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Two hundred year old lesson in bullying: building community by producing Honk! Jr., a musical based on The Ugly Duckling

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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

A TWO HUNDRED YEAR OLD LESSON IN BULLYING:
BUILDING COMMUNITY BY PRODUCING *HONK! JR.*,
A MUSICAL BASED ON “THE UGLY DUCKLING”

A Thesis Submitted in Partial Fulfillment
of the Requirements for the Degree of
Master of Arts

Heidi Louise Jensen

College of Performing and Visual Arts
School of Theatre Arts and Dance
Theatre Education

May 2013

This Thesis by: Heidi Louise Jensen

Entitled: *A Two Hundred Year Old Lesson in Bullying: Building Community by Producing HONK! Jr., A Musical Based on "The Ugly Duckling"*.

has been approved as meeting the requirement for the Degree of Master of Arts in College of Performing and Visual Arts in School of Theatre and Dance, Program of Theatre Educator Intensive

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ABSTRACT

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Benjamin Franklin Theatre Project was created in response to recent violence in schools and new anti-bullying legislation. Schools in Washington State are mandated by legislation to adopt anti-bullying policies. After a policy was made official, it was up to schools, particularly educators to guide students to understand, support and integrate the anti-bullying message into the school community. Theatre education, a constructivist, holistic approach to learning, was a successful way to do this at Benjamin Franklin Elementary School. By producing *HONK! Jr.* a musical play based on Hans Christian Andersen's story "The Ugly Duckling", students were able to explore, role-play and recreate a true account of bullying. Andersen's "The Ugly Duckling", is based on his life and the bullying he endured as a child. All students deserve a peaceful, safe, positive environment at school. Using theatre education as a bridge for integrated thematic learning provided a safe and pretend environment for students to gain empathy and ultimately understand the dangers of bullying. Producing a musical play was a way to build self-esteem, promote acceptance, and to build strong community bonds. Requiring parent participation and allowing all interested students to join were two key factors that naturally helped detour bullying behavior. This thesis was an exploration of how theatre

education, particularly producing a play, can be a tool to take a social message from a policy into the school community value system.

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Cheers to Hans Christian Andersen for his courage, perseverance,
and willingness to share his artistic gifts.

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The Creative Team.

The remarkable, creative, innovative, community of
Benjamin Franklin Elementary School.

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CHAPTER I

INTRODUCTION

Goal of Thesis

Bullying among United States of America (USA) students has reached epidemic proportions. Trudy Ludwig, a member of the International Bullying Prevention Association, and an award-winning author who specializes in children's social interactions, writes in *Understanding Our Kids' Social World: Friendships, Cliques & Power Plays*, "Nine out of ten elementary students have been bullied by their peers". This is a large portion of children who either participate or witness bullying or are the victims of bullying. Bullying is abuse and negatively impacts everyone in the community. Providing safe learning environments for children needs to be a priority for the education system and society, as children continue learned behaviors into adulthood. According to the community information website, KeepSchoolSafe.Org, there are different types of bullying and bullying can occur as either direct or indirect behaviors:

Bullying involves a person or a group repeatedly trying to harm someone who is weaker or more vulnerable. It can involve direct attacks (such as hitting, threatening or intimidating, maliciously teasing and taunting, name-calling, making sexual remarks, and stealing or damaging belongings) or more subtle, indirect attacks (such as spreading rumors or encouraging others to reject or exclude someone) ("Common").

It is important as a community to have a common definition of bullying to begin the process of recognition and move into problem solving. All schools in Washington state are legislated to adopt anti-bullying policies. Once bullying is defined, students, and

community members can begin to recognize these behaviors. Finding a story that contains both bullying behaviors and characters that represent the different roles involved in a bullying situation will reinforce this step.

Choosing a story with historical significance, which is based on truth, and has a positive ending, will deepen understanding of this dangerous epidemic, as well as provide hope of optimistic change. Hans Christian Andersen wrote “The Ugly Duckling,” over two-hundred years ago, based on his childhood and the bullying he endured (Bredsdorff, 67). Andersen’s life story, of his rise from bullied, poor, dyslexic, child to a world known author, written as a children’s story, fits all the criteria of a way to provide an enriching educational experience for elementary students.

The musical, *HONK! Jr.*, by George Stiles and Anthony Drewe, is based on Hans Christian Andersen’s story “The Ugly Duckling”. *HONK! Jr.* is a lively, comedic musical theatre playscript for youth. It is the story of Ugly, a swan’s egg who ends up hatching in a duck’s nest. He is rejected by his duck father, Drake. He is directly bullied by his siblings who taunt, tease, and physically mistreat him because he looks different. Examples of indirect bullying are when the farmyard animals, negative bystanders and witnesses, gossip about his appearance and comment on how he “honks” instead of “quacks”. He is also indirectly bullied when he is the subject of many jokes and the duck yard inhabitants all marginalize him, with the exception of his mother. Ugly is denied love, acceptance and even proper food. Ugly gets lost, wandering the countryside, trying to find his mother. Ida, Ugly’s mother is simultaneously looking for him. She leaves home, and rallies the rest of the farm animals to help. Due to his marginalization, Ugly is vulnerable to outside predators like The Cat and The Farmer and becomes an easy target.

The Farmer catches Ugly for his “Sunday roast”. Throughout the play, The Cat tries to lure Ugly so he can eat him. The Geese, who represent positive bystanders, step in to help him find his mother and protect him from The Cat. He also meets the frogs who listen, council, and support him, bringing the message that being different is acceptable. Later he encounters Penny, a female cygnet, who empathizes with him as he begins to molt, becomes his love interest, and later his wife. Ugly freezes in a blizzard, his mother finds him, her tears thaw him and he is revealed to be a swan. The farmyard inhabitants all ask for forgiveness, as they recognize that they acted cruelly. Ugly becomes king of the duck yard and finds inner peace with being different. *HONK! Jr.* offers many examples of the different types of bullying, thereby giving students and parents the opportunity to recognize bullying traits through role-play. Located in chapter two of this thesis is a more in-depth description of Andersen’s life as it relates to this story.

Benjamin Franklin Elementary school, in the Lake Washington District, is a school nestled in the woods, near Bridle Trails State Park, a suburban offshoot of Seattle Washington. This typical middle- to upper-class USA public elementary school is located on the east side of the lake, bordered by the three small cities of Redmond, Kirkland, and Bellevue. There is an active Parent Teacher Association (PTA) that is made up of dedicated, mostly stay-at-home mothers. There is also Watch Dogs, an organization of fathers who volunteer at the school and host events. This school serves a predominantly middle- to upper-class economic community. There are small pockets of low income housing that also feed into this school. Some of those students receive free lunch and scholarships for extra-curricular activities. There are also a few students battling cancer and/or debilitating illnesses. In general, this is a liberal, democratic, highly-educated

community. Regardless of the favorable demographics, this school is still vulnerable to bullying. Ludwig's previously mentioned statistic, suggests that potentially 90% of the students at Benjamin Franklin Elementary, the school where the production of this thesis was staged, experience some form of bullying.

Fortunately, the principal of Benjamin Franklin Elementary is passionate about, and dedicated to, the promotion and development of an anti-bullying policy campaign as a means of prevention. She hired Ludwig, to lead workshop style assemblies with the students, and similar programs with staff and parents. Ludwig has written a series of children's picture books about different kinds of bullying. Most of the students read these books in class. The principal developed a system of rewarding good behavior in students. They are encouraged to nominate one another, and the result is a drawing of names each month for small toy prizes. While this is a positive program and confirms that this school is fulfilling its legislated obligations, there is more to be done than just complying with state regulation.

Arts education, particularly theatre education, combined with Andersen's story, has components to reinforce the school's current policy, by means of students gaining a deeper understanding of the subject, which leads to prevention. Doug Wilhelm, a children's author and anti-bullying authority who has been presenting middle school workshop for over 10 years, states:

Treat your school as a community. . . . Do a project that flattens hierarchies that involves everyone, and puts everyone on the same plane of listening, discussing, and facing the truth . . . [Make a] **presentation part of a larger program** . . . one that is woven into your curriculum, or that becomes part of your school's experience in a shared and active way. Many schools have worked powerfully with a well-chosen novel or story that deals realistically with bullying.

Therefore the goal of this thesis was to support the current anti-bullying curriculum, using theatre arts education by producing *HONK! Jr.* at Benjamin Franklin Elementary School, in the Lake Washington School District.

Purpose of Study

Using theatre to explore, explain and foster understanding of the social issue of bullying to elementary students was the purpose behind creating the Benjamin Franklin Theatre Project. The essential questions explored during this project were: 1) How can doing a play about a social issue increase the sense of community in the school environment? 2) How can theatre be a tool to explore the issue of bullying in schools? 3) How is a quality program sustained after production?

The United States government and researchers have identified both the short and longer-term effects of bullying and have made efforts to legislate against it. Yet the rates of bullying incidents have not diminished. Regardless of all the good intentions, there is still a gap between identifying the problem and finding a solution that works. If bullying creates feelings of isolation and low self-esteem in students, then theatre education, which encourages participation of all students and builds a sense of community, could have the opposite effect. This view is supported by Ben Cameron, the former director of the National Endowment for the Arts:

For your local board of education, the value of the arts is that kids who work in the arts perform eighty points higher on the SATs than kids who don't . . . And we have the tests to prove it. For the principals in your school systems, the value of the arts is that kids who work in after-school arts programs show decreasing disciplinary infractions than kids who don't. For parents, it is the reams of studies . . . that prove that kids who work in the arts have a greater complexity in thinking, greater tolerance for ambiguity, greater self-esteem. . . For people concerned about community building . . . the reason the arts and theatre is important is because high-school seniors who work in theatre are forty percent

less likely to tolerate racist behavior than kids who never created a piece of theatre. Clarity on our values is essential to our survival (qtd. in Lazarus 164).

The value of arts education is that it positively affects both the academic and social aspects of a student's growth. By following Ben Cameron's statement that the arts provides community building, tolerance, and self-esteem through greater complexity of thinking, the intention at Benjamin Franklin Elementary School was to support the community's values with a holistic learning experience, while exploring the issues of bullying.

Theatre education follows best practice in theatre learning as defined in *Signs of Change*, by Joan Lazarus. The three main characteristics of best practice of theatre learning are, "Learner-Centered Classrooms and Productions Work", "Socially Responsible Practice" and "Comprehensive Theatre Education" (9). Additionally, musical theatre reaches auditory, kinesthetic, verbal, and visual learners. Theatre builds self-esteem and forms relationships by providing students a place where they are encouraged to share and develop their gifts, and to work as a team toward a group goal. In *Making a Leap, Theatre of Empowerment*, Clifford and Herrmann described this connection and deeper understanding by saying:

Exploring issues through drama, especially with young people with little drama experience, means that people take on roles within the drama that will often be very close to their own lives, and their own experiences will almost certainly inform the stories they create. This means that the work will be more truthful, they will have a higher investment in it, and they will have the opportunity to see their experiences told on stage and have their voices heard (92).

Youth need inspiration, a safe place to use their voice, and a personal connection to the subject. Theatre education permits students to initiate their own learning through creation.

Benjamin Franklin Elementary Principal provided students, staff, and parents with information on the dangers of bullying and rewarded good behavior of students. The next phase in the process was to take anti-bullying campaign one step further, and to incorporate empathy training. Rigby, the author of *Children and Bullying*, says:

The curriculum is used to convey the schools stand on bullying. This will entail familiarizing students with the content and significance of the schools anti-bullying policy. The curriculum will aim at developing an understanding of the nature of bullying and the rights and responsibilities of members of the school community (159).

As suggested by Rigby, curriculum should develop understanding. Incorporating a community theatre project that retells Andersen's own personal story of being bullied was an effective way to add to the school's anti-bullying curriculum. Theatre creates a school culture that requires all participants' strengths and involvement to tell a story.

Rigby goes on to say:

The curriculum is delivered in such a way as to actively involve students rather than being simply told authoritatively what they need to know, students are lead to express their views, respond to suggestions and to take part in exercises such as role-playing to develop appropriate skills (160).

Through theatre education, students used role-play bullying scenes to build skills and empathy.

Significance of Study

In August 2003, the then Washington State Governor Gary Locke signed the *Anti-Bullying Act* into state law. In the "Substitute House Bill 2801" legislated on December 1, 2010, the Washington State Department of Education provides the following definitions in their Model Procedures as guidelines for parents and teachers:

Aggressor – is a student, staff member, or other member of the school community who engages in the harassment, intimidation, or bullying of a student.

Harassment, intimidation, or bullying– is an intentional electronic, written, verbal, or physical act that:

- Physically harms a student or damages the student’s property.
- Has the effect of substantially interfering with a student’s education.
- Is so severe, persistent, or pervasive that it creates an intimidating or threatening educational environment.
- Has the effect of substantially disrupting the orderly operation of the school (1).

In response to this legislature, in 2003, a study was published by Lauren Hafner, a researcher for the Washington State PTA and Safe Schools Coalition called *Bullying Report: How Are Washington State Schools Doing?* Sixty-nine districts in Washington State participated. Sadly, the Lake Washington School District was not one of them. Resolutions to end bullying were limited to implementation of school rules and enforcement of those rules by a wider range of staff, distributing upgraded information to the students of the dangers of bullying, and expanded counseling services. It was disappointing to read the results of the report, as there was a lack of creative solutions to this epidemic. It is heartbreaking to see over and over again this stagnated approach to learning. Hafner concluded in this report, “. . . most districts were doing a reasonably thorough job to spread the word” (25). Reasonably thorough should be where schools are starting from, and not where they have finished their anti-bullying education. Transformation is not going to come from remarketing old ideas on a new poster or giving out the facts, as most of these policies proposed. Change comes from reflecting critically to see if the schools are achieving the desired results. The Washington state government recognizes bullying as a problem, educators and administrators have the good intention of making schools safer, and all children long for and deserve a peaceful environment at school. However, there is a gap happening between intention and solution.

Children and students are in contact with bullying at an alarming rate with possible devastating consequences. The United States Secret Service and the United States Department of Education released a report in 2004 entitled *The Final Report And Findings Of The Safe School Initiative: The Implications For The Prevention Of School Attacks In The United States* found that:

In several cases, individual attackers had experienced bullying and harassment that was long-standing and severe. In some of these cases the experience of being bullied seemed to have a significant impact on the attacker and appeared to have been a factor in his decision . . . (21).

Bullying has evolved with technology and no longer requires face-to-face contact. Victims can now be bullied in their homes, on their computer, and via their phones. It is quite possibly more dangerous than 200 years ago when Hans Christian Andersen was bullied, as today, children have lost their lives, or been incarcerated due to this epidemic.

Bullying has both short- and long-term consequences. In the short-term the bullied person experiences tension, anxiety and feels afraid. This interferes with their concentration at school, thereby affecting academic performance and potentially leading to absences from school. When bullying is not addressed, the longer-term consequences are social isolation, depression and personal insecurities (Egan and Perry 299-309; Hodges and Perry 677-685). It is the responsibility of government, schools, and the community, to use a multitude of strategies to reach youth. Theatre education is another powerful tool in preventing bullying, with the capabilities of reaching students, parents and members of the community.

Review of Literature

Trudy Ludwig's anti-bullying curriculum is an essential part of the education component to the anti-bullying policy at Benjamin Franklin Elementary and the perfect

supplement for developing awareness. The school sponsored three of her assemblies, as well as a staff development and parent night. The handout from Ludwig's presentations, *Understanding Our Kids' Social World: Friendships, Cliques & Power Plays*, is a comprehensive guide to the terminology, facts, solutions, and resources about bullying. In the presentations, role-play was suggested and/or used as an example of how students can be empowered to make positive choices, deepen their empathy on this subject, and expand understanding of bullying. Rehearsal allows students to embody a possible scenario and actually follow through with a response in a safe, pretend environment. Ludwig's comprehensive anti-bullying curriculum combines learning from literature, presentation, discussion, and counselor-led activities. She is an accomplished children's author and has written a series of developmentally appropriate stories for elementary age children about bullying including: *Too Perfect*, *Just Kidding*, *Sorry!*, *Better Than You*, *Trouble Talk*, and *My Secret Bully*. At Benjamin Franklin Elementary, teachers have read these books to their students and led post-discussions in class. Students, educators, and parents have access to these stories through the school library. They provided a useful prompt when discussing the characters and drama in *HONK! Jr.* with actors and crew. Benjamin Franklin Elementary was featured on a television news segment entitled, *Bullying, Breaking the Cycle*. This program showed the dedication, commitment and success of the Benjamin Franklin Elementary School's methods of bullying prevention. One of the highlights in this television news report was the principle of the "Three Rs" in bullying prevention: Recognize, Refuse, and Report. Bullying is stopped in ten seconds on average if a bystander speaks up. This program was an informative resource of prevention methods and examples of successes in local areas. As demonstrated at

Benjamin Franklin Elementary, these methods have resulted in a significant decline in disciplinary referral slips to the School Principal.

Ken Rigby's book *Children and Bullying: How Students and Teachers Can Reduce Bullying at School* is a seamless blend of research and action plans. His global perspective shows that the issues of bullying are not just endemic to the USA, but are a worldwide phenomenon experienced by all countries. He spends a great deal of time defining bullying and creating a common language. Rigby's solutions are active and call for student participation, rather than the policies that were reviewed in the aforementioned report of Washington State school districts. Through his research, Rigby recommends a combination of policy and procedure along with incorporating anti-bullying curricula and parent involvement. Producing *HONK! Jr.* falls into the solution category of building a strong community of volunteers and parents, by building friendships among youth and having students participate in their own educational presentation of bullying.

Michael Rohd, author of *Theatre for Community Conflict & Dialogue* provides a method of creating positive communication through theatre. This book, an important resource for the Benjamin Franklin Theatre Project, provided great insight on how to start issue-based theatre making with warm ups, exploring bridge-work, and eventually developing original scene work. This manual challenges directors and producers to find ways to connect the lines between traditional theatre and community building. The section on peer education supports the intentions of having participants not only learn from the work, but also from each other. This is in contrast to old approaches of students listening to adults lecture about the dangers of bullying. It was envisioned that through

HONK! Jr., everyone involved, from patrons to actors, gained an empathetic and deeper understanding of bullying.

Let's Put on a Show: A Guide to Fun and Fundraising for Your Community

Organization by Gail Brown and Colleen Schuerlein is a record of how they built the Orcas Island Community Center for the Arts. Orcas Island is a neighboring community to Benjamin Franklin Elementary School. This book provides insider information, from how to get started on fundraising to how to produce a play. Part of the goal with producing *HONK! Jr.* was to build a community theatre project, and fundraise for the PTA and Franklin Cares charity. The fundraising ideas from this book were therefore particularly useful. This book provides a wide range of examples and ideas of community projects. Brown's experience as a teacher and Schuerlein's experience as a community builder, come together to create a valuable guide.

Understanding Hans Christian Andersen is essential in order to understand "The Ugly Duckling", as well as the musical *HONK! Jr.* Andersen's personal journey of being a bullied outcast is rewritten in the structure of the modern musical comedy. *HONK! Jr.* is a show that is current because it relates to today's youth's social dynamics. It was important to ensure participants were able to make the connection from Andersen's life to the characters in the play and to the school's anti-bullying campaign. Two developmentally appropriate books were found to deepen the participants' understanding of the historical significance of this story and how it is still relevant today. *The Perfect Wizard Hans Christian Andersen* by Jane Yolen is a biographical picture book complete with stories of Andersen's life and quotes from his fairytales. This was the perfect bridge to discuss similarities between themes in his life, art, and the issues of bullying.

Additionally, the school music teacher read “The Ugly Duckling” to all of the classes two weeks prior to auditions. This prepared students to understand the story of the play and was particularly useful for the beginner readers to hear the book and see the pictures, rather than only read the script. It was essential to conduct a post-reading discussion to encourage the students to look deeper at the element of bullying. There are many useful biographies on Andersen, including *The Wild Swan: The Life and Times of Hans Christian Andersen* by Monica Stirling, and *Hans Christian Andersen: A New Life* by Jens Andersen. *The Tales of Hans Christian Andersen*, translated by Naomi Lewis, was chosen for its simplicity and straightforward language.

When designing for *HONK! Jr.*, a creative muse can be found in Hans Christian Andersen’s art as well as his story. He was involved in many aspects of theatre arts including design, dance, acting and writing. Reading *Hans Christian Andersen and the Romantic Theatre, a Study of Stage Practices in the Prenaturalistic Scandinavian Theatre* by Frederick J. Marker gives insight into Andersen’s artistic world. Although this style was not considered in the design for this production, it gave a better understanding of Andersen as an artist. *The Amazing Paper Cuttings of Hans Christian Andersen* by Beth Wagner Brust shows the breadth of Andersen’s visual artistry. This book focuses mainly on the paper cuttings he did throughout his life. Within this book, some of the most inspirational cuttings were, *Trees with stork and dancer* (40), *Men in a circle holding hearts in hand* (29), and *Stealer of Hearts hanging from the gallows* (15). Many of the paper cuttings depicted images of swan, palms, architectural elements, ladies with fans, and swans beak to beak creating a heart shape. Hearts depicting themes of love are

also common in his paper cutting and illustrations. Ultimately *HONK! Jr.* is a love story about forgiveness, acceptance, and self-love, and therefore hearts are fitting.

Small Stage Sets on Tour by James H. Miller is a great resource for making sets portable, lightweight, and minimalistic. This was helpful as our venue was the local High School Performing Arts Center, and everything from the props and costumes to the sets had to be moved from Benjamin Franklin Elementary to Lake Washington High School and manipulated by students. *The Stagecraft Handbook* by Daniel A. Ionazzi was helpful for our lead construction volunteer to read as it breaks down design into simple steps. *Junior Broadway* by Ross and Durgin is a comprehensive guide to producing musicals with child actors and stage crew in a school setting. The section on choreography is particularly helpful as it maps out movements in drawing form.

Methodology

Benjamin Franklin Elementary PTA had a budget set aside for a drama after-school program. Each semester, after-school drama classes are offered and open to interested students. In the spring semester, the remaining budget is used to hire a theatre workshop group for the students or to produce a play. This is where the production of *HONK! Jr.* fit in to the financial fabric of Benjamin Franklin Elementary. The idea was presented to the PTA with the intention of creating a community-based theatre project that would give hands-on learning, provide team-building exercises, and give practical experience to teachers, students, and parent volunteers and provide extracurricular activity in line with the anti-bullying policies. After a series of meetings with the school principal and the PTA regarding expectations and budgets, the Benjamin Franklin Theatre Project was established to produce *HONK! Jr.* Initial financial backing and

administrative resources were provided by the PTA. As the activities were funded by the fundraising efforts of the PTA, it was decided that this would be an inclusive event, every student who chose to participate would be accepted, providing we had sufficient adult supervision.

The next task was to assemble the creative team. The after-school drama teacher was approached, as was the school music teacher. These two teachers, along with the author of this thesis, as Artistic Director, became the main creative team. For the drama and music teacher, this was their first time working on a musical. The PTA Drama Chair was the liaison between the PTA and the Benjamin Franklin Project Theatre group, as it was essential for the continued support and ultimate success of the production to remain within the PTA's given criteria. As the project grew, more parents volunteered leadership and production skills. To ensure there was sufficient adult involvement, all children participants had to sign, with their parents' approval, a behavior conduct sheet and their parent was required to volunteer to some extent. It was fortunate that within the parent community, there was a diverse selection of associated backgrounds that were eager to be involved. Volunteers brought a variety of unique artistic skills and passion for the project. All the adult volunteers mentored the children who did the work. Team leaders met on a regular basis to provide resources, trouble shoot and plan.

Auditions were held over two days. Students could audition for production team, cast, or chorus. All students were accepted and auditions were mainly for placement. In the end there was a cast and chorus of seventy students, and twenty students took production positions such as sound, lighting, make-up, stage hands, assistant stage managers, and set design and creation. Three choruses were created to accommodate the

large numbers of participants. The kindergarteners through second grade students became the Froglets (chorus one); the third and fourth graders were Geese (chorus two); the fifth and sixth graders were Swans (chorus three). Musical numbers were divided among the three members of the creative team and each was in charge of a chorus group. The principal cast and the production team were from a mix of grades. In all, there were ninety student participants. To help manage students and to maximize scene work during rehearsals, a two-to-three day a week schedule was devised with only two chorus groups on any day. Closer to the performance, the groups were combined to integrate into the final show. The production team initially met one day a week, with this increasing to two days a week closer to the final show. In terms of props, scenic and costume design, student's ideas were encouraged, and student input was taken seriously.

In the field guide, *Make a Leap: Theatre of Empowerment*, by Sara Clifford and Anna Herrmann, the conflict resolution section offers useful tips for participating youth and adults who find themselves in a disagreement. With a core company of ninety youth and thirty adults participating, pre-planning was essential to success. Practices and processes offered in this book easily adapt to the traditional script. For example, Clifford and Herrmann's methods of creating youth theatre assisted to pre-plan, structure time, choose evaluation methods, and troubleshoot potential problems, and to find solutions. The strategies for keeping the group together were used at rehearsals or production work sessions. In efforts to keep a company interconnected, Clifford and Herrmann write:

Always arrange to meet before a performance with enough time to have a check-in and to do a warm-up with the group. These will continue the function of bonding the group and focusing them on the task in hand. You will also want to allow time for people to meet and greet and have informal chats, before starting the organized warm-up, so you should arrange to have the building open from half an hour to an hour earlier than the actual call (186).

These suggestions were incorporated for *HONK! Jr.* by creating a check-in system to track attendance followed by warm-up sessions. Students picked up their name badge, ate a snack and socialized together before beginning the announcements and warm ups. At the end of rehearsal they gathered together, celebrated accomplishments, set goals, and had a group discussion. In order to maximize production time, at each meeting a specific project was scheduled to be completed. This meant having supplies, ideas, and plans ready for each week. A planned calendar was adopted to ensure the project stayed on schedule. After rehearsal, students were checked out by parents' signature and returned their badge. This consistent routine was designed to keep the group cohesive and provided structure that youth need. An added benefit was the safety aspect of managing attendance. A major strength of Clifford and Herrmann's method is its adaptability to fit different youth theatre groups.

When deciding how to structure rehearsals and activities, the books *Games for Actors and Non Actors* by Augusto Boal and *The Games for Rehearsal a Director's Handbook* by Viola Spolin were utilized. Spolin's improvisational techniques are world-renowned and proven useful for scene work. Every activity is completed with the purpose, focus, side coaching, description, notes, and evaluation. Spolin's activities build on one another ultimately preparing performers for opening night. Team building, cooperation, and creating a supportive, expressive, inventive environment are the objectives of using these techniques. Bullying was explored through many of these activities.

When using theatre to enhance a school anti-bullying campaign, Augusto Boal's games are an appropriate choice, as Boal's activities build trust, and help participants find

a strong voice. Trust work helps a student's confidence grow in discussing social issues like bullying, and finding their personal connection to the subject. Boal's games enrich students' body movements and expanded their possibilities for kinesthetic learning and gross motor development.

It was important for the Artistic Director, to ensure that the anti-bullying theme was not lost in the socialization and the grandeur of producing a musical theatre production. Observation was the main source of data collection for measuring student growth and the understanding of bullying. The creative team made it a point to personally know all the students in this production. The Artistic Director kept a journal documenting the observations of what went well and what could be improved to better student learning.

There were many planned opportunities for cross-cultural and bridge work activities. Examples of these were reading "The Ugly Duckling", discussion groups on bullying, a dramaturgical slide show presentation on Andersen's history, and a presentation of materials gathered for design ideas, and acting games focusing on bullying. This led into discussion groups where students were encouraged to make their own connections. Participants then led an all school assembly in an effort to educate their peers on the dangers of bullying and to promote the show by explaining what they learned from Andersen.

Data were collected from observations, group-processing discussions, and an anonymous on-line family survey. The on-line family survey was jointly designed to provide feedback on the program's success to assist with planning future productions for the PTA and to assess the level of community commitment and anti-bullying education

that the students received. The approach was to continue the parent-child connection by having them complete the survey together. All parents were required to volunteer, so their participation in the survey was important. There were questions directed at students and questions directed at parents, plus a section for general comments. A large percentage of our cast was made up of beginner readers and computer users and it was important to have parents assist students. The on-line voluntary survey had a response rate of twenty-nine percent. These results will be discussed in the conclusion.

CHAPTER II

DRAMATURGICAL PROTOCOL

Glossed Playscript

All pages below refer to George Stiles and Anthony Drewe's *HONK! Jr.*

Bibliographic Information:

Drewe, Anthony, and George Stiles. *HONK! Jr.* New York: Music Theatre International, 1997. Print.

First Responses

Pluses

1. *HONK! Jr.* is based on Hans Christian Andersen's fairy tale, "The Ugly Duckling", so it is well known and liked.
2. The "take home" messages are positive: do not judge someone based on looks, and life's adversities can be overcome.
3. Other valuable messages include the dangers of bullying, mothers' unconditional love, and that perseverance pays off.
4. There are messages to children about "stranger danger."
5. There are messages about forgiveness.
6. The characters are lively and colorful.
7. The story has a comedic tone throughout.
8. The dramatic events create audience empathy through comedy.

9. The musical numbers are vivacious and spectacular. There is potential for a cast of thirty and a large chorus, and there are many opportunities for students and the community to participate.
10. The rhyming nature of the songs is helpful for early readers.
11. The musical numbers have the potential to be spectacle pieces that audiences love.
12. The Bullfrog's "Warts and All" is inspirational.
13. Stiles and Drewe kept with Andersen's style of playing to two audiences. There is humor for both adults and children.
14. There is a lot of potential for physical comedy.
15. Stiles and Drewe added modern elements to Andersen's original story.
16. The play is a developmentally appropriate choice for elementary students.
17. The story is relatable in a school setting, where bullying is a concern.
18. The play can serve as a meaningful experience because of the anti-bullying curriculum at Benjamin Franklin Elementary.
19. The play mostly avoids religion and is G-rated.
20. Ugly says, ". . . I like being me. . . I like being different" (1.7.88).
21. There are valuable educational opportunities in Hans Christian Andersen's themes because Andersen based them on real life scenarios.
22. This play is equally tragic and comedic.
23. There are many opportunities for cross-cultural activities.
24. The story is Andersen's biography; therefore, there are many historical points of reference.

25. The show opens and closes with strong musical numbers.

Minuses

1. Some of the song lyrics contradict each other. Rhyming seems to be a priority over meaning. Ugly says, “One black sheep in every flock/ But when you know it’s you/ Somehow your ego takes a knock/ I’m just different/ But I have a sense of pride/ My looks may well be funny/ But I hurt the same inside” (1.1.54). His self-esteem is low yet he is prideful at the same time: both are complex emotions.
2. A large portion of the comedy focuses on a play-on-words, which might get redundant for adults yet go unnoticed by children with limited vocabularies. The result can be “cheesy” if not executed correctly.
3. This version of the script is a ninety-minute one-act, which is lengthy.
4. Scene one is at least thirty-five minutes long. Therefore, during this scene, attention needs to be given to scenery requirements, props, costumes, and the actors and chorus entrances/exits. Coordinating crew and cast rehearsal is crucial for a seamless outcome in scene one.
5. The musical timing is challenging. The music plays under some of the dialogue that is in-between songs.
6. There are a few adult jokes that are not appropriate for children. They relate to the relationship between the mother and father, e.g., “He’s probably making waves down at the local watering hole” (1.1.42).
7. Some of the vocabulary, especially the British slang, is unfamiliar to American children.

8. It is not clear that this is the USA version of the script.
9. The kidnaping theme revolves around a sensitive social issue, and one must tread lightly on this subject and the comedy surrounding it.
10. There is potential for the audience to become worried when The Cat lures the hero Ugly by manipulation.
11. The Cat is very real and his tactics resemble those of a realistic predator. However, this is an opportunity for discussion, which could lead to a deeper understanding of safety for students.
12. Ugly's motivation for perseverance is derived from his mother's love for him and their connection, yet there is minor scene work to build this relationship; it is mostly implied.
13. "Hold Your Head up High" is the only chance for the characters to establish a strong bond between mother and son.
14. Ugly's character traits seem weak and bland, as he keeps making the same mistake with The Cat. Ensuring that he comes across as young and naïve is the stronger choice.
15. Drake does not change dramatically throughout the play, and he is a bit of a disappointment and a failure as a father.
16. The mother gives up all of her children to find Ugly.
17. There are modern props like cellphones that are required only for comedic effect.
18. Blending animal and human traits with character perspectives is challenging.

19. *HONK! Jr.* contains the word “oriental.” Oriental is a racial insult and it is used in the play to describe an Asian duck. This is inappropriate for students, audiences, and current society, and seems contradictory to the general theme of the play. A play about acceptance should not include this word.

Questions

1. Will the audience buy into the close relationship with Ida and Ugly after one short bonding scene?
2. Why do the song lyrics contradict themselves? Is it for rhyming only?
3. Why does Drake move toward change and empathy, and then revert to his original arrogant, intolerant ways?
4. When Drake shows pride at the very end of the play, is it his narcissistic view?
5. Is Ugly’s relationship with Ida strong enough to fuel his journey? How is this idea established?
6. Why does Ugly not learn from his previous experiences every time The Cat arrives?
7. Is one scene with the Bullfrog enough to change Ugly’s negative self-image?
8. Why doesn’t Ugly stay with the Swans when he first meets Penny?
9. Will the fast pace deter the audience from finding the play-on-words?
10. Will adults think the jokes are juvenile?
11. Will the pace need to slow down during emotional scenes?

12. How will the audience respond to Ida and Drake's marriage and its sarcastic tone?
13. Why did the playwrights make the father a disappointment?
14. Why did the authors make the mother search for Ugly when this idea does not align with the original story?
15. What motivation is there for Ida to search? Is it guilt or love? In the beginning, she shares the other duckyard inhabitants' embarrassment of Ugly's difference, but quickly changes her will and loves him. She does not gather courage and truly stand up for him publicly until he is lost.
16. Why do the Geese trust The Cat after they just warned the Duckling about him?
17. How does one avoid making sure the message is not, "only the beautiful are worthy of acceptance?"
18. Will students see the commonalities between the play, Andersen's life, their lives, and the school's anti-bullying curriculum?

Clues

1. The play begins with Hans Christian Andersen's opening from "The Ugly Duckling".
2. The setting is the same as it is in the original story.
3. The main characters from the original story are present in the play.
4. Andersen is famous for his dual audiences, and this play follows this format. He was one of the first authors to do this, two hundred years before the concept of family entertainment.

5. There is a lot of British slang and humor in the play, as the play opened in England.
6. The original story is about Andersen, so a picture of his life is represented.
7. The suburban aspect of the duckyard setting reflects a middle class ideology.

Imagery

1. The landscape of the Danish countryside is very prominent and its variations represent locations in different scenes.
2. The play travels through the four seasons, so the characters experience changing weather. Seasonal changes directly affect their life style. It seems as if the climate has its own role in the play. The weather changes, motivates, and affects the characters' decisions and actions.
3. When designing this play, one must bring the outdoors into the theatre unless an outdoor theatre is available.
4. Expanding the outdoor space into the world of the audience assists in suspending the audience's disbelief.
5. It is important to capture Odense, Denmark's quaint, yet expansive countryside.
6. The following images are snapshots that should be made three-dimensional: The loving mother, the lost naive child, the arrogant, insensitive father, the nosy reporter, the helpful, down to earth frog, majestic swans, military geese, a cut-throat farmer, child bullies, an insensitive and ignorant small town, the positive bystander, the negative bystander, the villain, an opinionated old queen, a disheveled old farm, the Cat's kitchen, a mushy

wetland, migrant birds, farm animals, humans with animal characteristics, a churchyard pond, children feeding ducks, the natural color pallet of a temperate northern island, a rejected and starving orphan, a predator, innocence, the overbearing aunt, seduction, rejection, acceptance, forgiveness, remorse, love, and first love.

7. The following emotional snapshots should be developed and discovered:
The desperation of wanting, hunger, persistence of self-doubt and searching for acceptance, the pain of loneliness, loneliness of abandonment, the shocking reality of betrayal, the intrigue of seduction, the fear of death, the acceptance of fate, the acceptance of defeat, the understanding that emerges from empathy, the change motivated by lessons learned, the strength in perseverance, the joy of acceptance, the satisfaction of reunification, unconditional love, the fulfillment of triumph, the freshness of new love, the relief of surrender, celebration, the power of confidence, and releasing trust.

Concretes

1. Do not judge based on appearance.
2. A mother's love is unconditional.
3. Drake cannot replace Ida or do her job as a home-maker well.
4. Inside, Ugly knows he has value.
5. Outward appearances suggest status and value.
6. When Ugly's family rejects him, he trusts The Cat.
7. Death is a common occurrence.
8. Associate with your breed of animal.

9. The bird with the red band is in charge.
10. The Cat is dangerous.
11. Humans feed and then eat the farm animals.
12. The perimeter of the duckyard is safe.
13. Animals have human-like qualities, relationships, and lives.
14. Wives nag at husbands.
15. Husbands are not good homemakers.
16. Neighbors will judge you.

Supplements to the Playscript/Areas on Inquiry

Source Studies

Glossary

It is important to note that this is a children's play. Elementary age actors and crew, who are predominately learning-readers, participated in this production. Following are the words that the cast and creative team needed to know. All definitions were found at *Merriam-Webster.com* and *Dictionary.com*.

Pg. #	Explanation
35	Patch—lot of land used for growing crop; area; territory; piece; space, or a scrap.
35	Pace—how fast something is going; speed; tempo; rate.
35	Amused—smiling; laughing; pleased.
35	Pleasant—enjoyable; pleasing; agreeable; lovely; nice.
35	Bantam—a type of small chicken.

- 35 Pheasant—a wild bird hunted for sport and food; a large colorful bird with a long tail that is found in northern region farmlands.
- 35 Steady—held firmly; gradually developing; lasting a long time; reliable/sensible; firmly held in a particular position without moving or shaking.
- 35 Plucked—a bird whose feathers have been removed has been plucked; to pull the feathers off the body of a dead bird so that it can be cooked.
- 35 Poultry—farm birds used for meat or eggs.
- 35 Folk—people in general; people of particular type or from particular place; used for talking to group of people.
- 35 Thanksgiving—in the United States, the fourth Thursday in November, and in Canada, the second Monday in October; a holiday when families have a special meal, traditionally to celebrate what they are grateful for.
- 35 Pullets—chickens that are less than a year old.
- 35 Quail—a small bird that people shoot and eat, with a black feather that sticks up on top of its head; wild bird.
- 36 Smarm—charm that is distastefully self-conscious or insincere; self-serving compliments or flattery; creepy.
- 36 Quacking—the sound a duck makes.
- 36 Duckyard—the area where the ducks on the farm live near the pond.
- 36 Free-rangers—farm animals that are not in cages; liberated; roaming the farm.
- 36 Waterfowl—birds who swim in water.
- 36 Waddled—how waterfowl walk; slow and tipping side to side.
- 36 Chicks—baby chicken; hatchling; baby bird; fledgling.

- 36 Molly-coddled—spoiled; pamper; fuss over; overprotect; indulge; cater to.
- 36 Grievous—grave; serious; severe; dire; dreadful; terrible; heinous.
- 36 Flurry—whirl wind; spell; outbreak; bout; flood; birds all flapping their wings at the same time and flying off quickly.
- 36 Flatter—to complement, praise, sweet-talk, cajole, butter up, or smooth talk.
- 36 Glutton—food lover; connoisseur; an animal who overeats or is obese.
- 36 Mutton—the meat from an adult sheep; red meat lamb.
- 36 Palatable—tasting good enough to eat or drink; edible; acceptable.
- 36 Felon—someone who has committed a serious crime such as murder or robbery.
- 36 Feline—a cat or other member of the cat family.
- 36 Beeline—to go toward someone or something in the quickest and most direct way.
- 37 Regatta—a sports event consisting of a series of boat or yacht races. In the play, used to describe duck races.
- 37 Moorhen—a black bird that lives near water and has a red beak.
- 37 Mandarin—a senior government official in China in the past; a breed of Chinese duck.
- 37 Chatter—to talk continuously in a fast informal way, usually about unimportant subjects.
- 37 Oriental—from or connected with eastern Asia, especially China and Japan; this word is now considered offensive.
- 37 Gander—a male goose.

- 37 Drake—a male duck.
- 37 Paddling—to swim slowly by moving your arms or legs gently through the water.
- 38 Sheepish—ashamed or embarrassed about something one has done; shy.
- 38 Dunno—a way of writing “don’t know” in informal conversation.
- 38 Wipe your webs—A play on words meaning wipe your webbed feet or duck feet before you enter the nest.
- 38 Extension—the act or process of increasing the size, scope, range, or application of something.
- 38 Cramped—feeling uncomfortable in a space that is too small; overcrowded; confined.
- 38 Clutch—the number of eggs laid by a bird at one time.
- 38 Reckon—to think or believe something; to hold an opinion about something.
- 38 Rooster—a male chicken. The sound a rooster makes is called crowing, and it is written or spoken as “cock-a-doodle-do”.
- 39 Rushes—tall plant, similar to grass, that grows near water.
- 39 Sucker—informal speech to mean someone who is easily tricked or easily persuaded to do something.
- 39 Billing—a bill is a beak or mouth of a bird and billing is the baby bird’s first attempts at making noise.
- 39 Cooing—to make the soft low sound that birds such as doves and pigeons make.
- 39 Brood—if a bird broods, it sits on its eggs until the young birds are hatched.

- 39 Decoy—a real or artificial bird used for attracting other birds by people who hunt them.
- 39 Decked out—informal speech to mean dressed up; fancy.
- 39 Worthwhile—worth spending time, money, or effort on.
- 40 Pre-natal hatching classes—classes a mother goes to learn about pregnancy and child birth; this is referring to the same class a bird would take.
- 40 Stork—a large bird with long legs and a long beak, said to bring people their new babies.
- 40 Admirers—someone who is attracted to a particular person in a romantic way; looking up to someone.
- 40 Corks—an object used for blocking the hole in a bottle, especially a bottle of wine. Corks are made of cork or sometimes plastic. You use a corkscrew to remove them; a light substance forming the bark (outer covering) of a tree called the cork oak.
- 40 Bobbing—to move up and down with short regular movements, especially on water that is rising and falling.
- 40 Accompanied—traveling with an adult passenger; not alone; with someone.
- 40 Sobbing—cry noisily while taking short breaths.
- 41 Relieved—happy and relaxed because something bad has not happened or because a bad situation has ended.
- 41 Perks—an extra payment or benefit that one gets in his or her job.

- 42 Image—an image (from Latin imago) is an artifact, for example a two-dimensional picture, that has a similar appearance to some other subject - usually a physical object or a person.
- 42 Wicked—informal speech to mean very good used mainly by young people; in formal speech it means to be slightly cruel but not intending to upset someone.
- 42 Webbed-feet—feet of animals that swim, whose toes or appendages are connected together to create a swimming fin.
- 42 Plankton—plankton are any drifting organisms (animals, plants, archaea, or bacteria) that inhabit the pelagic zone of oceans, seas, or bodies of fresh water.
- 43 Ostrich—ostrich n., pl., ostrich, or ostriches. A large, swift running flightless bird of Africa, characterized by a long bare neck.
- 43 Petit—French word meaning small or smaller than average size.
- 43 Properly—correctly; right; appropriately; as it should be; by the book; well; accurately; suitably.
- 44 Coot—a small black bird with a white beak that lives near water.
- 44 Uniform—the same everywhere; identical; consistent.
- 44 Freak—something with very unusual features that make it very different from other things of its type; offensive, someone who looks strange or who behaves in a strange way.
- 44 Larger grade—bigger egg.
- 45 Butterball—a brand of turkey bought and cooked at thanksgiving; an offensive term for someone who is overweight.
- 45 Good gracious—interjection; old-fashioned; used for expressing surprise.

- 45 Courting—old fashioned to have a romantic relationship with someone, especially someone who you later marry.
- 46 Fella—informal way to say man, male, or boy.
- 46 Apropos—relating to; used for saying something else about the subject one is talking about.
- 46 Clappers—the small metal object inside a bell that hits against the bell to make it ring.
- 46 Flappers—a broad flat object used for striking something; webbed feet.
- 46 Danger—a situation in which harm, death, damage, or destruction is possible.
- 46 Fishing line—a plastic string attached to fishing pole and hook used to catch a fish.
- 46 Strangles—to kill a person or an animal by squeezing their throat so they cannot breathe; to stop the development of something, especially an economy.
- 46 Tangles—the messy shape those things make when they are twisted around each other or something else.
- 47 Troubles—a condition of distress, anxiety, or danger; a source or cause of worry, distress, or concern; somebody or something upsetting.
- 47 Beneath—mainly literary, directly under something or at a lower level; under the surface of the ground or water.
- 47 Surface—the top layer or outside part of something; the top layer of water or land.
- 47 Struggle—to try hard to do something that you find very difficult; to use your strength to fight against someone or something.

- 47 Deter—to make someone decide not to do something; discourage.
- 48 Sudden—happening very quickly and without any sign that it is going to happen.
- 48 Ridiculous—silly or unreasonable and deserving to be laughed at; ludicrous.
- 48 Run-of-the-millpond duck—normal duck; common breed; not unique.
- 48 Reputation—the opinion that people have about how good or how bad someone or something is.
- 48 Cranberry sauce—a jelly or sauce made from cranberries traditionally served with turkey on United States of America Thanksgiving.
- 49 Spruced up—dressed up; fixed; fancy; decked out.
- 49 Fuss—a lot of unnecessary worry or excitement about something.
- 49 Poke fun—tease or make fun of someone or something.
- 49 Trodden—tread; compressed; trampled; walked on.
- 49 Bandy—bandy legs are curved, so that the knees do not touch.
- 49 Knocked—knocked knees are turned in, so the knees bang together when the person walks.
- 49 Foulest—very dirty, or smelling or tasting unpleasant.
- 50 Touchy—becoming angry or upset very easily; sensitive.
- 50 Obvious—clear to almost anyone.
- 50 Scoff—to laugh or say things to show that someone or something is stupid or deserves no respect.
- 50 Reflection—an image seen when one looks in a mirror or other shiny surfaces.
- 50 Assist—to help someone or something.

- 50 Distinction—unusual achievement; a difference between two things.
- 51 Politely—courteously; respectfully; graciously; civilly.
- 51 Quack—the sound a duck makes.
- 51 Parade—a public celebration in which large groups of people move through an area, often with decorated vehicles and bands playing music.
- 51 Bowing—to bend one’s body forward from the waist, especially to show respect for someone.
- 51 Dodo bird—a large bird that does not exist anymore and could not fly.
- 52 Prospects—possibility of something; something you expect to happen; chances of success.
- 52 Dim—dim light is not bright; dim places do not contain much light, so one cannot see very well.
- 52 Solo—done by one person alone, without any help.
- 52 Flock—a group of birds, sheep, or goats.
- 52 Grim—causing worry, serious and unfriendly; not attractive; not enjoyable; grim news, situations, or events are unpleasant and make one feel upset and worried.
- 52 Glimpse—an occasion when one see’s someone or something for a moment only.
- 52 Wimp—someone who is not brave, strong, or confident.
- 52 Fellow—used for talking about people who are similar or are in the same situation.

- 52 Classic—a classic song, book, play, television program, etc. It is popular and has had great influence for a long time.
- 52 Beatrix Potter—a famous children’s author who wrote about farm animals.
- 53 Triumph—a great victory or success.
- 53 Produced—cause something to happen; make or grow something, especially in large quantities and in order to be sold.
- 53 Aromatic—an aromatic plant, substance, or food smells especially good.
- 53 Usual—normal, or typical of what happens or of what people do in most situations.
- 53 Croissants—a type of light bread with a curved shape that is usually eaten for breakfast.
- 54 Knack—a particular way of doing something, which one has to learn.
- 54 Threat—an occasion when someone says that he will cause harm or problems, especially if a person does not do what he tells you to do; a situation or an activity that could cause harm or danger.
- 54 Unique—not the same as anything or anyone else.
- 54 Grubby—dirty and needing to be washed; dishonest and morally bad.
- 54 Stubby—short and thick.
- 54 Runt—the smallest and weakest animal of a litter.
- 54 Ego—the opinion that one has of himself and his own importance.
- 55 Swell—to make something larger than normal; informal speech, to mean very good.

- 55 Cruel—someone who is cruel enjoys causing pain to other people or animals, or enjoys making them unhappy or upset; cruel events or situations make people suffer in a way that seems unfair.
- 55 Malicious—unkind and showing a strong feeling of wanting to hurt someone.
- 55 Guzzling—to drink a lot quickly and with great enthusiasm.
- 55 *à l'orange*—cooked with oranges (duck).
- 56 Managed—cope; achieve; run; handle; control.
- 56 Gobble—the noise a turkey makes.
- 56 Stuffing—food that has been cut into small pieces and placed inside meat or vegetables; a dish served at Thanksgiving.
- 56 Suppose—to believe that something is probably true, based on experience, knowledge, and any additional information.
- 57 Rather—to a fairly large degree; used for introducing a true statement after saying that another statement is not true.
- 57 Apology—a statement that tells someone the offender is sorry for doing something wrong or for causing a problem.
- 57 Milking shed—a building where cows are milked.
- 57 Henhouse—a shelter or small shed where hens or other domestic birds are housed.
- 57 Coordinate—to organize the different parts of a job or plan so that those involved work together effectively.
- 57 Operations—planned activity; way something operates; (part of) company actions to achieve something.

- 57 Grainstore—a place on a farm where grain is stored or kept.
- 58 In vain—showing disapproval; someone who is vain is very proud and thinks they are very attractive or special.
- 58 Famished—very hungry.
- 58 Casserole—a deep dish with a lid, used for cooking a mixture of meat, vegetables, etc., in the oven.
- 58 Antique—an old object such as a piece of furniture or jewelry that is valuable because it is rare, beautiful, or well made.
- 58 Lacerate—to make a deep cut or slash.
- 59 Articles—object; thing.
- 59 Singularly—in a noticeable way.
- 59 Smitten—in love with someone or something.
- 59 Chivvy—to try to persuade someone to do something or to hurry them, especially when they do not really feel like it.
- 59 Puddles—a small pool of water, especially on a road after rain.
- 59 Dabble—to be involved in an activity for a short time in a way that is not very serious.
- 59 Sticklebacks—a small fish with sharp points along its back that lives in rivers.
- 59 Shallows—a part of a river, ocean, or other area of water where the water is not very deep.
- 59 Witty—amusing; humors; droll; clever; intelligent; bright.
- 59 Preferably—used for saying what someone would like or prefer.

- 60 Salivating—to produce more than the usual amount of saliva, especially because one can see or smell food.
- 60 Wretched—very unpleasant, or in very bad condition.
- 61 Ruddy—red and looking healthy.
- 61 Fowl—a bird that is kept on a farm for its eggs and meat, for example a chicken or a duck.
- 61 Cow shed—a shelter on a farm use to house cows.
- 62 Bearing—the particular way, in which someone stands, moves, or behaves.
- 62 Americas Most Feathered—a parody of *Americas Most Wanted*, a television show that searches for missing criminals or people.
- 62 Feature—an important part or aspect of something.
- 62 Rumors—unofficial information that may or may not be true.
- 62 Abducted—to take someone away from his home, family, etc., using force.
- 62 Escape—get away from something bad; avoid something unpleasant; go away on vacation.
- 62 Persecutors—to treat someone extremely badly or to refuse him equal rights, especially because of race, religion, or political beliefs.
- 62 Defensive—showing that one is angry or offended when he thinks that someone is criticizing him; intended or used for protecting a place during an attack.
- 62 Emotional—relating to feelings and the way that they affect your life; affected by and expressing strong emotion, especially sadness or anger.
- 62 Transmission—the process of sending out electronic signals such as radio or television signals, or a signal sent out in this way.

- 62 Suspicious—believing that someone has probably done something wrong; feeling that someone or something cannot be trusted.
- 62 Thieving—the act or practice of stealing.
- 62 Magpies—a noisy black and white bird with a long tail; someone who likes to collect and keep things.
- 62 Switchboard—the electronic equipment used to connect telephone calls in a large business or organization.
- 64 Shabby—dressed in clothes that are old or in bad condition; old and in bad condition.
- 64 Discipline—the practices of making people obey rules of behavior and punishing them if they do not.
- 64 Gosling—a young goose.
- 64 Poppycock—nonsense; foolishness; rubbish.
- 64 Prefer—to like or want someone or something more than someone or something else.
- 64 Marsh—an area of soft wet land.
- 64 U.F.O.—unidentified flying object.
- 64 Navigation—the movement of a ship or an aircraft along a planned path; the skill of choosing a path so that a ship, airplane, or car can go in a particular direction, especially by using maps or instruments.
- 65 Infantry—soldiers who fight on foot, not on horses or in tanks or other vehicles.
- 65 Passage—long narrow walled area; short section of something; movement over place.

- 65 Fleet—a group of vehicles, planes, boats, or trains, especially when they are owned by one organization or person.
- 65 Mission—important work; military operation; flight into space; important goal; religious work.
- 66 Maneuvers—military exercises; drills.
- 66 Company—a group of soldiers that is usually divided into two or more smaller groups called platoons; in theatre, a group of actors, singers, or dancers who perform together; an organization that provides services or that makes or sells goods for money.
- 66 Reconnaissance—when the military to go into an area and get information about an enemy.
- 66 Reunification—the process of joining parts of a country that was divided so they form one country again.
- 66 Stranger—emphasizing that one does not know the person at all.
- 66 Squadron—an organized group, particularly pertaining to the military.
- 67 Roam—to move or travel with no particular purpose.
- 67 Boggles—if the mind boggles, or if something boggles the mind, one cannot imagine it because it is too strange, unpleasant, or confusing.
- 67 Gaggle—a group of geese; a group of people, especially a noisy and uncontrolled group.
- 67 Hark—an old word meaning “listen.”
- 67 Kingdom Come—the next world or the state after death; the point at which the world comes to an end.

- 67 Cattails—a plant with a long stock and a brown sausage, like a flower that grows by water’s edge.
- 67 Quaking—to feel so afraid that your body shakes slightly; an earthquake; if something such as a building quakes, it shakes violently.
- 68 Command—an official order; control of a group of people, especially in the military; control of something such as a situation or your feelings; a section of the military that does a particular job and has its own leader; a group of officers who control a section of an army, navy, or air force.
- 68 Squadron—a particular section of the military, a specialty of the air force.
- 68 Commence—to begin, or to begin something.
- 68 Ranks—someone’s official position in the military, police, fire department, or organization.
- 68 Assistance—help given to someone or help that allows something to be done.
- 68 Procedures—a way of doing something, especially the correct or usual way.
- 69 Parachute—a large piece of cloth joined to heavy strings, used by someone jumping out of an airplane.
- 69 Cat litter—a substance onto which a pet cat passes waste from its body in a container called a litter box.
- 69 Stowed—to put something somewhere when it is not in use.
- 69 Impending—an impending event or situation, especially an unpleasant one, that will happen very soon.
- 69 Cheerio—British interjection meaning good-bye.
- 69 Toodlepip—good-bye; “I’m Off”.

- 71 Coping—behavior or skills people have of dealing with difficult situations.
- 71 Sinister—threatening to do harm or to do something evil; menacing.
- 71 Development—change, growth, or improvement over a period of time; the growth of a child as time passes, as it changes and learns to do new things; a new event that changes a situation; in economics it is the process of improving the economy of a country or region by increasing the amount of business activity.
- 71 Appealing—attractive and interesting; an appealing look, voice, etc., shows that one wants help, approval, or agreement.
- 72 Roost—when birds or bats roost, they go somewhere to rest or sleep.
- 72 Apron—something one wears to protect the front of his or her clothes, especially when he or she is cooking.
- 73 Swan—a large white or black bird with a long neck that lives near water. A young swan is called a cygnet.
- 73 Migration—the process by which people or animals migrate to another place or country; birds migrate to find warmer weather.
- 73 Damaged—physical harm caused to something so that it is broken, spoiled, or injured.
- 74 Avoid—trying not to go near someone or something.
- 75 Dreadful—very unpleasant; used for emphasizing how bad something is.
- 77 Aesthetically—relating to beauty or to the study of the principles of beauty, especially in art.

- 77 Antisocial—not interested in meeting other people, or not enjoying friendly relationships with them; making it difficult to meet people and have normal relationships; showing a lack of care for other people or for society in general.
- 77 Depress—if something is depressing, it makes one feel unhappy and disappointed, and want to stop trying to achieve things; to make something such as a price or value go down.
- 77 Snog—a British word for kiss.
- 78 Vogue—something that is popular or fashionable; the state of being popular or fashionable.
- 78 Lily pad—correct spelling – Lily pad; the large round leaf of a water lily that floats on water.
- 78 Fickle—always changing one’s mind about who or what he likes; fickle weather changes often and unexpectedly; indecisive.
- 78 Guarantee—something that makes it certain that something will happen.
- 78 Fauna—all the animals that live in a particular area; the plants in an area are called the flora.
- 78 Jurassic—relating to the time about 175 million years ago when dinosaurs lived.
- 78 Warts—a small hard lump that grows on your skin caused by a virus.
- 78 Froglets—adolescent frogs; the stage between pollywogs and frogs.
- 79 Boosting—to help something to increase, improve, or become more successful.
- 81 Macramé—the activity of knotting long pieces of string together to make decorations, or the decorations made in this way.

- 82 Tempting—used for describing something, that makes one would like to have or do; seeming to be worth having or doing.
- 82 Proposition—a statement that people can examine in order to decide whether it is true; an offer or suggestion, especially involving business or politics.
- 82 Satisfy—to please someone by giving them something that they want or need; if something satisfies one’s needs or wants it gives him what he requests.
- 82 Curdle—milk, liquid – form lumps or cause lumps. If milk or another liquid curdles, or if something makes it curdle, lumps begin to form in it.
- 83 Menacing—intended to threaten or frighten someone.
- 83 Blizzard—a storm with a lot of snow and strong winds; a sudden large amount of something that must be dealt with.
- 83 Good King Wenceslas—the charitable King of Bohemia in the tenth century.
- 85 Wandered—travel without purpose; to travel from place to place, especially on foot, without a particular direction or purpose.
- 85 Frost—white layer of ice on things outside; a thin white layer of ice that looks like powder and forms on things outside when the weather is very cold.
- 85 Thaw—if ice or snow thaws, or if something thaws it, it becomes warmer and changes into liquid; melts.
- 85 Reunited—to bring people or groups together again after they have not seen each other for a period of time, or to be brought together again after a period of time.
- 86 Cygnet—a young swan.
- 86 Baggy—baggy clothes are very loose on one’s body, wrinkled; old.

- 87 Unnecessary—used for describing something that should not have happened because it could have been avoided; not needed; unkind, rude, or offensive.
- 88 Moggy—british slang for a cat.
- 88 Reaction—the way one reacts to something is the way he behaves because of something that happens to him.
- 88 Bear—accept something that one finds unpleasant; if one cannot bear something, he cannot accept it because it makes him very unhappy.
- 89 Surrender—when one is officially defeated and stops fighting.
- 89 Betty Fur Clinic—a joke meaning the *Betty Ford Clinic* – a United States of America First Lady’s rehabilitation center.
- 89 Hark—an old word meaning “listen.”
- 89 Shebang—all the parts or aspects of something; all the different parts or aspects of a situation, process, or event.
- 90 Bill—bird’s beak.
- 90 Relinquish—give up power, position, or advantage; to give up one’s power, position, or an advantage, especially when he does not want to.
- 90 Splendor—magnificence; finery; brilliance; grandeur; luxury.
- 90 Noble—behaving in honest, brave way that other people admire; a noble action is done to help other people rather than oneself.
- 90 Paragon—perfect example of particular quality; someone who is perfect or who is the best possible example of a particular quality.
- 90 Swap—exchange something for something else; to give something to someone in exchange for something else; to replace one thing with another.

Geographical References and Place Names

1. The birthplace of Hans Christian Andersen is Odense Denmark, a small village that originated in the year 988. Odense is located in the middle of the country. It is the capital of the island of Funen (Fyn) and is the third largest city. Odense is the home of the Hans Christian Andersen Museum, the first writer's museum, built in 1908.
2. Andersen spent most of his youth playing near the St. Knud's Cathedral. He states that his inspiration for "The Ugly Duckling" came from the duck pond behind the church. In this pond there is a paper boat statue dedicated to him. In the play, there are references to the churchyard on the other side of the pond, possibly St. Knud's Cathedral. Ida says, "Don't go thinking that this is the whole world! It stretches far beyond the other side of the lake right into the Churchyard - though I've never been that far myself" (1.1.42).
3. The setting for *HONK! Jr.* is the same place as the original story, and though there are modern jokes and props, the setting is timeless.
4. The play takes place on a farm. All the elements of a typical farm are implied, yet the action takes place on the duck pond near the churchyard and forest. Denmark and the island of Funen had farms on the outskirts of the Odense village. On this farm, there is reference to the milking shed, the grain storage, the hen house, and the farmhouse.
5. When beginning the search for Ugly, Drake says, "Oh for goodness sake. Alright, Turkey you go that way and look along by the milking shed;

Maureen and Henrietta check around the Henhouse. Ida, we'll take the Ducklings down to the lake" (1.1.57).

6. The hunting marsh is where Ugly finds The Geese. This is a typical marshland that would be adjacent to a farm and the pond. In a rural area, hunters got permission from the farmers to hunt their land, and they supplied the farmer with some of the bounty.
7. The nest is where the play opens. It is located at the edge of the water in the cattails. Ugly says, "I'm not afraid, Mama. Can we swim out to that island?" (1.1.45).

Pronunciations

The pronunciation was not a concern since the script is in English and the majority of the actors were able to recognize most of the sounds. Working with the students who were not native English speakers and were not yet at the reading level of the play was a concern. Some were still learning American English, and these particular students had a chance to strengthen their reading skills and pronunciation of English words. Some British slang was also included in the glossary and pronunciation list that might have been unfamiliar for these students, as well as words that are not pronounced the way they are spelled. There were also a few students who had speech difficulties, yet accommodations were made for them.

1. Pleasant—pleas·ant [pl z nt]
2. Pheasant—pheas·ant ['feznt]
3. Bantam—ban·tam ['bæntəm]
4. Poultry—poul·try ['pəultri]

5. Folk—folk [fəʊk]
6. Smarm—smarm [sma:m]
7. Waterfowl—wa·ter·fowl ['wɔ:tə,fəʊl]
8. Molly-Coddled—mol·ly·cod·dle ['mɒli:,kɒdl]
9. Grievous—griev·ous ['gri:vəs]
10. Palatable—pal·at·a·ble ['pælətəbl]
11. Felon—fel·on [felən]
12. Regatta—re·gat·ta [ri'gɑ:tə, ri'gætə]
13. Reckon—reck·on ['rekən]
14. Clutch—clutch [klʌʃ]
15. Cooing—coo [ku:]
16. Accompanied—ac·com·pa·nied [əkʌmp(ə)nɪd]
17. Relieved—re·lieved [rɪlɪvd]
18. Image—im·age ['ɪmɪdʒ]
19. Plankton—plank·ton ['plæŋktən]
20. Ostrich—os·trich ['ɒstriʃ, 'ɒstrɪdʒ]
21. Petit—Pee Teet
22. Coot—coot [ku:t]
23. Good Gracious—gra·cious ['greɪʃəs]
24. Apropos—ap·ro·pos [,æprə'pəʊ]
25. Strangles—stran·gles ['stræŋglz]
26. Tangles—tan·gle ['tæŋgl]
27. Beneath—be·neath [bi'ni:θ]

28. Deter—de·ter [di't3:]
29. Ridiculous—ri·dic·u·lous [ri'dikjələs]
30. Spruced—spruce [spru:s]
31. Trodden—trod·den
32. Knocked—nock [nɒk]
33. Foulest—foul [faul]
34. Touchy—touch·y ['tʌʃi]
35. Obvious—ob·vi·ous ['ɒvi:əs]
36. Scoff—scoff [skɒf, skɔ:f]
37. Bowing—bow [bəu].
38. Glimpse—glimpse [glimps]
39. Beatrix—bee a trix
40. Triumph—tri·umph ['traɪəmf]
41. Aromatic—ar·o·mat·ic [,ærou'mætɪk]
42. Usual—u·su·al ['ju:ʒu:əl]
43. Croissants—crois·sant [krwa:'sa:nt, krwa:'sA:n, krwa:'sa:]
44. Knack—nack [nək]
45. Unique—u·nique [ju:'nu:k]
46. Malicious—ma·li·cious [mə'liʃəs]
47. Suppose—sup·pose [sə'pəuz]
48. Apology—a·pol·o·gy [ə'pɒlədʒi]
49. Antique—an·tique [æn'ti:k]
50. Lacerate—lac·er·ate

51. Singularly—sin·gu·lar·ly [sɪŋgjələrli]
52. Salivating—sal·i·vate ['sælə,veɪt]
53. Wretched—wretch·ed ['retʃəd]
54. Ruddy—rud·dy ['rʌdi]
55. Abducted—ab·duct [æb'dʌkt]
56. Suspicious—sus·pi·cious [sə'spiʃəs]
57. Thieving—thiev·ing [θiːvɪŋ]
58. Poppycock—pop·py·cock ['pɒpi:,kɒk]
59. Passage—pas·sage ['pæsɪdʒ]
60. Maneuver—ma·noeu·vre
61. Reconnaissance—re·con·nais·sance [ri'kɒnəsns]
62. Reunification—re·u·ni·fi·ca·tion [rijuːnɪfəkeɪʃ(ə)n]
63. Squadron—squad·ron ['skwɒdrən]
64. Roam—rome [rəʊm]
65. Boggles—bog·gle ['bɒgl]
66. Squadron—squad·ron ['skwɒdrən]
67. Kingdom—king·dom ['kɪŋdəm]

Geographical References and Maps

Key geographical references include farms, marshes, ponds, churches and rivers.

Since Andersen grew up in Odense Denmark, maps are included from this area, and from his travels. It was on these travels that he wrote most of his work. Pictures of the churchyard, the original duck pond, the Odense landscape, and a few drawings by Andersen himself proved informative in analyzing the play (see Figures 1 and 2).

Andersen was a multi-medium artist on the forefront of theatrical arts, writing and visual art. Many of his pieces reflect the landscape and images of his hometown, and informed the thesis production.

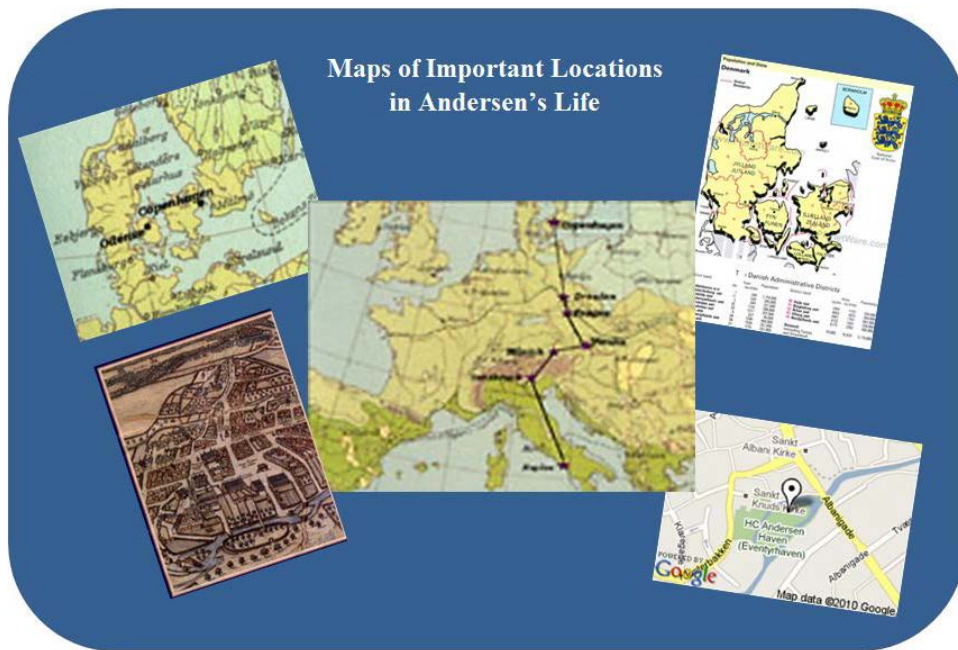


Figure. 1. Maps of Denmark; Modern Odense, and Odense from Andersen's time; Andersen's Travel Route.

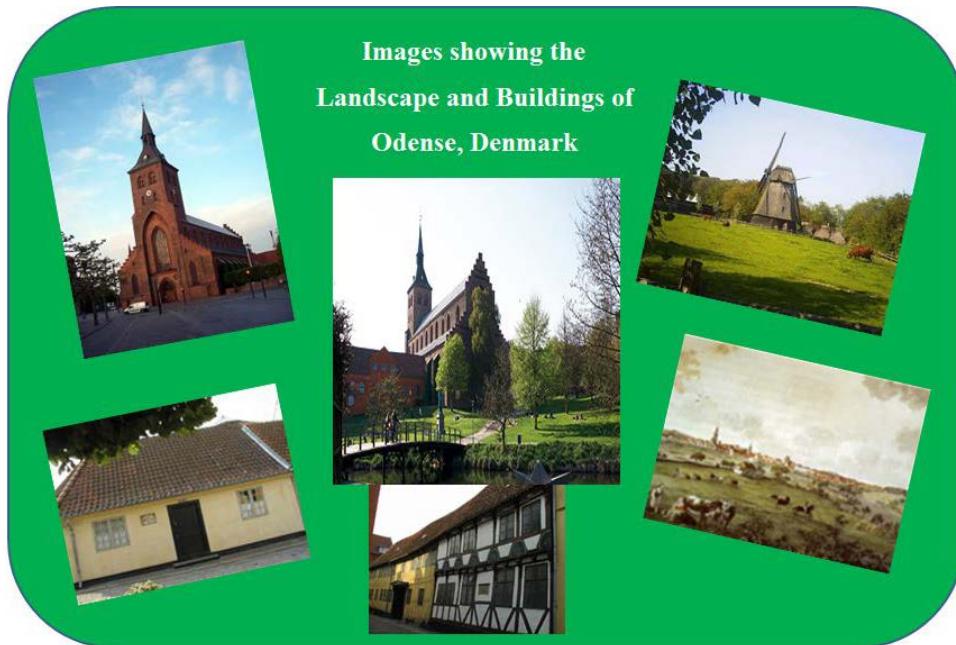


Figure 2. Images of Odense environment. Photograph's showing: St. Knud's Cathedral; St. Knud's Cathedral with Fairy Tale Duck Pond; Windmill; Odense Farm with St. Knud's Cathedral in the distance; H.C. Andersen's House; H.C. Andersen's School.

Literary Allusions

1. Grace: "He's not exactly your classic Beatrix Potter is he" (1.1.52)? This question refers to the British author, Beatrix Potter, who wrote children's books about farm animals.
2. Female Solo: "A Blizzard would seem certain / And even good King Wenceslas / Would not turn back his curtain" (1.7.83). This statement refers to the charitable king from Bohemia in the tenth century. The point that is made that if he would not help anyone, it is too cold to go out and times are bleak.

References to the Natural World of the Play

The natural world of this play is an outdoor environment with some human qualities added for the purpose of telling the story, yet it does not turn into an animal documentary. The Ducks live in the duck pond near the farm, church, forest, and marshland. The set design should embody this natural world of the Danish farmlands.

1. The natural world embodies a nutrient-rich, fertile land with all four seasons represented. The setting should engulf the theatre, should teleport the audience outside into Andersen's magical farmland. Keeping the natural outdoors setting with human elements imposed onto the animal world is essential, yet it is important to highlight the unnatural elements in the play as well.
2. The authors changed the setting for the United States of America version of the script, however, the only change beside the cuts, is the reference to Thanksgiving.
3. The actors resemble animals with suggested animal-like costumes; they have human mannerisms, relationships, organizations, and technology. They also live on the pond in a nest that resembles a house and watch the "America's Most Feathered" show with reporter and cameras. Modern human elements have invaded the natural world of the peaceful farmland. It was important to tread lightly, and achieve balance. Balance, in this case, does not mean fifty/fifty, but should slant more toward the animal theme to keep the idea of the original story. The play should not become a human drama for adults.

4. The natural world of this play contains colors and textures that mimic the Danish fjords, countryside, and farmlands. The colors are earth tones in rich greys, beiges, browns, greens, and blues. Textures vary from liquid to grasses and mud.
5. Characters should feel inland warmth and cool ocean breezes, as there are dueling elements of domestication and wilderness.

References to the Social, Political, and Cultural Worlds of the Play

The following examples remind the spectator that the characters are animals with human lives, and that there is a duality with an USA reference. The line from Ida that Drake is down at the local watering hole (1.1.42) suggests that this community is perhaps Christian or allows alcohol. There are also many human props in the play. For example, cell phones, aprons, and parachutes. These further enforce the human connection.

1. Drake, “Watch his legs begin to wobble / Cos Thanksgiving gives him cause for some alarm” (1.1.35). Though most of the slang is still British, this line is from the adapted USA version, so the USA holiday of Thanksgiving becomes an obstacle for Turkey.
2. The Cat exclaims, “. . . I surrender! I’ve been working too hard. Take me to the Betty Fur Clinic. . . .Aaaaarrgh” (1.8.89)!
3. Another example of dialogue that contains human references is when Ida complains, “Well, by my reckoning they should be out by now. I went to all of my pre-natal hatching classes, run by that self-satisfied Stork. . . .” (1.1.40).
4. Drake: “This, dear, is Jay Bird from ‘America’s Most Feathered’” (1.3.62).

5. Cat: "Hello, Ducky. I see the macramé classes paid off" (1.6.81).
6. Scene 6 is the military Geese scene. There are many human references made that keep the audience laughing. They are consistent with the idea that the characters are only suggested animals that have many human characteristics. They use military language like "infantry," "tight fleet," and props like parachutes and propellers.
7. Grace:

Welcome home, my dear. I've been thinking. I'm getting very long in the bill and I feel the time is right for me to relinquish the Red Band . . . Wear it with pride, my dear, for you are indeed the finest bird on the lake - as I know I was in my day. . . . And let it be known that, from this day forth, the Red Band shall be known as the Cygnet Ring! (1.8.90)

This line establishes the political structure of the duck pond. Leadership is passed on to Ugly.
8. Drake: "I always knew my family / Was blessed with Royal Blood" (1.8.90). This line suggests a kingdom.
9. Ida: "I can't come with you, my place is back on the lake with your Father, bless him. They say birds of a feather should flock together and your place is with the swans now . . ." (1.7.87). This line establishes that there is no mixing between species and that there is a hierarchy between them.
10. All: "We are feeling rather small / . . . / Maybe you'll forgive us all" (1.8.89). This line shows that there is redemption and forgiveness in this community. They have learned a great lesson. Additionally, forgiveness could be interpreted as a Christian theme.

References to Religion

It can be assumed that the references below are Christian; however, the play is not particularly religious.

1. All Geese: “. . .We’re off and unless we’re blown into kingdom come” (1.4.67).
2. Ida: “Don’t go thinking that this is the whole world! It stretches far beyond the other side of the lake right into the Churchyard - though I’ve never been that far myself” (1.1.42).

The Author and His World

In 1843, when he was thirty-eight years old, Hans Christian Andersen wrote “The Ugly Duckling”. At this time, he was beginning to experience success both as a writer and in his personal life. Andersen’s life began in disadvantaged circumstances. He continued to struggle during his adolescent years to become properly educated, achieve literary success, and live a more prosperous existence. His works were published when Andersen was an adult. This helped him achieve a higher social status. He authored novels, plays, poems, songs, and travel books, yet is most famous for his fairy tales. He is posthumously celebrated as the world’s most well-known, and translated author. His work has been translated to nearly every language, including Inuit and Japanese.

Andersen’s story “The Ugly Duckling” reveals clues about his life. Today, nearly two hundred years later, audiences can enjoy his story as a musical. *HONK! Jr.* is a testament to the longevity of Andersen’s work, and to the continued relevance of the morality themes within the story. In 1834 he wrote in regards to himself:

I often think: if only I were handsome or rich and had a little office of some kind, then I would get married, I would work, eat, and finally lie down in the

churchyard-what a pleasant life that would be; but since I am ugly and will always remain poor nobody will want to marry me, for that is what the girls look for, don't you know, and they are quite right (qtd. in Bredsdorff 113).

To study Andersen's work is to study the author himself. He openly wrote that his life experiences were the inspiration for his stories. In reference to "The Ugly Duckling", Andersen said, "It was a reflection of my own life" (67). After reading both "The Ugly Duckling" and studying the history of Hans Christian Andersen, it is easy to connect the two.

There are three major elements of this production to consider. There is the man Hans Christian Andersen, the story "The Ugly Duckling", and the musical *HONK! Jr.* written by George Stiles and Anthony Drewe for the stage in the early 1990s. There are many similarities, and a few differences, between the elements that add to the work done while producing, and directing the show, which will be further discussed later. It is important to note these commonalities to get a clear picture of the world of the author and the play. It is also important to point out that the writers of *HONK! Jr.* studied Hans Christian Andersen's history, and have added different anecdotes from his life, as well as modern humor, to develop characters and elongate the story.

Hans Christian Andersen was born in Odense, Denmark, on April 2, 1805. He was impoverished. Born of a shoemaker and a washerwoman, he was of the lowest working class. The Andersen's lived in a one-room cottage in the slums where raw sewage, filth, and illness were common and rampant. This was the time of the Napoleonic wars, and his father was obsessed with becoming a soldier and supporting the war effort. Andersen's father left for the war and came back shortly with an illness that

ended his life when Andersen was eleven. For elementary education, Andersen was sent to the charity school for the poor where he received a below standard education.

His father was dear to him, and one of his artistic inspirations. During his childhood, his father read stories to him. One of his favorites was from the *1001 Arabian Nights*. His father also made a miniature theatre and puppets for him to play with. He spent hours alone as a child creating imaginative stories. He visited a theatre in 1812, and said that this experience had a major influence on the direction of his life. He became friends with the playbill distributor and used the playbills to create stories in his miniature theatre. Andersen recalled, "With this I seated myself in the corner and imagined an entire play, according to the name of the piece and the characters in it. That was my first unconscious poetizing" (Carpenter 21).

When Andersen was young, he visited the insane asylum with his mother, who worked there. He then used the stories, fables, and fairy tales he heard from patients to inspire his work. Some of his early works are retellings of these stories. Andersen states, "I have done a couple of stories I remember having liked when I was little, and that I think are not generally known, I have written them exactly as I would tell them to a child" (22). Later, he began inventing his own tales. He wrote:

How much could be accomplished through the fairy tale became clearer and clearer to me as I learned through the years of my own power and its limitations, ideas for these lay in my mind like seeds and only needed a gentle touch, the kiss of a sun beam or a drop of malice to flower (22).

In "The Ugly Duckling" Andersen writes, "Poor ugly creature, how gladly he would have lived even with the ducks had they only given him encouragement" (20). Also, the Duckling was picked on, bullied, and teased so much that he ran away. It is important to note that Andersen's mother remarried and his stepfather did not understand him very

well. After his stepfather moved in, the house seemed crowded. Andersen thought fondly of his house from childhood before his father passed away, and wrote positively about it, saying:

One single room, almost completely taken up with the shoemaker's bench, the bed, and the couch on which I slept, was my childhood home. But there were pictures hanging on the walls, and there were beautiful cups, glasses and knickknacks on the chest of drawers, and above the bench, by the window, was a shelf full of books and poems. In the tiny kitchen, above the food cupboard was a rack full of pewter plates. The little room seemed big and rich to me (Bredsdorff 9).

In "The Ugly Duckling", there is no father figure, yet there is in *HONK! Jr.* He is nothing like Andersen's real father who was more "hands on." In *HONK! Jr.*, it is a joke how Drake, the father, is uninterested in fathering the Ducklings. This emulates the behavior of Andersen's stepfather to the young boy. Perhaps Drake's conception was to provide adult humor, and parody marriage and raising children, in order to reach an older audience. If this is the case, it echoes Andersen's own style of writing. Andersen was known for his simple and descriptive diction, Andersen's writings communicate the "people's" language, as opposed proper language.

As a child, he did not play with other children much. He liked sewing, singing, acting, and imaginative play, thus giving him a reputation for being effeminate and odd. His looks were unique. He was extremely tall and thin with a large nose and small eyes. Often ridiculed and taunted by his peers, his mother tried to protect him. When he left home at the age of fourteen, "[h]e was turned away at every door, laughed at, considered insane; he almost starved, but he would not give up" ("Hans," *European*, 26).

Another visible influence on Andersen's work is the landscape and countryside he played in as a child. St. Knud's Cathedral, the Odense Canal, and the Fairy Tale Garden

in Odense, are places where he spent hours playing, drawing, and imagining. Andersen spent hours watching the ducks and animals in the canal, the birthplace of “The Ugly Duckling” story. He spoke about objects speaking to him, telling him their stories. Andersen saw a story in everything.

At the time he wrote “The Ugly Duckling”, he had travelled extensively throughout Europe, where he saw moors, forests, countryside, and European farmlands adjacent to the many castles, and manors where he temporarily resided. These experiences also inspired him. The opening line of the story colorfully describes the landscape and setting, “It was a lovely summer in the country, and the golden corn, the green oats and the haystack piles up in the meadows looked beautiful” (Andersen, “The Ugly,” 15). Stiles and Drewe open *HONK! Jr.* with a similar setting. “It is the beginning of a glorious summer’s day out in the country. The corn is golden yellow, the oats are green, and the hay is stacked up in the meadows” (Stiles and Drewe “*HONK! Jr.*” 35). This is clearly homage to Andersen. Both the play and the book continue to describe the setting in more detail. The run down houses and buildings described that no longer represented Andersen’s new economic status reflected his humble state of mind. Most likely, he was able to fully realize his influence and always felt that he was a peasant. This kept him grounded even when he was living among royalty like the King and Queen of Denmark.

After reflecting on Andersen’s early childhood, economic status, awkward appearance, and childhood interests, it could be concluded that he figured himself the Ugly Duckling. This is clear when the egg is described in both the Andersen’s story and Stiles and Drewe’s musical as odd. Ugly’s egg is larger than the rest of the eggs, and

takes longer to hatch. When Ugly hatches, everyone is shocked by the duckling's odd appearance. The mother attempts to defend it, but the duck community overpower her, and soon Ugly is left on his own. In "The Ugly Duckling", the duckling never sees his mother or family again. Andersen also had limited time with his parents, and did not appear to have had contact with extended family. This reflects Andersen's life as he left Odense for Copenhagen to be an actor, and only saw his mother once again when she was old and ill. His motivation for leaving was a passion to become a famous artist. In the play, the mother is a protagonist, and never stops searching for her Duckling. However, in Andersen's life, his mother did not have the means to follow him, and she had different ideas of success for him. His class status, dictated that he would become a craftsman. After many attempts to please his mother through failed apprenticeships, he left home at fourteen with his mother's reluctant blessing. During the time he worked in factories, Andersen was ridiculed because of his looks. One day he was humiliated and bullied so badly, he was stripped nude to prove he was a man.

When Andersen left home at he was determined to be famous. Andersen said to his mother, "First you go through terrible suffering, and then you become famous" (Bredsdorff 16). He needed an invitation to leave the city, a requirement of the government at the time, and attained one through the Royal Ballet. He only had a small amount of money and a dream. When he reached Korsor, the city where the ballet was, he was tired, exhausted, and hungry, "I went behind a house, fell down on my knees and asked God to help me, cried a lot but was happy again" (Bredsdorff 18). There are many times in "The Ugly Duckling" when the Duckling is running away that he sleeps hungry and tired beside an old house or, in a different scene, on the moor in the rushes. In

HONK! Jr., he also runs, becomes lost, hungry, and tired. Once again, this is clear evidence of art imitating life.

When Andersen arrived at the theatre, he desperately tried to land a job as a singer, dancer, or actor, but was unsuccessful. The plays he wrote were initially rejected. Surviving on his hope at this point, the theatre manager Evard Collin took notice of Andersen and sponsored him to be educated at a proper school. Because of his poor education earlier in his life, he was put in class with younger children and thus humiliated further. Mr. Meisling, the headmaster of Elsinore Grammar School and with whom Andersen boarded, treated him with abuse, which made it difficult for Andersen to learn. Andersen wrote in regards to Meisling, “Every day he told me that nothing would ever become of me, that I was stupid, that I would get nowhere” (Bredsdorff 33).

He eventually moved away from this school and lodging, and was privately tutored. Many wealthy benefactors took on Andersen as their “pet project”. This is reminiscent, once again, of the Duckling in Andersen’s story and in *HONK! Jr* when Ugly is taken in by The Cat and The Hen. Worried their owner will reject Ugly, they try to change him. The relationship of the villain Cat who befriends Ugly, and yet has hidden motives, then manipulates him into almost being eaten, seem to be derived from the relationships with Andersen’s various benefactors.

It is possible that The Cat and The Hen represent the many villains or obstructionists in Andersen’s path. In “The Ugly Duckling”, The Cat and The Hen are perfect pets for the peasant lady, since they have special qualities. They both try to mold the Duckling into having their same qualities. The Hen says, “I may tell you unpleasant truths, but that is proof of my friendship. I advise you, therefore, to lay eggs, and learn to

purr as quickly as possible” (Andersen *The Ugly* 19). The Cat and The Hen are defined by their unique qualities and force the Duckling to be like them, and ironically ignore his uniqueness. This is too much pressure for the young cygnet and he misses being himself, and swimming in the pond.

Edvard Collin became a guardian figure to Andersen and invited him to live with his family. This relationship, though born of good intentions, was also quite abusive. Andersen was never loved or given approval from Collin, though he kept seeking it. Collin’s behavior toward Andersen was a gross misuse of his power; however, Andersen often wrote letters in his favor and endured the abuse. Andersen was suicidal at different times in his life and became quite melancholy due to his sensitive nature and poor treatment. Mirroring this at the end of the story, the Duckling wants to die and gives up fighting for his life. To his surprise, the Swans admire him, much like the noblemen who finally took notice of Andersen’s talents. It seems that The Cat who is the villain in *HONK! Jr.*, and the unpleasant character in “The Ugly Duckling”, represents either Collin or Meisling.

Andersen explains, “I seize an idea for older people and then tell it to the young ones, while remembering that father and mother are listening and must have something to think about” (Draper 52). Children all over the world enjoy his stories, yet he has stated many times that he writes with an adult audience in mind. George Stiles and Anthony Drewe did a beautiful job imposing adult humor into the play *HONK! Jr.* with the relationship of the parents, and the mother’s exhaustion from being an unappreciated homemaker. This is a modern twist to the story, yet uses Andersen’s notion of dual audiences in children’s stories.

Andersen's stories, it is noted, often end with sadness and not "happily ever after". Even if there is a happy ending, there is loss or sadness. Like in "The Ugly Duckling", the Duckling experiences abandonment, and eventually finds acceptance with the Swans, but not from his own family. In "The Ugly Duckling", it is a peasant who saves him from the ice and treats him poorly by scaring him, so he runs again. The notion of a peasant being a savior is consistent with Andersen's humble upbringing. Andersen is his own savior. In *HONK! Jr.*, Ugly finds self-acceptance, and through this, ultimately is his own savior by accepting himself.

Reconciliation is not in the original story nor is it something Andersen achieved with the bullies in his life. For example, he always sought approval from his wealthy benefactors, like Evard Collin and his teacher Dr. Simon Meisling, but never received an apology from Collin, who could be a tyrant. Years later he did receive an apology from Meisling. Andersen writes:

I had a joyful experience at Christmas: Meisling approached me in the street and said that he must tell me that he had not been kind to me in school but had misjudged me, for which he was sorry, and that I was high above him, as he expressed himself; he asked me to forget his harshness and said about himself: 'the honor is yours, the shame is mine!' Oh I was moved (Bredsdorff 35).

Stiles and Drewe completed their ending with reconciliation, forgiveness, and acceptance. The mother finds the frozen bird and saves him as she declares her love and regret. The Swan is forgiving of everyone, and decides to live with his wife in the pond. This mirrors the conversation Andersen had with Meisling. Regardless of how fulfilling this apology was for Andersen, he still endured the long term effects of the bullying throughout his life. He described his dreams and paranoia in a way that defines what is known in modern times as post-traumatic stress syndrome. He wrote in his dairy about

needing psychiatric treatment. His entry from June 4, 1870, reads, "Slept badly last night. Once again I dreamt of subservience: I fled from Meisling, was frightened of old Collin as dissatisfaction with me prevailed in the new school. To think that I still have such dreams" (Stirling 333). Andersen was aware of the damage this bullying had caused him, yet he was unable to fully heal from it.

In Andersen's life, he was always trying to gain recognition for his talents as an artist while people tried to shape him into boxes that did not fit. Whether it is trying to quack when you honk, purr when you swim, or write in a formal way that was preferred during his time, it was a lifelong struggle to find acceptance at face value. Present day experts think Andersen was dyslexic. Today Andersen is famous for developing a whole new generation of writing.

Andersen lived during a time of the Danish monarchy and witnessed the change to a democratic monarchy. Later in his life, he received awards and titles from royalty. In 1845, Andersen was titled Knight Order of Dannenberg by the King of Denmark, and Knight of the Red Eagle by the King of Prussia. It seems that the final moment in the story and the final scene in the play were influenced by Andersen's experience with the royal family. The Duckling is given the red ribbon on his leg, a symbol of ownership from humans and respect from the pond inhabitants. The ribbon is the symbol of the leader, and wearing it puts Ugly, now a swan, in charge, which changes the dynamics of the pond to a more open democratic leadership. The Duckling is more accepting of differences than the previous pond leaders.

In the end of both versions of the story, the Duckling becomes a swan and he finds love. However, this was not true for Andersen. He never married. He died single

living as a guest in a nobleman's home. He paved a new road for writers and audiences yet did not find true love. At the time he wrote "The Ugly Duckling" he was young and optimistic. He was in love with Jenny Lind, the Swedish singer, and had other love interests including a Prince. None of these romances ever amounted to long-term relationships, causing Andersen grief and frustration throughout his life. Perhaps, his unending longing for love and acceptance helped fuel his amazing work as a writer.

In Andersen's fairy tales, "happily ever after" came at the price of giving up something else. As in his own life, while he did not achieve the fairy tale romance, he did receive fame and fortune as a writer. When he was a child, a fortune teller told Andersen, "he'd have better luck than he deserve, a wild high flying bird he'll be, something great and fine in the world-the time will come when all of Odense will be illuminated for him" ("Hans" *The Junior* 5). He remembered this moment from his childhood, when as an old man, the whole town of Odense gathered with candles outside his house, singing his songs and thanking him for his artistic contributions. In his later years, he became famous and is remembered through statues and in museums. Remarkably, as seen through his journal entries and accounts from others, he remained humble and grateful for all the blessings in his life. Children from all over the world would write to him and he would reply lovingly. He would read to children his stories at their request. He became a symbol of pride for the Danish.

It is quite fitting that "The Ugly Duckling" became a play, as Andersen was a performer and playwright first, while his poems, songs, novels, and fairy tales came later. This is not the first of his tales to play on the stage and it will not be the last. George Stiles and Anthony Drewe, the authors of *HONK! Jr.* kept Andersen's original style by

playing to audiences of parents and children. They also kept the setting similar to Andersen's, while adding modern elements. They added modern jokes about marriage, cell phones, and birthing classes. In the original performance, the props were modern, including a yoga mat for a lily pad and ducks in inner tubes. *HONK! Jr.* differs from the original story because the Mother is the hero and The Cat is the real villain. They did not divert too far from "The Ugly Duckling" but added changes that represented Andersen's life.

Anthony Drewe shares Andersen's childhood admiration for stories and the theatre. As a young boy, he says, "I cried when I heard Walt Disney had died. I thought it meant that there would be no more cartoons" (Drewe "There's Something"). Just as Andersen had played with his playbills, Drewe saved his brochures from the cinema and memorized every word and name involved. Perhaps, these commonalities in their childhoods led Drewe to Andersen's work.

Anthony Drewe and George Stiles met in college and have been best friends and writing partners ever since. They attended Exeter University together and started out as rivals using the same talent pool for their productions. Drewe had a theatre company called Stage Door that produced new musical comedies, and Stiles was the musical director for the Gilbert and Sullivan Society at the university. Drewe says, "We were both rivals when we first met" ("How We Met"). They met in the library, and shortly afterwards decided to postpone teacher training and try playwriting. While still students, in 1984, they rented a theatre, produced *Tutankhamun*, a musical inspired by the mystery surrounding the Egyptian King, Tutankhamun and were successful. They have been working together for over twenty years now.

Anthony Drewe was asked to write a play based on Hans Christian Andersen's stories. Originally, he failed at attempts of *Thumbelina* and *The Red Shoes*. Drewe says, "I had bought an anthology of Andersen's stories and felt that in THE UGLY DUCKLING, there was a timeless tale that people of all ages and walks of life would be able to relate to" ("Not Such"). The duo began writing; the music was written over nine months, and as Drewe says, "I wrote the book in three days" ("How We Met"). *HONK!* has been their most successful show to date. He explains that the play addresses many current social issues, "In our increasingly multi-cultural society school bullying, racism, sexism, homophobia, ageism, and any other "isms" you care to mention are still prevalent to varying degrees" ("Not Such").

Approximately two hundred years after the original story, the morality issue of bullying is still prevalent. In the United States, President Obama is bringing light to the subject as well. Popular television hosts such as Oprah Winfrey, Ellen DeGeneres and Dr. Phil McGraw have addressed this issue, which shows the relevance of Andersen's work and how he challenges us to look within to deal with bullying. He is an advocate for the poor and the downtrodden, even now, two hundred years, after his death. He has truly reached the stardom he yearned for and has left this earth a better place. In Bredsdorff's book, he quotes Jensen, a leading Andersen Scholar, who says:

Andersen himself had lived through every mood with all its fullness of pain and bitterness—we are familiar with all of them from his letters: the poor boy, dependent on benefactors who did not understand him, tortured and maltreated, full of feelings of inferiority, for long and painful periods doubtful of his own worthiness, but in his heart convinced that the time of recognition would come eventually. Everybody would have to admit ultimately that the ugly duckling who had been kicked and treated with contempt, was really one of the swans (67).

In Andersen's words:

We are all of one piece—all made from the same clod of earth; one came in newspaper wrapping, another in gold paper, but the clod should not be proud of that. There is nobility in every class; but it lies in the mind and not the blood, for we are also one blood, whatever they may say (83).

These words are the super objective or message of the play. Benjamin Franklin

Elementary was committed to building community, promoting the idea of acceptance, and celebrating differences. This community benefited from the play's message, and was proud to promote it.

World of the Play

Connections

Andersen's work is fascinating. He was a vanguard during his time and paved the way for children's authors. His idea of the dual audience is still used and marketed. The idea is that to sell to children, you have to sell to adults first; it is a marketer's dream. Years later, Walt Disney copied this idea, and the corporation remains very successful. Andersen mastered appealing to children and hiding a powerful message inside his work. His "not so happy endings" are the true fairy tale. Andersen understands there is a duality to all things and there cannot be happy endings without a price to be paid. He knows this from his own life experiences and explains it in colorful narrations. How is it that after two hundred years his work is still recreated, his meaning debated, and his concepts recycled? Andersen created a completely new genre of stories, coined a new writing style, and was a marketing genius. He found the perfect way to teach acceptance to children and adults.

Contemporary Relevance

Currently, bullying is a global problem. The amazing part of this story is that “The Ugly Duckling” is played out every day in many corners of the world and is still relevant. The authors of *HONK!* added modern influences and new details to the story. Andersen faced an oppressive class system that is also still prevalent in countries around the world and still lingers in the minds of many in the free modern world. North American schools are making great efforts to demolish the effects of this type of thinking that can manifest as schoolyard bullying. Benjamin Franklin Elementary has gone to great lengths to weave anti-bullying curriculum into the fabric of their culture. That is why this play was the perfect addition to their toolbox of tactics. *HONK! Jr.* was an appropriate play to produce for this place and at this time.

Currently, there are still battles for justice and equality in the world today. Racism, sexism, and bullying, are all addressed in *HONK! Jr.*, yet bullying resonates strongly with most educators. Theatre educators should be a student’s advocate and should promote positive messages of acceptance. They should use their position as a vehicle to instill and build confidence, refine teamwork skills among students, and facilitate student’s creativity into theatre projects that provide life tools and skills. This project unified students and helped them empathize with Andersen’s story. It was successful since it addressed these primary concerns. Great work is often accomplished and deep understanding occurs when students feel loved, supported, accepted, and are shown that they have added value.

Updating

Keeping *HONK! Jr.* as it is written paid homage to Andersen's design sense and the biographical element of his play. Andersen as a child, created paper dolls using scraps and playbills and imagined stories with them. Discovering this was a motivation to have the students create and design the props and set. For materials, they used scrap cardboard and discounted paint or discarded items to build their designs. Currently, children are so focused on technology and twenty-first century skills that they begin to lose their sense of creativity. The students were enthusiastic about getting their hands dirty. Their final product allowed them, and the audience, to escape into the Danish countryside, while at the same time to be humored by the mix of modern jokes and animal characteristics.

Explorations

There are many ugly duckling stories, and references to the play in art:

1. Christina Aguilera's song, "Beautiful," says, "I am beautiful no matter what they say, words can't bring me down." The song reflects her rise to fame and her version of the story as an abused child.
2. Disney's cartoon version of *The Ugly Duckling* won the 1939 Academy Award for best movie short.
3. The popular television show, *Ugly Betty*, is a retelling of Andersen's life with a female character who loses a parent young, faces poverty, is unattractive, and overcomes adversity to become an editor of a fashion magazine, yet keeps true to her uniqueness.
4. The 2000 movie *Miss Congeniality* depicts Sandra Bullock playing an awkward police woman who becomes a beauty queen.

5. Aerosmith's song "Amazing", tells a story of how the author, Steven Tyler came back from nearly giving upon life to find hope.
6. Pablo Picasso and his paintings with disfigured faces.
7. Shanghai is opening an Andersen theme park.
8. Iris Johansen wrote a murder mystery novel called *Ugly Duckling*. The main character is a woman who overcomes a near death experience, survives the death of her husband, and has surgical rehabilitation to emerge as a "swan" that uncovers secrets about her husband's murder.
9. *Duck Prince*, by Ai Morinaga, is a novel about a short ugly boy whose wish to be handsome, is granted this, and he realizes this is a problem.
10. The hip-hop group, Ugly Duckling, hails from Long Beach California. Dizzy Dustin, Young Einstein, and Andy Cat make up the group. They chose this name because they felt like outsiders in the California hip-hop scene. They are now very popular with underground listeners.
11. Neal Shusterman wrote *Dread locks: Dark Fusion #3*, about a girl who is shunned but dreams of acceptance. When her dreams become reality, she seeks revenge on her persecutors.
12. Donna Napoli wrote a version of "The Ugly Duckling" set in Tasmania. The Duckling is a Pacific Black Duck that becomes a Black Swan. His friends are a Wombat and a Golden Bristle-tailed Possum. The villains are a Quoll, Spurred Platypus, and a Tasmanian devil. This story is a humorous children's book.

13. Khalil Gibran, the poet, wrote of wealth in the *Prophet*, “Coming generations will learn equality from poverty, and love from woes.”
14. Trudy Ludwig has written a series of picture books on the topics of bullying.

Production History

HONK! opened in 1993 at the Water Mill Theatre in Newbury, England.

Originally titled, “The Ugly Duckling or The Aesthetically Challenged Farm Fowl”, it was directed by Steven Dexter, and designed by Francis O’Connor. The Water Mill Theatre is a small venue housing only two hundred seats. Drewe describes what makes this venue perfect for “The Ugly Duckling”: “It’s a converted water mill, so it has a river running through it, effectively, and it has ducks on the lawn, and I thought this is the perfect show for the Water Mill” (“Honk”). The show had a very positive reception. When asked why they did not open the show in a prominent theatre space, Drewe replied, “To open a show in the West End or Broadway, the stakes are so much higher that it can make or break a show, and if the critics decide they didn’t like it, it pretty much kills the show off” (“Honk”). The idea was that if it became popular and then played Broadway, the patrons would already be fans of the show ensuring its success.

Drewe persistently pursued a billing at the National Olivier Theatre but was not given a chance by theatre director Trevor Nunn. Later, Julia McKenzie directed a production of *HONK!* in 1997 in Scarborough at the Stephen Joseph Theatre with designer Peter McKintosh and choreographer Aletta Collins. This creative team developed the show substantially, and Nunn became a fan. In 1999 Nunn finally called Drewe and explained that the National’s Christmas show fell through. He asked if they could produce Drewe’s show. The script underwent changes and was reborn as *HONK!*.

This new version is what is currently available; however, there is a North American version that was changed for cultural differences and humor. The youth version was used in this thesis project.

The show at the National was a hit, and the large venue and location proved profitable. In 1999, *HONK!* received the Olivier Award for best new musical and beat Disney's *Lion King*. Drewe responded to the award by saying: "Ordinarily I don't think it would have made the front page of the newspapers, but it was the whole story of a duck beating a lion that the British caught on to, and it was the first British musical staged at the National Theatre ("Musical"). Despite rave reviews, there was criticism that suggested the National Theatre was not the proper venue: "At the National it was fun but overblown, but the smaller space suits this spritely little musical well" ("Honk").

Receiving the award put the show on the map.

After the show became a hit, it went on tour throughout England, playing smaller venues. The hosting villages and towns welcomed the 2001 tour warmly. Overall, general criticism was positive, yet both positive and negative responses were very consistent for each town. People related the theme to racism and homophobia. Christopher Hansford from the *Bath Chronicle* wrote:

It always seems extraordinary how eternal truths are handed down to succeeding generations in the form that will get them the best attention. Lute songs, perhaps, in the 16th century and rock musicals in the 20th century. The story of the *Ugly Duckling*-about being different-might have applied to Jews in the Middle Ages, conscientious objectors during the two world wars and maybe homosexuals during our own time ("Out").

Alan Powell of the *Sheffield Telegraph* commented:

HONK! is a re-working of the Hans Andersen classic *The Ugly Duckling*, and whilst you can judge it on an esoteric level of a celebration of being different in an increasingly multi-cultural society, most audiences are content to sit back and

be entertained by a blast of creativity and innovation which, not surprisingly, led to a best musical award last year (“Honk”).

The universal theme of acceptance in Andersen’s story was still relevant and had taken on new meaning in the millennium.

In adherence with Andersen’s dual age audiences, *HONK!* is also intended for families. The concept Andersen pioneered was his realization that adults were reading his books to children, therefore he wrote with adults in mind as well. This concept was popular at the time *HONK!* debuted. It is the adults who buy the tickets and bring their children to watch shows. After reading many reviews, it is safe to say that *HONK!* is a family show. Peter Steptoe of the *Croydon Advertiser* wrote, “This is definitely a family show, and the enraptured children were as well behaved as their parents” (“Yes”). Mile Priestly from the *Telegraph and Argus* wrote, “But basically, it's kids' stuff innit? And indeed it is. The children in the auditorium seemed entranced with it. But it's also grown-ups' stuff as well once you let that magic work on you” (“Show”).

However, there seems to be consistent criticism about the material aimed at both groups. It is a common choice when producing this show to use costumes that are colorful and only suggest minimally that each character is an animal. Peter Steptoe from the *Croydon Advertiser* wrote in favor of the costumes saying, “The menagerie was suggested by the costumes, without a feather in sight . . .” (“Yes”). Though this appeals to adults more than full animal suits, the children relate less to the characters. Roddy Philips from *The Press and Journal* wrote, “. . . but there's not a feather or a beak in sight. Instead the duck pond is populated with comically dressed, wacky people. Which is fine if you're an adult but not particularly interesting if you are eight years old” (“The Ugly”). Most reviews suggest that more should have been done to engage children,

costumes do not appeal to children, and content falls short for adults. Finding a balance for children and adults is quite the challenge and the 2001 national tour struggled in this endeavor.

The script and score also receive consistent criticism. The script is full of animal puns, plays on words, and animal jokes. The large quantity of these elements dulls the effectiveness of the show and can become redundant to the adult audience. Bill Stone from the *Plymouth Evening Herald* wrote, “George Stile’s bouncy or sentimental melodies are eminently hummable, even if some of his puns make you groan” (“Joyous”). Jemima Laing from the *Western Morning News* wrote in regards to the dialogue, “A script punctuated by a stream of corny puns seemed to hit the mark with the younger members of the audience . . .” (“Swan”). Jeremy Lewis from *Nottingham Evening Post* wrote, “The puns will drive you totally quackers” (“Gag”). Kevin Bourke of *The Lowry* wrote, “Given better songs to work with, and perhaps a few gags that weren't simply variations on the theme of substituting poultry references for human ones, I'm sure most of the other performers might also have made a better impression” (“Duckling”). The word play in this script is either loved or dreaded. If the show is strong and well developed, it seems to be overlooked, but if other elements are not strong, the dialogue becomes a sore spot.

A common negative criticism in almost each review concerns the musical score. Kevin Bourke of *The Lowry* wrote, “. . . its score is a huge disappointment, largely consisting, as it does, of the sort of wretchedly unmemorable rubbish which mistakes shouting for singing and amplification for passion” (“Duckling”). Mike Priestly from *The Alhambra* said, “The songs impress - although by and large they're not the sort you

emerge from the theatre humming to yourself” (“Show”). Jeremy Lewis from the *Nottingham Evening Press* wrote, “It is unmistakably a musical, although George Stiles's melodies are pleasant rather than unforgettable” (“Gag”). Most of the reviews mention that there is no song to remember and that patrons do not sing when leaving the theatre.

Two major criticisms regarding the National Tour were that there is not enough substance to this story or that it is too long. It is understandable how this could happen considering it is an adaptation from a short story to the stage. Much was added to lengthen the story and develop characters. The question is was it done in a way that is relevant, meaningful, and blends in with the story? Jeremy Lewis from the *Nottingham Evening Post* remarked, “There isn't enough here for grown-ups; no emotional pull, nor any 'idea' apart from the point that it's OK to be different” (“Gag”). David Marston of the *Exeter Express and Echo* wrote, “The pace doesn't always crack along and the story is thin in places” (“Honk”). The puns in the dialogue, rhyming, simple songs, and trying to reach a dual audience were elements that needed much attention in the thesis production, yet as the Olivier Award givers, and Stiles and Drewe remarked, this is a story worth telling.

Positive feedback from this show was centered on actors, character roles, set design and choreography. Characters consistently mentioned are The Cat, The Bullfrog, and Ida. Dance numbers that received rave reviews were The Fish, The Froglets, and The Geese. Rita Carpenter of the *Buck Free Press* wrote about the National Tour, “The scene where the geese took flight was both funny and extremely well staged. The sequence with the bullfrog almost brought the house down” (“Ugly”).

HONK! made its North American debut at the Helen Hayes Performing Arts Center in Nyack, New York on December 12, 2000. There were two different groups performing, the junior youth group performed a shortened version, now known as *HONK! Jr.*, and the senior company performed the full length USA version, *HONK!* These shows were so successful they started a following and many USA performances have since been produced.

The setting provides designers with a wide range of creative angles and no negative reviews about the set were found. Jeremy Lewis writes, “But it is gorgeous to look at, full of inventive design (Peter McKintosh) and clever movement (Aletta Collins) and so loaded with raw charm that it is hard to whinge even about writer Anthony Drewe's puns” (“Gag”). In 2007, *HONK!* came back to the Water Mill Theatre and this time Francis O’Connor designed the set. Julie Watterston from *Stage Review* wrote:

Its latest transformation is a real delight from the ‘ball pool’ duckpond and sloping oval decking, skilfully designed by Francis O’Connor, to Steven Dexter’s ability as director to work the band of actor-musicians not only in the round but also from ground to balcony level. The tiny set amazingly gives ample opportunity for surprises . . . (“Honk”).

A notable design is from Lexington Children’s Theatre in 2008, where designer Kristian Moore used a 1960s theme. The colors were bright and the set was cheerful. The creative team decided they did not want the show to look like *Charlotte’s Web* or have that traditional feel (see Fig. 36).

After the National Tour, many productions followed and the play spread to North America. In 2007, it was reported that 3,000 productions of this show had been produced worldwide. *HONK!* has even played in Denmark. Drewe told *PlayBill*, “George and I went out for the opening in Denmark because that’s where Andersen came from, so it

meant a lot that we were being accepted in his home town” (“Honk Returns”). When inquiring about the rights, a list came up which showed that many schools had produced this show. It was the intention of the writers to have this story told in many theatres. Drewe directed the Chicago debut in 2002. It has since played in Japan, Tel Aviv, and Singapore

HONK! is quite popular with schools and children’s theatres. *HONK! Jr.* is preferred at the elementary level because it is shorter, and the scenes that were cut were a bit racy and seductive for a young audience. It is unique because adult or children actors can perform in this show. It can be executed on a large scale or in a small theatre with minimal design. Its universal appeal mirrors that of the Andersen’s original story. *HONK!* will continue to play for years to come and audiences will continue to be enchanted by this classic story and reminded of its lessons.

Problems Perceived and Otherwise

Problematic Moments or Scenes

1. Midway through scene 1, there is the introduction of the nest, and Ida and Drake’s relationship. Anticipation of the arrival of the ducklings is built here. Ida establishes her role as a loving mother while tension increases due to her long wait. There is also tension between Drake and Ida that surfaces but must not overshadow Ida’s love of being a mother, or Drake’s ambivalent, ignorant bliss of his life. The audience must have empathy for Ida. Their dialogue is quick, witty, comfortable, and easy; a married couple’s banter back and forth; yet still must be fresh and avoid being cliché. If they are playing their objectives and not the humor, the adult

audience will be able to relate. This is where Drake, as the father, lets the younger audience down. They realize he is self-centered.

2. The next song establishes Maureen as Ida's best friend and reveals that Ida is confident. They sing about the difficulties of motherhood. The eggs hatch in this scene. The character anticipation for the eggs' coming is already established, but this must not be confused with the actor's anticipation of the event. It must be a surprise to the characters as well as the audience.
3. In these first scenes, the characters' general opinion of the large egg is understood. It is probably a turkey so it is not worth a duck's time. This contrasts the notion that they are friends with the character Turkey. It reflects the class system of Andersen's time, but brings a racist element to the play that is not in the original story. Most of the characters, except for Ida, predict it will be a turkey, yet they do not offer it to Turkey to raise. This is subtle, yet the writers wanted to establish a tone of, "birds of a feather flock together," and that there is judgment and racism on this farm. Perhaps, this content was put in for laughs and was not well considered concerning how these jokes relate to The Turkey. Either way this presents a problem.
4. A problematic moment occurs during the song "Hold Your Head up High" where Ida and Ugly's relationship is created. It is a short scene and the only one between them before Ugly is lost. It is the entire basis for the unconditional love theme. Ugly refers to his mother's love and how she raised him. This is the only scene to reference this idea, so this moment

stood out by pushing the intimacy and love. The actors had to make this scene meaningful or the audience would not buy into what they are both searching for when he gets lost. If they did not buy the unconditional love theme, they might settle on guilt as Ida's sole motivation, thus giving the super objective of the play a shallow theme.

5. It was a challenge to have children play adult roles and relationships. They do not have the life experience to relate specifically to these situations. Avoiding shallow acting that was representative of character types but not realistic was desired. This was solved by helping students find the common raw objectives and feelings that the characters are experiencing. When the relationship is stripped away, children have the same human emotions as adults. The difference is that adults have learned to modify their reactions and perusal of objectives to their cultural norms, while children react more freely and raw. For example, the actor who played Drake was not relating to the relationship between Ida nagging and his character's feelings toward her. The student remembered how he felt when his mother repeatedly asked him to do chores he does not want to do, he identified that his character was feeling frustrated. He used this to try and imagine what it is like to be a frustrated husband. This translated as giving a more authentic performance. This technique was used throughout rehearsal with other student actors as well.

Problematic Actions

1. During scene 4 on page 64, the Geese are going to search for Ugly's home. They take flight in a V-formation and fly around until they are shot down. In the script, it suggests that there is gunfire and dogs. The Geese are off stage when they are shot, and a single feather is dropped from the rafters. When executed correctly, the scene commands comedy and the audience is engulfed with laughter until the gunshots and the feather moment, where they will experience loss and sadness. When played right, they experience the betrayal of The Cat. This scene received positive reviews. The challenge is that the audience must instantly fall in love with the uptight military Geese in order to feel the loss. The choreography is essential and must resemble the movement of an airplane since Dot plays a Flight Attendant. Also during this scene, The Cat hides in cattails that move, and he continues to get closer to the action. This has to happen unnoticed by the Geese until they see him. It has to move smoothly and in tandem without The Cat pulling too much focus.
2. Scene 7 required a blizzard, and The Cat and Ugly become frozen. Then they thaw out and Ugly has turned into a swan. This is a difficult costume change as well as a design challenge. Fabric was used to symbolize snow and wrap Ugly and The Cat. The Frog chorus also carried dangling snowflakes across the stage to represent the blizzard.
3. The first scene, where Ugly hatches, is also challenging because he emerges from the egg with Ida on his shoulders. Whether or not this action can be done, is determined by the actors that are cast, and their physical strength and

size. This should be modified with children, and was done so by having Ida sit on a seat right behind the nest.

4. Right after the previous moment, there is a fight over French bread. It is important to stage this so the audience sees that the Ugly is not getting anything to eat. This is where he wanders away, and the audience must focus on him and not miss his exit. Therefore, the fight should be engaging and not too distracting.
5. There are large musical numbers throughout and it is important to choreograph them from a comic point of view since they are placed in the script to uplift and get laughs. The finale song is also important to block carefully since the entire company is in the number.
6. Staging and blocking the swimming section is difficult. The decision must be made and be consistent concerning how the actors will portray swimming and flying, and it must be crisp to relieve the audience of their disbelief.
7. Scene 6 is when The Farmer catches Ugly in a net, and The Cat helps him escape. The capture must look real and be fast paced.
8. In scene 6, on page 73, Ugly finds Penny caught in a fishing line and untangles her.
9. In scene 2, on page 58, The Cat has Ugly in his lair when he is hit in the head with a baseball that knocks him out. The baseball must hit him the first time or it will not make sense; it must be an accurate throw.

Problematic Character Interpretations

1. The Cat is the villain that resembles a human predator or kidnapper. This role cannot be played too creepy or human like, or it will be too scary and realistic. What makes this role work is that The Cat acts like a cat and plays with his food like cats do. He must keep cat qualities on the forefront or he will turn the audience off by reminding them of realistic human criminals. The audience must be intrigued by The Cat and not alienated. It is one of the strongest roles and most fun when performed with care.
2. The Bullfrog is the “fairy god mother” character in the play. It is a role that commands comedy and a strong singing voice. There must be a balance between the comedy, singing, and guiding Ugly. The Bullfrog must not lose sight of his objective to fortify Ugly’s confidence. He must not get lost in the comedy. For this thesis, his part was split into two roles, for a female and male actor. They bounced comedic lines back and forth.
3. The actor playing Ugly must find a balance between the innocence of a child and the emotion of wanting to be loved. He cannot be seen as a weak victim. There must be an inner strength and gives us hope. If played too weak the audience may lose interest in his journey.

Problematic Character Interpretations Caused by Actors Who Have Previously Done This Role

1. In the 2001 National Tour, Norman Pace played Drake and The Bullfrog. He shined and received rave reviews for The Bullfrog role, but not the same for Drake. Putting him in the dual role resulted in comparisons made from critics. The roles are so vastly different they cannot be compared. They

serve very different purposes in the play. The charisma of The Bullfrog overshadowed the Drake role. People overlooked its importance for creating obstacles for Ida and Ugly, and for bringing humor about marriage to the older audience. Norman Pace lavished in playing The Bullfrog and might have neglected the Drake role. Even though the audience may loathe Drake, the actor must not. Norman Pace is reported to have come off a bit cliché' and played the stereotype of the pompous, shallow male. However, his Bullfrog shined. Perhaps this was also a casting problem. Duel casting was successful in the 2003 movie *Peter Pan*. The same actor (Jason Isaacs) plays Captain Hook and Mr. Darling; he did a fantastic job of playing both contrasting roles.

2. Peter Steptoe from the *Crydon Advertiser* wrote:

The cat was, of course, a tom, extremely fond of 'Duck a l'Orange' and pursued our lost duckling relentlessly. Clive Rowe was a big man, who moved lightly with an almost feline grace, purring his words with a menace, and serenading us with a big baritone voice. He was a villain but the twinkle in his evil eye made me like him ("Yes, Sir, that's")

3. Richard Dempsey played Ugly during The National Tour. He received positive reviews for his acting and mix reviews for his singing voice. There are other general notes that some of the singing was glorified yelling. Since the songs are not strong and as memorable as other plays, one must have the appropriate voice to carry them off and a quality that matches the character.

Problem Caused by Casting Difficulties

1. Working with elementary student actors meant needing to find children who can play adult roles. They have to have strong singing voices and be able to pull off comedy as well as other complex emotions while perusing objectives.
2. Involving as many students as possible was the goal, yet double casting was not. A large number of capable students were needed from a small school.
3. All children who auditioned were guaranteed a place and positions for 70 students needed to be found.
4. Casting different ages and sizes of actors to play the different characters was necessary. For example, the ducklings were smaller than Ugly and the parents.
5. The Ugly role was split, so a baby and a full-grown swan were cast.
6. The Bullfrog role was also split into two Bullfrogs – a male and female.
7. A Camera Operator for Jay Bird was added.
8. Making room for all children to participate was challenging. The chorus was expanded to include all seventy students.
9. Students could choose to be on the production crew instead of acting, if they were so inclined.

Problematic Representations of Race, Religion, and Gender

1. As mentioned, there is an Oriental Duck and oriental is a derogatory term for Asian. It is not resolved in the script and seems out of place for a play about acceptance.

2. The Turkey is a friend to the animals yet there are relentless jokes about Ugly being a turkey creating a sort of animal racism. This also seems out of place for a play about acceptance unless it was meant to reinforce the notion that this community is not accepting.
3. Ida is the typical homemaker and the character is borderline stereotype 1950s complacent woman who has no options.
4. Drake is the absolute stereotype of the macho, entitled, uninvolved father and husband, and as a result, the other characters have low expectations of him. Drake spends his time down at the local “watering hole” and is the first to bully his own son.

Problems Posed by the Themes in the Text

The main message of this play is acceptance. It has long been criticized that the real message is that one will not be accepted unless he/she undergoes a makeover or transforms himself into something new. This debate dates back to Andersen’s critics and is still going on. In 2001, David Marston wrote: “Very politically correct. But it’s telling that the Ugly Duckling only really gets loved by anybody other than his mother when he becomes a beautiful swan. What about those of us fated never to undergo such a radical transformation (“Honk”)?” The politically correct statement is disturbing. The take home message is that we should be proud of ourselves just as we are and be accepting of others. However, Marston has a point about this play, Ugly is only shown acceptance after he has transformed. This raises the question, if he had not turned into a swan, would they have made him the king of the pond? In the timing of the story, by the time the other characters find Ugly he has transformed into a swan. Andersen did not reach “swan”

status in his lifetime. He was mingling with royalty, but he was neither royalty nor aristocracy. His stories are known for being realistic and sad. He is not famous for happy endings. There is always realism in his endings. Perhaps, when examining the makeover there is a realization that the inner changes and growth might be stronger than the outward appearance. What if he had become a turkey, or a goose? Would he still be accepted, and there would still be a story?

Problems Posed by Genres

1. This play is a family musical and as discussed in other areas of this paper, it must appeal to both adults and children. There are mixed reviews on whether or not *HONK!* accomplishes this. Striking a balance between the dual audience when it comes to jokes, costumes and emotions is important.
2. *HONK!* is an Olivier Award winner; however, that will not determine its success. Many critics feel that there is no memorable tune. The mark of a good musical is that the audience remembers the music and sings it for years to come. This is where this musical falls short. An audience member who sees this genre of show expects to pick up a few songs along the way.

Problems Posed by the Status of the Text

There are now at least four forms of this story: the original story by Andersen, a full-length British version of the musical, a North American full-length version, and the junior version. What are missing from the junior version are the scenes with The Hen, Low Butt and the other cat, Queenie. These missing scenes are not essential to the story line. There is a seduction scene where Queenie the female feline flirts with The Cat in order to distract him so Ugly can escape. Interpretations of this scene can

be very racy and with the intended audience of young children and family audiences, the cuts seem very appropriate.

Problems Based on Dialects

There is still a lot of British slang or informal language in the North American version of the script and those words were defined in this thesis.

Problems Posed by Pronunciation

The play is written in English; therefore the students are able to read the script. However, depending on their reading level, they might find some of the words unfamiliar, therefore these words have been defined in the glossary of this thesis. Pronouncing some of the British expletives were challenging for some of the student actors, however with practice, these words were pronounced correctly.

Problems Posed by Need for Adaptation

Since the play is cut down for students and adapted from the Andersen story it is primed and ready to be used. This story is available in many other languages.

Problems Posed by Unusual Linguistic or Rhetorical Styles

1. The consistent flow of animal puns distracting and quite challenging. These sections should be played for endearing or comedic tone.
2. The rhyming in the lyrics overshadows the meaning of the song and creates contradictions. For example, in the song "Look at Him," The Ducklings say, "His legs are bandy and the knees are knocked" (1.1.49). Bandy and knocked are the exact opposite of each other so which one is it?

Problems Posed by Music or Need for Musical Score

1. There is a musical score, a performance CD, and an accompaniment CD. The musical numbers contain concentrated dramatic action and build the momentum of the play. It is important to ensure the depth of lyrics and action are played out. The music is not there just for entertainment value; there is music played throughout the play under the dialogue. It was a challenge to get the timing right. Actors must be precise with their timing.
2. Unlike many of Music Theatre International plays, the music cues are not added in the script. It took multiple runs of the show to get the cues placed properly. For this script, cues have to be identified by trial and error. It was decided to use the provided music, as there was no orchestra and band available for this thesis production.
3. “The Blizzard” song is written for male and female generic parts. This was allocated to the swan chorus. Having the swan’s conduct the transformation sequence paralleled Ugly’s turning into a swan and gave the swans a regal power.
4. “Blizzard” and “Melting Moggy” are written in a high key, this presented challenges for young voices.
5. The song “Warts and All,” is bold and builds slowly from the beginning. This was a challenge for the young actors. This song requires a confident unencumbered courage, and voice. The spectacle aspect of this song makes it opulent and complicated. In the script, the Frog chorus come in halfway through the scene and sing back up. It was a challenge made greater by the

age and size of the Frog chorus and the creative team worked to make this a seamless transition.

Scenic Requirements

1. The theatre was transformed into a duck pond with a farm in the distance.
2. The Cat's lair is a cook shack. The lair was movable and came on and off the stage.
3. The Geese lived in the grassy marshlands.
4. The play opens up with the nest and giant eggs. The set goes through all four seasons including a white snow-filled winter.
5. The set is colorful and strongly suggest the natural world. It is done in a whimsical way.
6. As children were manipulating the sets pieces, they had to be lightweight. They also had to be movable and fit into the venue.

Special Effects

1. Giant eggs hatching that need to hold the weight of an actor.
2. Farmers' truck sounds and lights.
3. Snow blizzard.
4. Animals freezing and thawing.
5. Gun-shots and smoke; single feather falling from sky.
6. Airplane noise and lights.
7. Dogs barking.
8. Cat being hit in the head.
9. Change from duckling to swan.

10. Reporter with camera and broadcast.
11. Animals swimming.
12. Animals flying.

Problems Posted by the World of the Play

1. The challenge for actors was anthropomorphism, performing as animals with human qualities. Though the characters are animals, they socialize with their neighbors and are a part of a larger community.
2. The play takes place outside and in nature so this needs to be clear. All the emotions, choices, objectives and relationships are mostly human and need to be played to the fullest to engage audiences.
3. The students had to have background information on Andersen to understand Ugly's journey.
4. Use of cultural slang in the text.
5. For students at Benjamin Franklin Elementary it was necessary to tie in current school anti-bullying curriculum.
6. Reinforcing, that under all the differences of outward appearances we are all human, (or animal).

Applications

Technical Preparation

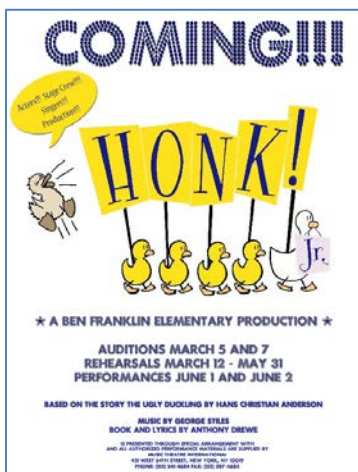


Figure 3. Initial flyer seeking student involvement. Benjamin Franklin Elementary, May/June 2012.

Page 60

- 5/30 Heidi-meets day w/tech & programms the light crew, some sand etc."
- 5/25 Pay David for time

Page 32

Month: *May*

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	30 11 Draft Book		21 "	4 Act I polish		
Bookings Printed I hang →	7 Act II (polish) *		9 Run Act I		11 Fix Act I	
	14 Run Act II *		16 Draft Book Fix Act II Theater costumes *	19 Rehearsal Set Finished		
	21 Fix Paper Bad costumes	22 Accounting 1 acct 1 song 2	23 Rehearsal	25 LWHS Preview	26 more sets tech team special →	concert break MEMORIAL
DATE WEEKEND	28 X	29 Tops/sets Dns Rehearsal	30 tech FULL REHEARSAL	31 dress	1 show	2 show

Figure 4. Early calendar planning. Benjamin Franklin Elementary, 2012.



Figure 5. Prop design inspiration and outcomes: a photograph of a tree near a pond, and the student drawn backdrop; photograph of a pond with reeds, and the student made reeds prop; incomplete windmill made for cardboard boxes.

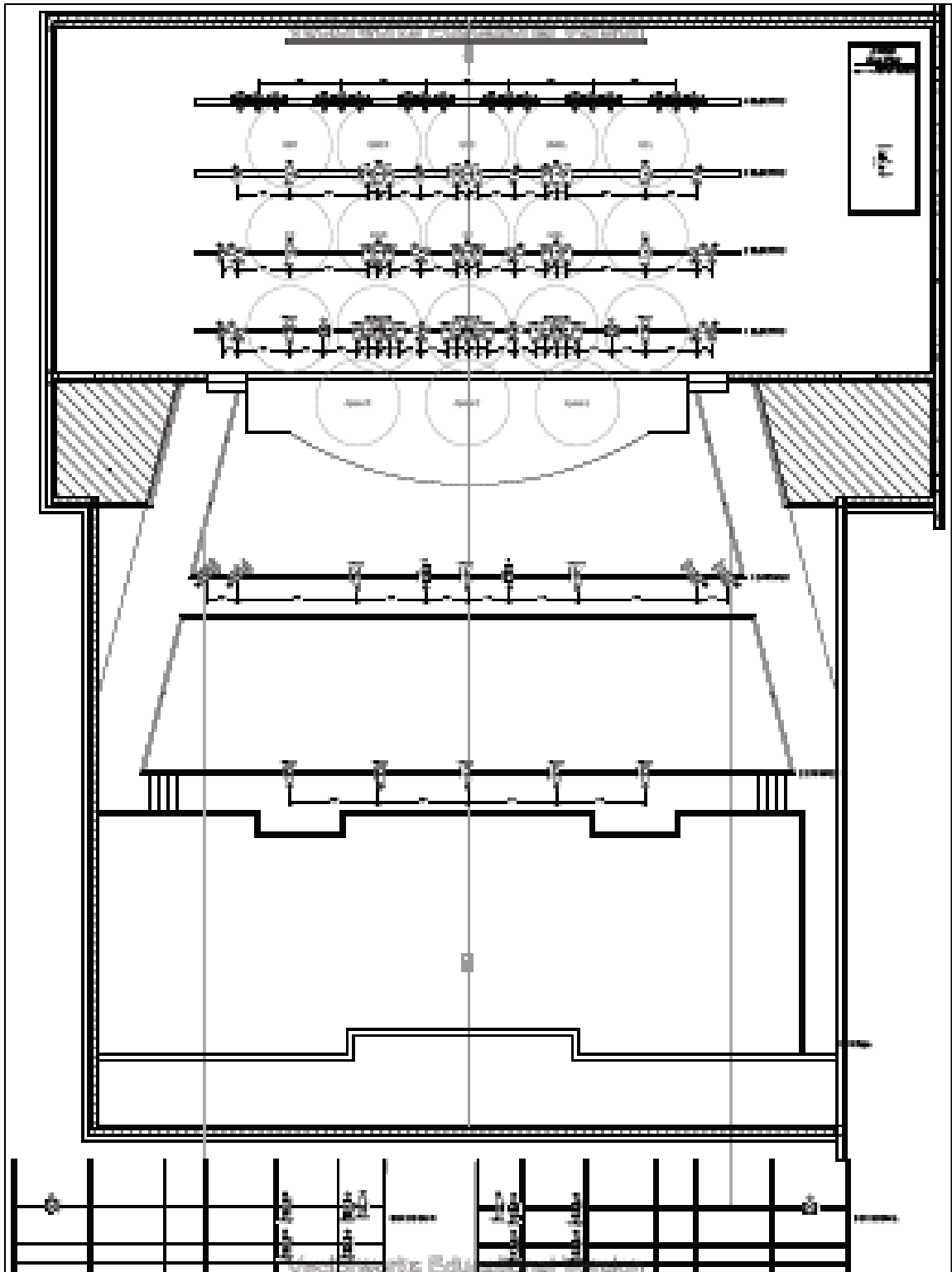


Figure 6. Lake Washington High School lighting plot. Benjamin Franklin Elementary, May/June 2012.

①

Lighting cue sheets
 Scene # Page # Description/Action Cue Notes

Light cue	Scene #	Description/Action	Cue	Notes
6:30		Blue light		
2	3	house to half		
	off	House		
2		stage lights out		
3		Production crew	as they walk	
4	9:30	SWANS ENTER		
5	9:35	DRAKES ENTRANCE	Slowly	turn on music
6		PYS I knew you were one mind	<u>water</u>	

Figure 7. Lighting cue sheet #1. Benjamin Franklin Elementary, 2012.

②

Lighting cue sheets

Scene #	Page #	Description/Action	Cue	Notes
1		Back to farm	-Dark ENTRANCE	
8	P54	mechanically Turkey Dirty It's not so fair They leave him alone Different		
9		cat exit Naween gossip	Sunny Farmyard	
10	P58	slow fade to cat shack		
11	P62	slow scene 3 →	Sunny Farm George	
11.5	Note	Inter Mission	House preset 2 →	House preset Half #3 off
12	70	Farm Scene 5		
13	House up P12 Scene 3	Bullfees		

↑ House off when frog
out on stage

Figure 8. Lighting cue sheet #2. Benjamin Franklin Elementary, 2012.

③

Lighting cue sheets

Scene #	Page #	Description/Action	Cue	Notes
14	81	Winter scene		
15	89	Acting 1 min		
me	House	to half	<u>Speed</u>	
116	House 2-			

Figure 9. Lighting cue sheet #3. Benjamin Franklin Elementary, 2012.

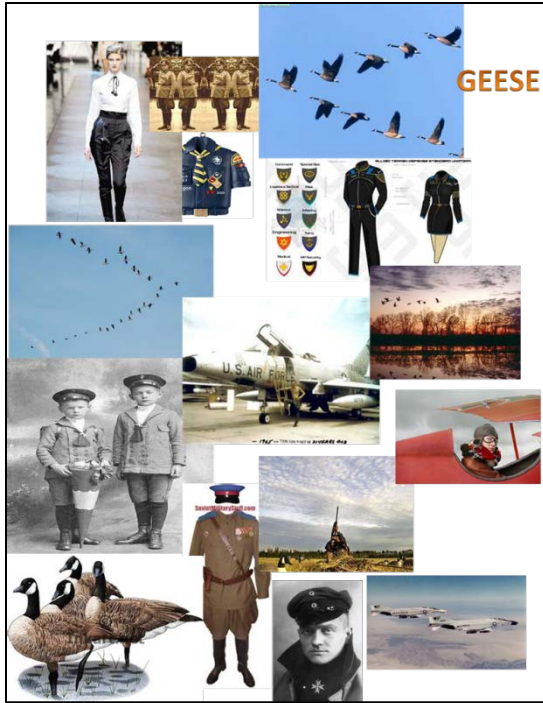


Figure 10. Resource pictures for Geese costume design. Benjamin Franklin Elementary.



Figure 11. Initial rendering of Geese costume. Benjamin Franklin Elementary.



Figure 12. Final Geese costumes. Benjamin Franklin Elementary, June 2012.



Figure 13. Resource pictures for Ducks costume design. Benjamin Franklin Elementary, 2012.



Figure 14. Initial rendering of Duck costume. Benjamin Franklin Elementary, 2012.



Figure 15. Final Duck costumes. Benjamin Franklin Elementary, May/June 2012.



Figure 18. Final Swan costumes. Benjamin Franklin Elementary, May/June 2012.



Figure 19. Froglet costumes. Benjamin Franklin Elementary, May/June 2012.



Figure 20. Production crew uniforms. Benjamin Franklin Elementary, May/June 2012.



Figure 21. Students from production crew, creating sets and props. Benjamin Franklin Elementary, 2012.

Costume Plot								
	Scene 1 Song 1-9 Pond farm spring	Scene 2 Cats' Lair Kitchen Song10,11	Scene 3 Duck yard interview Song 12	Scene 4 Marsh lands Hunting Song 13,14	Scene 5 Duck yard Song 15	Scene 6 Open fields Song 16,17, 18,19	Scene 7 Blizzard Song 20,21,22	Scene 8 Thaw in duck yard Song 23- 25
Ugly	e. 44 hatch different x.56	e.58 bewildered x.61		e.64 hiding scared x.70		e. 73 older x.83	e. 83 ice melt into swan	x.92
Ida	e.35 anticipation / defensive s. #3 p.38 x.53 e.56 x.58		e.62 mourning x. 64				e. 84 ice	x.92
Drake	e. 35 idle, smarm x.38 e. 43 x.44 e.47 rude x.53 e.56 x.58		e.62 arrogant x.63		e. 70 apron now Mr. mom x.72			e. 89 x.92
Beaky	e.41 hatch x.44 e.47 x.53 e.56 x.58		e. 64 sad x .64		e. 71 older x.72			e.89 older x.92
Fluff	e.41 hatch x. 44 e. 47 x.53 e.56 x.58		e.64 sad x.64		e.71 older x.72			e. 89 older x.92
Billy	e.41 hatch x.44 e.47 x.53 e.56 x.58		e. 64 sad x.64		e.71 older x.72			e.89 older x.92
Downy	e.41 hatch x.44 e.47 x.53 e.56 x.58		e.64 sad x.64		e.71 older x.72			e. 89 older x.92
Maureen	e.36 angry x 37 e.39 neighborly x.42 e. 53 x.53 e.56 x.58		e. 63 suit case helpful					e. 89 x.92
The Cat	e.36 sneaks, x.37 e. 50 hides appears.55 x.56	e. 58 hungry x. 61		e. 67 hiding x. 68 e. 68 x.70		e.81 x.83	e. 84 ice x. 89	e.91 x.92

The Turkey	e. 35 wobble x.37 e. 50 x. 53 e.56 x.58							e. 89 x.92
Henrietta	e.35, aerobics x.37 e.56 x.58							e.89 x.92
Greyleg				e. 64 military captain x. 70				e.91 x.92
Dot				e. 64 gentler x70				e.91 x.92
Barnacles				e. 66 x.70				e.91 x.92
Snowy				e.66 x.70				e.91 x.92
Pinkfoot				e.66 x.70				e.91 x.92
Grace	e. 50 (school principal) red band on leg x.53 e.56 x.58							e.89 x.92
Bullfrog						e.76 larger than life x. 80		e.91 x.92
Father Swan						e.75 majestic x.76	e. 84	x.92
Mother Swan						e.75 majestic x.76	e.84	x.92
Penny						e. 73 same age ugly x.76	e.84	x.92
Bewick						e.75 majestic x.76	e.84	x.92
Jay Bird			e. 62 inquisitive, pushy x.63		e.70 x.71			e.89 x.92
The farmer						e.81 x.82		e.9 x.92
Ensemble	e. 36, x.37 (1 st costumes) Boys voice p60 (Girls voice p 61)		e. camera crew p.62 x.63	e. geese x.70 single feather drop all die	(e.70 camera crew) (camera crew x.71)	(e.78 froglets e. 80)	(e. female solo+ chorus)	e.91 x.92

Figure 22. Costume plot. Benjamin Franklin Elementary, May/June 2012.

Actors Cues and Prompts

Opening of Show

- Production and Donavan
- Swans
-

Scene 1, Duck Yard, Songs 1-9, p35-57

“Poultry Tale”

- Ugly
- Ida: **apron**
- Drake: **broom**
- Ducklings
- Maureen, **baby gift**
- The Cat
- The Turkey
- Henrietta: **hand weights**
- Grace: **umbrella**
- Geese
- Greyleg: **pointer**
- Swans
- Frogs
- Jaybird: **mic**
- Camera Man: **backpacks, camera, powder puff in back pack**

Joy of Motherhood

- Ida
- Maureen
- Ducklings
- Drake

Different

- Ida
- Ugly

Hold Your Head Up High

- Ida
- Ugly
- Ducklings
- Drake

Look at Him

- Full cast
- Grace: **clip board, pen umbrella**

Post Look at Him

- Grace
- Ida
- Maureen exits comes back with: **French bread**
- Ugly
- Ducklings

Different

- Ugly
- Ducklings
- Cat

Post Different

- Maureen
- Henrietta
- Turkey
- Ida
- Grace
- Drake

SCENE CHANGE: nest off, table, 2 chairs, table cloth, vase and flowers, snack shack, sandwich board, bowl, yarn, knife, orange

Scene 2, Cats Lair, songs 10&11, p58-61

Play With Your Food

- Ugly
- Cat
- Rafia
- Sheel: **ball**

NEST ON

Scene 3, Duck Yard, song12, p62-64

Every Tear a Mother Cries

- Ida
- Drake: **cell phone aka ham radio**
- Ducklings (four of them)
- Maureen
- Henrietta
- Grace: **umbrella**
- The Turkey
- J Bird: **mic**
- Camera Man: **camera, backpacks, make up**

NEST OFF/ROCK ON

Scene 4, Marsh, Songs, 13&14, p 64-70

Wild Goose Chase

- Ugly
- Greylag: **pointer**
- Mehr: **backpack**
- Geese
- The Cat: **cat tail**

*****INTERMISSION*****

NEST ON, LAUNDRY BASKET

Scene 5, Duck Yard, Songs15, p 71-72

The Joy of Motherhood (Drake's Version)

- Drake: **Apron, broom**
- Ducklings
- J Bird: **microphone, duck monster picture**
- Camera man: **bags, makeup camera**

NEST OFF/ ROCK ON

Scene 6, Open Fields, Frog Pond, Farmer, Songs16,17,18,19, p73-82

- Penny: **net**
- Ugly
- Swans

Warts and All

- Frogs
- Ugly

WINTER SCENE CHANGE SCARVES, BLUE FABRIC ON

- Farmer: **net, flashlight, overalls, knife**
- Ugly
- Cat

Scene 7, Blizzard, Songs20,21,22, p 83-89

The Blizzard

- Ugly
- Swans
- Frogs: **Snow flakes**
- The Cat
- Ida

Different Reprise

- Ida
- Ugly
- Penny
- The Cat

Scene 8, Duck Yard, Songs 23-25, p 89-92


Look at Him Reprise, Warts and All Reprise

- Everyone
- Grace: **red band, umbrella**

- J-Bird: **mic**
- Camera Man: **bag, camera**
- Henrietta:
- Directors “Thank You”

Character	song #	Song	Page
Drake	#1	A Poultry Tale	p.35
	#15	The Joy of Mother Hood (reprise)	p.71
Ida	#3	The Joy of Mother Hood	p.38
	#4	Different (Pre-Reprise)	p.44
	#5	Hold Your Head Up High	p.45
	#12	Every Tear a Mother Cries	p.62
	# 21	Transformation Sequence	p.84
Ugly	#5	Hold Your Head Up High	p.45
	#7	Different	p.54
	#10	Play With Your Food	p. 58
	#14	The Wild Goose Chase	p.66
	#17	Warts and All	p.78
	#21	Transformation	p.84
The Cat	#10	Play With Your Food	p.58
	#14	The Wild Goose Chase	p.66
Maureen	#3	The Joy of Motherhood	p.38
Greylag	#14	The Wild Goose Chase	p.66
Dot	#14	The Wild Goose Chase	p.66
The Bullfrog	#17	Warts and All	p.78
Company	#1	A Poultry Tale	p.35
	#6	Look At Him	p.49
	#14	The Wild Goose Chase	p.66
	#17	Warts and All	p.78
	#20	The Blizzard	p.83
	#23	Look at Him (reprise)	p.89
	#25	Warts and All (reprise)	p.91

Figure 23. Songs list by character. Benjamin Franklin Elementary, May/June 2012.



FULL COMPANY CALENDAR APRIL 2012

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
						1
2	3	4	5	6	7	8
No School – Spring Break	No School – Spring Break	No School – Spring Break	No School – Spring Break	No School – Spring Break		Ticket Template ready for printing
■ 9	10	11	■ 12	13	14	15
Cast and Chorus 3:30pm to 5:30pm The Commons		Cast and Chorus 2:00pm to 5:00pm Production 2:00pm to 3:30pm The Commons	Cast and Chorus 3:30pm to 5:30pm The Library			Presale tickets ready to sell!
■ 16	17	● 18	■ 19	20	21	22
Cast and Chorus 3:30pm to 5:30pm The Commons		Cast and Chorus 2:00pm to 5:00pm Production 2:00pm to 3:30pm The Commons	Cast and Chorus 3:30pm to 5:30pm The Library			
■ 23	24	● 25	● 26	27	28	29
Cast and Chorus 3:30pm to 5:30pm The Commons		Cast and Chorus 2:00pm to 5:00pm Production 2:00pm to 3:30pm The Commons	Cast and Chorus 3:30pm to 5:30pm The Library			
■ 30						
Cast and Chorus 3:30pm to 5:30pm The Commons						

NOTES:

This calendar is a FULL COMPANY calendar, and outlines all rehearsal times for Cast, Chorus and Production rehearsals. This calendar may be subject to change.

FROG CHORUS – only required at rehearsal's marked with a ● and will need to be at rehearsal until 5:30pm.

GEESE CHORUS - only required at rehearsal's marked with a ■.

Scenes covered in each rehearsal:
 9th – # 1 - Joy Different Hold Look Diff (Rep)
 11th – #2 & 3 – Play Tear
 12th – #4 & 5 – Wild Joy
 16th – #6 & 7 - Warts Blizzard Transform
 18th - #8 - Look
 19th - #1 – Poultry Joy Different Hold Look Diff (Rep)
 23rd - #2,3,4 – Play Tear Wild
 25th – #5,6,7,8 - Joy To End
 26th – Run Through – TBA
 30th – Work Act 1

Figure 24. Final schedule leading to opening night. Benjamin Franklin Elementary, 2012.

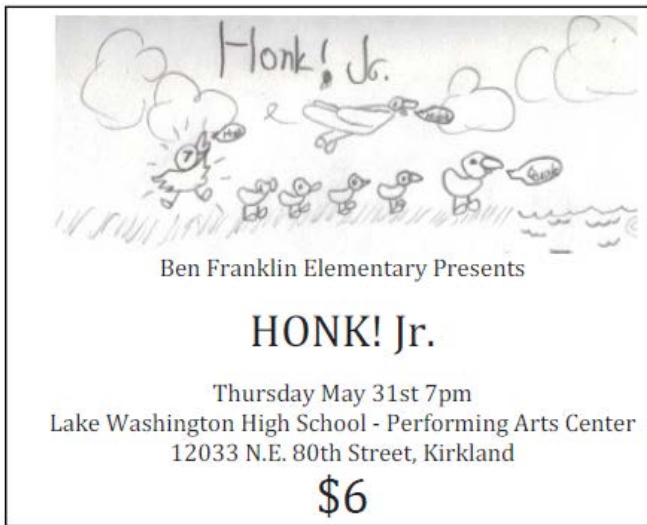


Figure 25. Example of ticket designed by student. Benjamin Franklin Elementary, May/June 2012.

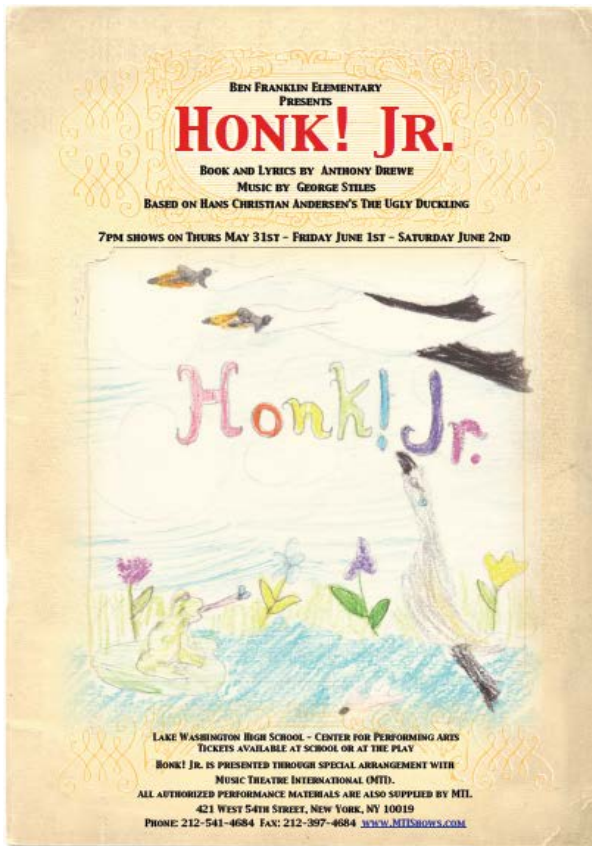


Figure 26. Poster designed by student. Benjamin Franklin Elementary, May/June 2012.

INCOME	Budgeted	Actual
Ticket Sales	\$5,602.50	\$5,049.00
Registration Fee	\$5,775.00	\$5,775.00
PTA Contribution	\$3,200.00	\$3,200.00
Concessions	\$437.50	\$370.22
T-shirts (excludes cast)	\$0.00	\$0.00
Cast Posters	\$0.00	\$210.00
Business Ads	\$0.00	\$0.00
Donations	\$0.00	\$35.00
TOTAL INCOME	\$15,015.00	\$14,639.22
EXPENSES	Budgeted	Actual
Directors		
Music Director	\$1,500.00	\$1,130.00
Acting Director	\$1,500.00	\$1,007.00
Director thank you	\$300.00	\$138.97
Gasoline stipends	\$150.00	\$100.00
Sub time for Locey	\$400.00	\$154.00
Honorariums		\$800.00
Unpaid Reg fees	\$0.00	\$0.00
Scholarships	\$600.00	\$575.00
Honk materials from MITS	\$785.00	\$635.00
LWHS Sound & Lighting	\$640.00	\$1,236.75
PTA Contribution	\$3,200.00	\$3,200.00
Copying	\$0.00	\$0.00
Printing	\$85.00	\$89.00
Programs	\$456.00	\$444.00
Other	\$40.00	\$37.23
CDs	\$40.00	\$80.23
Back drop rental	\$0.00	\$0.00
Tickets	\$0.00	\$0.00
Name tags for rehearsals	\$35.00	\$35.00
Publicity: Posters	\$30.00	\$222.44
Cast Party	\$50.00	\$119.36
Flowers	\$150.00	\$39.82
Production / Sets	\$600.00	\$411.86
Costumes	\$1,500.00	\$1,164.37
T-Shirt Printing	\$1,000.00	\$1,133.29
Props	\$50.00	\$0.00
Dinners & Snacks	\$350.00	\$464.00
Janitorial Services	\$0.00	\$0.00
Producer Expenses	\$1,000.00	\$60.00
Philanthropy donation	\$0.00	\$617.60
TOTAL EXPENSES	\$14,461.00	\$13,894.92
NET (Income)	\$554.00	\$744.30

Figure 27. *HONK! Jr.* budget. Benjamin Franklin Elementary, 2012.



Figure 28. Rehearsals. Benjamin Franklin Elementary, 2012



Figure 29. Dress rehearsal. Benjamin Franklin Elementary, May/June 2012.

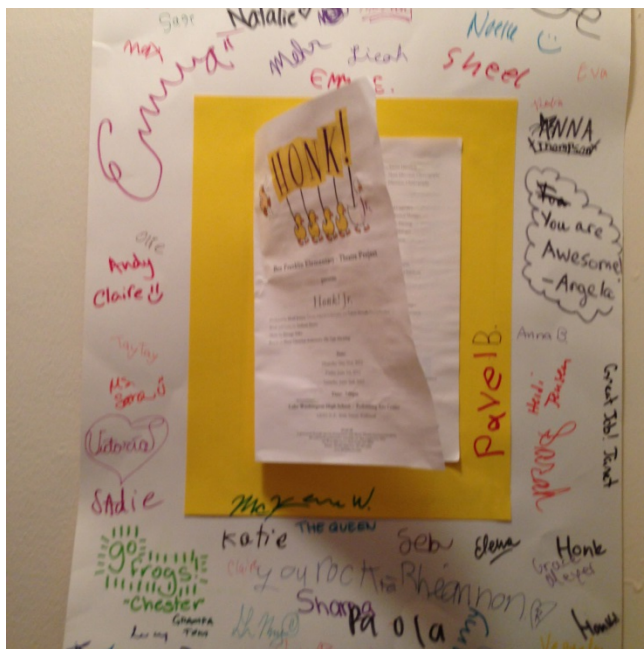


Figure 31. *HONK! Jr.* poster given to company with signatures. Benjamin Franklin Elementary May/June 2012.

Rehearsal and Production Journal

Week 1

The negotiations with the PTA and school principal are finally complete. These initial meetings were tumultuous. While they are thrilled to have a large scale musical at the school again, there were a few members of the PTA who do not believe this will be a success, nor a fundraiser, nor that it is possible to direct a professional grade show with elementary students. It was a difficult task to convince them that producing a show would provide a better experience for the students, than hiring a local theatre group to lead a short-term workshop. Not to mention, give depth to the anti-bullying campaign and strengthen the community. The Artistic Director wanted to show one hundred percent confidence in her work and the project, and at the same time listen, understand, and

validate their concerns. It was important to trouble shoot in the moment and be the leader. Part of being a leader is acting with courage in moments of fear and doubt.

Week 2

It will be baseball season when rehearsals begin. The mothers in the PTA meeting highlighted that many of the male students would be involved in this time consuming and popular sport. Athletics typically are a similar commitment of time and practice as musical theatre. There is often an overlap, and it is a futile effort to accommodate students' sports schedules around rehearsals. While there are the occasional intermittent exceptions that do not disrupt the process, children should be balanced: and too many activities can cause stress, and do not leave ample room for homework, family time, and play-time. Balancing one's life is an important life skill. Hence a complete schedule calendar is provided on the applications, and student and parent signatures are required to confirm they will not have time conflicts. It is imperative that everyone is available for run-throughs, dress rehearsal, and performances. Giving the calendar up front also ensures families will not be on vacation at that time. Comparing theatre to baseball seemed to help the parents understand the commitment level.

Week 3

Typically, there are twenty-five to twenty-seven speaking parts, ten chorus members, and ten for the production team. This would include roughly fifty students total. The venue will be at the recently opened, state of the art, Lake Washington High School Performing Arts Center, therefore there are few concerns regarding the location. With seating for 500, large stage and wings, and multiple dressing rooms, there will be not issues of space. As PTA sponsored functions are for entire student body, it is a goal to

create a community where all students can join. The after-school drama teacher and music teacher were recruited as part of the creative team to ensure the proper student to teacher ratio.

Week 4

The first day of auditions went fine. Students turned in their applications complete with pictures (for recognition when casting), parent volunteer forms and behavior contracts. As a creative team we discussed and decided to have the auditions in small groups so the students would not be intimidated. They were required to have a chaperone with them while they waited in the commons to be called into the music room. At the beginning, the creative team introduced themselves and taught the students a short song and dance. This had the dual intension to break the ice and give them audition material. It was noted that there appeared to be more children than chaperones. The students had been encouraged to prepare something but typically, not all do. This helps with placement because students who prepare something may be able to handle a bigger role/job in the show. However, factors such as parent and home support or reading level may influence the student's preparedness. It is essential to remember these are precious children, not professional actors. In the small setting, they were animated and outgoing. The PTA Drama Chair was organizing the groups to come in. The first day of auditions was complete and the creative team believed that it went well. Later that evening, the Artistic Director received an email from the PTA President. The students waiting in the commons were unruly, hyperactive and not properly supervised. It seemed most parents had dropped the students off and left, when they were required to stay. While this was against what had been requested, there was no means of enforcing the chaperone rule and

elementary students cannot be sent home unaccompanied. Calling all the parents would take too much time. The Artistic Director made an executive decision to hold the second day of auditions in the commons in front of the whole crowd. This allowed the creative team to manage the behavior of the students waiting. While this solved the behavior problem, it had the effect of negatively impacting the students' performance. They were reserved, quiet and their auditions lacked the energy of previous day. This made it hard to get a sense of who they were and their singing ability. In future productions, more adult supervision and enforcing the chaperone rule will be necessary. An unexpected outcome was understanding the temperament of the Drama Chair who was running the rehearsal organization, and leading the volunteers for that day. This parent seemed overwhelmed and not suited for that job. While she had past theatre experience that was helpful in terms of process, the management of children and delegation to adults was not her strength.

Week 5

Auditions are over and the final number of students is ninety. The next challenge is to determine how to make ninety students fit into this story of twenty-seven speaking parts and a suggested small chorus. The simplest solution is to expand the choruses. The primary students were placed in the Froglet chorus; the third and fourth grades were placed in the Geese chorus and the fifth and sixth were placed in the Swan chorus. Each chorus was involved in their group/animal's main numbers and then everyone was in the opening and closing numbers. There are twenty-seven main speaking roles to fill; this was done by selecting the top twenty-seven performers. These students were selected by through the cold reading process. The music teacher knows the students from class and

was a valuable resource. The remaining performers were placed into their age appropriate chorus. Including the production team into auditions was an excellent opportunity to become familiar with the students. They had to come up introduce themselves, shake hands, and tell the creative team why they are interested in being on the production team.

Week 6

The creative team decided that Froglets (primary students) only needed to be at rehearsal once a week for an hour and fifteen minutes. Generally, that is sufficient time for the kindergarten through second grade age group, as any longer and this age group begins to get tired, whiny and lose focus. This also allowed the creative team to focus their energy on the group when they were present. The production team started one day a week and moved into two days per week, as opening night drew near. The rainy weather had a large impact on production, as they were working outside, so the hope was for dry days.

Week 7

This week the students ran lines, did homework, or worked on their hand made biography posters. This structure worked well for behavior management. They are always encouraged to watch and take notes. All blocking and rehearsal goals are on schedule. Having a well-mapped schedule has proven beneficial.

An all-company meeting was held in the music room. A PowerPoint presentation with all the dramaturgical and artistic research was shared with the company. It started with production artifacts like pictures and costume design. Followed by the history of Andersen's life and how he had been bullied and why he wrote the story. The school anti-bullying campaign was reviewed and students were asked to comment and share. They

made their own connections and the general response was how they want to stop bullying. For discussion, the students broke into small groups and were later asked to provide ideas to share at the preview assembly to the entire school. Finally the small groups were dissolved and the company as a whole agreed upon the content for the school assembly. The purpose would be to give a preview of the show, give historical background on Andersen, and tie in the schools anti-bullying campaign. The assembly went over well. It was entertaining and informative. The power of peer education and the passion of the student's message were impressive.

Week 8

The production is going well. However, the production manager and lead carpenter are inexperienced with theatre and set design. They are enthusiastic and want to learn, but they don't fully understand the Artistic Director's instructions. Therefore, more detailed instructions and more explanation time are needed from the Artistic Director. The lead construction person is a grandfather and says if he could do it all over again he would have been a set designer. He is really enjoying his involvement. What is going well is that students are learning valuable lessons from the lead carpenter and production manager. For example, today they learned how to paint without dripping and how to make giant paper mache rocks. They are using mostly donated, discounted, or recycled supplies. The Artistic Director had collected large pumpkin cardboard bins in October from the grocery store. They are using these for the nest, kitty cat snack shack and the windmill, which they have nicknamed the red rocket. The production team was provided scenery pictures for inspiration; from these they designed and constructed the pieces. Watching children use power tools, with small safety goggles and paint shirts, to

actualize their designs demonstrates that this process is accomplishing the goal of having hands-on-learning and life skill building. Having all the necessary supplies and enough projects is essential to maximizing the production time. The paint took longer to dry in the wet weather than anticipated; therefore, the students worked on costumes and props inside.

Week 9

After a meeting with the costume mistress, the budget is fifteen dollars per child. It is essential that all costumes come from a similar point of view. Because the budget is small, all choices must be deliberate. Colorful t-shirts for all, tutus for girls and shorts for boys was the final decision. All performers will have some type of hat or visor, long socks or tights, and elements of feathers. They will all wear crocks or rain boots from home. The Froglet chorus will have swim caps and goggles instead of feathers. The production team will get crew t-shirts and crew baseball hats. It will keep the company simple, colorful, with a streamline point of view and on budget. The most expensive thing was the aviator hats for the Geese. Eventually, they could not be purchased within the budget, so the costume mistress offered to sew them out of donated fabric.

Week 10

Most of the set and props are constructed with recycled materials. Giant cardboard bins, discounted paint, free wood, big boxes, Styrofoam and other scrap materials were used. The student set designers, used the research pictures from the dramaturgical presentation and discussion day for ideas. It was exciting to see them transform their ideas on paper to tangible set pieces and props.

Week 11

Boal's games and Spolin's activities were used for warm ups from the beginning of the process. For the Boal's games, first there was an explanation of how it works, followed by breaking into groups to do the activity. The creative team visited each of the groups to help and observe. These activities serve three purposes: to build bonds between students, to warm up actors and to teach acting skills. The students were encouraged to work in a different warm up group each time.

Week 12

For larger groups, Spolin's activities were used. The Rhythmic Movement games warm up bodies and voices as well as promote gross motor development. Even some of the partner games like mirroring, were done simultaneously in the large group. Most of these games and activities were very new and seem silly to the students. Even if they feel hesitant at first, everyone was participating.

Week 13

There were a few discipline issues and the parents have been contacted. The Artistic Director was responsible for all email complaints and discipline issues. There were many emails and this was a time consuming task. There have been some issues with the students playing the role of the ducklings. These were primary ages and were in the nest together hidden for a long time during the first scene. This led to restlessness and some noise issues. The solution was to set up regular reminders for the students regarding expected behavior for them with some parent reinforcement.

Week 14

It was now two-thirds of the way to performance. The lead, Ugly, has missed a few recent rehearsals. It was discovered that he was a baseball player on his father's team. The team made it to the next level of games and though practices did not previously conflict, this new game schedule will. Rehearsals without the lead actor were trying for the creative team and difficult for the other actors. Therefore, both of the students' parents were called and emailed. Apparently, his mother and father had different visions of which commitment should take priority. It was an unfortunate situation for all. They were told that he was currently behind in blocking, lines, choreography, and lyrics and considerations are been given to finding a replacement for him, with an actor in the group that was available. They were reminded that the entire show was about his character and that the whole group was counting on him. It was also emphasized how talented their son was and they were invited to watch a rehearsal. When they came and watched, they had tears in their eyes. Later an email was received from them stating how they did not know that their son could sing; dance, and act so well and they now understand that he had a love for it. As the student wanted to continue both activities, a compromise was reached. He had to miss some games and some rehearsals. He now had his parents support at home and he was off book and prepared by our next rehearsal. All students go home with the music so they can play it in the car or on their music devices. Especially for the lead roles, having parents read the cue lines of the other characters in their scenes was good preparation. Chronological order was easier for children to understand than breaking scenes and classifying them together for efficient rehearsals. With these techniques, the rehearsals were back on track.

Week 15

One student was a natural comedian. He was a natural performer and had amazing timing and insight. However, he has discipline issues and he was using his talent as the class clown to gain attention. The Artistic Director met with him and talked about how to use his talents in a productive way. Theatre gave him a forum to entertain and keep him out of trouble. By looking to his favorite comedian Jim Cary, it was discussed how off the stage, Mr. Cary has to be disciplined and responsible to keep employment. However, on stage or camera, he can “let loose” and use all of his talent. This example connected with him and he was now a leader in the group. His parents communicated that there was also a positive change at home. He found a deeper connection to the work and a way to expand his talents to reach a larger audience than whoever was sitting next to him at the time.

Week 16

A social challenge has presented itself with one of our volunteer mothers. She was candid about being a recovered intravenous drug user and having some emotional and health issues and has shared her story loudly when children are present. She was honest in how theatre helped save her from a life of despair. While her desire to be a part of the team was genuine, she accepted several projects but did not complete them, leaving them for others to finish. When she was given smaller responsibilities, she took offence. These things were straining her relations within the parent group, and some of the other parents have suggested that she be asked to not participate anymore. In a recent incident, the mother became extremely angry, yelling, and crying at rehearsal because her son's part had been re-cast due to her previously pulling him from the show. By taking her aside

and emphasizing that as a theatre person she knows better than anyone about commitment, she calmed down. She identified with the image of her as a theatre person and actress. A solution was offered to the current issue, and her son was put back in the chorus, and she was required to complete a renewed commitment. Later, a frustrated team member questioned the wisdom in allowing her to continue with the production given the amount of dysfunction she brings and the behavior policy. While it could be looked at as draining to work with this family, they were an example of the importance of doing this kind of project. This child and mother were similar to Andersen's life in terms of their demographics and circumstances. Their acceptance in this community would benefit them and the community. The artistic Director believed that if society encouraged people to rehabilitate themselves, society must accept them back into the community.

Week 17

Today we created the blizzard scene. The production team made snowflakes that dangle from sticks with silver string. Using pieces of Styrofoam broken into jagged shapes, they glued on silver glitter, confetti, and jewels, with the stick wrapped in white duct tape. The Froglets would enter and exit carrying the dangling snowflakes to simulate the blizzard. Large pieces of blue fabric manipulated by the production team stretched across the downstage to create a water/snow effect. The Blizzard song has been a challenge for the Swans to sing. It is in a high key that resembles a traditional English choir, with an impending ominous tone. The students were matching the pitch and sound beautifully; however, volume was an issue. Dropping the song by an octave worked for their voices, but lost the effect the song gave. However, the venue has good acoustics and microphones to assist with the volume so the original score will be used. Blocking and

choreography went well. The Froglet chorus enters with the snowflakes, as the music builds and gets more rapid, the Swans were spinning and covering Ugly with scarves to represent him freezing, with the fabric floating in the front stage. This all provided the distraction to switch actors from the ugly duckling to the grown swan. This was the climactic moment that went well.

Week 18

The students continue to provide creativity and self-motivation. For example, the Swans named their characters and created back-stories. Each day they make suggestions on how to improve the show. The creative team endeavored to incorporate these suggestions or provide the students the tools they need to do it themselves. Some of the actors became envious to see the production team embellishing their costumes. It was explained to the actors, that this was the production team's job, while theirs was to learn their cues and lines and make the audience believe in the story. While the actors were able to do the production jobs, during the audition, they chose acting and now they must follow through with their commitment. As a team everyone was needed by the other to do their roles and no one can do it all alone.

Week 19

The production team created sets, props, and costumes. In addition, they are assigned specific jobs during the performances. As they wrapped up their creating and building, they transitioned to their performance responsibilities. There will be two stage managers, one on either side of the stage using headsets and a runner each, to communicate with the booth and the performers back stage. The other roles for the production team during performances were: make up team, ticket booth sales, program

distribution, ushers, lighting assistants, sound assistants, stage crew, props master and assistant, windmill operator, and concession stand cashiers. All the jobs that were associated with the performance were done by students. These students were so capable and took pride in having the responsibility. There were adult shadow mentors available if students need guidance, but this was the students' show.

Performances

The performances were 7pm on Thursday May 31st, Friday June 1st, and Saturday June 2nd at Lake Washington High School - Performing Arts Center at 12033 N.E. 80th Street, Kirkland. Each night almost all 500 seats were sold.

It was the Artistic Director's responsibility to show up early on the day to work with the theatre manager to program lights, set up, test sound, and meet parents who were bringing in sets and setting up the back stage, dressing rooms, lobby, and helping to prepare for the show. Access to the theatre was only available on the first day of the performance; therefore all setup had to be done in one day. Complete with technical programming and run-through, dress, and opening night.

On the first day, there were many technical problems. The programming of the lights and the sound check were originally organized with the high school theatre manager. However, a few days prior to opening night, he had an accident. While hanging lights, the Genie gave way and fell, crushing his leg. It was so severe that he was lucky to have both his life and his leg. He will have years of recovery ahead. It was devastating and the community at large wished him well. Two substitutes were called in, one for the lights and one for the sound. The new theatre manager was union experienced and great with children. However neither he nor the Artistic Director had ever programmed this type

of board before. After attempting to program the board, he contacted another theatre manager from a neighboring school. While they undertook to program the board over the phone, it was unsuccessful. Therefore the other manager offered to drive over to help as she had two free hours before her own show started. This woman was known to the Artistic Director, and in a true professional manner, she completed programming the show in one hour. She understood how to keep lighting simple, so youth can participate in running the board and to create the mood, time, and weather effects that are necessary. The play timeline takes place throughout all four seasons, so color was used for most of the seasonal changes, and some moving fixtures for the water and blizzard effects. It was finished just in time as the students began to arrive.

One hour before the house was opened to patrons, the entire company was called to the stage for a pre-show meeting. An informal presentation was arranged by the Artistic Director to help the students make a connection between what they were learning, and how this relates to the professional world. The Artistic Director asked the drama teacher, music teacher, lighting technicians, sound technician, photographer, and stage manager to briefly share what they do, what education or training they had, and what they did in their childhood that sparked an interest in their current career in the performing arts. All spoke of the acceptance they found in the arts community and a few said that school had been a challenge either academically or socially, and the arts allowed them to experience success and have pride in their work. It was surprising that many of the students did not know that artistic disciplines are a major in university, or that being an artist is a real job. The meeting ended with the traditional pep talk and praises.

While the Artistic Director was responsible for calling the show from the booth and checking who is on deck, essentially the show's success was in the hands of the students. They worked like a well-oiled machine.

The audience filled the house with laughter and at unexpected times found humor in unforeseen moments on stage. For example, there was a scene where The Farmer catches Ugly. In the script it seems minor, however the actor playing The Farmer brought extensive laughter throughout the audience each night. The character he created was organic and believable. He made the most of his few lines like a true professional.

Working in live theatre with youth ensures some mishaps. These moments ironically become memorable moments and highlights of the production. Opening night was no different. The primary grade Froglet chorus entered from the back of the house for their main number, "Warts And All". When it was over, instead of exiting off stage they became confused and randomly dispersed all over the house. The production team had to collect all twenty-eight rouge Froglets. The audience loved it. It was hysterical and the Froglets were proud to soak up the applause.

Another mishap was with the props master, a second grader, who was in charge of placing two large piles of scarves for the blizzard scene down stage left and right. This was planned to take thirty seconds maximum. When the scene changes came, the lights were left on low, to allow the families of the production team to see their children and it gives the production team their special moment. It shows their work and reveals some of the process of theatre to the audience. It also highlights teamwork. The prop master comes out with the bag of scarfs, and this thirty-second scarf dump turns into a five-minute mini-sideshow. The audience watched him carefully place each scarf

meticulously in its place. His ear-to-ear toothless grin complete with dimples and large bright eyes exuded happiness. It was rather captivating to watch. When he finished he got a huge applause and took a bow. These unplanned events were what can make every performance unique.

On opening night the Artistic Director gave flowers to all the company. This time two buckets of carnations were organized and placed on both sides of the stage. The students were so proud of their accomplishments and their morale was high. Their faces lit up like stars in the sky when they received their flowers. It was thrilling to see them so happy together. Many new friendships have grown from this endeavor. This was not limited to students. Parents also connected and created bonds.

Inexpensive make up kits, with lots of baby wipes and tissues were given to the upper elementary aged students who enjoyed doing make up in the dressing rooms. Initially, the two second-grade girl make-up artists, were only given blush to apply to the company. As they demonstrated their ability to take on more responsibility, they were asked to create a Froglet makeup design and applied the design to all thirty Froglets. The makeup artists did a professional job with their newly earned responsibility.

On closing night, the creative team gave short thank-you speeches to the company. It was stressed that each participant had a talent and skill that they can use in the future. This experience created bonds and connected them to each other. Within two hours of final curtain, the theatre was emptied. It was an efficient strike.

Additionally, five hundred dollars was given to charity that was made from a percentage of the ticket sales. In an informal meeting with the PTA president, it was decided to name the charity "Franklin Cares." This is now an official part of the PTA at

Benjamin Franklin Elementary. This money went to buying gas or grocery gift cards for families in need from the school community. To benefit from this charity, families within the school community, simply apply to the PTA. As money was received, gift cards were purchased, and then discreetly distributed in application order. It was a simply organized charity and easily managed by a PTA member. All future theatre shows at the school in addition to other events will continue to contribute donations to Franklin Cares. The students were pleased to generate money to give back to their community. This was also a way to honor Hans Christian Andersen, who grew out of poverty and despair to become one of the most renowned authors of all time.

The cast party was great fun. The company watched the slide shows and videos of rehearsal, production team, and performances. They ate cake and socialized. On each table a personalized program poster was given to each child along with a load of colored pens for autographs. As they rotated through the tables, they socialized and signed each other's program poster. During award time, each child received a certificate of participation and was complimented, by an adult leader for their contribution. It only takes a moment to mention a student's accomplishments or gifts, but this experience lasts a lifetime in their memory.

Visual and Textual Responses to the Script

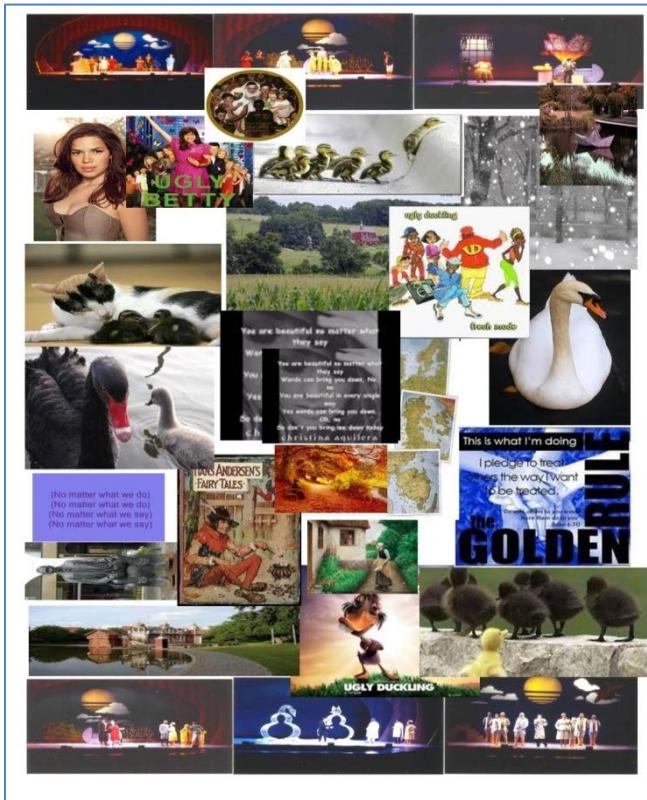


Figure 32. A collage of images for *HONK!*. n.d. Free Clip Art. Web. 1 Dec. 2010.

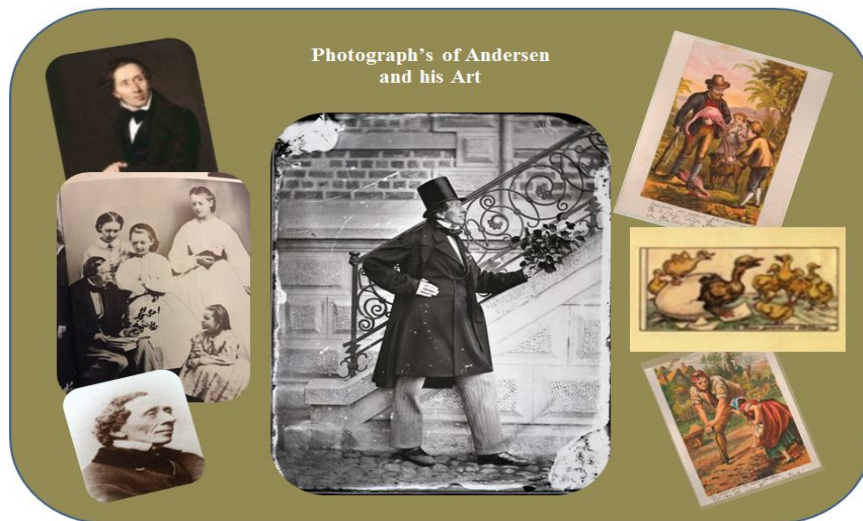


Figure 33. Images of Andersen and some of his art work.



Figure 34. Previous stage productions of *HONK!* and *HONK! Jr.*

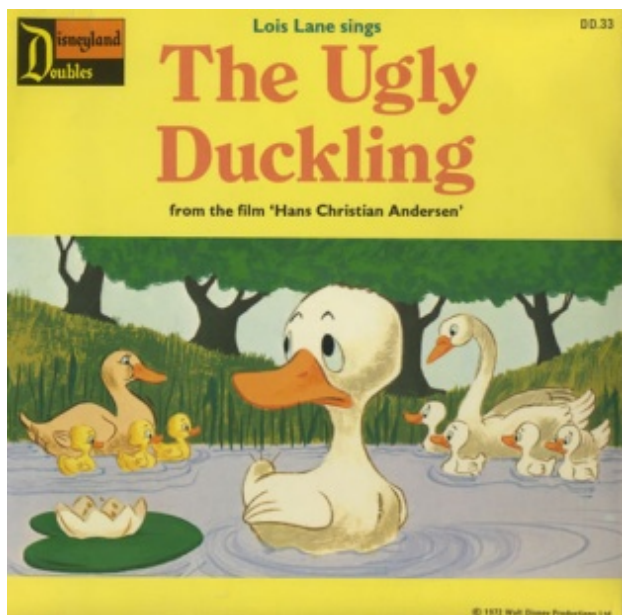



Figure 35. *The Ugly Duckling* Disney short, 1939. Disney. Disney Shorts. Web. 10 Nov. 2010.

Ben Franklin Elementary together with Akriti - Alan - Anabel - Andy - Angela - Anna - Anna - Anna - Arya - Ashley - Ava - Brayden - Brier - Brooke - Calvin - Chester - Chloe - Claire - Claire - Donovan - Dustin - Ellie - Emma - Emma - Eric - Erin - Ethan - Eva - George - Grace - Grace - Haley - Heidi - Jack - Jaeden - Jamie - Jasmine - Jerith - Karly - Karthik - Katie - Kelly - Kobe - Lauren - Lilah - Lina - Malia - Marina - Max - McKenna - Meagan - Mehr - Misha - Mohamed - Natalie - Nathan - Nicholas - Nicole - Noah - Noelle - Odir - Oliver - Owen - Paola - Pavel - Rafia - Rehan - Rhiannon - Ryan - Ryan - Sadie - Sage - Samantha - Sanjana - Sara - Sarah - Sela - Shama - Shawna - Sheel - Tanvi - Taylor - Tony - Vada - Vennela - Victoria - Zubin **Presents**

HONK! Jr.



Performances on May 31st - June 1st - June 2nd
 Lake Washington High School Performing Arts Center
 12033 N.E. 80th Street, Kirkland

Book and Lyrics by Anthony Drewe
 Music by George Stiles
 Based on Hans Christian Andersen's *The Ugly Duckling*

Figure 36. *Honk Jr.* Benjamin Franklin.

CHAPTER III

PROMPT BOOK

Given Circumstances

Environmental Facts

Geographical Location including Climate

The story takes place in Odense, Denmark, in the pond or lake behind the churchyard where Andersen played as a child. There is an adjacent farm with disheveled buildings, marshlands, and meadows. Odense is the oldest city in Denmark. It is southwest of Copenhagen. The Odense fjord stretches the length of Fyn Island with its long narrow inlets and steep slopes created by glaciers. Odense has a temperate climate. The summers are long and pleasant, reaching from May to September. Winters are mild and mostly stay above freezing. There are often spring showers and the occasional summer drought (Andersen, *A New Life* 1).

1. Ida says to Drake, “Well if you like the sound of it so much why don’t you take a turn on the nest? And wipe your webs! I just did the floor this morning” (1.1.38). This duck nest, on the edge of the pond, in the reeds, is the home of Ida and Drake and their eggs.
2. Scene 1 takes place in the duck yard beside the lake.
3. Scene 2 takes place at The Cat’s “Snack Shack” inside a shed in the farmyard.

4. Scene 3 takes place in the duck yard. Scene 4 takes place in the marsh. Dot explains hunting; “Well, it’s a people sport. One group of men move through the marsh scaring ducks into the air, while a second group, with guns, shoot them back out of the air again” (1.4.65).
5. Dot’s flight-preparation speech contains both geography and time elements. “. . . I would like to welcome you to this afternoon’s flight from Boggy Marshland to some far flung farm.” (1.4.68).
6. Scene 5 takes place in the duck yard. Drake appeals to Ida over a TV Broadcast, “Ida, if you see this, love, come home - the kids need you. They’re not coping so well without you.” (1.5.71).
7. Scene 6 takes place in the open fields. The stage direction reads, “We catch up with UGLY who is back in the open fields. He has started to moult.” (1.6.73). Molting, suggests a time of season change into late summer.
8. Ugly moves back to the pond or lake for the end of scene 6. He meets the frogs and they teach, “If you just sit tight on your lily pad / Each silly fad will pass / . . . / Trust me, I’m a classic in my pond” (1.6.78).
9. Scene 7 takes place some weeks later during the blizzard, where Ugly cries, “I can’t see beyond the end of my beak!” (1.7.83). During the blizzard the soloists sing, “The biting cold the swirling snow / It’s hard to catch a breath / And though we hate to say the word / They’re facing certain / Facing certain / Facing certain / The wind has blown / The snow in drifts / Too beautiful for words” (1.7.84).

10. Scene 8 takes place in the duck yard. Penny and Ugly respectively state,
 “We are both coming back.” “To be the first Swans on the lake” (1.7.88).

Date: Year, Season, Time of Day

HONK! Jr. begins in summer imitating the original opening to Andersen’s “The Ugly Duckling”:

It is the beginning of a glorious summer’s day out in the country. The corn is golden yellow, the oats are green and the hay is stacked up in the meadows. Standing in the sunshine is an old farmhouse, and behind the farmhouse in a slightly more disheveled part of the farm, is a lake. Thick beds of Cat Tails surround the lake with their seedheads like giant cigars pointing skyward. The water’s edge is a favorite meeting place for a variety of farm animals. . . .” (1.1.35).

1. Scene 1 of the play has The Cat singing, “. . . But when those little ducklings hatch / That’s a flavor you won’t match. . . .” (1.1.36). This line confirms the season as late spring or early summer, the time when ducklings typically hatch.
2. The play begins in the morning. Maureen and Ida exchange greetings, “Morning, Ida,” “Morning, Maureen” (1.1.39).
3. Ida complains to Maureen, “I don’t know. Why do we put ourselves through it? Every Spring it’s exactly the same” (1.1.40). This confirms the season is spring.
4. Scene 2 takes place around mid-day. The Cat tells Ugly, “I’m having you for lunch” (1.2.58).
5. At the end of scene 2 it is nighttime. There is a stage direction that reads, “With a sense of purpose, UGLY sets off. The sound of a barking dog scares

UGLY back on stage. He is now rather concerned as he does not recognize any familiar landmarks and darkness is beginning to fall” (1.2.61).

6. Scene 3 takes place a week later. The television reporter Jay Bird says to Ida, “. . . So tell me, Ida, it has been a week now since your son went missing. . . .” (1.3.92).
7. Scene 4 takes place during the migration period for the Geese; this indicates that it is autumn. Greylag, commander of the migrating Geese says, “. . . .Would you prefer we fly? With a shoot on in the marsh?” (1.4.94). This dialogue shows that it is hunting season. Therefore, several weeks have passed since Ugly left his home.
8. Scene 5 is back in the duckyard. Jay Bird is doing another report and begins with, “. . . Six months on and still no sign of the Duckling. . . .” (1.5.100). This puts the season as the end of autumn and beginning of winter.
9. Scene 6 is in the open fields. Ugly has begun to molt. Penny the young female swan, apologizes, “Typical me, my first migration and what happens. . . .” (1.6.73). Migration tells us we are at the end of fall. Then she thanks Ugly, “Oh thank you. I thought I was going to be left behind and this is no place to spend the Winter alone” (1.6.74). Penny expresses remorse, “In the Spring! You’ve been lost since the Spring? You poor thing, you can’t stay here for the Winter, you’ll freeze” (1.6.75). This line confirms the time line of the play thus far.
10. Scene 7 takes place in winter and is entitled “The Blizzard.” The male solo sings, “It may look good for Christmas cards” with the chorus replying,

“But not for cats and birds” (1.7.84), indicating that is it around Christmas time.

11. At the end of scene 7, Song #21 is the transformation sequence. This is the winter thawing into spring. Mother Swan says to Ida, “Cry. Cry, my dear. For the warmth of a Mother’s tears can thaw the stoniest frost” (1.7.85).
12. Scene 8 takes place in the duckyard. It is spring. This is indicated as the spring thaw occurred at the end of scene 7, and Ugly, Penny, and Ida immediately returned to the duckyard.

Economic Environment

Throughout *HONK! Jr.* there are blended elements of the animal world and the human world. The animals get their food from the farmer and their environment. While economic status is not directly mentioned, social status plays an important role in the story.

1. The animals rely on the humans to throw bread for some of their food. Grace says, “. . . Now, I understand Maureen saw the children from the farmhouse throwing French bread into the water” (1.1.53). Then Maureen replies, “Ta-rah! You have to try it - it’s much better than the usual stuff . . . Ooh look! Croissants!” (1.1.53).
2. Drake warns the ducklings, “. . . Alright kids, it’s time to roost. Make sure you brush your beaks, and don’t take all the water, my bills big enough!” (1.5.72). This is a pun, as well as a tool for establishing a connection between the wild and the suburban world of families, both suggests that ducks have bills and Drake is concerned about money.

3. The Farmer justifies to Ugly why he is going to kill him, “It’s no good you struggling and honking. I’ve got a family to feed and you’ll make a fine Sunday roast” (1.6.81). This explains that all animals on the farm are there for work or food, and that the humans are relying on the animals for their livelihood.
4. Grace remembers her former husband, “He was a fine duck, the Mandarin, but alas he became crispy and aromatic before his time. Still, life goes on” (1.1.53). This comment affirms that the animals are aware of their role in the farm economics, and they accept the reality of their social standing.
5. The Geese are spending time avoiding the hunters. They, too, are aware of their role as food for humans, “We’re off on a wild goose chase / And our simple mission / Position the whereabouts of your farm / We’re off and unless we’re blown into kingdom come / We won’t be back until we’ve found your mum” (1.4.67).

Political Environment

1. The political structure of the duckyard is a monarchy governed by Grace the queen. With the exception of the Frogs and The Cat, who are outcasts, all permanent inhabitants abide by this structure.
2. Outside the perimeter of the duck yard are military migrant Geese. As this political structure is only geographically relevant, the migrant Geese respect but do not participate in the everyday life of the farmyard.
3. The duck yard animals are free-range animals. They have chosen not to migrate. They are domesticated. They say as a group, “It’s a poultry tale of

folk down on the farm / Come on down and don't be strangers / In our
 duckyard of free-rangers / . . . / It's a poultry tale / Of folk down on the
 farm. . . ." (1.1.37).

4. Turkey introduces Grace by saying:

Now, in a moment you will be presented to Her Grace, the most distinguished Duck on the lake. She was once paired with a Mandarin. And you will notice she has a red band of cloth round her leg . . . that is the greatest distinction a duck can enjoy. It means she is looked up to by both men and animals (1.1.50).

5. Grace is the "Queen" of the duck yard. Ida prepares to introduce her ducklings to her, "Now, don't turn your toes in, just bow your head politely and say 'Quack!'" (1.1.51).

6. After they realize they were wrong in bullying and judging him, the duck yard inhabitants apologize to Ugly. Penny and Ugly decide to live on the lake instead of migrating with the rest of the swans. Grace then steps down as queen, and hands the throne to Ugly, exclaiming:

Welcome home, my dear. I've been thinking, I'm getting very long in the bill and I feel the time is right for me to relinquish the Red Band. . . Wear it with pride, my dear, for you are indeed the finest bird on the lake - as I know I was in my day . . . And let it be known that, from this day forth, the Red Band shall be known as the Cygnet Ring! (1.8.90).

Social Environment

The play addresses the issue of bullying. The song "Look at Him" illustrates this, as the entire cast sings of how Ugly is deficient. His duck siblings taunt and tease him and they purposely deprived of food, during this musical number. This issue is still relevant today.

1. The social environment of Andersen's time and that of Stiles and Drewe have a parallel. Stiles and Drewe wrote *HONK!* in the early 1990s. During this time, there were the L.A. riots, and the first Gulf War began. These events highlight a world awareness of racism, human rights, war, and hate. Andersen wrote his stories in reaction to his world, and the social, political, and economic factors in his life during Napoleonic Europe. Andersen experienced marginalization by his community due to his parent's low economic and social standing (Stirling 29-31). The common thread here is how societies treat one another, and how we accept differences based on economics, social status, and politics. The current focus on acceptance and anti-bullying and the work toward healthier communities make this story relevant.
2. The social infrastructure in the play script conveys the farmyard animals are a close community; they agree to the common norms and have core values. In the script, scene 1 is full of evidence to support this. Drake and Ida are paired, the swans have mates, and the other waterfowl agree to a positive value to marriage. The chickens are the exception to this as Drake excuses himself from Ida. "Anyway, must fly. I promised the Rooster that I'd help him count his chickens" (1.1.38). This falls in line with the behavior patterns of the different kinds of animals. There is a scene in *HONK!*, where The Cat falls in love with the neighbor's cat Queene, another example of social pairings.

3. There is a friendly, neighborly atmosphere created by these characters. They collectively engage in bullying as well. The migrants and the frogs defend and assist Ugly along the way, while The Cat uses any vulnerability to manipulate the situation to her advantage. The farmyard animal's work together to prohibit The Cat from eating anyone in the community.
4. For the domesticated ducks, a middle class, suburban, "Western dream" life style is present. We see this as Ida and Drake do house chores, as well as in references to, a "watering hole", pre-natal hatching classes, and Henrietta exercises.

Religious Environment

There are minimal direct references to religion; however, there are conditions that suggest religious influence in the characters.

1. The setting is in a churchyard in Odense. The observation and interactions that one would experience living near the churchyard across the pond have bearing on societal norms. For example, the sound of church bells, the sight, sound, and energy of people gathering in the churchyard on Sundays or holidays. The pond inhabitants, and duck yard residents, were fed bread by humans at some of these events. Possibly ducks could have been chased by children. Interestingly, Andersen played at this pond as a child.
2. When the swans sing, "It may look good for Christmas cards / But not for cats and birds" (1.7.84), it is not clear if Christmas is a holiday that these animals celebrate. It is clear that Turkey is not fond of the USA holiday Thanksgiving when he shouts, "Oh yes, yes, yes, yes, yes! . . . I made it

through Thanksgiving!!!” (1.8.90). The characters associate human holidays with their death.

3. Ugly’s journey to becoming a hero draws parallels with classic hero roles and religious figures.
4. The Frogs represent the power of belief. Their hopeful message that brighter days will come points to the understanding that good triumphs over evil, and this good is bestowed upon a believer.

Previous Actions

1. In scene 1, Ida says to Drake, “Oh, Drake! How would a Turkey egg get to be in my nest? Must be your side of the family” (1.1.38). This suggests that prior to where the play begins, an unrelated egg was placed in Ida’s nest.
2. Ida says, “I don’t know why we put ourselves through it? Every Spring it’s exactly the same.” (1.1.40). This illustrates that there are previous broods of ducklings.
3. Ida says, “Take a good look at him because you probably won’t see him that often. Well, true to form you missed it, the pitter-patter of petite paddles” (1.1.43). Drake has obviously missed previous hatchings.
4. In the past year, the pond king, the Mandarin, had died. Grace says, “. . . I only wish I could have produced my own brood this year”. Ida responds, “I was so sorry to hear about that, your Grace, you must miss him terribly” (1.1.53).

5. The Cat remembers his childhood, “. . . Not my mother though, oh no, she was different” (1.2.58) and he sings the song, “Play with your Food”, describing his upbringing.
6. Greylag comments on a new experience, “. . . Now, we are about to take part in an exercise, the likes of which we have not faced before” (1.4.66).
7. Greylag suggests previous military experience with cats, “. . . I know several ways to skin your type” (1.4.68).
8. When talking to Ugly, Penny references being called names previously, “. . . You should hear some of the things they called me before the moult” (1.6.74).

Polar Attitudes

Ugly

1. Throughout the play, Ugly searches for acceptance in a world where he does not belong. Rejected by his society, he feels bewildered, tormented, and perplexed.
2. He is relieved to ultimately find self-acceptance. He is joyous to realize his family and community accept him and is optimistic about the future.

Ida

1. At the beginning of the play, Ida is contemplative about her role as a homemaker and believes fitting in is important. Part way through the play, Ida worries about her duckling’s wellbeing, and she feels anguish at the loss of her son.

2. In the final scenes, she is relieved to find him safe. She feels fulfilled in her role as a homemaker. She is proud of the differences in her son.

Dialogue

Ugly

Choice of Words

His grammar is simple. He uses British slang. Through experience, he is educated on the ways of the duck yard. In “Look at Him,” all his lines start with “why.” His speech often takes a poetic form. For example, during his swimming lesson he reflects, “But my bottom’s in bubbles” (1.1.47). He engages in informal speech patterns, which are primarily conversational. In order to clarify, he often repeats what was said to him. He does not use profanity or any words that suggest anger. Common words at the beginning of his sentences are:

1. Honk.
2. What.
3. When.
4. Why.
5. How.

Choice of Phrases and Sentence Structures

1. Ugly use many questions in his speech. He gains new vocabulary through questioning. His inquiries are consistent with his juvenile age. He is experiencing the world for the first time. He repeats things that are said in question form. For example, Ida says, “And steady watch that eddy to your right / Danger sign” (1.1.46), Ugly replies, “Danger sign” (1.1.46)? Each

character he encounters on his journey teaches him something new, and he acquires more information. He is contemplative, often exploring contradictory thoughts or information. There is a rapid sense of urgency as he continues searching. For instance, he asks, “What did you mean when you said I’m not like my brothers and sisters” (1.1.47)? Ida replies, “Well dear...for one thing I’m sure you can swim much better than they can” (1.1.47). Ugly replies with another question, “Do you really think so? And what else” (1.1.47)?

2. Ugly’s songs are monologues that declare his feelings. In “Different”, he expresses how he feels after being bullied. These sentences are abstract and metaphorical, “. . . Different isn’t spiteful, different isn’t wrong / So why is it so hard to get along” (1.1.54)? There is no interruption in his dialogue but there is implied meaning in the silence or quiet response. For example, when Greylag is introducing the Geese, Ugly is not making a connection to the vocabulary of the goose. He is silent, implying he does not understand, so Greylag keeps offering different words, but Ugly does not comprehend. Greylag says, “Bah! Infantry eh? Messy business” and Ugly does not respond. Then Greylag tries again, “Bah! Very Well. We’re Geese, migrants, you know birds of passage. Run a tight fleet. Wouldn’t do for us to lose our way, what” (1.4.65)? At every word, Ugly is dumfounded. His silence tells us all this is new to him.

Choice of Images

1. Ugly's images are of an outcast and then a majestic swan. His name is an image in its entirety. Dialogue supporting the outcast image are, "Well go on, you might as well get it off your chest - tell me how ugly I am" (1.6.76), and "I want to be left on my own" (1.6.77). Songs supporting the outcast image are, "I'm just different from the rest / And who can blame them wanting me / To find another nest" (1.1.54), and "I don't like these grubby feathers / And I hate my stubby beak / There's a runt in every litter / One black sheep in every flock" (1.1.54).
2. When Ugly turns into the swan, he conjures images of regality and majesty. He says, "I'm . . . I'm not a Duck, I'm not a Duck. I'm a Swan!" (1.7.85); "I can hold my head up high" (1.7.85); the inhabitants of the duck yard sing, ". . . Did you ever see a finer bird" (1.8.89), and Grace announces, ". . . the Red Band shall be known as the Cygnet Ring!" (1.8.90), and "Just believe/ In yourself" (1.8.91).

Choice of Peculiar Characteristics

When Ugly explains what games he plays to The Cat, they are not common games. They must be unique to the pond.

1. "Paddle in the puddles" (1.2.59).
2. "Dabble in the mud" (1.2.59).
3. "Tickle sticklebacks in the shallows" (1.2.59).
4. "Go sliding in the slime" (1.2.59).
5. "To the marsh where you find marshmallows" (12.59).

The Sound of the Dialogue

1. The duck quack has a quick sharp expanding tone.
2. The swan honk is a deeper, duller tone than a duck quack. It is also longer in duration than a quack.
 - a) Honk.
 - b) Quack.
 - c) Ha!
 - d) Qu-Onk.
3. Ugly speaks in rhyming poetry and short sentences. There is a naiveté to Ugly's speech, and he never raises his voice until the end when he shouts, "I'm a Swan!" (1.7.85). There is sadness to his voice that is a constant overtone even if he is reminiscing happy memories. He has many lines in the form of questions, which sound high-pitched at the end.

Structure of Lines and Speeches

Ugly has monologues in the form of songs that express dramatically his feelings. His lines are direct and clear in their delivery. He says what he means. He says to The Cat, "I'd better tell my mother" and "I really think I should" (1.1.56). At the end of the play, he says to all, "Of course I forgive you. I'm just happy to see you all again. And to introduce you to someone. This is Penny" (1.8.89). It is common throughout play, for sentences to begin with "And" as shown here.

*Ida***Choice of Words**

1. Ida speaks in slang. She uses puns and a sarcastic tone with Drake. She says, “Well if you like the sound of it so much why don’t you take a turn on the nest? And wipe your webs! I just did the floor this morning” (1.1.38). She uses the words “sucker,” “bored,” and “ignored” to describe herself.
2. With her children, she is tender and simple, mostly directing them.
3. She mothers them, “Now then children let’s not make a fuss” (1.1.49).
4. Ida is aware of social norms. She has clearly learned through experience and fitting in. She and Maureen sing, “I’ll do what any other mother would,” Ida continues with, “To get my ducks decked out and living in style” (1.1.39). Her diction does not suggest a higher education; “decked out” is an example of her slang. This simply worded slang is indicative of the farmyard inhabitants. This suggests a cultural norm. Words Ida uses include:
 - a) Clappers.
 - b) Flappers.
 - c) Fella.
 - d) Dumb-cluck.
 - e) Oh, Quack!
 - f) Sobbing.
 - g) Sheepish.

Choice Phrases and Sentence Structures

1. Ida's sentences are short and choppy. An example is “. . . Those little ducklings walking round in a line” (1.1.39). She speaks often about her feelings like when she says, “Of course I can't. I'm just a baggy old Duck, I can't teach you the ways of the Swans” (1.1.86).
2. Ida uses colloquialisms that are endearing to her nature.
 - a) Feather your nest.
 - b) Duck by nature, ducking out of his responsibilities.
 - c) Dibble Dabble.
 - d) That's my Rabble.
 - e) Getting into deep water.

Choice of Images

1. Many of Ida's images are of the burnt-out homemaker: “Baggy old Duck” (1.7.86), “I'm a sucker for the billing and the cooing” (1.1.39), “What a role! Only good for keeping egg shells warm” (1.1.44), “. . . fancy me teaching a Swan to swim” (1.7.86), “I'll do what any other mother would” (1.1.41), and “. . . I sometimes think I'd have been better off paired with a decoy” (1.1.39).
2. Ida uses many descriptions to describe her babies that create positive images, “. . . pitter patter / Of tiny feet . . . ” (1.1.39), “Those little heads so soft and downy / Their baby bods all golden brownny” (1.1.39), and “Like champagne corks you'll see them bobbing” (1.1.40), and “. . . I'm so proud of you. . . ” (1.7.88).

Choice of Peculiar Words

Ida uses descriptions that are combinations of words to create her own unique words.

1. Run-of-the-mill-pond-duck.
2. Father-who-was.
3. Father-who-is.

The Sound of Dialogue

1. Ida is calm with her ducklings, and her speech sounds loving. When she speaks to Drake, she sounds short and frustrated. There are exclamation marks at the end of these sentences.
2. She speaks in verse when she says, “Every tear a mother cries is a dream that’s washed away” (1.3.63).
3. She barks at the other characters when she says, “Get away from me. Go on all of you!” (1.3.63).
4. Drake complains about Ida nagging, saying: “She goes in for heated quacking” (1.1.36). Drake’s description evokes a barking dog that will not stop.

Structures of Lines and Speeches

1. The general dialogue is in short cheeky slang.
2. Ida’s use of slang toward Drake gets her point across in an indirect way. Drake says, “That’s all! Ida, I have a reputation” (1.1.48). Ida replies, “I know, dear, and I wouldn’t brag about it if I were you” (1.1.48).
3. Ida uses many precise orders and directs her family.

Dramatic Action

Titles of the Units: (See script notations below.)

Detailed Breakdown of Action: (See script notations below.)

Summary of the Action: (Located in the original script.)

Characters

Ugly

1. **Desire.** Ugly wants to obtain acceptance by family and community.
2. **Will.** His will to survive is solid. He embarks on the hero's journey to self-acceptance and, in turn, gains acceptance from the community. He never gives up. He experiences bullying by his siblings, rejection by his father, manipulation by The Cat, and near death during the blizzard. Ugly's journey defines his inner growth. He learns to love himself and accept that he will always be different. Ultimately, his perseverance leads him to a deeper understanding of himself, and that he is acceptable just how he is. He discovers why he is different from his family. However, he does not conform to the Swans, but remains different, even for a Swan. He says, "Of course I forgive you. I'm just happy to see you all again..." (1.8.89), "... I was different as a Duckling and now I'll be just as different as a Swan. . . ." (1.8.88).
3. **Moral Stance.** Ugly knows they are treating him badly. He treats others the way he would like to be treated. He stays true to the positive words of his mother and even through moments of self-doubt keeps his outlook positive.
4. **Decorum.** Ugly appears messy and different to the other characters. His egg

is much larger than that of his duckling siblings. The other characters are convinced it is a turkey egg. They all feel it is odd. Ida sees the differences in her son, but loves him regardless. As she knows the others will judge him, she tries to make him look more presentable. When he hatches, he is grey and large, and he looks nothing like a duck. That is their justification for bullying him.

5. Summary Adjectives.

- a) Tormented.
- b) Bewildered.
- c) Perplexed.
- d) Lonely.
- e) Hopeful.
- f) Accepting.

6. Initial Character-Mood-Intensity.

- a) Heartbeat: Ugly's rate is rapid, distressed, the heartbeat of a distressed juvenile animal.
- b) Perspiration: He pants with exhaustion.
- c) Stomach: Ugly's stomach is hungry, hollow, and rumbling.
- d) Muscles: His muscles are weak and underdeveloped.
- e) Breathing: His breathing is frantic and erratic.

Ida

- 1. Desire. Ida wants to protect Ugly from danger and raise her ducklings according to the ways of the duck yard.

2. Will. Her will is moderate at first when she defends him in front of the community. Later when she searches for him, her will is extreme, and she gives up everything else in her life to find him.
3. Moral Stance. Ida is loyal to her husband even when he often disappoints. She is burnt-out, but continues to raise her ducklings to the best of her ability. She is aware and respectful of social norms and customs, and believes that it is important to fit into society. She nags Drake about his shortcomings to try to bring him up to her standards. She does not participate in the local gossip.
4. Decorum. Ida is a middle-aged duck. She is healthy and fit from housekeeping and swimming. She likes to be in style and keep up with appearances. She is a homemaker, so she would not always appear appropriately dressed. She is an attractive, domesticated, free-range duck.
5. Summary adjectives.
 - a) Distressed.
 - b) Hopeful.
 - c) Worried.
 - d) Anguished.
 - e) Relieved.
6. Initial Character-mood-intensity.
 - a) Heartbeat: Ida's heartbeat is calm and slow, while waiting for eggs to hatch.
 - b) Perspiration: She is cool and melancholy and does not perspire.

- c) Stomach: Her stomach is a bit uneasy and unsettled.
- d) Muscles: Her muscles are stiff from sitting so long.
- e) Breathing: Her breathing is calm and regular.

Idea

Literal Meaning of the Play's Title

The following meanings are available on by www.thefreedictionary.com

1. Honk: The raucous, resonant sound characteristic of a wild goose.
2. Honk: A sound similar to a goose's honk: blew a loud honk on the bass saxophone.
3. Honk is also associated with the sound a swan makes.
4. Jr. is a prefix relating to a younger generation with the same name.

Symbolic Meaning of the Play's Title

1. *HONK!* is the play adaptation of Andersen's "The Ugly Duckling".
2. *Jr.* is the ninety-minute shortened version for children to perform. It specifically relates to the publishers, Music Theatre International.
3. Towards the end of the play, at the moment Ugly realizes he is a Swan, he honks loudly, with confidence. This honk symbolizes his acceptance of himself and his announcing to everyone that he is a Swan. This is significant as he has attempted to mask his honk with a quack earlier in the play showing his desire to fit in and his lack of self- acceptance. The title references Ugly's manifestation into self-acceptance.

What is the Play Literally About?

The play is about a swan egg that hatches in a duck nest. The duck yard society bully's, rejected, and tormented the baby bird named Ugly. His mother loves and defends him. He gets lost and spends summer through winter searching for his mother. He encounters The Cat and The Farmer, who both want to eat him. He meets wild Geese who try to help, and some Frogs who teach him self-acceptance. Eventually he freezes in a blizzard. After leaving home to search for him, his mother finds him frozen. As she cries, mourning his death, her tears begin to thaw him. He emerges from the ice as a Swan. Instead of migrating with the other Swans, he decides to live on the pond and start a family. The animals apologize for their bullying, and he forgives them. He becomes the ruler of the duck yard.

What is the Moment of Climax in the Play?

The climactic moment in this story is when Ugly freezes in the blizzard, then his mother's tears gradually warm him, and he is revealed as a Swan. Now he realizes he was never an ugly Duckling, but a baby Swan. Motivated by his mother's love and the fulfillment of his desires, he finally accepts himself by realizing that as a Duck, he was different, and as a Swan, he is different. He cannot escape that he is different, so he embraces it and is truly content with it.

Why Does the Character Make this Climactic Choice?

Right before the transformation scene, The Farmer catches Ugly. The Cat gives him an ultimatum; if The Cat helps him escape, he must let The Cat eat him. In return, The Cat will take him to his mother for one last good-bye. Ugly is more alert to The Cat's

manipulative ways, and agrees, knowing this is his only chance of escape. His desperation for his mother consumes him. This decision is the catalyst to the climax.

**What Is the Result of the Climactic Choice
on the Other Character(s)?**

Ugly's choice to escape The Farmer and going with The Cat, results in The Cat not meeting his objective of eating Ugly as they freeze in the Blizzard. Ugly's mothers' objective is fulfilled, as she is reunited with her son. The rest of the duck yard animals receive redemption. They apologize and celebrate Ugly's safe return and transformation. They make him ruler of their community, showing faith in his ideology that being different is good. They experience a new sense of pride in Ugly and the idea of having a swan on the pond.

Moods

(See script notations below)

Tempos

(See script notations below)

UNIT: 1

TITLE: "Meet and Greet"

PAGES: 35-44

IMAGERY: It is like log ride at an amusement park, a picture of normal life before unexpectedly the bottom drops out.

SENSORY IMAGERY:

<u>Sight</u>	<u>Smell</u>	<u>Taste</u>	<u>Sound</u>	<u>Touch</u>
Colorful collage	Bouquet of flowers	Fresh salad	Morning birds	Favorite jeans

CHARACTER SUMMARY VERBS:

DrakeMaureenIdaHenriettaCat

To justify

To investigate

To prepare

To support

To eat

GraceBeakyDowneyFluffBilly

To compete

To explore

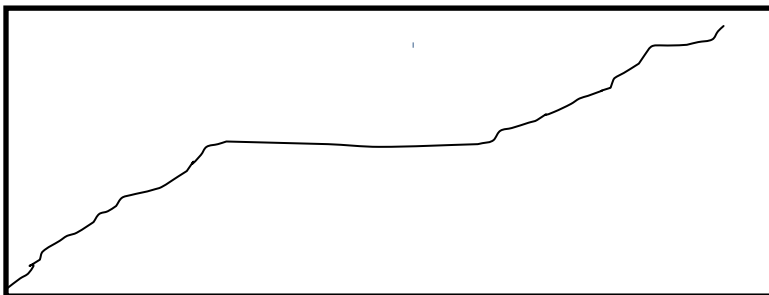
To play

To complain

To compare

TEMPO: Slow build to drop

IMAGE OF TEMPO:



UNIT: 2

TITLE: "Lessons"

PAGES: 44-47

IMAGERY: It is like the warmth and safety of a kangaroo's pouch.

SENSORY IMAGERY:

<u>Sight</u>	<u>Smell</u>	<u>Taste</u>	<u>Sound</u>	<u>Touch</u>
Ripe peaches	Cooking pancakes	Chicken soup	Lullaby	Homemade blanket

CHARACTER SUMMARY VERBS:

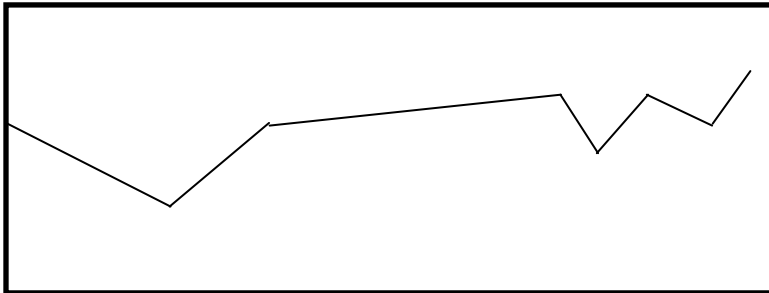
UglyIda

To learn

To teach

TEMPO: slow to abrupt stop to steady medium pace

IMAGE OF TEMPO:



UNIT: 3

TITLE: "Rejection, Unlikely Bullies"

PAGES: 47-55

IMAGERY: It is like the pain of blisters and chafing that come from wearing shoes that are too small.

SENSORY IMAGERY:

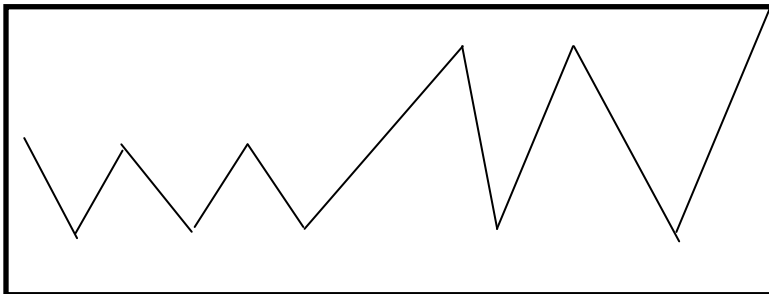
<u>Sight</u>	<u>Smell</u>	<u>Taste</u>	<u>Sound</u>	<u>Touch</u>
Dead pet	Fire	Vinegar	Breaking glass	Bed of nails

CHARACTER SUMMARY VERBS:

<u>Ida</u>	<u>Ugly</u>	<u>Drake</u>	<u>Ducklings</u>	<u>Frogs</u>
To protect	To belong	To question	To reject	To defend
<u>Cat</u>	<u>Turkey</u>	<u>Grace</u>	<u>Swans</u>	<u>Henrietta</u>
To eat	To inform	To judge	To observe	To blend
<u>Maureen</u>	<u>Geese</u>			
To feed	To observe			

TEMPO: Fast & Aggressive to crescendo

IMAGE OF TEMPO



UNIT 4:

TITLE: "Lunch"

PAGES: 55-61

IMAGERY: It is like the shame that follows abuse or sleeping in a dirty blanket.

SENSORY IMAGERY:

<u>Sight</u>	<u>Smell</u>	<u>Taste</u>	<u>Sound</u>	<u>Touch</u>
Grass stained clothes	Cheap men's cologne	Salt water	Muffled cry	Unyielding grip

CHARACTER SUMMARY VERBS:

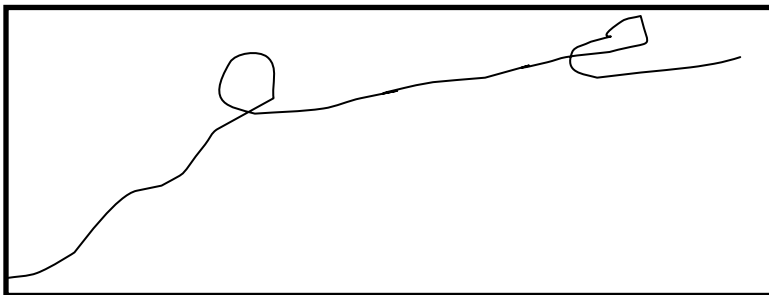
Cat

Ugly

To lure

To eat

IMAGE OF TEMPO: Slow, looping, gradual incline



UNIT: 5

TITLE: "Wake Up Call"

PAGES: 56-58

IMAGERY: It is like when you go to pay the bill and you do not have your wallet.

SENSORY IMAGERY:

<u>Sight</u>	<u>Smell</u>	<u>Taste</u>	<u>Sound</u>	<u>Touch</u>
Thick fog	Cayenne pepper	Sour lemons	Ticking clock	Scalding hot

CHARACTER SUMMARY VERBS:

Drake

Ida

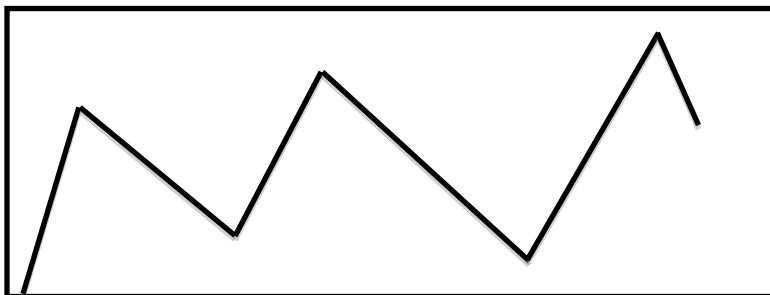
To deny

To question, to

blame

TEMPO: choppy, sporadic, short

IMAGE OF TEMPO:



UNIT :6

TITLE: “Unexpected Loss”

PAGES: 62-63

IMAGERY: It is like picking at a scab.

SENSORY IMAGERY:

<u>Sight</u>	<u>Smell</u>	<u>Taste</u>	<u>Sound</u>	<u>Touch</u>
A mirage	A distant bakery	Corn syrup	Church bells	A bruise

CHARACTER SUMMARY VERBS:

Jay Bird

Ida

Drake

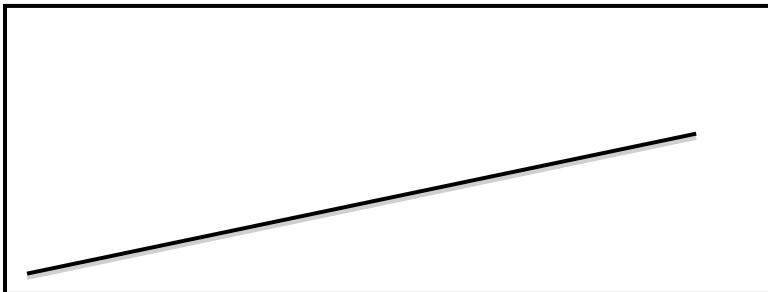
To question

To self-hate

To control

TEMPO: Slow and direct

IMAGE OF TEMPO:



UNIT: 7

TITLE: "Military Mission"

PAGES: 64-70

IMAGERY: It is like a children's game of hide and seek.

SENSORY IMAGERY:

<u>Sight</u>	<u>Smell</u>	<u>Taste</u>	<u>Sound</u>	<u>Touch</u>
Camouflage	Gun powder/wet dogs	Gammy dark meat	Gunshots	The slight smack of a whip

CHARACTER SUMMARY VERBS:

Greylag

Dot

Ugly

Cat

To command

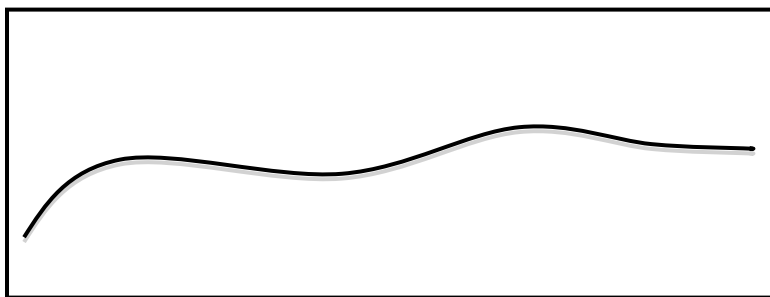
To defend

To clarify

To deceive

TEMPO: Quick and direct

IMAGE OF TEMPO:



UNIT:8

TITLE: “Father Hen”

Pages: 70-72

IMAGERY: It is like completing a puzzle with the wrong pieces forced to fit.

SENSORY IMAGERY:

<u>Sight</u>	<u>Smell</u>	<u>Taste</u>	<u>Sound</u>	<u>Touch</u>
Piles of laundry	Dirty diapers / baby powder	Old cigar	Large exhausted breaths	Scratchy beard

CHARACTER SUMMARY VERBS:

Drake

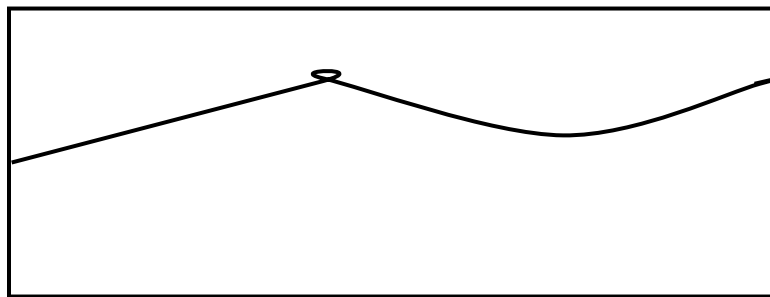
Ducklings

To complain

To question

TEMPO: slow, steady, melancholy

IMAGE OF TEMPO:



UNIT 9:

TITLE: "New Love"

PAGES: 73-76

IMAGERY: It is as if the first bulb of spring has pushed through the frozen ground to reveal hope and beauty are on their way.

SENSORY IMAGERY:

<u>Sight</u>	<u>Smell</u>	<u>Taste</u>	<u>Sound</u>	<u>Touch</u>
A rainbow peeking through the clouds	Roses	Juicy watermelon	Nervous giggle	Cashmere

CHARACTER SUMMARY VERBS:

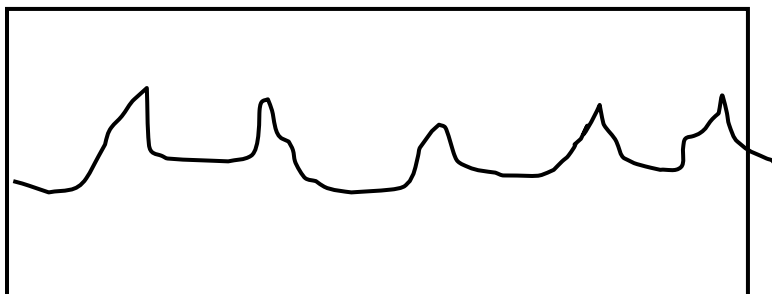
Ugly

Penny

To understand To help

TEMPO: Quick, light

IMAGE OF TEMPO:



UNIT :10

TITLE: “Inner Beauty”

PAGES: 76-80

IMAGERY: It is like someone finally voices out loud what your heart has been saying all along.

SENSORY IMAGERY:

<u>Sight</u>	<u>Smell</u>	<u>Taste</u>	<u>Sound</u>	<u>Touch</u>
Ray of light in a cave	New leather	Fresh raw vegetables	Choir singing gospel	Smooth cold surface of a boulder

CHARACTER SUMMARY VERBS:

Ugly

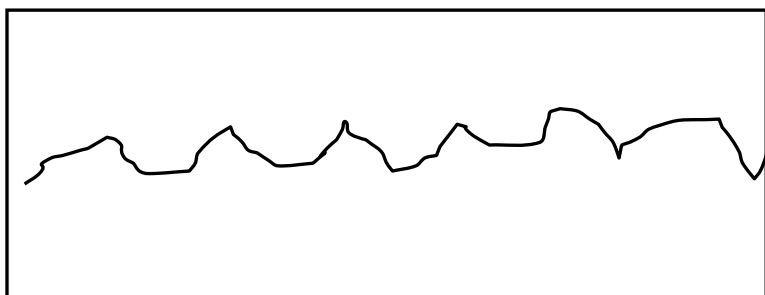
Bullfrog

To listen

to teach

TEMPO: Fast, bold, persistent

IMAGE OF TEMPO:



UNIT: 11

TITLE: "Sweet Justice, Sweet Reunion"

PAGES: 81-89

IMAGERY: It is like a realization of a long lost dream and understanding replaces fear.

SENSORY IMAGERY:

<u>Sight</u>	<u>Smell</u>	<u>Taste</u>	<u>Sound</u>	<u>Touch</u>
A soldier returning home	Chicken soup	Tea and cookies	Lullaby	Warm embrace

CHARACTER SUMMARY VERBS:

Ugly

Penny

Ida

Cat

To search/ to

To prove / to

To find Ugly /

To escape

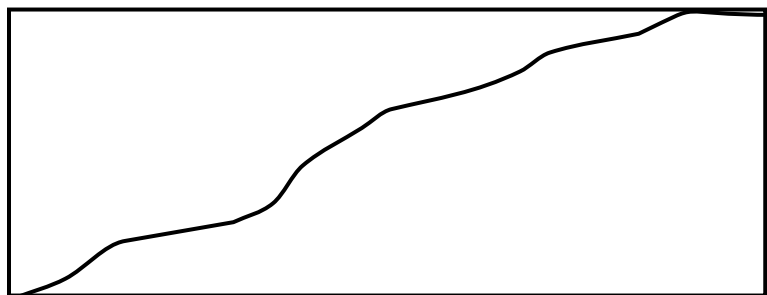
forgive

help

to release

TEMPO: Slow heavy build to celebration

IMAGE OF TEMPO:



UNIT:12

TITLE: "Homecoming"

PAGES: 89-92

IMAGERY: It is like giving birth or an orphan's homecoming.

SENSORY IMAGERY:

<u>Sight</u>	<u>Smell</u>	<u>Taste</u>	<u>Sound</u>	<u>Touch</u>
Fireside rocking chair	Peppermint	Brown sugar	Crackling fire	New fallen snow

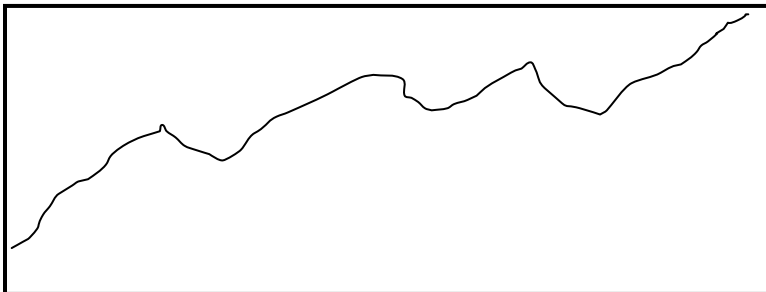
CHARACTER SUMMARY VERBS:

Company

To forgive / To celebrate

TEMPO: Fast/ aggressive

IMAGE OF TEMPO:



CHAPTER IV

CONCLUSION

The goal of this thesis was to support the current anti-bullying curriculum at Benjamin Franklin Elementary School using theatre arts education to produce *HONK! Jr.* The author of this thesis found through the methodology of theatre arts education, and theatrical production students were able to explore a story of bullying, understand the dangers of bullying, and deliver the anti-bullying message into their school community. While investigating the social reasons for the school's anti-bullying policies, and recognizing examples for the policy in Andersen's story of childhood bullying, students expanded their understanding of bullying. This expansion was due to new-found empathy, and helped strengthen community bonds.

The United States government has legislation and policies to protect students from bullying. *The Anti-Bullying Act's* message warns against the dangers of bullying. What is missing in Washington State education is a link between intention and implementation. The author of this thesis gained a deeper understanding of the potential bridged role that theatre education plays in conveying a social message. It was found that knowing the difference between a policy with a message and educating students on the importance of this message is crucial for the prevention of bullying. It is the responsibility for arts educators, to use their tools to facilitate this learning. Equally important, is that the Washington State Education Department help empower, and

encourage more arts educators to take the lead in order for this legislation to be supported by and integrated into the social fabric of the school population.

The author of this thesis identified three considerations when selecting a story of bullying. The production had to be about bullying, age appropriate for elementary students and their parents, and it should be based on a real account of bullying. *HONK! Jr.*, a musical adaptation of Andersen's story "The Ugly Duckling," is a lively musical comedy with witty jokes and fully developed characters. Children took delight in playing animals on stage, which kept them engaged. All the participants of Benjamin Franklin Theatre Project explored the issues of bullying within the dramatic action of the play. This process also identified common elements of bullying in *HONK! Jr.*, "The Ugly Duckling," and in Andersen's own personal experience as a victim of bullying. The final part of telling this story about bullying was to relate the story to the school's current anti-bullying policies. The author of this thesis observed throughout the production that retelling a true story of bullying naturally promoted the school's anti-bullying curriculum. *HONK! Jr.* was a suitable choice as it is both developmentally appropriate for this elementary age group and at its core is a lesson on bullying.

The methodology used in this thesis was issues-based exploration through musical theatre production. Students were exposed to dramaturgical information surrounding *HONK! Jr.* and attended presentations that included the history and significance of Hans Christian Andersen and his experience as the victim of bullying, as well as Andersen's contribution to the arts, and the school's anti-bullying policy. Through discussion groups, peer teaching sessions, a student devised all school assembly, and three performances of *HONK! Jr.*, students processed and explored this information.

Students engaged in producing musical theatre. This provided a constructivist and holistic learning environment with which to apply their new understandings of bullying to the art of theatrical storytelling. In addition, students improved their artistry skills and knowledge by performing or fulfilling production team technical positions in the musical. This production served as a school fundraiser, an anti-bullying instruction to the community and an opportunity for integrated arts education.

The Impact on the School and Greater Community

The first essential question asked was, “How can doing a play about a social issue increase the sense of community in the school environment”? An unforeseen outcome experienced by the members of Benjamin Franklin Theatre Project was the development of a strong community bond within the participants and extending to the wider school community. The author of this thesis found four main components to building a stronger school community. These were parent to child connection, adult-to-adult connection, student-to-student connection, and a connection of the company to the greater community of Benjamin Franklin School. It was found that in strengthening these four bonds, a community environment free of bullying was created. Instead of bullying, healthy interdependence and interconnectedness grew among the participants.

Parent/guardian involvement was mandatory for each student who participated in the Benjamin Franklin Theatre Project. The level of involvement varied between families, owing to parent’s availability and offered skill sets. Some parents volunteered onsite at rehearsals, while some took projects home to complete with their children. It was observed that parent involvement helped build confidence among students as they felt encouraged and supported at home as well as in rehearsal.

The parent child connection to this afterschool program gave students the security of knowing they were supported and protected by positive adult mentors. Having parents invested in the success of this project provided a common interest with their children. This common interest bridged the gap between youth and adults, and fostered strong relationships. This was important because the students needed to trust and feel connected to the adults in order to report bullying. Students whose parents were involved in their activities felt more connected than isolated. Having the support, safety, and connectedness to positive adult mentors laid the foundation for growth, learning and positive self-esteem. These are the components identified for the prevention of bullying.

The creative team made connections with parents and youth. Parents also made deeper connections with other families. After the project ended, play-dates and carpooling arrangements continued. Even on the most basic level, having the common experience of the play prompted a hello or greeting on the playground, at drop off, or in the hallway between adult and student participants. For the participants, being noticed, acknowledged and shown respect with a simple greeting made the difference between a child feeling isolated or marginalized and a child feeling included with a sense of kinship. Expanding the number of safe adults these students came in contact with gave them a sense of community and belonging that is important in bullying prevention.

Students connected to the greater community through a peer teaching assembly, performing for an audience, and donating a portion of ticket sales to help other families in need from their school. This extended the project community to include more members of the school. The students learned that they had power to positively change their community; they could make a difference in the lives of those who are often marginalized

and the target of bullying. Students were proud that their work on this play had a bigger outreach than they had originally expected.

The students experienced an increase in social relationships, school pride, and common respect for each other. In our post-play family survey, the question was asked, “Did you make new friends while participating in *HONK! Jr.?*” Ninety-five percent of survey participants replied yes (“Anonymous”). It was observed throughout the project that students made new friendships based on their common involvement in the play and that age, gender, or grade was not a factor. Additionally, the survey also asked, “Did you get to know people, who you already knew, better?” and eighty-five percent answered yes.

Interconnection between students was essential in building community. The author of this thesis was surprised by a manifestation of interdependence that naturally developed among student participants. This mutual reliance built trust and fostered respect. This respect grew into acceptance. Obtaining respect and acceptance from their peers built individual self-esteem.

The collaborative nature of the playmaking experience helps to create a sense of community. Musical theatre incorporates many art forms, for example, drama and literature, music and dance, set and costume design, lighting and sound, marketing and advertising, giving room for students to connect to a particular discipline. It naturally built a group that depended on its members to reach a common goal. Through their imaginations, this story and its characters came to life. All Participants brought talents and strengths with them to the production process. This strengthened the bonds of the community and the realization of interdependence. For example, the sixth grade actors

who played the two Bullfrog roles were each given responsibility for a group of fifteen Froglets, the primary chorus members. Through this commitment, they became mentors and role models for the younger cast members. Their tasks included gathering their group and leading them to their entrances. Meanwhile, the interconnectedness extended to reach other students. The Bullfrogs depended on the student stage managers to inform the runners to get the Bullfrogs prior to their entrance. On the technical end of the production, the student lighting board operator was responsible for the pond feature, and the student sound technician was responsible for playing the right music. Cast members and technicians relied on stagehands to move the set so there was room for the large dance number. If at any time these students needed help, adult mentors were available to assist. All participants depended on one another to fulfill their individual responsibilities. Responsibility was a powerful word for students, as it implied honor, and with honor came a feeling of integrity that ultimately lead to positive self-esteem. When the curtain went up and the lights went on, students saw the execution of their combined efforts each unique on their own yet dependent on one another, working in unison.

Theatre and Its Impact on Bullying

In response to the second essential question proposed in chapter one, “How can theatre be a tool to explore the issue of bullying in schools?” it was found, through dramaturgical presentations, discussion groups on Andersen’s story, and role-play, students gained a greater understanding of the anti-bullying message. As part of the community outreach, students devised and organized a peer teaching and preview assembly. This was a dual opportunity to share their new-found connection to the Benjamin Franklin school anti-bullying policy and Andersen’s personal story of bullying.

This was also an effective marketing tool to generate excitement for the show. Peer teaching resulted in cooperative learning. By teaching their audience of peers, the students developed leadership skills and utilized appropriate communication skills. The magic of peer teaching was that the student audience responded to their peers. Presenters established a strong influence in their peer group by promoting positive anti-bullying behavior. The anti-bullying message was coming from the heart of a child and explained in their words. Research proves that approval of peers, over parents and teachers expectations, holds the biggest influence in how a student will act as a bystander (Rigby 48). Student-chosen scenes were performed as examples of reasons for the anti-bullying message. Students' communicating what they had learned to an audience of their peers, showed that they had a deeper understanding of the material, allowing them to be an authority on the subject. Students spread the word that the most acceptable decision is to be a positive bystander and to report bullying.

Identifying the traits positive bystanders most commonly possess is important for changing student's behavior in response to witnessing, or participating in bullying. During this project it was observed that there are three inter-related elements to ensure the anti-bullying message became an essential part of the student's life skill set and combats the short-term and long-term effects of bullying on the students. These elements are positive self-esteem, understanding, and empathy. Anti-bullying research has identified the effects of bullying as the loss of self-esteem and confidence, as well as feelings of alienation (Rigby 48). The Family Survey revealed that ninety-five percent of participating students felt they had gained self-esteem working on this project.

It was observed that in working together to produce the musical, students gained self-esteem, confidence, and belief in others. As individuals they realized they were an important member of a whole team. A positive environment full of meaningful relationships was created because students depended on one another in an authentic, realistic way. While students were actively engaged in learning throughout the play-building process, they were observed trying new things and challenging themselves to improve. This creative exploration produced students who found value in their personal gifts, skills, and talents. As Ken Rigby offers, students with low self-esteem often become the victims of bullying, further reducing their confidence (Rigby 47).

Working on the common goal of musical theatre production fostered friendships and built self-confidence. Students with friends, who show acceptance and respect to one another, have more self-confidence, which is known to prevent and stop bullying (Rigby 47). One student talked about Andersen's potential reason for writing his story: "I think Hans Christian Andersen wanted show how you can accept people and who they are" ("Discussion"). This is the big picture idea; if we are accepting of each other; there is no room for bullying. For a student to discover this connection, and share it with their peers, is far more significant than an adult's lecturing to students.

By exploring and retelling Hans Christian Andersen's own story as the victim of bullying, students gained empathy both for victims and participants of bullying, in a hands-on learning environment. This learning happened in a community-building atmosphere as the group embarked upon telling this story. Gaining empathy and belonging to a community are two key factors in the battle to end school bullying. Research shows that three influences that effect children's decision to be a positive

bystander are 1) gaining anti-bullying education in elementary school, 2) being empathetic or concerned about what happens to others, and 3) how they perceive their peers reactions (Rigby 88).

Through role-play students recreated a bullying scenario, and processed the behaviors they had learned at school that prevent bullying. These include recognizing bullying behavior, being a positive bystander, and reporting bullying. Eighty-two percent of students said they were more aware of bullying issues after participating in this project (“Anonymous”). When asked what they would do if they witnessed bullying, half the students said that they would tell an adult, and the other half said they would stand up to the bully. Students gained empathy for those who are bullied and an understanding of the bystanders through role-playing and exploring dramatic action. It is important for students to understand the dangers of bullying, and to be empowered as positive bystanders.

As one second grade child said, “Being a duckling made me realize how a bully acts and it is not nice what did that other person do to you, it made me realize how can people bully other people” (“Discussion”). This statement shows how playing a role can help facilitate a deep understanding of an emotional concept that will ultimately change one’s actions. Actually saying and doing the things as the duckling who had bullying behavior, allowed the emotions associated with those actions to surface in the actor. Experiencing those emotions created an empathetic experience for this student. Other responses from students included, “The play helped me see how badly bullying can make someone feel” (“Discussion”). For this student the events of the play evoked an emotional response permitting the student to examine further their feelings on bullying.

Engaging in a scene provided a safe environment to experience the emotions of the bullying scenario. Experiencing real bullying can leave a more devastating effect. One fifth grade student commented that participating in the play, “Changed [me] by reinforcing my knowledge of how bullying hurts others feelings” (“Discussion”). This implies that participation in the play fortified this student’s existing awareness, taking understanding from a school rule to an emotional value of how feelings get hurt.

It was observed that as an understanding of bullying issues grew, stronger empathy was developed. When students were taught the childhood history of Hans Christian Andersen, they related to the story and felt empathy. Both in the discussion groups and in the family survey students were asked, “Why do you think Andersen wrote ‘The Ugly Duckling’?” One student responded, “That he was getting bullied and that it is not fun to bully kids” (“Discussion”). This response is important, because developing an understanding for both what is fun and humorous and what hurts or could be dangerous is central in anti-bullying education (Rigby 124). If teasing and roughhousing were mistaken as fun, without looking at the victim’s feelings, or recognizing that there is a victim, the issues of bullying cannot be addressed because there is a lack of empathy. Theatre education was the tool to allow students to deepen their understanding and create real empathy. These answers show that students understood the material and developed empathy for the victim of bullying. Theatre education was the appropriate bridgework for students to gain a deeper understanding of the current anti-bullying policy.

Sustainability

The final essential question was, “How is a quality program sustained after production”? In Washington State, drama is not offered as a part of mainstream

curriculum nor as an elective at elementary schools. It is only offered by some PTA's as an afterschool activity. The author of this thesis discovered elements that will help support the sustainability of arts education at Benjamin Franklin Elementary School. These include: offering an afterschool drama class, getting people involved and properly trained in theatre positions, creating a demand, and financial viability. Getting students involved in theatre arts education creates a demand for theatre involvement, as found by the National Endowment for the Arts in their 2011 study, "Arts education in childhood is the most significant predictor of both arts attendance and personal arts creation throughout the rest of a person's life" (Rabkin 1). In the author's conducted survey, she asked if participants had learned a new skill while working on this musical. Ninety-five percent answered yes ("Anonymous"). Additionally, a permanent board position for drama in the PTA was established. Hands-on constructivist education, proper training, and creating a community of people who value and appreciate theatre all add to the sustainability of the Benjamin Franklin Theatre Project.

Producing *HONK! Jr.* created a demand for an established theatre arts program. In the post play discussions participants were asked if they would now like to be involved in more theatrical productions. Ninety-five percent said yes and ninety percent said they were now more likely to attend theatre productions in the future ("Anonymous"). In our post play discussion, a parent said, "Theatre, I didn't get it but now I do, you have created a community" ("Discussion"). "It was reeeeeeeeeeeeeeealy fun and I learned more about myself" ("Discussion"). An eleven year old student added. "It was extremely fun knowing that I finally got a chance to do a full musical" ("Discussion"), another student declared. These thoughts from the students and community members suggested that

participating in this theatre production was a positive and valuable experience in their lives. This ensured that they will consider themselves as members of the theatre community, beyond their time at Benjamin Franklin Elementary.

A key factor in making this program sustainable was to create a successful production. Success in this case was measured in two ways: by financial viability and by community support. Financially, this project was a significant fundraiser for the school and had a philanthropic element. All three nights were almost sold out and concessions provided significant income. A community of theatre enthusiasts was established by the bonds of friendship and mutual appreciation of theatre arts. These factors will create a demand for future productions.

The author of this thesis is eternally grateful for this opportunity to serve this community and to be included in such a dynamic, compassionate, innovative group of students and adults. Facilitating this theatre experience has been full of joyful lessons and prosperous, passionate, growth. The community at Benjamin Franklin Elementary has made a lasting impression that will be held to the highest honor, and should be looked at as an example of excellence for future school communities of how to use theatre as a tool to address bullying in a school environment.

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APPENDIX

IMAGES

Images

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