

Orlando Ballet
presents
Peter and the Wolf

**October 19-20-21-22, 2010
at Bob Carr Performing Arts Centre
OCPS Music Field Trip for Second Grade**

<u>CONTENTS</u>	<u>page #</u>
A Message from Orlando Ballet	2
What To Expect at the Ballet	2
Field Trip Procedures - Theater Etiquette	
Lesson Plan Outline	3
Ballet Basics	4
<i>Peter and the Wolf</i> – A Folk Tale Ballet	5
Curriculum Connections	8
Follow-up • Assessment	9
Characters – Musical Themes - Story	10
RESOURCES	14
– Ballet Positions	

Evaluation Form

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A Message from Orlando Ballet . . .

We hope that second grade students and teachers will enjoy their annual field trip to a performance by **Orlando Ballet**. The presentation for 2010-11 will be the story ballet *Peter and the Wolf*. The ballet is adapted from the musical folk tale by the Russian composer **Sergei Prokofiev**. Students and staff at Orlando Ballet School have been working on the choreography, costumes and staging for this ballet. We look forward to sharing with you about the skill, discipline and artistry of ballet in our demonstration at the beginning of the program.



Orlando Ballet School

What To Expect at the Ballet

- When planning for this field trip, be sure to **consult your school administrators** and OCPS Fine Arts department staff for procedures on scheduling dates and departure times, ordering school buses, sending permission form letters to parents, making arrangements for student lunch times, and directions to Bob Carr.
- When your school arrives at the theater, **follow instructions from the ushers** and other staff members who will help get 1900 students and teachers seated in the audience in a safe and orderly manner.
- When the program begins, there will be a short demonstration with dancers showing how they train in class to be ready to dance in performance. **Be ready to look, listen, and participate** as instructed by the director on stage.
- When the *Peter and the Wolf* performance begins, students should use their best manners for listening. See the theater etiquette guide below.
- **Preparation is essential** for second grade students (and their classroom teachers) to have an enjoyable and meaningful experience on this field trip. Students need to know the story and understand the basics of what ballet looks like and how dancers perform before they attend the program.
- Plan to say THANK YOU: After the performance, students may send letters and drawings to *Orlando Ballet* (address on cover page). One teacher from each school must complete the United Arts evaluation form attached to this guide. Teachers may also want to share student work with school and district administrators, school board members, and United Arts of Central Florida to show appreciation for their support of this live arts experience.

Theater Etiquette for Second Grade

1. Please sit quietly, listen and watch the action onstage.
2. Please **do not make noises or movements** that would distract others in the audience.
3. Please **do not** clap along with the beat of the music, as this will distract the dancers.

4. **Please do NOT laugh or giggle when you see the dancers in costume.** These special clothes help them to dance well, and add to the drama and style of the story.
5. Please **applaud** to show your appreciation, but do not whistle, shout or stomp.
6. Please **hold your applause until the end of a section** of the ballet. Applaud individual dancers or groups as they enter or exit the stage. Applaud when dancers face the audience and take a bow.
7. Kindly *do not kick* the chair of the person sitting in front of you.

Lesson Plan Outline

Students will attend the ballet performance in October, and the amount of time available to prepare students will vary with individual school schedules. Music teachers will want to share information from this packet with second grade classroom teachers and involve them in preparation and follow-up. **Classroom teachers may especially be helpful with:**

- reading the story of *Peter and the Wolf*, discussing how authors, illustrators and composers tell stories through words, pictures and music
- discussing how a story is presented on stage with scenery, costumes, etc.
- reviewing appropriate audience behavior

When planning ballet lessons, music teachers should incorporate material from these three sections of the teacher guide: **Ballet Basics • Peter and the Wolf Characters – Themes - Story • Active Learning – Listen and Move.** A typical lesson outline might include:

- 1) list the names of the characters in the story – do students know the title?
- 2) look at ballet visuals, have students try the ballet feet and arm positions
- 3) listen to *Peter and the Wolf* music, students practice sitting quietly, thinking about how the dancers would move; follow with discussion
- 4) while listening to a music track, students **improvise** movement for a designated character or action in the story

BALLET BASICS

Resources Needed: BALLET VISUALS - examples of dancers in costume, ballet feet and arm positions - from a book, poster, video or online source



WHAT is Ballet? Ballet is a form of dance with unique qualities. Ballet dancers perform difficult movements with grace and style, and this requires many years of training in daily dance class. They wear leotards and tights which fit close to their body and allow them support and freedom of movement. ***Ballerinas*** (female dancers) wear pointe shoes to dance up on the tips of their toes. ***Danseurs*** (male dancers) develop the strength to lift and hold their female partners, often with only one hand. Ballet is often performed to classical orchestra music.

Do you speak FRENCH? France was the birthplace of ballet in the 1400s. Today, all ballet dancers learn the **French words** for movements such as *plie* (bend) *pirouette* (turn) *saute* (jump) and *pas de deux* (dance for two). Louis XIV, King of France in the 17th century, loved to dance and often performed with the ballet in his royal court. When Louis became too old (and fat) to perform, he established a ballet academy and began the tradition of training professional dancers that continues today.

CREATING a BALLET Many people are involved in this process, and each plays an important role. **Choreographer:** chooses a story or idea, selects music for the ballet, creates the movements that the dancers will perform, and works with them in rehearsal. **Composer:** writes the music for the ballet. **Dancers:** perform on stage, bringing the story to life through expressive movement. **Designers and Backstage Crew:** includes all those who work before, during and after the performance on costumes, scenery, lighting and other special effects. **Audience:** their attention, enjoyment and applause change the ballet from a rehearsal into a performance!

Active Learning for Students • Ballet POSITIONS

- Show images of ballet dancers, and ask students to share what they know about ballet. Guide the discussion to focus on ballet as an art form in which dancers tell a story by moving to music, **without** using their voices.
- Ask students to think about what the dancers must do **before** the performance. Focus the discussion on how dancers must train their bodies like professional athletes, to have strength, agility, control and endurance.
- Show images of ballet dancers doing exercises at the barre. Demonstrate the FIVE BASIC POSITIONS of the FEET that are part of every ballet dancer's training. (**see Resources**) Have students stand with plenty of space around them in the classroom, and as the teacher models, students try out the basic ballet feet positions. Continue by adding the arm positions.

Active Learning for Students • Ballet COSTUMES

- Show images of ballet dancers in costume, and discuss the special outfits worn by male and female dancers to provide support and allow for freedom of movement.

- Ballet clothes show the outlines of the dancer's body, and this may be compared to bathing suits, or clothes worn for sports such as gymnastics, biking, football, wrestling and cheerleading.
- It is very important to prepare second grade students to use good manners at the ballet performance: we do NOT laugh or giggle when we see the dancers in costume, because we understand how these clothes help them to dance well, and add to the drama and style of the story.
- Peter and the Wolf includes both human and animal characters. Discuss how the costumes and movements of Peter or Grandfather will be different than the Bird or Wolf. **Ask students to describe what a ballet costume for each character might look like.**
- Discuss how the character of the Duck will be "swallowed" by the Wolf.

What is PANTOMIME? In a story ballet, the dancer is a creative artist, using their body to express events, emotions and ideas through movement instead of words. Pantomime (or mime) is the use of gestures, postures and facial expressions, and it helps dancers tell the story. **Have students experiment with simple mime actions:** good-bye, come here, I feel happy/sad, etc. Use the list of pantomime actions in the **Resource Pages** for more ideas.



- Ask students to choose a character from the ballet, and **think of pantomime actions** that will show what the character is feeling. They might show *Peter* making a lasso from the rope, the *Duck* swimming or the bird flying, Grandfather scolding, Peter and the Bird feeling sad when the Wolf swallows the duck, the Hunters shooting their guns.



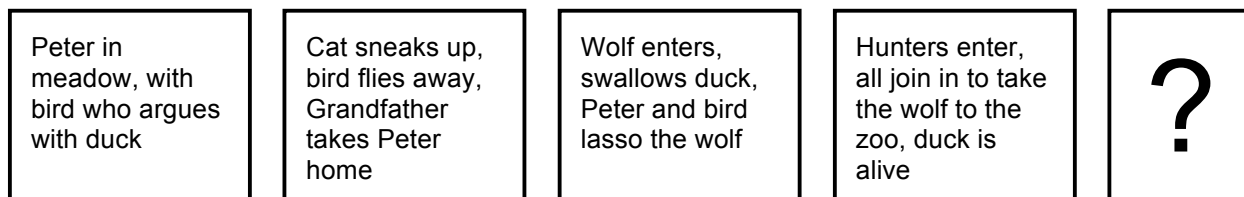
Peter and the Wolf • A FOLK TALE BALLET

Resources Needed: *Peter and the Wolf* Story Synopsis and Visuals (see pp.10-13)
Peter and the Wolf illustrated BOOK • **Music recording of *Peter and the Wolf***
 Visuals of instruments of the orchestra

Active Learning for Students • The Story of *Peter and the Wolf*

- Begin by listing these character names: *bird, duck, cat*, and ask students to guess the name of the story. If no one answers correctly add *grandfather, wolf* and finally *Peter*.
- Ask students to share what they already know about this story. Students may describe animated videos they have seen, illustrated books, or previous experiences with the music by Prokofiev that introduces students to instruments and themes representing characters.
- Display the character visual pages from this guide, or use illustrations from a storybook. Display pictures of these instruments of the orchestra: *violin, viola, cello, bass, flute, oboe, clarinet, bassoon, French horn, timpani*. Discuss the instruments and the characters they represent. Classify the instruments in their appropriate families: **strings, woodwind, brass, percussion**.
- Using an audio recording of Peter and the Wolf, play only the first portion in which the narrator introduces the characters and the instruments perform their MUSICAL THEME. Briefly explain how composers create a theme (or idea or motive) that is repeated throughout the piece to represent the story in sound. (Ex. *When we hear the flute play very fast, the bird is flying.*)

- Explain that at the BALLET performance, the story will be told through dance and music; the **characters will not speak or sing**. A **narrator's** voice will be heard telling the story as the dancers perform with the music.
- **OUTLINE THE STORY:** draw a **Flow Map** or other visual outline on the board to **summarize** events in the story. Refer to the prior knowledge of the story that students shared earlier in the lesson. The story synopsis page will help fill in any gaps, and the result may look something like this.



- Discuss THE END of the story. In the original musical score by Prokofiev, the narrator says that we can still hear the duck quacking inside the wolf's belly, for he had swallowed her alive. The Duck's musical theme is played once again, and the orchestra plays a few measures for the finale. **In some book or film versions** of the story, there is an explanation for how the duck is rescued: the wolf coughs her up, at the zoo a veterinarian removes the duck and sews the wolf back up, the duck was never swallowed, only hiding nearby. Invite students to discuss their ideas for the ending, and predict how they think the BALLET performers will end the story.

Active Learning for Students • LISTEN and MOVE to the Music

After students are familiar with the characters, musical themes and storyline, students should **LISTEN to the entire musical story**. Use an **audio recording** combined with an illustrated **book** or show a **video** of the story presented as a ballet, animation, live action or puppet presentation. See the *Resources* page for details on materials.

- After students have heard the musical story, EXPLORE how the characters will be brought to life by dancers on stage. Use the music notation on piano (from the Character-Themes page) or an audio recording to play the music of the CAT.
- Ask students to **describe the sound of the music**. (*soft, bouncy, low and then up-down, skipping up high*) Ask students to **describe in words how the cat should move**. (*tiptoe, creep, slink, slide, crawl*) PLAY the music again and have student volunteers **move like the cat**.
- Repeat the process for other characters and music, inviting students to **describe the music**, then experiment and **create movement for each character**.
- Ask students to choose **two** favorite characters for movement. They will move when they hear those two musical themes, but must stand still (like a **statue** - a *tree* in forest or *grass* in meadow) on the other themes. PLAY the themes section of the recording again for student movement.
- Depending on available space, class size and distribution (all students may want to be the wolf) the teacher may need to group students into areas of the room, or have half the class move while the other class is the audience, then switch parts.
- Having students take a turn as the audience provides an opportunity to focus on listening to the music and to have peer/self **evaluation** of how their movements fit the music.

MEET the COMPOSER

- **Sergei Prokofiev** is the COMPOSER who wrote the music for *Peter and the Wolf*. Prokofiev was born on April 23, 1891 in Sontsovka, Ukraine and died in 1953.
- Prokofiev had a pet dog named Mendoza, who looked like a wolf.
- In 1936, he was asked to write a new symphony for children by the director of a children's theatre. Prokofiev composed *Peter and the Wolf* to help introduce children to the orchestra. It was not staged as a play but performed in concert with a narrator.
- In 1940, an American ballet company created choreography to turn this **Russian musical folk tale** into a ballet on stage.
- A **composer** writes music in the same way an author writes stories, and students may know other famous composers: **Mozart, Beethoven or Tchaikovsky**.
- A ballet performance may include a live orchestra performing in a pit below the stage, but students will hear recorded music on this field trip.



STAGING the BALLET *Orlando Ballet's* performance will include a **narrator reading the story**, with scenery and costumes created especially for this production. The story of Peter and the Wolf is a classic for children, and many will have seen video productions of the musical story.

- Before the performance, invite students to **predict** how they think the characters will be represented through dance.
- After the field trip, follow up with discussion of how the production was staged, and invite students to **propose their own ideas** for staging or costumes.

REMIND students that the ballet performers will *not* talk or sing, but will tell the story with dancing and mime. **Review appropriate audience manners with students.** *Sit quietly*, listen and watch the action onstage. *Do not laugh* at the dancers' costumes; they are part of the story. *Do not clap the beat* of the music or make noises that would distract others. *Applaud* to show your appreciation, but *do not whistle*, shout, kick or stomp. It is appropriate to say "bravo" when applauding at the end of a performance.



CURRICULUM CONNECTIONS

As they participate in classroom activities and attend the *Peter and the Wolf* ballet, students are provided with learning experiences in the following **MUSIC and LANGUAGE ARTS Benchmarks**:

MUSIC The student:

MU.C.1.1.3 knows the general cultural and/or historical settings of various types of music (e.g., songs related to American celebrations and daily life).

MU.D.1.1.1 knows how to respond to selected characteristics of music (e.g., the melodic phrase is the same or different, the tempo is fast or slow, and the volume is loud or soft) through appropriate movement.

MU.D.1.1.2. identifies, upon hearing, familiar instruments and voice types (e.g., trumpet, child)

MU.D.1.1.3 uses a simple music vocabulary (e.g., fast, slow, loud and soft) to describe what is heard in a variety of musical styles.

MU.D.1.1.4 understands how music can communicate ideas, events and feelings.

MU.E.1.1.1. understands how concepts within and between art forms are related (e.g., shape and line in music and art; and sequence and meter in music, theatre, and dance).

MU.E.1.1.2. understands how music is related to other subjects

MU.E.2.1.2 knows appropriate audience behavior in a given music setting

LANGUAGE ARTS The student will:

LA.2.1.6.1 - use new vocabulary; LA.2.1.6.5 - relate new vocabulary to familiar words;

LA.2.2.1.2 - identify and describe the elements of story structure, including setting, plot, character, problem, and resolution in a variety of fiction

LA.2.2.1.4 - identify an author's theme, and use details from the text to explain how the author developed that theme

LA.2.2.1.5 - respond to literary folk tales, connecting text to self, world, and other text

LA.2.1.7.2 - determines the author's purpose in text and asks clarifying questions (e.g., why, how) if meaning is unclear

LA.2.1.7.3 - summarize information in text, including but not limited to main idea, supporting details, and connections between texts

LA.2.1.7.7 - compare and contrast characters and settings in one (or more) texts

VOCABULARY

As preparation for the ballet, second grade students will learn many music vocabulary words in the context of their lessons. Teachers should add these to the **classroom word wall**, review them after the ballet field trip, and refer to them as appropriate later in the school year. The following words are included in the OCPS 2nd grade MUSIC Vocabulary list: **applause, audience, ballet, bravo, duet, pas de deux, posture**. Other important vocabulary would include: theme, string, woodwind, brass, percussion, violin, viola, cello, bass, flute, oboe, clarinet, bassoon, French horn, timpani, composer.

Follow-Up Experiences – *The Nutcracker*

In November and December, the music and story of *The Nutcracker Ballet* by Peter Tchaikovsky are heard and seen on television, radio, in shopping malls, and at holiday events. This is an excellent time to continue second grade students' experiences with ballet and its music.

- Check out your school's music textbook series for recordings, lesson plans, listening maps, movement experiences and background on this classic ballet.
- Share an illustrated book about the ballet, along with recordings of the music. Titles include *The Nutcracker Ballet* by Vladimir Vagin (Scholastic) and *The Nutcracker* by Carin Dewhirst & Naomi Howland (Metro Books).
- Watch a video of this holiday classic: *Tchaikovsky – The Nutcracker* (Baryshnikov & Kirkland); *George Balanchine's Nutcracker*; *The Nutcracker* - Jim Gamble Puppet video; *Nutcracker Suite* music in the original Fantasia animated by Disney

Follow-Up Experiences – ASSESSMENT

As a result of lesson preparations and attending the live ballet performance, **students will demonstrate what they learned in a variety of ways.**

- Name one thing that makes ballet different from other forms of dance (costumes, shoes, training, movement terms, classical music).
- Demonstrate one of the basic foot or arm positions for classical ballet.
- Play instruments or perform movement that shows their understanding of what they hear in the ballet music.
- Describe a character from the ballet performance *Peter and the Wolf* that was most interesting to them, and compare it to how that character was represented in the book, video or audio CD versions of the story.
- Draw a picture or write a paragraph to describe their experience at the ballet.
- Explain why good manners are important for the audience at a ballet.

SAYING “Thank You”

Music teachers (and classroom teachers) should model or guide students in how to write a thank-you note or other reflection on their ballet experience. Discussion may begin with, “What was your favorite part of the ballet?” but teachers should also ask questions that **help students use analytical thinking and describing words**. Examples: what was the most . . . *interesting, surprising, unusual, exciting, beautiful, shocking, funny, sad, inspiring* . . . thing that you saw or heard? If you could go to the ballet again, what would you like to see or hear next time? If you could change something about the ballet, what would it be?