The Jefferson Performing Arts Society

Presents

**HONK!**

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Teacher’s Notes

Book by Anthony Drewe
Music by George Stiles
Lyrics by Anthony Drewe

Based on Hans Christian Andersen’s “The Ugly Duckling,”

Ugly looks quite a bit different from his darling duckling brothers and sisters. The other animals on the farm are quick to notice and point this out, despite his mother’s protective flapping. Feeling rather foul about himself, the little fowl finds himself on an adventure of self-discovery, all the while unknowingly outwitting a very hungry Cat. Along the way, Ugly meets a whole flock of unique characters and finds out being different is not a bad thing to be. A heartwarming celebration of being different that is sure to delight audiences of all ages with its sparkling wit, unique charm and memorable score.

Honk is based on Hans Christian Andersen’s “The Ugly Duckling.” Play write Anthony Drewe was attracted to the message of acceptance and understanding from the story of The Ugly Duckling. He contacted Stiles, with whom he had previously collaborated on two projects, to write a musical based around the story. They expanded on the original story, adding many more characters (including a love interest for the main character.)

Hans Christian Andersen’s animal tales are radically different from traditional fables. At first Andersen dismissed his fairy-tale writing as a "bagatelle" and, encouraged by friends and prominent Danish critics, considered abandoning the genre. But he later came to believe that the fairy tale would be the "universal poetry" of which so many romantic writers dreamed, the poetic form of the future, which would synthesize folk art and literature and encompass the tragic and the comic, the naive and the ironic.

In his work, Andersen uses animals to represent different opinions on life in several stories, such as “The Happy Family,” “The Sprinters,” and “The Dung-Beetle.” The stories themselves are closer to satirical sketches of human manners than fairy tales for children. “The Ugly Duckling,” probably Andersen’s best-known story, is one of his many camouflaged autobiographies, echoing the writer’s much-quoted statement:

“First you must endure a lot, then you get famous.”
The animals, including the protagonist, possess human traits, views, and emotions, making the story indeed a poignant account of the road from humiliation through suffering to well-deserved bliss.

The lessons in this Study Companion connect the search for acceptance and the discovery of identity with concepts in English language arts, math and science.

**Mistaken Identity: Ducks, Swans and Multiplication** guides students through Hans Christian Andersen’s “The Ugly Duckling,” news articles about an incident with a local swan in New Orleans City Park, all while learning about the “Princess of Polka Dots,” Yayoi Kusama, one of Japan’s most prominent living artists. Students explore connections between visual art and multiplication and create artwork inspired by Andersen and Kusama.

**Comparing Stories: Honk, Are You My Mother? and Stella Luna** guides students as they investigate the plot of Honk and compare it to two other children’s books with similar themes: Are You My Mother? and Stella Luna.

Hans Christian Andersen’s “The Ugly Duckling” is a story of mistaken identity and self-discovery involving a baby swan and baby ducks in a mix up of heredity and family acceptance. In **The Shapes of Us**, students embark on a journey of personal self-discovery, the discovery of how DNA tells a story of heritage. To do this, students will explore heredity and family awareness through the lenses of mathematical sequences and shapes. During this exploration, students will compare mitosis and meiosis and consider mitosis and meiosis as an interconnected sequence of numbers on a number line. They will imagine the number line as their line of ancestors, imagine their inherited physical characteristics (hair color, eye color, etc.) as shapes, investigate the work of artists Betye Saar and Delita Martin, two artists that use shapes and symbols to explore heritage and compare personal traits of their parents with their own. During this lesson, students use their understanding of cell division, shapes and their comparisons of inherited physical traits as references while creating their own assemblage art works inspired by Betye Saar and Delita Martin. This lesson was taught at Lincoln Elementary School for the Arts as part of the JPAS Stage Without A Theatre program.

...for he did not know what to do, he was so happy, and yet not at all proud. He had been persecuted and despised for his ugliness, and now he heard them say he was the most beautiful of all the birds. Even the elder-tree bent down its bows into the water before him, and the sun shone warm and bright. Then he rustled his feathers, curved his slender neck, and cried joyfully, from the depths of his heart, “I never dreamed of such happiness as this, while I was an ugly duckling.”
The arts facilitate interconnection. They provide tangible, concrete opportunities for students and teachers to explore academic concepts. Academic concepts are strengthened when learning integrates academic subjects like English language arts with arts. A system of Grade Level Expectations and Standards and Benchmarks is replacing the Common Core standards used since 2010 to measure student achievement. Here is some background information on Louisiana Common Core:

**LOUISIANA STATE STANDARDS**
In March, 2016 The Louisiana Board of Elementary and Secondary Education (BESE) approved the Louisiana State Student Standards in English language arts and mathematics. This action by BESE replaces the Common Core State Standards with unique state standards developed through a collaborative statewide process which included extensive public input and the work of Louisiana educator-led committees. Academic standards define the knowledge and skills that students are expected to learn in a subject in each grade. Please visit these sites for more information:

http://bese.louisiana.gov/documents-resources/newsroom/2016/03/04/bese-approves-louisiana-student-standards-adopts-2016-17-education-funding-formula

http://www.louisianabelieves.com/academics/louisiana-student-standards-review

All Louisiana State Standards were retrieved from:


Background
Hans Christian Andersen Biography

Author (1805–1875)

Hans Christian Andersen was a Danish author best known for writing children’s stories including “The Little Mermaid” and “The Ugly Duckling.”

Synopsis

Hans Christian Andersen was born in Odense, Denmark, on April 2, 1805. Andersen achieved worldwide fame for writing innovative and influential fairy tales. Many of his stories, including “The Ugly Duckling” and “The Princess and the Pea,” remain classics of the genre. He died in Copenhagen on August 4, 1875.

Early Life

Hans Christian Andersen was born on April 2, 1805, in Odense, Denmark. Hans Andersen Sr. died in 1816, leaving his son and a wife, Anne Marie. While the Andersen family was not wealthy, young Hans Christian was educated in boarding schools for the privileged. The circumstances of Andersen’s education have fueled speculation that he was an illegitimate member of the Danish royal family. These rumors have never been substantiated.
In 1819, Andersen traveled to Copenhagen to work as an actor. He returned to school after a short time, supported by a patron named Jonas Collin. He began writing during this period, at Collin's urging, but was discouraged from continuing by his teachers.

**Writing Career**
Andersen's work first gained recognition in 1829, with the publication of a short story entitled "A Journey on Foot from Holmen's Canal to the East Point of Amager." He followed this with the publication of a play, a book of poetry and a travelogue. The promising young author won a grant from the king, allowing him to travel across Europe and further develop his body of work. A novel based on his time in Italy, *The Improvisatore*, was published in 1835. The same year, Andersen began producing fairy tales.

Despite his success as a writer up to this point, Andersen did not initially attract attention for his writing for children. His next novels, *O.T.* and *Only a Fiddler*, remained critical favorites. Over the following decades, he continued to write for both children and adults, penning several autobiographies, travel narratives and poetry extolling the virtues of the Scandinavian people. Meanwhile, critics and consumers overlooked volumes including the now-classic stories "The Little Mermaid" and "The Emperor's New Clothes." In 1845, English translations of Andersen's folktales and stories began to gain the attention of foreign audiences. Andersen forged a friendship with acclaimed British novelist Charles Dickens, whom he visited in England in 1847 and again a decade later. His stories became English-language classics and had a strong influence on subsequent British children's authors, including A.A. Milne and Beatrix Potter. Over time, Scandinavian audiences discovered Andersen's stories, as did audiences in the United States, Asia and across the globe. In 2006, an amusement park based on his work opened in Shanghai. His stories have been adapted for stage and screen, including a popular animated version of "The Little Mermaid."

**Death**
Andersen sustained a serious injury in 1872 after falling from bed in his Copenhagen home. His final publication, a collection of stories, appeared the same year.

Around this time, he started to show signs of the liver cancer that would take his life. The Danish government began commemorating Andersen's life and work before his death. Plans got under way to erect a statue of the author, whom the government paid a "national treasure" stipend. Andersen died on August 4, 1875, in Copenhagen.

**Personal Life**
Although he fell in love many times, Andersen never married. He directed his unrequited affections at both men and women, including the famed singer Jenny Lind and Danish dancer Harald Scharff.
The Danish author Hans Christian Andersen (1805-1875) enjoyed fame in his own lifetime as a novelist, dramatist, and poet, but his fairy tales are his great contribution to world literature.

Hans Christian Andersen was born on April 2, 1805, in Odense, Denmark. His father was a shoemaker and his mother a washerwoman, and he was the first Danish author to emerge from the lowest class. At the age of 14, Andersen convinced his mother to let him try his luck in Copenhagen rather than be apprenticed to a tailor. When she asked what he intended to do there, he replied, "I'll become famous! First you suffer cruelly, and then you become famous."

For 3 years he lived in one of Copenhagen's disreputable districts. He tried to become a singer, dancer, and actor but failed. When he was 17, a prominent government official arranged a scholarship for Andersen in order to repair his spotty education. But he was an indifferent student and was unable to study systematically. He never learned to spell or to write the elegant Danish of the period. Thus his literary style remained close to the spoken language and is still fresh and living today, unlike that of most of his contemporaries.

After spending 7 years at school, mostly under the supervision of a neurotic rector who seems to have hated him, Andersen celebrated the passing of his university examinations in 1828 by writing his first prose narrative, an unrestrained satirical fantasy. This, his first success, was quickly followed by a vaudeville and a collection of
poems. Andersen's career as an author was begun, and his years of suffering were at an end.

A lifelong bachelor, he was frequently in love (with, among others, the singer Jenny Lind). He lived most of his life as a guest on the country estates of wealthy Danes. He made numerous journeys abroad, where he met and in many cases became friends with prominent Europeans, among them the English novelist Charles Dickens. Andersen died on Aug. 4, 1875.

Literary Career

In 1835 Andersen completed his first novel, *The Improvisatore*, and published his first small volume of fairy tales, an event that went virtually unnoticed. *The Improvisatore* has a finely done Italian setting and, like most of Andersen's novels, was based on his own life. It was a success not only in Denmark but also in England and Germany. He wrote five more novels, all of them combining highly artificial plots with remarkably vivid descriptions of landscape and local customs.

As a dramatist, Andersen failed almost absolutely. But many of his poems are still a part of living Danish literature, and his most enduring contributions, after the fairy tales, are his travel books and his autobiography. In vividness, spontaneity, and impressionistic insight into character and scene, the travel books (of which *A Poet's Bazaar* is the masterpiece) rival the tales, and the kernels of many of the tales are found there.

World fame came to Andersen early. In 1846 the publication of his collected works in German gave him the opportunity to write an autobiography (published in both German and English in 1847). This book formed the basis of the Danish version, *The Fairy Tale of My Life* (1855).
Andersen began his fairy-tale writing by retelling folk tales he had heard as a child. Very soon, however, he began to create original stories, and the vast majority of his tales are original. The first volumes in 1835-1837 contained 19 tales and were called *Fairy Tales Told for Children*. In 1845 the title changed to *New Fairy Tales*. The four volumes appearing with this title contained 22 original tales and mark the great flowering of Andersen's genius. In 1852 the title was changed to *Stories*, and from then on the volumes were called *New Fairy Tales and Stories*. During the next years Andersen published a number of volumes of fairy tales, and his last works of this type appeared in 1872. Among his most popular tales are "The Ugly Duckling," "The Princess and the Pea," and "The Little Mermaid."

At first Andersen dismissed his fairy-tale writing as a "bagatelle" and, encouraged by friends and prominent Danish critics, considered abandoning the genre. But he later came to believe that the fairy tale would be the "universal poetry" of which so many romantic writers dreamed, the poetic form of the future, which would synthesize folk art and literature and encompass the tragic and the comic, the naive and the ironic.

While the majority of Andersen's tales can be enjoyed by children, the best of them are written for adults as well and lend themselves to varying interpretations according to the sophistication of the reader. To the Danes this is the most important aspect of the tales, but it is unfortunately not often conveyed by Andersen's translators. Indeed, some of the finest and richest tales, such as "She Was No Good," "The Old Oak Tree's Last Dream," "The Shadow," "The Wind Tells of Valdemar Daee and His Daughter," and "The Bell," do not often find their way into English-language collections. More insidious, though, are the existing translations that omit entirely
Andersen's wit and neglect those stylistic devices that carry his multiplicity of meanings. Andersen's collected tales form a rich fictive world, remarkably coherent and capable of many interpretations, as only the work of a great poet can be.

Further Reading


The legacy of Hans Christian Andersen


Although Andersen considered himself a novelist and playwright, his novels, dramas, and comedies are almost forgotten today, while his unquestionable fame is based on his fairy tales. He published four collections: Eventyr, fortalte for børn (Fairy Tales, Told for Children, 1835–1842), Nye eventyr (New Fairy Tales, 1844–1848), Historier (Stories, 1852–1855), and Nye eventyr og historier (New Fairy Tales and Stories, 1858–1872), which were an immediate, unprecedented success and were translated into many languages during his lifetime. Yet only a handful of his fairy tales and stories are widely read today.

Sources of his stories: from folklore to literature

Although Andersen could have read Grimms’ fairy tales, the sources of his stories were mostly Danish folk tales, collected and retold by his immediate predecessors J. M. Thiele, Adam Oehlenschläger, and Bernhard Ingemann. Unlike the collectors, whose aim was to preserve and sometimes to classify and study folktales, Andersen was primarily a writer, and his objective was to create new literary works based on folklore, although some of his fairy tales have their origins in ancient poetry (“The Naughty Boy”) or medieval European literature (“The Emperor’s New Clothes”). He also found inspiration in the literary fairy tales by the German Romantics such as Heinrich Hoffmann and Adelbert von Chamisso.

And they didn’t live happily ever after

There are several ways in which Andersen may be said to have created the genre of the modern fairy tale. First, he gave the fairy tale a personal touch. His very first fairy tale, “The Tinder Box,” opens in a matter-of-fact way instead of the traditional “Once upon a time,” and its characters, including the king, speak a colloquial, everyday language. This feature became the trademark of Andersen’s style. Quite a number of his early fairy tales are retellings of traditional folktales such as “Little Claus and Big Claus,” “The Princess on the Pea,” “The Traveling
Companion,” “The Swineherd,” and “The Wild Swans”; in Andersen’s rendering, however, they reveal a certain uniqueness and brilliant irony. Kings go around in battered slippers and personally open the gates of their kingdoms; princesses read newspapers and roast chicken; and many supernatural creatures in later tales behave and talk like ordinary people. An explicit narrative voice, commenting on the events and addressing the listener, is another characteristic trait of Andersen’s tales. However, there are no conventional morals in the tales, possibly with the exception of “The Red Shoes” or “The Girl Who Trod on a Loaf.” By contrast, many of them persistently explore the theme of true and false art, as in “The Swineherd” and, more subtly, in “The Nightingale.” The motif of physical and spiritual suffering, for instance in “The Wild Swans,” is accentuated in a manner uncommon in folk tales. Most of Andersen’s fairy tales are radically unlike traditional folk tales as they lack happy endings, the token of true folk tales. The little match girl freezes to death, the little tin soldier is thrown into the oven and melts, the daisy withers, and the fir tree is chopped into firewood.

Recurring themes
In addition, Andersen brought the fairy tale into the everyday. His first original fairy tale, “Little Ida’s Flowers,” reminds one of E. T. A. Hoffmann’s tales in its elaborate combination of the ordinary and the fantastic, its nocturnal magical transformations, and its use of the child as a narrative lens. Still closer to Hoffmann is “The Steadfast Tin Soldier,” with its animation of the realm of toys. However, in both tales, Andersen’s melancholy view of life is revealed: both end tragically, thus questioning the essence of children’s literature as depending on happy endings. These may be counterbalanced by more conventional stories of trials and reward such as “Thumbelina” or “The Snow Queen,” the latter based on a popular Norse legend of the Ice Maiden and featuring the invincible power of love, a recurrent theme in Andersen’s works, perhaps reflecting his own wishful thinking. The origins of the title figure in “Ole Lukkoje” (translated into English as Willie Winkie, The Sandman, The Dustman, Old Luke; the title means literally “Ole, close your eyes,” Ole being a boy’s name), harks back to the German folklore character Sandmännchen, a little man or dwarf, who makes children go to sleep. He may be viewed as one of Andersen’s many self-portraits as a skilful storyteller.

In a group of fairy tales, Andersen went still further in animating the material world around him and introducing everyday objects as protagonists: “The Sweethearts” (also known as “The Top and the Ball”), “The Shepherdess and the Chimney Sweep,” “The Collar,” “The Silver Penny,” and “The Darning-needle.” He is credited as a pioneer in this respect. Even flowers and plants are ascribed a rich spiritual and emotional life: “The Daisy,” “The Fir Tree,” and “Five Peas from One Pod.”

Satirical sketches
Andersen’s animal tales are also radically different from traditional fables. While in “The Storks” he presents an original interpretation of the popular saying that babies are brought by storks, Andersen uses animals to represent different opinions on life in several stories, such as “The Happy Family,” “The Sprinters,” and “The Dung-Beetle.” The stories themselves are closer to satirical sketches of human manners than fairy tales for children. “The Ugly Duckling,” probably Andersen’s best-known story, is one of his many camouflaged autobiographies, echoing the writer’s much-quoted statement: “First you must endure a lot, then you get famous.”
The animals, including the protagonist, possess human traits, views, and emotions, making the story indeed a poignant account of the road from humiliation through suffering to well-deserved bliss. The message is, however, ambivalent. The fairy tale is usually interpreted as a conventional Cinderella plot: after many hardships, patience and perseverance will be rewarded. On closer examination, the ugly duckling turns into a beautiful swan only because he was hatched from a swan’s egg. Some scholars believe that Andersen was the illegitimate child of a nobleman, perhaps even the king of Denmark (or alternatively, secretly believed himself to be). Perhaps “The Ugly Duckling” is the author’s way of saying: “I have achieved fame and wealth only because I am in fact of noble birth.”

Andersen’s impact on children’s literature cannot be overestimated. His fairy tales are translated into dozens of languages, often in a horrendously corrupted and oversimplified manner, and his most famous characters, such as the Little Mermaid, the Little Match Girl, and the Ugly Duckling, are known all over the world. The fairy tales have been made into picture books, plays, films, operas, and merchandise, and Andersen’s life has become the subject for theater and film. Many children’s writers have acknowledged their debt to Andersen as model and inspiration. The significance of Andersen may be illustrated by the fact that the world’s most prestigious prize in children’s literature, the Hans Christian Andersen Medal, is named after him, and that his birthday, 2 April, is celebrated as International Children’s Book Day.

- The opinions and other information contained in OxfordWords blog posts and comments do not necessarily reflect the opinions or positions of Oxford University Press.

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Born in Odense, Denmark in 1805, Hans Christian Andersen wrote travelogues, plays, novels, poems, and many fairy tales, for which he is best known. Whether folk tales that he captured in prose or original stories of his own creation, Andersen’s oeuvre has delighted people, young and old, for generations. While the fairy tales don’t always have a happy ending like most contemporary versions, they do often contain moral lessons, or sometimes they just have pure entertainment value. Continue reading for a list of our 12 favorite Andersen fairy tales.
The Emperor’s New Clothes

*The Emperor’s New Clothes* was published in 1837, along with *The Little Mermaid*, and is about an emperor who only cares about what he looks like. For him, appearances are everything, and he wants to wear nothing but the finest garments money can buy. When two ‘swindlers’ come to town offering to make him the finest suit ever, the emperor pays them and gives them all the materials needed. Of course, they are con men, so they do nothing; however, all of men the emperor sends in to check on the ‘weavers’ do nothing as well when they see no cloth being made. They pretend they see something just as the emperor does when they are dressing him in the new suit – in fact, he is wearing nothing. Everyone was afraid to speak up – they couldn’t think for themselves.

Illustration from ‘The Emperor’s New Clothes’ | © Vilhelm Pedersen/WikiCommons
The Little Mermaid

Most people are probably familiar with Disney’s version of *The Little Mermaid*, with the mermaid Ariel becoming human and living happily ever after with the love of her life, Eric. Well, the original tale is much different and without a happy ending. Like Disney’s version, the little mermaid sees a handsome prince when she’s allowed to view the world above the sea, falls in love with him and desperately wants to become human. She drinks the potion the Sea Witch gives her – the witch also cuts out her tongue – in order to become human. While she and the prince become friends, he marries the love of his life, breaking the mermaid’s heart. Instead of killing the prince so that she can once again become a mermaid, she kills herself. It is far from a happily-ever-after fairy tale.
The Nightingale

Inspired by Jenny Lind, a Swedish opera singer, with whom Hans Christian Andersen fell in love, The Nightingale tells the story of the Emperor of China who heard a nightingale sing, saying it was the most beautiful sound he ever heard. The nightingale agreed to attend the emperor’s court and sing, eventually staying – that is, until a mechanical bird was given to the emperor who then banished the nightingale. The mechanical version breaks down, and the emperor becomes sick – so sick that he is dying. Forgiving the emperor for choosing the mechanical version, the nightingale returns to sing, healing the emperor.

‘The Nightingale’ | © Vilhelm Pederesen/WikiCommons
The Snow Queen

One of his longest fairy tales, *The Snow Queen* is a classical story of good versus evil and may have inspired the Disney film *Frozen*. Made up of seven different shorter stories, this fairy tale is a magical tale of the friendship between Kay and Gerda. Shards of a cursed mirror cut Kay, who is then enchanted by the evil Snow Queen and begins to act not like herself. Gerda refuses to give up on her friend, doing everything in her power to free Kay from the Snow Queen. Many of Hans Christian Andersen’s works had religious themes to them, with ‘The Snow Queen’ being no exception, originally mentioning the Bible and God.

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The Ugly Duckling

First published in 1844, *The Ugly Duckling* is a tale about personal transformation and never giving up. It is a story of one little duckling and his growth, beginning with when he was young and picked on and made fun of because he did not look like all the other ducklings. Deemed ‘ugly’, the duckling never felt like he belonged anywhere, longing for a place where he would fit in and be accepted. Just when he was about to give up and join a bevy of swans, who he thought
would kill him, he found out they accepted him, and when he looked at his reflection, he found why – he had transformed into a beautiful swan.

‘The Ugly Duckling’ | © Vilhelm Pedersen/WikiCommons

**Thumbelina**

_Thumbelina_ was first published in 1835 and wasn’t very well-received upon its release; however, today, many people, young and old, are familiar with the story of the tiny girl. Born from a flower, Thumbelina goes through trials and tribulations trying to find her place in the world. Living among mice, moles, frogs, fish, birds and butterflies, Thumbelina is hounded by a toad who wants her to marry his son, is rescued by a fish and butterfly, is provided shelter by a field mouse and much more. She eventually meets and falls in love with a flower-fairy prince; they marry, she receives a pair of wings and a name, Maia. While the story may be different from ‘The Ugly Ducking’, the heart of it is still the same: never give up.
The Princess and the Pea

*The Princess and the Pea* is a very short fairy tale about a prince looking for his princess – a ‘real princess’ – but never finding the right girl, as he always found something wrong with them. One night, a princess arrived at the king and queen’s residence. Looking disheveled due to the rain and wind storm, this girl mentioned that she was a ‘real princess’; however, the queen did not believe her. A bedroom was prepared for the princess and included a bed with a pea covered by 20 mattresses and 20 feather beds. The next morning the princess said she couldn’t sleep because she felt the pea all night long. Since she was sensitive, she was deemed a ‘real princess’
and married the prince. It’s a good little story to remind people to not judge others by their appearances.

The Little Match Girl

While many of Hans Christian Andersen’s fairy tales have a moral lesson attached to them, *The Little Match Girl* doesn’t necessarily have a lesson, but it will definitely make you think. A heartbreaking story of a little girl who is trying to sell matches on the streets in the dead of winter (New Year’s Eve), she loses one of her shoes, while the other is stolen. Afraid of going
home to her father who will beat her since she didn’t sell anything, she finds a spot and begins to see delightful things such as a beautiful dinner spread, Christmas tree, and her grandmother, who was actually there to guide her to heaven. A tear-jerker, it will make you think about those who are less fortunate.

**The Steadfast Tin Soldier**

Have you ever wondered what toys would do if they were alive? Then it should come as no surprise that *The Steadfast Tin Soldier* fairy tale is a beloved work that has been entertaining children for ages. It tells the story of a tin soldier and a paper ballerina. The soldier was cast from a spoon along with 24 other soldiers, and because he was one of the last casted, he only had one leg. When he saw the paper ballerina who was standing on one leg, he fell in love. Later, he fell out of the window and fell victim to many unfortunate events, including being swallowed by a fish. However, he never gives up and eventually makes his way back to the ballerina, but the soldier is thrown into a fire by his owner and a gust of wind blows the ballerina into it as well. The soldier melts into a heart.

Five Peas in a Pod

Also known as *The Pea Blossom*, a version where the religious references have been taken out, *Five Peas in a Pod* is a delightful little tale about five peas who are released from their pod.
Two of the peas can’t wait to leave and explore the world, while the other two want to go further than the previous pair. The last pea has the laid-back response of ‘What is to happen will happen’, not thinking about himself. He ends up under a garret window where a poor lady lives with her daughter, who is quite ill. The fifth pea begins to sprout leaves, catching the eye of the sick child, who miraculously lives.

**Little Ida’s Flowers**

One of Hans Christian Andersen’s earlier works, *Little Ida’s Flowers* is a charming story of the little girl name Ida who wonders why her flowers are dying. Sad at the fact that her flowers are wilting, she turns to a student for answers. In order to make her soon-to-be loss a little easier, the student comes up with a story that every night the flowers go to a ball where they dance the night away. That night, Ida sees her flowers, along with her doll, dancing and having fun. The flowers tell the doll that they are going to die the next day and to let Ida know; Ida buries her flowers the next day.

**The Flying Trunk**

*The Flying Trunk* is an intriguing little tale about a young man who blows through his inheritance by going to masquerades, making play things out of money, throwing gold into the sea, among other things. After a short time, he has nothing left except for the clothes on his back and a trunk, which one of his friends gave him. The trunk is no ordinary trunk but rather one that can fly. He goes to Turkey and meets the king’s daughter who he wants to marry; in order to marry her, he must tell her parents a story, which he does. They agree to the marriage, and he celebrates by flying over the area while setting off fireworks. Once on land, his trunk catches fire, leaving him on the ground unable to fly to the tower to see the princess. Instead, he travels the world telling stories for the rest of his life.
RETRIEVED FROM: https://theculturetrip.com/europe/denmark/articles/our-12-favorite-fairy-tales-by-hans-christian-andersen/
The Ugly Duckling

**Summary**
This is the story of a swan born into a family of ducks, who is cast out of the pond because the other animals believe such an "ugly duckling" doesn't belong with them. Wherever he goes, the ugly duckling encounters animals that shun him for the same reason. Upon encountering a group of elegant white birds, the ugly duckling aspires to one day be as beautiful as them. After a dreadfully cold and lonely winter, the ugly duckling sees his reflection in the water and realizes that he wasn't a duck after all - he has grown to be the most beautiful swan in the pond.

**Interpretation**
_The Ugly Duckling_ is a classic tale of searching for one's own identity as an alternative to assimilation. The cat and the hen tell him that if he wants to be taken seriously, or to even receive acknowledgement that he has an opinion, he must behave in certain ways. Despite this discouragement, the ugly duckling continues to seek his heritage by following the one thing he loves most: swimming. When he is put down for such "silly" desires, he leaves the farm in hopes of finding someone more like himself. This determination to discover where he belongs encourages children to never give up. Though the ugly duckling is put down numerous times throughout the story, in the end he achieves a happy existence as one of Nature's most beautiful creatures.

However, the message is not entirely positive. This story is focused around a question that children often ask: where do I fit in? The ugly duckling is a cast out of the duck pond not merely because he is different from everyone, but (as is repeated time and again throughout the tale) because he is too ugly. This is a demeaning message for kids who are likely to worry about being teased for their own faults, however minute. Unfortunately, this concern is not refuted until the end when the swan magically becomes the most beautiful and most admired animal in the pond. While in the end the swan triumphs, he has no control over his sudden acceptance among the other animals and the humans, except for his intense desire to be treated as an equal. This message does not base acceptance on one's actions but rather on one's state of mind and outside forces. Thus, it is likely children may believe either that their desire to be accepted is more important than their actions, or that their fate is out of their control, leading them to lose hope.

**Author's Bio**
Excerpted from [http://www.kirjasto.sci.fi/heanders.htm](http://www.kirjasto.sci.fi/heanders.htm)
Hans Christian Andersen's fame rests on his Fairy Tales and Stories, written between 1835 and 1872. Tales, Told for Children, appeared in a small, cheap booklet in 1835. In this and following early collections, which were published in every Christmas, Andersen returned to the stories which he had heard as a child, but gradually he started to create his own tales. The third volume of his tales, published in 1837, contained 'The Little Mermaid' and 'The Emperor's New Clothes.' Among Andersen's other best known fairy tales are 'Little Ugly Duckling,' 'The Tinderbox,' 'Little Claus and Big Claus,' 'Princess and the Pea,' 'The Snow Queen,' 'The Nightingale,' and 'The Steadfast Tin Soldier.'

In his fairy tale collections Andersen broke new ground in both style and content, and employed the idioms and constructions of spoken language in a way that was new in Danish writing. When fairy tales at his time were didactic, he introduced into them ambiguity. His identification with the unfortunate and outcast made his tales very compelling. Some of Andersen's tales revealed an optimistic belief in the triumph of the good, among them 'The Snow Queen' and 'Little Ugly Duckling,' and some ended unhappily, like 'The Little Match Girl.' In 'The Little Mermaid' the author expressed a longing for ordinary life - he never had such.... Andersen's tales were translated throughout Europe, with four editions appearing in the UK in 1846.

RETRIEVED FROM:
http://www.umich.edu/~childlit/UglyDuckling/display1.htm
HONK! The Greatest Musical You’ve Never Heard Of

Posted by Chase on Thursday, December 12, 2013

If I say, “HONK!”, you probably don’t think of a fantastic, Olivier-Award winning musical by the brilliant team of George Stiles and Anthony Drewe. Nope. You probably think of car horns, clown noses and geese. If you do think of geese, you’re certainly on the right track.

You see, HONK! is a distinctly British musical based on the Hans-Christian Anderson tale of “The Ugly Duckling.” You know the story. A bunch of ducks are hatched one morning. One of the eggs is big, brown and ugly. The resulting duck is also quite big… brown… and ugly. Everybody mocks him. He runs away. He has an adventure. His mother searches for him. In the end, he turns out to be a swan. He’s beautiful, and everyone rejoices. The end. Although it may seem like a concept best suited for children’s theatre, HONK!, in the able hands of Stiles and Drewe (best known for their additional music in Mary Poppins) turns out to be a brilliant evening in the theatre for all ages. In the case you have heard of HONK!, it’s probably due to the immense regional and community theater success it’s found in the United States. Music Theatre International even released a “Junior” version of the show, and it’s been a popular choice since the early 2000’s. Despite this, HONK!’s journey has been an interesting one to say the least. The idea came to Anthony Drewe when he purchased an anthology of Hans-Christian Anderson tales, and realized that the story of “The Ugly Duckling” was, at its heart, a universal tale of acceptance and of being yourself. Before long, he and George Stiles “hatched the show” as a Christmas panto at the Watermill Theatre in 1993. By 1999, after some rewriting, a title change, and some new creative team members, legendary director Trevor Nunn shepherded the production into the West End. It became a giant hit, and went on to beat out both The Lion King and Mamma Mia! for that year’s Olivier Award for Best Musical.

Kind of a big deal, right? Broadway’s next, right?

Unfortunately for us, it wasn’t to be. Due to its extremely British sensibility, Stiles and Drewe thought it would be best to have some workshop productions in the U.S. before rushing into New York. A version was performed at the Helen Hayes Theatre in Nyack, and soon after a revised version went up at the North Shore Music Theatre in Massachusetts. The latter would go into licensing, and the rest is history.

The show has always been hard to market. I mean, who wants to pay to see a musical version of “The Ugly Duckling”? It doesn’t sound too spectacular, and it’s understandable why Broadway has yet to be a welcoming home for HONK!.

It’s really too bad, though. Why? Because HONK! is a ridiculously great show. That’s why. Today, we always hear such a clamoring for the grand old-fashioned musicals. Where is the romance? The hummable songs? The witty lyrics? The lovable featured comedic roles? Get this- the happy endings? Well, HONK! has it all. It’s a musical with everything you want from an evening in the theater and more. Where else can you see an entire cast suddenly transform into a kickline of bullfrogs? Or a Tom-and-Jerry-esque chase sequence between the Ugly Duckling and a cat?

HONK! is one of a kind, and I hope that with it’s regional popularity, Broadway might just open its doors to the farmyard poultry in the near future. If nothing else, I hope this blog can serve as a small P.S.A., helping to continue to get the word out about this delightful piece of theater. It may be the greatest musical you’ve never heard of.

RETRIEVED FROM: http://www.campbroadway.com/2013/12/12/honk-greatest-musical-youve-never-heard/
Show History

History

Inspiration

Honk! is based on the Hans Christian Andersen story, The Ugly Duckling, with music by George Stiles and book and lyrics by Anthony Drewe. Drewe had been asked to write two other musicals based on Andersen stories with Jule Styne, Alain Boublil and Claude-Michel Schönberg. When those ideas fell through, however, Drewe still owned the book of Andersen stories and was attracted to the message of acceptance and understanding from the story of The Ugly Duckling. He contacted Stiles, with whom he had previously collaborated on two projects, to write a musical based around the story. They expanded on the original story, adding many more characters (including a love interest for the main character.)

Productions

Honk!, a musical adaptation of the classic story of the ugly duckling, opened in 1993 at the Watermill Theatre in Newbury, England. It was originally titled The Ugly Duckling or the Aesthetically Changed Farmyard Fowl. Famous British stage actress and director, Julia McKenzie, took the show and persuaded Sir Alan Ayckbourn to open it at the Stephen Joseph Theatre in Scarborough. With a brand new creative team, McKenzie was able to premiere the show on November 28, 1997. Then, in 1999, Sir Trevor Nunn invited McKenzie's production onto the Olivier stage at the Royal National Theatre, making its West End debut on December 11, 1999. The show was eventually extended and ran until March 25, 2000.

The musical made its American premiere at the Helen Hayes Performing Arts Center in Nyack, NY, in February 2000. The same year, another production opened at the North Shore Music Theatre. It included a slightly rewritten script that was more American-oriented. Although it only ran three weeks, it inspired over 30 regional theatres around the country to include the show in their seasons. Since its premiere, it has been put up in over 8,000 productions all over the world.

Cultural Influence

- Honk! was the first original British musical ever to be produced at the Royal National Theatre.

RETRIEVED FROM: https://www.mtishows.com/show-history/545
Lessons
Mistaken Identity:
Ducks, Swans and Multiplication

Hans Christian Andersen’s animal tales are radically different from traditional fables. Andersen uses animals to represent different opinions on life in several stories. The stories themselves are closer to satirical sketches of human manners than fairy tales for children. “The Ugly Duckling,” probably Andersen’s best-known story, is one of his many camouflaged autobiographies, echoing the writer’s much-quoted statement:

“First you must endure a lot, then you get famous.”

The animals, including the protagonist, possess human traits, views, and emotions, making the story indeed a poignant account of the road from humiliation through suffering to well-deserved bliss.

**Honk** is based on Hans Christian Andersen’s “The Ugly Duckling.” *Honk* tells the story of Ugly, a “duckling” that looks much different than his brothers and sisters. In this lesson, students will read Hans Christian Andersen’s “The Ugly Duckling,” read news articles about an incident with a local swan in City Park, learn about the “Princess of Polka Dots,” Yayoi Kusama, one of Japan’s most prominent living artists, explore connections between visual art and multiplication and create artwork inspired by Andersen and Kusama.

Begin the lesson by asking students if they are familiar with Hans Christian Andersen’s “The Ugly Duckling.” Record student responses where they can be visible to the whole class, such as on an ELMO or SMART board. If they are not familiar with Hans Christian Andersen’s “The Ugly Duckling” explain that this is a story of mistaken identity and self-discovery that involves a baby swan and baby ducks. In this story a swan is born into a family of ducks and then cast out of the pond because the other animals believe such an "ugly duckling" doesn't belong with them. Wherever he goes, the ugly duckling encounters animals that shun him for the same reason. Upon encountering a group of elegant white birds, the ugly duckling aspires to one day be as beautiful as them. After a dreadfully cold and lonely winter, the ugly duckling sees his reflection in the water and realizes that he wasn't a duck after all - he has grown to be the most beautiful swan in the pond. Explain the class will be reading Hans Christian Andersen’s “The Ugly Duckling,” news articles about an incident with a local swan in City Park, learning about the “Princess of Polka Dots,” a Japanese artists that works with dot shapes, exploring connections between visual art and multiplication and creating their own artwork inspired by Andersen and Kusama.
As a class, read and discuss Hans Christian Andersen’s fairytale The Ugly Duckling. Place the synopsis on an Elmo, Promethean Board or SMART board where it can be visible to the whole class. Have students take turns reading aloud to the class. During the discussion, consider the following questions: In the beginning, what kind of egg do they think the Ugly Duckling is? How does the mother bird feel about the Ugly Duckling? What happens to the Ugly Duckling when the mother bird introduces him to the other animals on the farm? Where does the Ugly Duckling go when he leaves the farm? Who does he meet? When the Ugly Duckling goes to a cottage, who does he meet? How does the Ugly Duckling feel about swimming? What happens to the Ugly Duckling during the winter? What happens to the Ugly Duckling when he goes to the stream?

As a class, view the images of duck eggs, swan eggs, a mother duck with baby ducks and a mother swan with baby swans. Consider how they are similar (shape) and different (size and color.)

Sometimes swans are viewed as ugly too. In 2013, a black swan that lived in New Orleans’ City Park was brutally attacked when she was trying to protect her nest; her eggs did not survive. She, however, was rescued and her injuries were healed.

As a class, read and discuss the article New Orleans City Park’s black swan injured, eggs in nest broken. During the discussion consider the following questions: 1) What might have motivated the attacker~~ why do students think the swan and her were attacked? 2) How is what happened to the black swan similar to what happened to the Ugly Duckling on the farm?

As a class, read and discuss the article Black swan injured while protecting her eggs in City Park in New Orleans recovers. Consider what happened following the attack~~where is the black swan now?

Follow this by reading about Japanese artist Yayoi Kusama. As a class, read and discuss the article. View Kusama With Pumpkin, Fireflies on the Water and Infinity Mirrored Room - Hymn of Life, 2015 by Yayoi Kusama Consider the following questions: What images can consistently be found in Yayoi Kusama’s work? What has been vital to Yayoi Kusama since she was a child? What does her childhood have in common with the themes found in Hans Christian Andersen’s The Ugly Duckling?

Next, explain that students will be using multiplication to create artwork inspired by both Yayoi Kusama and Hans Christian Andersen’s The Ugly Duckling.
Distribute two pieces of sketch paper, scissors, pencils, colored pencils and two different-sized circles to each student. Ask students which circles represent the duck eggs and which represent the swan eggs (NOTE: the larger circles are the swan eggs, the smaller the duck eggs.) Ask students to create a work in the style of the “Princess of Polka Dots” Yayoi Kusama that represents the nest in “The Ugly Duckling;” one egg is a swan egg and eight eggs are duck eggs. To do this, ask students to use their pencils to trace 8 smaller circles and 1 larger circle on a piece of sketch paper (the larger circle should be part of the whole group, rather than at the beginning or the end.) Once students have traced their circles, ask them to use the scissors to cut out the circles (this will create stencils of the differently-sized circle shapes.) Once students have cut out their circles, ask them to place the second sheet of sketch paper behind the sheet with the circle stencils. Ask them to choose two colored pencils: one for the duck eggs and one for the swan egg. Ask them to color in their dots (each student will have a group of nine dots, 8 smaller to represent duck eggs and 1 larger, to represent a swan egg.) Once students have finished coloring in their dots, arrange and display all the work together. Use the class’ artwork to review multiplication as groups of one, groups of eight and groups of nine.

Some suggestions for reviewing multiplication as groups of numbers can be found here:
Groups of 9
https://www.khanacademy.org/math/arithmetic/arith-review-multiply-divide/arith-review-mult-intro/v/multiplication-as-groups-of-objects

Groups of 10
https://www.khanacademy.org/math/arithmetic/arith-review-multiply-divide/arith-review-mult-10s-100s-1000s/v/multiplying-by-multiples-of-10

Groups of 1
https://www.khanacademy.org/math/arithmetic/arith-review-multiply-divide/arith-review-mult-intro/v/multiplication-as-groups-of-objects
The Ugly Duckling
by
Hans Christian Andersen
(1844)

It was lovely summer weather in the country, and the golden corn, the green oats, and the haystacks piled up in the meadows looked beautiful. The stork walking about on his long red legs chattered in the Egyptian language, which he had learnt from his mother. The corn-fields and meadows were surrounded by large forests, in the midst of which were deep pools. It was, indeed, delightful to walk about in the country. In a sunny spot stood a pleasant old farm-house close by a deep river, and from the house down to the water side grew great burdock leaves, so high, that under the tallest of them a little child could stand upright. The spot was as wild as the centre of a thick wood. In this snug retreat sat a duck on her nest, watching for her young brood to hatch; she was beginning to get tired of her task, for the little ones were a long time coming out of their shells, and she seldom had any visitors. The other ducks liked much better to swim about in the river than to climb the slippery banks, and sit under a burdock leaf, to have a gossip with her. At length one shell cracked, and then another, and from each egg came a living creature that lifted its head and cried, “Peep, peep.” “Quack, quack,” said the mother, and then they all quacked as well as they could, and looked about them on every side at the large green leaves. Their mother allowed them to look as much as they liked, because green is good for the eyes. “How large the world is,” said the young ducks, when they found how much more room they now had than while they were inside the egg-shell. “Do you imagine this is the whole world?” asked the mother; “Wait till you have seen the garden; it stretches far beyond that to the parson’s field, but I have never ventured to such a distance. Are you all out?” she continued, rising; “No, I declare, the largest egg lies there still. I wonder how long this is to last, I am quite tired of it;” and she seated herself again on the nest.

“Well, how are you getting on?” asked an old duck, who paid her a visit.

“One egg is not hatched yet,” said the duck, “it will not break. But just look at all the others, are they not the
prettiest little ducklings you ever saw? They are the image of their father, who is so unkind, he never comes to see.”

“Let me see the egg that will not break,” said the duck; “I have no doubt it is a turkey’s egg. I was persuaded to hatch some once, and after all my care and trouble with the young ones, they were afraid of the water. I quacked and clucked, but all to no purpose. I could not get them to venture in. Let me look at the egg. Yes, that is a turkey’s egg; take my advice, leave it where it is and teach the other children to swim.”

“I think I will sit on it a little while longer,” said the duck; “as I have sat so long already, a few days will be nothing.”

“Please yourself,” said the old duck, and she went away.

At last the large egg broke, and a young one crept forth crying, “Peep, peep.” It was very large and ugly. The duck stared at it and exclaimed, “It is very large and not at all like the others. I wonder if it really is a turkey. We shall soon find it out, however when we go to the water. It must go in, if I have to push it myself.”

On the next day the weather was delightful, and the sun shone brightly on the green burdock leaves, so the mother duck took her young brood down to the water, and jumped in with a splash. “Quack, quack,” cried she, and one after another the little ducklings jumped in. The water closed over their heads, but they came up again in an instant, and swam about quite prettily with their legs paddling under them as easily as possible, and the ugly duckling was also in the water swimming with them.

“Oh,” said the mother, “that is not a turkey; how well he uses his legs, and how upright he holds himself! He is my own child, and he is not so very ugly after all if you look at him properly. Quack, quack! come with me now, I will take you into grand society, and introduce you to the farmyard, but you must keep close to me or you may be trodden upon; and, above all, beware of the cat.”

When they reached the farmyard, there was a great disturbance, two families were fighting for an eel’s head, which, after all, was carried off by the cat. “See, children, that is the way of the world,” said the mother duck, whetting her beak, for she would have liked the eel’s head herself. “Come, now, use your legs, and let me see how well you can behave. You must bow your heads prettily to that old duck yonder; she is the highest born of them all, and has Spanish blood, therefore, she is well off. Don’t you see she has a red flag tied to her leg, which is something very grand, and a great honor for a duck; it shows that every one is anxious not to lose her, as she can be recognized both by man and beast. Come, now, don’t turn your toes, a well-bred duckling spreads his feet wide apart, just like his father and mother, in this way; now bend your neck, and say ‘quack.’”

The ducklings did as they were bid, but the other duck stared, and said, “Look, here comes another brood, as if there were not enough of us already! and what a queer
looking object one of them is; we don’t want him here,” and then one flew out and bit him in the neck.

“Let him alone,” said the mother; “he is not doing any harm.”

“Yes, but he is so big and ugly,” said the spiteful duck “and therefore he must be turned out.”

“The others are very pretty children,” said the old duck, with the rag on her leg, “all but that one; I wish his mother could improve him a little.”

“That is impossible, your grace,” replied the mother; “he is not pretty; but he has a very good disposition, and swims as well or even better than the others. I think he will grow up pretty, and perhaps be smaller; he has remained too long in the egg, and therefore his figure is not properly formed;” and then she stroked his neck and smoothed the feathers, saying, “It is a drake, and therefore not of so much consequence. I think he will grow up strong, and able to take care of himself.”

“The other ducklings are graceful enough,” said the old duck. “Now make yourself at home, and if you can find an eel’s head, you can bring it to me.”

And so they made themselves comfortable; but the poor duckling, who had crept out of his shell last of all, and looked so ugly, was bitten and pushed and made fun of, not only by the ducks, but by all the poultry. “He is too big,” they all said, and the turkey cock, who had been born into the world with spurs, and fancied himself really an emperor, puffed himself out like a vessel in full sail, and flew at the duckling, and became quite red in the head with passion, so that the poor little thing did not know where to go, and was quite miserable because he was so ugly and laughed at by the whole farmyard. So it went on from day to day till it got worse and worse. The poor duckling was driven about by every one; even his brothers and sisters were unkind to him, and would say, “Ah, you ugly creature, I wish the cat would get you,” and his mother said she wished he had never been born. The ducks pecked him, the chickens beat him, and the girl who fed the poultry kicked him with her feet. So at last he ran away, frightening the little birds in the hedge as he flew over the palings.

“They are afraid of me because I am ugly,” he said. So he closed his eyes, and flew still farther, until he came out on a large moor, inhabited by wild ducks. Here he remained the whole night, feeling very tired and sorrowful.

In the morning, when the wild ducks rose in the air, they stared at their new comrade. “What sort of a duck are you?” they all said, coming round him.

He bowed to them, and was as polite as he could be, but he did not reply to their question. “You are exceedingly ugly,” said the wild ducks, “but that will not matter if you do not want to marry one of our family.”

Poor thing! he had no thoughts of marriage; all he wanted was permission to lie among the rushes, and drink some of the water on the moor. After he had been on the moor two days, there came two wild geese, or rather goslings, for they had not been
out of the egg long, and were very saucy. “Listen, friend,” said one of them to the duckling, “you are so ugly, that we like you very well. Will you go with us, and become a bird of passage? Not far from here is another moor, in which there are some pretty wild geese, all unmarried. It is a chance for you to get a wife; you may be lucky, ugly as you are.

“Pop, pop,” sounded in the air, and the two wild geese fell dead among the rushes, and the water was tinged with blood. “Pop, pop,” echoed far and wide in the distance, and whole flocks of wild geese rose up from the rushes. The sound continued from every direction, for the sportsmen surrounded the moor, and some were even seated on branches of trees, overlooking the rushes. The blue smoke from the guns rose like clouds over the dark trees, and as it floated away across the water, a number of sporting dogs bounded in among the rushes, which bent beneath them wherever they went. How they terrified the poor duckling! He turned away his head to hide it under his wing, and at the same moment a large terrible dog passed quite near him. His jaws were open, his tongue hung from his mouth, and his eyes glared fearfully. He thrust his nose close to the duckling, showing his sharp teeth, and then, “splash, splash,” he went into the water without touching him, “Oh,” sighed the duckling, “how thankful I am for being so ugly; even a dog will not bite me.” And so he lay quite still, while the shot rattled through the rushes, and gun after gun was fired over him. It was late in the day before all became quiet, but even then the poor young thing did not dare to move. He waited quietly for several hours, and then, after looking carefully around him, hastened away from the moor as fast as he could. He ran over field and meadow till a storm arose, and he could hardly struggle against it. Towards evening, he reached a poor little cottage that seemed ready to fall, and only remained standing because it could not decide on which side to fall first. The storm continued so violent, that the duckling could go no farther; he sat down by the cottage, and then he noticed that the door was not quite closed in consequence of one of the hinges having given way. There was therefore a narrow opening near the bottom large enough for him to slip through, which he did very quietly, and got a shelter for the night. A woman, a tom cat, and a hen lived in this cottage. The tom cat, whom the mistress called, “My little son,” was a great favorite; he could raise his back, and purr, and could even throw out sparks from his fur if it were stroked the wrong way. The hen had very short legs, so she was called “Chickie short legs.” She laid good eggs,
and her mistress loved her as if she had been her own child. In the morning, the strange visitor was discovered, and the tom cat began to purr, and the hen to cluck.

“What is that noise about?” said the old woman, looking round the room, but her sight was not very good; therefore, when she saw the duckling she thought it must be a fat duck, that had strayed from home. “Oh what a prize!” she exclaimed, “I hope it is not a drake, for then I shall have some duck’s eggs. I must wait and see.” So the duckling was allowed to remain on trial for three weeks, but there were no eggs. Now the tom cat was the master of the house, and the hen was mistress, and they always said, “We and the world,” for they believed themselves to be half the world, and the better half too. The duckling thought that others might hold a different opinion on the subject, but the hen would not listen to such doubts. “Can you lay eggs?” she asked. “No.” “Then have the goodness to hold your tongue.” “Can you raise your back, or purr, or throw out sparks?” said the tom cat. “No.” “Then you have no right to express an opinion when sensible people are speaking.” So the duckling sat in a corner, feeling very low spirited, till the sunshine and the fresh air came into the room through the open door, and then he began to feel such a great longing for a swim on the water, that he could not help telling the hen.

“What an absurd idea,” said the hen. “You have nothing else to do, therefore you have foolish fancies. If you could purr or lay eggs, they would pass away.”

“But it is so delightful to swim about on the water,” said the duckling, “and so refreshing to feel it close over your head, while you dive down to the bottom.”

“Delightful, indeed!” said the hen, “why you must be crazy! Ask the cat, he is the cleverest animal I know, ask him how he would like to swim about on the water, or to dive under it, for I will not speak of my own opinion; ask our mistress, the old woman—there is no one in the world more clever than she is. Do you think she would like to swim, or to let the water close over her head?”

“You don’t understand me,” said the duckling.

“We don’t understand you? Who can understand you, I wonder? Do you consider yourself more clever than the cat, or the old woman? I will say nothing of myself. Don’t imagine such nonsense, child, and thank your good fortune that you have been received here. Are you not in a warm room, and in society from which you may learn something. But you are a chatterer, and your company is not very agreeable. Believe me, I speak only for your own good. I may tell you unpleasant truths, but that is a proof of my friendship. I advise you, therefore, to lay eggs, and learn to purr as quickly as possible.”

“I believe I must go out into the world again,” said the duckling.

“Yes, do,” said the hen. So the duckling left the cottage, and soon found water on which it could swim and dive, but was avoided by all other animals, because of its ugly appearance. Autumn came, and the leaves in the forest turned to orange and gold.
then, as winter approached, the wind caught them as they fell and whirled them in the
cold air. The clouds, heavy with hail and snow-flakes, hung low in the sky, and the
raven stood on the ferns crying, “Croak, croak.” It made one shiver with cold to look
at him. All this was very sad for the poor little duckling. One evening, just as the sun
set amid radiant clouds, there came a large flock of beautiful birds out of the bushes.
The duckling had never seen any like them before. They were swans, and they curved
their graceful necks, while their soft plumage shown with dazzling whiteness. They
uttered a singular cry, as they spread their glorious wings and flew away from those
cold regions to warmer countries across the sea. As they mounted higher and higher in
the air, the ugly little duckling felt quite a strange sensation as he watched them. He
whirled himself in the water like a wheel, stretched out his neck towards them, and
uttered a cry so strange that it frightened himself. Could he ever forget those beautiful,
happy birds; and when at last they were out of his sight, he dived under the water, and
rose again almost beside himself with excitement. He knew not the names of these
birds, nor where they had flown, but he felt towards them as he had never felt for any
other bird in the world. He was not envious of these beautiful creatures, but wished to
be as lovely as they. Poor ugly creature, how gladly he would have lived even with the
ducks had they only given him encouragement. The winter grew colder and colder; he
was obliged to swim about on the water to keep it from freezing, but every night the
space on which he swam became smaller and smaller. At length it froze so hard that
the ice in the water crackled as he moved, and the duckling had to paddle with his legs
as well as he could, to keep the space from closing up. He became exhausted at last,
and lay still and helpless, frozen fast in the

Early in the morning, a peasant, who was passing by, saw what had happened. He
broke the ice in pieces with his wooden shoe, and carried the duckling home to his
wife. The warmth revived the poor little creature; but when the children wanted to
play with him, the duckling thought they would do him some harm; so he started up in
terror, fluttered into the milk-pan, and splashed the milk about the room. Then the
woman clapped her hands, which frightened him still more. He flew first into the
butter-cask, then into the meal-tub, and out again. What a condition he was in! The
woman screamed, and struck at him with the tongs; the children laughed and
screamed, and tumbled over each other, in their efforts to catch him; but luckily he
escaped. The door stood open; the poor creature could just manage to slip out among
the bushes, and lie down quite exhausted in the newly fallen snow.

It would be very sad, were I to relate all the misery and privations which the poor
little duckling endured during the hard winter; but when it had passed, he found
himself lying one morning in a moor, amongst the rushes. He felt the warm sun
shining, and heard the lark singing, and saw that all around was beautiful spring. Then
the young bird felt that his wings were strong, as he flapped them against his sides,
and rose high into the air. They bore him onwards, until he found himself in a large
garden, before he well knew how it had happened. The apple-trees were in full
blossom, and the fragrant elders bent their long green branches down to the stream which wound round a smooth lawn. Everything looked beautiful, in the freshness of early spring. From a thicket close by came three beautiful white swans, rustling their feathers, and swimming lightly over the smooth water. The duckling remembered the lovely birds, and felt more strangely unhappy than ever.

“I will fly to those royal birds,” he exclaimed, “and they will kill me, because I am so ugly, and dare to approach them; but it does not matter: better be killed by them than pecked by the ducks, beaten by the hens, pushed about by the maiden who feeds the poultry, or starved with hunger in the winter.”

Then he flew to the water, and swam towards the beautiful swans. The moment they espied the stranger, they rushed to meet him with outstretched wings.

“Kill me,” said the poor bird; and he bent his head down to the surface of the water, and awaited death.

But what did he see in the clear stream below? His own image; no longer a dark, gray bird, ugly and disagreeable to look at, but a graceful and beautiful swan. To be born in a duck’s nest, in a farmyard, is of no consequence to a bird, if it is hatched from a swan’s egg. He now felt glad at having suffered sorrow and trouble, because it enabled him to enjoy so much better all the pleasure and happiness around him; for the great swans swam round the new-comer, and stroked his neck with their beaks, as a welcome.

Into the garden presently came some little children, and threw bread and cake into the water.

“See,” cried the youngest, “there is a new one;” and the rest were delighted, and ran to their father and mother, dancing and clapping their hands, and shouting joyously, “There is another swan come; a new one has arrived.”

Then they threw more bread and cake into the water, and said, “The new one is the most beautiful of all; he is so young and pretty.” And the old swans bowed their heads before him.

Then he felt quite ashamed, and hid his head under his wing; for he did not know what to do, he was so happy, and yet not at all proud. He had been persecuted and despised for his ugliness, and now he heard them say he was the most beautiful of all.
the birds. Even the elder-tree bent down its bows into the water before him, and the sun shone warm and bright. Then he rustled his feathers, curved his slender neck, and cried joyfully, from the depths of his heart, “I never dreamed of such happiness as this, while I was an ugly duckling.”

RETRIEVED FROM: http://hca.gilead.org.il/ugly_duc.html
Swan Eggs

IMAGE RETRIEVED FROM: http://bluenose.ca/email/2012_04_17_email.html
Adult Duck and Baby Ducks

IMAGE RETRIEVED FROM: http://www.birdrefuge.org/ducksgeese.html
Adult Swan and Baby Swans

New Orleans City Park's black swan injured, eggs in nest broken

By Paula Devlin, NOLA.com
pdevlin@nola.com
The Times-Picayune

City Park's lone black swan was injured and the five eggs she was tending in her nest were broken, sometime between Friday afternoon and Saturday morning. The swan had been tending her nest inside the Sculpture Garden for the past few weeks.

On Saturday, a City Park police officer found the swan with an injured left ankle. He called a local veterinarian, who is caring for the swan at his clinic with antibiotics and regular change of dressings. The vet said he thinks the swan should make a full recovery.

Black swans are large birds with mostly black plumage and red bills. They are monogamous breeders that share incubation duties and cygnet rearing with their mates. A mature black swan usually stands between 43 and 56 inches tall and can weigh anywhere from 8 to 20 pounds. Its wing span is between 5 and 6 feet. The swan's neck is the longest among all swans and is curved in an "S"-shape.

The black swan utters a musical and far reaching bugle-like sound, called either on the water or in flight, as well as a range of softer crooning notes. The bird also can whistle, especially when disturbed while breeding and nesting.

A $1,000 reward for information leading to the arrest and conviction of the person or persons responsible for harming the swan and her eggs is being offered by City Park and the New Orleans Museum of Art.

RETRIEVED FROM:
http://www.nola.com/crime/index.ssf/2013/02/new_orleans_city_parks_black_s.html
Amanda Erika was caring for her young last February when she was hurt in City Park in New Orleans. Amanda Erika, a black swan, was badly injured while protecting her nest of six eggs as her eggs were being crushed by someone.
Amanda Erika, a black swan, was badly injured in New Orleans' City Park in February while protecting her nest of six eggs as the eggs were being crushed by someone. Ericka has recovered and is now living on the Northshore.

Amanda Erika was brought to the West Esplanade Veterinary Clinic and Bird Hospital in Metairie. Dr. Gregory Rich and his staff spent a lot of time caring for her and taking care of her injured and infected leg. Surgery was the best answer if Amanda Erika was to survive, Rich said. So, he enlisted the help of Southeast Veterinary specialists, Dr. Rose Lemarie and Dr. Kenneth Ranson.
Water therapy was part of the recovery process for Amanda Erika, a black swan hurt while protecting her nest in City Park in New Orleans.

Amanda Erika spent 10 months at the veterinary clinics. While there the staff grew attached to her, Rich said. She had multiple surgeries and physical therapy including water therapy.

Swans typically are known to be territorial animals, but Amanda Erika is not, Rich said. She has a sweet and passive personality. After many months and therapy, Rich reported recently that Amanda Erika is strong enough to swim and walk with a limp.

Amanda Erika was brought to a private Northshore pond where she will be protected and loved, Rich said. Her new family includes many other birds including ducks and geese.

"We’ll miss her at the park, but are so thankful she’s doing better," said John Hopper, a representative of City Park. "We are also eternally grateful to Drs. Rich, Lemarie, Ranson, and their staffs. "Amanda Erika could go on to live another 20 to 25 years."

Yayoi Kusama
Born in Nagano Prefecture.
Avant-garde sculptor, painter and novelist.

Started to paint using polka dots and nets as motifs at around age ten and created fantastic paintings in watercolors, pastels and oils.

Went to the United States in 1957. Showed large paintings, soft sculptures, and environmental sculptures using mirrors and electric lights. In the latter 1960s, staged many happenings such as body painting festivals, fashion shows and anti-war demonstrations. Launched media-related activities such as film production and newspaper publication. In 1968, the film "Kusama's Self-Obliteration" which Kusama produced and starred in won a prize at the Fourth International Experimental Film Competition in Belgium and the Second Maryland Film Festival and the second prize at the Ann Arbor Film Festival. Held exhibitions and staged happenings also in various countries in Europe.

Returned to Japan in 1973. While continuing to produce and show art works, Kusama issued a number of novels and anthologies. In 1983, the novel "The Hustlers Grotto of Christopher Street" won the Tenth Literary Award for New Writers from the monthly magazine Yasei Jidai.

Yayoi Kusama’s remarkable artistic practice has fascinated the public for nearly six decades. Like few other artists, she moves freely between painting and sculpture, between art and design, and between East and West.

Early works in Japan
Being close to nature has been vital to Kusama ever since her early childhood. Her family owned a plant nursery and classical plant studies were a natural first step for her in learning to draw.
Despite strong resistance from both her parents, Kusama chose to study art in Kyoto, and began by developing her skills in the traditional Japanese Nihonga technique. Eventually, she felt limited by the strict rules of the style and began experimenting with new materials and methods, producing hundreds of drawings and paintings. Surrealist traits appeared in her works, and although her motifs were linked to organic life, the shapes grew more abstract. Even in her youth, Kusama painted the networks of dots that eventually became a characteristic feature of her work.

When Kusama moved to the United States in 1957, she brought around two thousand paintings with her, to show and to sell as a means of income. She then burned the works she could not bring from her parents’ home in Matsumoto, to start from scratch in New York.

RETRIEVED FROM: https://www.modernamuseet.se/stockholm/en/exhibitions/yayoi-kusama/about-the-artworks/
Yayoi Kusama: Kusama With Pumpkin

IMAGE RETRIEVED FROM: https://www.artsy.net/artist/yayoi-kusama
Yayoi Kusama: Fireflies on the Water

IMAGE RETRIEVED FROM: https://whitney.org/Exhibitions/FirefliesOnTheWater
Yayoi Kusama: Infinity Mirrored Room - Hymn of Life, 2015

RETRIEVED FROM: https://www.modernamuseet.se/stockholm/en/exhibitions/yayoi-kusama/about-the-artworks/
Materials you will need to create circles (2 sizes: 1 big and one small.)

Ask students to use their pencils to trace 8 smaller circles and 1 larger circle on a piece of sketch paper (the larger circle should be part of the whole group, rather than at the beginning or the end.)
Use the scissors to cut out the circles (this will create stencils of the differently-sized circle shapes.)
Place the second sheet of sketch paper behind the sheet with the circle stencils. Choose two colored pencils: one for the duck eggs and one for the swan egg.

Color in the dots…
…a group of nine dots, 8 smaller to represent duck eggs and 1 larger, to represent a swan egg.

Display all the work together. Use the class’ artwork to review multiplication as groups of one, groups of eight and groups of nine.
K-12 Student Standards for Mathematics » Grade 2

2.G.A.2
Partition a rectangle into rows and columns of same-size squares and count to find the total number of them.

2.G.A.3
Partition circles and rectangles into two, three, or four equal shares, describe the shares using the words halves, thirds, half of, a third of, etc., and describe the whole as two halves, three thirds, four fourths. Recognize that equal shares of identical wholes need not have the same shape.

K-12 Student Standards for Mathematics » Grade 3

3.OA.A.1
Interpret products of whole numbers, e.g., interpret 5 × 7 as the total number of objects in 5 groups of 7 objects each. For example, describe a context in which a total number of objects can be expressed as 5 × 7.

3.OA.A.3
Use multiplication and division within 100 to solve word problems in situations involving equal groups, arrays, and measurement quantities, e.g., by using drawings and equations with a symbol for the unknown number to represent the problem.

3.OA.A.4
Determine the unknown whole number in a multiplication or division equation relating three whole numbers. For example, determine the unknown number that makes the equation true in each of the equations 8 × ? = 48, 5 = _ ÷ 3, 6 × 6 = ?

3.OA.B.5
Apply properties of operations as strategies to multiply and divide.2 Examples: If 6 × 4 = 24 is known, then 4 × 6 = 24 is also known. (Commutative property of multiplication.) 3 × 5 × 2 can be found by 3 × 5 = 15, then 15 × 2 = 30, or by 5 × 2 = 10, then 3 × 10 = 30. (Associative property of multiplication.) Knowing that 8 × 5 = 40 and 8 × 2 = 16, one can find 8 × 7 as 8 × (5 + 2) = (8 × 5) + (8 × 2) = 40 + 16 = 56. (Distributive property.)

3.OA.A.2
Interpret whole-number quotients of whole numbers, e.g., interpret 56 ÷ 8 as the number of objects in each share when 56 objects are partitioned equally into 8 shares, or as a number of shares when 56 objects are partitioned into equal shares of 8 objects each. For example, describe a context in which a number of shares or a number of groups can be expressed as 56 ÷ 8.
K-12 Student Standards for Mathematics» Grade 4

4.OA.A.1
Interpret a multiplication equation as a comparison and represent verbal statements of multiplicative comparisons as multiplication equations, e.g., interpret $35 = 5 \times 7$ as a statement that 35 is 5 times as many as 7, and 7 times as many as 5.

4.OA.A.2
Multiply or divide to solve word problems involving multiplicative comparison, e.g., by using drawings and equations with a symbol for the unknown number to represent the problem, distinguishing multiplicative comparison from additive comparison (Example: 6 times as many vs. 6 more than).

K-12 Student Standards for Mathematics» Grade 5

5.G.B.3
Understand that attributes belonging to a category of two-dimensional figures also belong to all subcategories of that category. For example, all rectangles have four right angles and squares are rectangles, so all squares have four right angles.

K-12 Student Standards for Visual Art» Elementary

Aesthetic Perception
VA-AP-E6 Identify where and how the visual arts are used in daily life and in the community (1, 2, 4)

Historical and Cultural Perspective
VA-HP-E1 Identify the subject, basic style, and culture represented by various works of art (2, 4)

Critical Analysis
VA-CA-E2 Identify images, colors, and other art elements that have specific meanings in cultural contexts (1, 4)
Comparing Stories:
Honk, Are You My Mother? and Stella Luna

By Karel Sloane-Boekbinder

**Honk** is based on Hans Christian Andersen’s “The Ugly Duckling.” **Honk** tells the story of Ugly, a “duckling” that looks much different than his brothers and sisters. The other animals on the farm are quick to notice and point this out, despite his mother’s protective flapping. Feeling rather foul about himself, the little fowl finds himself on an adventure of self-discovery, all the while unknowingly outwitting a very hungry Cat. Along the way, Ugly meets a whole flock of unique characters and finds out being different is not a bad thing to be. This lesson guides students as they explore **Honk** and compare it to two other children’s books with similar themes: **Are You My Mother?** and **Stella Luna**.

Begin the lesson by asking students if they are familiar with Hans Christian Andersen’s “The Ugly Duckling.” Record student responses where they can be visible to the whole class, such as on an ELMO or SMART board. If they are not familiar with Hans Christian Andersen’s “The Ugly Duckling” explain that this is a story of mistaken identity and self-discovery that involves a baby swan and baby ducks. In this story a swan is born into a family of ducks and then cast out of the pond because the other animals believe such an “ugly duckling” doesn't belong with them. Wherever he goes, the ugly duckling encounters animals that shun him for the same reason. Upon encountering a group of elegant white birds, the ugly duckling aspires to one day be as beautiful as them. After a dreadfully cold and lonely winter, the ugly duckling sees his reflection in the water and realizes that he wasn't a duck after all - he has grown to be the most beautiful swan in the pond. Explain the class will be looking at a version, or adaptation, of “The Ugly Duckling” and comparing this adaptation or version with two other stories that have a similar theme. Define adaptation by writing down a definition on a dry erase board, ELMO, SMART board Promethean Board where it can be visible to the whole class. As a suggestion, here is a definition that comes from Merriam-Webster on-line:

**something that is adapted; specifically: a composition rewritten into a new form**

This definition from Merriam-Webster also comes with some suggested examples:

**Examples of ADAPTATION**

1. His stage *adaptation* of the novel was a success.
2. The film is an *adaptation* of a book of the same title.

Discuss the definition of a literary adaptation with the class.
Next, distribute a copy of the **Comparing Stories: Honk, Are You My Mother? and Stella Luna** Venn diagram, Note Taking sheet and a pencil to each student. As a class, read and discuss the full synopsis of Music Theater International’s **Honk**. Place the synopsis on an Elmo, Promethean Board or SMART board where it can be visible to the whole class. Have students take turns reading **Honk** aloud to the class. Ask students to use their Note Taking sheets to record responses as the class reads the synopsis.

Next, as a class, read the synopsis of **Are You My Mother?** by P.D. Eastman. Place the synopsis on an Elmo, Promethean Board or SMART board where it can be visible to the whole class. Have students take turns reading aloud to the class. Ask students to continue using their Note Taking sheets to record responses as the class reads the synopsis. Once the class has finished reading the synopsis, discuss how the story is similar to and different from **Honk**.

Next, as a class, read and act out **Stellaluna**. (NOTE: This version of the story is a play written by M.Plumtree. M.Plumtree adapted the play from the book **Stellaluna** by Janell Cannon.) Begin by assigning students parts. This play has 20 roles. If the class is larger than 20 students, divide narrator roles further so that each student in the class has a part to read. Once roles are assigned, distribute copies of the script so that each student has a copy. Read and act out the script as a class. Once the class has finished reading, ask students to continue using their Note Taking sheets to record responses. Once students have completed their Note Taking sheets, ask students to use their sheets to help them complete their **Comparing Stories: Honk, Are You My Mother? And Stella Luna** Venn diagram. Once students have completed their Venn diagrams, discuss all three stories. How are they different? How are they similar?

Explain that students will now have opportunities to compare the three stories even further. Distribute the **Comparing Stories: Honk, Are You My Mother? and Stella Luna** Essay Organizer to each student. Using their Note Taking sheets and their **Comparing Stories: Honk, Are You My Mother? and Stella Luna** Venn diagrams, ask students to complete their Essay Organizers.

Once students have completed their **Comparing Stories: Honk, Are You My Mother? and Stella Luna** Essay Organizers, ask students to write an essay that both explores what they have learned about adapting stories and compares the three stories the class has read. Assist them with drafting (punctuation, grammar, word choice, etc.) as needed.
Comparing Stories:
Honk, Are You My Mother? and Stella Luna

NAME_________________________________
### Comparing Stories:

**Honk, Are You My Mother? and Stella Luna**

**NAME_________________________________**

**Note Taking Sheet**

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<td>Research Source 1: Honk</td>
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<tr>
<td>Research Source 2: Are You My Mother?</td>
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</tbody>
</table>
Comparing Stories:
Honk, Are You My Mother? and Stella Luna

NAME_________________________________

Note Taking Sheet

|---------------------------------------------|----------------------------------------------------|--------------------------------------------------------|

Research Source 3: Stella Luna
Honk Full Synopsis

Act One

It is a glorious summer day out in the country. A small farm stands in the sunshine; behind the farm is a lake with thick beds of cattails. Drake, a proud father-to-be, introduces the scene of the various birds who live on the lake and farm. His wife, Ida, and the rest of the farmyard residents join in the telling while Cat hides behind cattails, hungrily eyeing the duck eggs in Ida's nest ("A Poultry Tale"). As the assorted animals rush off in a flurry, Ida remains to tend her nest of four blue eggs... and a curious-looking, large, brown one. She's bossy and irritable after tending the eggs for such a long time and complains to Drake about her cramped quarters and his unwillingness to shoulder some of the burden. After Drake beats a hasty exit, Ida and neighboring hen, Maureen, bemoan, but ultimately take joy in, motherhood ("The Joy of Motherhood").

The eggs start cracking. Four perfectly respectable ducklings emerge from the four perfectly respectable eggs. After Maureen coos over the newly hatched ducklings, she goes off in search of Drake to break the good news. While the wide-eyed newborns yearn to explore their new world, mother Ida strictly lays down a few laws for her young charges.

Drake returns to meet his new children just as Ida realizes that the large egg has yet to hatch. Although Drake tries to convince her to leave it and join him and their ducklings for a swim, Ida insists on staying with her unusual, unhatched egg. The others leave as Ida muses on how strange this new egg is ("Different"). Suddenly, Ugly, a large and ungainly bird, waddles out of his shell. He lifts Ida on his shoulders with an ignominious "honk." Although Ugly is unusual – he can't quack like the others and he's larger than the others – he doesn't seem to be a turkey. Ida takes him to go swimming with his siblings. She instructs Ugly about the various joys and dangers of swimming... and that the most important thing is to hang in there ("Hold Your Head up High"). Soon, Ida realizes that Ugly is an amazing swimmer; better and faster than even she is. He is eager, exhilarated and joyous until he meets Drake and the ducklings on shore. Ugly's father and siblings do not take as kindly to his differences as Ida does. They humiliate him by pointing out all of the things that are wrong with him. Ida tries desperately to defend Ugly; everyone on the farm teases him unmercifully ("Look at Him").

Cat, disguised as the duck's school photographer, has his eye on Ugly, a fine specimen of a bird... who would make an even finer dinner. The ducklings pose for a class photo as the Cat/Photographer continues his ruse. Grace, a duck so lovely that she is honored with a red band around her webbed foot, meets Ida's new offspring and congratulates her, but only on the perfectly respectable ducklings. When everyone gathers to have a French bread feast, Ugly is excluded. Alone, hungry and miserable, Ugly laments his fate ("Different"). Cat sidles up to him, commiserates and convinces Ugly to join him for lunch in his den. When Ida realizes that her youngster is missing, she organizes a search.
Cat and Ugly arrive in Cat’s kitchen. À la a Julia Child cooking show, the Cat prepares to cook Ugly. He recounts a lesson that his mother told him as a child, that you should play with your food before you eat it (“Play with Your Food”). The innocent, but hungry, duckling joins in, never realizing that he’s cooking his own goose! By chance, a baseball whizzes into Cat’s lair and strikes him on the head. When the Boy who hit the ball decides to retrieve it, Ugly becomes frightened and decides to go back to the duckyard, leaving the unconscious Cat hiding in the very bowl meant for the young duck. Ugly never realizes Cat’s dubious intentions. He emerges from Cat’s lair and can’t remember how he got there. He is lost.

Meanwhile, back at the barnyard, the fruitless search for Ugly has been called off. The fair-feathered friends bemoan Ida’s fallen fowl (“The Elegy”). The neighbors are certain that Ugly has suffered a culinary death at the paws of the wicked Cat, but Ida refuses to believe it. The fate of the missing fowl becomes a media event when Jay Bird shows up with his camera crew. Drake tries to hog the spotlight, but Jay Bird is focused on getting Ida to deliver a heart-wrenching tale, which she does (“Every Tear a Mother Cries”).

On the desolate marshlands. Ugly has sought shelter in a ditch. Greylag, a stern military gander, and his goose wife, Dot, are looking for their wayward flock. Ugly asks the flighty pair for directions back to the farm. They agree to help him. They advise him that Cat is not his friend and, since it’s hunting season, they warn Ugly to keep out of sight. Greylag assembles his squadron of geese to help him find Ugly’s home (“The Wild Goose Chase”). Cat appears and promises to take Ugly back to his disconsolate mum. Greylag doesn’t buy it and has taken personal charge of the duckling’s safety. Cat warns them not to fly while the hunters are about and magnanimously offers to advise them of the hunter’s departure. Greylag, although wary, agrees. When Cat assures the geese that the hunters have put away their guns and that it’s safe to fly, Greylag insists that Cat join them... with a parachute. Cat, Greylag and the flock take off in search of Ugly’s mom, leaving him behind. But as soon as the search party is airborne, shots ring out and feathers fly. Ugly now knows that Cat is not to be trusted. He’s learned a lesson, but it’s too late. He then hears the voice of his mother in his head, reminding him to persevere. He is determined to reunite with his mother (“Act One Finale: Hold Your Head up High – Reprise”).

As the curtain descends, the ominous shadow of an Old Woman approaches, and Ugly realizes that he has unwittingly wandered into the garden of a small cottage.

Act Two

Ugly, who has been tentatively exploring the living room of the cottage, ducks behind a couch as he hears Old Woman address her cat, Queenie, and pet hen, Lowbutt, in the next room. Old Woman leaves the cottage as Queenie and Lowbutt enter the living room. Queenie immediately discovers an unrecognizable footprint on the carpet and traces it to Ugly. Queenie and Lowbutt are domesticated animals. They are used to a certain standard of living, unlike farm animals like Ugly (“It Takes All Sorts”). Ugly, although initially wary of Queenie the cat, feels fairly safe with the odd couple.
Queenie suddenly realizes that Lowbutt is missing her favorite television program. She turns on the TV in the middle of "America's Most Feathered," where Jay Bird interviews Ida about the progress of finding her lost duckling. Upon seeing her, Ugly cries out for his mother. Before Queenie can call the program to reunite the mother and son, the doorbell rings; none other than the persistent Cat, barely disguised as papa Drake, is at the door. Ugly immediately sees through the deception and recognizes the conniving Cat. When Cat sees Queenie, he tears off his disguise in an irrepressible attraction to the voluptuous feline. The two dance a flirtatious and seductive rhumba as Lowbutt does everything she can to throw a wet blanket on the pair ("Together"). As a final resort, Lowbutt shoves Ugly out the door, knowing that the coy Cat will follow. True to form, Cat, despite his attraction to Queenie, runs off after Ugly. The relieved Lowbutt consoles her seduced and abandoned housemate.

Meanwhile, back at the duckyard, Drake is burdened with the brunt of responsibility for minding the brood after Ida has gone off in search of her lost son ("The Collage"). The townspeople voice their opinions on the futility of Ida's search as we see Ida talking to Greylag and then Lowbutt and Queenie.

Ugly then encounters Penny, the most beautiful bird he has ever seen, tangled in fishing line. A chivalrous Ugly comes to the lovely swan's rescue. When Penny learns that Ugly is lost and alone, she eagerly suggests that Ugly join her flock and fly south for the winter; they will both return to search for his family next spring. Ugly is sorely tempted to take advantage of her offer, but opts to stay on and search for his worried mom. Penny embraces Ugly in her soft, white wings and takes off with a resounding "honk." Ugly is confused when he hears the familiar cry. He declares his love for the snowy-feathered Penny, but depondently concludes that she will forget an ugly bird like him ("Now I've Seen You"). Before he can get too maudlin, a large Bullfrog with a lily pad under his arm jumps in front of the heartsick Ugly. The Bullfrog soon realizes that Ugly has a chip on his shoulder about his appearance. No stranger to denigration because of uncommon attributes, Bullfrog cheers Ugly up, teaches him to love himself and assures him that there is someone out there to love him in return ("Warts and All"). Sufficiently cheered up, Ugly bids Bullfrog goodbye.

A bright beam of light falls on Ugly. A Farmer has ensnared him in his net and threatens to turn the duck into his family's Sunday roast. When the Farmer briefly retreats, the Cat appears and offers Ugly a dubious proposition: he'll help Ugly escape the net and his fate on the Farmer's dining room table, reuniting Ugly with his mother for a last farewell... if Ugly will agree to be the Cat's main course. Desperate to see his mother and realizing that he is a dead duck either way, Ugly agrees to this ill-fated plan. Cat claws an opening in the net and the two cut out.

Throughout Ugly's journey, seasons have changed. As Cat and Ugly make their way back to the barnyard, they are caught up in a snowstorm. They fight desperately to make their way through it ("The Blizzard"). Meanwhile, Ida is getting closer to them. When the storm blows over, Ugly and Cat have succumbed to the weather. They are buried beneath a huge snowdrift, discernable only as two lumps in the snow. Ida recognizes her offspring's snow lump and, realizing she is too late, approaches her beloved son's icy grave. She sinks to her knees,
sobbing. Penny and her swan family have returned. Mother Swan sees Ida and encourages her tears, believing they will melt the snow. As Ida turns away in frustration, her warm, salty tears melt the snow that is concealing her ugly duckling. The ice falls from his feathers as Ugly emerges. He is amazed to see his reflection in the snow and realize that he’s not a duck, but a beautiful swan. Ida and her handsome Ugly embrace. Penny appears, and love is instantly rekindled (“Now I’ve Seen You – Reprise”).

Ida, in her motherly wisdom, recognizes true love when she sees it. So, despite the heartache of saying goodbye to her son, she sends Ugly off with his lovely, bright Penny to learn the ways of being the beautiful swan that he is. She follows the pattern of swans’ flight and tearfully misses her son (“Different – Reprise”). Suddenly, Ida hears a joyful "honk!" from behind her. Ugly declares that he could never leave the true mother who raised and loved him unconditionally. Penny and Ugly have decided to be the premier swans on the duck pond. He’s proud to be different and likes his honk. Ida beams with pride. Ugly then taps the other snow lump. The ice chips away as the disoriented Cat also emerges. After all the Cat has been through, he has cracked up and is not one bit interested in duck or swan dinners (“Melting Moggy”).

The beautiful pair of swans, Penny and Ugly, return to the barnyard with a flourish. The Ducklings, the neighbors and even Drake – so critical of the unusual bird in the beginning —now extol the virtues of having such a fine bird in their midst. Grace, previously the prettiest duck on the pond, graciously relinquishes her coveted Red Band to the lovely Ugly (“Act II Finale: Look at Him – Reprise”).

RETRIEVED FROM: https://www.mtishows.com/honk
Are You My Mother? by P.D. Eastman: Summary and Review

Title: Are You My Mother?

Author: P.D. Eastman
Age Category: 3 to 5 years
Genre: Picture Books (Beginner Books / Easy Readers)

Well, I’m a bit late with this—Mother’s Day was last Sunday—but I couldn’t resist. This is one of my favorite Beginner Books / Easy Reader picture books. A classic. I still remember reading it with my mom when I was about four…

Are You My Mother? by P.D. Eastman: Summary

Are You My Mother? by P.D. Eastman opens with a mother bird sitting on a big yellow egg in her nest. The egg starts to jump and shake, so the mother bird decides she had better go and find some food to feed her baby bird, who is about to arrive. Soon after she flies away, the egg hatches, and the baby bird asks, “Where is my mother?”

Since the baby bird can’t see his mother anywhere, he decides to go looking for her. He steps out of the nest, falls to the ground (can’t fly yet!), and sets off on an adventure to find his mother. He encounters a series of things—a kitten, a hen, a dog, a cow, a steamboat, an airplane, and a large steam shovel that he calls a “snort” (because it snorts!)—and asks each in turn, “Are you my mother?”. Finally, as the baby bird is puzzling over the snort, the huge machine picks up the baby bird, drives him to his tree, and sets him gently back in his nest. Moments later his mother arrives with a worm in her mouth and the two are happily reunited. The book ends with an image of the mother and baby birds snuggling in the nest.

Stellaluna

by Janell Cannon adapted by M. Plumtree

Parts (20): Narrators 12, Stellaluna, Pip, Flitter, Flap, Mama Bat, Mama Bird, Bat One, Bat Two

Narrator 1: In a warm and sultry forest far, far away, there once lived a mother fruit bat and her new baby. Oh, how Mother Bat loved her soft tiny baby.

Mother Bat: "I'll name you Stellaluna."

Narrator 1: Each night, Mother Bat would carry Stellaluna clutched to her breast as she flew out to search for food.

Narrator 2: One night, as Mother Bat followed the heavy scent of ripe fruit, an owl spied her.

On silent wings the powerful bird swooped down upon the bats. Dodging and shrieking, Mother Bat tried to escape, but the owl struck again and again, knocking Stellaluna into the air. Her baby wings were as limp and useless as wet paper. Down, down she went, faster and faster, into the forest below.

Narrator 3: The dark leafy tangle of branches caught Stellaluna as she fell. One twig was small enough for Stellaluna's tiny feet. Wrapping her wings about her, she clutched the thin branch, trembling with cold and fear.

Stellaluna (squealing) "Mother Bat Where are you?"

Narrator 3: By daybreak, the baby bat could hold on no longer. Down, down again she dropped.

Narrator 4: Flump! Stellaluna landed headfirst in a soft downy nest, startling the three baby birds who lived there. Stellaluna quickly clambered from the nest and hung out of sight below it. She listened to the babble of the three birds.

Flap: "What was that?"

Flitter: "I don't know, but it's hanging by its feet."

Pip: "Shhh! Here comes Mama."

Narrator 5: Many, many times that day Mama Bird flew away, always returning with food for her babies. Stellaluna was terribly hungry - but not for the crawly things Mama Bird brought. Finally, though, the little bat could bear it no longer. She climbed into the nest, closed her eyes, and opened her mouth. Plop! In dropped a big green grasshopper!

Narrator 6: Stellaluna learned to be like the birds. She stayed awake all day and slept at night. She ate bugs even though they tasted awful. Her bat
ways were quickly disappearing. Except for one thing: Stellaluna still liked to sleep hanging by her feet.

Narrator 7: Once, when Mama was away, the curious baby birds decided to try it, too. When Mama Bird came home she saw eight tiny feet gripping the edge of the nest.

Mama Bird: "Eeeek! Get back up here this instant! You're going to fall and break your necks!"

Narrator 7: The birds clambered back into the nest, but Mama Bird stopped Stellaluna.

Mama Bird: "You are teaching my children to do bad things. I will not let you back into this nest unless you promise to obey all the rules of this house."

Narrator 7: Stellaluna promised. She ate bugs without making faces. She slept in the nest at night. And she didn't hang by her feet. Stellaluna behaved as a good bird should.

Narrator 8: All the babies grew quickly. Soon the nest became crowded. Mama Bird told them it was time to learn to fly. One by one, Pip, Flitter, Flap, and Stellaluna jumped from the nest. Their wings worked!

Stellaluna: "I'm just like them. I can fly, too."

Narrator 8: Pip, Flitter, and Flap landed gracefully on a branch. Stellaluna tried to do the same. But she was not as graceful. How embarrassing!

Stellaluna: "I will fly all day. Then no one will see how clumsy I am."

Narrator 9: The next day, Pip, Flitter, Flap, and Stellaluna went flying far from home. They flew for hours, exercising their new wings.

Flitter: "The sun is setting."

Flap: "We had better go home or we will get lost in the dark."

Narrator 9: But Stellaluna had flown far ahead and was nowhere to be seen. The three anxious birds went home without her.

Narrator 9: All alone, Stellaluna flew and flew until her wings ached and she dropped into a tree.

Stellaluna: "I promised not to hang by my feet."

Narrator 10: So she hung by her thumbs and soon fell asleep. She didn't hear the soft sound of wings coming near.

Bat One: "Hey. Why are you hanging upside down?"

Narrator 10: Stellaluna's eyes opened wide. She saw a most peculiar face.

Stellaluna: "I'm not upside down, you are!"
Bat One: "Ah, but you're a bat. Bats hang by their feet. You are hanging by your thumbs, so that makes you upside down. I'm a bat. I am hanging by my feet. That makes me right side up!"

Stellaluna: (looking confused). "Mama Bird told me I was upside down. She said I was wrong."

Bat One: "Wrong for a bird, maybe, but not for a bat."

Stellaluna: "More bats gathered around to see the strange young hat who behaved like a bird."

Narrator 10: Stellaluna told them her story.

Bat One: "You ate b-bugs?"

Bat Two: "You slept at night?"

All Bats: "How very strange. Wait! Wait! Let me look at this child."

Mama Bat: "An owl attacked you? You are Stellaluna. You are my baby."

Stellaluna: "You escaped the owl? You survived?"

Mother Bat: "Yes come with me and I'll show you where to find the most delicious fruit. You'll never have to eat another bug as long as you live."

Stellaluna: (squeaking) "But it's nighttime. We can't fly in the dark or we will crash into trees."

Mother Bat: "We're bats. We can see in darkness. Come with us."

Narrator 11: Stellaluna was afraid, but she let go of the tree and dropped into the deep blue sky. Stellaluna could see. She felt as though rays of light shone from her eyes. She was able to see everything in her path.

Stellaluna: "I'll never eat another bug as long as I live!" (She stuffs herself with fruit) "I must tell Pip, Flitter, and Flap!"

Narrator 11: The next day Stellaluna went to visit the birds.

Stellaluna: "Come with me and meet my bat family."

Pip: "Okay, let's go."

Stellaluna: "They hang by their feet and they fly at night and they eat the best food in the world."

Flap: "I feel upside down here."

Stellaluna: "Wait until dark. We will fly at night."

Narrator 12: When night came Stellaluna flew away. Pip, Flitter, and Flap leapt from the trees to follow her.

Pip: "I can't see a thing!"
Flitter: (howling) "Neither can I."

Flap: (shrieking) "Aaaaaaae!

Stellaluna: "They're going to crash. I must rescue them!"

Narrator 12: Stellaluna swooped about a tree, and the birds grasped a branch. Stellaluna hung from the limb above them.

Stellaluna: "We're safe. I wish you could see in the dark, too."

The Birds: "We wish you could land on your feet."

Narrator 12: They perched in silence for a long time.

Flitter: "How can we be so different and feel so much alike?"

Pip: "And how can we feel so different and be so much alike?"

Flap: "I think this is quite a mystery."

Stellaluna: "I agree. But we're friends. And that's a fact."

RETRIEVED FROM: http://www.timelessteacherstuff.com/readerstheater/Stellaluna.html
Comparing Stories:
Honk, Are You My Mother? and Stella Luna

Essay Organizer

NAME______________________________

Paragraph 1: What is an adaptation?
1. 
2. 
3. 

Paragraph 2: What is the story of Honk about?
1. 
2. 
3. 

Paragraph 3: What is the story of Are You My Mother? about?
1. 
2. 
3. 

Paragraph 4: What is the story of Stella Luna about?
1. 
2. 
3. 

Paragraph 5: How are these stories different and similar?
1. 
2. 
3.
Reading Standards for Informational Text

Key Ideas and Details
1. Ask and answer questions about key details in a text.
2. Identify the main topic and retell key details of a text.
3. Describe the connection between two individuals, events, ideas, or pieces of information in a text.

Craft and Structure
3. Ask and answer questions to help determine or clarify the meaning of words and phrases in a text.

Integration of Knowledge and Ideas
7. Use the illustrations and details in a text to describe its key ideas.
8. Identify the reasons an author gives to support points in a text.
9. Identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures).

Range of Reading and Level of Text Complexity
10. With prompting and support read informational texts appropriately complex for grade 1.

Writing Standards

Research to Build and Present Knowledge
8. With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.

K-12 Student Standards for English Language Arts » Grade 4

Reading Standards for Informational Text
Key Ideas and Details
1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
2. Determine the main idea of a text and explain how it is supported by key details; summarize the text.
Craft and Structure
5. Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.

Writing Standards
d. Use precise language and domain-specific vocabulary to inform about or explain the topic.

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Informational Text

Key Ideas and Details
1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

3. Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

Craft and Structure
4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.

Writing Standards
3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
The Shapes of Us

This lesson was taught at Lincoln Elementary School for the Arts as part of the JPAS Stage Without A Theatre program.

Hans Christian Andersen’s “The Ugly Duckling” is a story of mistaken identity, heritage and self-discovery that involves a baby swan and baby ducks.

This lesson explores heredity and family awareness through the lenses of mathematical sequences and shapes. In preschool, students learn about shapes. They learn how to identify them by appearance. As an example, a shape made of straight lines with four equal sides is a square, □ a shape made of three straight lines is a triangle, △ a shape made of straight lines where the sides opposite each other (parallel) are equal is a rectangle □ and so forth.

In this lesson, we will expand on students’ understanding of shapes by exploring them through the lens of identity, heredity and self-discovery. Students will embark on a journey of personal discovery, the discovery of how DNA tells a story of heritage. To do this, students will compare mitosis and meiosis and consider mitosis and meiosis as an interconnected sequence of numbers on a number line. They will imagine the number line as their line of ancestors, imagine their inherited physical characteristics (hair color, eye color, etc.) as shapes, investigate the work of artists Betye Saar and Delita Martin, two artists that use shapes and symbols to explore heritage and compare personal traits of their parents with their own. They will use their understanding of cell division, shapes and their comparisons of inherited physical traits as references while creating their own assemblage art works inspired by Betye Saar and Delita Martin.

DAY 1

Begin the lesson by explaining students will be learning about DNA and cell division, will study the work of two visual artists, Betye Saar and Delita Martin and use what they learn to create their own works of visual art.

Distribute a copy of the PRE/POST survey to each student and a pencil. Ask students to complete the surveys. Once the surveys are completed, collect them. Review answers while the class continues the lesson.

As a class, review IMAGE COMPARING MITOSIS AND MEIOSIS SIDE BY SIDE http://www.rapidlearningcenter.com/biology/genetics/04-Mitosis-and-Meiosis.html

As a class, review DEFINITIONS, MITOSIS & MEIOSIS


Ask students to consider thinking of mitosis and meiosis as interconnected, as a sequence of numbers on a number line, and the number line as a line of ancestors.

As a class, review COMMON DIFFERENCE/MATHEMATICAL SEQUENCES
http://home.windstream.net/okrebs/page131.html

Definitions:
A sequence is a set of numbers, called terms, arranged in some particular order.
An arithmetic sequence is a sequence with the difference between two consecutive terms constant. The difference is called the common difference.

As a class, SOLVE FOR THE NEXT NUMBER IN THE SEQUENCE

As a class, review DEFINING DNA
http://slideplayer.com/slide/10728133/

Pause at :30
Where have you heard the term DNA?
Record student responses where they can be seen by the whole class

Distribute Genes for the Trait Chart and colored pencils

Review Math is Fun shape definitions as students complete the chart:
- Triangle, hexagon, circle, trapezoid, parallelogram, diamond (rhombus)
  https://www.mathsisfun.com/

As a class, review the work of artists students will be learning about. Identify shapes in the artists’ works:

http://www.betyesaar.net/
- Gallery
  “Green Vision at the Villa”
  “The Long Memory”

http://www.blackboxpressstudio.com/Artist.asp?ArtistID=36607&Akey=5XCHL8AH
- Recent works 2017
  “Bearing Witness”
  “Us We Together”
  “If Spirits Danced”

At the end of the period, collect the students’ Genes for the Trait Charts.
DAY 2

As a class, review information on the life and work of Betye Saar and Delita Martin.

http://www.betyesaar.net/
Front page, how she describes her work

http://www.blackboxpressstudio.com/Artist.asp?ArtistID=36607&Akey=5XCHL8AH
About Delita

As a class, continue to review answers from the PRE/POST survey while the lesson continues. As a class, read Update: Chromosomes Are Shaped Less Like X's, More Like O's and watch video: https://www.theatlantic.com/technology/archive/2013/09/update-chromosomes-are-shaped-less-like-xs-more-like-os/280040/

As a class, read The Human Genome in 3 Dimensions:

As a class, read the first section of http://datagenetics.com/blog/march22013/index.html

Distribute graph paper, pencils and colored pencils. Ask students to use the graph paper to practice sketching one section of a Hilbert Curve, first using a pencil and then colored pencils.

Distribute sketch paper, scissors, glue sticks and canvas. Ask students to create Hilbert Curves on the sketch paper. Cut them out and assemble the Hilbert Curves as rectangles, gluing them to the edges of the canvas (to create a frame for the Assemblage artwork students will be making.) At the end of the period, collect the students’ Assemblage canvas art works and their Genes for the Trait Chart.
DAY 3

As a class, review thinking of mitosis and meiosis as interconnected, as a sequence of numbers on a number line, and the number line as a a line of ancestors and the Shapes of Us Sequences the class solved on DAY 1. Distribute the Genes for the Trait Chart students created DAY 1. As a class, review the key for the shapes (the class will be using these shapes to create their Assemblage artworks.)

<table>
<thead>
<tr>
<th>Eye Color =</th>
<th>Skin Color =</th>
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</thead>
<tbody>
<tr>
<td>Height =</td>
<td>Finger Shape =</td>
</tr>
<tr>
<td>Hair Color =</td>
<td>Ear Lobes =</td>
</tr>
</tbody>
</table>

Review artwork the class viewed on DAY 1:

http://www.betyesaar.net/
  Gallery
  “Green Vision at the Villa”
  “The Long Memory”

http://www.blackboxpressstudio.com/Artist.asp?ArtistID=36607&Akey=5XCHL8AH
  Recent works 2017
  “Bearing Witness”
  “Us We Together”
  “If Spirits Danced”

Explain students will be using these two artists as inspiration to create their Shapes of Us Assemblage works of art. Explain that Delita Martin incorporates print making into her Assemblage art works and that students will be using her techniques as inspiration for their own art works. Lead a large class demo on mono printing using a stamp shape, ink pad, sketch paper and wipes. Demonstrate the way to ink the shape and create a print on the sketch paper. During the demo, use the wipes to clean the ink off the stamp shape. Explain that students will be creating mono prints as the background of their art work, similar to the way Delita Martin creates the backgrounds in her art work.

Distribute stamp shapes, ink pads, sketch paper, wipes and the canvases students worked on DAY 2 that contain their Hilbert Curves frames. Ask students to choose shapes to create mono prints and practice making mono prints on their sketch paper first. Once they have practiced mono printing on the sketch paper, ask students to create mono prints on their canvases. At the end of the period, collect the students’ Assemblage canvas art works.
DAY 4

Distribute the Genes for the Trait Chart students created DAY 1. As a class, review the key for the shapes (the class will be using these shapes to create their Assemblage artworks.)

Distribute pencils, colored pencils, sketch paper, scissors, fabric, wall paper samples, glue sticks and the canvases students worked on DAY 2 and DAY 3 that contain their Hilbert Curves frames and mono prints. Ask students to use their Genes for the Trait Chart as a guide as they cut out shapes from the fabric and wall paper samples. As students assemble their art work, ask them to consider size. Explain that shapes should be created to scale—larger shapes represent the student’s traits (eye color, height, skin color, finger shape and ear lobes—attached or unattached,) next largest shapes represent their parents’ traits, next largest their grand parents’ traits and so forth. At the end of the period, collect the students’ Assemblage canvas art works.

DAY 5

Distribute the Genes for the Trait Chart students created DAY 1. Also distribute pencils, colored pencils, sketch paper, scissors, fabric, wall paper samples, glue sticks and the canvases students worked on DAY 2, DAY 3 and DAY 4. Ask students to continue using their Genes for the Trait Chart as a guide as they cut out shapes from the fabric and wall paper samples. Remind students as they assemble their art work to consider size—shapes should be created to scale—larger shapes represent the student’s traits (eye color, height, skin color, finger shape and ear lobes—attached or unattached,) next largest shapes represent their parents’ traits, next largest their grand parents’ traits and so forth.

Once students have completed their Shapes of Us Assemblage art works, distribute a copy of the PRE/POST survey to each student and a pencil. Ask students to complete the surveys. Once the surveys are completed, collect them.
The Shapes of Us

Solve for the next number in the sequence. Then identify which sequence is like mitosis and which sequence is like meiosis.

1) 28, 31, 34, 37, 40…
2) 40, 20, 10, 5, 2.5…
3) 25, 20 15, 10, 5…
4) 2, 6, 10, 14, 18…
5) 1, 2, 4, 8, 16

Create a number line for each.

1)__________________________________________________________________________

2)__________________________________________________________________________

3)__________________________________________________________________________

4)__________________________________________________________________________

5)__________________________________________________________________________
The Shapes of Us

Genes for the Trait Chart

Use this key to draw different shapes to represent your parent’s traits:

Eye Color =  
Skin Color =

Height =  
Finger Shape =

Hair Color =  
Ear Lobes =

<table>
<thead>
<tr>
<th>Mother</th>
<th>Father</th>
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</thead>
<tbody>
<tr>
<td>Eye Color</td>
<td>Eye Color</td>
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<tr>
<td>Hair Color</td>
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<td>Height</td>
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<td>Skin Color</td>
<td>Skin Color</td>
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<tr>
<td>Finger Shape</td>
<td>Finger Shape</td>
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<tr>
<td>Ear Lobes</td>
<td>Ear Lobes</td>
</tr>
</tbody>
</table>
The Shapes of Us

Genes for the Trait Chart

NAME________________________________________

<table>
<thead>
<tr>
<th>Trait</th>
<th>Shape</th>
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<tbody>
<tr>
<td>Eye Color</td>
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</tr>
<tr>
<td>Skin Color</td>
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<td>Height</td>
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<td>Finger Shape</td>
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<tr>
<td>Hair Color</td>
<td>□</td>
</tr>
<tr>
<td>Ear Lobes</td>
<td>□</td>
</tr>
</tbody>
</table>

Use this key to draw different shapes to represent your traits:

Me

Eye Color

Hair Color

Height

Skin Color

Finger Shape

Ear Lobes
After the pre-test, as a class, review DEFINITIONS, MITOSIS & MEIOSIS

Ask students to consider thinking of mitosis and meiosis as interconnected, as a sequence of numbers on a number line, and the number line as a line of ancestors. As a class, review COMMON DIFFERENCE/MATHEMATICAL SEQUENCES
Distribute **Genes for the Trait Chart** and colored pencils

Review **Math is Fun** shape definitions as students complete the chart:
  Triangle, hexagon, circle, trapezoid, parallelogram, diamond (rhombus)
As a class, review the artists students will be learning about...

Identify shapes in the artists’ works
Practice sketching one section of a Hilbert Curve, first using a pencil and then colored pencils.

Distribute sketch paper, scissors, glue sticks and canvas. Ask students to create Hilbert Curves on the sketch paper.
Use the Genes for the Trait Chart as a guide to cut out shapes from the fabric and wall paper samples.
As students assemble their art work, ask them to consider size. Explain that shapes should be created to scale—larger shapes represent the student’s traits (eye color, height, skin color, finger shape and ear lobes—attached or unattached,) next largest shapes represent their parents’ traits, next largest their grand parents’ traits and so forth.
K-12 Student Standards for Mathematics » Grade 7

7.RP.A.2 Recognize and represent proportional relationships between quantities.

b. Identify the constant of proportionality (unit rate) in tables, graphs, equations, diagrams, and verbal descriptions of proportional relationships.

c. Represent proportional relationships by equations.

7.NS.A.1 Apply and extend previous understandings of addition and subtraction to add and subtract rational numbers; represent addition and subtraction on a horizontal or vertical number line diagram.

d. Apply properties of operations as strategies to add and subtract rational numbers.

7.G.A.1 Solve problems involving scale drawings of geometric figures, such as computing actual lengths and areas from a scale drawing and reproducing a scale drawing at a different scale.

7.G.A.2 Draw (freehand, with ruler and protractor, or with technology) geometric shapes with given conditions. (Focus is on triangles from three measures of angles or sides, noticing when the conditions determine one and only one triangle, more than one triangle, or no triangle.)

K-12 Student Standards for Visual Art » Elementary

Aesthetic Perception
VA-AP-E6 Identify where and how the visual arts are used in daily life and in the community (1, 2, 4)

Historical and Cultural Perspective
VA-HP-E1 Identify the subject, basic style, and culture represented by various works of art (2, 4)

Critical Analysis
VA-CA-E2 Identify images, colors, and other art elements that have specific meanings in cultural contexts (1, 4)
Additional Resources

http://www.worldstory.net/en/stories/the_ugly_duckling.html

http://ivyjoy.com/fables/duckling.html

https://www.youtube.com/watch?v=qafXdmFsTbE

https://www.youtube.com/watch?v=X9BnQsQeadE


https://www.education.com/lesson-plan/picture-this-the-ugly-duckling/


https://www.teachingbooks.net/tb.cgi?a=1&tid=7705

https://www.youtube.com/watch?v=c65vo1b2HKM

https://betterlesson.com/lesson/593822/are-you-my-mother

https://www.teachingbooks.net/tb.cgi?a=1&tid=414

https://www.amazon.com/exec/obidos/ASIN/0394900189/chilsbookandr-20


https://www.teachervision.com/stellaluna


https://achievethecore.org/file/1570

https://www.varsitytutors.com/englishteacher/stellaluna-lesson-plans