
An Educator's guide to:

The Ugly Duckling



Born bigger and different than the other hatchlings, the Ugly Duckling is ridiculed by his brothers and sisters, rejected by the other ducks, and eventually shunned by the entire barnyard. The little bird leaves home, embarking on a journey through hecklers, hunters and hilarious hi-jinks only to discover that the beauty he was seeking was inside him all along. For over two centuries, Hans Christian Andersen's *The Ugly Duckling* has been a childhood favorite all over the world. Now Stages Productions revives the classic tale in a brand new musical which is sure to please the entire family.

 Throughout the study guide, this symbol means that specific Florida Standards are being addressed that correlate activities directly to Florida Assessments. As new standards are created and approved by the Florida Department of Education, this may change. Please visit www.cpalms.org for more information and to customize this guide to your specific grade level.

THE THEATRE IS A SPECIAL TREAT

Let us concentrate for a moment on a vital part of youth theatre: the young people. Millions of youngsters attend plays every season, and for some the experience is not particularly memorable or entertaining. The fault may lie with the production – but often the fault lies in the fact that these youngsters have not been properly briefed on appropriate theatre manners. Going to the theatre is not a casual event such as flipping on the TV set, attending a movie or a sports event. Going to the theatre is a SPECIAL OCCASION, and should be attended as such. In presenting theatre manners to young people we take the liberty of putting the do's and don'ts in verse, and hope that concerned adults will find this a more palatable way of introducing these concepts to youngsters.

MATINEE MANNERS

By Peggy Simon Traktman

The theatre is no place for lunch,
Who can hear when you go "crunch?"
We may wear our nicest clothes
When we go to theatre shows.
Do not talk to one another
(That means friends or even mother)
When you go to see a show,
Otherwise you'll never know
What the play is all about
And you'll make the actors shout
Just to make themselves be heard.
So, be still - don't say a word
Unless an actor asks you to...
A thing they rarely ever do.
A program has a special use
So do not treat it with abuse!
Its purpose is to let us know
Exactly who is in the show
It also tells us other facts
Of coming shows and future acts.
Programs make great souvenirs
Of fun we've had in bygone years
Keep your hands upon your lap

But if you like something you clap
Actors like to hear applause.
If there is cause for this applause.
If a scene is bright and sunny,
And you think something is funny
Laugh- performers love this laughter
But be quiet from thereafter.
Don't kick chairs or pound your feet
And do not stand up in your seat,
Never wander to and fro -
Just sit back and watch the show.
And when the final curtain falls
The actors take their "curtain calls"
That means they curtsy or they bow
And you applaud, which tells them how
You liked their work and liked the show.
Then, when the lights come on, you go
Back up the aisle and walk - don't run
Out to the lobby, everyone.
The theatre is a special treat
And not a place to talk or eat.
If you behave the proper way
You really will enjoy the play.

THE STORYTELLER

Hans Christian Andersen

Hans Christian Andersen was born in Odense, Denmark, in 1805, the son of a cobbler and a washerwoman. Despite his background and lack of education, Andersen's father encouraged his son's early interest in literature and drama. At the age of 14, Andersen convinced his mother to allow him to seek his fortune in Copenhagen, the capital of Denmark. A combination of determination and good luck led him to become first a singer and actor, then a dramatist – although an unsuccessful one – and finally a writer. His first book, aptly entitled *Youthful Attempts* (1822), sold just seventeen copies (with the remaining 283 being sold to a grocer for use as wrapping paper). But after extensive travels throughout Europe gathering material, his novel, *The Improvisatore*, was published in 1835 and was an immediate success. His *Fairy Tales Told for Children*, which appeared in the same year, was not immediately appreciated. But as he wrote more tales, his genius became internationally recognized, and within his lifetime he found himself acknowledged as the pre-eminent master of the fairy tale. Andersen broke new ground by writing in the language of everyday speech and he had a unique ability to read his stories aloud and to act them out.



Hans Christian Andersen described his own life as a fairy tale: an uneducated boy from a poor family who was to rub shoulders with aristocrats and kings, and a shy adult who rose above his shortcomings to hold children spellbound with tales that have continued to enthrall generations ever since. Certainly it was the stuff of make-believe.

The qualities contained in the universe of Hans Christian Andersen are of inestimable value and during this bicentennial year of his birth, should be celebrated throughout the world. His genius lies in the fact that he has something vital to convey to children and adults alike. His writings contain universal truths about human nature and psychology, crucial to the development of every individual.

To learn more about Denmark's favorite son, visit:

http://www.andersen.sdu.dk/index_e.html

THE EXPERT

Bruno Bettelheim

In this day of heightened sensitivity to the effects of culture (both classical and popular) on the psychological development of young people, the fairy tale has come under scrutiny by many concerned educators, parents, and psychologists. Many feel that fairy tales enforce negative stereotypes and establish unrealistic expectations in children. Others voice concern over the violence exhibited in many stories. Still others find fairy tales relatively harmless while questioning their relevance to today's youth. One current work by a noted psychologist attempts to rewrite and update fairy tales to embrace contemporary social situations, perceptions and concepts.

Perhaps the most important and insightful work on the subject is "The Uses of Enchantment" by psychoanalyst Bruno Bettelheim. Bettelheim maintains that, like all lasting legends and folklore, fairy tales contain universal symbols of human experience and, for children, a "safe" arena for dealing with the complexities of their own needs. He recognizes that the content of fairy tales has significance to all persons, regardless of age, but points out that children are more open in their responses than are adults.

THE MESSAGE

From Bruno Bettelheim's award-winning book:

The Uses of Enchantment: The Meaning and Importance of Fairy Tales

While Fairy tales invariably point the way to a better future, they concentrate on the process of change, rather than describing the exact details of the bliss eventually to be gained. The stories start where the child is at the time and suggest where he has to go—with emphasis on the process itself. Thus the child who feels himself doomed to be an ugly duckling need not despair; he will grow into a beautiful swan.

Hans Christian Andersen's "The Ugly Duckling" is the story of a bird which is thought little of as a fledgling but which in the end proves its superiority to all those which had scoffed and mocked it. The story also contains the element of the hero being the youngest and the last-born, since all the other ducklings pecked their way out of their eggs and into the world sooner. On the simplest and most direct level, fairy tales in which the hero is the youngest and most inept offer the child the consolation and hope for the future he needs most. Though the child thinks little of himself—a view he projects onto others' views of him—and fears he may never amount to anything, the story shows that he is already started on the process of realizing his potentials. The outcome tells the child that he who has been considered by himself or by others as least able will nonetheless surpass all.

Such a message can best carry conviction through repeated telling of the story. When first told a story with a "dumb" or "ugly" hero, a child may not be able to identify with him, much as he feels himself to be inadequate. That would be too threatening, too contrary to his self-love. Only when the child feels completely assured of the hero's proven superiority through repeated hearings can he afford to identify with the hero from the beginning. And only on the basis of such identification can the story provide encouragement to the child that his depreciated view of himself is erroneous. As the child comes to identify with the degraded hero of the fairy tale, who he knows will eventually show superiority, the child himself is also started on the process of realizing his potential.

The belief in such possibilities needs to be nurtured so that the child can accept his disillusionments without being utterly defeated. At the same time, the fairy tale stresses that these events happened once upon a time, in a far distant land, and makes clear that it offers food for hope, not realistic accounts of what the world is like here and now.

THE ACTIVITIES

BEFORE THE PLAY:

1. Read to your students the tale of The Ugly Duckling. Explain to them that there are many versions or adaptations of this story and that the version they see will not be exactly like the book or video.

 **TH.1.H.1.1** Identify characters in stories from various cultures.

 **TH.1.0.3.1** The student understands the artistic characteristics of various media and the advantages and disadvantages of telling stories through those artistic media.

 **LAFS.2.RL.3.9** The student recognizes the use of comparison and contrast in a text

2. Have the students learn the following vocabulary words and listen for them during the play. See how many words they can recall and how they were used in the context of the play.

adulation	assistance	brood	cessation	contented
cower	domesticated	fancies	flock	fowl
frustration	gander	hideous	image	immeasurable
interrogate	oaf	ogre	opinion	persuaded
prowler	replete	responsibility	roost	society
solo	stress	task	trial	tribulation
troupe	unconditional	uncouth	venture	waddle
wattle	yearn			

 **LAFS.1.L.3.5.** With guidance and support from adults, demonstrate understanding, word relationships and nuances in word meanings.

 **LAFS.1.L.1.1** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

3. Ask your students to discuss the difference between television and live theatre. It is important that they know about theatre etiquette, or manners. Refer to the poem Matinee Manners on page 2.

 **TH.1.H.1.1** Through study in the arts, we learn about and honor others and the worlds in which they live.

 **TH.1.S.1.1** The student understands theatre as a social function and theatre etiquette as the responsibility of the audience.

4. Have the students look and listen for patterns during the play. See how many patterns they can recall and how they were used in the context of the play. Encourage students to be aware of patterns that may occur in music, dance, scenery, costumes and dialogue. Students may also notice architectural patterns in the theatre.

✍ **G.K12.1.1.4c Organization of Data - Perform:** Identify and illustrate themes, patterns, and structures that define an area of study.

✍ **MAFS.K12.MP.4.1** Mathematically proficient students can apply the mathematics they know to solve problems arising in everyday life, society, and the workplace.

THE ACTIVITIES

AFTER THE PLAY:

Part I

1. Discuss the production with your students. What did they like or dislike about the play? Who was their favorite character? Why? Have the students draw a picture or write a letter to the cast of The Ugly Duckling telling them what they have learned.

✍ **LAFS.1.W.1.3** Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.

✍ **LAFS.2.W.2.5** With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing

2. The geese were preparing to fly south for the winter, a journey of several hundred miles. Have the students locate on a map where Canadian Geese may start their journey and imagine that the destination is your classroom. How far away are the two points? How long would the journey take?

✍ **MAFS.4.MD.2** Represent and interpret data.

✍ **MAFS.3.MD.1** Solve problems involving measurement and estimation of intervals of time, liquid volumes and masses of objects.

✍ **SS.912.G.1.3** Employ applicable units of measurement and scale to solve simple locational problems using maps and globes.

✍ **G.K12.1.1.3b** Manipulation of Data - Understand: Seek and identify connections between fields to make sense of patterns and trends.

Part II

- RELEVANT THEMES:**
1. Sibling Rivalry/Bullying
 2. True Friendship vs. False
 3. Prejudice
 4. Responsibilities of Growing Up

Refer to the themes listed above. Ask the following questions to relate the themes to everyday life:

1. Sibling rivalry is a problem in most families and can often cause issues that last well into adult-hood. Lead the students in a discussion on sibling rivalry as well as tolerance and diversity.
 - A. Have you ever been jealous or envious of a brother or sister?
 - B. How did you overcome the problem?
 - C. What can we learn from this that will help us to better deal with our friends and classmates?

 **LAFS.1.SL.1.1** Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.

 **LAFS.1.SL.1.2** Ask and answer questions about key details in a text read aloud or information presented orally or through other media.

2. In the play the Ganders pretended to be friends with the Ugly Duckling in order to make themselves look better. Talk about the qualities of friendship with your class.
 - A. What makes a good friend?
 - B. Have you ever pretended to be someone's friend in order to get what you wanted?
 - C. Have you ever felt that someone was using you?
 - D. How did that make you feel?

 **LAFS.2.SL.2.4** Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.

 **WL.K12.AH.2.2** Interpret and synthesize meaning from a variety of fictional works and recognize the authors purpose.

3. In the play everyone picks on the Duckling because he is different. Discuss prejudice and stereotyping with your students.
 - A. What happens when we assume and judge people by their appearance and not by their character?
 - B. Has it ever happened to you?
 - C. How did it make you feel?
 - D. What did you do to remedy the situation?

 **WL.K12.NH.2.2** Identify the elements of story such as setting, theme and characters.

4. The school age child often can't believe that he will ever be able to face the world without his parents. Someday, everyone will need to master the dangers of the world (false friends, prejudice) alone. Have a question and answer session in your classroom about the responsibilities of growing up.
- A. Name five things that your parents do for you now, but one day you will do on your own.
 - B. How can these challenges harm you if you aren't prepared to meet them?
 - C. Name some things that you may wish to do right now, but know that you shouldn't (driving a car, traveling alone, staying out late).

 **LAFS.2.SL.1.3** Ask and answer questions about what a speaker says in order to clarify.

 **SP.PK.12.US.3.2a** Use appropriate social skills and strategies to interact with peers and adults across settings, such as cooperative learning, participating in small and large groups, accepting feedback, and resolving conflicts.

 **SP.PK.12.US.19.5B** Use a systematic approach for making decisions about personal needs, including identifying need or problem, determining possible solutions, selecting the best option, accepting consequences and responsibility, and evaluating the effectiveness of the decision.

 **WL.K12.IL.6.1** Recognize similarities and differences in practices and perspectives used across cultures (e.g., holidays, family life) to understand one's own and others' ways of thinking.

The Art of Florida Assessments

Contributed by Patricia Linder

 Visual and Performing Arts Field Trips provide an excellent source of support for the development of skills necessary for success on the Florida Assessments. We invite you to use these instructional strategies to enhance preparation through your theatre field trip.

Theatre Activities

Cognitive Level 1

Read the story (or play) your field trip performance is based on.

Name the main character.

List all the characters.

Identify the setting.

List the story events in the order they happened.

Describe a character (or setting).

Explain the problem (or conflict) in the story.

Explain how the actors used stage props to tell the story (or develop characterization).

Discuss how the blocking, or positioning of the actors on stage affected the performance.

Discuss how unusual technical elements (light, shadow, sound, etc.) were used in the performance.

Draw a picture of a character.

Illustrate or make a diorama of a scene from the performance.

Draw a poster to advertise the performance.

Work with other students to act out a scene.

Demonstrate how an actor used facial expression to show emotion.

Write a narrative story to summarize the plot of the performance story.

Use a map and/or timeline to locate the setting of the story.

Make a mobile showing events in the story.

Cognitive Level II

Would the main character make a good friend? Write an expository essay explaining why or why not.

Create a graph that records performance data such as: female characters, male characters, animal characters or number of characters in each scene, etc.

Compare/Contrast a character to someone you know or compare/contrast the setting to a different location or time.

Solve a special effects mystery. Use words or pictures to explain how “special effects” (Lighting, smoke, sound effects) were created.

Imagine the story in a different time or place. Design sets or costumes for the new setting.

You’re the director. Plan the performance of a scene in your classroom. Include the cast of characters, staging area, and ideas for costumes, scenery, and props in your plan.

Create a new ending to the story.

Did you enjoy the performance? Write a persuasive essay convincing a friend to go see this production.

Write a letter to the production company nominating a performer for a “Best Actor Award.” Explain why your nominee should win the award.

Create a rubric to rate the performance. Decide on criteria for judging: Sets, Costumes, Acting, Lighting, Special Effects, Overall Performance, etc.

THE PRODUCER

STAGES PRODUCTIONS is a professional theatre ensemble that specializes in bringing classic fairy tales to over 150,000 young people each year throughout the Southeast.

STAGES' show credits include critically acclaimed performances of: *Cinderella, Let Freedom Sing, Tom Sawyer, Snow White, Sleeping Beauty* as well as a series of Green shows that teach water conservation, recycling and natural disaster preparedness. Be sure to join us for our 30th season featuring *The Mathstart Musical: A Mainstreet Kids Club, Holiday Traditions Around The World, and The Three Little Pigs*.

STAGES PRODUCTIONS is dedicated to making drama an integral part of education, and lesson plans help incorporate these plays into the student's curriculum. Thank you for supporting this mission by choosing a STAGES PRODUCTIONS play!

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