaimed classical, jazz, pop, and folk performers; touring Broadway musicals; quality children's entertainment; and world-class ballet, modern and jazz dance. Overture Center's extensive outreach and educational programs serve thousands of Madison-area residents annually, including youth, older adults, people with limited financial resources and people with disabilities. The center is also home to ten independent resident organizations.

RESIDENT ORGANIZATIONS

Bach Dancing and Dynamite Society
Children's Theater of Madison
Forward Theater Company
Karopy Dance Company
Li Chiao Ping Dance Company
Madison Ballet
Madison Opera
Madison Symphony Orchestra
Wisconsin Academy's James Watson Gallery
Wisconsin Chamber Orchestra

Internationally renowned architect Cesar Pelli designed the center to provide the best possible environment for artists and audiences, as well as to complement Madison's urban environment. Performance spaces range from the spectacular 2,250-seat Overture Hall to the casual and intimate Rattle and Stage. The renovated Capitol Theater seats approximately 1,110, and The Playhouse seats 350. In addition, three multi-purpose spaces provide flexible performance, meeting and rehearsal facilities. Overture Center also features several art exhibit spaces. Overture Galleries I, II and III display works by Dane County artists. The Playhouse Gallery features regional artists with an emphasis on collaborations with local organizations. The Wisconsin Academy of Sciences, Arts and Letters' Watsons Gallery displays works by Wisconsin artists, and the Madison Museum of Contemporary Art offers works by national and international artists.

Dear Teachers,

In this resource guide you will find valuable information that will help you apply your academic goals to your students’ performance experience. We have included suggestions for activities which can help you prepare students to see this performance, ideas for follow-up activities, and additional resources you can access on the web. Along with these activities and resources, we’ve also included the applicable Wisconsin Academic Standards in order to help you align the experience with your curriculum requirements.

This Educator’s Resource Guide for this OnStage presentation of **Curious George The Golden Meatball** is designed to:

- Extend the scholastic impact of the performance by providing discussion ideas, activities and further reading which promote learning across the curriculum;
- Promote arts literacy by expanding students’ knowledge of music, science, storytelling and theatre;
- Illustrate that the arts are a legacy reflecting the values, custom, beliefs, expressions and reflections of a culture;
- Use the arts to teach about the cultures of other people and to celebrate students’ own heritage through self-reflection;
- Maximize students’ enjoyment and appreciation of the performance.

We hope this performance and the suggestions in this resource guide will provide you and your students opportunities to apply art learning in your curricula, expanding it in new and enriching ways.

Enjoy the Show!

We Want Your Feedback!

OnStage performances can be evaluated online! Evaluations are vital to the future and funding of this program. Your feedback educates us about the ways the program is utilized and we often implement your suggestions.

Follow this link: <https://form.jotform.com/252614119409152>

and fill out an evaluation. We look forward to hearing from you.

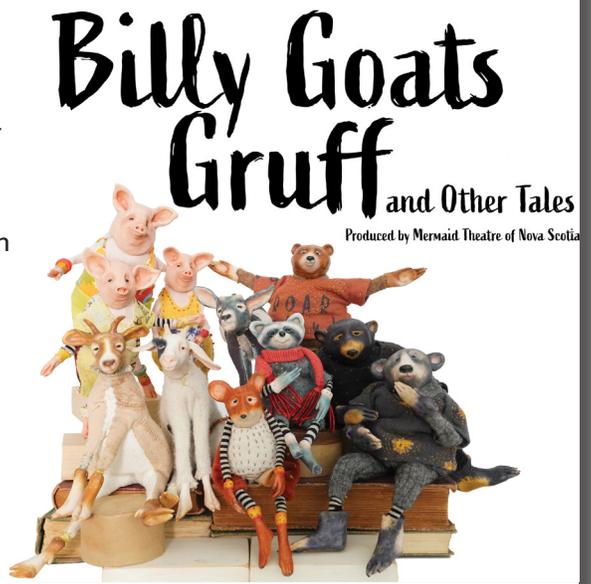


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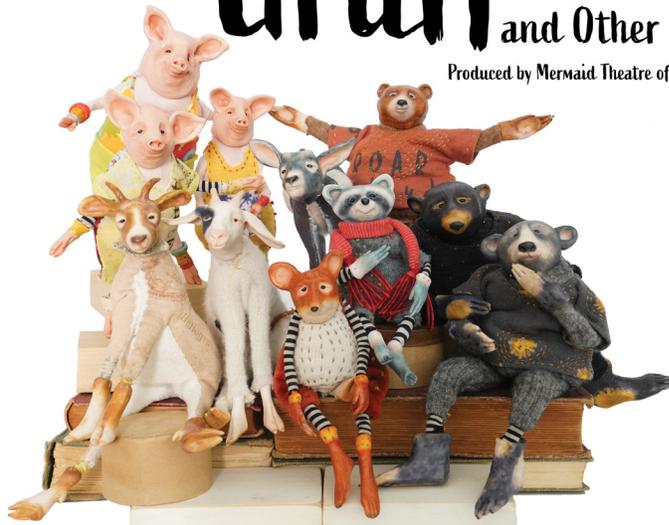
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Education Categories

-  Language Arts
-  Social Emotional
-  Social Studies
-  Arts

Billy Goats Gruff and Other Tales

Produced by Mermaid Theatre of Nova Scotia



About *Billy Goats Gruff and Other Tales*

This enchanting production, designed with children age 3-7 in mind, combines puppetry, moving objects, original music, and visual effects to create a realistic stage adaptation of three beloved children's stories -- ***Goldilocks and the Three Bears***, ***Three Little Pigs***, and the ***Three Billy Goats Gruff***.

Filled with adventure, humor, and heroism, the story follows a brave raccoon and clever mouse who are on a journey to collect treasure.

Along the way, they unknowingly help the goats, bears, and pigs, preventing disaster—without any of the animals ever encountering a true villain.

This imaginative retelling seamlessly interweaves three classic tales into a heartwarming adventure that celebrates friendship and courage.

Note on the Performance Study Guide

The following activities are excerpted from a guide developed by the Department of Education and Engagement at the Jay and Susie Gogue Performing Arts Center in Auburn, Alabama, in collaboration with the Gogue Center Curriculum Council.

Who to know at the show

MERMAID THEATRE OF NOVA SCOTIA

Mermaid Theatre of Nova Scotia is North America's leading family audience theatre company, located in the small, rural town of Windsor, Nova Scotia, Canada. Each year, Mermaid Theatre presents more than 400 performances for over 200,000 spectators in venues of all sizes. Since 1972, Mermaid Theatre has been creating realistic stage adaptations of iconic children's storybooks that integrate puppetry, moving objects, original music and memorable visual effects, touring their shows for children throughout the world.

While Mermaid Theatre's main focus is play creation and touring, the company also offers puppetry construction and manipulation workshops to both children and adults at the community and professional level, including programs at the Mermaid Institute of Puppetry Arts; mentoring opportunities for individuals and companies with an interest in developing object- and puppet-based theatre in its Theatre Loft; presentations of international and local touring artists at the Mermaid Imperial Performing Arts Centre in the heart of Windsor, Nova Scotia; and digital entertainment in the newly-created MermaidTV portal.



MEET THE CREATIVE TEAM



**Jim Morrow, Director,
Set Designer, Puppet
Designer and Narrator**

Jim Morrow is Mermaid Theatre’s artistic director as well as a performer, designer, teacher and mentor. He is the creator of many of Mermaid Theatre’s celebrated

productions, including *It’s OK To Be Different*; *The Rainbow Fish*; *Goodnight Moon & The Runaway Bunny*; *Brown Bear, Brown Bear, What Do You See?*; *Guess How Much I Love You & I Love My Little Storybook*; and the award-winning productions of *Swimmy*, *Frederick & Inch by Inch* and *The Very Hungry Caterpillar & Other Eric Carle Favorites*. Morrow’s contributions to the community, both as an artist and mentor, have earned him the Nova Scotia government’s highest award for artistic achievement, the Portia White Award; the Order of Nova Scotia; and the International Performing Arts for Youth’s Mickey Minor Award. He earned a doctorate in humanities from his alma mater, Acadia University. Morrow was born in Grand Falls, Newfoundland, and lives in Lower Avonport, Nova Scotia.



**Danny Everson, Writer
and Creative Producer**

Danny Everson holds an M.F.A. in producing from the California Institute of the Arts and a B.A. in music from the University of Tampa. With a career spanning nearly a decade in the Theatre for

Young Audience sector, Everson has served as both an arts executive and a creative producer. Additionally, he has written more than 60 episodes of television and film content for children and young audiences. He is Mermaid Theatre’s executive director and creative producer for MermaidTV.



Kate Church, Character Designer

Inviting viewers into a world of storytelling and introspection, Kate Church’s figurative work is an artful play of cloth, clay, wire and found objects, with the figures themselves sparking curiosity and provoking contemplation. As viewers immerse themselves in Church’s imaginary world, they are encouraged to reflect on universal human experiences of humor, yearning and a search for purpose. During her time as a textile and costume associate with Mermaid Theatre, Church discovered her natural affinity for her distinctive figurative work. She is proud to have created figures for Cirque du Soleil, which they commissioned and sold in their shops and at their shows around the world. Holding a B.F.A. from the Rhode Island School of Design, Church offers intensive workshops a handful of times each year. She describes her work as “sculptural puppetry,” figures that combine movement and life with detail and line. Church sees her characters as her muses, presenting her work in the hope that people might discover something for and about themselves.

Chris Luedecke, Composer

“Old Man Luedecke” is the stage name of two-time Juno Award winner and Polaris Prize nominee Chris Luedecke, a celebrated Canadian folk singer-songwriter known for his high-energy banjo-driven stompers, touching guitar ballads and dry humorous stories. A longtime resident of rural Nova Scotia, Luedecke emerged from Halifax’s DIY folk scene in the early 2000s. He has released critically acclaimed albums produced by Steve Dawson and folk legend Tim O’Brien, and recorded everywhere from Nashville’s Butcher Shoppe to his hand-built cabin in Nova Scotia. His songs—like “I Quit My Job” and “The Early Days”—trace the beauty and struggle of everyday life with warmth and charm. Luedecke has toured widely across North America, Europe and Australia. In 2022, he received an honorary doctorate from King’s University in Halifax for his cultural contributions.

**Joshua Van Tassel, Sound Engineer and Soundscape Designer**

Joshua Van Tassel is a sideman, producer, composer, podcast producer, sample maker and sonic landscaper. He regularly performs the work of some of Canada’s best songwriters, such as Great Lake Swimmers, Amelia Curran, Sarah Slean, Donovan Woods, Rose Cousins and David Myles, among others. Van Tassel and his studio, Dream Date Studio in Toronto, have worked on albums for The Good Lovelies, Nico Paulo, Sarah Slean, David Myles, KIRTY, Justin Rutledge, Christine Bougie, Megan Bonnell and more. He has been nominated for and won numerous East Coast Music Association, Juno and Nova Scotia Music Week awards.

What are their jobs?

DIRECTOR 	<p>The director is responsible for creating the overall vision for the production and overseeing its execution.</p>
PRODUCER 	<p>The producer supervises all aspects of a production—from concept to final product—while also overseeing financial elements like securing funding and managing budgets. The producer hires the director and the rest of the creative team and usually has a hand in casting.</p>
WRITER 	<p>The writer is part of the creative team and is the person that writes the story and creates the script.</p>
DESIGNER    	<p>In a theatrical production, there may be several different designers. Set designers are responsible for taking the director’s vision and creating a stage setting on which the action will take place. Costume designers design the costumes that the characters will wear—the costumes help the audience better understand the characters and the story. Lighting designers are responsible for taking the theatrical lighting available to them and using it to enhance the stage setting and costumes by creating moods, environments and more, as well as making sure the audience can see all the action on stage. Sound designers are responsible for all the sounds that you might hear in a production. Sometimes a story requires sound effects or other ambient noise to help tell the story (for example, crickets chirping in a scene set in the South during the summer). Sound designers also make sure the audience can hear the actors’ voices and any music that is part of the show.</p>
NARRATOR 	<p>The narrator tells the story. Sometimes the narrator is a character in the story. Other times, the narrator comments on the action on stage but is not involved in the story.</p>
COMPOSER 	<p>The composer writes the music for a production that uses original music. The music is part of the story and helps to emphasize all the design elements by heightening the emotion and creating ambiance. If the production is a musical, then the songs will help to tell the story.</p>

Billy Goats Gruff and Other Tales
character creation

What to know before the show

TELLING THE TALE

What is a story?

Very simply, a story is a narrative, a telling of events, either true or imagined, that is meant to entertain, inform and gain the interest of the listener or reader. A story must contain several different elements. First, it needs characters. Characters are the people, talking animals or mythical creatures in the story. Next, a story needs a setting, the time and place that it happens. The story must also have a plot. The plot is the sequence of events or actions that drives the story. The plot has a beginning, middle and ending. A story also needs conflict. The conflict is the problem or struggle that one or more of the characters must overcome. Last, a story needs a point of view. Stories can be told from the point of view of a character, or, most commonly, by a voice outside the story, a narrator.

What is a fairy tale?

A fairy tale is a short story, often containing magical or mythical creatures, that belongs to the folklore genre. Folklore includes the stories, traditions, beliefs and even objects of a particular culture. In fact, sometimes fairy tales are called folk tales. Though fairy tales typically include characters like fairies, witches, wizards and monsters, they also include talking animals, as is the case in Peter and the Wolf. Can you think of some other fairy tales you have heard? Maybe the story of Cinderella or Pinocchio? What about Hansel and Gretel or Goldilocks and the Three Bears?

All fairy tales share several elements. They are most often set in the past, but not necessarily during a specific period of history, and they will have a distinct beginning and ending, with the ending usually being happy. Though they may begin with “once upon a time” and end with “happily ever after,” those phrases are not a requirement for a story to be a fairy tale.



Fairy tales usually include magical elements, too, such as characters with special powers, the casting of spells or animals that can talk. The problem, or conflict, is the core of the fairy tale. The purpose comes down to the problem that needs to be solved. The problem can be a physical challenge that only the hero can accomplish, or it may be a circumstance that must be overcome. The events of a fairy tale most often occur in a forest, castle or faraway land. There are usually three types of characters in a fairy tale: a hero, a villain and a helper.

In “Cinderella,” which character is the hero? Who is the villain? Who is the helper? We could say that Cinderella is the hero, the stepmother is the villain, and the Fairy Godmother is the helper. What is the problem that needs to be solved? Getting Cinderella to the ball after her dress is ruined by her evil stepsisters. What is the element of magic? The Fairy Godmother’s powers, of course. (Bibbidi-Bobbidi-Boo!)

What is a fable?

A fable is another type of short story that typically involves animals who behave like humans and conveys a lesson or a moral. The moral is the most important part of a fable and is often clearly stated at the end of the story. Fables have been passed down for generations and while they usually include animals, they can also involve other objects in nature, like plants or the wind, that have human characteristics. “The Three Little Pigs,” “Goldilocks and the Three Bears,” and “The Three Billy Goats Gruff” are all examples of well-known fables. What lesson do you think each of these stories is trying to teach us?

What is puppetry ?

Puppetry is a theatrical art form. In puppetry, puppets represent characters in the performance. These puppets are controlled by people known as

puppeteers. While some puppet shows have only puppet characters, others mix puppet characters with human actors or characters portrayed by people. A puppet is an inanimate object that is created to look like a person, animal or imaginary creature for use in theatrical storytelling.

There are many types of puppets: finger puppets, worn on a single finger; hand puppets, worn on a puppeteer’s hand; and sock puppets that are made from, well, socks! Then there are rod puppets, manipulated by a single rod through the length of the puppet, and marionettes, which are suspended from strings and controlled from above.

In *Billy Goats Gruff and Other Tales*, puppets are used to bring the stories’ characters to life. The puppets feature soft-sculpture fabric bodies and cheesecloth-mâché heads, loosely inspired by the Japanese Bunraku (boon-rah-koo) tradition. Bunraku puppetry originated in Japan more than 400 years ago. In Bunraku, there are usually several puppeteers who manipulate the puppet directly and are visible throughout the play rather than being hidden. In *Billy Goats Gruff and Other Tales*, there are two puppeteers who control all the puppets that you will see.



CRAFTING A STORY FROM BEGINNING TO ENDING

National Standards

- VA:Cr.1.1.Ka ■ VA:Cr.1.1.1a ■ VA:Cr.1.1.2a ■ VA:Cr.1.1.3a ■ NL-ENG.K-12.1 ■ NL-ENG.K-12.2 ■ NL-ENG.K-12.3 ■ CCSS.ELA.K-3.1
- CCSS.ELA.K-3.2 ■ CCSS.ELA.K-3.3 ■ CCSS.ELA.K-1.9

OBJECTIVE

By completing these activities, students will:

- Identify and create stories with basic story elements (i.e., character, setting, beginning-middle-ending and problem/solution)

MATERIALS

For these activities, you will need the following items:

- Chart paper, chalkboard or whiteboard
- Crayons, colored pencils, markers
- Story element picture cards
- Story cards or books (short stories, fairy tales or fables)
- Colored popsicle sticks or cards (yellow, green, red and blue)
- Drawing paper
- Sentence starter strips (for grades 2 and 3)

ACTIVITIES

Introduction

1. Gather students in a circle and share a simple picture book or a selection of story element picture cards that illustrate basic story elements.
2. When you have finished reviewing the book or cards, create a simple anchor chart outlining the different elements of a story. Draw pictures that represent the characters (stick figures), setting (a simple house or group of trees), beginning-middle-ending (three connected boxes), and problem/solution (a frowning face turning into a smiling face).

Exploration

1. Select and read aloud a short story, fairy tale or fable. (For this activity, we are using a simple Winnie-the-Pooh storybook as an example.)
2. Before you begin, ask students to pay close attention, remembering as many story elements as they can. As you read, you may stop to call attention to specific elements.
3. When you have finished reading, discuss with the class the various elements for the story. Ask students to be specific and to recall as many elements as possible.

SUGGESTED DISCUSSION QUESTIONS

- **Characters:** Who do you see in this picture? (Pooh, Tigger, Piglet)
- **Settings:** Where is this taking place? (Hundred Acre Wood, Rabbit's house)
- **Beginning-middle-ending:** What might be happening?
- **Problem/solution:** Is there a problem here? (Pooh's honey pot is empty/Pooh finds more honey in a tree)

Guided Practice

As a class, have students build and perform a story using a variety of story elements written on colored popsicle sticks or cards.

1. Pre-create a simple story by writing its basic elements on colored popsicle sticks/cards. Write a character on a yellow stick/card, setting on a green stick/card, problem on a red stick/card, and solution on a blue stick/card.

IMPORTANT NOTE: This activity can be done with students working individually or in groups. You can also pre-create more than one story. For best results, make sure the story element sticks/cards can be evenly distributed across the class and that no sticks/cards go unused. You want to make sure all story elements and all possible story outcomes are distributed. (For this activity, we are dividing the class into four groups.)

2. Place the sticks/cards in a large bowl or bucket and mix them together.
3. Ask a member of the first group to draw a yellow stick/card. Have a student from the second group draw a green stick/card. Continue with red and blue sticks/cards.
4. Once the sticks/cards have all been selected, explain what the colors represent.
5. Next, ask the first group to repeat the story element their stick/card represents. Have them read aloud the story element. Now ask the second group to identify their story element. Continue with the third and fourth groups.
6. Ask a student from each group to come to the front of the class with their group's stick/card in hand. Move students around so the story elements are mixed up. (Character in the middle, solution at the beginning, etc.)
7. Now have the class help arrange the students and their elements in the correct sequence, placing them in order by character, setting, problem and solution.

8. Have the students take turns acting out the story using simple movements and sounds. Once the first set of students has finished, have a second round of students from each group perform. Repeat until all students have had an opportunity to participate.

Creative Activity

Have students create and write their own stories.

For kindergarten: Students may need to draw a picture of a character in a setting and then dictate a simple sentence to a teacher.

For grade 1: Students may need a template to create a three-part story (beginning, middle and ending) with simple drawings and one to two words or short sentences.

For grades 2 and 3: Students can create a miniature book consisting of four pages: a character and setting page, a beginning page, a middle (conflict) page, and an ending (solution) page. Consider offering sentence prompts to help students get started.

Sharing Time

Ask students to share their stories.

For kindergarten and grade 1: Ask students to pair off into partners and present their stories to each other.

For grades 2 and 3: Ask students to present their stories to a small group or the class.

DIFFERENTIATION

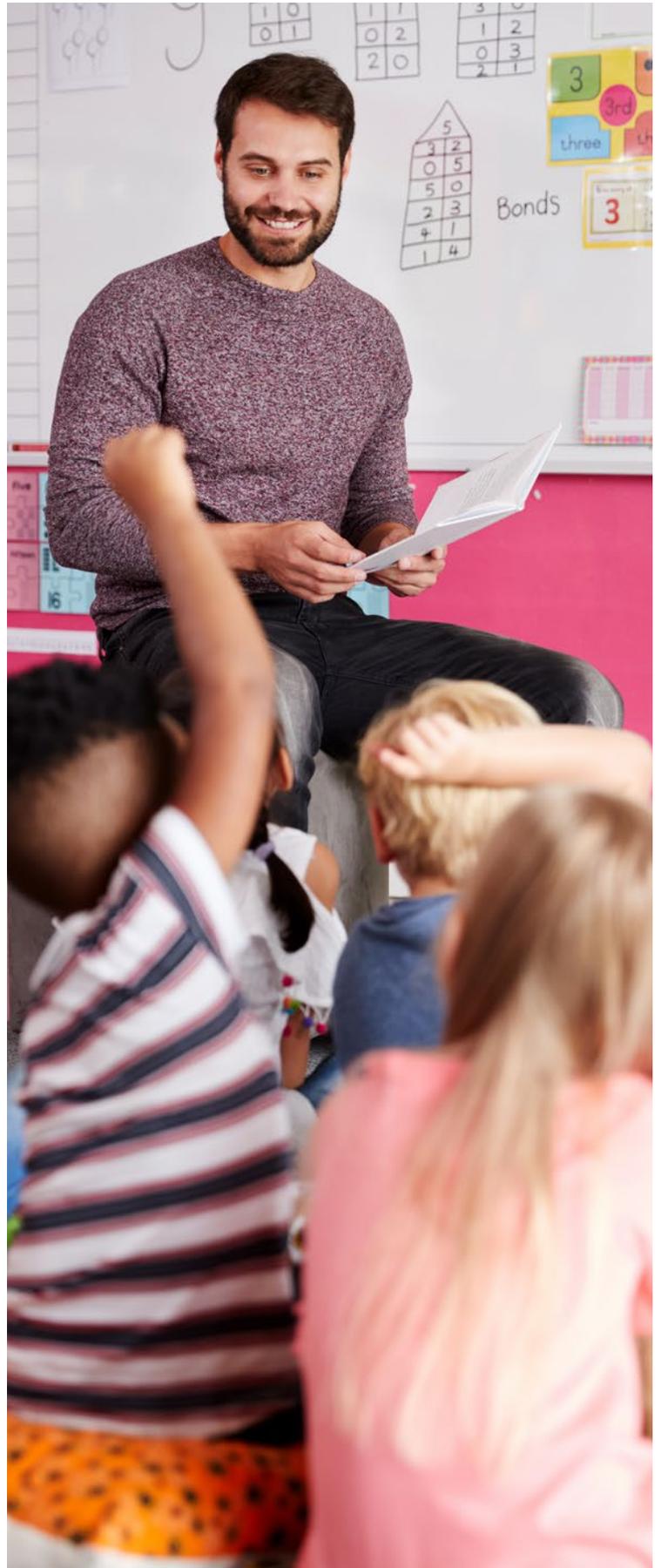
For kindergarten: Focus primarily on character and setting. Use more pictures than words.

For grade 1: Add simple beginning-middle-ending structure with more teacher support.

For grades 2 and 3: Include all four elements with more independent writing.

EXTENSION

- Create a class story box with character, setting, problem and solution cards that students can randomly select to create new stories.
- Use simple puppets to act out student-created stories.



ENCOUNTERING FORCES IN FAIRY TALES AND FABLES

National Standards

- NS.K-4.2

OBJECTIVE

By completing these activities, students will:

- Develop an understanding of push and pull forces
- Demonstrate understanding of push and pull through movement
- Explore properties of different materials by testing their strength and appropriateness for building structures

MATERIALS

For these activities, you will need the following items:

- A fan or hairdryer (set to cool/low)
- Craft building materials:
 - Plastic straws or hay (Straw House)
 - Popsicle sticks or twigs (Stick House)
 - Lego bricks or small wooden blocks (Brick House)
- “Forces: Push and Pull” worksheet on page 21
- Chart paper or whiteboard
- Red and blue crayons, colored pencils or markers
- Spray bottles or small fans
- Storybook or video of “The Three Little Pigs”
- “The Three Little Pigs: Exploring Materials” worksheet on pages 22-23

ACTIVITIES

Introduction

1. Begin by retelling “The Three Little Pigs.” As you are narrating the story, be sure to emphasize how the wolf blew down (or attempted to blow down) each pig’s house.
2. When you have finished with the story, ask students what they think made the straw and stick houses fall.
3. During your discussion, guide students to the idea of force—an action that changes an object’s motion or shape. (In “The Three Little Pigs,” force is the wolf’s huff-and-puff or blowing.)

Guided Practice

1. Copy and distribute the “Forces: Push and Pull” worksheet on page 21.

2. Ask students to carefully examine the children on the worksheet and determine whether they are pushing or pulling the objects shown.
3. As directed, ask students to circle in red the children pulling an object; circle in blue the children pushing an object.

Movement Activity

1. Standing in front of the class, act out pushing an object. Have students decide whether your movement represents pushing or pulling.
2. Now act out pulling an object. Again, have students decide whether your movement represents pushing or pulling.
3. Have students work in pairs to act out pushing and pulling objects and allow them to identify which movement their partner is using.

Experimentation

1. Have students revisit the story by completing “The Three Little Pigs: Exploring Materials” worksheet on pages 22-23.
2. Divide students into small groups and ask them to build three mini-houses using a different craft material for each.
 - a. Try to use different craft building materials from those used in the exploration activity. Be sure to offer materials in a range of weights. Some will need to be light and flimsy, while others should be heavier.
 - b. Using spray bottles or small fans to simulate the wolf’s blowing, have students direct air at each mini-house to see which ones stand and which fall.
 - c. Once the mini-house experiments are complete, discuss with the class their observations.

SUGGESTED DISCUSSION QUESTIONS

- Which materials moved or changed shape?
- What material was the strongest? Why?
- How do the properties of hardness, shape and weight affect strength?

EXTENSION

- Have students write or discuss a hypothesis for which house will be the strongest.
- Have students write or discuss a mini lab report of their experiment and the results.

Name _____

Date _____

Forces: Push and Pull

Use the color **red** to circle pushing. Use the color **blue** to circle pulling.



Name _____

Date _____

The Three Little Pigs: Exploring Materials

1. Story Recall: Match the Pig to Its House

Draw a line from each pig to the house it built.



Pig 2

Straw House (yellow)



Pig 3

Stick House (brown)



Pig 1

Brick House (red)



2. Which House Is Strongest?

Circle the house that you think is the strongest.

Straw House

Stick House

Brick House

Why do you think the house you chose is the strongest? _____

3. Material Properties: True or False

Write True or False next to each sentence.

_____ Sticks are heavy and very hard.

_____ The brick house is hard and strong.

_____ Bricks can hold a lot of weight.

_____ Straw is soft and light.

_____ Straw and sticks break easily.

4. What Happens When You Blow?

Draw a picture of what happens to each house when the wolf blows.

Straw House:

Stick House:

Brick House:

5. Materials Around Us: Scavenger Hunt

Find one object made from each material. Write or draw it below.

Something made of straw:

Something made of sticks or wood:

Something made of brick or stone:

6. Build Your Own Strong House (Hands-on)

Using craft materials, build a small house. Then answer these questions:

What materials did you use? _____

Is your house strong or weak? _____

What makes your house strong or weak? _____

7. Materials Sorting

Consider each of these objects: cotton ball, metal spoon, paper, plastic cup and wooden block. In the chart below, write the name of each object by the word that you think best describes it.

Hard	
Soft	
Heavy	
Light	
Flexible	
Rigid	

8. Pattern Coding Game

Put the materials in order as the pigs built their houses: straw, sticks, bricks. Then draw your own material pattern using these colors:

Yellow = Straw Brown = Sticks Red = Bricks

Your pattern:

MAMMALS

The stories in *Billy Goats Gruff and Other Tales* have many things in common. For one, they all involve animals—and not just any animals, but specifically **mammals**. Mammals are warm-blooded animals that breathe air, have backbones, grow hair (at least at some point in their lives) and have highly developed brains. All female mammals can produce milk to feed their young.

While most mammals live on land (whether aboveground, in trees, or even underground), some live on both land and in water, and a few even live exclusively in water. Mammals can walk, run, crawl, swim and even fly as they move through their lives. For example, a bat is a mammal with wings. It lives on land and can fly.

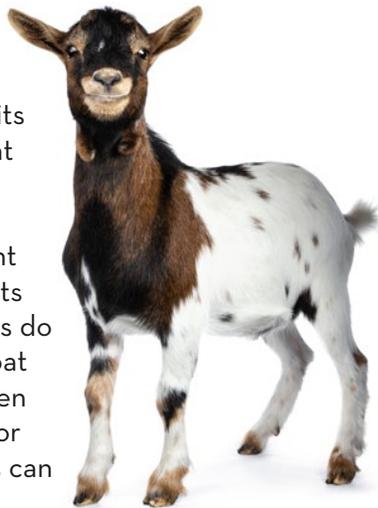
Mammals come in many shapes and sizes, from tiny rodents to enormous whales. In fact, the blue whale is the largest animal on Earth!

Mammals can be carnivores (meat eaters), herbivores (plant eaters) or omnivores (meat and plant eaters). What type of eater are you?

There are more than 5,000 kinds of mammals on Earth, including humans. Let’s talk about a few that you might see in the show.

Goats

There are three types of goats. Each type is determined by its primary use: dairy, meat or fiber. Within these three types, there are more than 200 different goat breeds. Some goats have horns while others do not, but today, most goat horns are removed when the goat is still young for their protection. Goats can



have long, short, straight or curly hair. They can be black, white, brown, or red, be spotted, or have a combination of two or three colors.

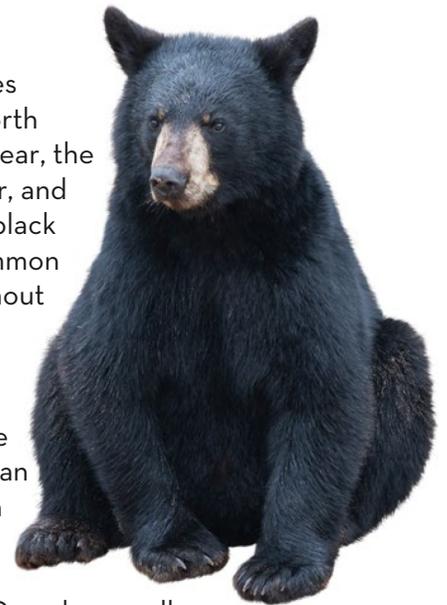
Goats are herbivores, which means they eat plants. To digest these plants, they have a stomach with four compartments. This classifies them as ruminants. Goats eat shrubs, woody plants, weeds, briars, trees, herbs and grasses. Goats can climb, crawl and jump as well as walk and run. They are clever and will even stand on their hind legs to reach plants they want to eat.

Goats live in herds and are social creatures. They come from the same family as sheep and cows, as well as antelope and bison.

Bears

There are three types of bears found in North America: the black bear, the brown or grizzly bear, and the polar bear. The black bear is the most common and is found throughout Canada, most of the United States and even into Mexico.

Despite its name, the black bear actually can be brown or white in color. The brown or grizzly bear is found in western parts of Canada as well as northern parts of the Rocky Mountain region of the United States and in Alaska. In North America, the polar bear can be found in the northern regions of Canada and Alaska.



Bears are omnivores and eat plants, insects, fish and other mammals. Most bears hibernate in the winter and spend the rest of the year either recovering from hibernation or storing up fat to prepare for the

scarcity of winter. Bears begin hibernating in their dens in late fall and do not typically emerge until early spring. Bears that live further south, however, do not need to hibernate because food is available all year long.

Bears are curious and not particularly territorial. They mostly avoid humans and are not bothered by other bears in their territory. Contrary to popular belief, bears are not aggressive by nature.

Pigs

In North America, there are domestic pigs, feral pigs and wild boar. Domestic pigs are typically farm-raised while feral pigs are domestic breeds that have either escaped or been released into the wild. Wild boar are pigs native to a particular area. Pigs can also be called hogs or swine.



Farm-raised pigs typically eat commercial feed that is made mostly of corn. In the wild, though, pigs eat plants and animals and are omnivores. Pigs are born with tusks, but farmers often remove them to protect other pigs as well as people.

Pigs are among the most intelligent domesticated animals and are considered smarter than dogs. They have poor eyesight but a keen sense of smell they use to find food. Full-grown pigs can weigh between 300 and 700 pounds.

Raccoons

There are seven different species of raccoon, but the most common is the *Procyon lotor*, otherwise known as the North American raccoon. The North American raccoon is found throughout Canada, the United States and even into South America.

Raccoons are omnivores known for opportunistic eating habits. Their typical diet consists of fruit, plants, rodents, frogs, crayfish and even crabs, but they also will dig through a garbage can and eat whatever they find!



Procyon lotor is the largest type of raccoon found in North America—measuring around 33 inches long and weighing slightly more than 20 pounds. It is known for its ringed tail and the black “mask” across its eyes. Raccoon fur can range from gray to dark brown. In the wild, raccoons live for around three years, but in captivity they have lived up to 20.

Mice

Of the 38 different species of mice, the house mouse is one of the most commonly found species of mice found in North America. Native to India, it spread across the globe as human populations increased, arriving in North America with the colonists. The house mouse can be found in fields or houses, close to people.

Mice are omnivores that eat mostly seeds and insects, though indoor mice have been known to eat most anything that they can digest. (Contrary to fairy tales, mice do not typically eat cheese!)

The house mouse is a primarily nocturnal animal, meaning it is mostly active at night. It has whiskers, short claws and a long tail. It has prominent, mostly hairless ears, with the rest of its body covered in soft fur that is brown on top and white on the underside. The typical house mouse is 2-4 inches long, and its tail is often as long as its body.



BE YOUR OWN CRITIC

Now it is your turn to tell us what you thought about the performance that you saw at Overture Center! Use this worksheet to brainstorm some ideas. Make sure to use specific examples from the performance. If you forgot anything, ask your friends and teachers who went to the show with you. Turn your ideas into a rough draft and then send a final copy to us!

I saw _____
(SHOW TITLE)

Overture Center is...



because...

What would you say this show is about?



Two things that I really loved about the performance were...





Two things that could have been better in the performance were...





I thought the artistic elements (scenery, sound/music, lighting, costumes) were...



because...

I would want to meet the character...



in real life because...

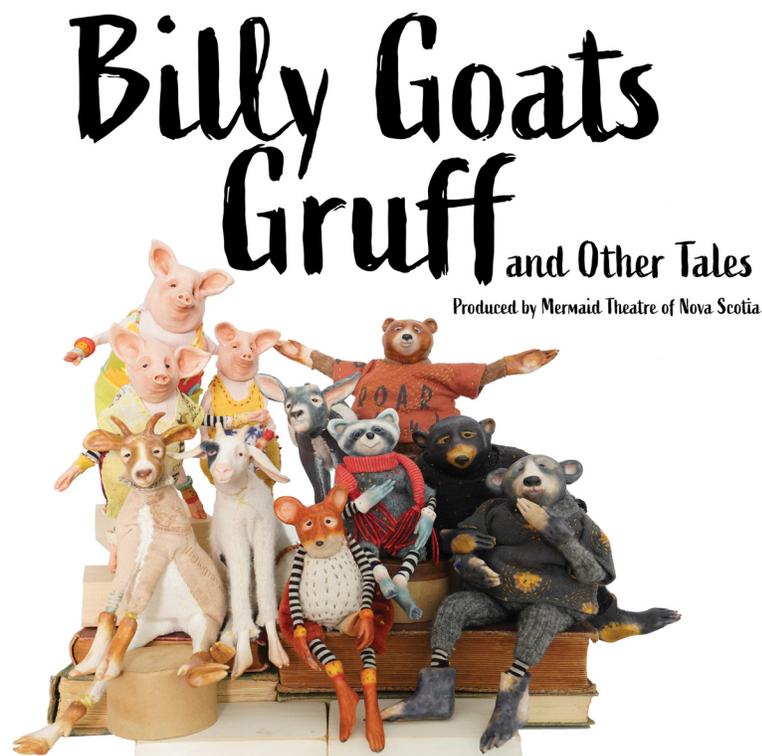
If I could ask the performer(s) a question, I would ask them...



Imagine that you're telling a friend about this show. What would you say?



Resources



Brief [article](#) analyzing Billy Goats Gruff

[Background](#) on The Three Little Pigs

[Analysis](#) of The Three Little Pigs

Analysis of [Goldilocks and the Three Bears](#)

[Background](#) on Goldilocks and the Three Bears

A guide to [teaching fairy tales](#)

The [literary roots](#) of fairy tales

Article on why “[the rule of three](#)” well, rules

The rule of three in [fairy tales](#)

A [story-based lesson](#) on the rule of three

A website for [puppeteers](#) of all levels

[Background](#) on puppetry

Academic Standards

Theater

Theatre Performance: Respond

Standard 3 – RESPOND

TP.R.4.j – Analysis – Identify separate elements in a theatrical work.

TP.R.5.j – Reflection – Assess personal participation in a performance.

TP.R.6.j – View Performance – Demonstrate developmentally appropriate audience etiquette.

Standard 4 – CONNECT

TP.Cr.6.i: Cultural Social Context – Explain how theatre relates to self, others, and the world.

TP.Cr.6.i: Research – Identify the “given circumstances,” environmental and situational conditions that influence a theatrical work.

TP.Cr.8.i: Cross Disciplinary – Identify how theatre connects to literature and social studies.

English Language Arts

Strand: Speaking and Listening – Listen to understand and adapt speech to a variety of purposes, audiences, and situations in order to meet communicative goals. Be able to justify intentional language choices and how those choices differ for culture and context.

Comprehension & Collaboration

SL.1.1 Participate in collaborative conversations with diverse partners about topics and texts with peers and adults in small and larger groups.

1. With guidance and support, follow agreed-upon norms for discussions and participate by actively listening, taking turns, and staying on topic.
2. Build on others' talk in conversations by responding to the comments of others through multiple exchanges.
3. Ask questions to clear up any confusion about the topics and texts under discussion.
4. Consider individual differences when communicating with others.

Art & Design

Standard AA 3: RESPOND

K-2 (a)

AA.R.1.a: Describe: Identify details, basic elements, and subject matter of an artwork.

AA.R.2.a: Analyze: Distinguish between reality and imaginary when describing a work of art.

AA.R.3.a: Interpret: Use details and subject matter to interpret an artwork's mood or meaning.

AA.R.4.a: Inquire: Determine the artist's intent by identifying the details and subject matter.

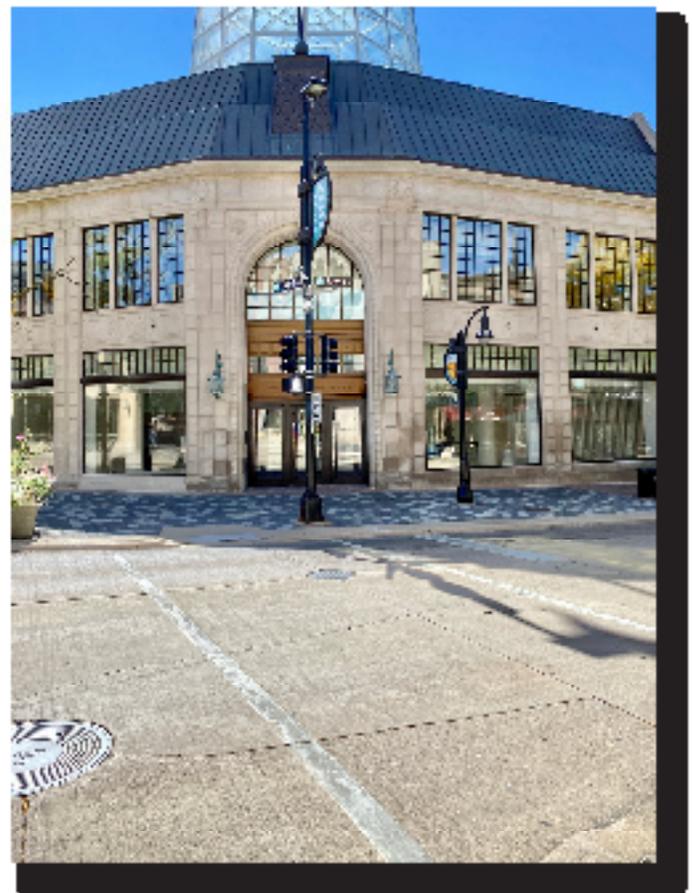


Photo courtesy of Wisconsin Commons

About Live Performance

Theater, unlike movies or television, is a LIVE performance. This means that the action unfolds right in front of an audience, and the performance is constantly evolving. The artists respond to the audience's laughter, clapping, gasps and general reactions. Therefore, the audience is a critical part of the theater experience. In fact, without you in the audience, the artists would still be in rehearsal!

Remember, you are sharing this performance space with the artists and other audience members. Your considerate behavior allows everyone to enjoy a positive theater experience.

Prepare: Be sure to use the restroom before the show begins!

Find Your Seat: When the performance is about to begin, the lights will dim. This is a signal for the artists and the audience to put aside conversations. Settle into your seat and get ready to enjoy the show!

Look and Listen: There is so much to hear (dialogue, music, sound effects) and so much to see (costumes, props, set design, lighting) in this performance. Pay close attention to the artists onstage. Unlike videos, you cannot rewind if you miss something.

Energy and Focus: Artists use concentration to focus their energy during a performance. The audience gives energy to the artist, who uses that energy to give life to the performance. Help the artists focus that energy. They can feel that you are with them!

Talking to neighbors (even whispering) can easily distract the artists onstage. They approach their audiences with respect, and expect the same from you in return. Help the artists concentrate with your attention.

Laugh Out Loud: If something is funny, it's good to laugh. If you like something a lot, applaud. Artists are thrilled when the audience is engaged and responsive. They want you to laugh, cheer, clap and really enjoy your time at the theater.

Discover New Worlds: Attending a live performance is a time to sit back and look inward, and question what is being presented to you. Be curious about new worlds, experience new ideas, and discover people and lives previously unknown to you. Your open mind, curiosity, and respect will allow a whole other world to unfold right before your eyes!

Please, don't feed the audience: Food is not allowed in the theater. Soda and snacks are noisy and distracting to both the artists and audience.

Unplug: Please turn off all cell phones and other electronics before the performance. Photographs and recording devices are prohibited.





Overture

CENTER FOR THE ARTS



PARTNERS:



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Overture Center's mission is to support and elevate our community's creative culture, economy and quality of life through the arts.

overture.org/onstage

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