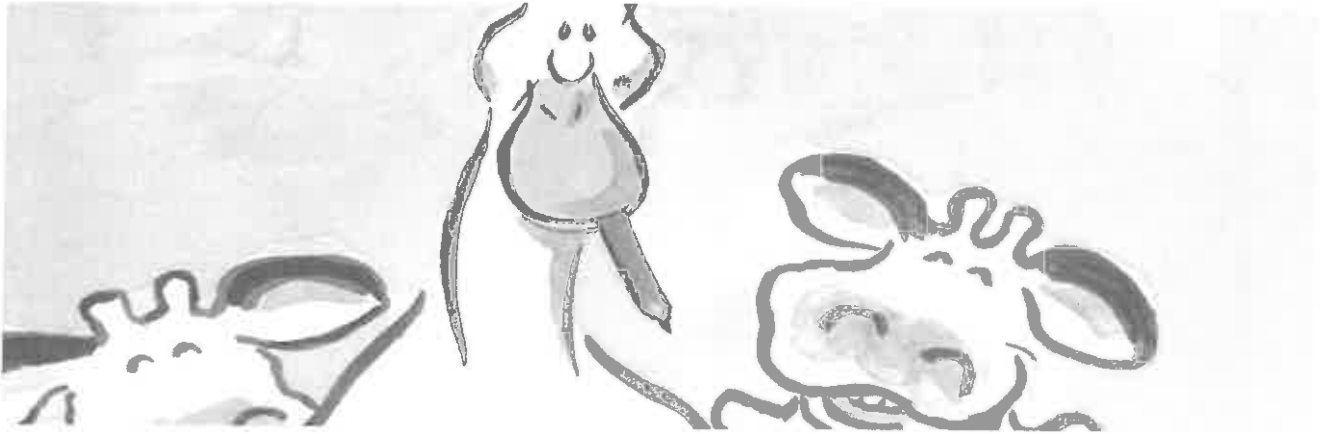


GIGGLE, GIGGLE, QUACK



EDUCATOR STUDY GUIDE

Giggle, Giggle, Quack



A musical based on the book by Doreen Cronin,
Illustrated by Betsy Lewin
Script by James E. Grote
Music & Lyrics by George Howe

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

Introduction

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 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.

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.

Traditional Plays vs. Literary Adaptations

Lifeline Theatre's KidSeries productions are often 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 an 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?

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 Theatre, 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?
- If there was music, why do you think the composer chose the styles of music they 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...

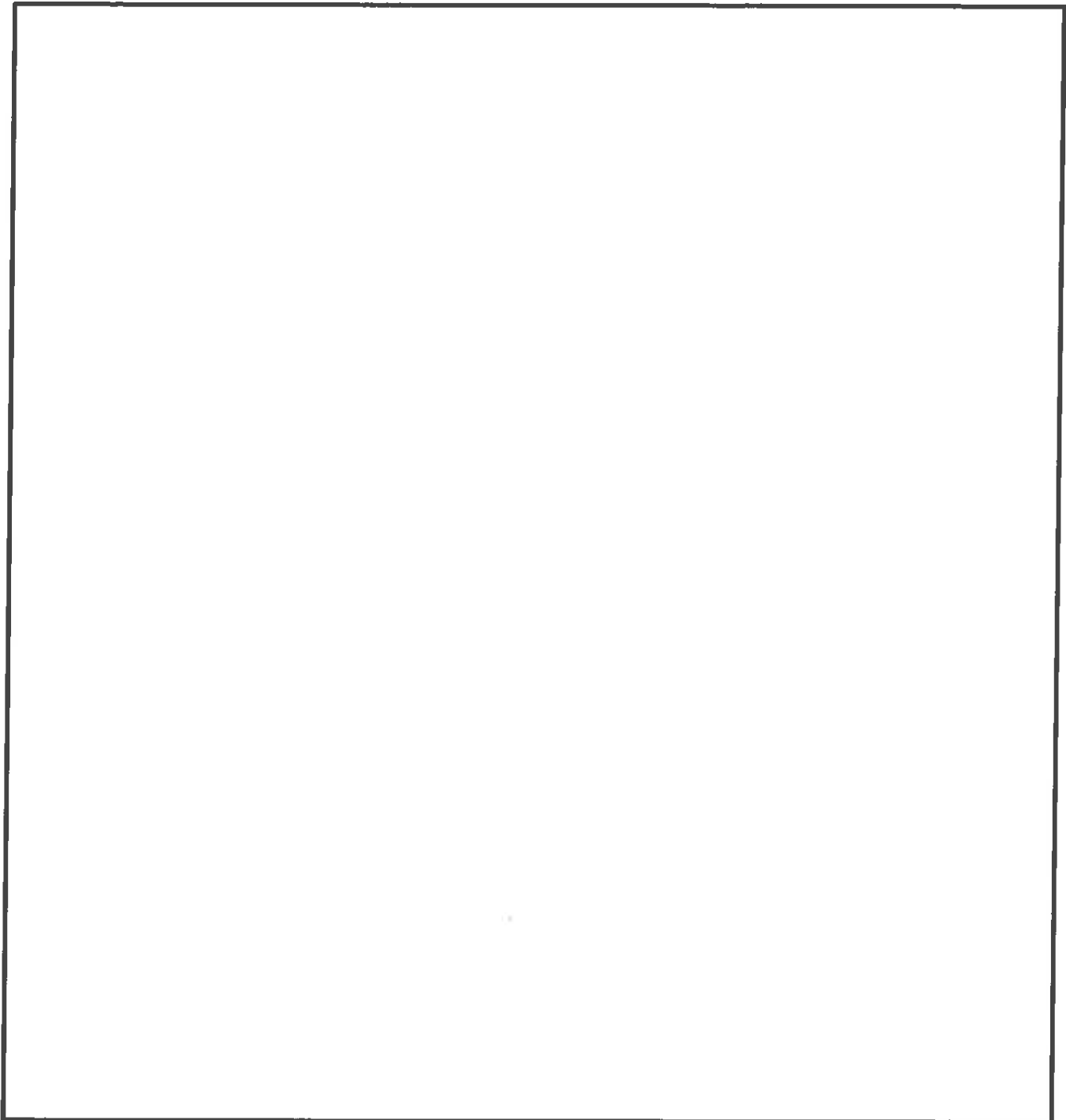
And lastly, I would...

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!



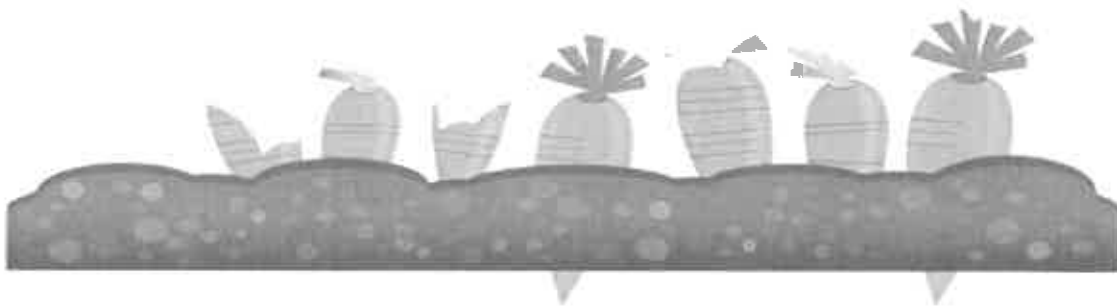
THE FARMER'S TOOLBOX

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?

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

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.

Pros

Cons

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 who 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 to 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 _____