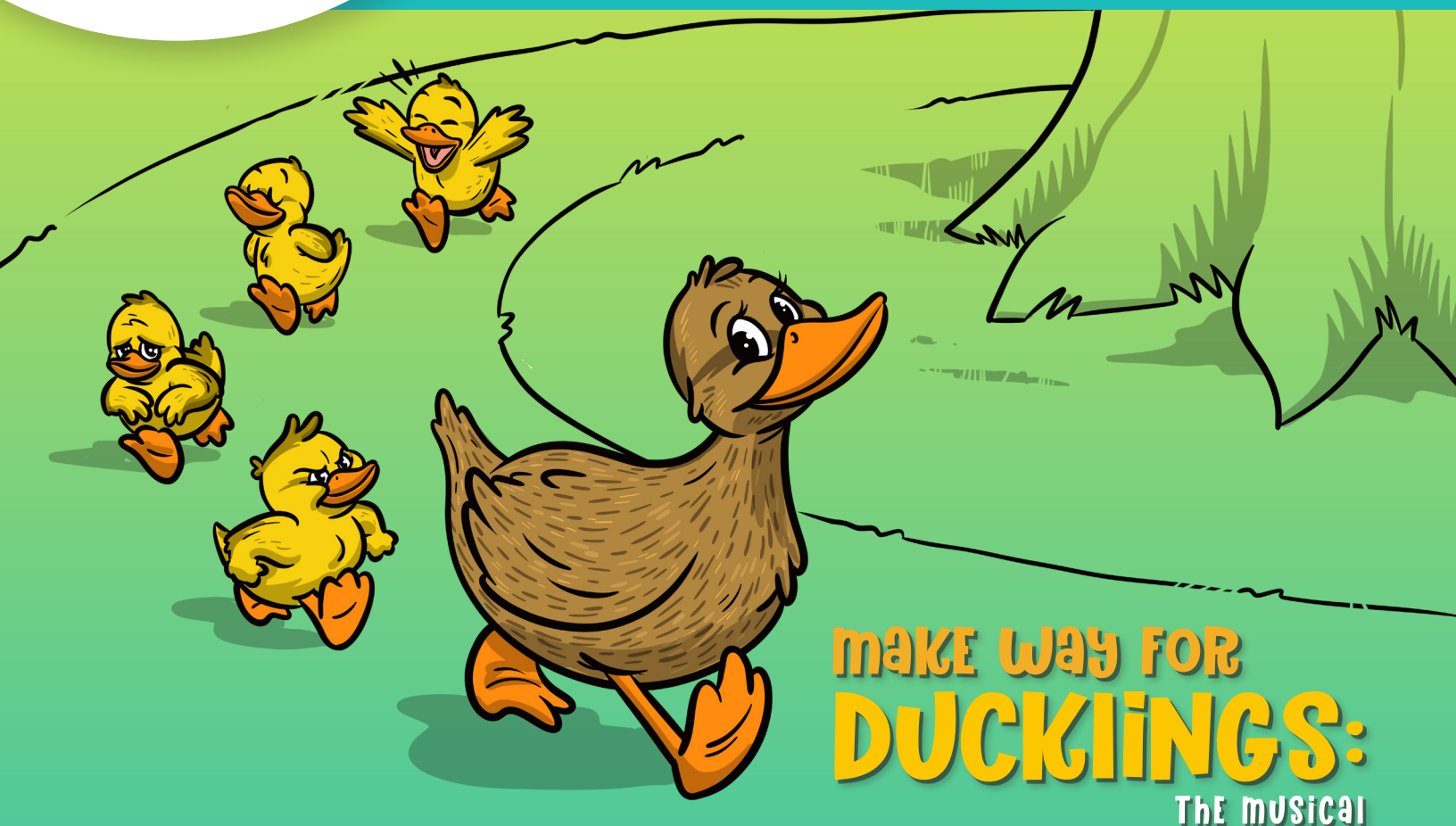




Cue to Cue

RESOURCE GUIDE

for Educators and Audience Members



MAKE WAY FOR DUCKLINGS: THE MUSICAL

Welcome to Cue to Cue, an educational resource guide created to help teachers, parents/guardians, and young audience members enhance the experience of watching *Make Way For Ducklings*.

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Big Themes

- Family
- Kindness
- Boston
- City Life
- Parenthood
- Distraction
- Safety

Short Show Description

Based on the classic Caldecott Medal-winning book by Robert McCloskey, this charming musical introduces us to Mr. and Mrs. Mallard, who are exhausted from their search for a home when they land in the Boston Public Garden. Surprised by a few conditions in the Garden, the Mallards move on to continue their search until their baby ducklings are born. When the ducklings begin to explore the world around them, the challenges of parenthood are illuminated as we see it is the people who make a place home.

Full Synopsis

We begin at a busy intersection in the middle of downtown Boston. Officer Michael jumps into traffic just in time to stop cars from crashing into a line of ducks crossing the road. He shares his story.

He sings about the hustle and bustle of Boston Public Garden **"When You've Got a Park."** One day, Mr. and Mrs. Mallard fly into the garden and everything changes. They are on the search for the perfect place to nest. The ducks find the public garden and debate if they are welcome there. Officer Michael ends up interrupting their very loud argument **"Loud Loud Loud."** The Mallards encounter a swan boat and are fed by a child. Eventually, they wander over to explore the island. The ducks

determine it is too busy and find a neighborhood street sweeper, Mick, willing to show them around. They start with Beacon Hill **"Just a Little Bit."**

Next, they try Louisburg Square. When it is too busy as well, Mick suggests a duck boat ride on the Charles River. The Mallards explain how an encounter with a turtle haunts them and they are determined to keep their eggs safe. Finally, Mick thinks he found the perfect spot, Longfellow Bridge with its own small island **"No Complaints."** Mick takes leave of the ducks, who are stressed about parenthood even though they have located the perfect spot.

Mrs. Mallard lays her eggs **"Make Way for Ducklings"** and by the end of the song they hatch. The Mallards name each of the ducklings: Jack, Pack, Lack, Kack, Mack, Nack, Ouack, and Quack. Determined to be good parents, they start the ducklings' education right away **"Follow My Example."** Lessons include - how to be a duck, avoiding wheels, and swimming. Once they outgrow the island, they decide it is time to move on. Captain Mike appears and takes them on a journey up the river **"The Water is Wild."** When the river proves to be too dangerous, they decide to try the Public Garden again knowing they have friends like Officer Michael and Mick who will keep them safe.

While traveling there, the ducklings are unsuccessful at staying in a line. Mr. and Mrs. Mallard continue to argue. So distracted, they end up in the middle of a busy intersection where Michael stops traffic and saves the day. Mr. and Mrs. Mallard realize their constant arguing put their ducklings in danger and apologize **"Finale."**

The Creators

Robert McCloskey (1914-2003) wrote and illustrated some of the most honored and enduring children's books ever published. He grew up in Hamilton, Ohio, and spent time in Boston, New York, and ultimately Maine, where he and his wife raised their two daughters. The first ever two-time Caldecott Medal winner, for *Make Way for Ducklings* and *Time of Wonder*, McCloskey was also awarded Caldecott Honors for *Blueberries for Sal*, *One Morning in Maine*, and *Journey Cake, Ho!* by Ruth Sawyer. He was declared a Living Legend by the Library of Congress in 2000. You can see some of his best-loved characters immortalized as statues in Boston's Public Garden and Lentil Park in Hamilton, Ohio.

Sandra Eskin began her playwriting career at Adventure Theatre-MTC in 2004 by writing the script and lyrics for a musical adaptation of *Molly's Pilgrim*. After adapting Chris Van Allsburg's *Just a Dream*, which toured schools in the Washington, DC area and traveled to Southeast Asia, she co-wrote the stage adaptation of Van Allsburg's *Jumanji*, which won the 2017 Helen Hayes Award for Outstanding Production, Theatre for Young Audiences. Her plays have received readings and productions at the Source Theatre Summer Theater Festival in Washington, DC. A veteran of the Playwright's Forum, Eskin was commissioned by the Jewish Historical Society of Greater Washington to write a one-woman show about the immigrant experience in DC, and she has written numerous short plays for children on Jewish topics. Eskin has been involved with ATMTTC in multiple capacities for more than 30 years, first as an audience member with her (now grown) three children, then a board member, and now a playwright.

Michael Bobbitt is the former Artistic Director of Adventure Theatre (2007 - 2019) in Maryland and New Repertory Theatre in Massachusetts (2019 - 2021). Currently, he is the Executive Director of Mass Cultural Council, the most senior official in arts and culture for the state of Massachusetts. A published playwright, his plays include *Bob Marley's Three Little Birds* (nominated for The Charles MacArthur Award for Outstanding New Play or Musical by the Helen Hayes Awards), *Garfield, the Musical with Cattitude*, *Jumanji* (Nominated for Outstanding Play or Musical Adaptation by the Helen Hayes Awards), *Caps for Sale*, *Blueberries for Sal*, *Bingo Long and the Traveling All-Stars and Motor Kings*, *The Yellow Rose of Texas*, *Mirandy and Brother Wind*, *Say It Ain't So*, *The Stephen Schwartz Project*, and *Tam's Two Dads*. For the Smithsonian's Discovery Theatre, he has revised *How Old Is a Hero?*, *Black Diamond*, and *Going the Distance*. Additionally, he adapted *Big, The Musical* into a Theatre for Young Audience version (published by Musical Theatre International), and the redux of Broadway's *After Midnight* (Published by Broadway Publishing). Currently, he's working *The Lil' Flo and Big Moe Show!*, a radio play commissioned by Hartford Stage and an adaptation of *Monster Mash: A New Musical*, commissioned by the Lyric Theatre of Oklahoma. He studied creative writing and music at Susquehanna University and theater and dance at The Washington Ballet, The Dance Theatre of Harlem, The American Musical and Dramatic Academy and NY University's Tisch School of the Arts (Cap 21). As a writer, his work has been accepted in the 2006 NYC International Fringe Festival, The New York Musical Theatre Festival. His new musicals, *Bob Marley's Three Little Birds* and *Caps for Sale* appeared at the New Victory Theatre in NYC. He is a member of the Dramatist Guild of America and the Stage Directors and Choreographers Society.

William Yanesh is a Washington, DC-based composer, arranger and music director. His compositions include music and lyrics for *Blueberries for Sal* and *Caps for Sale* at ATMTC, the latter of which toured nationally and played at New York City's New Victory Theatre in 2016; music and lyrics for the *Little Thinkers Adventures* podcast; and the choral work *The Astronomer*, premiered by the Capital Hearings and featured on their album *When The Night is New*. He is currently developing the musicals *Monster Mash* with Michael J. Bobbitt, and *Vanishing Girl* with Hope Villanueva. As an arranger, his work has been heard in the premiere of the TYA version of *Big River* in 2019, the Kennedy Center's premiere of *Me...Jane*, Adventure Theatre's production of *Alexander and the Terrible, Horrible, No Good, Very Bad Day*, and Shakespeare Theatre Company (DC)'s production of *Man of La Mancha*. As a music director and conductor, he has worked frequently at Ford's Theater (where he won the Helen Hayes award for Outstanding Music Direction for *Into the Woods* in 2020), Arena Stage, 1st Stage (VA), Round House Theatre (MD), and Signature Theatre (VA). He holds a Bachelor's Degree in Music Composition from Carnegie Mellon University.

Pre-Show Discussion Questions

The following conversation starters will help you think about the themes in *Make Way For Ducklings* as well as make some predictions about the production itself. Discuss the following before you join us at the theatre

1. There are three different types of communities: urban, suburban, and rural.
 - Discuss and define each.
 - Compare and contrast - what are the similarities and differences between these three types of communities?
 - What type of community do you live in?
2. The Mallards in *Make Way For Ducklings* are looking for the perfect spot to call home. It causes lots of stress for them as they search
 - What makes a place a home?
 - What do you think the Mallards are looking for?
 - Have you ever seen a duck's nest? What did you notice about the location?
3. Have you ever had a disagreement with someone? What did you argue about? How did you come to a solution?

Standards: LAFS.K-8.RL.1.1, LAFS.K-8.RL.1.2, LAFS.K-8.RL.1.3

Post-Show Discussion Questions

We hope you enjoyed Orlando Repertory Theatre's production of *Make Way For Ducklings*. Discuss the following questions after attending the performance.

1. What was *Make Way For Ducklings* about? Describe the beginning, middle, and end. What was the climax of the story? Why? If you had to summarize the play in one sentence, what would it be?
2. What did you notice when you first entered the theatre? Describe the stage.
3. *Make Way For Ducklings* takes place in the city of Boston. Did the set and scenery help establish the show's location or time? What specific things did you notice about the set and stage lights: color, shape, texture? Did you notice anything about the set or lights that you thought was unique?
4. What did you notice about the actors and their performances? How did they use their voices and bodies to bring the characters to life?
5. Which character do you relate to the most? Why? What words describe that character?

Standards: LAFS.K-8.RL.1.1, LAFS.K-8.RL.1.2 , LAFS.K-8.RL.1.3, LAFS.K-8.RL.2.6, LAFS.K-8.RI.1.2, TH.K.C.2.1 , TH.K.C.3.2, TH.1.C.2.2, TH.1.S.3.2, TH.2.O.2.1, TH.3.C.1.2, TH.3.C.2.2, TH.3.O.2.1, TH.3.O.1.2, TH.3.S.1.3, TH.3.S.3.3, TH.4.O.1.1, TH.4.C.3.1, TH.4.S.1.1, TH.4.S.1.3, TH.4.S.3.3, TH.5.O.1.1, TH.5.O.1.3, TH.5.O.3.1, TH.5.S.1.3, TH.5.S.3.3, TH.68.O.1.2, TH.68.S.2.3, TH.68.H.1.5

Exploration of Themes in *Make Way For Ducklings*

The City of Boston

Make Way For Ducklings takes audiences on a journey around the City of Boston. Let's take our own visual tour through some of the highlighted spots in the show and original book.



Boston Public Garden

Established in 1837, the Public Garden was the first public botanical garden in America. It was decorative and flowery from its inception, featuring meandering pathways for strolling. For more information, check out www.boston.gov/parks/public-garden.



Beacon Hill

One of Boston's oldest neighborhoods, Beacon Hill is known for its charming, narrow cobblestone streets, federal style row houses and gaslit streetlamps. It is considered one

of Boston's most desirable and expensive residential areas in the city. A visit to Boston isn't complete without a stop here.



Louisburg Square

Louisburg Square is a street in the Beacon Hill neighborhood, bisected by a small private park. The park is maintained by the Louisburg Square Proprietors. While the Proprietors pay taxes to the City of Boston, the city does not own the park or its garden. Louisburg Square was named for the 1745 Battle of Louisbourg.



Charles River

The Charles River (sometimes called the River Charles or simply the Charles) is an 80-mile-long river in eastern Massachusetts. It flows northeast from Hopkinton to Boston along a highly meandering route. It doubles back on itself several times and travels through 23 cities and towns before reaching the Atlantic Ocean.

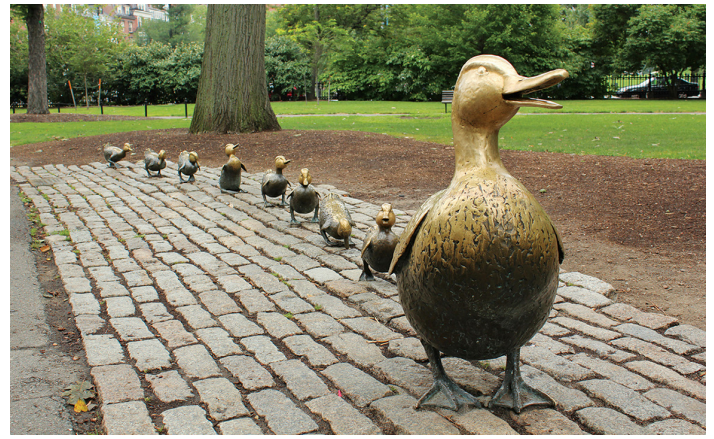


Longfellow Bridge

The chief monument of the Charles River Basin and the structure which does more than any other to formalize the planning of the river is the Longfellow Bridge, designed, the bridge commissioners wrote in 1900, "to furnish the eastern boundary of a great park system along 18 miles of river...destined to be the most beautiful park in the country. It is the present purpose, to make the new Cambridge Bridge one of the finest and most beautiful structures in the world." For more information, visit <https://www.nps.gov/places/longfellow-bridge.htm>.

>> Discussion

Look at the above images. Boston is a beautiful mix of green spaces and stunning buildings. For each picture, what do you see? What natural elements do you notice (plants, trees, animals) versus what architectural elements (things built by people) do you notice? How do they work together to make the space visual interesting and beautiful? What are some of your favorite spaces in your own city?



Nancy Schön's Sculpture

Wondering what to do in Boston? The *Make Way for Ducklings* statues appeal to everyone familiar with Robert McCloskey's classic children's book about the duck family that makes its home in Boston's Public Garden. The famous bronze ducks created by Nancy Schön are located in the Public Garden near the corner of Beacon Street and Charles Street. Visiting Mrs. Mallard and her 8 ducklings is one of the top Boston kids activities for the under-8 set, but visitors of all ages love the statues.

Not only are the statues themselves fun to see, residents have a habit of dressing them up during celebrations and holidays. When asked about this phenomenon, the artist, Nancy Schön said:

"In 1987, when I installed the bronze sculpture of Mrs. Mallard and her eight baby ducklings, based on the classic *Make Way for Ducklings* by Robert McCloskey, never in my wildest dreams did I think that they would become an iconic landmark of Boston. Only a year after they were installed, they began to appear all dressed up in many different outfits, reflecting Mother's Day, the Red Sox winning the World Series, the Women's March, Black Lives Matter. There is hardly a time now that the Boston ducks are bare, and the many different creative people who make the costumes remain anonymous."

[Check out some of the adorable costumes here.](#)

Vocabulary and Definitions in *Make Way For Ducklings*

collision	an instance of one moving object or person striking against another
solitary	done or existing alone
disturbing	causing anxiety; worrying
adorable	inspiring great affection; delightful; charming
intimidating	having a frightening, overawing, or threatening effect
exhale	breathe out
sopping	wet through
perpetrator	a person who carries out a harmful, illegal, or immoral act
nook	a corner or recess
galoshes	a waterproof overshoe, typically made of rubber
harried	feeling strained; harassed
cultivate	try to acquire or develop

ELA K through 5th Grade Activity

The Mallards benefit from the generosity and kindness of Michael who saves the day when he stops traffic. Who is kind in your life? What acts of kindness do they do? Write a letter or draw a picture thanking them. If you are feeling extra kind yourself, send it and make their day!

Standards: WL.K12.AH.5.7



Additional Resources

The World of Robert McCloskey as Author & Illustrator

Lentil (1940)

Make Way for Ducklings (1941)
Caldecott Medal winner

Homer Price (1943)

Blueberries for Sal (1948)
Caldecott Honor Award

*Centerburg Tales: More Adventures of
Homer Price* (1951)
also issued as *More Homer Price*

One Morning in Maine (1952)
Caldecott Honor Award

Time of Wonder (1957)
Caldecott Medal winner

Burt Dow, Deep-water Man (1963)

as Illustrator

Yankee Doodle's Cousins (1941)
written by Anne Malcolmson

Tree Toad: Adventures of the Kid Brother (1942)
by Bob Davis, illus. McCloskey
and Charles Dana Gibson

Young America's English Book One (1942)
by Helen Fern Daringer

The Man Who Lost His Head (1942)
by Claire Huchet Bishop

Trigger John's Son (1949)
by Tom Robinson

Journey Cake, Ho (1953)
by Ruth Sawyer, a Caldecott Honor Book

*Junket: The Dog Who Liked Everything
"Just So"* (1955)
by Anne H. White

Henry Reed, Inc. (1958)
by Keith Robertson

Henry Reed's Journey (1963)
by Keith Robertson

Henry Reed's Babysitting Service (1966)
by Keith Robertson

Henry Reed's Big Show (1970)
by Keith Robertson

Florida State Standards

Detailed list of Florida State Standards satisfied by using this guide and attending Orlando REP's production of *Make Way For Ducklings*.

Language Arts Florida Standards

(Text refers to the play, the script, or the content in this guide.)

Reading/Text Analysis Standards:

LAFS.K-8.RI.1.1 Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.

LAFS.K-8.RI.1.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

LAFS.K-8.RI.1.3 Describe the connection between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text.

LAFS.K-8.RI.3.7 Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.

LAFS.K-8.RI.1.2 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral.

LAFS.K-8.RI.1.3 Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

LAFS.K-8.RI.2.6 Distinguish their own point of view from that of the narrator or those of the characters.

LAFS.K-8.RI.1.2 Determine the main idea of a text; recount the key details and explain how they support the main idea.

Vocabulary Standards:

LAFS.2-8.L.3.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies.

LAFS.2-8.L.3.5 Demonstrate understanding of word relationships and nuances in word meanings.

Writing Standards:

LAFS.K-8.W.1.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

WL.K12.AH.5.7 Write creative pieces (poetry, narratives, and plays) using effective imagery and the appropriate literary devices to genre.

Theatre Arts:

TH.K.C.2.1 Respond to a performance and share personal preferences about parts of the performance.

TH.K.C.3.2 Share reactions to a live theatre performance.

TH.1.C.2.2 Identify elements of an effective performance.

TH.1.S.3.2 Describe characters and plot development discovered during dramatic play.

TH.2.O.2.1 Re-tell what happened in the beginning, middle, and end of a story after viewing a play.

TH.3.C.1.2 Watch a play and describe how the elements of light,

costumes, props, and sound influence the mood of the production.

TH.3.C.2.2 Discuss the meaning of an artistic choice to support development of critical thinking and decision-making skills.

TH.3.O.2.1 Describe what happened in a play, using age-appropriate theatre terminology.

TH.3.O.1.2 Discuss why costumes and makeup are used in a play.

TH.3.S.1.3 Evaluate a performance, using correct theatre terms, and give specific examples to support personal opinions.

TH.3.S.3.3 Describe elements of dramatic performance that produce an emotional response in oneself or an audience.

TH.4.O.1.1 Describe what a designer and director do to support the actor in creating a performance.

TH.4.C.3.1 Identify the characteristics of an effective acting performance.

TH.4.S.1.1 Exhibit proper audience etiquette, give constructive criticism, and defend personal responses.

TH.4.S.1.3 Use theatre terms to evaluate a live performance and discuss the qualities that directly impacted the audience's response to the production.

TH.4.S.3.3 Describe elements of dramatic and technical performance that produce an emotional response in oneself or an audience.

TH.5.O.1.1 Explain an actor's choices in the creation of a character for a scene or play.

TH.5.O.1.3 Evaluate how an actor or designer's choices about a character affect the audience's understanding of a play.

TH.5.O.3.1 Describe a variety of theatrical methods and/or conventions that a group of individuals can use to communicate with audiences.

TH.5.S.1.3 Evaluate a performance, using theatre terminology, and articulate emotional responses to the whole and parts of dramatic performances.

TH.5.S.3.3 Use elements of dramatic and technical performance designed to produce an emotional response in an audience.

TH.68.O.1.2 Discuss how color, line, shape, and texture are used to show emotion in technical theatre elements.

TH.68.S.2.3 Analyze the relationships of plot, conflict, and theme in a play and transfer the knowledge to a play that contrasts in style, genre, and/or mood.

TH.68.H.1.5 Describe one's own personal responses to a theatrical work and show respect for the responses of others.