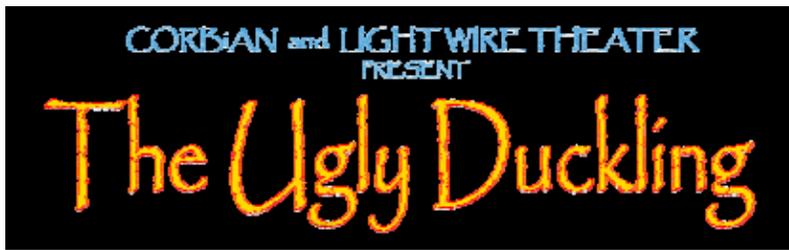




THE UGLY DUCKLING & THE TORTOISE AND THE HARE

Applause Series CURRICULUM GUIDE
February 28 - March 1, 2013



Dear Teachers,

Thank you for joining us for the Applause Series presentation of *The Ugly Duckling and The Tortoise and the Hare*. These two classic tales — with timeless messages about the power of perseverance and the truth that beauty is more than skin deep — are told anew in this dazzling production. Without using any spoken word, Lightwire Theater brings the stories to life through movement, music, and remarkable electroluminescent puppets. The result is an experience that both delights and moves children and adults alike.

We thank you for sharing this special experience with your students and hope that this study guide helps you connect the performance to your in-classroom curriculum in ways that you find valuable. In the following pages, you will find contextual information about the performance and related subjects, as well as a variety of discussion questions and activities. Some pages are appropriate to reproduce for your students; others are designed more specifically with you, their teacher, in mind. As such, we hope that you are able to “pick and choose” material and ideas from the study guide to meet your class’s unique needs.



The hare in *The Tortoise and the Hare*.

See you at the theater,

Des Moines Performing Arts Education Team

Support for Des Moines Performing Arts education programs and the Applause Series is provided by:

Alliant Energy, American Republic Insurance Company, Bradford and Sally Austin, Bank of America, Dean and Sandra Carlson, CenturyLink, EMC Insurance Companies, Greater Des Moines Community Foundation, Hy-Vee, John Deere Des Moines Operations, Iowa Department of Cultural Affairs, Richard and Deborah McConnell, Pioneer Hi-Bred - a DuPont business, Polk County, Prairie Meadows, Sargent Family Foundation, U.S. Bank, Wells Fargo & Co., Willis Auto Campus, Windsor Charitable Foundation, West Bancorporation Foundation and more than 200 individual donors.

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This study guide was compiled and written by Karoline Myers; edited by Michelle McDonald.

ABOUT DES MOINES PERFORMING ARTS



Des Moines Performing Arts is a private, nonprofit organization and is an important part of central Iowa's cultural community. It is recognized nationally for excellence as a performing arts center and is committed to engaging the Midwest in world-class entertainment, education, and cultural activities.

Des Moines Performing Arts presents professional touring productions, including theater direct from Broadway, world-renowned dance companies, family programming, comedy, and concerts.

Education and Community Engagement programs are core to Des Moines Performing Arts' mission as a nonprofit performing arts center.

Public education programs allow audience members and local artists to make meaningful and personal connections to the art they experience on our stages. Guest lectures and Q&As with company members allow audiences to explore the inner workings of the performance. In addition, master classes, workshops, and summer camps taught by visiting performers give local actors, dancers, and musicians the chance to increase their skills by working directly with those who know what it takes to succeed on the professional stage.

Through its **K-12 School Programs**, Des Moines Performing Arts strives to ensure that central Iowa students have affordable access to high quality arts experiences as part of their education. More than 46,000 students and educators attend curriculum-connected school matinee performances through the Applause Series annually. In addition, Des Moines Performing Arts sends teaching artists into the schools to provide hands-on workshops and residencies in special opportunities that engage students directly in the creative process. And, through its partnership with the John F. Kennedy Center, Des Moines Performing Arts provides teachers with in-depth professional development training on how to use the arts in their classrooms to better impact student learning.

DID YOU KNOW?

More than 350,000 people visit Des Moines Performing Arts venues each year.

Des Moines Performing Arts opened in 1979.

Des Moines Performing Arts has three theater spaces:

- *Civic Center, 2744 seats*
- *Stoner Theater, 200 seats*
- *Temple Theater, 299 seats (located in the Temple for the Performing Arts)*

No seat is more than 155 feet from center stage in the Civic Center.

Nollen Plaza, situated just west of the Civic Center, is a park and amphitheater that is also part of Des Moines Performing Arts. The space features the Crusoe Umbrella sculpture by artist Claes Oldenburg.

As a nonprofit organization, Des Moines Performing Arts depends on donor funding to support facilities, programming, and education programs.

The Applause Series started in 1996. You are joining us for our 17th season of school performances.

GOING TO THE THEATER . . .



YOUR ROLE AS AN AUDIENCE MEMBER

Attending a live performance is a unique and exciting opportunity. Unlike the passive experience of watching a movie, audience members play an important role in every live performance. As they act, sing, dance, or play instruments, the performers on stage are very aware of the audience's mood and level of engagement. Each performance calls for a different response from audience members. Lively bands, musicians, and dancers may desire the audience to focus silently on the stage and applaud only during natural breaks in the performance. Audience members can often take cues from performers on how to respond to the performance appropriately. For example, performers will often pause or bow for applause at a specific time.

As you experience the performance, consider the following questions:

- * What kind of live performance is this (a play, a dance, a concert, etc.)?
- * What is the mood of the performance? Is the subject matter serious or lighthearted?
- * What is the mood of the performers? Are they happy and smiling or somber and reserved?
- * Are the performers encouraging the audience to clap to the music or move to the beat?
- * Are there natural breaks in the performance where applause seems appropriate?

A SPECIAL EXPERIENCE

Seeing a live performance is a very special experience. Although it is not required, many people enjoy dressing up when they attend the theater.

THEATER ETIQUETTE

Here is a checklist of general guidelines to follow when you visit the theater:

- * Leave all food, drinks, and chewing gum at school or on the bus.
- * Cameras, recording devices, and personal listening devices are not permitted in the theater.
- * Turn off and put away all cell phones, pagers, and other electronic devices before the performance begins.
- * Do not text during the performance.
- * Respect the theater. Remember to keep your feet off of the seats and avoid bouncing up and down.
- * When the house lights dim, the performance is about to begin. Please stop talking at this time.
- * **Talk before and after the performance only.** Remember, the theater is designed to amplify sound. Other audience members and the performers on stage can hear your voice!
- * Use the restroom before the performance or wait until the end. If you must leave the theater during the show, make sure the first set of doors closes before you open the second — this will keep unwanted light from spilling into the theater.
- * Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage — they will let you know what is appropriate.
- * Open your eyes, ears, mind, and heart to the entire experience. Enjoy yourself!

GOING TO THE THEATER information is adapted from the Ordway Center for the Performing Arts study guide materials.

CIVIC CENTER FIELD TRIP INFORMATION FOR TEACHERS



Thank you for choosing the Applause Series with Des Moines Performing Arts. Below are tips for organizing a safe and successful field trip to the Civic Center.

ORGANIZING YOUR FIELD TRIP

- * Please include all students, teachers, and chaperones in your ticket request.
- * After you submit your ticket request, you will receive a confirmation e-mail within five business days. Your **invoice will be attached to the confirmation e-mail.**
- * Payment policies and options are located at the top of the invoice. **Payment (or a purchase order) for your reservation is due four weeks** prior to the date of the performance.
- * Des Moines Performing Arts reserves the right to cancel unpaid reservations after the payment due date.
- * Tickets are not printed for Applause Series shows. Your invoice will serve as the reservation confirmation for your group order.
- * Schedule buses to arrive in downtown Des Moines at least 30 minutes prior to the start of the performance. This will allow time to park, walk to the theater, and be seated.
- * Performances are approximately 60 minutes unless otherwise noted on the website and printed materials.
- * All school groups with reservations to the show will receive an e-mail notification when the study guide is posted. Please note that study guides are only printed and mailed upon request.

DIRECTIONS AND PARKING

- * Directions: From I-235, take Exit 8A (Downtown Exits) and the ramp toward 3rd Street and 2nd Avenue. Turn onto 3rd Street and head south.
- * Police officers stationed at the corner of 3rd and Locust Streets will direct buses to parking areas with hooded meters near the Civic Center. Groups traveling in personal vehicles are responsible for locating their own parking in ramps or metered (non-hooded) spots downtown.
- * Buses will remain parked for the duration of the show. At the conclusion, bus drivers must be available to move their bus if necessary, even if their students are staying at the Civic Center to eat lunch or take a tour.
- * Buses are not generally permitted to drop off or pick up students near the Civic Center. If a bus must return to school during the performance, prior arrangements must be made with the Education staff.

ARRIVAL TO THE CIVIC CENTER

- * When arriving at the Civic Center, please have an **adult lead your group** for identification and check-in purposes. You may enter the building through the East or West lobbies; a staff member may be stationed outside the building to direct you.
- * Theater staff will usher groups into the building as quickly as possible. Once inside, you will be directed to the check-in area.
- * Applause seating is not ticketed. Ushers will escort groups to their seats; various seating factors including group size, grade levels, arrival time, and special needs seating requests may be used to assign a group's specific location in the hall.
- * We request that an **adult lead the group into the theater and other adults position themselves throughout the group**; we request this arrangement for supervision purposes, especially in the event that a group must be seated in multiple rows.
- * Please allow ushers to seat your entire group before rearranging seat locations and taking groups to the restroom.
- * As a reminder, children under the age of three are not permitted in the theater for Applause Series performances.

IN THE THEATER

- * In case of a medical emergency, please notify the nearest usher. A medical assistant is on duty for all Civic Center performances.
- * We ask that adults handle any disruptive behavior in their groups. If the behavior persists, an usher may request your group to exit the theater.
- * Following the performance groups may exit the theater and proceed to their bus(es).
- * If an item is lost at the theater, please see an usher or contact us after the performance at 515.246.2355.

QUESTIONS?

Please contact the Education department at 515.246.2355 or education@DesMoinesPerformingArts.org.
Thank you!

VOCABULARY



DANCE AND THEATER



Ballet dancer.

ballet: a classical form of dance marked by grace, precision, and fluidity. Many of the movements in *The Ugly Duckling* are ballet-like.

choreographer: an artist who creates the concept for a dance, composes the steps, and teaches the movement to the dancers. *The Ugly Duckling* choreographers had to design movement around the puppets used in the show.

puppetry: an art form in which objects, often with human or animal characteristics, are brought to life by puppeteers.



Puppeteers from *The Ugly Duckling* with the duckling puppets.

LIGHT AND EL WIRE

backlit: to be illuminated from behind. If a performer crosses in front of another performer in *The Ugly Duckling*, he or she will be backlit.

conductor: a material through which electricity flows easily. In *EL Wire*, copper serves as the conductor.



Several colors of EL Wire.

EL Wire: wire that includes a copper core coated in phosphor that glows

when electricity runs through it. EL wire is short for electroluminescent.

phosphor: an element that glows when electricity runs through it. EL Wire glows because it contains phosphor.



Glowsticks also contain phosphor.

THE STORIES

distraction: something that takes one's attention away from what they should focus on. The hare faces many distractions during the race.



Texting can be a major distraction for drivers.

fable: a short tale to teach a moral lesson, often with animals or inanimate objects as the characters.

outsider: a person who does not belong to a particular group. The ducklings treat the Ugly Duckling as an outsider because he is different.

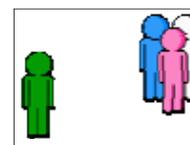


Image courtesy of deviantArt.



Image courtesy of mysimple-thoughtsonline.blogspot.com.

moral: a truth or lesson to show the difference between the right and wrong way to behave.

ABOUT THE PERFORMANCE



In this performance from Lightwire Theater, the audience will experience two classic fables told in a brand new way — through electroluminescent puppetry. Clothed in black, the puppeteers remain invisible to the audience as crayon-like squiggles in the form of different creatures light up the stage. The performance contains no spoken word. Instead, the story is revealed through the ballet-like movements of the many puppets. Creative music, ranging from classical to jazz to pop, underscores the action and the emotion behind the dazzling visuals.

Run Time: Approx. 60 minutes

“The ancient art of full-body puppetry gets a magical, luminous update . . . Children will love the clear, fast-paced stories, each with a positive message and kid-friendly humor. Adults will enjoy the musical in-jokes and marvel at how Lightwire Theater does it all with only four (so few?) people!”

– Leigh Witchel, *New York Post*

The Ugly Duckling

The Ugly Duckling is based on a fable written by Hans Christian Anderson in 1843.

Of the five eggs in Mother Duck’s nest, one is the largest and last to hatch. Bigger and paler than the others, this last hatchling is treated as an outsider by Mother Duck and her ducklings. He may be the best swimmer of the brood, but this alone is not enough to ensure his acceptance. Knowing only rejection, this Ugly Duckling goes out into the wild alone. Reflecting upon his plight under the glow of a remote willow tree, he sees a wily cat creeping in the direction of Mother Duck’s nest. The Ugly Duckling follows and watches as one lagging duckling is captured and taken back to the cat’s lair. In true heroic fashion, this Ugly Duckling succeeds in vanquishing the cat and rescuing the captured duckling. Celebrated by Mother Duck and her ducklings for his uniqueness, all realize that he may have been an ugly duckling, but he has grown into a beautiful and powerful swan.

The Tortoise and the Hare

The Tortoise and the Hare is one of Aesop’s Fables and is more than 2,500 years old! This well known story, with the message “slow and steady wins the race” gets a modern twist in Lightwire Theater’s version.

Ridiculed by the Hare, the Tortoise challenges him to a race. They set off and the Hare takes a commanding lead right away. Thinking he will win easily, the Hare allows himself to be distracted with many modern day activities: texting, video games, and the paparazzi, of course. The Tortoise continues to trudge along at his methodical pace and, despite the fact that the Hare is a swifter creature, wins the race due to his discipline and fortitude.

ABOUT LIGHTWIRE THEATER



The Ugly Duckling is the creation of innovative theatrical companies CORBiAN Visual Arts and Dance and Lightwire Theater. Learn about how the founders met, their inspiration for this new artistic form, and some of their critically acclaimed shows.

“It makes us proud to inhabit the sculptures that we make. We truly are bringing something to life from the ground up in a way that cannot be achieved by just putting on a costume. Also, the fact that we are dancers first is critical to getting the subtle movements of the creatures down. You have to fall in love with the character and forget they are looking at a cool electrical puppet...Cool-looking only gets you five minutes. After that you have to care.”

-Ian Carney, Lightwire Theater

The show’s creators Ian Carney and Corbin Popp met while dancing in Twyla Tharp and Billy Joel’s Broadway show MOVIN’ OUT. An immediate connection was made as they discovered their mutual love for art, theater, and technology. After coming across a product called EL Wire, a new vision formed. To Carney and Popp, the possibilities of this technology seemed endless. Together, with their wives Eleanor and Whitney, they began to develop puppet-like creatures out of EL Wire.

Soon, they relocated from New York to New Orleans, Louisiana, to continue the creative process. The result, after years of engineering and development was their first show, *Darwin the Dinosaur*, which has toured extensively through North America and Europe to critical acclaim (including school and public performances in Des Moines in 2010).

ABOVE: Lightwire Theater founders Ian Carney and Corbin Popp with electroluminescent puppets from their first production *Darwin the Dinosaur*.

Out of that initial collaboration and project, they decided to form their own production company, Corbian Visual Arts and Dance.

Ian and Eleanor Carney then founded Lightwire Theater, and in conjunction with Corbian Visual Arts and Dance, began pre-production on their first project, *The Ugly Duckling and The Tortoise and the Hare* using CORBiAN’s signature electroluminescent puppetry.

Corbin Popp, now a dental student in Mesa, Arizona, still manages to stay actively involved in the production, wiring electrical boxes, building ducks, and offering sound advice after hours and on weekends.

THE ELEMENTS... ABOUT THE MOVEMENT



The Ugly Duckling is told through movement, gestures, and images much like ballet. Dance has always held an important role in the human experience. Before there was a word for dance, people were moving their bodies in rhythmic patterns. Dance is often used as a way to express how one is feeling and to socially connect with others. People around the world use dance to mourn, celebrate, worship, honor, heal, demonstrate power, and to entertain. Dance is a way to communicate without words.

The creators of *The Ugly Duckling* worked within some very specific parameters when choreographing the show:

- The EL wire light against a black background creates a two-dimensional effect.
- The dancers have to try to remain invisible. This means one actor cannot pass in front of others or they will be backlit and their bodies will show.
- The way the puppets are built limits the ways in which they can be moved.

ELEMENTS OF DANCE

Dance is the movement of the human body through space in time using energy. Although *The Ugly Duckling* uses puppetry, the choreographers and performers continue to utilize the elements of dance in the movement for the show. It can be helpful to think about each of these elements and how they come together to create the whole.

BODY refers to the awareness of specific body parts and how they can be moved in isolation and combination.

ACTION refers to locomotor movement and non-locomotor movement.

Locomotor action includes movement that travels through space such as walking, running, jumping, and leaping.

Non-locomotor or axial action refers to movement with body parts while the main part of the body stays planted in one space. Examples of non-locomotor action are swaying, shaking, stretching, and twisting.

SPACE refers to the space the dancer's body moves through, the shape of the dancer's body, the direction of the body movements, and the shapes, levels and movement patterns of a group of dancers.

TIME is both a musical and dance element. It includes beat, tempo, accent, and duration.

ENERGY refers to the force applied to dance to accentuate the weight, attack, strength, and flow of a dancer's movement.

Explore ACTION, TIME, and SPACE by using the movement exercises on page 13.

TIPS FOR SUCCESS:

1. Set some collective rules of behavior while the group is moving. These can include keeping hands and feet to yourself, etc.
2. Start each part of the activity by demonstrating a movement before asking students to participate.

THE ELEMENTS... ABOUT THE PUPPETS



Puppetry is an ancient art form that exists in many different cultures. Puppets are used in storytelling to convey simple, clear meaning about universal themes such as love, friendship, or discovery. Some examples of different kinds of puppets are shadow puppets, hand puppets, ventriloquist dummies, and marionettes. *The Ugly Duckling* uses a new kind of light-based puppetry.

THE PUPPETS

Each character in *The Ugly Duckling* is built from a framework of struts and joints covered in black cloth that is lined with electroluminescent wire powered by a battery pack. (Learn more about EL wire on page 11). Building the characters required knowledge of both art and technology. The designers had to solve problems such as how to make a hinge joint that does not stress the light wire, or a battery pack that is powerful but not too heavy for the actors to wear while moving.

TYPES

Some of the characters—like the Ugly Duckling and cat — are designed like costumes that the actors wear.

Other characters are more like standard puppets which the actors hold and manipulate. The small ducklings are an example of this type of puppet.

DESIGN CHOICES

When designing the puppets and costumes, the creators made many artistic choices. For each character, the creators had to decide on its color, size, and shape. When making these decisions, the creators took into account the characters' roles in the story. As you watch the show, think about how the different design choices affect how you feel about the characters. For example, why did the creators make the cat red rather than a different color? How does that change the way you feel about the cat?

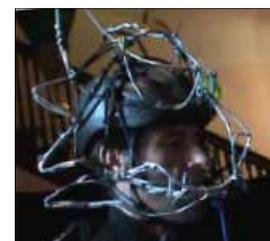
CREATING THE PUPPETS

See the process used to design the cat puppet's head.



First, they drew what they wanted the character to look like.

Then, they made the puppet with a helmet and



Next, they put it on and started to rehearse.

Finally, they added the EL wire and a power pack and turned it on!



THE ELEMENTS...

ABOUT THE TECHNOLOGY: EL WIRE



The Ugly Duckling uses electroluminescent wire (or EL wire, for short) to create its glow-in-the-dark creatures. EL wire can be used in many creative ways, such as on clothing and costumes. It is also sometimes used on bicycle spokes and helmets, stairs, and walkways so that people can see them in the dark and stay safe. Learn more about how EL wire works before seeing the show.

1) COPPER WIRE

At the center of EL wire is a solid metal core made from copper. This copper acts as a conductor. A conductor is a material through which electricity – a flow of electrons – moves easily.



The middle of EL wire is made of copper, which conducts electricity.

2) PHOSPHOR

The copper core is coated with an even layer of phosphor. (You find phosphor in other glow-in-the-dark products like light sticks.)

Phosphor gives off light when electricity runs through the wire.



Phosphor glows when energy, such as electricity, runs through it.

3) PLASTIC TUBE

For protection, the copper core and phosphor are surrounded by a colored plastic tube. Phosphor gives off limited colors of light, so in addition to offering protection, the plastic tube is used to create additional color effects.



A plastic sleeve or tube is dyed so that the light can be made into different colors.

ABOVE: A fish puppet outlined in EL wire from CORBiAN Visual Arts and Dance production *Darwin the Dinosaur*.

4) POWER SOURCE

When the EL wire is attached to a power source, such as a battery, it glows! A battery pack that powers the EL wires is hidden on each creature in *The Ugly Duckling*.

Think about it:

Why would the creatures use batteries as their power source in the show rather than, for example,



Glowing EL wire, powered by batteries, lines the puppets used to tell *The Ugly Duckling*.

ANIMAL FUN FACTS



SWANS

Swans' habitats generally consist of rivers, lakes, and ponds.

Baby swans are called cygnets.

A swan's eggs usually hatch after eight weeks.

Swans put their heads underwater to eat.

A baby swan has a grey feathered coat until it reaches a weight of about 20 pounds. Then it will become snowy white like its parents.

Swans migrate. In the wintertime, they fly south to warmer places.

A swan has a large and strong beak and a long neck. They are known for how graceful they are when they swim.

A group of swans is called a bevy or lamentation.

A male (boy) swan is a "cob" and a female (girl) swan is a "pen."

Swans mate for life.

Swans can fly as fast as 50 to 60 miles per hour.

Some swans have a wing span of 10 feet.



TORTOISES

Tortoises are reptiles.

Tortoises have four legs and a shell that is joined down the sides. They also have horny mouths (or beaks) and no teeth.

A tortoise is able to withdraw its head and legs partially into its shell as a way to protect itself from predators.

Tortoises are different from turtles because they live entirely above the water. For this reason, tortoises do not have flippers.

Tortoises feet are round and stumpy for walking on land.

A tortoise generally lives as long as humans.

Female tortoises dig nesting burrows in which to lay their eggs. They will lay between 1 and 30 eggs.

Giant tortoises can weight as much as 660 pounds!

In most tortoise species, the female (girl) tends to grow larger than the male (boy) tortoise.

Tortoises are active during the daytime and sleep at night.



HARES

Hares are related to rabbits, but they are not the same type of animal:

- ◇ Hares are usually bigger than rabbits.
- ◇ Rabbits give birth in nests. Hares give birth on the ground.
- ◇ Rabbits hop. Hares leap.
- ◇ Hares are solitary animals that tend to live by themselves. Rabbits are social animals that tend to live in groups.

Baby hares are born with fur and with open eyes.

Hares are found all over the world. The only continent they are not found on is Antarctica.

Hares' habitats consist of fields, meadows, and clearings.

If disturbed, hares lie perfectly still to escape notice.

Hares can reach a speed of 35 miles per hour!

A group of hares is called a "down" or a "warren."

PRE-SHOW EXPLORATION ACTIVITIES, pg. 1

1) THE DANCING MIRROR

Explanation: *The Ugly Duckling* is told all through movement and dance. In this activity, students will explore ACTION, one of the basic elements of dance, by experiencing locomotor and non-locomotor movements.

Goals: To identify locomotor and non-locomotor action, to develop basic dance vocabulary, and to practice types of action.

Materials:

- ◇ Open area
- ◇ Chalkboard and chalk or whiteboard and markers

Activity:

1. Write 'locomotor movement' and 'non-locomotor movement' on the board and read the descriptions of each from the elements of dance ACTION section on page 9.
2. Read through the examples of each type of action as a group and ask students to generate additional examples of each that can be listed on the board underneath the title of each type of action.
3. Ask the students to stand up and form a circle with you. Explain to students that they are to be your mirror image. If your hand moves, their hand moves. If your body sways, their body sways, etc.
4. Demonstrate a number of examples of action from the board and ask students to name whether the action is locomotor or non-locomotor movement as they mirror the action.
5. Ask students to form pairs and each take turns being the leader and the follower using both locomotor and non-locomotor actions.

Follow-up Questions:

1. Describe how it felt to perform locomotor action.
2. Describe how it felt to perform non-locomotor action.
3. What was it like to lead your partner?
4. What was it like to follow your partner?
5. What did your movements remind you of, if anything?

2) GROOVING TO THE BEAT

Explanation: *The Ugly Duckling* is told all through movement and dance. In this activity, students will explore TIME and SPACE, two of the basic elements of dance, through beat creation and movement through space.

Goals: To identify and create a beat, to change tempo of beat and movement, and to move through space to beat.

Materials:

- ◇ Open area

Activity:

1. Ask the students to create a circle and clap 8 beats while counting out loud: 1, 2, 3, 4, 5, 6, 7, 8.
2. Explore variations in tempo by asking students to insert a word after each number such as 'Mississippi' for a slow tempo, 'art' for a fast tempo, or 'dancer' for a medium tempo. ex. "one, Mississippi, two," etc.
3. Ask students to divide into two groups: A and B.
4. Ask group "A" to clap a beat using one of the tempo prompts from the previous step, while group "B" moves through the space by stepping on each beat. To give the walking purpose and character, you may want to ask students to move like a certain kind of animal as they walk, or as if walking on the moon, through water, etc.
5. Students in group "A" can experiment with different tempos, prompted by you, as students in group "B" change their movement to the beat.
6. Ask the two groups to switch roles.

Follow-up Questions:

1. Describe the difference between moving to the beat and creating the beat by clapping. Was one more challenging for you? Why?
2. How did changing the tempo of the beat affect your group's movement?
3. Describe some of the ways that everyone moved through the space (stepping, high or low levels, etc.). What are some other ways that you might move through space to a beat?

*Exploring Elements of Dance activities are adapted from the Ordway Center for the Performing Arts study guide materials.

PRE-SHOW EXPLORATION ACTIVITIES, pg. 2

3) WRITE A FABLE

Explanation: *The Ugly Duckling* and *The Tortoise and the Hare* are both fables. In this activity, students will read Aesop's Fable *The Tortoise and the Hare* and then write their own fable as a group or individually.

Goals: To understand that stories can be used to teach a lesson or moral and to practice creative writing skills.

Materials:

- ◇ A print version of *The Tortoise and the Hare*
- ◇ Paper and a writing utensil

Activity:

1. As a class, read a version of Aesop's *The Tortoise and the Hare*.
2. Lead a class discussion on the different elements of the story: Who were the characters? How were the characters the same? How were they different? What lesson did the story try to show?
3. Next, tell students that they will be writing their own fable. You may select to do this as a whole class activity or an individual assignment.
4. First, have students select a moral or a lesson that they would like to teach through their story. As a class, list ideas for morals to help clarify students' thinking.
5. Second, ask students to think about who their characters will be that will help them show the moral they have selected. Remind students that fables typically use animals to represent human traits. Encourage students to choose at least two animals that will represent opposing qualities. This will help set up the conflict or problem within the fable.
6. Next, ask students to identify a problem that the characters must solve that will illustrate the moral.
7. Last, have students decide how the fable will end. What is the solution to the problem? Remind students that at least one of the characters should learn the valuable lesson that the story is about.

Follow-up Questions:

1. What lesson did the characters learn in *The Tortoise and the Hare*?
2. Why do we sometimes try to teach lessons through stories?
3. Why did you pick that moral to write about?

Activity adapted from Creative Writing Ideas and Activities "Writing Fables" lesson plan.

4) CELEBRATING DIFFERENCES

Explanation: The Ugly Duckling is rejected by the other ducklings because he is different. In this activity, students will explore what makes them similar and different from their peers.

Goals: To understand and celebrate our differences.

Materials:

- ◇ A print version of *The Ugly Duckling*

Activity:

1. As a class, read a version of Hans Christian Andersen's *The Ugly Duckling*. Have your students pay special attention to the way the Ugly Duckling's friends and peers treat him.
2. Ask your students:
 - ◇ Has anyone ever not been very nice to you?
 - ◇ How did it make you feel?
 - ◇ Have you ever felt like you didn't fit in?
 - ◇ What did you do?
3. Next, lead a "Stand Up If You..." exercise to help develop awareness of each person's individuality. Start by saying, "We are going to play a game together, and I want you to think really hard about what makes you special and different from other people."
4. Lead students into an activity that shows we all have similarities and differences that make us unique. Have students follow your directions very carefully:
 - ◇ Stand up if you...have brown hair.
 - ◇ Sit down if you...have two eyes.
 - ◇ Stand up if you...have a brother.
5. Continue with different characteristics. You can even try a different action every time, such as 'Rub your belly if you...', 'Turn in a circle if you...', 'Jump in the air if you...'
6. After students get used to the game, start to tie in aspects of bullying. Say things like 'Wiggle your body if you like to share with others' or 'Go line up if you like to include everyone.'

Follow-up Questions:

1. Was there anyone in the class that did all of the same actions as you? Why or why not?
2. What actions did you do with others?
3. What does this show us?
4. What can you do if you or someone you know is teased or treated meanly because of something that makes them different?

Activity adapted from Ballet Nouveau Colorado's "The Ugly Duckling Anti-Bullying Program" materials.

POST-SHOW DISCUSSION AND ASSESSMENT

DISCUSSION

Comprehension:

1. How many eggs hatched from Mother Duck's nest? How were the hatchlings similar? How were they different?
2. What did the Ugly Duckling do to be a hero?
3. Who was the Ugly Duckling reunited with at the end of the story?
4. Why did the Hare and Tortoise decide to race?
5. Who won the race? Why?

Themes:

1. What was the moral or lesson of each story? How might you apply these lessons to your own life?
2. In *The Ugly Duckling*, the duckling gets very sad when people make fun of him for being different. What are ways you can make somebody feel better if they are feeling sad or left out?
3. In *The Tortoise and the Hare*, the tortoise wins by not giving up. What things in your life have you accomplished by not giving up?

Puppetry:

1. Were you able to see the dancers/puppeteers during the show? Why or why not?
2. What did the puppets look like? What kind of colors were they? How do you think the different puppets were made?
4. If you could ask the dancers/puppeteers a question, what would it be?

Theater Experience:

1. What was your favorite part about our trip to the theater?
2. How was the performance different from other versions of *The Ugly Duckling* and *The Tortoise and the Hare* that you have read?
3. How was music used in the show? How did music help tell the story?

1) WRITE A LETTER

Goal: To reflect on the performance experience and to practice writing skills.

Explanation: In this activity, students will write a letter about their experience to the *The Ugly Duckling* performers or to Des Moines Performing Arts education donors whose support keeps Applause Series tickets accessibly priced for school groups.

Activity:

1. After attending the performance, discuss the experience with your students. Use the following discussion questions to guide the conversation:

- ◇ What was the show about?
- ◇ What parts of the show were most exciting?
- ◇ Which character did you enjoy the most? Why?
- ◇ What did the characters learn?
- ◇ What was special about the puppets?

2. Next, invite students to write a letter to the performers or to Des Moines Performing Arts donors about their theater experience.

Example letter starter:

Dear *Lightwire Theater* performers,

My favorite part of the show was...
While watching your show I felt... because ...
I have drawn a picture of the scene when...
If I could be in your show, I would play the
part of ... because ...

3. Mail the letters to:

Des Moines Performing Arts
Attn: Education Department
221 Walnut Street
Des Moines, IA 50309

Follow-up Questions:

1. What did you include in your letter? Why did you want to share that particular idea?

POST-SHOW DISCUSSION AND ASSESSMENT

2) ACTING OUT A STORY

Goal: To demonstrate comprehension of the story through puppetry and performance.

Explanation: In this activity, students will re-tell the story of *The Ugly Duckling* using simple puppets.

Preparation: Before you begin this activity, prepare simple puppets to represent each character in the story *The Ugly Duckling*.

To do so, print in color the puppet templates on page 17. Trim away excess paper. Laminate if you so desire. Glue or tape hare cut-outs to popsicle sticks or paint sticks for students to hold onto.

Activity:

1. Reflect on the performance and discuss the sequence of events.
2. Show students the puppets you have prepared.
3. As a class or in small groups, allow students to perform the story of *The Ugly Duckling* with the puppets. Students may use the puppets to narrate the story in their own words.

Follow-Up Questions:

1. How were the puppets in the performance similar to the ones in our classroom? How were they different?
2. Was there a narrator during the performance? If not, how could you tell what the characters were thinking about or feeling?
3. What was your favorite part of *The Ugly Duckling* performance? Why?

3) GOALS AND DISTRACTIONS

Goal: To reflect on the moral of *The Tortoise and the Hare* and to explore how it relates to students lives.

Explanation: In this activity, students will create a race map that depicts a goal and distractions that may keep them from being successful.

Preparation: Before you begin this activity, make a copy of the 'Race Reproducible' found on page 18 for each student.

Activity:

1. Ask students to think about the message in *The Tortoise and the Hare*. If needed, guide the discussion to include how the goal of both the tortoise and the hare was to win the race, and that the winner was the animal that was able to concentrate on the goal and avoid distractions.
2. Next, ask students to think about how this message applies to their own lives.
3. Challenge students to think of goals or tasks that they may need accomplish. Examples: Cleaning their room, getting good grades, etc. Compile a list of their ideas on the board.
4. Have students draw a picture representing their goal near the finish line on the 'Race Reproducible.'
5. Next have them draw and label along the path different things that might distract them or keep them from accomplishing their goal.
6. Last, have students write words of encouragement along the path that they may say to themselves when they are tempted to give in to a distraction that may keep them from focusing on their goal.

Follow-Up Questions:

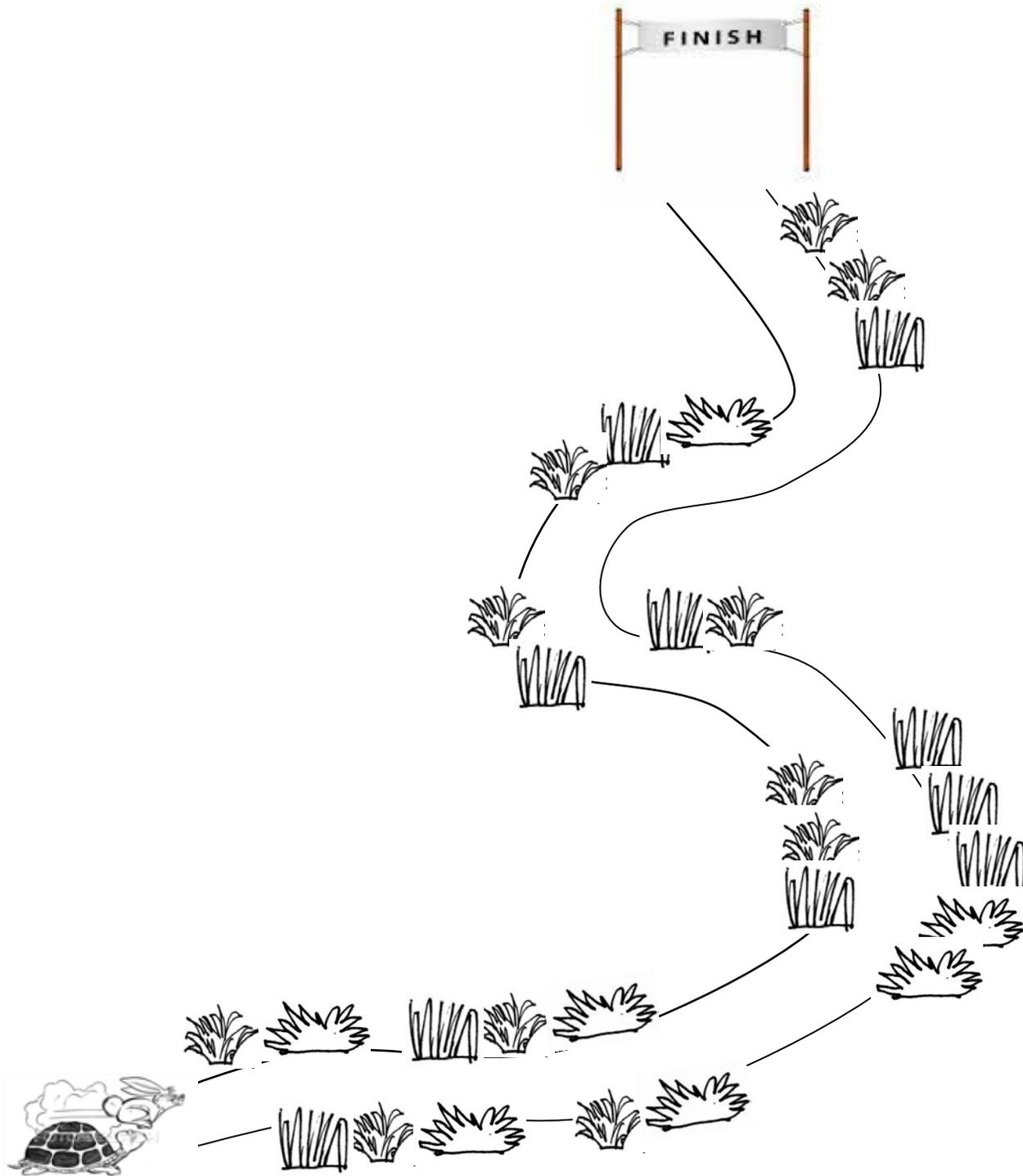
1. What are the disadvantages of distractions?
2. How do you stay focused on your goals?
3. How does it feel to accomplish a task or a goal?



PUPPET REPRODUCIBLES: For 'Acting out a Story' activity on page 16



RACE REPRODUCIBLE: For 'Goals and Distractions' activity on page 16



RESOURCES AND SOURCES



MORE STORIES

Hans Christian Anderson Tales:

- ◇ The Emperor's New Clothes
- ◇ The Little Mermaid
- ◇ The Princess and the Pea
- ◇ The Snow Queen
- ◇ The Little Match Girl
- ◇ Thumbelina

Additional Aesop's Fables:

- ◇ The Ant and the Dove
- ◇ The Ant and the Grasshopper
- ◇ The Bear and Two Travelers
- ◇ The Boy Who Cried Wolf
- ◇ The Crow and the Pitcher
- ◇ The Dog and his Reflection
- ◇ The Dog and the Wolf
- ◇ The Fox and the Crow
- ◇ The Fox and the Goat
- ◇ The Fox and the Grapes
- ◇ The Fox and the Stork
- ◇ The Goose with the Golden Eggs
- ◇ The Lion and the Mouse
- ◇ The Milkmaid and her Pail
- ◇ The Miller, his Son, and their Donkey
- ◇ The Miser and his Gold
- ◇ The Peacock and the Crane
- ◇ The Stag at the River
- ◇ The Town Mouse and the Country Mouse
- ◇ The Wind and the Sun
- ◇ The Wolf in Sheep's Clothing

Classroom Resources:

"Aesop's Fables." BBC's Learning School Radio.

http://www.bbc.co.uk/learning/schoolradio/subjects/english/aesops_fables

40 audio recordings of Aesop's Fables read by an all-star cast.

Includes printable transcript and suggested follow up activities for each.

"Aesop's Fables." Kids' Pages for Small Ages.

http://www.kids-pages.com/folders/stories/Aesops_Fables/page1.htm

An online collection of illustrated Aesop's Fables for children.

Fresh Plans. "The Ugly Duckling Lesson Plans."

<http://www.myfreshplans.com/2010-12/the-ugly-duckling-lesson-plans/>

Includes links to various length online versions of the story and lesson ideas, including ones on character education.

"Promoting Critical Literacy with The Ugly Duckling."

<http://www.squidoo.com/the-ugly-duckling>

Includes Ugly Duckling discussion prompts, mini-lessons and video.

Study Guide Sources:

Ballet Nouveau Colorado's "The Ugly Duckling Anti-Bullying Program: Pre-Materials and Worksheets, Grades 2-5."

"Writing Fables." Creative Writing Ideas and Activities.

<http://www.creative-writing-ideas-and-activities.com/writing-fables.html>

"Facts About..." Entries on Swans, Tortoises, and Hares.

<http://www.facts-about.org.uk>

Lightwire Theater & CORBiAN Visual Arts and Dance Official Website.

<http://lightwiretheater.com/>

Paramount Theatre. "Study Guide for CORBiAN and Lightwire Theater's ["The Ugly Duckling and The Tortoise and the Hare."](#)

"The Ugly Duckling and the Tortoise and the Hare" Press Kit.