HOT SEASON FOR YOUNG PEOPLE 2012-2013
TEACHER GUIDEBOOK

Grug
Windmill Theatre

Photo by Tony Lewis
For over 125 years Regions has been proud to be a part of the Middle Tennessee community, growing and thriving as our area has. From the opening of our doors on September 1, 1883, we have committed to this community and our customers.

One area that we are strongly committed to is the education of our students. We are proud to support TPAC’s Humanities Outreach in Tennessee Program. What an important sponsorship this is – reaching over 25,000 students and teachers – some students would never see a performing arts production without this program. Regions continues to reinforce its commitment to the communities it serves and in addition to supporting programs such as HOT, we have close to 200 associates teaching financial literacy in classrooms this year.

Thank you, teachers, for giving your students this wonderful opportunity. They will certainly enjoy the experience. You are creating memories of a lifetime, and Regions is proud to be able to help make this opportunity possible.

Jim Schmitz
Executive Vice President
Area Executive
Middle Tennessee Area
Windmill’s theatre for babies and toddlers is specially crafted to provide young children with an intimate and non-threatening first experience of theatre. It has resulted in the development of a new form of theatre for very young audiences, Installation Theatre. Developed from In the Beginning, a three year research program based on professional artists working in three diverse childcare centers/kindergartens, this genre of theatre began under the creative leadership of the founding director, Cate Fowler.

This form of performance for very young children allows them to be more comfortable in a flexible space rather than being restricted to a formal theatre setting. Throughout the performance the audience is encouraged to observe at some points and participate at others - for the very young it is a bridge to formal audience expectations in a formal theatre setting. Children may be noisy, messy and the income generated by their attendance small – but Windmill believes that if their engagement with the arts is positive, then this will ensure that they embrace the arts with a passion and will contribute to them being part of a healthy society as they evolve through the various stages of their growth to adulthood.

The arts provide a means by which learners can explain, reflect, understand and critique their world and imagine better worlds. Through the arts children develop non-verbal languages and discover ways of communicating through symbols and images. By engaging in arts activities children become active, creative problem-solvers.

It is important that young children have the opportunity to make, create, observe and interact with a variety of arts experiences. To have a pleasurable ‘first’ performance experience can lead children to a lifelong love of the arts. For children, the experience will provide a framework for becoming performance literate – to experience sound, movement and visual images as the narrative for telling a story.

Julie Orchard, Arts Project Manager
Windmill Theatre

Guidebook written and compiled by Cassie LaFevor, with lessons by Rising Moon Bishop. Excerpts from Windmill Theatre’s Teacher Guide.
About the Performance

GRUG is based on the much loved picture book character created by Australian writer Ted Prior. Grug began his life in the late 1970’s as the top of a Burrawang tree* that fell to the ground. Resembling a small, striped haystack with feet and a nose, Grug is fascinated by the world around him and solves everyday problems creatively and without fuss. When dancing instructions are too difficult to understand, he invents his own dance and calls it ‘The Grug’. When snails eat his cabbages, Grug plants more cabbages so there will be enough for both him and the snails. Grug is very inventive and a great problem-solver. Although sometimes it is his friend Cara, the friendly carpet snake, that saves the day. Along with Cara, Grug will have a birthday party, develop a garden, play soccer, go fishing and invite the audience to learn the ‘Grug’.

* any palm-like tree of the genus Macrozamia

Themes in Grug stories:
• resilience
• optimism
• problem-solving
• friendship
• humor
• inventiveness

The key stories included in the performance are:
• Grug
• Grug and his garden
• Grug goes fishing
• Grug and the big red apple
• Grug plays soccer
• Grug learns to dance
• Grug has a birthday

Creative play provides the framework for the performance.
Play is recognized as a child’s way of learning, it is active and interactive, and within it children develop relationships, experiment, imagine, create, practice, problem-solve, escape, role-play and learn together in their exploration of new and familiar things around them.

(Wendy Schiller: Thinking through the Arts, 2000).
Author: Ted Prior

Ted Prior previously worked as a police officer before studying at the National Art School in Sydney. In 1969, he earned a Diploma in Painting. From 1971 to 1974 he taught at the National Art School in Newcastle before moving to a farm in 1975. Prior’s art mediums include drawing, etching, sculpture and assemblage. His works have been displayed in individual and group exhibitions. As well as an author, Prior has also worked as an animator. In 1979 he started his GRUG series of children’s picture books.

Ted Prior Revealed

Q. How would you describe your life in only 8 words?
A. I live creatively and close to nature.

Q. What is your motto or maxim?
A. Keep everything simple.

Q. How would you describe perfect happiness?
A. Every day doing the things that are creative and personally satisfying.

Q. If you could be anywhere in the world right now, where would you choose to be?
A. Where I am right now.

Q. If you could acquire any talent, what would it be?
A. Play the piano.

Q. If you could be any person or thing, who or what would it be?
A. A white-headed pigeon.

Q. What is your biggest pet peeve?
A. People who constantly talk about themselves.

Q. What is your favorite occupation, when you’re not writing?
A. Planting trees and gardening.

Q. If you could eat only one thing for the rest of your days, what would it be?
A. Thick vegetable soup.

Q. How did you come to write Grug?
A. Thirty years ago I was living on a small farm in northern New South Wales. I had just started reading stories to my two very young children and thought I would try to create our own imaginary bush animal and write a story about it. I doodled around and came up with Grug.
Meet Grug!

Check out www.mygrug.com/ for information on stories, activities, and more!

Sequence and Storyboards
By: Cassie LaFevor

Materials needed: copies of storyboard outline (adjacent page), internet access to show the video animation of the story Grug (http://www.youtube.com/watch?v=h22Gsr9I3FY), crayons, colored pencils, or markers

Note for teacher: Storyboards are picture representations commonly used in movies and some live productions to help directors and artists know the action sequence in the correct order. Storyboards are a great tool for teaching summarization and sequence, as well as many other elements of literature. To adapt this lesson for any story, simply give students a blank piece of paper and draw the boxes onto it, or create your own storyboard page for them.

Warm-Up:
Introduce students to the character of Grug! Begin by watching the video animation of Grug on youtube. (http://www.youtube.com/watch?v=h22Gsr9I3FY)

Discuss the story – what happened? Can students remember the sequence of what happened? Where did Grug look for his house? Once he finds the right spot, what does he do to fix it up?

Activities:
Tell students they will be making a storyboard to tell the story of Grug. Explain what a storyboard is, and that they will use a page with numbered squares, with each square representing a part of the story in order from beginning to end.

Show students the storyboard outline. Point out the numbers showing the correct order of the squares, the three completed squares, and the words in the squares from the beginning of each page in the book. The numbered boxes and words help reinforce the sequence concept. Remind students of the action on each page of the book. That is the part they will be drawing into the squares. (Note: if you have time, go to www.mygrug.com and find Ted Prior’s instructions for drawing Grug! Let students practice drawing the main character before continuing to the storyboard.)

Give students crayons, markers, or colored pencils and have them draw the rest of the story sequence. Students may need reminders of the book, visual aids, or to have the activity split into parts to help them remember the order. (If younger students cannot read the story, you may choose to read each square to the class and have them draw the image at the same time.)

Extension: Use the storyboards as they were intended – to tell the order of action! Have students make puppets of Grug and create set pieces and props for him. Then, they may use their storyboard as a script, and act out the story with their puppets following the correct sequence.
Illustrate the story *Grug* in the correct sequence.

<table>
<thead>
<tr>
<th>1</th>
<th>There was once a Burrawang tree....</th>
<th>2</th>
<th>The top fell off, and then, there was Grug!</th>
<th>3</th>
<th>Grug went looking for a house......</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>He went into a forest of tall trees, but there were too many strange noises to live there.</td>
<td>5</td>
<td>Grug climbed to the top of a mountain, but it began to snow. This was not his home either.</td>
<td>6</td>
<td>Finally, he found a green mountain with a big hole. It was perfect.</td>
</tr>
<tr>
<td>7</td>
<td>Grug dug and dug to make a big burrow.</td>
<td>8</td>
<td>Then, he made a ladder from sticks.</td>
<td>9</td>
<td>Next, Grug picked grass to make his bed.</td>
</tr>
<tr>
<td>10</td>
<td>Finally, Grug found rocks to make a fireplace.</td>
<td>11</td>
<td>Grug was happy with his nice home.</td>
<td>12</td>
<td>He added one last touch – a mailbox!</td>
</tr>
</tbody>
</table>

From TPAC Education's Guidebook on *Grug*. 
Home Sweet Home
By: Rising Moon Bishop

Materials needed: a shoebox (or similar) for each child, variety of craft items and glue. Items might include Easter “grass,” construction paper, markers, crayons, fabric samples, small wooden pieces, cardstock or thin cardboard, tape, glitter, foil, stickers, etc.

Discuss: One of the first things Grug does is create his home in a hole under a tree. Discuss with children why Grug might choose to live in a hole under a tree. What might it be like underground? Would it be dark, light, warm, cold? What makes a hole under a tree a GOOD place for a home?

Discuss the idea of “home.” What makes a place “home?” With the children, create a list of things and/or qualities that make a place a “home.” Accept all answers.

Warm-Up:
Invite children to draw pictures of their bedrooms. Display these as a group and discuss similarities/differences between children’s rooms. How might their homes be similar to Grug’s home? How are they different?

Activities:
Invite children to create their own “Home Sweet Home” in miniature using the shoebox. Imagine the shoebox as being underground, under a tree and provide children with materials to decorate their new “home.” It does not need to match their actual bedroom, as they will be creating a complete home underground like Grug.

Some questions for children to consider as they plan and work:
- Where will you sleep?
- Where will you eat?
- How will you stay warm/cool?
- How will you prepare/store food?
- What if you have a friend visit you?

Allow children to work on this project for several days if possible. Encourage them to bring things from home to add if they like. Refer back often to the list of qualities of “home” and discuss how students’ work reflects that.

At the end of the project, group all the “homes” together and have a “no-hands” tour (look, but don’t touch.) With very young children, it may help to have projects displayed on a table at eye level and have them put their hands behind their backs or in their pockets while they are looking at friends’ work. If possible, give each child an opportunity to share a little about their “home sweet home” with the rest of the class.

What do the children notice about the “homes?” What is similar? What is different? Do they feel like “home?” Would the children like to live in them? What stands out?

Extensions:
- Create clay versions of Grug to place in the miniature homes.
- Invite children to tell stories about what Grug might do in his home. It might be helpful to start with a phrase such as “When Grug came home that day, the first thing he did was…” or “Grug sat on his bed and was surprised to find…”
Lesson Variation:

Materials: a large appliance box such as a freezer or washer/dryer box, paint and/or Easter grass to decorate the outside, variety of homey items to decorate the inside.

Introduce the box, and invite children to create a classroom “Home Away from Home.” Refer back to the list generated in earlier discussions about what makes a home. Work with children to create a list of items they might need, keeping in mind what will fit in the space available. Children may wish to add cushions, art for the walls, family photos (or photocopies of photos), etc. They may also wish to bring in items from home.

Provide enough materials that individual children may change it to suit their idea of “home.” As a class, create a short list of boundaries for occupying the “Home Away from Home” (only 1-2 persons at a time, time limit, volume level, no rough and tumble play, etc.). Leave the structure up for several days, ensuring that everyone has a turn decorating the space and spending time in it.

After everyone has had an opportunity to experience the space, discuss as a class what it was like to spend time in the “Home Away from Home.” What changes did some children decide to make? Did anything stay the same for everyone? Why or why not? If the children could change anything about it, what would they change?
Parcels!

Grug loves receiving parcels in the mail and receives several through the course of the performance. Discuss with students what a parcel is. Have your students ever received a parcel? Have their families? From whom was the parcel? What was it? What would your students like to receive in a parcel? What would they like to send and to whom?

Materials needed: Prepare a plain brown gift box (one with a lid) ahead of time. Choose a simple object to place inside: a stone, an apple, a ball, a long piece of string, an unusual piece of fabric, etc. Place the lid on the box and tie it with twine.

Warm-Up:
Place the box in the center of a group of students. Invite children to guess what might be inside. Guide them to consider the shape and size of the box. Once children have made guesses, open the box to reveal the contents. What is it? What could we do with it? Guide students to think of as many things that could be done with the object as possible. Ask open-ended questions that encourage imaginative answers, even pretending the object is something else or in a different form. For example, a stone could be a miniature mountain that grows when planted. An apple might be a home for a worm.

Activities:
Begin a narrative about Grug and the object that allows the children to build a story together. One possible narrative might be:

One day Grug went to the mailbox and discovered a parcel waiting for him. Grug loved to get parcels! What could it be? (Children respond.) Should Grug open it? It’s a _______! (Children respond.) Grug was so excited! The first thing he did with the _______ was _______. Then he _______. Finally, he _______.

Repeat this story-building process enough times that every child has the opportunity to contribute. If possible, record (through note-taking or recording device) the stories the children build so that they may be enjoyed again and again.

Extensions:
- Extend the suspense of what might be in the box by delaying the reveal and providing children with materials to draw what they think might be in the box. Incorporate observational drawing with older children by placing the box in the middle of a table with three or four students working at a time to draw what they see. Guide them to notice the shape of the box and the placement of the string. Students can then illustrate their guesses inside the “frame” the box creates.
- Repeat the introduction of a Parcel every day or every few days for a period of time, changing the object inside the box.
- Enroll parents or other classrooms to secretly “deliver” a parcel outside the classroom door with a new object inside.
- Assemble all the Grug parcel stories into one class “book” that the children have illustrated themselves. Allow the classroom to come up with a title for the book. If possible, laminate it so that it is more durable. Place this book where children have the opportunity to read it to themselves and to each other.

By: Rising Moon Bishop
Do “The Grug”!

In *Grug Learns to Dance*, Grug gets a package in the mail. It’s his Learn to Dance Kit! He has trouble learning all the steps, so he creates his own dance instead!

**Materials needed:** Open space.

**Activities:**
Learn the ‘Grug’ dance!
Excerpted from the book *Grug Learns to Dance* by Ted Prior:

- Hands Together.
- Put your right foot out.
- Feet together.
- Put your left foot out.
- Hug yourself...
- And turn around.
- Shake your right leg.
- Shake your left leg.
- Jump and shout....
- ‘I’m doing the Grruggg!”

**Discuss:** Does this dance remind you of another dance you know? (It has a lot of similarities to the Hokey Pokey.)

**Extension:** Ask students to create their own dance! What moves will they include? Ask students to write them down in order and name their dances. Then, have them perform for the class. Older students may even teach their dances to each other.
How Does Grug’s Garden Grow? With Snails!

In Grug and his Garden, Grug plants grass for his bed, flowers to smell, and vegetables to eat. One morning, he finds his cabbages have been eaten, and follows a trail. He finds a snail that has been eating his cabbages and comes up with a solution – planting more cabbages so there is enough for him AND the snail!

Materials needed: Live snails for students to observe, paper and mixed media for drawing

Activities:
Create a KWL Chart as a class. Fill in the first two sections now - What do students Know about Snails? What do they Want to know about Snails? If they have trouble coming up with ideas, give them guiding questions – What do they eat? How big are they? Etc.

Show students the live snails in the classroom – allow students to look closely and study them. (Note: Snails are nocturnal animals – bright lights will make them hide in their shells. They will be more active early in the morning or at night. Sprinkle them with water to get them moving before class.) Give students a minute or two to observe the snails as they move. Ask them to share some of what they have noticed. Give them the vocabulary to talk about the tentacles, foot, shell, mouth, and mucus trail. Share more information about snails with your students – a few facts have been included on the following page, but you may choose to share more with them.

In Grug and his Garden, Grug finds the snail by following its silvery trail. Place snails on black cardboard and observe the trails that are formed. Is the trail straight or crooked? What color is it?

Have students return to their seats. On a blank piece of paper, ask students to draw Grug’s garden, including the snail trail leading from the cabbage. Ask for volunteers to share their drawings – what did they put in Grug’s garden? Did they include the grass and flowers and cabbage? Did they add their own favorite vegetables?

Next, discuss telling a story from different perspectives. We are familiar with Grug’s story from his point of view only – how he plants his garden, finds the cabbage eaten, follows the trail, and comes up with a solution to fix the problem. What if we told the story from the snail’s point of view? Ask students to write a short journal entry from the point of view of the snail. It should include the snail finding Grug’s garden, eating the cabbage and returning home.

Conclude the lesson by returning to the KWL chart – What did students Learn about snails today?

Extensions:
- If you have enough snails, students may choose one and make a mark on its back, perhaps using their initials. Place their snails on a ruler and time how long it takes for the snail to travel a certain length. Then, conduct a snail race! Time how fast each snail moves on the ruler to see whose snail is the fastest.

- Write a journal entry from the perspective of the cabbage seed as it grows and is then nibbled by the snail!
A Few Snail Facts

- Snails belong to a group of mollusks known as gastropods. Snails are also mollusks, which are a group of animals that have a hard shell. Other mollusks include clams, oysters and the octopus.

- Scientists have found snail fossils from millions of years ago. In fact, they are one of the oldest-known animal species in the world. By most estimates, snails have been around for more than 600 million years!

- Snails cannot hear. To find food, they use their sense of smell. They do have eyes at the end of their longer tentacles (not on the bottom short ones) but scientists think they can only distinguish light from dark and not much more. They also use their "eyes" to feel the world around them and check for obstacles (to confirm what they can barely see).

- Snails leave slime behind them as they travel. The slime protects them as they move - keeping their soft body from getting cuts and bruises.

- Snails are largely nocturnal. They are most likely to come out at night or very early in the morning.

- Snails can live for 15 to 20 years, but that is probably good since it may take them that long to cross the yard.

- Snails are invertebrates, meaning that they don't have a backbone. Instead, they have their shell for protection.

- Their bodies are made up of three parts: a foot, a head, and a body.

- Snails can live pretty much anywhere, although they are not fond of heat. When the weather is hot, snails burrow under the ground and wait until it is cool. Snails prefer damp, dark environments. Snails hibernate in the winter.

- Snails eat plants, algae, chalk, limestone, and, sometimes, each other. Snails eat by gliding across a food surface. They have what is known as a radula in their mouths, which grinds up their food. A radula is like a tiny tongue with a whole bunch of sharp teeth coating it.

- Birds, frogs, and other small animals eat snails. Some people also like to eat snails, as well. Snails are a popular French delicacy known as *escargot* (pronounced ess-kar-GO). Don't eat raw snails, though, because they can make you sick.

- As a snail grows, its shell grows too.
About the Company

Windmill Theatre produces and presents an annual season of bold, live theatre for children, teens and family audiences. Since its inception in 2002, Windmill has performed across Australia and the world winning a swag of state and national awards. By creating art that is engaged with the vibrancy, sophistication and inventiveness of young people, Windmill is active in the national and international conversation that defines the future of theatre practice. With its stable of productions now in repertoire and in production, Windmill is continuing its touring profile with two international and three national tours in 2010.

A Windmill season brings stories that beg attention and theatre that surprises, provokes and entertains. With a philosophy that creative expression is fundamental to humanity and vital for navigating the contemporary world, the company’s mission is to make theatre a dynamic meeting space between the imagination of the artists and the audience.


GRUG CREATIVE TEAM
Sam Haren - Director
Jonathon Oxlade - Designer
DJ TRIP/Tyson Hopprich - Composer
Ben Snodgrass - Lighting
Gabby Hornhardt - Stage Manager

Performers
Jude Henshall, Nathan O'Keefe, Lucas Sibbard
THANKS to our SPONSORS

TPAC Education is supported in part by the generous contributions, sponsorships, and in-kind gifts from the following corporations, foundations, government agencies, and other organizations.

Adams and Reese
Aladdin Industries Foundation, Inc.
American Airlines
American Constructors
AT&T
The Atticus Trust
Bank of America
Baulch Family Foundation
Belle Meade Exterminating Company
BlueCross BlueShield of Tennessee
BMI
Brand Imaging
Bridgestone Americas Trust Fund
The Broadway League
Brown-Forman
Café Coco
Caterpillar Financial Services Corporation
Central Parking
Classic Party Rentals
Coca-Cola Bottling Co.
Community Foundation of Greater Chattanooga
The Community Foundation of Middle Tennessee
Compass Executives
Corrections Corporation of America
Creative Developers, LLC
Delek U.S. Holdings
Delta Dental of Tennessee
Dollar General Corporation
Dollar General Literacy Foundation
Dunn Bros. Coffee
Earl Swenson Associates, Inc.
Enterprise Holdings Foundation
Ezell Foundation
FedEx Corporation
FirstBank
The Franklin Center for Skin & Laser Surgery
Patricia C. & Thomas F. Frist Designated Fund*
Gannett Foundation
Gaylord Entertainment Foundation
Grand Avenue
GroupXcel
HCA Foundation on behalf of HCA and the TriStar Family of Hospitals
HCA-Caring for the Community
Hirtle, Callaghan & Company
Ingram Charitable Fund*
Ingram Industries
IronHorse Farms
Krispy Kreme Doughnut Corporation

Landis B. Gullett Charitable Lead Annuity Trust
The Mall at Green Hills
Dan J. and Fran F. Marcum Advised Fund*
Mary C. Ragland Foundation
MDM Covenant Insurance
Meharry Medical College
The Melting Pot
The Memorial Foundation
Metro Nashville Arts Commission
Miller & Martin, PLLC
Monell’s Dining and Catering
Music City Tents and Events
Nashville Convention and Visitors Bureau
National Endowment for the Arts
National Health Investors
The NewsChannel 5 Network
Nissan North America, Inc.
NovaCopy
The Pfeffer Foundation
Pilot Corporation
Justin and Valere Potter Foundation
Premier Parking / Public Square Garage
Publix Super Markets Charities
Purity Foundation
Raymond James
The Rechter Family Fund*
Regions Bank
Sargent’s Fine Catering
Sheraton Nashville Downtown
Skanska
Irvin and Beverly Small Foundation
South Arts
Southern Joint Replacement Institute
SunTrust Bank, Nashville
Target
The Tennessean
Tennessee Arts Commission
Vanderbilt University
VSA Arts Tennessee
Waller Lansden Dortch & Davis
The Walt Disney Company
Washington Foundation
Wells Fargo
Wolf Trap Foundation for the Performing Arts
Wright Travel Agency
XMi Commercial Real Estate

*A fund of the Community Foundation of Middle Tennessee

HOT Transportation grants underwritten by

Bridgestone Americas TRUST FUND

Funding for the ArtSmart program provided by

GAYLORD ENTERTAINMENT Foundation

This performance is presented through arrangements made by Holden & Arts Associates.