Dear Teachers,

The staff at the Gallagher Bluedorn Performing Arts Center welcomes you to the Kaleidoscope Series for Youth. We appreciate your selection of the Gallagher Bluedorn for your students’ cultural experience. The staff will make every effort to ensure your visit to our facility is educational, engaging, and enjoyable.

The materials about each individual performance in the Study Guide are designed by educators to help plan for your field trip. This information usually includes a synopsis of the production, pre- and post-show activities for the classroom, and bibliographies. Please feel free to print and copy the information that is appropriate to your classroom lesson plan. In addition, students and parents are encouraged to investigate the study guide materials together.

Along with study guide information, this packet will also provide you with valuable information about the performance experience and logistics of your trip, including information about the Gallagher Bluedorn, directions for travel, parking, and attendance information.

Thank you for your interest in the Kaleidoscope Series for Youth, and we look forward to having you visit our classroom — the Great Hall of the Gallagher Bluedorn Performing Arts Center, where inspiration becomes a reality!

Amy Hunzelman,
Director of Education and Special Programs

GALLAGHER BLUEDORN • University of Northern Iowa

AMY HUNZELMAN | amy.hunzelman@uni.edu | (319) 273-3682
MOLLY HACKENMILLER | molly.hackenmiller@uni.edu | (319) 273-3682
Field Trip Information For Teachers

BEFORE THE PERFORMANCE...

Time of Arrival
We suggest you arrive approximately 20–30 minutes prior to curtain time.

Parking and Unloading
School buses arriving at the Gallagher Bluedorn will approach via University Avenue. Enter campus from the east at the traffic light onto Campus Street. The Gallagher Bluedorn drive-up lane is directly on your left. Please line up behind any buses waiting to unload students.Unload students quickly and move them onto the sidewalk. Gallagher Bluedorn staff will direct traffic and assist in the unloading.

When empty, school buses will move to the parking lot located on the north side of the Gallagher Bluedorn, unless ushers indicate otherwise. Once parked, buses cannot leave the lot until after the performance. If your bus needs to leave during the show, they should return no later than 10 minutes before the end of the performance and park in the drive in front of the Gallagher Bluedorn. If your students are staying on campus for lunch or a tour and will not be getting on the bus immediately after the show, please notify parking staff so it is parked appropriately.

Home Schools/Private Patrons
When you arrive, please proceed to the B lot south of University Avenue. Parking is free and no parking voucher is needed. A limited number of parking spaces for those with handicap designations or special needs are available in the lot north of the Gallagher Bluedorn. Please plan accordingly and arrive early.

Tickets
You will receive a voucher for your group order. Ushers will have lists of schools attending and seating assignments. Present your voucher to the ushers as you enter the Gallagher Bluedorn lobby.

Seating
The ushers will direct groups to their seats. Our seating policy is to seat students and teachers together as indicated on the order form. Each busload of students receives an usher and may enter a different door but will be seated in the same area in the auditorium.

Special Seating
Please inform Molly Hackenmiller at (319) 273-3682 if you have a student with special seating needs (if not previously noted on your order form) so we can arrange appropriate seating. Please provide at least two weeks’ notice if possible. Due to the large number of students attending most shows, we may not be able to accommodate special seating if we do not have prior notice.
Field Trip Information For Teachers

DURING THE PERFORMANCE...

A Few Reminders on Theatre Etiquette

- Food and drink are not permitted in the Great Hall.
- Cameras and recording devices are not allowed.
- You may talk before and after the performance begins, but please do not talk during.
- Turn off all cell phones, pagers, and other electronic devices.
- Clap and cheer when appropriate.
- Most importantly, enjoy the show!

Chaperones
Please see the section below on guidelines for Kaleidoscope chaperones.

Duration
The performance will last approximately one hour unless otherwise noted on the website, confirmation letter, and voucher. If your students are staying on campus for lunch or a tour and will not be getting on the bus immediately after the show, please notify parking staff so it is parked appropriately.

AFTER THE PERFORMANCE...

Loading
At the conclusion of the performance, stay seated and wait until your assigned bus number is called by the Gallagher Bluedorn employee onstage. Please wait patiently as groups are dismissed to their buses. A Gallagher Bluedorn volunteer will escort your group to your bus safely. Home schooled students and chaperones may exit at the conclusion of the performance through the east exit.

Evaluation
Teacher surveys will be conducted online. The contact name on your group order will receive a link via email after the performance. Please share this with other teachers on the field trip. We appreciate your feedback for future Kaleidoscope performances!

Guidelines for Kaleidoscope Chaperones
As a chaperone for a Kaleidoscope performance, you are an important factor in making the performance enjoyable for the entire audience. Here are some guidelines to help make the most of your Kaleidoscope experience.

- Before entering the hall, assist the teacher by keeping students in line and by reminding them that chewing gum, eating, and drinking are not allowed in the hall. Make sure to take notice of the bus number assigned to you by a Gallagher Bluedorn employee.
- Be ready to let the ushers know what school you represent when you arrive. This information helps the ushers show you to your seats in an efficient manner. Please be patient if several people ask you the same question.
- If you need assistance for any reason, ushers are wearing white shirts and black pants and will be wearing nametags.
- Sit amongst the students during the performance. Please ask students to remain in their seats and to refrain from talking during the show. We want all students to be able to hear and enjoy the show.
- At the conclusion of the show, wait to exit until your assigned bus number is called by the Gallagher Bluedorn employee onstage once the show is over. Please wait patiently as groups are dismissed to their buses. When exiting the hall, please help the teacher keep your class together.
KidSeries Season 2016-17

Thumbelina (Fall 2016)
Fable-ous! (Winter 2017)
Giggle, Giggle, Quack (Spring 2017)

EDUCATOR STUDY GUIDE

© 2017 by Lifeline Theatre and Julie Ganey. This study guide is only to be used in conjunction with performances at Lifeline Theatre in Chicago, Illinois. Any other use is strictly forbidden.
Giggle, Giggle, Quack

Adapted by James E. Grote
Music and Lyrics by George Howe
Based on the book by Doreen Cronin
Pictures by Betsy Lewin
Directed by Shole Milos

TABLE OF CONTENTS

3 Introduction to the Student Matinee Program
   Preparing for your Field Trip
   Traditional Plays vs. Literary Adaptations
   Jobs in the Theatre

6 Synopsis of the Play

7–10 Activity Pages
   The Perfect Day Writing Activity
   Believe it or Not Drawing Activity
   The Farmer’s Toolbox Word Search
   Pros and Cons Activity

11 Further Adventures: Drama Games relating to Giggle, Giggle, Quack

12 Student Review Sheet

13 Teacher Comment Form
Introduction to the Student Matinee Program

Lifeline Theatre’s award-winning adaptations of children’s literature inspire a love of reading that will activate your students’ imaginations and stay with them throughout their lives. Every year, Lifeline Theatre’s KidSeries Student Matinee Program serves over 3,000 students, 40 schools, 129 classrooms, and 222 teachers with school-day performances of our season productions.

We encourage you to use this study guide to enrich your students’ experience of Giggle, Giggle, Quack and enhance the educational value of the production. Please let us know what parts are helpful to you and where you would like additional materials. There is a teacher feedback form and student survey to copy for your class, and we hope you will take the time to let us know what you thought of both the show and the study guide. We do this work for you and your students, and we want to make it beneficial and user friendly!

Preparing for Your Field Trip

Before the Play: Discuss Appropriate Behavior
Have a discussion with your students about proper theatre etiquette. For example, it’s okay to clap and laugh, but it’s not okay to talk to your neighbor. Have students compare and contrast the difference between watching a movie and watching a play. Ask if students have been to a play before. If so, what play? What was the experience like? Talk about the concentration that performing in a play requires, and ask the students what they find distracting when they are trying to accomplish a task in front of people. How can they help the actors succeed and do a good job? Let students know that in plays, actors sometimes play several different characters, and change roles by simply swapping out costume pieces and altering their voices and bodies.

After the Play: Reflect on the Experience
Ask students if they enjoyed the play. Based on this experience, would they like to see other plays? If they’ve seen plays before, how did this play compare? What happened that they weren’t expecting? How was seeing a play a different experience than seeing a movie?

Have the students write a review of the play. Encourage students to be specific about why they enjoyed a certain part of the play. If they liked a scene because it was funny, have them explain why it was funny, what the characters did or said that was funny, etc. Have the students draw a picture or make a collage of their favorite scene or character. Have them show their picture to the class and explain why that scene or character was their favorite. We invite you to send the reviews and pictures to Lifeline – we enjoy reading them and learn from student feedback.
Traditional Plays vs. Literary Adaptations

Lifeline Theatre’s KidSeries productions are often musical adaptations of picture books and short stories for children. Sometimes the playwright is very faithful to the source material, and sometimes the original book is simply inspiration. We encourage you to discuss the elements of each version and compare/contrast the two both before and after you see the play.

Before the Play: Get to Know the Original Story
Read the story to your students, or have them read the book themselves, before the production. After reading the book, discuss it with your students, using these questions as launch pads:
- Who are the characters in the story?
- What happens in the beginning of the story? The middle? The end?
- Is there a character in the story you don’t like?
- What makes you dislike this character?
- How do you think he/she might be portrayed in the stage version?
- What do you think you will see on stage as the actors tell this story?
- How might the play be different from the story? How might it be the same?

Beginning, Middle and End
To encourage sequential thinking, have students act out the beginning, middle and end of the story. Split the students into three groups (or more, depending on the number of students in your class) and have one group enact the beginning, another group enact the middle, and the final group the end. Have the students watching the performances help the group to remember any parts they may have left out. Give the groups the chance to redo their performances, including any elements suggested by their classmates.

After the Play: Compare/Contrast the Story to the Play
- How were the book and the play different?
- How were the book and the play the same?
- What elements of the play surprised you?
- Which did you enjoy more, reading the book or watching the play?
- What was your favorite part of the play?
- Was that your favorite part of the book too?
- Were there any characters in the book that were not in the play, or vice versa?
- Why do you think the playwright added or subtracted certain parts?
- How would you describe the style of music in the show?
Jobs in the Theatre: Behind the Scenes

Before the Play: Prepare Your Students to Observe All Aspects of the Production
When we create a play at Lifeline, we have a community of artists working together to make a complete production. Ask students to be particularly observant during the performance for the parts of the show that are done by the various people listed below:

**Playwright/Adaptor/Author** – writes the play
**Composer** – writes the music for the show
**Lyricist** – writes the words (or “lyrics”) for the songs in the play
**Director** – directs the play - makes decisions about costumes, lights, sets, and what the actors do onstage
**Choreographer** – creates and teaches the actors the dances in the show
**Lighting Designer** – designs and hangs the lights for the show; designs lighting effects
**Set Designer** – designs and builds the scenery and props for the show
**Sound Designer** – designs and records the sound effects for the show
**Costume Designer** – designs and finds or makes the costumes for the show
**Stage Manager** – helps the director during rehearsals; sets props and scenery before each performance; runs the sound and lights during the performance
**Actors** – perform the play

After the Play: Discuss the Students’ Observations
Ask the students what they noticed about the “behind-the-scenes” jobs:

- How did the costume designer make the actors look like the characters they were playing?
- What about their costumes helped you to know what kind of people or animals they were?
- Did you have a favorite costume in the show? Which one? Why was it your favorite?
- If there were animal costumes, how did the costume designer create them so that they would look more like animals than people?
- What are some of the locations the play took place in?
- How did the set designer make the settings look realistic?
- What sound effects did you hear in the play? How did those sound effects help you to know what was happening in the play?
- Why do you think the composer chose the styles of music he did? What sorts of music would not make sense with the story?
**Giggle, Giggle, Quack Synopsis**

Farmer Brown’s animals are a handful. The cows type, the hens are on strike, and the duck sticks a “kick me” sign on Farmer Brown’s back. Farmer Brown has had enough. Pig, our storyteller, informs us that we’re about to hear about the time Farmer Brown took a vacation. As soon as the animals find out about Farmer Brown’s plans, Duck gathers all the animals for a meeting in the barn. Everyone worries about being left alone forever – what if Farmer Brown likes his vacation spot better than the farm and doesn’t want to return? They realize that he’ll leave someone in charge, but who will it be, they wonder? The animals sneak over to the farmhouse to investigate, and overhear a phone conversation between Farmer Brown and his brother, Bob. Brother Bob is an accountant who lives in the city and knows nothing about animals. Farmer Brown tells Bob not to worry – instructions for taking care of the animals will be written down and left on the fridge, and as long as Brother Bob follows the instructions, everything will be fine. Most of the animals are nervous about this, but Duck has a mischievous idea. After Brother Bob arrives and has fallen asleep in the kitchen, Duck takes the first note left for Bob on the fridge and makes some changes to it. As the animals are returning the edited note, however, Cow knocks a plate off the counter and Brother Bob wakes up. They distract him by asking for a glass of water and some cake while Duck returns the note to the fridge, unnoticed.

Duck sneaks a second note from the fridge, and changes it to say that the animals can play outside all of Monday instead of working. Brother Bob is confused – “I thought farm animals worked everyday,” he says. But it’s what Farmer Brown wants! So Bob lets the animals play outside until they are worn out and it’s time for bed. The next note tells Brother Bob to get the animals their electric blankets. This seems odd to him, and the handwriting on the note doesn’t remind him of Farmer Brown’s, but he shrugs it off – animals can’t write. He tucks the animals in with their electric blankets. The next day, the animals get up early to change yet another note. Pig suggests that they actually get some farm work done. Hen points out that Duck has been writing all the notes, which is unfair. They decide to take turns and draw straws. Hen picks the longest one, so she writes Tuesday’s note and makes Tuesday night pizza night. Brother Bob orders pizza for everyone, and comments, “Farmer Brown was right, running a farm isn’t hard at all!”

Pig draws the longest straw on Wednesday. But the animals realize no one has taken the note – it’s still on the fridge, unchanged! Brother Bob grabs the note, but as he does, Duck quacks for his attention and lures him over to move a hay bale. The animals stealthily retrieve the note from his back pocket in the commotion. Pig changes the note so that she gets a bubble bath instead of a mud bath, and she is very excited to finally be pampered. Suddenly, all pause when the phone rings – what if it’s Farmer Brown and he realizes all of the mischief they’ve caused? Brother Bob answers and tells Farmer Brown that everything is fine. Phew! They haven’t been caught yet.

Thursday is Cow’s day. She decides they will watch *The Sound of MOO-sic*. As Duck starts to write the note, though, there is a problem – the lead tip of the pencil is broken! Duck goes to sharpen it but is caught by Brother Bob, and he reveals that he’s been onto the animals since the second or third note but wasn’t completely sure until he caught Duck with the pencil. Hen apologizes profusely for tricking him, but Bob says not to worry – he wanted to have some fun too. Brother Bob has Duck write a final note to Farmer Brown: “Dear Farmer Brown. Everything was fine. Feel free to take a vacation any time. I had fun running the farm! Love, Brother Bob.” Bob and the animals scramble to get the house clean again before Farmer Brown’s return. When Farmer Brown gets back, everything is in order, and he is impressed – maybe he’ll take another vacation next year!
THE PERFECT DAY!

In Giggle, Giggle, Quack, each animal gets the chance to decide what activity all the animals will do instead of their usual work. Duck, Hen, Pig, and Cow get to plan their “perfect day.” Write about what you would do on your perfect day, if you could choose!

First, I would...

________________________________________________________________________

________________________________________________________________________

Then I would...

________________________________________________________________________

________________________________________________________________________

Then I would...

________________________________________________________________________

________________________________________________________________________

I might even...

________________________________________________________________________

________________________________________________________________________

And lastly, I would...

________________________________________________________________________
BELIEVE IT OR NOT
During the play, Pig decides to trick Brother Bob into giving her a bubble bath instead of a mud bath. But in real life, surprisingly, pigs actually love mud baths! Mud baths keep pigs and hogs cool in hot weather. They also help to get rid of unwanted crawly creatures like parasites.
Is there something that you really like but others don’t? A certain food? A game? An activity?
Draw it below!
On a typical day, the animals in Giggle, Giggle, Quack work together with Farmer Brown to get all of the many farming tasks done.

Can you find all of the farming terms in this word search?

- Barn
- Crops
- Dairy
- Eggs
- Fork
- Grain
- Graze
- Harvest
- Hay
- Herd
- Hoe
- Livestock
- Manure
- Pail
- Poultry
- Shovel
- Soil
- Vegetables
- Water
- Wheelbarrow
Pros and Cons

In *Giggle, Giggle, Quack*, the animals are able to trick Brother Bob so that they can get out of their chores and do their favorite things. By the time Farmer Brown returns from his vacation, the animals have enjoyed a much-needed break as well.

Have you ever been left with a babysitter? Or had a substitute teacher? Was it more fun, or less fun? What are the positive and negative aspects, or the “pros” and “cons”, of having someone other than the usual person in charge? For instance, one pro might be that you get to watch a movie, and a con is that you might miss the person who is gone.
FURTHER CLASSROOM ADVENTURES
Drama Games relating to Giggle, Giggle, Quack

In our Lifeline residencies, we use theatre games to not only teach the basics of performance, but also to explore themes in the student matinees. Below are some games you can play with your class that touch upon some of the concepts conveyed in our production of Giggle, Giggle, Quack.

Notes on the Fridge (to explore being sneaky and working together)
Ages: 2nd Grade and Up
How to Play: Fold a piece of paper and tape it to a chair in the front of the room. This is Brother Bob’s note on the fridge. You will stand behind the chair facing away. Explain that the class’s job is to work together to obtain the note and smuggle it to the back of the classroom without you catching them. Students can only move toward the note when you are not looking. If you turn around and catch anyone moving, that person must go back to their desk/the starting line and start over, ala Red Light/Green Light. However, students must work together to hide the note once they have it. You can ask one person to show you their hands each time you turn around. If you see the note, it goes back on the chair and all begin again. Students may shield each other from your view, pass the note from person to person, be distractors, anything to get the note as a group to the back of the room without you seeing it.

Human Memory Match (to explore paying close attention)
Ages: K and Up
How to Play: This game is modeled after a Memory Match card game. One student is the Matcher, and exits into the hall. The rest of the students pair up. Each pair of students comes up with a specific sound and movement that they both can do – they are a “match” for the game. Then, the students stand in rows or in self space, and the Matcher in the hall is invited back inside. The Matcher points to one person to begin the game. That person performs their sound/movement. The Matcher then points to a second student, and that person also performs their sound/movement. If the Matcher has found a “match,” (the sound/movements were the same) those two students sit down on the floor. If it is not a match, the students remain standing. The game continues until the student from the hall has matched all of the standing students, and all are seated on the floor.

Barnyard Scramble (to have fun and get to know each other!)
Ages: 1st Grade and Up
How To Play: Have students stand in a circle and use something uniform to mark their spots (chairs, tape, shoes, etc.). Assign everyone one of three or four animals (cows, sheep, pigs, ducks etc.). Start the game as the leader in the middle of the circle. Call out one of the animals (“Cows!”) and everyone is that animal must leave their spot and find a new empty spot on the circle where someone else was sitting/standing. Do this with each animal and different combinations of animals until everyone understands this step. Next, the leader can make the prompts more personal (i.e., “Who is wearing blue,” “Who has brothers,” “Who likes to play tricks on people,” or more complex questions.) Kids around the circle continue to find new spots when they agree with the statement. New rounds can start by calling out the animal names again. A variation is that the leader then tries to get into a chair, and whoever is left standing calls the next prompt. No running, so no one gets hurt! Alternatively, students can be required ro walk like their animals or tip-toe or hop, etc.

Farmer Brown’s Mad Libs (to explore improvising short scenes)
Ages: 3rd Grade and Up
How to Play: Prepare five notes:
Monday: Bob, I need you to feed the animals _________________. (yummy food)
Tuesday: Bob, please give the animals _________________. (a wonderful toy or gift)
Wednesday: Bob, make sure you take the animals to _________________. (a very fun place)
Thursday: Bob, make sure the animals get a chance to _________________. (a fun game)
Friday: Bob, be careful! There are _________________.(wild animal) that are sneaking in and eating the chickens’ food.
Ask students for the 5 prompts, fill in the blanks, and explain that Farmer Brown left some notes for his brother Bob, but you think that Duck may have tampered with them. Have the students choose their animal characters, and then act out the scenes as you play Brother Bob and read the notes out loud.
Student Review of *Giggle, Giggle, Quack*

By: ____________________________

I give this play a (circle the number of stars): ★ ★ ★ ★ ★

My favorite part of the play was ________________________________

_____________________________________________________________________

because ________________________________

_____________________________________________________________________

My favorite character was ________________________________

because ________________________________

_____________________________________________________________________

If I had to choose what I liked best, I would choose (circle one)

the story     the characters     the music     the costumes     the scenery

because ________________________________

_____________________________________________________________________

_____________________________________________________________________

_____________________________________________________________________.
KidSeries Teacher Comment Form

We’d love to hear from you! Please fill out this comment form, and get it back to us one of two ways: Either mail it to Julie Ganey, Education Director, Lifeline Theatre, 6912 North Glenwood Avenue, Chicago, Illinois 60626, or email it back to us at julie@lifelinetheatre.com. If your students have completed review sheets, we’d love to see those too!

School: ____________________ Grade Level: ___ Number of Students: _________________________

Show your class saw: _________________________________________________________________

Have you attended a Lifeline KidSeries show before? ___ Yes ___ No

If yes, which one(s) have you seen?
______________________________________________________________________________

Did you read your class the book before coming to see the show? ___ Yes ___ No

What was the strongest part of the show for you, or what did you like best?
______________________________________________________________________________
______________________________________________________________________________

What was the weakest part of the show for you, or what did you like least?
______________________________________________________________________________
______________________________________________________________________________

Would you bring your students to another performance at Lifeline? ___Yes ___No

Why or why not? _________________________________________________________________
______________________________________________________________________________

Which activities in the study guide were most beneficial to your students?
______________________________________________________________________________
______________________________________________________________________________

Please tell us about any other books you would like to see Lifeline adapt:
______________________________________________________________________________
______________________________________________________________________________

(optional) Name ____________________________________ Email ______________________