We hope you have enjoyed Commonwealth Theatre Center’s original musical *The Ugly Duckling*. We request that you take a few moments to fill out a survey to help us better understand how we can meet your educational goals. For a chance to win our $100 Amazon gift card, participate in our online survey:

www.CommonwealthTheatre.org/show

This resource guide includes information about the show and ideas for follow-up lessons to use in your classroom. Each activity is designed to meet a particular grade level, however, feel free to adapt lessons to meet the needs of your classroom.

**Teacher Resource Guide and Lesson Plan Activities**
The Company

Meg Caudill is a graduate of Morehead State with a B.A. in Elementary Education and an M.A. in Communications and Theatre. She's an Appalachian gal at heart but moved to Louisville in 2007. In 2012, she joined Commonwealth Theatre Center as a teaching artist. When not onstage or teaching in a classroom, Meg can often be seen portraying various characters at special events for the Louisville Zoo.

Jacquelyn Davis is a singer, songwriter, music therapist, and thespian from Ann Arbor, Michigan. Her 1st role as Hamlet in her 4th grade Shakespeare production led her to study opera performance and appear in countless stage and film productions. Now with a UofL degree, Jacqui practices music therapy, mothers twins, and appears in local musicals and films, having last starred in The Alley Theatre's The Mystery of Edwin Drood in 2017.

Josh Ford is a Co-Owner and a full time instructor at Louisville Dance Alliance, as well as the head of their hip hop division. He received his BFA in Dance from the University of Illinois at Urbana-Champaign in 2007. He is a guest teacher of Ballet, Modern and Hip Hop at multiple JCPS schools including Noe Middle School, Western Middle School and The Youth Performing Arts School.

Tim Mathistad’s theatrical career spans 42 years of musical productions and plays in Denver, New York, Minneapolis, Chicago, Phoenix, and Louisville. Previous musical productions with Blue Apple include The Melting Pot, Red Riding Hood, and Santa and the Unhappy Elf; as well as Blue Apple's StoryTime Theatre productions of Molly Whuppie and Native American Myths. Tim dedicates his performances to his wife, Dair, and their two children, Joe and Molly

Tony Smith is very excited to return this season for his fifth outreach tour with Commonwealth Theater Center! Tony has been performing on stages around Louisville for over ten years. A graduate of the Youth Performing Arts School, he secured his first professional acting job as a company member of the American Theater Arts for Youth, based in Philadelphia, PA. Since that time, he has performed with Stage One, Derby Dinner Playhouse, Actor’s Theater of Louisville, The Bard’s Town Theater, as well as directing and choreographing various productions for the Alley Theater. Tony would like thank the cast and crew for being such an amazing group to work with!

Ashley Raper—Stage Manager and Sound Technician
Ashley Raper is a recent graduate of the University of North Carolina at Greensboro with a B.F.A in Drama with an emphasis in Technical Theatre Production. After recently moving to Louisville, she is excited to start a career in stage management in the thriving Louisville art scene. Her other theatre credits include work at the Weston Playhouse Theatre Company in Weston, Vermont, Triad Stage and North Carolina Summer Rep in Greensboro.
The Company (con’t)

Todd Hildreth—Piano
Todd enrolled at Bellarmine University in 1985 with the intention of becoming an English teacher, but quickly fell in love with the sounds of jazz he heard emanating from the practice rooms. He graduated with degrees in both Jazz studies and English and quickly became one of the most sought after keyboardist in the region. He is on the jazz faculty at Bellarmine University and at Jamey Aebersold’s Summer Jazz Workshops. He is the director of music at Ascension Lutheran Church, and the bandleader for the Crusade for Children’s annual telethon. He has performed with Aretha Franklin, Norah Jones, Bob from Sesame Street and Stephanie Courtney (best known as “Flo” from the Progressive commercials). Locally, he’s involved in several musical groups, including the Java Men, Squeeze-Bot, and the Todd Hildreth Trio.

Michael Robinson—Turntable
Mike also known as DJ OutHere is a crowd mover from the River City, Louisville, KY! He graduated from duPont Manual High School and attended the University of Kentucky where he discovered his passion as a DJ! Growing up playing the saxophone, just like his dad, OutHere discovered his love for music! As he got older he saw music as a universal language that affects everyone around him and chose turntables as his vehicle of change!

Mera Kathryn Corlett—Director
Mera Kathryn began her work at Blue Players as a member of the touring company in 2011. Currently, she serves as an Artistic Associate where her focus has primarily been on early childhood and elementary programming. She directed Red Riding Hood: A Vaudeville Romp which toured to schools last Fall. Other shows she has directed for Commonwealth Theatre Center’s season include Pinocchio, The Comedy of Oedipus, The Fighting Frogs vs. Victoria Vanderbilt, and the last four StoryTime Theatre tours. Mera Kathryn has also written four original plays for young audiences; Fables: Anything But Aesop, SkyHigh Tales, Rumpelstiltskin, and On the Trail of Daniel Boone. Prior to Blue Apple, she worked for Kentucky Shakespeare as a touring actor, workshop facilitator, and lead teacher for Camp Shakespeare. A proud graduate of Presentation Academy and Hanover College, Mera Kathryn holds a B.A. in theatre and was honored with the Long Citation for Excellence upon graduation.

Jecorey “1200” Arthur—Music Director
Jecorey “1200” Arthur is an award-winning music educator, composer, producer, performer, and community organizer from the West End of Louisville, KY. He earned his BME and MAT in Music Education at the University of Louisville while studying percussion with Dr. Greg Byrne. As an educator he has taught music to thousands of students in Jefferson County Public Schools, Boys and Girls Clubs of Kentuckiana, Cabbage Patch Settlement House, and many other youth organizations... COMPLETE BIO ON PAGE 4

Geraldine Anne Snyder—Playwright, Composer, and Lyricist
Geraldine is a co-founder of Blue Apple Players. She has penned over 37 original musicals for the company and, prior to the merger, Geraldine performed in every show’s tour except for one when she was recovering from a surgery. In addition to writing and performing in nearly forty Blue Apple Players productions, Geraldine is an internationally known designer. Her work has been displayed in Newsweek, Craft Horizons, the European publication Decorative Art in Modern Interiors, Creating Modern Furniture, and Contemporary Crafts of the Americas. Geraldine has received many honors in the community including the Presentation Academy Tower Award for Women Leaders in Arts and Communication and as a Kentucky Colonel.

Josh Ford — Choreographer (see bio on PAGE 2)

Joen Pallensen — Set Design
Joen Pallesen was born in the outskirts of Copenhagen, Denmark. Pallesen found a passion for painting graffiti and creating art in his teenage years. Over the course of two decades he has been commissioned to paint murals and facilitate art events for the city of Copenhagen, The Forecastle Foundation, Lincoln Performing Arts School, Actor’s Theatre, and many more. In 2011 Pallesen moved to Louisville with his family, where he currently works as a carpenter for the Kiel Thompson Company.

Lindsay Chamberlin — Costume Designer
Lindsay recently joined the staff as resident costume designer. She began in costumes as a Halloween designer in California. When she moved to Louisville, she began designing for theatrical productions. She’s worked with several local companies including Looking for Lilith, Pandora Productions, Theatre [502], Actors Theatre of Louisville, Bellarmine University, Josephine Sculpture Summerstage, and Hardin County Performing Arts. She recently designed Alice in Black and White for 59E59 Theaters in New York.
About the Author

Hans Christian Andersen was born in Odense, Denmark, on April 2, 1805. Although he came from humble beginnings, Andersen attended the finest institutions. This fact is often used to support the legend that he was an illegitimate child of a member of the Danish royal family but there is no proof of this claim.

At the age of fourteen he moved to the city of Copenhagen to become an actor, but he was not successful in that venture. He then returned to his schooling; although he did not excel in Danish spelling or writing. “As a result his writing style remained close to the spoken language and still sounds fresh today, unlike the work of other writers from the same era” (Encyclopedia of World Biography). His teachers labeled Andersen a poor student and actually tried to dissuade him from pursuing a future in writing.

Eventually he gained notoriety in Denmark for many forms of his writing (i.e. plays, memoirs, novels); but in other countries he was especially beloved for his children’s stories. While all of his works are semi autobiographical, most academics agree that The Ugly Duckling is especially connected to his life. He wrote the story after being inspired watching swans on a lake while visiting the home of a friend. The story was published in 1843 along with 3 other tales for children.

Andersen lived a bachelor his entire life, although he did fall in love many times. When he died of liver cancer on August 4, 1875 he had penned 6 novels, 51 plays, and over 150 original stories.

About the Music Director

Jecorey “1200” Arthur is an award-winning music educator, composer, producer, performer, and community organizer from the West End of Louisville, KY. He earned his BME and MAT in Music Education at the University of Louisville while studying percussion with Dr. Greg Byrne. As an educator he has taught music to thousands of students in Jefferson County Public Schools, Boys and Girls Clubs of Kentuckiana, Cabbage Patch Settlement House, and many other youth organizations. As a performer he has played Forecastle Festival and New York City’s 92nd Street Y, as well as stages with the Louisville Orchestra, Stereo Hideout Brooklyn Orchestra, Pittsburgh Symphony, Indianapolis Symphony, Nashville Symphony, and Columbus Symphony. As a community organizer he has produced countless events that range from the pop-up art and music plaza ReSurfaced to the grand reopening of the Speed Art Museum. Arthur is currently the Music Education Manager at Louisville Public Media, Professor of Percussion Studies at Simmons College of Kentucky, a member of the IMAN Artist Roster, and the Executive Director at Athiri, a nonprofit he founded for artists to help youth fight community issues.

Follow 1200 on Facebook, Twitter, and Instagram: @1200LLC

90.5 WUOL

Keep it LIVE!

- create rhymes and rhythms for your classroom norms so that students can learn and memorize them better
- incentivize positive behavior by having a class dj of the day who gets to select what music you listen to as everyone works
- take movement breaks between lessons to refresh and stimulate those little minds
- have students create before & after murals about units or concepts to show what they know and what they learned
- always make sure you’re playing clean or edited hip hop tracks but still listen in advance
A History of Hip-Hop

On August 11th, 1973, DJ Kool Herc was performing at a back-to-school party in the “Boogie-Down” Bronx of New York City. He used his two turntables to extend the instrumentals of different songs and created something called the break. MC’s used microphones to add rhyming words over the break to get the party going and flowing while people danced. Since then hip hop has become the most popular genre of music with heavy influence in other genres of music, fashion, dance, and much more.

What You May See and Hear

The following will be used in the production of *The Ugly Duckling* or are synonymous with this genre.

**The M.C.—** The master of ceremonies, also known as the rapper. This performer speaks in rhythm and rhyme to get people excited about the music.

**B-Boys and B-Girls—** Dancers. They move their bodies using locomotor and nonlocomotor movements that fit with the music.

**Knowledge —** The element of hip hop and rap that ties all other elements together. It is the power of understanding the past and present of the world around you, as well as hope for the future.

**Graffiti—** Visual art made by scribbling, scratching or spray painting. These large displays of public art are created to express ideas, opinions, and/or feelings.

**The DJ—** Also known as the disc jockey is responsible for playing music on his or her turntables. These are machines that play vinyl, discs, or mp3s that you can select, play, and change different sounds.

Parts of a Musical

**Script —** Called “the book” for musicals, the script is the literary text written by a playwright. It includes the lines spoken, descriptions of settings and characters, and physical directions for actors.

**Score —** In musicals, the score is separate from the script and includes the musical notation for all the songs in a production. There are two individuals who create the score: a composer, who creates the music, and a lyricist, who creates the words of the songs. Sometimes these individuals are one and the same.

**Choreography —** Choreography is the composition or arrangement of dances/movement. It is created by a choreographer.

**Set —** A set is the scenery and other large items on the stage used to identify the location (i.e. backdrop, chairs, doors, etc)

**Props —** Short for properties, props are any items held by actors in a play (i.e. pencils, cups, etc.)

**Costumes —** Any items of clothing worn in a performance are costume pieces. The costume should help an audience understand the time, place and character in a show (i.e. a dress, a sheriff’s badge, a bonnet)

Discuss the parts of a musical prior to the show and have your students watch for how they are used in *The Ugly Duckling*. After the performance, you may have them create an opinion piece analyzing the play.
A Good Audience
Designed for Pre-Kindergarten and Kindergarten Classes

Before the show, elicit from your students what a play is and how a good audience acts. Remind students that a good audience member will:

- Listen attentively to the actors on stage.
- Stay in his or her seat during the performance.
- Respond vocally to the action on stage but only when directed to.
- Applaud (clap) at the end of the production!

Explain that you are going to practice how to be a good audience, but in order for you to do that you’ll need a brave volunteer. Choose one person from the class to come to the front. Instruct that student to think of one thing he or she likes about him/herself. Tell the class that when the student says that one thing, the rest of the class will demonstrate good audience behavior. Add that when the student has finished making his/her statement, everyone will respond with an enthusiastic applause!

After the first person has gone, invite other students to take a turn in the spotlight. Continue this activity until every student has had a chance to be applauded once or twice.

Duckling to Duck, Cygnet to Swan
Designed for Pre-Kindergarten and Kindergarten Classes

Although the play is called The Ugly Duckling, we learn that Hedwig is actually a swan. Using the printout on PAGE 10, students can match the name of baby animals with their corresponding adult animal name. This activity can be expanded by adding animals and offspring that appear in the original story.
Sequencing On It’s Feet
Designed for Kindergarten and 1st Grade classes

After reading The Ugly Duckling aloud to your class, have students work up on their feet to put the story’s sequence of events in the correct order. Keep groupings to 5-6 people and give each group physical space in which to work. Explain that they are going to work together to put themselves in order.

As a warm-up ask them to…

• get in line from shortest to tallest.
• get in line by birthday month.
• get in line of smallest to largest (using cards with numbers on them)

Lastly, hand each student a card with a written or pictured event from The Ugly Duckling story. Then ask them to…

… get in line in order of the events in The Ugly Duckling

If you have extra time you may ask them to use their bodies to create frozen statues of Hedwigg’s emotions at each moment in the story. You can take a picture of each line and have a visual representation of the character’s journey.

Mirror, Mirror, I See Mee
Designed for 1st and 2nd Grade Classes

Show children a few artist’s self-portraits (i.e. Barkley Hendricks’ Slick, Pablo Pecasso’s Autoportrait, Frida Kahlo’s Autorretrato con chango y loro).

Ask them to think about what the painter wanted the audience to know about themselves. Work as a class to choose words from the print-out on PAGE 11 to describe the paintings, attaching the words with an adhesive around the work of art.

Set up mirrors around the classroom. Encourage students to look at themselves and enjoy their own reflections. Next ask students to notice what they see, then draw a self-portrait.

Have students present their self-portraits to the class and return to the activity above with the class selecting words to describe their art work. This is a time for students to affirm positive qualities they see in their classmates.

Display their work around the room and add the words used for each piece.
To Florida They Fly!
Designed for 2nd and 3rd Grade Classes

Daphne and her children migrate every winter to Florida. Explain to the class that migration is seasonal movement of animals from one region to another. Elicit from the class reasons why ducks migrate. Using the map on PAGE 12, a pencil, and a ruler, the students will measure the distance of the route Daphne and her family take from the pond to their winter location in Florida.

Kentucky Standards for Math: MD.A.1: Measure the length of an object by selecting and using appropriate tools such as rulers, yardsticks, meter sticks, and measuring tapes; MD.A.3: Estimate lengths using units of inches, feet, centimeters, and meters; MD.B.5: Use addition and subtraction within 100 to solve word problems involving lengths that are given in the same units, e.g., by using drawings (such as drawings of rulers) and equations with a symbol for the unknown number to represent the problem.

Indiana Standards for Math: 2.M.2: Estimate and measure the length of an object by selecting and using appropriate tools, such as rulers, yardsticks, meter sticks, and measuring tapes to the nearest inch, foot, yard, centimeter and meter; 2.CA.3: Solve real-world problems involving addition and subtraction within 100 in situations involving lengths that are given in the same units (e.g., by using drawings, such as drawings of rulers, and equations with a symbol for the unknown number to represent the problem).

Genre Exploration
Designed for 3rd and 4th Grade Classes

Some stories are easy to classify while others are not. The Ugly Duckling has been identified as a literary fairy tale by some and as a literary fable by others. Explain to students that true fairy tales and fables are passed down in the oral storytelling tradition, but when an author writes a new story using similar motifs and characteristics of a particular genre, we add the word literary to the classification.

Use the two genre graphs shown below to introduce students to characteristics of the genre.

Next, have students listen to or read The Ugly Duckling along with other literary fairy tales (i.e. The Princess and the Pea, Puss in Boots, Pinocchio) and literary fables (i.e. The Tale of Peter Rabbit, Frog and Toad, The Rich Man and the Shoemaker).

Finally, split children into groups where they must imagine they are story classifiers and pick the genre that best suits The Ugly Duckling. While there is no agreed upon answer, each group should have evidence to back up their claim.

Kentucky Standards for English Language Arts and Literacy: RL.2: Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain through key details in the text; RL9: Compare and contrast stories in the same genre (e.g. mysteries and adventure stories) on their approaches to similar themes and topics.

Indiana Standards for English/Language Arts: 3.RF.1: Apply foundational reading skills to build reading fluency and comprehension; 3.RL.2.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers; 3.RL.2.2: Retell folktales, fables, and tall tales from diverse cultures; identify the themes in these works; 3.RL.2.3: Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the plot.
Exploring Adaptation
Designed for 4th, 5th, 6th, 7th, and 8th Grade Classes

Most stories are narrative, written or orally told in the third person. However, plays must be written in only dialogue – which is simply the words the actors say. Find an example of a scripted scene on PAGE 13 from The Ugly Duckling. In order for Blue Apple Outreach to turn The Ugly Duckling into a play, the original narrative had to be adapted into dialogue.

Use the original text of Andersen’s The Ugly Duckling to compare and contrast with play. Once a list has been created, lead a discussion of why the playwright might have made the decision to change aspects of the story such as the ending.

Have your students explore adapting their own stories. Break the class up into teams of 5-6. Hand each group a Hans Christian Andersen story. Suggestions from his works are The Princess and The Pea, Thumbelina, The Snow Queen, The Emperor’s New Clothes, The Red Shoes, The Brave Tin Soldier, and The Little Mermaid.

After each group has a story, give the teams the following instructions.

- Read the story. While reading the story take notes on major characters, settings and plot points.
- Act it out. Decide who should play what part. Stand up on your feet and try acting it out. No need for a script, just make it up as you go along. What do you think the characters would say? How would they feel? After you’re finished acting it out, you can write down some of the things you heard.
- Write a play. Sit down as a group with pen and paper and think about what the characters might say. Try writing it down like the dialogue of a play.

After each group is finished, invite students to perform the plays for the class.

Kentucky Standards for Math: MD.A.1: Measure the Kentucky Standards for English Language Arts and Literacy: SL1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher–led) with diverse partners on topics and texts, building on others’ ideas and expressing their own clearly; SL.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace; RL.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.; RL.2: Determine a theme of a story, drama, or poem from details in the text; summarize the text.

National Standards for the Arts: Standard 1: Script writing planning and recording improvisations based on literature; Standard 2: Acting by assuming roles and interacting in improvisation; Standard 4: Directing by planning classroom dramatizations; Standard 5: Researching by finding information to support classroom dramatizations.

Indiana Standards for English/Language Arts: 4.RF.1: Apply foundational reading skills to demonstrate reading fluency and comprehension; 4.RF.5: Orally read grade-level appropriate or higher texts smoothly and accurately, with expression that connotes comprehension at the independent level; 4.RL.2.2: Paraphrase or retell the main events in a story, myth, legend, or novel; identify the theme and provide evidence for the interpretation; 4.RL.3.1: Explain major differences between poems, plays, and prose, and refer to the structural elements of poems and drama; 4.W.2.1: Write legibly in print or cursive, forming letters and words that can be read by others.

Indiana Standards for Theatre: Cr2-4.a: Collaborate to devise original ideas for a theatrical work by asking questions about characters and plots; Cr3.1.4.a: Revise and improve an improvised or scripted theatrical work through repetition and collaborative review; Pr6.1.4.a: Share small-group theatrical work, with peers as audience.

Don’t let the fun stop!
Commonwealth Theatre Center is home to the Walden Theatre Conservatory a nationally-renowned acting program offering intensive classes and a full season of performance opportunities for young people, ages 5-18. No audition or experience required. Classes offered in Fall and Spring, with camps throughout Summer.
Animals Before They Are Grown

Many animals have two names. One for when they are very young and another for after they have grown. For instance, a young duck is called a duckling. Can you match the baby names for these animals that were featured in The Ugly Duckling?
<table>
<thead>
<tr>
<th>Strong</th>
<th>Bold</th>
</tr>
</thead>
<tbody>
<tr>
<td>Imaginative</td>
<td>Wise</td>
</tr>
<tr>
<td>Peaceful</td>
<td>Caring</td>
</tr>
<tr>
<td>Lively</td>
<td>Thoughtful</td>
</tr>
</tbody>
</table>
As the weather gets colder, Daphne Duck and her children fly south so they can spend the winter in a warmer climate.

Daphne wanted to first visit family at the Peabody Hotel in Memphis. They depart from The Pond and fly southwest. How many miles did they fly to Memphis? __________

Chuck and Cindy wanted to explore Centennial Olympic Park. How far did they fly to get to Atlanta from Memphis? __________

Finally, they ended their journey by getting the autographs of Donald and Daisy Duck. How far did they fly to Orlando from Atlanta? __________

After making their two extra stops, how far did the family travel all together? __________

If Daphne and her family had flown directly to Orlando from The Pond how many miles would they have traveled? __________
(CINDY emerges from egg. CINDY and CHUCK look at each other.)

You're beautiful! CINDY and CHUCK
You must be my brother! CINDY
You must be my sister! CHUCK
Quack! CINDY and CHUCK
What's your name? CHUCK
Cindy! What's yours? CINDY
Chuck, Chuck Duck. CHUCK
Hey, if you're my brother... CINDY
And you're my sister... CHUCK

(Pointing to HEDWIGG.) CINDY and CHUCK
What's that?
(HEDWIGG, still in shell, starts to move.) CINDY
I don't know, but I'm afraid.
Me, too.
Supplemental Reading Suggestions:

Traditional Versions of The Ugly Duckling
- *The Ugly Duckling* adapted by Sebastien Braun
- *The Ugly Duckling* retold and illustrated by Rachel Isadora
- *The Ugly Duckling* adapted and illustrated by Jerry Pinkney

Adaptations of The Ugly Duckling
- *The Uglified Ducky* by Willy Claflin
- *The Ugly Dumpling: A Story* by Stephanie Campisi
- *Ugly* by Donna Jo Napoli

Other Books Relevant to the Play’s Themes
- *Hip Hop Dog* by Chris Raschka
- *Presenting Tanya, The Ugly Duckling* by Patricia Lee Gauch
- *Stand Tall, Molly Lou Melon* by Patty Lovell
- *What is Hip-Hop* by Eric Morse

Sources:

Thank you to all the gracious sponsors and supporters who made this production possible:

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We at WUOL believe everyone should be able to play, explore, and learn music. A list of how you can participate is at: wuol.org/education

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For a chance to win our drawing for a $100 gift card, please participate in our online survey:

www.CommonwealthTheatre.org/show