

Overture Center
FOR THE ARTS

RESOURCE GUIDE

2010/11 Season

OVERTURE ONSTAGE

A Performing Arts Series for Students



Giggle, Giggle, Quack | MON, FEB 28, 2011



Overture Center FOR THE ARTS

ABOUT OVERTURE CENTER FOR THE ARTS

Overture Center for the Arts fills a city block in downtown Madison with world-class venues for the performing and visual arts. Made possible by an extraordinary gift from Madison businessman W. Jerome Frautschi, the center presents the highest-quality arts and entertainment programming in a wide variety of disciplines for diverse audiences. Offerings include performances by acclaimed classical, jazz, pop, and folk performers; touring Broadway musicals; quality children's entertainment; and world-class ballet, modern and jazz dance. Overture Center's extensive outreach and educational programs serve thousands of Madison-area residents annually, including youth, older adults, people with limited financial resources and people with disabilities. The center is also home to ten independent resident organizations.

RESIDENT ORGANIZATIONS

Bach Dancing and Dynamite Society
Children's Theater of Madison
Kanopy Dance Company
Li Chiao-Ping Dance Company
Madison Ballet
Madison Museum of Contemporary Art
Madison Opera
Madison Symphony Orchestra
Wisconsin Academy's
James Watrous Gallery
Wisconsin Chamber Orchestra

Internationally renowned architect Cesar Pelli designed the center to provide the best possible environment for artists and audiences, as well as to complement Madison's urban environment. Performance spaces range from the spectacular 2,250-seat Overture Hall to the casual and intimate Rotunda Stage. The renovated Capitol Theater seats approximately 1,110, and The Playhouse seats 350. In addition, three multi-purpose spaces provide flexible performance, meeting and rehearsal facilities. Overture Center also features several art exhibit spaces. Overture Galleries I, II and III display works by Dane County artists. The Playhouse Gallery features regional artists with an emphasis on collaborations with local organizations. The Wisconsin Academy of Sciences, Arts and Letters' Watrous Gallery displays works by Wisconsin artists, and the Madison Museum of Contemporary Art offers works by national and international artists.

RESOURCE GUIDE CREDITS

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Portions provided by Dallas Children's Theater

GIGGLE GIGGLE QUACK



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Dear Teachers

This Spotlight on Learning: Educator's Resource Guide for the *Giggle Giggle Quack* OnStage performance is designed to:

- Maximize students' enjoyment and appreciation of the performance;
- Extend the impact of the performance by providing discussion ideas, activities, and further reading that promote learning across the curriculum;
- Promote arts literacy by expanding students' knowledge of storytelling and theater;
- Illustrate that the arts are a legacy reflecting the values, customs, beliefs, expressions, and reflections of a culture;
- Use the arts to teach about the cultures of other people and to celebrate students' own heritage through self-reflection.

In this Resource Guide, you will find valuable information and suggestions for activities that can help prepare students to see this performance, ideas for follow-up activities and resources you can access on the web. We've also included Wisconsin Academic Standards for each activity in order to align the experience with your curriculum requirements.

We Want Your Feedback!

OnStage performances can be evaluated online! Evaluations are vital to the future and funding of this program. Your feedback educates us about the ways the program is utilized and we often implement your suggestions. [CLICK HERE](#) to fill out an online evaluation. We look forward to hearing from you.

Enjoy the show!

Overture Education Team

ABOUT THE ARTISTS



[Dallas Children's Theater](#)

CAST

Pig.....Carleen Constance Kirksey
Cow.....Kelly Kennedy
Hen.....Molly Welch
Duck.....Patrick Pevehouse
Farmer Brown / Brother Bob.....Alan Pollard

Since its opening in 1984, [Dallas Children's Theater](#) has existed to create challenging, inspiring and entertaining theater, which communicates vital messages to our youth and promotes an early appreciation for literature and the performing arts. DCT produces literary classics, original scripts, folk tales, myths, fantasies and contemporary dramas that foster multicultural understanding, confront topical issues and celebrate the human spirit.

ABOUT THE AUTHOR

[Doreen Cronin](#)

Doreen Cronin is the New York Times bestselling author of *Diary of a Worm*, *Diary of a Spider*; as well as *Click, Clack, Moo: Cows That Type*, a Caldecott Honor Book; and *Giggle, Giggle, Quack*. She lives in Brooklyn, NY, with her husband and their daughters.



Find these books at the [school library](#).
Find these books at the [public library](#).

PRE-PERFORMANCE ACTIVITIES

Getting Started

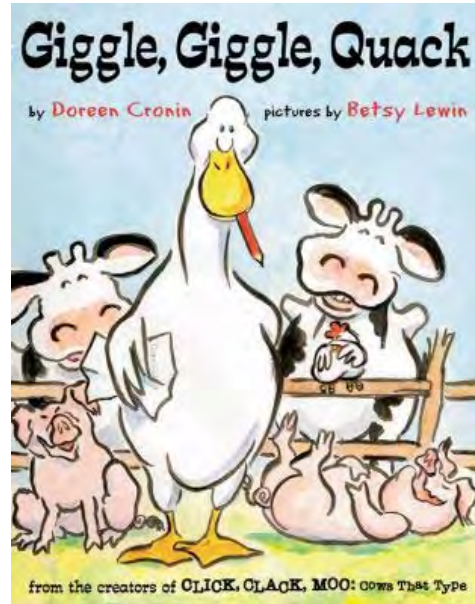
As a class, read the book *Giggle, Giggle, Quack*.

View a [video](#) of the book produced by Scholastic

Understanding The Story

After viewing or reading the story with your students, begin a discussion encouraging students to recall plot and characters.

- Who are the main characters?
- Where does the story take place?
- Where is Farmer Brown going?
- What does Farmer Brown tell Bob to do about Duck?
- What does Duck do when he finds the pencil?
- What do the different notes tell Bob to do?



Group Discussion: What Would You Do?

Divide the class into four groups. Give each group one of the discussion questions below. Have students brainstorm different actions and alternative outcomes as a character in the story. Have groups share with the class.

1. Farmer Brown trusted Brother Bob to take care of his farm. Do you think Brother Bob did a good job? What would you have done if you were Brother Bob?
2. In Farmer Brown's instructions to his brother, he tells him not to eat the chocolate cake. Between Brother Bob and the animals, they eat the entire chocolate cake. Do you think it was a mean thing to do? What would you have done if you really wanted to eat the cake?
3. Pig wants to take a bubble bath. Why do you think she wants to take a bubble bath instead of a mud bath? Which one would you want if you were a pig?
4. Do you think Farmer Brown would be mad if he found out what really went on when he was gone? Why or why not?



Home Alone?

Ask students to think about a time when they were left with someone other than their parents or guardians.

Let them swap stories with partners or small groups about what things were different when they were with a babysitter or caretaker. Each student can then share a funny anecdote from his or her partner's story with the whole class.

Wisconsin Academic Standards: Language Arts – Theater

PRE-PERFORMANCE ACTIVITIES

Group Cooperation

In *Giggle, Giggle, Quack*, the animals decide to work together and takes turns when writing the notes and deciding what they want to eat for dinner. What benefits are there in cooperating? What things make it hard? Do you prefer working on your own or in a group?

Just Joking Around

At the end of the story, Brother Bob says that since no one was hurt, he didn't see anything wrong with a little prank.

Can you think of times when a joke might go too far? What's the difference between playing tricks in good fun and taking a joke too far?



Pizza Math

Math can be used in everyday situations to help determine things like how many pizzas it might take to feed the class. Talk about the seven empty pizza boxes in *Giggle, Giggle, Quack* and how many slices were in each pizza.

- Add the number of slices that were in all seven pizzas. Discuss why Brother Bob chose to order seven boxes of pizza in the story.
- Working in pairs, determine how many pizzas are needed to feed the class if each person ate 2 slices. On index cards, record the number of students each “pizza” would feed.

Pizza Party

As a class, discuss some favorite pizza toppings—pepperoni, sausage, ham and pineapple, plain cheese, mushrooms, peppers, etc.

- Draw a graph on the board identifying five different pizza toppings.
- Provide each student with one note card. Have them write down their favorite topping and place it in the box located in the front of the classroom.
- Choose one note card at a time, identify it, and add it to the appropriate column on the graph. Continue until all the students' choices have been recorded.

Lead a discussion and ask questions to help students interpret the graph. For example:

- How do you think most of the class would feel if I chose _____? (Substitute the least favorite pizza topping for the blank.)
- Which topping choice would make most people happy? How do you know?
- Which topping should we choose if we were to order pizza for the class?"

THEATER ACTIVITIES

Adapting Books for Stage

When a playwright takes a book and adapts it into a play, he or she must answer many questions, including:

- Who are the most essential characters? What are the most essential events?
- How can I confine the action to the space of the stage?
- Do I need to suggest ways to stage certain actions, changes of location, etc.?
- Is there anything not in the book that should be in the play?



As a class, discuss the following questions about book adaptations.

- If you were a playwright, would you rather write an adaptation of an existing book or write an original play? Why?
- Do you like seeing plays based on books you've read? Why or why not?
- How are plays different from TV shows or movies? What are the limitations of a play (things that can't be done on stage)?
- What other books do you know of that have been turned into a play?
- What parts of the book *Giggle, Giggle, Quack* do you think will be difficult to stage? Why?

Adapt Your Favorite Book

Re-imagine a scene from that book as a play scene. The scene should have dramatic action (characters dealing with a problem), and you should have an idea of how to stage the action. Start with stage directions that set the location, and continue through dialogue and action until you reach a resolution. (Show students an example from a script if they are unfamiliar with script format.)

Perform your play in a reader's theatre style. Give each other feedback on how the scenes translated from page to stage (focusing on what was clear and what confused you or caused you to "tune out") and make suggestions to the playwright on possible directions to go with the next script revision.

Extended Theater / Art Activities

Draw a picture of a scene from the book as it would appear on the stage, create a tableau image (frozen picture) of the scene, or dramatize the scene using minimal set and costumes or puppets.

Wisconsin Academic Standards: Theater – Language Arts - Art and Design

POST-PERFORMANCE ACTIVITIES



Performance Review

Ask students to describe with as much detail as possible what they remember about the performance.

What was your favorite part of the performance? Did you have a least favorite part of the performance? Why? Were there any additional aspects of the show that stood out to you? What did you like most about those aspects of the show? How did the performance make you feel?

- How was the play different than the story read in class (if you read the story prior to coming)? How was it the same?
- Which characters and events did the playwright focus on? Were these good choices?
- Was there anything not in the book that was included in the play? Why do you think the playwright chose to include it?
- How did the playwright and director deal with the parts of the book you thought would be difficult to stage? Would you have made the same choices? Why or why not?

Draw or Paint your Impression of the Performance

Draw or paint a picture that expresses how the performance made you feel. Or draw or paint your impression using shapes, lines, colors, patterns and other elements from your imagination that convey qualities of the show.

Performance Feedback

We love to hear from you. Send your performance reviews and/or drawings to:

**Education Department
Overture Center for the Arts
201 State Street, Madison, WI 53703**

Wisconsin Academic Standards: Language Arts – Art and Design – Theater

ADDITIONAL RESOURCES

***Giggle Giggle Quack* Teacher Web Resources**

[Scholastic.com Web Video Worksheet](#)

[Scholastic.com Discussion Questions](#)

[Vocabulary Activities](#)

Other Doreen Cronin Books

[Author Study: Doreen Cronin](#) (Activities and lesson for various Cronin books)

[Duck for President](#)

[Thump Quack Moo](#)

[Dooby Dooby Moo](#)

[Click Clack Moo](#)

[Diary of a Fly](#)

[Wiggie](#)

[Bounce](#)

[Click Clack Quackity](#)

[Stretch](#)

Additional Video Resources

[Doreen Cronin with Dallas Children's Theater](#)

[Click Clack Moo](#)

[Duck for President](#)

[Stretch](#) (2010 White House Easter Egg Roll)

WISCONSIN ACADEMIC STANDARDS

ART AND DESIGN

Visual Communication and Expression

- E.1 Communicate basic ideas by producing studio art forms, such as drawings, paintings, prints, sculpture, jewelry, fibers, and ceramics
- E.5 Use the visual arts to express ideas that cannot be expressed by words alone

Personal and Social Development

- I.1-3 Use art to understand how they feel. Talk or write about feelings in a work of art
- I.4 Recognize their own feelings when they look at work of art
- I.7 Work alone and with others to develop visual ideas and objects

Visual Imagination and Creativity

- L.1 Use their knowledge, intuition, and personal experiences to develop ideas for artwork
- L.7 Exhibit imagination by interpreting situations from more than one point of view

SOCIAL STUDIES

The Behavioral Sciences

- E.6 Analyze the means by which and extent to which groups and institutions can influence people, events, and cultures in both historical and contemporary settings
- E.7 Explain the reasons why individuals respond in different ways to a particular event and the ways in which interactions among individuals influence behavior

LANGUAGE ARTS

Writing

- B.1 Write expressive pieces in response to reading, viewing, and life experiences (narratives, reflections, and drama) employing descriptive detail and a personal voice

Oral Language

- C.1 Orally communicate information, opinions, and ideas effectively to different audiences for a variety of purposes

THEATER

Play Reading and Analysis

- A.1 Attend a live theatre performance and discuss the experience, including: what happened in the play, identify and describe the characters, say what they liked and didn't like, describe the scenery, lighting and/or costumes

Performance

- B.1-2 Pretend to be someone else, creating a character through physical movement with sounds and/or speech, using facial expressions

MATH

Number Operations and Relationships

- B.2 Determine the number of things in a set by grouping and counting, and combining and arranging
- B.4 Identify and represent equivalent fractions for halves, fourths, eighths, tenths, sixteenths

THEATER ETIQUETTE AND EXPERIENCES

We have a wonderful opportunity at this performance to help youth learn about attending live performances.

Please discuss the following with your students:

1. Sometimes young people do not realize how a live performance differs from watching a movie or television show. A live presentation has not been pre-recorded with the mistakes edited out. This makes it riskier for the performer and more exciting for the audience. It also means the audience has a real contribution to make to the overall event. Each audience member affects those around him/her as well as the performer. Concentrate to help the performers. The audience gives energy to the performer who uses that energy to give life to the performance.
2. An usher will show you where to sit. Walk slowly and talk quietly as you enter the theater.
3. For safety's sake, do not lean over or sit on the balcony railings or box ledges. Please be careful on the stairs. Avoid horseplay and running throughout the building.
4. If necessary, use the restroom before the performance begins. Adults need to accompany young students.
5. You may talk quietly to the people next to you until the performance begins.
6. When the lights in the theater begin to dim, it is the signal that the performance is about to begin. Stop talking and turn your attention to the stage.
7. Stay in your seat throughout the entire performance.
8. During the performance, listen quietly and watch closely. Talking during the performance will distract other audience members and performers. Try not to wiggle too much and don't kick the seat in front of you. These disruptions make it hard for others around you to concentrate on the show.
9. Sometimes during a performance you may respond by laughing, crying, or sighing. By all means feel free to do so! **LAUGHING IS APPROPRIATE.** (Teachers, please do not hush the students while they are laughing.) If something is funny, it's good to laugh. If you like something a lot, applaud. This will let the performers know that you are enjoying the show.
10. At the end of the show, applaud to say thank you to the performers. The performers will bow to acknowledge your appreciation and thank you for coming.
11. When the lights get brighter in the theater, the show is over. Stay in your seats until the OnStage Coordinator dismisses your school.
12. Please remember:
 - Taking photographs or using recording devices is strictly prohibited.
 - Beverages and food, including gum and candy are not allowed in the theater.
 - You are only one person among several hundred in the audience.
 - Please respect the performers and your fellow audience members.

Please inform your adult chaperones that ushers will be available throughout the performance if there are any difficulties.

AMERICAN GIRL'S FUND FOR CHILDREN

Funding for this resource guide and the OnStage Performing Arts Series for Students is provided by a generous grant from American Girl's Fund for Children, a philanthropic foundation created to support programs and services for school-age children in Dane County. Since its founding in 1992, American Girl's Fund for Children has supported programs in the arts, culture, and environment.

OVERTURE CENTER FOR THE ARTS

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