

STUDY GUIDE

May 14 & 15, 2015

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CURRICULUM CONNECTONS

Dear Teacher,

Thank you for providing your students with the unique opportunity to attend the Rochester City Ballet’s presentation of Peter and the Wolf. We hope the material enclosed will help you prepare your students as well as assist you in your follow-up discussion. **Any and all of the material may be reproduced.**

ACTIVITY	WHEN TO TEACH	CURRICULUM CONNECTION/ STANDARDS
Pantomime retell	Before or after performance	English language arts: Reading S2 S4 Writing S1 S2 S3 S4 Speaking S1 S2 S4 Listening S2 S3 Health & Physical: S1
Create a dance	Before (for creative ideas) or after performance (for using moves seen)	Health & Physical: S1 English Language arts – Speaking S3
Who am I?	Before or after performance	English language arts: Speaking S1 Listening S1
Instruments match	Before performance	Arts/Music: S1 S2 S3 English language arts - Reading S1 Writing S1
Instrument feelings	Before performance	English language arts: Writing S2 S3 Speaking S2 S4 Listening S1 S2 S3 S4 Arts/Music: S2 S3
Diary entry	Before or after performance	English language arts: Writing S2 S3 Speaking S2 S3 Listening S1 S2 S3 S4
Peter and the Wolf math investigation	Before or after performance	Content strands: Number sense and operations Process strands: problem solving, reasoning and proof, communications, connections and representations.

Each activity has been split into 3 groups of difficulty depending on the grade (identified by a. b. and c.). These have been grouped by ages so grades 1 & 2, 3 & 4 and 5 & 6. You can adapt it for your own class or use a more extended version for your class depending on their ability.

THE STORY

Peter and the Wolf

A Synopsis of the Story

Subtitled a “symphonic fairy tale” by the composer Sergei Prokofiev, Peter and The Wolf was written in 1936. Performed with a narrator, the musical work is as an introduction to the instruments of the orchestra, and a delightful ballet. Each character in the story is personified by its own instruments and melody.

The story is set in the European countryside in the 1900’s. The main character is a young boy named Peter (about 8 years old) who lives with his Grandfather in a small country house surrounded by meadows, a pond, and woods. Peter’s three best friends are a little Bird who has a nest near Peter’s home, a Duck who likes to splash in the nearby pond at the edge of the woods, and a playful Cat who is forever chasing his own tail!

Peter is a young boy who lives with his grandfather in the Russian countryside. He is a bit rambunctious and certainly doesn’t listen to his grandfather’s advice – to lock the gate and stay inside! Well, that’s no fun!

One day, while playing in the meadow, Peter leaves the gate open to let a duck loose for a swim in the pond. While Peter chats and argues with a little bird, his cat sneaks out and is on the prowl. Luckily, Peter sees this, warns the bird, and both the duck and the bird are safe.

Grandfather is not happy about this. What if a wolf were to find them? Peter is told to go inside and to lock the gate. As if on cue, a wolf does appear! The agile cat escapes into a tree, but the duck isn’t so lucky. The wolf swallows him whole!

Peter is not going to give up so easily and let this wolf feast on his animal friends. He concocts a plan to catch the wolf and tie him to the tree with the help of the daring bird. Together, they capture the wolf and hang him up by his tail.

Some hunters, who have also had their eyes on the wolf, come by and prepare for their own attack; but Peter won’t hear of it! He announces that they will take him to the zoo, much to the hunters’ and his grandfather’s disappointment. All Grandfather can mutter to himself is, “What if Peter hadn’t caught the wolf? What then?”

On the way there, guess what they heard?! A quack, quack, quacking coming from the belly of that big, bad wolf.

THE COMPOSER

Sergei Prokofiev

1891-1953

Sergei Prokofiev was born in the village of Sontsovka in the Donets region of Ukraine. He was a child prodigy on the order of Mozart, composing for piano at age five and writing an opera at nine. His first teacher was his mother, a talented pianist.

He attended the St. Petersburg Conservatory from 1904 to 1914, winning the Anton Rubinstein prize for best student pianist when he graduated. He traveled widely, spending many years in London and Paris, and toured the United States five times.

In 1936, Prokofiev returned to settle permanently in the Soviet Union. One of his first compositions after his return was *Peter and the Wolf*, written in just two weeks in April 1936 for a children's theater in Moscow. Prokofiev invented the story and wrote the narration himself, drawing on memories of his own childhood. He constructed the music as a child's introduction to the orchestra, with each character in the story represented by a different instrument, or group of instruments: Peter by the strings, the bird by the flute, the duck by the oboe, the cat by the clarinet, the wolf by the horn section, and so on.

Peter and the Wolf was an immediate success and has been loved by children all over the world. The music is sophisticated enough to be enjoyed by adults, even through repeated hearings. Its moral —you can't be a hero if you don't take risks —delights children as much as it must have cheered the composer.

CREATING A BALLET

Ballet is a combination of dancing, music, costumes, scenery and lighting. A ballet is the result of a close partnership among many people. First is the choreographer who has the idea for the ballet and devises the steps. The composer writes the music and decides what sounds to use. Then the designers of scenery and lighting, props, and costumes and makeup decide how the ballet will look onstage. The Artistic Director, Ballet Master and Ballet Mistress rehearse the dancers. The Production Manager makes sure the relationship runs smoothly.

Peter and the Wolf as performed by the Rochester City Ballet

Composer: Sergei Prokofiev (1891-1953)

Choreographer & Artistic Director: Jamey Leverett

Ballet Master: Fidel Orrillo

Ballet Mistress: Beth Bartholomew

Production Manager: Stephanie Mellinger

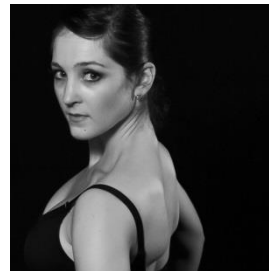
Lighting Designer: Gordon Estey

Wardrobe Supervisor: Kathy Kittelberger

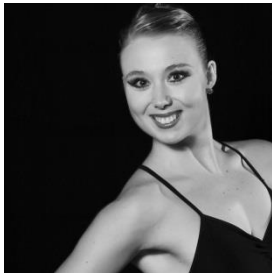
CAST LIST



Grandfather (Adam Kittelberger)- a cautious man who knows there are dangerous things in the world.



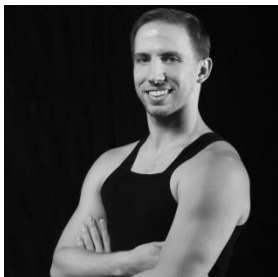
Duck(Jesse Tretter)- Peter's friend who plays in the pond, argues with the Bird and isn't so fond of the Cat.



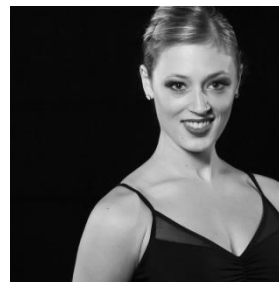
Wolf (Kelly Moeller)- no one's friend, very dangerous - just ask the Duck!



Cat (Beth Rodbell)- also a friend of Peter, but not a friend of the Bird.



Peter (Ben Rabe)- a boy of about 8, and a bit precocious.



Bird (Megan Kamler)- Peter's friend in the meadow.

WHO'S WHO

BACKSTAGE

Choreographer: Creates all movement/dance for the ballet

Costume Designer: Designs the costumes and supervises their construction

Composer: Writes the music score for the ballet

Wardrobe Mistress: Assists with the costumes. Tells the performers how to wear them and take care of them

Artistic Director: Head of the ballet, makes all the final and creative decisions

Dresser: Helps the dancers put on their costumes correctly

Ballet Master/Mistress: In charge of all company rehearsals and classes, including staging, setting, and coaching the dancers

Wigs & Make-Up Designer: Designs and supervises all hairstyles, wigs & make-up

Properties Manager: Designs and supervises all objects that are not a part of the set or costumes

Technical Director: Coordinates the lighting, sets, costumes, and all backstage crew members

Crew: Assist in construction, installation, and changes of the set, costumes, lights and props

Stage Manager: In charge of all that happens backstage in performance and rehearsals

Lighting Designer: Plans the design, colors and frequency of light changes on stage

Set Designer: Designs the set and scenery, supervises on stage set construction

PANTOMIME RETELL

Pantomime (sometimes called just mime) is the art of using actions or gestures without words as a means of communication. It plays an important role in ballet, as it helps the audience better understand the story and what the characters are feeling. A dancer must use the arms, hands, fingers, head and eyes, as well as the feet and legs, to make a role “come alive.” Here are descriptions of some of the most familiar gestures used in ballet.

Panto gestures (resource)

Anger	Fist shaken	Obey	Strong point to floor with finger
Ask	Hands in pleading gestures	Quiet	Finger to lip
Call	Hands cupped around mouth	Remember	Touch or point to temple
Death	Arms crossed at wrists, fists closed.	Warning	Wag finger
Fear	Body leaning away, palms out	Scared	Hands held over head
Hear	Hand cupping ear	Full	Rub belly
No/Never	Hands palm down crossing back and forth over wrists	Open	Swing arm open

Intro	Group activity	Independent activity	Resources
<p>Read story of Peter and the Wolf. Run through main themes of the story making sure all children understand what happens in the story.</p>	<p>Given children parts of the story in mixed up order. Children to work in pairs or small groups to order the story. Run through story again.</p>	<p>In small groups, children can choose or be given parts of the story (use resource from previous activity) and retell a part using a freeze frame. Other children to guess which part of the story it is. Add a gesture or two.</p> <p>a) Retell together as a whole class on a storyboard (blown up to a large size) Send small groups to draw pictures for storyboard. While waiting, students can practice some pantomime gestures. b) Retell story using specific pantomime gestures – add some of their own after. c) Retell story on a storyboard independently. Add notes for pantomime gestures for each part of the story board.</p>	<p>Story parts story board Pantomime gestures</p>

CREATE YOUR OWN DANCE

Intro	Group activity	Independent activity	Resources
<p>Warm up. Get children to walk around without touching each other, hands by their sides. Speed up with a light jog. Play some warm up games, e.g. red/amber/green light with slight changes. Lightly stretch out the body from toes to head.</p>	<p>With children in pairs, decide on a 'start' shape (anything they want/on 2 or 3 points). Get children to move around and say 'start' and children should hold start shape. Repeat with end shape.</p> <p>(NOT a) Show children a motif – a motif in dance is a series of moves that represents something. You can choose something the wolf or Peter might do. Have children to do the same motif with you. Now children can incorporate start shape, motif and end shape. Join with a partner and choose best sequence to use. Share.</p>	<p>a) Choose an animal with same partner from group activity and think of body shape and movement. Incorporate into start shape -animal – end shape. Share and get feedback.</p> <p>b) Introduce travelling (moving in different ways). Incorporate start shape – travelling – motif and end shape. Middle part can be in any order. Then introduce tension (no slack in arms or legs – lengthen and strong shapes). Demonstrate differences. Incorporate start shape – motif-travelling-tension-end shape.</p> <p>c) As for b) but add in extra dimension by getting children to come up with a motif for everyone to use.</p>	<p>Large hall space Music (any classical)</p>

WHO AM I?

I make up all the dance moves in the ballet. Who am I?

I am in charge of what happens backstage. Who am I?

I didn't listen to my Grandfather. Who am I?

I have wings but I can't swim. Who am I?

I am in charge of the music. Who am I?

I am a female dancer in the ballet. Who am I?

I am after the wolf but I don't get him until the very end. Who am I?

I am in charge of the ballet and all the creative decisions. Who am I?

I am represented by a wind instrument. It has a low pitch.
Who am I?

I enjoy lying in the sun. Sometimes Peter plays with me. Who am I?

I help the dancers put on the costumes. Who am I?

We make the ballet come to life. Who are we?

INSTRUMENTS MATCH

Flute – bird
 Clarinet – cat
 Oboe- Duck
 Bassoon – Grandfather
 String quartet – Peter
 French Horn/Three horns – Wolf

Intro	Group activity	Independent activity	Resources
<p>Listen to a part of the story- identify different instruments and write on board</p>	<p>Discuss as a class what music can represent: mood, characters, etc.</p> <p>Give children opportunity to discuss how the music or instruments can represent the animals. Use instruments written on the board.</p>	<p>Before giving worksheets run through which instrument matches the character or play https://www.youtube.com/watch?v=IB66bInIXAY</p> <p>a) Easy match just animal to instrument worksheet. Play music and ask children to act like the character b) Instruments have the words scrambled. Children can match the instrument to the character. Play music and ask children to act like the character c) Play music and ask children to act like the character. Then act like the instrument and create their own piece that matches the character, pitch, and tone of the instrument.</p>	<p>Instrument matching worksheet</p>

INSTRUMENTS FEELINGS

Tempo – fast or slow

Pitch – high or low

Volume – quiet or loud

Intro	Group activity	Independent activity	Resources
<p>Recap instruments and characters. Listen to a part of the story- identify 3 different pieces that will elicit different feelings. For each part discuss what they noticed about the differences in the pieces.</p>	<p>Introduce ideas of music dynamics (see above). Get children to move around when you say different dynamic, e.g. run for fast, crawl for slow, jump for high, crouch for low, big shape for loud, and small shape for quiet. Repeat a few times</p>	<p>a) Listen to pieces again and change facial and body expressions based on the music. Take pictures and children can describe what they were doing, e.g. I/Peter was happy when I/he could play in the field. b) Listen to a piece or just have in the background. Children choose a color that represents each feeling. On the feeling sheet children can write three or four adjectives for each feeling. Children can write two sentences using the adjectives or phrases to describe how a character felt at a particular time, e.g. Peter was over the moon when he could play in the open field. c) On the feeling sheets, children can write three or four adjectives or phrases in each column. Children can create a poem, can be an acrostic/rhyming/haiku, etc.</p>	<p>Feelings sheet</p>

DIARY ENTRY

Intro	Group activity	Independent activity	Resources
<p>Recap main feelings and when a character might have felt that way.</p>	<p>Teacher to be Peter. Explain that children will ‘hot seat’ Peter. Give children time to write/think of questions to ask him about how he felt at certain points in the story.</p> <p>e.g. Why didn't you listen to your grandfather? How did you feel when he told you to get inside?</p> <p>Can change with a student – choose one with good ideas or good acting abilities first</p>	<p>a) Write one as a whole class first to give ideas. Children can write as Peter (only first part of story) – get main points such as how he dislikes grandfather telling him what to do, when he disobeys, when he argues with the little bird.</p> <p>b) Children can choose whether they will write as Grandfather or as Peter. Only to write the first half of the story up to when the wolf appears.</p> <p>c) Children to write the beginning, middle and end of the story as a diary entry as Peter. Each part of the story is a new paragraph.</p> <p>Children can use feeling sheets to help them from previous activity: Instrument help.</p>	<p>Diary entry sheet Use sentence starts to help.</p>

PETER AND THE WOLF INVESTIGATION

Intro	Group activity	Independent activity	Resources
<p>Recap characters in the story. How could we count them? How do we know? Discuss.</p> <p>Children to use arrays/groups/multiplication facts to help them.</p>	<p>Provide counting equipment on tables and let children show how they will represent this problem. E.g. Each object is a different character. I added them together.</p> <p>Share different ways.</p>	<p>a) Introduce problem, the characters have doubled!! How many do we have now? How do we know? Allow children to explore and calculate. Choosing how they record but still able to explain using math language.</p> <p>b) Introduce problem, the characters have doubled/tripled/quadrupled!! How many do we have now? How do we know? What do you notice?</p> <p>c) Introduce problem, each colored object represents a character. If these characters also represent a number how would we find out the total? E.g. Cat – red- 5, Bird – blue – 7, wolf – black -11. I have 3 red cubes, 1 blue and 2 black – how much do they add up to?</p>	<p>Colored cubes or objects Camera Paper to record</p>

AFTER THE SHOW IDEAS

- Art projects like masks or finger puppets to retell to other classes.
- Use colors from Instrument feeling lesson to create a color map describing dynamics
- Make a listening map on a large sheet of paper to visually describe the story, children can add to it by drawing pictures.
- Draw a favorite scene in the ballet
- Discussion/debates for older children looking at character traits
- Fun quizzes
- Write a letter to cast describing favorite parts of the ballet
- Explore food chains

RESOURCES

Story parts

Peter didn't listen to his Grandfather's and went into the meadow where he met a bird.

Peter and the hunters brought the wolf to the zoo.

A cat tried to eat the bird.

Peter caught the wolf by tying him to a tree.

Peter's Grandfather was angry at Peter for going into the meadow even after he told him not to.















Peter and the bird met a duck.

The wolf came out of the woods and ate the duck.

Storyboard

Instrument match (b)

Use a pencil and a ruler to match up the character with the instrument used to represent it. Unscramble the incorrect spellings of the instruments.

 Peter
 Bird
 Cat
 Duck
 The Hunters
 Grandfather
 Wolf
 isngstr
 eultf
 sonosab
 hncornfrhe
 beoo
 ntaclir
 pmianti

Instrument match (a)

1. Peter

Timpani



2. Bird

Bassoon



3. Duck

Flute



4. Cat

Oboe



5. Hunters

Horns



6. Wolf

Strings



7. Grandfather

Clarinet



Instrument feelings

					Can you think of your own?
	Angry	Happy	Scared	Sad	
Which character and when did they feel this way?					
Amazing Adjectives /Phrases					

Diary Entry

[insert pic of diary or open diary page as background]

Dear diary,

It's so.....when....

I feel....

I know I shouldn't have...

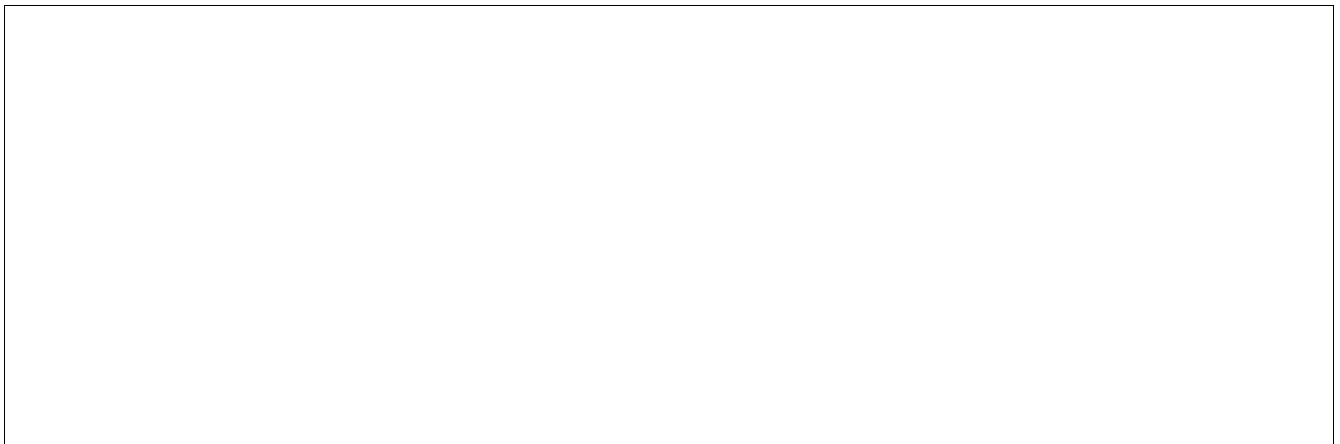
I felt..

When I met the....

I felt....

Tomorrow I hope...

Until next time!



THEATRE ETIQUETTE

-Arrive at the performance on time. If you arrive late, you will have to wait until an appropriate time to enter. You do not want to miss anything and you do not want to disrupt the other audience members.

-Sit properly in your seat. Do not sit on the edge of the seat and do not put your feet on your seat or anyone else's seat.

-Please do not yell or scream when the theatre gets dark. The darkness signals the beginning of the performance.

-Listen very carefully and do not talk during the performance.

-Do not eat or chew candy or gum in the theatre. It is distracting to you and the other audience members.

-Applaud to show your appreciation for the dancers. Do so when you like a particular moment in the performance and at the end of the show.

-Do not bring any electronic devices into the theatre (cell phones, ipods, mp3 players, etc.). This is distracting to you, other audience members and the performers.

-Enjoy the show and have fun!

EVALUATION