

Paddington Gets in a Jam



EDUCATION
GUIDE

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THEATRE ETIQUETTE

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

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

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



THEATRE ETIQUETTE

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

The distraction factor is an easy one to explain. It is very difficult for people to ignore a lit screen. Walk through a room where a TV is on and you are going to at least glance at it. In a darkened theater, eyes are drawn to the light. Everyone sitting anywhere behind someone looking at a lit phone will turn their attention to that phone. And the actors on stage can see the screen lighting up the holder's face. A ringing phone or text message alert takes everyone in the theater, on stage and off, out of the moment. How does this create a safety hazard? Distraction can be a problem for actors and crew whose focus needs to stay on doing their work safely, especially when working on, with or around moving scenic pieces or as scenery is being lowered to the stage.

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

Also, taking pictures or video is not allowed.

One of our responsibilities to these artists is to help protect their work from illegal distribution or piracy. Contractually, the use of images of their designs and recordings of their work is very specifically controlled. We

appreciate that people want to capture a memory to enjoy later, but it is actually a violation of contract, and of trust between the artists and the audience.

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

If you are with someone who becomes noisy or restless, please be kind to your neighbors.

We love our audiences and want them to express themselves during the show—laughing, clapping, shouting in amazement. It's part of the community experience. But everyone has moments when they just don't want to be where they are. And sometimes they express this quite loudly. Please keep this in mind and use theatre facilities as a chance to settle in private.



ABOUT the AUTHOR

MICHAEL BOND



Michael Bond was born in Newbury, Berkshire, England on January 13th, 1926. He was raised in Reading where his love for trains was fostered by going to the Reading railway station. His education was cut short due to World War II.

He served in the British Royal Air Force as well as the Middlesex Regiment of the British Army.

He discovered he enjoyed writing when he sold his first short story to the London Opinion. Then he went on to producing some short plays and stories as well as getting a nice stable job as a cameraman for the BBC.

He was quite pleased with his situation and would have continued this way, however on Christmas Eve in 1956 he saw a sweet little toy bear on a shelf by its lonesome. Bond decided to buy it and take it

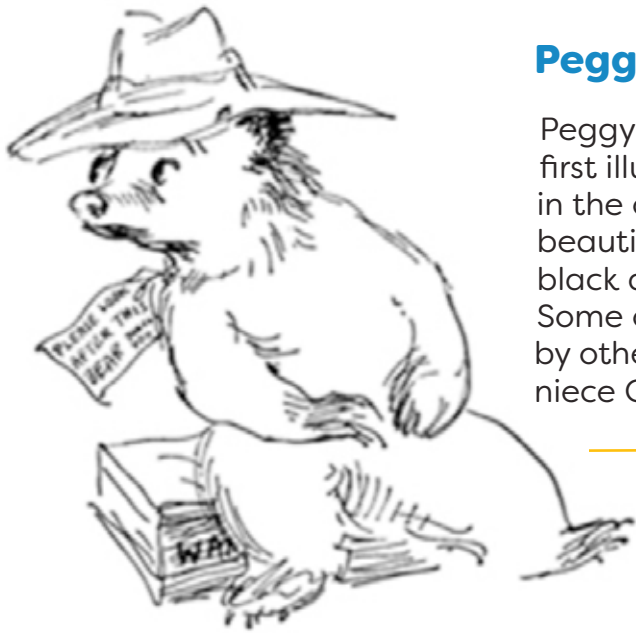
home as a present for his wife, naming the bear Paddington since they lived near Paddington station at the time. Michael Bond started to write some fun stories about the bear and after 10 days he realized he had written a book! He sent it to his agent, who loved it and found a publisher for the book. On October 13 1958, “A Bear Named Paddington” was published.

Michael Bond went on to write more books in the Paddington series as well as writing other fiction books for children and adults. He wrote almost 150 books during his life. He was awarded with an OBE (Officer of Order of British Empire) for services to children’s literature in 1997 as well as CBE (Commander of the Order of the British Empire) in the Queen’s Birthday Honors in 2015.

Michael Bond lived near Paddington Station most of his adult life which inspired many of his stories. He continued to write until he died peacefully on Jun 27 2017

PADDINGTON THROUGH THE YEARS

THE ILLUSTRATORS



Peggy Fortnum

Peggy Fortnum was Paddington's first illustrator, illustrating all of the books in the original Paddington series. Her beautiful Paddington illustrations were black and white, done with pen and ink. Some of her illustrations have been colored by other artists—including some by her niece Caroline Nuttal-Smith!

Ivor Wood

Ivor Wood designed the puppet for the original television series, developed a cartoon image of Paddington for a series of four frame strip comics, and his illustrations were used for a different merchandise, including wonderful stationary.



Barry Macey

Barry Macey did a lot of artwork for many Paddington products and Paddington prints. He also illustrated "Paddington on Screen" which was a compilation of stories from the Blue Peter annuals.

PADDINGTON THROUGH THE YEARS

THE ILLUSTRATORS

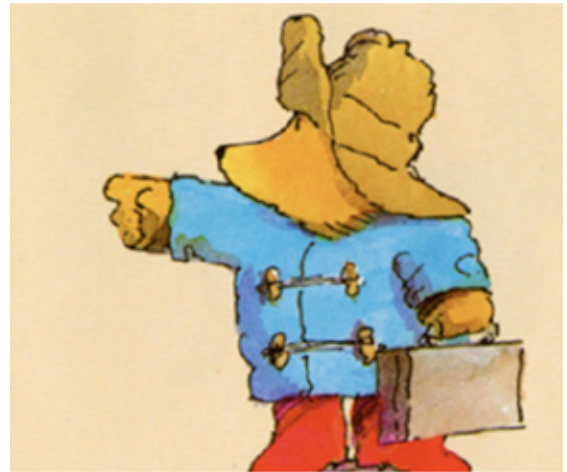


Fred Banbery

In 1972, Michael Bond started a Paddington series for young readers. These were picture books require much more illustrations, usually very detailed and in color, which are very different illustrations from novels. So Fred Banbery was hired as the illustrator for six of these Paddington books.

David McKee

In the 1980s, Michael Bond wrote another series of Paddington picture books for young readers, but this time David McKee was the illustrator since the books were designed for a smaller format. David McKee has also illustrated his own books including King Rollo, Mr. Benn, and Elmer the Elephant.



R.W. Alley

R.W. Alley has been illustrating many Paddington picture books since the 1990's, many of them being re-illustrating, along with iApp versions. Alley using pen and ink along with watercolor to give delightful new illustrations to classic Paddington stories.

PERUVIAN BEARS



Originally Michael Bond wanted Paddington to be a bear from Africa, but upon researching he found out that there are not any bears that are indigneous to Africa! So instead he decided that Paddington would hail from South America, particularly Peru, where the Spectacled Bear, or known as the Andean Bear, lives.

The Spectacled Bear is the only Bear found in South America. They are named after the markings around their eyes, which are whitish yellowish rings that look like glasses against their black or brown fur. The markings are not the same on all Spectacled Bears, some even have no markings at all.

Spectacled Bears are often shy, love to climb (they are excellent climbers, climbing as high as 14,000 feet). They prefer to live in the cloud forests on the slopes of the Andes, but will descend the mountain in search of food and have been located in many different terrains.

The Bears are mostly vegetarian with very powerful jaws to chew through tough tree bark and orchid bulbs, but love to eat fruit and honey. They will however eat meat sometimes to supplement their diet.

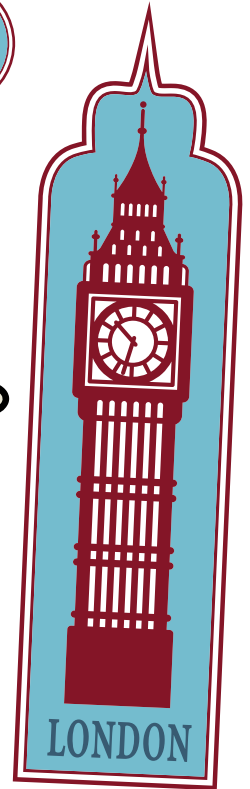
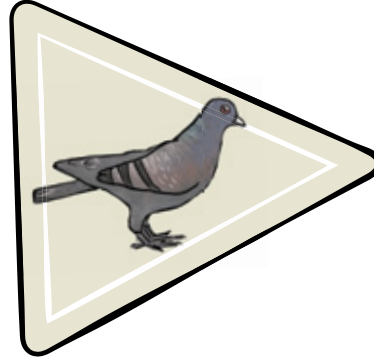
They are generally nocturnal, and adult bears like to live alone, however when spectacled bears are born they will live with their mom for the first 8 months of their lives, mostly hitching a ride on their mother's back.



LONDON

Although Paddington comes from Peru, he traveled to London and lives with the Brown Family in Windsor Gardens, London.

London is the capital of England, and the largest city in all of the United Kingdom. There are many famous landmarks in London including Buckingham Palace, the Thames River, Big Ben, Trafalgar Square, and the London Eye, one of the tallest observation wheels in the world! Visiting London, tourists will see red double decker buses and black taxis on the streets. Many people all over the world move to London to work there, making it a very diverse city. There are over 8 million residents living in London, and while English is the main language spoken there, you can hear over 300 different languages throughout the city!



CREATING THE SHOW

There is a lot that goes into making a show! First a script must be written. ***Paddington Gets in a Jam*** was written to be a brand new Paddington story, however it is heavily influenced by past Paddington stories to give it that wonderful Paddington feel. Many Paddington books were read and reread while writing the script.

Once a script is done, a director needs to find a group of designers to collaborate with to decide what the show will look and sound like. For *Paddington Gets in a Jam*, it needed what most shows needed- a Set designer, Lighting designer, Sound designer, Props builder, but also needed a music designer, Puppet Builder, and a special effects designer.

MAKING THE PUPPETS

Very early on in the process of ***Paddington Gets in a Jam***, Rockefeller Productions knew that it wanted Paddington to be a puppet. Laura Manns was brought on as the puppet designer, Vito Leanza was hired as the puppet builder and Arlee Chadwick designed and made the comedic costumes for Paddington. The following is from an interview by Peter J Snee done for AussieTheater.com

Tell me a little about the process of creating the Paddington puppet?

LAURA MANNS (Puppet Designer):

Paddington has been reinterpreted many times over the years by different illustrators, so the design process began with an inspiration board of different versions of Paddington, from the original book illustrations to the newer CG movie version. We wanted our 'Rockefeller version' of Paddington to have a



MAKING THE PUPPETS (CONTINUED)

tactile, well-loved teddy bear appearance, with a contemporary touch so he was a combination of things that we liked from all the different versions. My puppet building process begins with a maquette that I sculpt out of plasticine. I derive the patterns from that, scale and transfer them to foam, and then assemble and finish. My favourite part about building Paddington was making his adorable paw pads!

VITO LEANZA (Puppet Builder): Laura built the first 'master' Paddington puppet, and it was my job to replicate him to create the six versions actually used in the show (the master version is not used). Every costume change Paddington makes requires another puppet, as Paddington often changes costume mid-scene, and within seconds at that, and there isn't time to do this off stage. I redesigned much of the inside of the puppet, using stronger and longer-lasting materials that were also lighter. I fixed mechanisms that allowed the puppeteers to manipulate the puppets easier and for longer periods of time. The only external change that was made

to make his arms longer to give him better movement and functionality. Our costume designer would then take the costumes and sew on the costumes affixing them permanently to the puppet body.

ARLEE CHADWICK (Puppet Costumer): I built the character costumes that Paddington appears in during the comedic scenes. Our director sent me images of ideas he wanted. I then created sketches, we chose fabric and put it all together.

What were some of the challenges you faced?

LAURA MANNIS (Puppet Designer): At first he wasn't cute enough! I was near finishing Paddington up and something wasn't quite right; he had more of a grown-up bear appearance. I played around with bigger eyes, repositioning the nose, but couldn't figure it out. After a moment away from him, I came back and realized what it was: his snout was too big. I shrunk the snout which in turn made all his facial features come



MAKING THE PUPPETS (CONTINUED)

in towards the centre of his face, therefore making his forehead bigger and perhaps giving a slightly more infantile appearance. Tiny tweaks sometimes make a big difference.

VITO LEANZA (Puppet Builder): My biggest challenge was that the original puppet was being used in rehearsals in New York City while I was deciphering patterns half a world away. During the rehearsal process, the production team worked out limitations of the puppet and what needed to be improved, so I had to address those changes while still making it look exactly like the original. This took a lot of extra time that we didn't have, but it was the only way we could get work done without me having to temporarily relocate to New York City. Through a lot of emails, phone calls, FaceTime and text messages we managed to get it done.

ARLEE CHADWICK (Puppet Costumer): When costuming for puppets, there are no initial patterns you can pull from. You have to create your own. Unlike a human, the bear is shaped like a barrel. At times, it was a difficult shape to drape costumes for it. Why do you think puppetry is important in theatre?

LAURA MANN (Puppet Designer): I remember seeing War Horse and by the end forgetting it was a puppet. Puppets are essential from a logistical standpoint; you can't have a horse perform daily, on cue, on stage. And they are also necessary in the sense that actors can't take their place (no matter how hard you try, an actor is not a horse!). There is something kind of magical about knowing a

puppet is being operated by human hands, but believing it wholeheartedly.

VITO LEANZA (Puppet Builder): Puppets bring a new kind of life to any stage production or film. They do things that humans can't do, yet they can still make us laugh, cry, sing and dance.

ARLEE CHADWICK (Puppet Costumer): I have often been struck by how a flexible storytelling art form puppetry is. Though puppetry has its variables, every performer has to be built. However, the total design freedom gives control over additional elements that makes puppetry a powerful art form of expression. Puppetry can defy our worldly rules such as gravity, monsters, talking animals, body morphing and fantastical creatures. This art form can span ages, and be used to educate children or show the comedy of abuse for adults. The visual aspect can reach beyond language barriers. Because of the flexibility of this art form, puppetry has a farther reach to audiences.



THE SET: MR. CURRY'S HOME

Every show has a set, which is the scenery that you see on stage. **Paddington Gets in a Jam** takes place at 34 Windsor Gardens, which is Paddington's next door neighbor, Mr. Curry's house. Sets need to be functional—meaning the set has to be able to be safe for all the things the show requires it to do. Since the play takes place in Mr. Curry's house, there needed to be a lot of different rooms, so the set is actually two stories to show an upstairs and a downstairs! This means there had to be many exits and entrances. The house needs a front door, a hallway, entrance and exit, a closet and doors leading to the bedroom and bathroom. That's a lot of doors!

When building a set, the designers and builders make sure that everything is safe for the actors. So in building the second floor, they make sure it is strong enough for all the actors and puppeteers to walk on, as well as putting rails so no one falls off! Since Paddington the puppet does not have legs, the stairs had to be hidden in the back so that the audience wouldn't see the puppeteers operating Paddington. The stairs are made to be secure as well so actors and puppeteers feel safe walking up and down the stairs—which they do a lot during the show! Since Paddington is a puppet in this show and we do not want the puppeteers to be seen, the set also had to include walls high enough to hide the puppeteers, but not too high so the audience can still see Paddington and the other actors on stage. For the first floor, the wall was made to look like

the outside of Mr. Curry's house. However, it looked a little strange to try the same effect for the upstairs rooms. Instead of the outside wall on the second floor, for the Bathroom, the wall is Mr. Curry's bath tub, and in the Bedroom, the wall is Mr. Curry's bed. This made the rooms look more natural, while also helping to define what the room is, as well as hide the puppeteers. Along with being functional, sets need to help the audience know where the play is taking place, so they need to look the part! To help the audience see and differentiate the rooms, each room was given a color for the walls to help separate it from the other rooms. They also were filled with little details to make it look like Mr. Curry really lived in the house.

One object in the set that was both function and stylish was the fridge. The fridge helped the audience know that that room of the house was the kitchen, and it was a real working fridge! The set needed a fridge that worked because some of the props needed to be refrigerated. Speaking of props, the next section is all about them!



PROPS

Props are the objects that you see in the show that the actor's (and bears) touch. Because Paddington gets his hands into many things, there were a lot of props for the show!

Since Paddington is a puppet in the show, many of the props also had to be made to scale for him as well as be easy for his paw gloves to hold.

A Props Master is the person who collects and makes props for a show. Some props can be bought, but others need to be made.

Some of the props are real, but other props need to be fake for a few different reasons.

One of the reasons is so no one gets hurt. If Paddington was using a real hammer in the show, he might have actually put a hole in the wall! So the Props Master built a hammer that looks real, but it is actually made of rubber so it doesn't hurt anyone.

Another reason is so it doesn't create a huge mess. If the first cake that gets dropped on the floor in the show was real, it would have gotten all over the floor! Someone could have tripped on it, and it would have gotten on everyone's shoes and clothes. So the Props master sets out to build what looks like a real cake, but won't actually spatter all over the floor. Because some of the Props are fake, they have to look real, but another element helps them feel real which is the sound comes in!



SOUND & MUSIC IN PADDINGTON

To help some of the props feel real, sound effects were designed and made to help the audience believe what happens on the stage. All sound effects are recorded before the show opens and are stored onto a computer, which are controlled during the show from a booth in the back. Everytime a sound needs to happen it is called a sound cue, which are numbered in the order they come in the show. The Stage Manager calls all the cues in the show-meaning the stage manager follows a script that has all the cues written into it. The Stage Manager watches the show and follows along in the script at the same time. Sometimes a cue is taken off of a certain word or movement from an actor, which the Stage Manager, Director and actor have decided on before during rehearsals. For example, when Paddington uses the hammer, which has a sound cue as it hits the pipes in the bathroom, the Stage Manager watches Paddington. Once Paddington has taken a breath and raises the hammer slightly, the stage manager knows to press the button to play the hammer cue. The sound comes out of many different speakers that are hidden in the stage and the audience so everyone can hear it. The speakers are installed during the tech week, which is the last week of rehearsal before the show starts performances for audience members.

The show was also given a musical underscore written by Nate Edmondson to highlight the emotions and energize the scenes. These are put as sound cues as well.

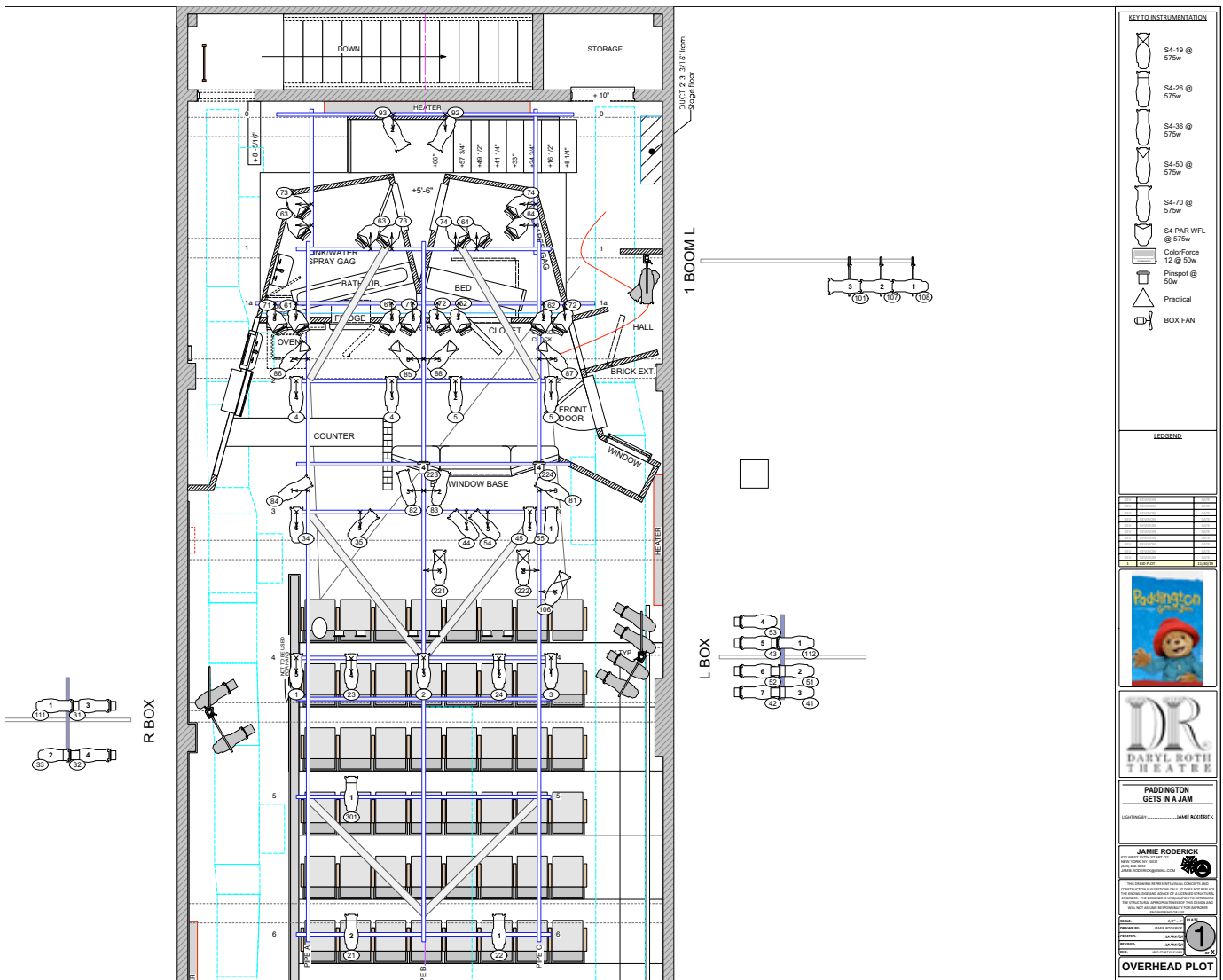
Cue #	What it does	When it should go	Notes
20-Visual cue	Adds more baking underscore	Go as egg is dropped in the mixing bowl	If fired at the right time the first beat will play right when your the egg hit the bowl.
21-Visual cue	Oil pouring sounds	When Paddington is pouring oil into cup	You want to go when you see the oil at the lid so it makes sense.
22-Visual cue	Oil pouring sounds	When Paddington is pouring oil into cup	You want to go when you see the oil at the lid so it makes sense.
23-Visual cue	Butter Squish	When you see the butter in Paddington's hand	He squeeze's immediately after bringing it up
24- Visual cue	Baking Powder spills	Go on THIRD time box is poured into bowl	stand by line: It doesn't seem to want to come out.
25-Visual cue	Mixer turning on	The right arm will do a swishing motion to let the SM know to fire the cue	
26-Visual cue	Mixer going into bowl	Go when Mixer is just above bowl, because of delays the sound will match when the mixer is in the bowl	
27	Mixer coming out of bowl	Go when Paddington says "That should do it"	
28-Visual cue	Mixer going into bowl	Go when Mixer is just above bowl, because of delays the sound will match when the mixer is in the bowl	
29	Mixer coming out of bowl	Go when Paddington says "There we are"	"There we are" was an ad libbed line, this can be change to anything
30-Visual cue	Mixer turning off	The right arm will do a swishing motion to let the SM know to fire the cue	
31-Visual cue	Oven opening	Go when Paddington pulls on red towel	



LIGHTS IN PADDINGTON

The same is similar for lighting. Lights are hung in the theater when the actors are not rehearsing during the beginning of tech week. The lights get wired into a computer as well, and can be turned on by a lightboard in the booth. Just like sound cues, there are different light cues that are also numbered in the show and written into the Stage Managers script. The Stage Manager will watch the show and follow along with the script. When a light cue needs to happen, the Stage Manager will press the 'go' button on the light board.

Sometimes for shows, the Stage Manager isn't alone in the booth. Sometimes there is a light board operator and a sound board operator. If a sound and light board operators are in the booth, then the Stage Manager will tell them over a headset when to hit the cues. They use headsets so they can be quieter and no audience members will hear them or distract them if the audience is laughing loudly.



OPERATING PADDINGTON

To give the illusion that Paddington is a bear and nothing else, the puppeteers are hidden during the show. Because they are hidden you might not know that Paddington is performed by three different puppeteers during the show! Whenever Paddington is onstage he requires two puppeteers, one main and one assistant. The main puppeteer controls Paddington's head and his left hand. The



assistant puppeteer controls Paddington's right hand and is responsible for handling all of Paddington's props below the stage.

However for ***Paddington Gets in a Jam***, there are two main puppeteers and one assistant puppeteer. Because the show is almost an hour long and Paddington needs to change clothes very quickly, each time Paddington switches outfits, he actually switches to a new puppet in a different outfit with a different main puppeteer. The assistant will switch right before the change to the new Paddington.

The puppeteers move across the floor on small wheelys so they can hide and not have to crawl on their knees the whole show. All the movements are directed by the main puppeteer, and the assistant follows. The assistant puppeteer stays as close as possible to whoever is the main puppeteer so that they can move as one. There are different wheelys for the upstairs and downstairs so that the puppeteers do not have to carry the wheelys up and down the stairs.



STAGE MAGIC

During ***Paddington Gets in a Jam***, Paddington makes quite a mess in Mr. Curry's house! But how do you make a cake explode out of an oven? Or flood a bathroom? Or vacuum up a portrait? Or have a bear put on a magic show?! That's where Special Effects come in. The Special Effects are sometimes designed into the set, the lighting design, sound design, and most of the time are very practical, so they can be done over and over for all the performances during the week.

We don't want to spoil how all the magic in the show happens, but often it's done with the help of magnets, small hidden levers, pulley systems, trap doors, and actors/puppeteers being sneaky back or under stage.

Okay, we will let you know how we do one of our stage magic tricks. Paddington bakes a cake during the show, but at the end it explodes out! During the show, after Paddington puts the cake in the oven, during a certain point in the show when no one is looking in the kitchen, the actor playing Great Aunt Matilda opens a trap door in the back of the oven and takes the cake Paddington made out. Then at the right time she puts the exploding cake into the oven and puts a headset on so she can hear the Stage Manager. The Stage Manager will her when to go to start pushing the exploding cake out of the oven!



THAT KIND OF BEAR

While writing and rehearsing *Paddington Gets in a Jam*, the team wanted to make sure we got Paddington right—that he would be that kind of bear that readers all over the world that expande generations has fallen in love with. There were several aspects of his personality we wanted to make sure we got right.

MANNERS

Paddington's Aunt Lucy made sure to teach Paddington his manners! Paddington always makes sure to greet everyone politely and to say his please and thank you. To Paddington, manners and politeness go a long way into bringing happiness into the world.

Discussion Questions:

Why do you think it is important to be polite?

What are things that people do when they are being polite?

How was Paddington polite in the show?

Exercise Activities:

As a class, make a list of polite words and sayings.

Try to have the classroom say Please, Thank you and You're Welcome at least 10 times today.

KINDNESS

Paddington at his core has always been kind. Whether it has been bringing his good friend Mr. Gruber a present or helping Mr. Curry with his chores (even though sometimes Paddington may not want to).

Discussion Questions:

Why do you think it's important to be kind?

In what ways is Paddington kind?

How are you kind?

Describe a way someone was kind to you.

Exercise Activities:

Have the class think of all the people who have been kind of them.

Have the class make a Thank You card to a person who has been kind to them.

HELPING HAND

Paddington loves to lend a helping hand—another way to bring joy to the people around him. During *Paddington Gets in a Jam*, Paddington tries his best to help Mr. Curry clean his house.

Discussion Questions:

Why do you think it's important to be helpful?

What are the ways that Paddington helped Mr. Curry in the show?

Who are people that you know who are helpers?

How can you help?

Exercise Activities:

As a class, make a list of helpers.

Have the children draw a picture of someone helping them.

Have the children make it a goal to help someone today.

WELCOMING

Paddington was once a stranger in a new land, so he knows how important it is to welcome a new friend and neighbor into his life.

Discussion Questions:

Why do you think it's important to be welcoming?

How does a welcoming person make you feel?

How can you be welcoming to a new neighbor? A new classmate?

Exercise Activities:

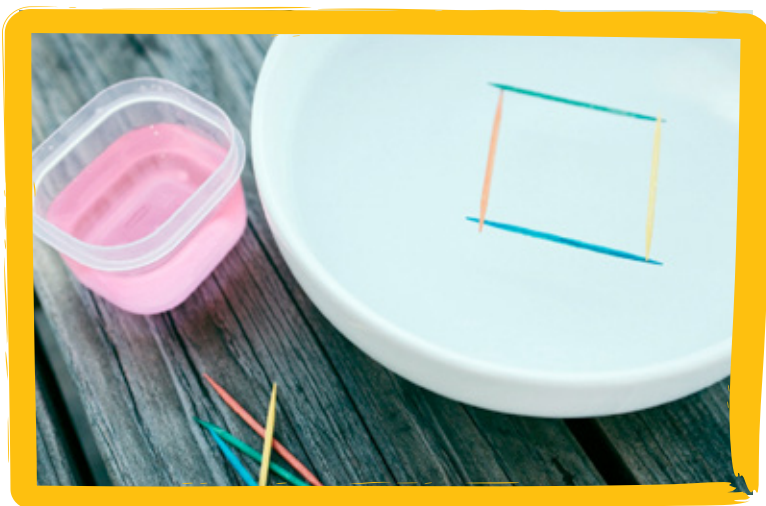
Have the classroom make a Welcome banner for whenever there is a new person in their school.



MAGIC ACTIVITIES

Paddington performs a magic show to make Great Aunt Matilda smile. You can perform your own magic show as well! Here are a few tricks to teach your classroom

THE MAGIC TOUCH



Need: bowl, water, five toothpicks, dish soap

Prep: Fill the bowl with water. Arrange four toothpicks in a square in the middle of the bowl. Make sure their tips overlap so they stay together! Dip the fifth toothpick in dish soap and set to the side.

Directions:

1. Have your audience gather around the pie, either on the table or the ground.
2. Tell them you will fill a tooth pick with magic power to make the square toothpicks separate.
3. Take your toothpick that has been dipped in dish soap and say whatever magic words you'd like into the toothpick. 4. Place the toothpick in the middle of the square. The dish soap will make the toothpicks fly apart in the water!

SUGAR CUBE NUMBER



Need: sugar cubes (best to use Imperial Sugar or Dixie Crystals), a pencil, a glass of water (best if you can see in the glass)

Prep: Make sure there is water in the glass

Directions:

1. Have someone in the audience pick a number 1-10.
2. Write the number on a sugar cube using a pencil.
3. Pick up the sugar cube and squeeze the numberside against your thumb (the number will get transferred to your thumb!)
4. Drop the sugarcube in the glass of water and allow it to dissolve.
5. Ask for your volunteer to come up and take their hand, pressing your thumb against his or her palm so the number can transfer to their palm.
6. Ask your volunteer to wave their hand over the glass to save the number. You can have them say magic words as well and then flip over their hand. The number will be on their palm! This is because of science! Graphite (carbon atoms) from the pencil transfer easily to human skin.

MAGIC ACTIVITIES



MAGIC COIN IN HAND

Need: a long Sleeve shirt, a coin

Prep: You will need to practice having a coin slide out from your sleeve into your hand. Beforehand, sneak a coin into your sleeve, aiming it to sit right at the elbow.

Directions:

1. Hold your arm vertically like waving hello.
2. Tell the audience you will make a coin magically appear in your hand. Show them that your hand is currently empty.
3. Wave and say magical things with your other hand to distract the audience.
4. As you say the last magical phrase, drop your palm down falling backwards and the coin will slip into your hand out of the sleeve.
5. Grab it quickly and then show the audience how it magically appeared there.



BAKING ACTIVITIES

MAKE YOUR OWN RECIPE!

Have children write a recipe for the most delicious birthday cake they can think of. Then Have them make their birthday cake out of playdough or clay (or draw a picture of it).

PADDINGTON TOAST!

Need: bread, marmalade, banana slices, blueberries, sliced strawberries (optional), and blue and red fruit rollup (optional)

Directions:

1. Toast bread (optional)
2. Spread marmalade over the slice.
3. Using three banana slices place two at the top for ears and one in the center for Paddington's snout.
4. Use three blueberries, two for Paddington's eyes and one for Paddington's nose.
5. Use sliced strawberries to make Paddington's hat (optional)

Can also use Blue and Red fruit rollup to make Paddington's hat and duffle coat.

Let parents know they can make the same thing at home with peanut butter or nutella if they desire.



DECORATING PADDINGTON CUPCAKES!

Check with parents to see if you can bring cupcakes into the classroom. Have the children make their own Paddington cupcake. Use chocolate frosting for his fur, a small cookie for his snout. And use the frosting again for the nose. You can use blue frosting for the eyes, and either print out little red hats or use red frosting for the hats. Remember to take a picture of the kids with their cupcakes before they eat them!



CREATIVE ACTIVITIES

WRITE YOUR OWN PADDINGTON STORY

Paddington has had so many different stories and adventures that he has been on. You can try to make your own Paddington story too! Here are some ideas to help you get started

Who is in the story?

Every story needs a hero-not necessarily a superhero, but someone who the story is about. During the story the hero can interact with many different people. Paddington is the hero of the story, but are there other people with him? Perhaps the Browns? Mr Curry or Mr Gruber? Or the Queen of England? Or perhaps Paddington is meeting you!

Where does the story happen?

Every story has to take place somewhere. Most of Paddington's stories take place at his home in London. Paddington Gets in a Jam takes place at Mr. Curry's house. Perhaps you want to tell a story where Paddington is back in Peru. Or maybe Paddington visits your school or house? You can make Paddington go anywhere you want!

What happens in the story?

This is probably the most fun part! The best stories have a beginning, middle and end. The beginning may start with a normal day in the character's life or it might start with an interesting opportunity for the character. In the middle of the story, a problem may happen that changes things for the characters. In the end, we get to see how the problem was solved! Often in a Paddington story things don't go as planned for Paddington, that's the problem that occurs in the story. But by the end of the story we find out how Paddington solves his problems, which are usually very funny and creative for a bear. What will happen in your story?

You can draw pictures in your book to help tell the story as well!



BOOKLIST

This is probably the most fun part! The best stories he Original Paddington novel series

A Bear Called Paddington
More About Paddington
Paddington Helps Out
Paddington Abroad
Paddington Marches on
Paddington at Work
Paddington Goes to Town
Paddington Takes the Air
Paddington on Top
Paddington Takes the Test

Continued novels since 2012

Paddington Here and Now
Paddington Races Ahead

Paddington Picture Books

A Bear Called Paddington
Paddington Bear in the Garden
Paddington Bear at the Circus
Paddington Goes Shopping
Paddington at the Seaside
Paddington at the Tower
Paddington Storybook Collection



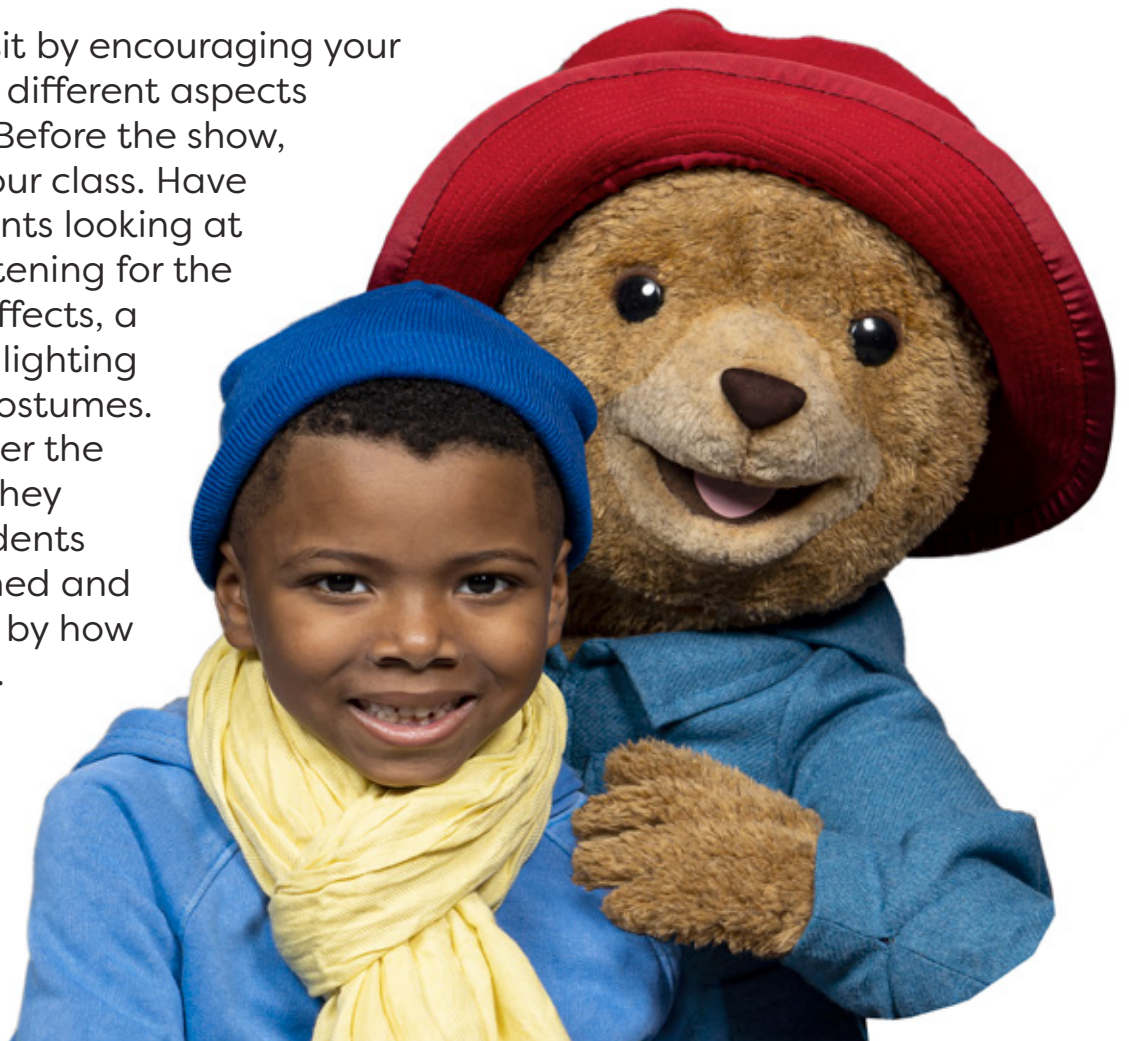
PRE-SHOW DISCUSSION QUESTIONS

1. What is theatre? What is the difference between live theatre and a movie or television?

2. Imagine you are an actor on stage. What kind of part would you like to play? How would you like the audience to respond to your performance?

3. Have students brainstorm ways they think the characters will be portrayed by the actors. For example, how do they think the actors will portray the fireflies, which are very small in real life? Remind them to consider techniques such as movement, voice, costume and makeup. Have each student pick a character and design a costume.

4. Enhance your visit by encouraging your students to look at different aspects of the production. Before the show, identify tasks for your class. Have one group of students looking at the set, another listening for the music and sound effects, a third watching the lighting and a fourth, the costumes. Compare notes after the show about what they observed. Your students will be more informed and they'll be surprised by how much they noticed.



AFTER SHOW DISCUSSION QUESTIONS

1. Mr. Curry had a very large house! What was something you spied in his home that you have in your home?
2. Paddington wore a lot of different outfits in the show! Which of his outfits would you want to wear?
3. Have you ever baked before? What did you bake? Did everything go to plan?
4. Great Aunt Matilda loved Paddington's magic show. Have you ever been to a magic show before? Have you put on your own magic show? Do you know a magic trick you can show everyone?
5. There was a lot of stage magic in the show! How do you think they did some of the stage magic? (Paddington's magic show, the bathroom flooding, vacuuming the curtains, flowers, portrait, etc)
6. Paddington helped Mr. Curry clean up his house. What is a way you have helped your neighbor or a way that you could help your neighbor?
7. Some of the things Paddington tried to do didn't go as planned. Has one of your plans not worked out the way you thought it would? What did you do?



ADDITIONAL ACTIVITIES

Here are some links to very cute Paddington Crafts!

SIMPLE ORIGAMI PADDINGTON



www.redtedart.com/paper-paddington-bear-craft/

BROWN PAPER BAG PADDINGTON



mommyneedscookies.com/2018/02/17/paddington-puppet/

TOILET PAPER TUBE PADDINGTON (WITH SUITCASE!)



www.redtedart.com/paddington-bear-craft-using-tp-rolls-of-course//

ADDITIONAL ACTIVITIES

FUN FAST CLEAN UP GAME

During *Paddington Gets in a Jam*, Mr Curry and Paddington have to clean up the house real quick for Great Aunt Matilda's arrival!

Intentionally tell the kids to make a mess and try to see if they can clean it up as fast as possible! Perhaps play a

song that they really like and have them try to clean up everything before the end of the song!

FRUIT PORTRAIT

During *Paddington Gets in a Jam*, Paddington makes a portrait out of fruit of Great Aunt Matilda. However, he is not the first person to ever make a face with fruit! Giuseppe Arcimboldo was a Late Renaissance painter for Italy, who often painted portraits of people painting their facial features as fruits!

Have your classroom try to make portraits of one of the Paddington characters using fruit

DRAW YOUR OWN PADDINGTON

Have your classroom draw their favorite scene from *Paddington Gets in a Jam*.

LETTER TO THE CAST & CREW

DEAR PADDINGTON CAST AND CREW,

HELLO, MY NAME IS...

MY FAVORITE PART OF THE SHOW WAS...

WHEN I LEFT THE SHOW I WAS...

ONE QUESTION I HAVE ABOUT THE SHOW IS...

SINCERELY,

NAME

GRADE

SCHOOL

ON THE BACK IS A DRAWING OF THE SHOW I MADE...



Paddington Gets in a Jam

PaddingtonGetsInAJam.com

Paddington Gets in a Jam

PaddingtonGetsInAJam.com



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Paddington WORDSEARCH

Gets in a Jam



PADDINGTON MR CURRY AUNT CAKE
VACUUM WALL PAPER RUBBER DUCK
MAGIC MARMALADE BEAR

M	R	C	U	R	T	E	M	A	G	I	C	V	A
W	P	V	B	C	I	X	A	L	E	Y	E	R	K
A	A	M	F	A	R	E	R	O	D	G	R	U	A
L	D	L	H	I	R	C	M	S	U	H	T	B	V
P	I	K	L	Y	A	J	A	Q	B	O	V	B	L
K	N	R	E	P	V	Z	L	K	X	B	T	E	N
E	T	D	O	C	A	W	A	M	E	B	E	R	I
M	O	S	W	E	C	P	D	A	Y	C	I	D	G
R	D	I	A	N	U	A	E	Z	U	H	V	U	U
C	U	R	B	V	U	E	G	R	O	A	E	C	J
U	Q	S	E	K	M	T	X	B	I	N	U	K	D
R	E	P	A	D	D	I	N	G	T	O	N	N	P
R	G	C	R	A	P	D	U	E	V	F	P	X	T
Y	Z	B	H	L	S	X	P	A	W	R	Z	U	M