Education Guide
# Introduction

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# Additional Resources

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# Book List

attached
Introduction

This guide is meant to provide Museum staff and Educators additional informational text to layer and deepen the experience of visitors using each of the exhibit components.

With Very Eric Carle, we invite you to step into the pages of Carle’s colorful picture books. His classic “Very” series, all illustrated in his hand-painted tissue paper collage technique, introduces five special insects who take journeys of discovery. Each story is a testament to Carle’s love of nature, his respect for the emotional lives of children, and his recurring themes of friendship, creativity and the power of imagination.

So now it’s time to tumble in the grass, weave a web, find a friend, and become a butterfly.

Co-organized by Children’s Museum of Pittsburgh and The Eric Carle Museum of Picture Book Art
About Eric Carle

Eric Carle is acclaimed and beloved as the creator of brilliantly illustrated and innovatively designed picture books for very young children. His best-known work, *The Very Hungry Caterpillar* (1969), has been translated into 62 languages and sold over 41 million copies. Since its publication, Eric Carle has illustrated more than seventy books, many best sellers, most of which he also wrote, and more than 132 million copies of his books have sold around the world.

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

One day, respected educator and author, Bill Martin Jr, called to ask Carle to illustrate a story he had written. Martin’s eye had been caught by a striking picture of a red lobster that Carle had created for an advertisement. *Brown Bear, Brown Bear, What Do You See?*, published in 1967, was the result of their collaboration.

Eric Carle’s art is distinctive and instantly recognizable. His art work is created in collage technique, using hand-painted tissue papers, which he cuts and layers to form bright and cheerful images. The themes of his stories are usually drawn from his knowledge and love of nature. Besides being beautiful and entertaining, his books offer the child the opportunity to learn about the world around them. It is his concern for children, for their feelings and their inquisitiveness, for their creativity and their intellectual growth that, in addition to his beautiful artwork,, makes the reading of his books a stimulating and lasting experience.

In addition to creating books, Eric Carle and his wife Barbara established The Eric Carle Museum of Picture Book Art, which opened its doors to the public in November 2002. The Museum, located in Amherst, MA, exhibits the work of national and international picture book artists, as well as provides dynamic educational programming, performances, lectures, and hands-on art activities for visitors of all ages.
About the Very Series

Each of the books in the Very Series has a deeper message for readers.

“The Very Hungry Caterpillar is about hope. You, like the little caterpillar will grow up, unfold your wings and fly off into the future.”

“The Very Busy Spider is about work. We need to work and finish our tasks despite the many distractions.”

“The Very Quiet Cricket is about love. Crickets and people alike go in search of a suitable mate.”

“The Very Lonely Firefly is about belonging. We all want to belong to a group, a family, our own fellow creatures.”

“The Very Clumsy Click Beetle is about persistence. Each of us face some obstacles in life, but we need to try and try again until we overcome the challenges.”

-Eric Carle

The messages of these books are also found throughout the exhibit, hoping to inspire visitors to think a little deeper about hope, hard work, love, belonging, and persistence in their own lives.
FAQs answered by Eric Carle
From http://www.eric-carle.com/

What comes first, the story or the pictures?
And where do ideas come from?

To me pictures need writing and writing needs pictures. A child once called me a picture writer, and that’s a good way to describe me. It is the idea that comes first.

I start with a dummy book. A dummy book is eight sheets of paper folded and stapled to make a 32-page blank book, into which I sketch my idea. Sometimes it takes many, many dummy books before the pictures and the story are just right. It’s hard work and you have to have faith in yourself.

When I start a book it’s a lot of fun. After a while it is work, then it becomes labor. After I have delivered the finished illustrations to the publisher, I become sad. But when I see the printed book, I am happy again!

How do you make your pictures?

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

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

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

Yes. But there are many kinds of artists. At one end of the spectrum are commercial artists, people such as advertising artists or graphic designers, who have a client to work for, a product to illustrate and a deadline. I worked as an advertising artist after I graduated from art school.

At the other end of the spectrum are painters or sculptors who are purists, who do what they want when they want. They are usually called “studio artists” or “fine artists” to distinguish them from commercial artists. They may work very hard with their art, but they don’t have a client or deadline.

As a picture-book artist I fall somewhere between the two. I do have a product—my books, and clients — my readers. But like the purists I am able to do my books the way I want, when I want. But, just because a person is a pure artist, that is no guarantee that his or her work is good. I would prefer the work of a good commercial artist to that of a bad fine artist.

When did you decide to start writing and illustrating books?

My career began as a graphic designer. Later I was an art director for an advertising agency. In the mid 1960’s Bill Martin Jr saw an ad of a red lobster that I had designed and asked me to illustrate Brown Bear, Brown Bear, What Do You See? What an inspiring book! Now the large sheets of paper, the colorful paints and fat brushes of my earlier school came to my mind. I was set on fire! It was possible, after all, to do something special that would show a child the joy to be found in books. This opportunity changed my life.

I found that illustrating alone was not entirely satisfying and wanted to try writing as well. I began to make rough books of my ideas and stored them in a small cardboard box. When I illustrated an historical cookbook, the editor heard about my box of ideas and asked to see them. I submitted 1,2,3 to the Zoo. Then I showed her a story about a worm who ate holes through the pages. Ann Beneduce, my editor, wasn’t so sure about the appeal of worm. “Maybe another creature would be better. How about a caterpillar?” Ann asked. “Butterfly!” I exclaimed. That is how The Very Hungry Caterpillar was born. Almost without trying, I had become an author and illustrator of books for children.

Why do you use small creatures in your books most of the time?

When I was a small boy, my father would take me on walks across meadows and through woods. He would lift a stone or peel back the bark of a tree and show me the living things that scurried about. He’d tell me about the life cycles of this or that small creature and then he would carefully put the little creature back into its home. I think in my books I honor my father by writing about small living things. And in a way I recapture those happy times.
Many of you ask, why the butterfly in *The Very Hungry Caterpillar* comes from a cocoon, not a chrysalis?

That’s a good question.

Here’s the scientific explanation: In most cases a butterfly does come from a chrysalis, but not all. There’s a rare genus called Parnassian, that pupates in a cocoon. These butterflies live in the Pacific Northwest, in Siberia, and as far away as North Korea and the northern islands of Japan.

And here’s my unscientific explanation: My caterpillar is very unusual. As you know caterpillars don’t eat lollipops and ice cream, so you won’t find my caterpillar in any field guides. But also, when I was a small boy, my father would say, “Eric, come out of your cocoon.” He meant I should open up and be receptive to the world around me. For me, it would not sound right to say, “Come out of your chrysalis.” And so poetry won over science!

How are the spider web in *The Very Busy Spider*, the chirp in *The Very Quiet Cricket*, and the flashing lights in *The Very Lonely Firefly* made?

Have you ever noticed the raised letters on a business card or stationery? The same method is used to create the spider web in “The Very Busy Spider”. It’s called thermography and this is how it works: A plastic substance is used to print webs on the paper and then the paper is baked in an oven. The baking makes the lines of the web puff up and harden.

As for *The Very Quiet Cricket*, a computer chip has been placed inside the back cover. You can’t see it, but perhaps you can feel it if you gently rub it. A tiny battery, the type used for cameras, supplies the power to make it chirp. The voice or chirp, comes from that computer chip. *The Very Quiet Cricket* in a way is a love story.

A similar computer chip has been placed inside the back cover of “The Very Lonely Firefly”. A tiny battery supplies the power to little circuits, like trails, to the light bulbs that are the flashers of the fireflies. So when you open to the last page you are treated to a firefly show that you usually only see in the summer. The battery can be replaced when it runs low.

So think of this: Books have been around since Johann Gutenberg invented the printing press about 1440. Before that, books were copied by hand. But the computer chip and plastic make *The Very Quiet Cricket, The Very Lonely Firefly, and The Very Busy Spider* very modern books. It’s wondrous to see how combining the old and the new can create something that is magical.

To see more answers to FAQs from Eric Carle visit his website at [http://www.eric-carle.com/](http://www.eric-carle.com/).
Visit Tips

In this exhibit, experience the world of *Very Eric Carle* from three perspectives – the Artist, the Reader, and the Characters in the five Very Series books.

Through hands-on and immersive experiences, you will enter the colorful and distinctive landscapes imagined by Eric Carle, and the Studio where he creates his hand-painted papers and collages. A flexible, comfortable space where you can read the books, listen to stories, and look at his beautiful art work will link the two spaces and connect the imaginative picture books with the processes in which they were made.

*Very Eric Carle* is a place where both families and school groups can spend time and celebrate the artistic beauty, science, and storytelling in the *Very Series*. To help facilitate these deep and meaningful experiences we have created some tips for families and educators who are visiting the space.

**Family Tips**
The exhibit was designed to be a space that fosters conversations and experiences for the entire family. The following are just some tips to consider;

- **Slow down** and enjoy the exhibit. Don’t feel the need to rush through and see everything, instead take the time to talk and experience the components together as a family.
- **Ask questions** to understand how your children are interacting with the space and what they are feeling. Ask questions of the Museum staff, they can help you better understand how something works or the meaning/intent behind different components.
- **Share** your experiences. What real world connections can you apply to what you are learning or doing?
- **Focus** on the now. Turn off your phone, leave any stress and baggage at the door and open yourself up to a meaningful experience.

**Educator Tips**

Educators can help facilitate a meaningful time in the exhibit through multiple approaches; these tips are a few for teachers to think about using during their visit;

- **Plan ahead** by talking to Museum staff or exploring their website to learn more about *Very Eric Carle* before you arrive. Think about your class needs and consider thoughtfully selecting components in the exhibit that will influence them and have the strongest impact. Consider telling them about the exhibit before you visit to help students begin to get in the mindset to have purposeful reactions to the space.
- **Engage the entire group** by focusing preparation and introduction time on both students and chaperones. Give chaperones responsibilities during the visit; their buy-in and support will empower the students to have deeper, more thoughtful experiences. Allow chaperones to pick an exhibit component and be the expert in that section for the entire class.
- **Smaller is better** when it comes to groups. A small group of 5-8 students allows them to work together and have intentional conversations. When children are within a small group it makes it easier to focus on the activity and take their time.
- **Slow down** and enjoy the exhibit. Don’t feel the need to rush through and see everything, instead take the time to talk and experience the components together.
- **Ask questions** to understand how your class is interacting with the space and what they are feeling. Ask questions of the Museum staff, they can help you better understand how something works or the meaning/intent behind different components.
Exhibit Components

Using the manual
Each exhibit component in the manual has some key topics covered. Here is a helpful explanation of the resources presented for each exhibit piece.

National Science Teacher Association’s STEM Practices
In addition to celebrating the work of Eric Carle’s Very Series this exhibit provides visitors opportunities to participate in different STEM practices. These STEM practices include:

- Question
- Use Models
- Investigate/Discover
- Categorize/See Patterns/Count
- Construct Explanations
- Reason/Make Meaning
- Organize/Build Knowledge

Additional information about these practices can be found at http://nstahosted.org/pdfs/ngss/resources/201112_Framework-Bybee.pdf

Facilitator Tips
Facilitator tips are designed to help Museum staff, educators and families talk about the connections between the exhibit pieces and the messages in Eric Carle’s book.

Teachable Moments
The teachable moments we include in the manual connect the interactives exhibit with the science of the insects and arachnid included in the Very Series.

Enrichment Activities
The included enrichment activities were developed to help Museum staff, parents, and educators deepen the experiences of young visitors. These actives are just a sampling of the ways that exhibit pieces can be expanded upon.
The Very Hungry Caterpillar

“The Very Hungry Caterpillar is about hope. You, like the little caterpillar will grow up, unfold your wings and fly off into the future.” -Eric Carle

Very Hungry Caterpillar Journey

Be the caterpillar as you follow his path, eating foods on your journey toward becoming a butterfly. When you have reached the end, you are now ready to spread your wings and experience the beauty of the world around you.

STEM Practices
Count/See Patterns

Facilitator Tips
Talk with visitors about transformations they have seen or experienced and how hope has played an important role in those transformations. Create a response wall where visitors can share their stories.

Teachable Moments
Caterpillars are born to eat; from the moment they are born they begin to eat so they can grow large enough to transform into a butterfly. As the caterpillar continues to grow his skin becomes tight so he sheds it; this process is called molting. The final time a caterpillar molts, the new skin becomes the outer layer of - his chrysalis. The chrysalis is where the caterpillar will stay until he is ready to emerge as a butterfly.

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<tr>
<th>In-Museum Enrichment Activity</th>
<th>Home and/or School Enrichment Activity</th>
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<tr>
<td>While following the path of the caterpillar, encourage visitors to take the time to stop and notice different things along the way; • Name the food you encounter • Count the bites that the caterpillar took • Talk about the days of week; what does the caterpillar do on each day? Do you have certain routines you do on certain days?</td>
<td>Create a field journal to track any changes in the outdoors near your home or school. Find a plant or insect and watch them over time. What changes do you notice? Sketch your observations over time. Find a sample field guide on page 16.</td>
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**Very Hungry Caterpillar Butterfly Shadow Theater**

Create your very own beautiful butterfly using light and color through shadow play. Manipulate acrylic pieces of various colors and shapes to transform the butterfly wings with beautiful colors and shapes.

**STEM Practices**
See Patterns/Categorize (Cause and Effect)

**Facilitator Tips**
In *The Very Hungry Caterpillar*, the caterpillar emerges from a cocoon when it has transformed into a butterfly. Think about what other insects or animals go through a transformation. Why is hope important during the transformation process?

**Teachable Moments**
Butterfly wings are made up of many tiny scales. The scales help give them their bright colors, help them with their flight and absorb heat, which is important because they are cold-blooded. Since the scales are so important to the butterfly’s function, it is a good reminder to be gentle when touching them.

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<tr>
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<tr>
<td>Create an art extension by allowing visitors to replicate the projections on a piece of paper by using tissue paper with similar colors.</td>
<td>Using a flashlight and cellophane, project colors on the wall at home or school. How can you overlap colors to create other colors?</td>
</tr>
</tbody>
</table>
The Very Busy Spider

“The Very Busy Spider is about work. We need to work and finish our tasks despite the many distractions.”
-Eric Carle

Very Busy Spider Walking Web

Work as hard as The Very Busy Spider when you step through this giant, web-like structure. This activity will test your dexterity, strength and flexibility as you move across the challenging surface. When you have reached a comfortable spot, you can rest, watch others, and feel proud of what you just accomplished.

STEM Practices
Investigate/Discover

Facilitator Tips
Jobs, chores, and responsibilities are some things we all face and they can be overwhelming. What are ways you manage your responsibilities and stay on task? How can you apply those techniques in the future when you are feeling distracted or overwhelmed?

Teachable Moments
Spiders move across their webs without getting caught; many people wonder how that is possible. The answer is in part due to the fact that not the entire web is sticky. Most spiders construct their webs so only the spiral part of the web is sticky; the spokes and center are not, allowing the spider to navigate along the non-sticky strands.

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<tr>
<td>Host a special story time inside the web. Sit back and relax while you read about The Very Busy Spider or another story about the value of hard work.</td>
<td>Create your own cardboard loom at home/school to continue the weaving process. Find instructions to make your own loom on page 16.</td>
</tr>
</tbody>
</table>
**Very Busy Spider Weaving Wall**

Spin your own web on a large weaving wall. Make your web as big or as small as you would like, experimenting with a variety of stringy materials. Don’t let anything distract you as you work to finish your web masterpiece – maybe you’ll even catch a fly.

**STEM Practices**

Use Models (Problem Solving)

**Facilitator Tips**

Building a web takes a lot of focus and hard work. Why is it important for the spider to work hard to build a strong web? How did you work hard at the weaving wall?

**Teachable Moments**

Spiders use silk that they produce to build beautiful and detailed webs. How can you create your own web? The silk spiders use is very strong. How can you make your web strong? When building with diverse materials, what works well and why?

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<tr>
<td>Explore the different characteristics of materials by using a variety of materials to create your web. Also, work with local textile artists to share their own weaving practices, like a working loom.</td>
<td>Investigate the environment around you and notice where you find spider webs. Where are the webs located? How are the webs similar? How are the webs different? Does the spider maintain and repair their web?</td>
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</tbody>
</table>
The Very Quiet Cricket

“The Very Quiet Cricket is about love. Crickets and people alike go in search of a suitable mate.” - Eric Carle

Very Quiet Cricket Night Symphony

Touch The Very Quiet Cricket and his friends in this interactive, relief mural to trigger a sound and create a one of a kind musical composition. The various insect sounds harmonize together to make a unique symphony comprised of rhythms and sounds found in nature.

STEM Practices
Investigate/Discover (Comparing and Contrasting)

Facilitator Tips
Communication is an important part of our relationships with one another, but not all communication is verbal. Think of other ways you show love. How do you use your face or body to express yourself to loved ones?

Teachable Moments
The noises made by crickets are called chirps. Usually only the male crickets chirp to communicate to other crickets. They use their chirps to attract female crickets or scare off male crickets.

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<td>Lead an instrument making activity and then encourage visitors to find the other instruments that sound most like their own.</td>
<td>Create a sound scavenger hunt. Make a list of sounds that you think you will find around your community and take a listen. What sounds do you hear during the day? What sounds do you hear at night?</td>
</tr>
</tbody>
</table>
The Very Lonely Firefly

“The Very Lonely Firefly is about belonging. We all want to belong to a group, a family, our own fellow creatures.”
- Eric Carle

Very Lonely Firefly Find Your Light Interactive

Everyone wants to find a friend, just like The Very Lonely Firefly. Move your hands and body to lure a firefly toward you. Work with others to attract multiple fireflies and try to form a group of the beautiful lit insects.

STEM Practices
Use Models, Investigate/Discover (Comparing and Contrasting)

Facilitator Tips
What does it mean to belong? Why are connections with families and friends important to us? Talk about a time when you made a new friend. How did it make you feel?

Teachable Moments
Fireflies use their lights to communicate messages to one another. How do you share messages with people you care about? How does communicating with others increase your sense of belonging?

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<tr>
<td>Lead a firefly conversation using flash lights and cue cards. Assign visitors different messages that they can flash to one another.</td>
<td>Try light painting with the instructions on page 17. How can you communicate with light like the fireflies?</td>
</tr>
</tbody>
</table>
**The Very Clumsy Click Beetle**

“The Very Clumsy Click Beetle is about persistence. Each of us faces some obstacles in life, but we need to try and try again until we overcome the challenges.”
- Eric Carle

**Very Clumsy Click Beetle Playscape**

Test your balance as you rummage across a pile of pebbles, crawl through tall blades of grass, step from stepping stone to stepping stone and walk across the stem of a poppy flower in this unique and playful landscape. You can challenge yourself to master new skills, and persevere like *The Very Clumsy Click Beetle*.

**STEM Practices**
See Patterns

**Facilitator Tips**

Why is persistence important when you try something new or challenging? How have you been persistent while moving through *The Very Clumsy Click Beetle* Playground?

**Teachable Moments**

When click beetles fall on their backs they cannot roll over like humans do. Instead of rolling, click beetles stretch out and snap their bodies to flip themselves over. Although the click beetle is not always successful, they will continue until they find themselves right side up.

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<tr>
<td>Develop games with visitors to help them move through the playground. You can incorporate math by asking them to add patterns to their movements, i.e. hop on three stones, take a big step up to the top of the hill and two small steps down the other side.</td>
<td>Create a check list of habits to help you be persistent. When you are feel distracted, frustrated or discouraged, come back to the list for help.</td>
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</tbody>
</table>
**Very Clumsy Click Beetle Piano**

Practice makes perfect when you try to make the click beetle flip on the wooden keys and land right side up. Listen for the clicking sound as you watch the hand-made beetle flip and fly across the undulating instrument.

**STEM Practices**
Investigate/Discover (Cause and Effect, Problem Solving)

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**Facilitator Tips**
Challenges are something we all face and they can be frustrating. What are ways you have been persistent and overcome obstacles that you’ve faced? How can you apply those techniques to future obstacles?

**Teachable Moments**
The click beetle in the *The Very Clumsy Click Beetle* is an Eyed Elator. The big circles on the top of its body are not its eyes, but are there to frighten something that may try to harm the beetle. The beetle’s real eyes are small and located on either side of their head.

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<tr>
<td>In addition to the clicking sound, provide basic instruments that encourage the visitors to make music together, with the click beetle’s click as the star.</td>
<td>Create your own costume with camouflage or defense designs like the click beetle’s large circles on its back. Who can you fool?</td>
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</tbody>
</table>
3D Puzzles

Bring the characters off the page and build them in three dimensions. Assemble the parts of each of the five title characters to create large scale versions of the insects or create a new, mixed-up insect from your imagination.

STEM Practices
Use Models
Categorize/See Patterns/Count
Organize/Build Knowledge

Facilitator Tips
Talk with visitors about the parts of the bugs and arachnid. Ask visitors to notice the similarities and differences of each puzzle. Work with the visitors to build the puzzles or have them sort the pieces by part.

Teachable Moments
When discussing the parts of the bugs and arachnid, be sure to the proper names with visitors. Terms to use include; head, abdomen, wings, thorax, legs, and antenna.

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<tr>
<td>Use resin preserved bugs to show visitors real examples of the bugs and their parts. Have the visitors talk about the similarities and differences they notice between the real bugs and the ones Eric Carle created.</td>
<td>Create your own bug or arachnid model at home. Using cardboard, cut out the different pieces of the bug and determine the best process for attaching them to one another. How can you make the parts moveable? What colors should you add?</td>
</tr>
</tbody>
</table>
The Studio

Be inspired by Eric Carle and his imaginative vision of the natural world. Through hands-on exploration of materials and techniques, the Studio connects visitors to the artist and his playful approach of creating illustrated book art. Real artifacts from his personal studio will be on display next to a collection of his original hand-painted papers. The Studio is a flexible work space that provides room for collaborative art projects, as well as individual collage making.

STEM Practices
Categorize/See Patterns/Count

Facilitator Tips
Encourage visitors to use the exhibit as inspiration for their own art work. Ask them to notice how Eric Carle used color and texture in his work. How can they use color and texture like Eric Carle? Why is his use of color and texture important?

Teachable Moments
The Studio can house a variety of art experiences. Talk to visitors about the variety of approaches to making art and the processes that they are using.

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Enrichment Activities

*Very Hungry Caterpillar Journey*

Field Journal

*What else transforms like the caterpillar?*

Create a field journal to track any changes in the outdoors near your home or school. Find a plant or insect and watch them over time. What changes do you notice? Sketch your observations over time.

<table>
<thead>
<tr>
<th>PLANT/INSECT</th>
<th>OBSERVATION:</th>
<th>OBSERVATION:</th>
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<tbody>
<tr>
<td></td>
<td>Today 4/7/2015</td>
<td>8/7/2015</td>
</tr>
<tr>
<td>Trout Lily</td>
<td>Yellow petals with brown speckles. Starting to bloom. Green stem and dark green leaves.</td>
<td>Drooping, caved in petals. A lighter shade of yellow. Stem and leaves are still green but slightly spotted.</td>
</tr>
<tr>
<td>Black-Eyed Susan’s</td>
<td>Yellow flower petals with a brown/purple round center. Very long stem. There are several of them in a cluster.</td>
<td>Plant starting to droop. The petals are a light yellow and are aimed towards the ground.</td>
</tr>
</tbody>
</table>

**Trout Lily**
- Yellow petals with brown speckles. Starting to bloom. Green stem and dark green leaves.
- Drooping, caved in petals. A lighter shade of yellow. Stem and leaves are still green but slightly spotted.

**Carpenter Ant**
- Black, tiny ant. Moves swiftly. Only a few on sidewalks. Found outside.
- Same description. Ants have increased in number. Found outside.

**Black-Eyed Susan’s**
- Yellow flower petals with a brown/purple round center. Very long stem. There are several of them in a cluster.
- Plant starting to droop. The petals are a light yellow and are aimed towards the ground.
Very Busy Spider Walking Web

Cardboard Loom

How can you weave like the spider?

Supplies
Cardboard
Scissors
Yarn (2 different colors)
Tape
Ruler
Pen or Pencil
Large Plastic Needles

Making the Loom

- Cut cardboard using ruler. The cardboard can be any size. Ex. 6x6 or 5x5.
- Using ruler, draw a line ½ inch down on all sides.
- Now create the notches. Draw a line ¼ inch apart along each side. Stop at the ½ inch line you have drawn. Now cut the marks you have made.
- Now it’s time to string your loom. Start with the marked side facing up. Thread yarn into first notch on the upper left side of loom. Make sure you leave a tail. Tape the yarn tail to the back of the loom.
- Carry thread down to bottom left notch. Pull into notch.
- Bring thread back to the front. Thread yarn through the next notch. Continue doing this across loom. Once you have all the notches threaded cut the yarn leaving a tail. Tape to back of loom.

Weaving on the Loom

- Take a different yarn and thread through your needle.
- Guide yarn through loom in an under/over pattern. Once you reach the end bring yarn back through the side you just exited.
- Push up yarn to meet the first line you made. Make sure to push yarn up on the loom to create more space.
- Once finished, remove tape from the back of the loom. First release top loops, then the bottom loops. Pull string through the weaving; bring up bottom loops to join the bottom portion of the weaving.
- Bring your excess string through the first row of weaving using your needle.
- You are done!

A more advanced version of cardboard weaving can be found here:
http://makeshoppgh.com/2015/03/22/weave-weave-weave-all-the-way-home/
Very Lonely Firefly Find Your Light Interactive

Light Painting

How can you communicate with light like the firefly?

You will need:
A DSLR camera
Tripod
Flashlight

- Set your camera to manual, and change the settings to 5 seconds, 100 ISO and F-29.
- Set the camera up on the tripod.
- Turn on your flashlight.
- Have a friend hit the shutter button and start drawing with your flashlight. Remember you have 5 seconds!
- Review your work.
Additional Resources

Websites

The Official Eric Carle Web Site
http://www.eric-carle.com/

The Eric Carle Museum of Picture Book Art
http://www.carlemuseum.org/

Videos

*Eric Carle: Picture Writer*
*The Art of the Picture Book*