

An Educator's Guide to:

The Ugly Duckling's Journey to "Away"



Sponsored by Pinellas County Utilities

BASED ON THE CLASSIC FAIRY TALE BY HANS CHRISTIAN ANDERSEN

Springtime in the farm yard is the grandest of times at the Duckling household. But it won't be grand for long, because the garbage is piling up and threatening the environment. When Mama and Papa Duck decide to teach the Ugly Duckling about the 3Rs of waste management, his answer is to simply throw all the trash "away". Join the Ugly Duckling as he embarks on a thrilling journey while learning to reduce, reuse, and recycle garbage. Witness Ugly's transformation as he realizes that when throwing out the trash there is no such place as "away".

Now that's beautiful!



Throughout the study guide, this symbol means that specific Sunshine State Standards are being addressed that directly correlate activities to FCAT testing.

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 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.C.1.1.2 (PreK–2)** – Understands how we learn about ourselves, our relationships and our environment through forms of theater (e.g., film, television, plays, and electronic media).
 - ✍ **TH.E.1.2.2 (3–5)** – Understands the artistic characteristics of various media and the advantages and disadvantages of telling stories through those artistic media.
 - ✍ **LA.K–5.2.1.1** – Identifies familiar literary forms (e.g., fairy tales, tall tales, nursery rhymes, fables).
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.

brood	bulk	buzzard	chores	conserve
container	debris	demise	disguise	disposable
excess	gander	geese	genius	green
habit	interrogate	journey	landfill	natural resources
pollution	pretend	processed	proclaim	produce
proprietor	prowler	recycle	reduce	refuse
resident	reuse	solution	sophisticated	stress
temporary	thrift store			

 - ✍ **LA.K–5.1.6.1** – Uses new vocabulary that is introduced and taught directly.
 - ✍ **LA.1–5.1.6.3** – Uses context clues.
 - ✍ **LA.1–5.1.6.5** – Relates new vocabulary to prior knowledge.
 - ✍ **LA.K.1.6.6** – Relates new vocabulary to prior knowledge.
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.D.1.1.3 (PreK–2)** – Understands appropriate audience responses to dramatic presentations.
 - ✍ **TH.E.1.2.3 (3–5)** – 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.
 - ✍ **MA.K–1.A.4.1** – Identifies and duplicates simple number and non-numeric repeating and growing patterns.
 - ✍ **MA.2.A.4.3** – Generalizes numeric and non-numeric patterns using words and tables.
 - ✍ **MA.3–4.A.4.1** – Creates, analyzes, and represents patterns and relationships using words, variables, tables and graphs.

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's Journey To "Away" telling them what they have learned about waste management.
 - ✍ **LA.K-5.2.1.2**– Retells the main events (e.g., beginning, middle, end) of a story, and describes characters and setting.
 - ✍ **LA.1.2.1.3** – Identifies the characters in a story.
 - ✍ **LA.K-5.3.1.1** – Prewrites by connecting thoughts and oral language to generate ideas.
 - ✍ **LA.K,2.3.1.2** – Prewrites by drawing a picture about ideas from stories read aloud or generated through class discussion.
 - ✍ **LA.K-5.3.5.1** – Produces, illustrates and shares a finished piece of writing.
2. Lead your students in a discussion of the various ways that they produce garbage every day. How can they reduce this garbage by using less?
 - ✍ **LA.2-5.5.2.1** – Interprets information presented and seek clarification when needed.
 - ✍ **LA.K.5.2.2** – Listens attentively to fiction and nonfiction read-alouds and demonstrates understanding.
 - ✍ **LA.1.5.2.3** – Listens attentively to fiction and nonfiction read-alouds and demonstrates understanding.
 - ✍ **SC.K.N.1.2** – Makes observations of the natural world and know that they are descriptors collected using the five senses.
 - ✍ **SC.1-5.N.1.1** – Raises questions about the natural world, investigates them in teams through free exploration, and generates appropriate explanations based on those explorations.
 - ✍ **SC.4.L.17.4** – Recognizes ways that plants and animals, including humans, can impact the environment.
3. Talk about the concept of reusing things instead of simply throwing them away. How can this help with pollution?
 - ✍ **LA.2-5.5.2.1** – Interprets information presented and seek clarification when needed.
 - ✍ **LA.K.5.2.2** – Listens attentively to fiction and nonfiction read-alouds and demonstrates understanding.
 - ✍ **LA.1.5.2.3** – Listens attentively to fiction and nonfiction read-alouds and demonstrates understanding.
 - ✍ **SC.K.N.1.2** – Makes observations of the natural world and know that they are descriptors collected using the five senses.
 - ✍ **SC.1-5.N.1.1** – Raises questions about the natural world, investigates them in teams through free exploration, and generates appropriate explanations based on those explorations.
 - ✍ **SC.4.L.17.4** – Recognizes ways that plants and animals, including humans, can impact the environment.


4. Recycling is one of the best ways to lessen the amount of trash in our landfills. Have your students think of five different materials that can be recycled.
- ✍ **SC.K.N.1.2** – Makes observations of the natural world and know that they are descriptors collected using the five senses.
 - ✍ **SC.1–5.N.1.1** – Raises questions about the natural world, investigates them in teams through free exploration, and generates appropriate explanations based on those explorations.
 - ✍ **SC.4.L.17.4** – Recognizes ways that plants and animals, including humans, can impact the environment.

Part II

1. In the play, the Ducklings are driven from their home by pollution. We all want to live in a pristine world with fresh air and clean water, but what can we do to protect our world from pollution, not only for ourselves but also for the wildlife we share the earth with? Have a question and answer session about the differing types of pollution (litter, improperly disposed of chemicals, graffiti, etc.) and what the students can do to make their neighborhoods cleaner.
- ✍ **SS.B.2.2.3 (3–5)** – Understands how human activity affects the physical environment.
 - ✍ **SS.B.2.1.4 (PreK–2)** – Knows the role that resources play in our daily lives.
2. In the play, the Ugly Duckling’s parents send him on a journey to teach him a valuable lesson about the 3Rs. 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 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).
- ✍ **SS.C.2.1.3 (PreK–2)** – Knows the sources of responsibility, examples of situations involving responsibility and some of the benefits of fulfilling responsibilities.
 - ✍ **SS.C.2.2.2 (3–5)** – Understands why personal responsibility (e.g., taking advantage of the opportunity to be educated) and civic responsibility (e.g., obeying the law and respecting the rights of others) are important.
3. Act out a play about the 3Rs on your own. Assign a director, actors, prompter, etc.
- ✍ **TH.A.1.1.1 (PreK–2)** – Creates imagined characters, relationships, and environments, using basic acting skills.
 - ✍ **TH.A.1.2.1 (3–5)** – Creates imagined characters, relationships, and environments, using basic acting skills.

The Art of FCAT

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 FCAT. We invite you to use these instructional strategies to enhance FCAT preparation through your theatre field trip.

Theatre Activities

FCAT 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.

FCAT 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, Hansel and Gretel, Rumpelstiltskin and Snow White. Be sure to join us for our 21st Season featuring Mother Goose, Sleeping Beauty, The Gift of The Magi, Santa’s Holiday Revue, Let Freedom Sing, The Velveteen Rabbit 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!

THE SPONSORS

This program is sponsored by Pinellas County Utilities, and administered by Pinellas County Cultural Affairs.

THANK YOU SPONSORS!

THE REFERENCES

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