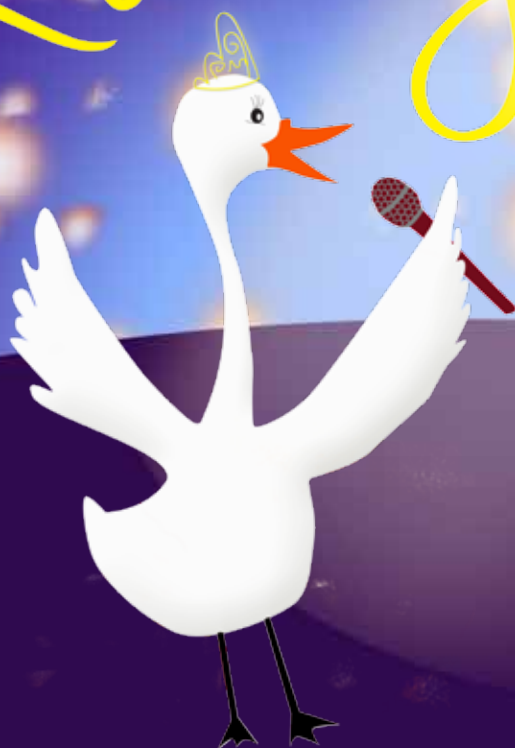




South Coast Repertory

2010-11 Theatre for
Young Audiences Production

Lucky Duck



Book by Bill Russell and Jeffrey Hatcher
Music by Henry Krieger
Lyrics by Bill Russell

Directed by Art Manke

Prepared by Assistant Literary Manager Kimberly Colburn
and Literary Intern Colby Peck

Table of Contents

Part I: THE PLAY 3

THE STORY	3
THE CHARACTERS	4
ONCE UPON A TIME	4
FATHER OF THE FAIRY TALE	4
MODERN ADAPTATIONS	5
THE WORLD OF THE PLAY: ABOUT TALENT SHOWS	6
ABOUT THE PLAYWRIGHTS.	7

Part II: CLASSROOM ACTIVITIES 9

BEFORE THE SHOW	9
VOCABULARY	9
WORD SEARCH GAME	10
CRITICAL THINKING ACTIVITIES	10
AFTER THE SHOW ACTIVITIES	11
DISCUSSION ABOUT THE THEATRE	11
DISCUSSION ABOUT THE PLAY	11
WRITING ACTIVITIES	12
DRAWING ACTIVITIES	12
HANDS-ON ACTIVITIES	13
LETTERS OF THANKS	13

PART III: AT THE THEATRE 14

WELCOME TO THE ARGYROS!	14
THEATRE ETIQUETTE	14
STUDENT TIPS FOR THEATRE TRIPS	14
THEATRE ETIQUETTE YES/NO GAME	14
PROGRAMS	15
BASIC THEATRE VOCABULARY	15

Part IV: EDUCATION STATION 17

FIVE STRANDS OF ARTS EDUCATION	17
FROM THE CALIFORNIA AND VISUAL ARTS FRAMEWORK	17

Part V: RESOURCES 19

OTHER STUDY GUIDES AND LESSON PLANS	19
OTHER FUN LINKS	19
ANSWER KEY	19

Part I: THE PLAY

The Story of *Lucky Duck*

Lucky Duck takes place once upon a time in a peculiar little kingdom filled with all sorts of animals who can talk, sing, and do complicated choreography. The kingdom is ruled by birds, and canines are second-class citizens. One day, the KING announces a contest for the best songbird in the kingdom. The homely songbird SERENA, always viewed as an odd duck by her family, is told she is not pretty enough to compete in the songbird contest (“That’s One Ugly Duck”).

After hearing of a wolf attack, Serena follows the King and his looks-obsessed son DRAKE into the dark and forbidding forest, where she meets WOLF. When she explains she wants to be loved for her singing (“Average, Simple, Mega Superstar”), Wolf tells her he is an agent and wants to help her become a singer (“A Helping Paw”). Suddenly Drake appears and Serena, after helping Wolf hide, tells Drake that there are things more important than good looks (“Too Bad You’re Not My Type”). Drake discovers Wolf, but Serena saves him from arrest. After facing ridicule from her family and discovering she was adopted, Serena decides to escape the fowl days of barnyard mockery and seek her special destiny in New Duck City with Wolf (“Average, Simple, Mega Superstar: Reprise”).

After meeting the hungry coyotes CARL and CLEM, Serena is reassured by Wolf that Serena can trust him (“A Helping Paw: Reprise”) and Wolf decides to take her to Chick, the Modeling Agency.

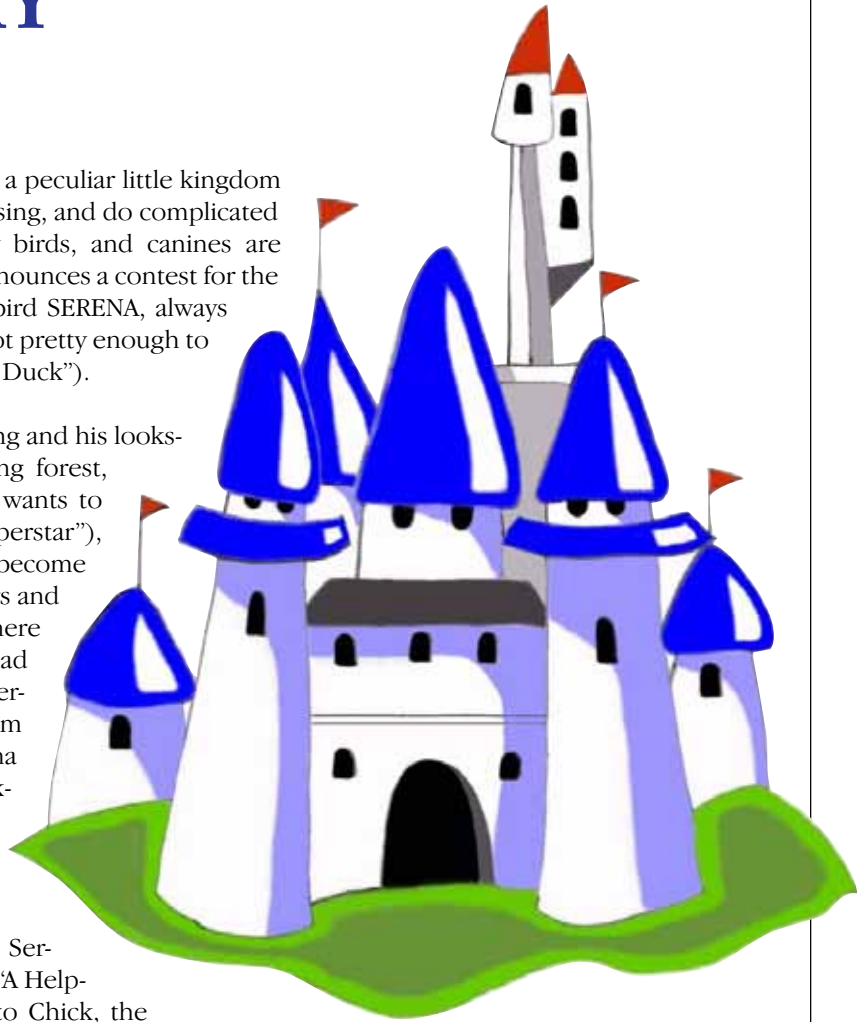
At the Chick Agency, Wolf introduces Serena to the owner GOOSETELLA who, with the help of her assistants VERBLINKA and PRIGGY as well as the fashion photographer ARMAND, helps Serena discover she is not an ugly duck, but a beautiful super-model swan (“The Look/ Embrace Your Inner Swan”).

Wolf discovers he is unable to control himself whenever Serena sings and reveals that he doesn’t really want to help Serena, but eat her (“Wolfloquy”). He breaks Clem Coyote out of jail and the two set out to eat Serena (“Good Times”).

At the Quackerdome, the songbird contest begins. Serena sings, but just as Wolf is about to eat her, the King dies from hearing Serena’s beautiful voice. Serena is arrested, vowing never to sing again. Meanwhile, Wolf and Clem devise a plan for Serena to sing to the whole kingdom so her voice will kill all the birds and the carnivores will once again rule.

In the Palace Dungeon, Serena is visited by Goosetella and Armand, who tell her not to give up or lose hope (“Wipe the Egg Off Your Face”). Drake and Wolf both come to rescue Serena, but she chooses to trust Wolf, who promises her name will be cleared of all shame if she sings at the King’s Memorial Concert.

At the concert, Serena discovers she was tricked and Wolf and Clem tie her up, preparing to eat her (“You Look Good Enough to Eat”). Wolf threatens to eat Serena’s step-sisters and Drake if she doesn’t sing, so she does (“Don’t Start Playing My Swan Song”). Her voice, instead of killing everyone, makes everyone hug and love one another. The King returns, announcing that Serena is really a princess and her voice is a long lost mating call that reminds all those who hear it how to love. Wolf, still hungry for Serena, leaps at her but, instead of eating her, kisses her. Serena confesses her love for Wolf, and the whole Kingdom lived happily ever after (“Lucky Duck”).



The Characters

Serena, a swan

THE CANINES

Wolf, a wolf, agent, and Vegan

Clem Coyote, a coyote

Carl Coyote, a coyote

Cop, a police dog

THE ROYAL FAMILY

Drake, a duck; the Prince of the kingdom

King, a duck

Queen, a duck

THE FASHIONISTAS

Goosetella, a goose; owner of Chick, the model agency

Armand dillo, an armadillo; the hottest fashion photographer

Verblinka, Goosetella's assistant

Priggy, Goosetella's assistant

THE MALLARD FAMILY

Millicent Mallard, a duck; Serena's step sister

Mildred Mallard, a duck; Serena's step sister

Mrs. Mallard, a duck; Serena's step mother

Free Range Chicken, a chicken

Chicken Little, a prison guard

Wren, young and lost

The Three Little Pigs, homeless and needy

Once Upon a Time



Lucky Duck, like many other fairy tales, begins with the phrase “Once upon a time...” The phrase has been used in written storytelling in English since 1380, and became used commonly for fairytales by around 1600. Hans Christian Andersen (who wrote *The Ugly Duckling*, from which *Lucky Duck* is adapted) penned the phrase “Der var engang” in Danish, which literally translates to “there was once.”

Many languages utilize some form of “Once upon a time” either in translating or adapting fairy tales, or the phrases are used for folktales passed down orally. Here is a list of just a few of the phrases and their literal translation:

LANGUAGE: PHRASE

Spanish: Érase/Había una vez.....	<u>LITERAL TRANSLATION</u>	There was, once...
German: Es war einmal.....		Once there was...
Afrikaans: Eendag, lank gelede.....		One day, a long time ago...
Italian: C'era una volta.....		Once there was...
Vietnamese: Ngày x_a ngày x_a.....		A long, long time ago...
French: Il était une fois.....		There was a time...
Japanese: Mukashi mukashi.....		A long time ago...

Father of the Fairy Tale: Hans Christian Andersen

Lucky Duck was adapted from *The Ugly Duckling* story by Hans Christian Andersen. Hans Christian Andersen was born in the slums of Odense, Denmark on April 2, 1805. Hans received little formal education as a child, but his father loved literature and took him often to the theatre, and his mother told him stories all the time. As a result, young Hans began writing poetry and creating puppet shows, and at the age of 14, he moved alone to Copenhagen to seek his fortune as an actor or singer. Although his dream never came true, he was destined to be in love with the theatre for the rest of his life. Hans discovered his passion for writing, and in his first few novels, he retold old stories he had heard from his mother as a child. He started making up his own stories and



eventually created 168 fairy tales, including *The Ugly Duckling*, which was published in 1843.

Although Hans Christian Andersen titled his collection as “told for children” and claimed they were written exactly as he would tell them to a child, he intended them for young and old alike. “I seize an idea for older people and then tell it to the young ones, while remembering that father and mother are listening!”

Modern Adaptations

The Ugly Duckling was written by Hans Christian Andersen in 1843. It tells of a homely little bird born in a barnyard who suffers abuse from his neighbors until, much to his delight (and to the surprise of others), he matures into a graceful swan, the most beautiful bird of all. The tale has been adapted to many different types of media including operas, musicals, and animated films.

Adaptation is the process of adapting a literary source (novel, short story, poem, play) into another genre or medium, such as a film, a stage play, opera, or even a video game. It can also involve adapting the same literary work in the same genre or medium, just for different purposes, e.g., to work with a smaller cast, in a smaller venue, set in a different time period, or for a different audience group (such as adapting a story for children).

Lucky Duck takes a fairy tale story and adapts it into a play set in the present day. It incorporates many references to pop culture that would only be understandable to a modern audience. There are many other examples of adaptations, including Disney movies adapted from fairy tales such as *Snow White*, *Cinderella*, or *The Princess and the Frog*. *Wicked*, now a Broadway musical, was adapted from the book “Wicked” by Gregory Maguire, which was itself a type of adaptation of *The Wizard of Oz* by L. Frank Baum

The World of the Play: About Talent Shows

Serena’s desire to win the songbird competition in *Lucky Duck* mirrors the many talent competitions that are currently popular. From cultural phenomenons “American Idol” and “America’s Got Talent” to a local school’s talent show, there are plenty of opportunities for people to hone their skills with a competitive spirit.

Below is an excerpt from the article “Talent Show Roundup” by Robert Isenberg, which gives a brief history of the televised talent show. The full text of the article can be found online at <http://tv.msn.com/tv/talentshowroundup-1/>

“In the future, everyone will be famous for 15 minutes.” So said the pop artist Andy Warhol in the 1960s, long before the first airing of “Survivor.” Now 40 years later, it’s more like 15 episodes, as long as you can sing, dance or pout your lips on the catwalk.

Since the dawn of the boob tube, TV talent shows have entertained and inspired American audiences, zooming in on undiscovered performers from across the country and, nowadays, around the globe. But these shows aren’t just generic talent searches: The competition is its own entertainment. The prize is fame, fortune and constant snapshots by tabloid reporters. Talent shows are a long-standing tradition, demonstrating how life can change in a few heart-racing weeks. One day you’re selling Kirby vacuums in Texas, and a year later you’re reaping the rewards of a double-platinum album (at least that’s how it went for Kelly Clarkson).

Here, in brief, is a history of the talent show, from the earliest talent mills to today’s most popular winners:



“The Original Amateur Hour” (1948)

“Round and round she goes, and where she stops, nobody knows!” With these words, and the spinning of a large wheel, the TV talent show was born. Almost the instant that television was invented, “Amateur Hour” debuted, showcasing jazz singers, tap-dancers, jugglers, comedians, essentially anyone with a showman’s gift and a big dream. The wheel determined the random ordering of performers (those were the days!), and from the lineup came famed performers such as Gladys Knight, Pat Boone and, from its days on radio, Frankie Sinatra.



"The Gong Show" (1976)

Chuck Barris is among the weirder characters in TV history: Barris would jump around the "Gong Show" stage, clapping his hands, pointing at the camera and banging that gong (signifying that bad performers should stop their act and go home). "The Gong Show" was like a depository for "American Idol" dropouts: ukulele players, acrobats, corny comedians, Gene Gene the Dancing Machine and hundreds of others. In the first season, performers with the highest score won precisely \$516.32. This game show didn't feature much talent, but Barris was — and still is — a hoot to watch. (And, according to his autobiography, when Barris wasn't on-set, he was busy assassinating dignitaries for the CIA. Now that's talent.)



"Star Search" (1983)

Perhaps the highlight of Ed McMahon's career, "Star Search" will likely tell future generations more about the 1980s than any other televised document. Partitioned into talent categories (vocalist, young performer, fashion models, comedy), "Star Search" shone a spotlight on anybody with a lust for stage time. At the height of the Reagan administration, "Star Search" seemed to legitimize the American dream: With a little hard work and the ability to belt "Day by Day" for a national audience, anybody could get a \$100,000 prize and a record contract.



"American Idol" (2002)

It's hard to believe, in our Idolatrous world, that anyone doubted the success of "American Idol," Hollywood's translation of Britain's "Pop Idol" TV series. But "Idol" was rejected by virtually every other network before FOX picked up the show, and the rest is history. Millions of Americans tune in, vote for their favorite singer and loot music stores in a primal hunt for the latest Clay Aiken album. And the sun never sets on the "Idol" empire. There's "Canadian Idol," "Australian Idol," "New Zealand Idol" — a series, in fact, for nearly every English-speaking country — plus "Philippine Idol," "Latin American Idol" and the clunkier "Deutschland Sucht den SuperStar" ("Germany Seeks a Super Star").



"America's Next Top Model" (2003)

There's nothing better than watching a gaggle of beautiful women cake their faces in makeup, strut around Los Angeles mansions and take "spontaneity" lessons from master improv artists. This is the backdrop of "Top Model," where potential beauty queens crash-land on the runway and iconic models (Janice Dickinson, Twiggy, show founder Tyra Banks) get to criticize their every twirl and eye-flutter.



"Dancing With the Stars" (2005)

Truly, this series has re-energized America's interest in dance. Unlike most TV competitions, the competitors are already celebrities, so they're not battling for fame — just a brighter spotlight. Strangely, Hollywood was slow to pick up this BBC concept ("Strictly Come Dancing," as it's known in England), for "Dancing With the Stars" is already native to nearly every continent on Earth, from Chile to Hungary.

About the Playwrights

About *Lucky Duck* Lyricist and Playwright Bill Russell

Bill Russell was born in Deadwood and raised in Spearfish in the Black Hills of South Dakota. His paternal grandparents were Wyoming ranchers and his father was known as "Cowboy" to all. But somehow in that Wild West context, Bill was bitten by a theater bug at an early age. He attended Morningside College in Sioux City, Iowa, for two years majoring in theater and spent the summers directing shows at a resort in northern New Jersey.



Off-Broadway book and lyrics credits, either as sole or co-author, include: *Pageant*, *Fortune*, *Family Style*, and *The Texas Chainsaw Musical*. The musical *Side Show* was the first collaboration with composer Henry Krieger. Bill received a Tony nomination for Best Book and shared one for Best Score with Henry. The show also received a nomination for Best Musical. *Lucky Duck* was Bill and Henry's second collaboration — a wacky version of the ugly duckling idea (Hans Christian Andersen was not consulted).

Bill wrote the lyrics and co-authored the book with Jeffrey Hatcher. The musical comedy premiered with TheatreWorks of Palo Alto in January of 2000 under the title *Everything's Ducky*. The show received the Will Glickman Award for Best New Play (in the S.F. Bay Area) and Garland Awards (presented by *Backstage West*) for Best Score, Set and Costumes. A majorly revised version under the title *Lucky Duck* premiered at the Old Globe in San Diego in July, 2004.

In addition to *Lucky Duck* and *Side Show*, Bill's long collaboration with Henry Krieger includes the musical *Kept*. Their song, "Santa's Gonna Rock and Roll," has opened Radio City Music Hall's Christmas Spectacular for the last ten years in New York and subsequently in theatres around the country.

For more about Bill Russell check out: www.billrussell.net



About *Lucky Duck* Playwright Jeffrey Hatcher

Jeffrey Hatcher is the co-author of *Lucky Duck*. He wrote the book for the musical *Never Gonna Dance on Broadway*, and his off-Broadway credits include *Three Viewings*, *Scotland Road*, *The Turn of the Screw*, *Neddy*, *Tuesdays with Morrie*, and *Murder by Poe*. Other plays/adaptations include: *A Picasso*, *To Fool the Eye*, *Mercy of a Storm*, *Korczak's Children*, *One Foot on the Floor*, *Pierre*, *The Servant of Two Masters*, *The Fabulous Invalid*, *Compleat Female Stage Beauty*, *Smash*, *Scotland Road* and *Work Song*. Theatres that have produced Mr. Hatcher's work include Manhattan Theatre Club, Primary Stages, Yale Rep, The Guthrie Theatre, Milwaukee Rep, Philadelphia Theatre Company, Actors Theater of Louisville, City Theater, Children's Theater Company, South Coast Rep, Oregon Shakespeare Festival, Alabama Shakespeare Festival, Florida Stage, Florida Studio Theater, Cincinnati Playhouse, Repertory Theater of St. Louis, Missouri Rep, Arizona Theater, Portland Stage, Denver Center, Intiman Playhouse, The Empty Space, and many others in the U.S. and abroad. He wrote the screenplay for his film *Stage Beauty* (starring Billy Crudup and Claire Danes), *Casanova* (starring Heath Ledger) and *The Duchess* (starring Kiera Knightly). He has written for the Peter Falk TV series "Columbo" and has won grants and awards from the NEA, TCG, Lila-Wallace Fund, Rosenthal New Play Prize, Frankel Award and others. *A Picasso* won Philadelphia's 2003 Barrymore Award for Best New Play. He is a member of New Dramatists, the Playwrights' Center, WGA, and the Dramatists Guild.

About *Lucky Duck* Composer Henry Krieger

Henry Krieger was born in New York City and grew up in Westchester County. Henry was known to occasionally miss a day of school to take the train to 125th Street with an accomplice to see his favorite performers at the Apollo Theatre. While still in his twenties, Henry began composing for Off-Off-Broadway. His Broadway credits include *Dreamgirls*, *The Tap Dance Kid*, and *Side Show*—his first collaboration with Bill Russell. He received Tony nominations for Best Score of a Musical for *Dreamgirls* and *Side Show*. He has also received a Grammy award for Best Original Cast Album for *Dreamgirls*. Henry currently lives in Manhattan's West Village.

For more about Henry Krieger check out: <http://henrykrieger.com/>



Part II: CLASSROOM ACTIVITIES

Answers to all games and puzzles can be found in the “Part V Resources” section of this Guide.

Before the Show

Vocabulary

Aesthetically: relating to beauty

Alibi: the defense by an accused person to avoid blame

Audubon: a society that focuses on the protection of nature, particularly birds

Austere: plain, severe in appearance

Beguile: to charm or mislead

Biases: attitudes that favor one way of feeling or acting over any other; prejudices

Brood: a family of offspring hatched at one time

Canine: any animal in the dog family, including wolves, foxes, coyotes and domestic dogs

Carnivore: animals that eat meat

Dingy: shabby; lacking brightness or freshness

Entourage: a group of attendants who follow a person of importance

Fraternize: to associate with on friendly terms

Fray: a disorderly or long fight, struggle, or dispute

Gosling: a young goose

Homely: unattractive

Humility: the state of being humble or modest

Imperial: relating to the rulers of an empire

Lauded: praised

Marginalized: placed in a position of little importance

Mastication: the act of grinding or crushing with the teeth before swallowing

Mating call: a sound made to signal desire for a mate or partner

Molt: to shed old feathers that will be replaced by new ones

Poultry: domestic birds valued for their meat

Preen: to trim or dress feathers with the beak; also, to dress smartly or carefully

Radicalized: to be made to favor drastic political or social change

Regicide: the act of killing a king

Salivate: to produce large amounts of saliva, used in digesting food

Stereotype: an inaccurate, simplistic generalization about a group that allows others to categorize them and treat them accordingly

Subsist: to remain alive; live, as on food

Subterfuge: a trick used to hide something

Surpass: to be superior to or greater than

Victimize: to be made a victim of, especially by cheating

Warble: to sing with quavers or melodic embellishments

Woebegone: gloomy, troubled or suffering

Word Search Game



Word Search Words

ALIBI
AUDUBON
CANINE
CURFEW

DINGY
HOMELY
IMPERIAL
LAUDED

RADICALIZED
SALIVATE
STEREOTYPE
VICTIMIZED

Critical Thinking Activities

1. What is the difference between fairy tales and drama? How are they similar? How are they different?
2. This musical is a modern adaptation of a fairy tale. With that in mind, make predictions about what the performance might be like. For example:
 - a. How do you think the play will differ from the fairy tale?
 - b. How do you think the world of the story will be created at SCR?
 - c. What will the scenery, costumes, and props be like?
 - d. How will the actors look and sound?

After the Show Activities

Discussion About the Theatre

Hold a class discussion when you return from the performance and ask students the following questions about their experience at SCR.

1. What was the first thing you noticed when you entered the theatre? What did you notice first on the stage?
2. What about the set? Talk about things you remember. Did the set change during the play? How was it moved or changed? Was there any space other than the stage where the action took place?
3. How did the lights set the mood of the play? How did they change throughout? What do you think “house lights” are? How do they differ from stage lights? Did you notice different areas of lighting?
4. What did you think about the costumes? Do you think they fit the story? What things do you think the costume designer had to consider before creating the costumes?
5. Was there music in the play? How did it add to the performance?
6. What about the actors? Do you think they were able to bring the characters to life? Did you feel caught up in the story? What things do you think the actors had to work on in order to make you believe they were the characters?
7. If you were an actor, which of the characters would you like to play and why?
8. Which job would you like to try: Acting, Directing, Lighting Designer, Sound Designer, Stage Manager, Set Designer, Costume Designer or stage crew? What skills might you need to complete your job?
9. How was the play different from the way you thought it would be?
10. How is being at the theatre different from being at the movies?

Discussion About the Play

1. Read aloud from Hans Christian Andersen’s *The Ugly Duckling* and talk about the performance of *Lucky Duck*. Compare and contrast the two stories from the standpoint of setting, character, and action. Discuss the differences between realism and fantasy. Could any of the events in the stories really happen?
2. What do you think the main idea of the play is?
3. Who is the hero of *Lucky Duck*? Why do you think so?
4. What are the three most important characteristics you think a heroine or hero should display? Why did you choose these particular characteristics?
5. Describe a goal or dream you have that you wish to accomplish.
6. Describe Serena at the beginning of the story. How does Serena change over the course of the story?
7. Describe Wolf at the beginning of the story. How does Wolf change over the course of the story?
8. Who is your favorite character and how would you describe him/her?

9. What was your favorite song, and what made it memorable?
10. Serena believes in herself and has high self-esteem. What skills do you have that make you special?
11. Think about the set, lighting, costumes and music used in the play. If you were asked to design a production of *Lucky Duck*, what would you do differently?

Writing Activities

1. Write Your Own Theatrical Review!

A play review is written to let other people know about your opinions of a theatrical production. Of course, there are several elements that go into a play, so the following questions can guide the young reviewer.

a. **THE STORY**

What is the play about? Do you think it's a good story? Why? Describe your favorite moment.

b. **THE ACTORS**

What did an actor do that made you laugh? What did an actor do to convince you that he or she was perfect for the part?

c. **THE MUSIC**

How did the music help tell the story? What did you learn about the characters through the songs? Did you like the music? Why?

d. **THE SET AND COSTUMES**

What did the theatre do to recreate the different settings of *Lucky Duck*? How were the settings different from the way you pictured them? Is there anything you would change about the costumes?

e. **CONCLUSION**

What did you like about the play? What didn't you like? What would you write to recommend this play to a friend in school?

2. Write about how you think it might feel to be one of the actors. Would you notice the audience when you're on the stage? How might you feel about the reactions of the audience? How would you feel before the play began? What about after it ends?
3. Write a different ending to the play. Or imagine a continuation of the play: what happens after the last scene?
4. Each of us is a "hero" on our own journey. Can you tell a real life story about yourself having an adventure in order to achieve your dreams?
 - In your story, who/what is similar to the Goosetella/Fairy Godmother character? How/why?
 - What obstacles did you encounter?
 - What did you learn on your adventure?

Drawing Activities

1. Draw a picture of what the audience might look like from the stage. Are you and your friends in the picture?
2. Choose a favorite story and draw or use the computer to create a program cover design for a theatrical adaptation of your story.
3. Draw your favorite character from *Lucky Duck*.

Hands-On Activities

1. Be an Actor!
2. One of the most important things actors learn is how to use body movements and facial expressions to reflect feelings. What are ways we have seen people or animals use movements or expressions to show feelings such as those of anger, happiness or disappointment?
3. Pretend to be some of the characters in *Lucky Duck*, choosing from characters and scenes listed below. Remember to think about WHO you are, WHERE you are and WHAT is happening.
 - BE SERENA...when the whole Barnyard tells her she is “ugly” and cannot sing – THEN – when she decides to go to New Duck City – THEN – when she meets Clem and Carl Coyote – THEN – when she becomes a swan in the fashion show – THEN – when she is arrested for killing the King – THEN – when she discovers Wolf tricked her and ties her up.
 - BE WOLF...when his foot gets caught in the trap – THEN – when he hears Serena’s beautiful voice – THEN – when he tells Serena he wants to eat her – THEN – when he sees everyone hugging after Serena’s song.
 - BE DRAKE... when he discovers Wolf in the forest – THEN – after the fashion show when he sees how beautiful Serena really is – THEN – when he breaks into the Dungeon to rescue Serena – THEN – when Wolf ties him up and threatens to eat him.
 - BE CLEM COYOTE...when he hears Serena sing – THEN – when Wolf breaks him out of jail – THEN – when he agrees to help Wolf eat Serena.
 - BE GOOSETELLA... when she first sees Serena – THEN – when she discovers Serena is a swan.
 - BE ARMAND... when he first sees Serena – THEN – when he discovers Serena is a swan – THEN – when he gets scared by Drake in the Palace Dungeon.
 - BE THE KING ...when he recognizes Wolf – THEN – when he hears Serena sing at the songbird contest.
 - BE MILLICENT AND MILDRED MALLARD...when they tell Serena she cannot sing – THEN – they learn that Serena was adopted – THEN – when they try to sing in the songbird contest – THEN – when they decide to be kind to everyone in the end.
4. Armand is the most famous photographer in the fashion world. Make a collage of pictures that Armand might have taken. Think about what Armand would find beautiful. Is it the same or different from what you think is beautiful?
5. Stage your own singing contest! Have each person in a small group sing a portion of their favorite song. Is it scary to sing in front of other people? Why or why not?

Letters of Thanks

Write letters of thanks to SCR describing the most memorable aspects of attending a performance of *Lucky Duck*, and what you enjoyed most about your visit to SCR.

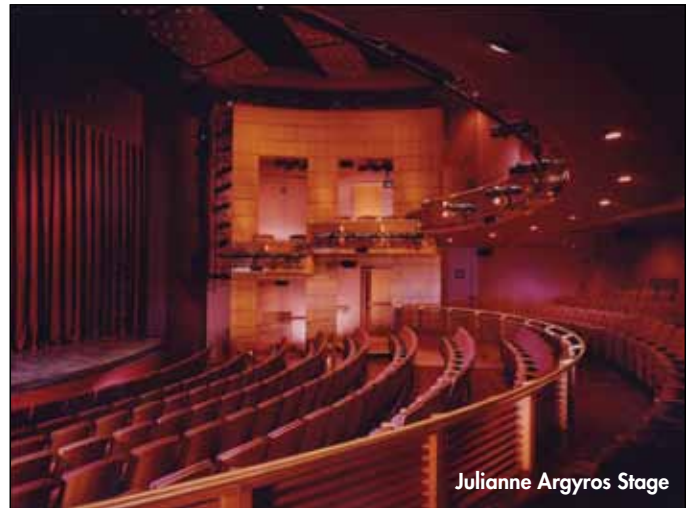
Send letters to:
South Coast Repertory
Attn: TYA
PO Box 2197
Costa Mesa, CA 92628-2197



PART III: AT THE THEATRE

Welcome to the Argyros!

The 336-seat Argyros Stage is the newest theatre space at SCR. It opened in 2002 with a huge celebration and we are delighted that thousands of Orange County school children fill this state-of-the-art facility each season to enjoy our Theatre for Young Audiences productions. The Argyros is designed to provide audiences a feeling of intimacy, with no seat more than 39 feet from the stage.



Theatre Etiquette

Theatre is an art form that depends on both the artists and the audience. A performance is influenced by an audience, just as an audience is influenced by a performance. The artists and staff of South Coast Repertory are creating a special new world for you to visit. When you walk into the theatre, you will feel that behind the curtain lies the secret of that new world which is about to come to life before your eyes. Sometimes it's so exciting, you can barely hold still. But remember that once the play begins, you have a very important job to do. Everybody in the theatre is a part of the play. You are connected to all the other people in the audience, as well as to the actors on the stage. Remember, you're all in the same room. They can SEE you, HEAR you, and FEEL you, just as you can SEE, HEAR, and FEEL them. Your attention, involvement, responses, and imagination are a real part of each and every performance. The play can actually be made better because of you!

Student Tips for Theatre Trips

- Stay with your group at all times and pay attention to your teachers and chaperones.
- Listen carefully to the SCR staff member who will board your bus with last-minute tips.
- Take your seat in the theatre before going to the bathroom or getting a drink of water.
- Make yourself comfortable while keeping movement to a minimum.
- Please do not stand up, walk around, or put your feet on the seat in front of you.
- Absolutely no chewing gum, eating, or drinking in the building.
- No backpacks, cameras, or electronic devices are permitted in the theatre.
- Feel free to talk quietly in your seats before the show.
- Show your appreciation by clapping for the actors at the end of the play.
- After the lights come back up, wait for the ushers to escort your group out of the theatre.

Theatre Etiquette Yes/No Game

Ask students the following questions to test their understanding of how to behave before, during, and after the performance.

Should you...

- Try your best to remain in your seat once the performance has begun? (Yes!)
- Share your thoughts out loud with those sitting near you? (No!)
- Wave and call out to the actors on stage? (No!)
- Sit on your knees or stand near your seat? (No!)
- Bring snacks and gum to enjoy during the show? (No!)

- Reward the cast and crew with applause when you like a song or dance and at the end of the show? (Yes!)
- Arrive on time so that you do not miss anything or disturb other audience members while you are being seated? (Yes!)
- Keep all hands and feet and items out of the aisles during the performance? (Yes!)

Programs

Everyone who attends a Theatre for Young Audiences performance at SCR receives a program, also called a playbill. Patrons at weekend public performances receive their programs from the ushers upon entering the theatre. At the conclusion of each weekday matinee, teachers will be given programs for their students which can be distributed back in the classroom. In addition to the customary information about the play and the players, the program contains features and activities that students will have fun working on after the show, either in class or at home on their own.

Basic Theatre Vocabulary

Acting: The process by which an individual interprets and performs the role of an imagined character.

Action: The core of a theatre piece; the sense of forward movement created by the sequence of events and the physical and psychological motivations of characters.

Ad-Lib: To improvise stage business or dialogue; to make it up as you go along.

Apron: The area of the stage that extends toward the audience, in front of the main curtain.

Backstage: The space behind the acting area, unseen by the audience.

Balcony: An upper floor of seats projecting out over the main seating area of a theatre.

Blocking: The movement and stage business, designed by the director and performed by the actors.

Boxes: Seats separated from the main seating area located on the upper level near the stage.

Box office: A windowed space at the front of the theatre building where tickets are sold.

Business: Any action performed on stage.

Character: The role played by an actor as she or he assumes another's identity.

Choreography: The art of creating and arranging dances or movement onstage.

Conflict: The problem or incident that creates the action and is resolved by the end of the play.

Costume: The carefully selected or specially designed clothing worn by the actors.

Cross: The actor's movement from one stage location to another.

Cue: The last words or action of an actor immediately preceding the lines or business of another actor.

Dialogue: The stage conversation between characters.

Diction: The clarity with which words are pronounced.

Director: The person who oversees the entire process of staging a theatrical production.

Downstage: The part of the stage closest to the audience. At one time stages were raked, or sloped, with the lower ("down") part closest to the audience, and the higher ("up") part further away.

Ensemble: A cast of actors working together effectively to present a theatrical performance.

Flats: Canvas or wood-covered frames that are used for the walls of a stage setting.

Green Room: A room near the stage where actors await entrance cues and receive guests. The room's name comes from Elizabethan times, when actors waited on a real "green" (or patch of grass).

Improvisation: The spontaneous use of movement and speech to create a character.

Lobby: The public waiting area outside the theatre space.

Mezzanine: Lower level seating area beneath the balcony overhang.

Monologue: A solo speech during which the character reveals personal thoughts.

Narrator: A character who tells the story of the play directly to the audience.

Orchestra: Lower level seating area immediately in front of the stage.

"Places": Direction given by the Stage Manager for actors to be in position before each act begins.

Plot: The "what happens" in a story: beginning (the setting, characters, and problem); middle (how the characters work to solve the problem); and the end (resolution of the problem).

Project: To speak loudly so the entire audience can hear you.

Props: All the stage furnishings, including furniture, that are physically used by the actors.

Proscenium Stage: A traditional theatre with the audience seated in front of a proscenium arch framing the stage. The Julianne Argyros Stage is a proscenium stage.

Run: Length of time the play will be presented (i.e. two weeks, two months, two years).

Script: The text of the play, including dialogue and stage directions, all written by the playwright.

Set: All of the scenery that makes up the physical environment of the world of the play.

Stagecraft: The knowledge and skills required to create the physical aspects of a production; i.e., scenery, lighting, costumes, and props.

Stage Left: That part of the stage to the actor's left when the actor faces the audience.

Stage Manager: The person who supervises the physical production of a play and who is in charge of the stage during the performance.

Stage Right: That part of the stage to the actor's right when the actor faces the audience.

Strike: Dismantling the set, costumes and props at the end of the run of a show.

Theme: The central thought, idea, or significance of the action of a play.

Upstage: The area of the stage farthest way from the audience and nearest to the back wall.

Part IV: EDUCATION STATION

Study guide activities directly support the California State Standards in the areas of:

1. English Language Arts

1.0 Word analysis and systematic vocabulary development

3.0 Literary response and analysis

1.0 Writing strategies and applications

2. Mathematical Reasoning

1.0 Students make decisions about how to approach problems

2.0 Students use strategies, skills and concepts in finding solutions

3.0 Students move beyond a particular problem by generalizing to other situations

3. Visual Arts/Performing Arts

Theatre 5.0 Connections, relationships, applications

2.0 Creative expression

3.0 Aesthetic valuing

The SCR Study Guide is designed to put activities in the teacher's hand which will make the theatre experience more meaningful for the students. The packet is designed to incorporate many of the California State Standards making the learning relevant and integrated.

Five Strands of Arts Education

Students in a comprehensive program are expected to master the standards of an arts discipline, which includes the following five strands:

1.0 Artistic Perception refers to processing, analyzing and responding to sensory information through the use of the language and skills unique to dance, music, theatre and visual arts.

2.0 Creative Expression involves creating a work, performing and participating in the arts disciplines. Students apply processes and skills in composing, arranging and performing a work and use a variety of means to communicate meaning and intent in their own original formal and informal works.

3.0 Historical and Cultural Context concerns the work students do toward understanding the historical contributions and cultural dimensions of an arts discipline. Students analyze roles, functions, development in the discipline, and human diversity as it relates to that discipline.

4.0 Aesthetic Valuing includes analyzing and critiquing works of dance, music, theatre or visual arts. Students apply processes and skills to productions or performances. They also critically assess and derive meaning from the work [. . .] and from performances and original works based on the elements and principles of an arts discipline.

5.0 Connections, Relationships, Applications involves connecting and applying what is learned in one arts discipline and comparing it to learning in the other arts, other subject areas and careers. Students develop competencies and creative skills that contribute to lifelong learning.

<http://www.caea-arteducation.org/www/pages/standards-prek-6.html>

From the California and Visual Arts Framework

Education in the arts is essential for all students. California's public school system must provide a balanced curriculum, with the arts as part of the core for all students, kindergarten through grade twelve, no matter what the students' abilities, language capacities or special needs happen to be. Each of the arts disciplines maintains a rich body of knowledge that enables the students to understand their world in ways that support and enhance their learning in other core subjects. In addition, through this rich body of knowledge, students learn how each of the arts contributes to their own sensitivity of the aesthetic qualities of life. Students learn to see what they look at, to hear what they listen to, feel what they touch and to understand more clearly what they integrate into their own experience.

<http://www.cde.ca.gov/ci/cr/cf/documents/rlafw.pdf>

Part V: RESOURCES

Other Study Guides and Lesson Plans

A lesson plan for *The Ugly Duckling* that includes links to various versions of the story:
<http://dextr.xanga.com/616565396/the-ugly-duckling-lesson-plans/>

Scholastic Publishing has a lesson plan with printable worksheets for *The Ugly Duckling*:
<http://printables.scholastic.com/printables/detail/?id=39416>

A lesson plan that examines the influence of beauty on how a person is viewed in society (The lesson plan is based on Eleanor Roosevelt's autobiography and *The Ugly Duckling*):
<http://www.firstladies.org/curriculum/curriculum.aspx?Curriculum=1614>

Other Fun Links

Fractured Fairy Tales: interactive activity where students write their own alternative versions of several well-known fairy tales.
<http://www.readwritethink.org/files/resources/interactives/fairytales/>

Andersen Fairy Tales craft activities
http://www.dundeecity.gov.uk/library/hans_craft

Hans Christian Andersen's Fairy Tales activities
http://ed2.neh.gov/printable_lesson_plan.asp?id=417

The official site for "American Idol"
<http://www.americanidol.com/>

Music and videos from *Dreamgirls* (composed by Henry Krieger, who also composed the music for *Lucky Duck*)
<http://www.dreamgirlsonstage.com/media.html>

Answer Key

Word Search

The first letter of each word is underlined and bold. Note: Some words begin with the same letter.

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