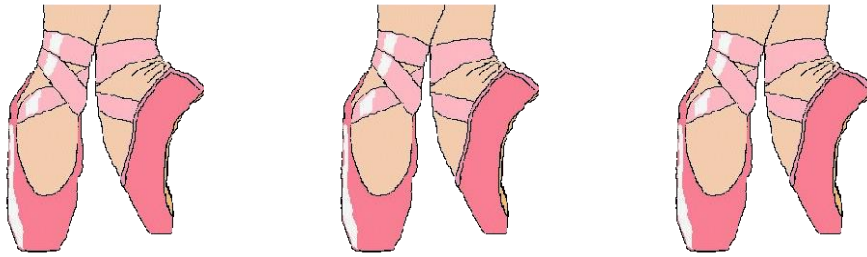




Peter and the Wolf

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Bravo! Bravo!

Dear Teachers,

Thank you for attending the ballet of *Peter and the Wolf*. Canton Ballet first danced *Peter and the Wolf* in 1978. The company's new production of the ballet, with choreography by Cassandra Crowley, was first performed in 1984, and has introduced thousands of Northeast Ohio children to the magic of ballet. I'm sure the ballet dancers, dressed in their colorful costumes, entertained and delighted the school children as the story of *Peter and the Wolf* was told through dance, music, scenery and props.

To extend and follow-up on today's performance, activities for use within the classroom are included in this guide. These activities have been aligned to the Ohio Fine Arts Academic Standard for Dance, Music, & Visual Arts, and Language Arts.

The Canton Ballet team of dancers, teachers and administration welcome you to the world of ballet, and we look forward to seeing you at our annual performance of *The Nutcracker* in December.

Warmly,

A blue ink signature in cursive script, appearing to read 'Jennifer Catazaro Hayward'.

Jennifer Catazaro Hayward
Artistic Director

A blue ink signature in cursive script, appearing to read 'Joy L. Raub'.

Joy L. Raub
Executive Director

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 serves as an introduction to the instruments of the orchestra as well as the basis of 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 called Peter (about 8 years old) who lives with his Grandfather in a small country house surrounded by meadows, a pond and a 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!

The story unfolds as Peter, the Cat and the little Bird and Duck are playing in the meadow and its pond on the edge of the woods. Enjoying the lovely day in the

sun, the Cat eyes the little Bird. The Bird quickly flutters to the nearby tree and stays there safely as the Cat struts and circles below.

Grandfather warns Peter that wolves live in the woods and are dangerous, and may eat Peter and his friends. Peter is told to go back home where he will be safe. As he is walking back to his home, a lone Wolf runs from the woods and chases the Cat, the Bird and the Duck. The Cat escapes up the tree but the Wolf swallows the Duck.

The Wolf circles the tree eager to make the Bird and the Cat his next meal. Peter views this from a distance, fetches a rope from his country home and scrambles up the tree; he has a plan to catch the Wolf!

Encouraging the little bird to fly and distract the Wolf, he knots the rope into a lasso and the little Bird lures the Wolf to the tree where Peter has climbed. Using all of his strength, he hoists the Wolf up into the tree. Hunters arrive just as Peter has caught the Wolf.

Peter proudly tells them that he has the Wolf and is taking him to the zoo. A triumphant procession begins with Peter, the Bird, the Cat and the hunters as they make their way to the zoo. They are all happy because the Wolf has been caught, and they are safe. At the end of the ballet, the Duck comes back and waves to the audience.



Getting Ready for the Performance

The dancers that you saw in *Peter and the Wolf* train 6 days a week 10 1/2 months of the year. They may dance up to 40 hours per week. As much as a full time job! Most have been studying ballet for 5-10 years.

Rehearsals for this year's *Peter and the Wolf* began in August this year and continued three to four times a week until the performance. First Peter and Bird begin to work together on their pas de deux (dance for two) while the Cat, Wolf, Duck and Hunters learn their roles. By mid August the entire production began to be assembled. The dancers began dancing in their masks and used the props for their character, adding an entirely new dimension of difficulty to their work. It can be very hard to see through the eyeholes sometimes, especially if you are dancing with someone else who is also wearing a mask!

Several weeks before the performance, the dancers tried on their costumes and the Wardrobe Mistress adjusted them to fit each person. The week before the performance dancers began wearing their costumes for rehearsals. Nothing is left to chance onstage.

The week of the performance, the dancers went into the theatre with the lighting designer, technical director and stage crew. Each cast practiced in full costume with their masks onstage, under the lights. The Bird learned how to climb into and out of the tree without tearing her costume. They learned where to enter and exit for each of their parts.

The morning of the performance, dancers arrived two hours before the performance was to begin. They began with an hour long warm up class followed by a short rehearsal of the lecture demonstration class which they would perform that morning. Peter and the Bird tried some of their lifts. The Wardrobe Mistress gave them their costumes and they began to put on their makeup, prepare their hair and to lay out their costumes and props for the performance.

Ten minutes before the performance was scheduled to begin the dancers came onstage ready to perform. They were excited and nervous but very happy to have a chance to perform for you.

Theatre Etiquette

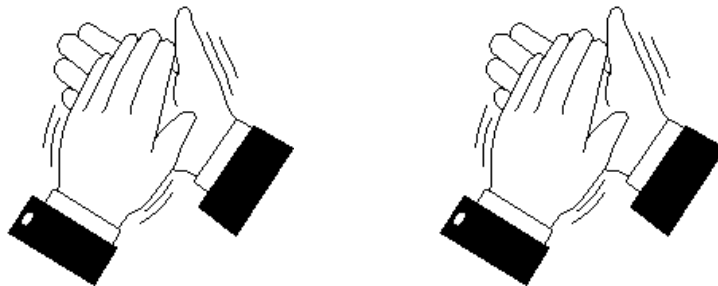
When you enter the theatre, you are entering a very special place. In the theatre anything can be true. Your imagination is free to soar and magical things can happen.

Going to the theatre is different from going to a movie. The people performing for you have worked very hard to prepare the best possible performance. The costume and wardrobe people, the technical director, lighting designer and stage manager, the artistic director and choreographer, as well as the dancers, have all done their part to make a good performance for you. They are eagerly waiting to see whether you like and appreciate their work.

- ❑ Please laugh or clap with your hands to show your appreciation,

but . . .
- ❑ Please **NEVER** scream, whistle, boo, or stomp your feet.
- ❑ Please do not talk to your neighbor during the show. It is distracting to the dancers and you won't be able to hear the beautiful orchestral music.
- ❑ Please sit still and stay in your seat from the beginning of the performance until the intermission. It is not courteous to the dancers to get up and walk out during the performance.
- ❑ Do not eat during the performance. The sound of rustling wrappers and the smell of the food disturbs the dancers and others around you.
- ❑ Of course, cell phones and pagers must be turned off, and no electronic devices may be used during the performance.

The people who have worked so hard ask for your undivided attention while they present the performance for you.



Canton Palace Theatre History

A standing room only crowd welcomed the opening of Harry Harper Ink's million dollar vaudeville and movie palace in downtown Canton, Ohio, in 1926. The Theatre was a gift to the community from Canton entrepreneur and industrialist businessman Harry Harper Ink. He owned the Canton based Tonsiline Company, makers of a cough syrup formula marketed in a unique giraffe-shaped bottle. The two giraffe plaques located above our proscenium arch are reminiscent of this motif.



The Theatre was designed by the noted Austrian born architect John Eberson of Chicago. The Palace seeks to re-create a Spanish courtyard on a midsummer night. Its ceiling, a starry sky with wisps of clouds, creates a dream effect. The Palace still has our original cloud machine that makes the clouds continuously march across the sky. Peter Clark designed the original lighting system to take viewers from sunrise to sunset in the courtyard setting.

The 1960s and 1970s brought about a period of neglect and decay to Canton's downtown area. Businesses and stores migrated to the suburbs, and the growing popularity of television affected the Palace's regular patronage. The theatre's doors were locked to the public, and its marquee darkened on its 50th Anniversary in 1976.

One week before the structure was doomed to a wrecking ball, the Canton Jaycees stepped forward to act as the holding organization until a search committee could be formed to see if there were enough people interested in making The Palace Theatre a viable business once again. Rescued by a group of concerned citizens and the City of Canton, the Palace was held in trust until The Canton Palace Theatre Association could be formed.

The building reopened in 1980, and the restoration of the theater has been ongoing since. To date, approximately \$4.0 million has been spent to restore the building.

Today The Palace is once again a live vital multipurpose entertainment facility. Its marquee burns brightly sixty feet above Market Avenue, welcoming you to enter its grand foyer and become a part of Canton's nostalgic past and its bright future. The majestic Palace Theatre is once again the heartbeat of the Canton community and plays host to over 300 events per year with an attendance of over 100,000 per year.



Curriculum Connections

Language Arts:

Ohio's New Learning Standards	Activity
<p>Reading Standards for Literature, Gr. 3, #2</p> <ul style="list-style-type: none"> Recount stories, including fables, folktales, and myths from diverse cultures <p>Dance Standards, Gr. 3, 5PR</p> <ul style="list-style-type: none"> Assume shared responsibility for collaboration with peers to create original movement sequences and dances 	<p style="text-align: center;">Dancing Narrative</p> <p>Goals/Objectives: The learner will apply strategies and skills to create oral, written, and visual texts. The learner will understand that dance can create and communicate meaning.</p> <p>Methods/Procedures:</p> <ul style="list-style-type: none"> Review the story of <i>Peter and the Wolf</i> by reading the book to the children. See bibliography in appendix. After reading, have students determine who, where & when, what happened, and how the story ended. Use four sheets of paper to list the student's ideas. (Who on one piece, what happened on the second, etc.) Ask students to show a slow movement that might look like the "who" from the book. Do the same for the when & where, what happened, and how the story ended. When students have figured out what movements they have chosen, tell them that they are now going to do them in order. Let them know that what they are creating is a dance sequence. Pull out the drum and tell them you are going to play the drum for 8 beats while they do the "who" part. Do the same for each part of the story. Practice putting all the parts together to tell the complete story of <i>Peter and the Wolf</i>. <p>Resources: "A Color of His Own." by Leo Lionni http://www.lessonplanspage.com/LAMusicAColorOfHisOwnBookDance1.htm</p>
<p>Writing Standards K-5, Gr. 3, #3</p> <ul style="list-style-type: none"> Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. 	<p style="text-align: center;">Peter's Journal</p> <p>Goals/Objectives: The student will write a journal entry from the viewpoint of Peter.</p> <p>Methods/Procedures:</p> <ul style="list-style-type: none"> Review the story of <i>Peter and the Wolf</i> by reading the book to the children. See bibliography in appendix. After reading talk with the students about the characteristics of a journal entry and what people include in a journal entry. Discuss some of the events Peter might have included in his journal entry and how he felt. Using the handout "Dear Journal" allow the students to write a journal entry from Peter's viewpoint, Grandfather's viewpoint, or the hunter's viewpoint.

Curriculum Connections

Dance/Movement:

Ohio's New Learning Standards	Activity
<p>writing Standards K-5, Gr. 3, #1</p> <ul style="list-style-type: none"> Write opinion pieces on topics or texts, supporting a point of view with reasons. <p>Dance Standards, Grade 3, 1RE, 6RE</p> <ul style="list-style-type: none"> Reflect and share personal reactions to viewing, creating and performing dances Discuss and develop individual and shared criteria to assess dance performances 	<h3 style="text-align: center;">The Dance Critic</h3> <p>Goals/Objectives: Students will respond to the presentation of <i>Peter and the Wolf</i> through discussions and describing their favorite parts of the dance through images and words.</p> <p>Background Information: There are a variety of careers in dance besides performing as a dancer. One of these careers is that of a dance critic. The role of the critic is to explain in writing what he/she saw and experienced at the performance. This may include an interpretation of the dance, emotional response to the dance, as well as evaluation of the dance. (See article below for an in depth discussion of the role of a dance critic.) A short sample of an article written by a dance critic is cited below. This is a critique of Zachary Catazaro, New York City Ballet dancer, and an alumnus of Canton Ballet. You may read parts of the article and discuss with your students if this was a positive or negative critique.</p> <p>This activity gives students the opportunity to express their first reactions to the dance presentation. Provide a non-judgmental atmosphere where the students will feel confident to give their first reactions and where all students' reactions will be accepted.</p> <p>Methods/Procedures:</p> <ul style="list-style-type: none"> Record the students' first impressions of <i>Peter and the Wolf</i> on chart paper by asking questions such as: <ul style="list-style-type: none"> ➤ What moments in the dance did you like most and why? ➤ How did particular moments in the dance make you feel and why? (e.g., scared, because the wolf came out and the french horns were loud) ➤ Who was your favorite dancer and why? ➤ What costume did you like best and why? ➤ How did the music or sound-score make you feel? Using the handout, "Canton Ballet Presents" (in appendix), ask students to design a program cover for <i>Peter and the Wolf</i> by drawing a picture of their favorite scene or dancer from the ballet. On the back of the "cover" students can respond in writing to any of the questions previously mentioned. Encourage students to express reasons for their opinions using linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons.

Ohio's New Learning Standards	Activity
	<p>Resources: "Canton Ballet Presents" (see Appendix) "Confessions of a Dance Critic." http://pointemagazine.com/inside-pt/issuesdecember-2011january-2012confessions-dance-critic/ "NYCB- Black & White Debuts" http://dancetabs.com/2015/05/new-york-city-ballet-some-balanchine-black-and-white-festival-debuts-new-york/</p>

Curriculum Connections

Music:

Ohio's New Learning Standards	Activity
<p>Reading Standards for Informational Text, Grade 3, #4</p> <ul style="list-style-type: none"> Determine the meaning of general academic and domain specific words and phrases <p>Music Standards, Grade 3, 2CE</p> <ul style="list-style-type: none"> Identify and discriminate between sounds produced by various instruments and the human voice 	<p style="text-align: center;">Name that Instrument</p> <p>Goals/Objectives: Children can identify instruments of the orchestra by sight and sound.</p> <p>Background Information: The composer Sergei Prokofiev wrote the story of Peter and the Wolf to introduce the instruments of the orchestra. The characters "speak" through their instruments as Sergei Prokofiev composed a leitmotif, (pronounced light moteef) a theme, for each animal. The violin leitmotif describes Peter, the French horn describes the Wolf, the bassoon depicts Grandfather and the oboe emulates the Duck. Also, the flute describes the Bird, the clarinet portrays the Cat, and the trumpet speaks for the Hunters.</p> <p>Methods/Procedures:</p> <ul style="list-style-type: none"> Introduce students to various instruments of the orchestra by using various symphony websites. Allow students to both see and hear the instruments. Use the worksheet "Name that Instrument" (see appendix) to identify the various instruments and write the proper names underneath the instruments. Variation: Play the leitmotif of one of the instruments (use "The Story of Peter and the Wolf" website), then ask students to locate the instrument and write its name under the picture. <p>Resources: Dallas Symphony Orchestra. www.dsokids.com (Listen Tab) San Francisco Symphony. < www.sfskids.org/perform> "Name that Instrument" handout. See appendix. Recording of Prokofiev's <i>Peter & the Wolf</i> by All American Orchestra https://archive.org/details/PeterAndTheWolf_753</p>
<p>Music Standards, Grade 3, 3CE</p> <ul style="list-style-type: none"> Listen to and identify the music of different composers of world cultures. 	<p style="text-align: center;">Listen Up!</p> <p>Methods/Procedures: Listen to the score from <i>Peter and the Wolf</i>. Listen for and identify the following:</p> <ul style="list-style-type: none"> The flute and oboe themes when the Bird and Duck greet each other. The Cat's meow when it climbs to safety in a nearby tree. A chromatic scale indicating that Peter's lasso is being lowered. The horns and strings playing indicating that there is a struggle between Peter and the Wolf as the Wolf tries to break free from the rope around him. The violins playing a lighthearted melody for Peter. The flute playing a happy song for the Bird. The oboe playing a melancholy melody that is longer than the other leitmotifs representing the Duck.

Ohio's New Learning Standards	Activity
	<ul style="list-style-type: none"> • The clarinet playing in an angry manner depicting the Grandfather. • The French horns performing a scary theme reminding you of the Wolves crouching down to look for food to eat. • The timpani beginning with a roll representing that the Hunters mean business and are looking for Wolves!
<p>Music Standards, Grade 3, 4PR, 5PR</p> <ul style="list-style-type: none"> • Play alone, and with others, a variety of classroom instruments with proper technique. • Sing, move and respond to music from world cultures and different composers 	<h3 style="text-align: center;">Jungle Motifs</h3> <p>Goals/Objectives: Children can create their own leitmotif and movements to represent animals.</p> <p>Background Information: The composer Sergei Prokofiev wrote the story of <i>Peter and the Wolf</i> to introduce the instruments of the orchestra. The characters "speak" through their instruments as Sergei Prokofiev composed a leitmotif, (pronounced light moteef) a theme, for each animal.</p> <p>Methods/Procedures:</p> <ul style="list-style-type: none"> • Display and demonstrate how to play a variety of classroom instruments such as tambourines, maracas, rhythm sticks, triangles, wood blocks, finger cymbals, and drums. • Using these instruments, discuss which instruments they could use to represent the characters of <i>Peter and the Wolf</i>: Peter, Grandfather, Bird, Cat, Duck, Hunters, Wolf. Discuss why they chose each particular instrument. Allow the students to demonstrate how they might play the instrument to represent the characters. • Make a list of jungle animals. • Ask the children to work as partners to select an animal from the list and choose an instrument to play their own leitmotif to represent the animal. • Ask the students to create an accompanying dance/movement for the animal. • Allow students to perform their leitmotifs and movements for the class. Allow the other students to guess what animal they are representing by their instruments and movements.
<p>Science, Gr. 3, Strand (PS)</p> <ul style="list-style-type: none"> • People enjoy music because of the sound produced by various instruments. Using the scientific process, students will plan and conduct a simple investigation, using simple equipment to determine the effect of the size of strings on the pitch of a musical instrument. 	<h3 style="text-align: center;">The Science of Strings</h3> <p>Goals/Objectives: Children can use the scientific method to investigate the connection between size and materials used to create sound from a musical instrument.</p> <p>Background Information: This lesson introduces students to the instruments of the string family. Students learn the types and parts of string instruments, and then create their own "string" instrument. Students make predictions and explore how pitch is altered based on the width and length of the string.</p> <p>Methods/Procedures:</p> <ul style="list-style-type: none"> • Review the members of the string instruments. If available show examples of a guitar, violin, etc. See resources for available websites to both view and hear various stringed instruments. • Pose this question to the students, "How does string width determine pitch of the instrument?" Elicit various "hypotheses" from the students and write the following on the board: If our hypothesis is true then the pitch created should be:

Ohio's New Learning Standards	Activity
	<p>higher —or— lower when the rubber band is: wider —or— thinner</p> <ul style="list-style-type: none"> • Distribute small boxes (cigar, checkbook, children's shoes, tissue...) and rubber bands of various widths to the students. • Have groups conduct an experiment in which they test the hypothesis, using three wide rubber bands and three thin rubber bands. • As a class, discuss findings and create a conclusion. • Repeat the activity using the following question, "How does string length affect the pitch of the instrument?" • Distribute boxes of varying sizes along with rubber bands of the same size. Have students test their experiment by stretching the rubber bands to different lengths around the boxes and comparing the pitches. Discuss findings and create a conclusion. <p>Resources: "The String Section." <http://www.artsalive.ca/en/mus/instrumentlab/strings.html> Dallas Symphony Orchestra for Kids <http://www.dsokids.com> (Visit the Symphony tab – seating chart) "String Instruments and Pitch." <http://artsedge.kennedy-center.org/educators/lessons/grade-3-4/String_Instruments_and_Pitch.aspx></p>

Curriculum Connections

Visual Arts:

Ohio Fine Arts Academic Standard for Visual Arts	Activity
<p>Visual Art Standards, Gr. 3, 1PR, 4PR</p> <ul style="list-style-type: none"> • Demonstrate skill and expression in the use of art techniques and processes • Create artworks that demonstrate awareness of two- and three-dimensional space 	<p style="text-align: center;">Dancing Animals</p> <p>Goals/Objectives: Children research and examine the whimsical artwork of Keith Haring. Children recreate a scene from <i>Peter and the Wolf</i> by drawing their own imaginary animal cartoon in Haring’s style.</p> <p>Background Information: Keith Haring was a contemporary artist who was born on May 4, 1958, and grew up in Kutztown, Pennsylvania. Later, he moved to New York City. His artwork resembles cartoons, but is really much more. It is active and fanciful, and includes both people and animals in wonderful, fanciful activities. In addition to his interesting techniques, Haring often used his art to promote meaningful causes, and to comment on social problems. His work was truly intended to communicate with people. Haring’s animal cartoons are some of his most interesting work. His dancing dogs and other animals are lighthearted and fun.</p> <p>Methods/Procedures:</p> <ul style="list-style-type: none"> • Imagine your favorite animal in an upright, dancing position. You may have to combine human and animal features to do this, giving your animals arms and legs so they can move about. • Use fine tip markers to draw your animals, enjoying themselves while dancing. Surround your dancing animals with bright borders in Haring’s style. • Cut out your animals and glue your dancing animals to another sheet of paper. • As a group project, create a mural of dancing animals depicting a scene from <i>Peter and the Wolf</i>. Add the characters to a large sheet of paper, then draw Keith Haring-inspired designs in the spaces around them. • Try this technique with human subjects. Practice by watching yourself dance in front of a mirror, then draw yourself dancing. Add bold patterns and other imaginary characters to your drawings. <p>Resources: Keith Haring. <i>Ten</i>. New York: Hyperion Books, 1998. Keith Haring. <i>Dance</i>. New York: Bullfinch, 1999. “HaringKids Lesson Plans.” www.haringkids.com</p>
<p>Visual Art Standards, Gr. 3, 1PR, 4PR</p> <ul style="list-style-type: none"> • Demonstrate skill and expression in the use of art techniques and processes • Create artworks 	<p style="text-align: center;">Peter & The Wolf Dance Sculptures</p> <p>Goals/Objectives: Children sculpt characters from <i>Peter and the Wolf</i>, developing an awareness of motion, the human body, and dance as an art form.</p> <p>Background Information: Locate pictures of works by artists such as Keith Haring, Alan C. Houser, George Segal, and Edward Degas.</p> <p>Methods/Procedures:</p> <ul style="list-style-type: none"> • Show the students various example of artwork depicting movement of the human body, such as Keith Haring’s dancing

Ohio Fine Arts Academic Standard for Visual Arts	Activity
<p>that demonstrate awareness of two- and three-dimensional space</p>	<p>animals and Degas' dancers. Discuss how the artists showed movement.</p> <ul style="list-style-type: none"> • Allow students to select a favorite character from the ballet <i>Peter and the Wolf</i>. Have the students pose in a special position they remember that character making in the ballet. Provide a mirror to allow the students to see themselves make the pose. Remind the students to think about how the characters arms and legs are posed. How is their head positioned? • Use a sculpturing medium to make a model of the character in that position. • Paint the sculpture when dry • Try joining the figures together or make a shoebox diorama of the figures depicting a particular scene from <i>Peter and the Wolf</i>. <p>Resources: "Dreams of Dancing." http://www.crayola.ca/crafts/dancing-sculptures-craft/</p>
<p>Visual Art Standards, Gr. 3, 1PR, 4PR</p> <ul style="list-style-type: none"> • Demonstrate skill and expression in the use of art techniques and processes • Create artworks that demonstrate awareness of two- and three-dimensional space 	<h3 style="text-align: center;">Coloring <i>Peter & The Wolf</i></h3> <p>Goals/Objectives: Children will reflect and respond to the presentation of <i>Peter and the Wolf</i> through abstract visual imagery.</p> <p>Background Information: There are three ways of responding to a dance presentation: emotionally, intellectually, and through association. In this activity the children will interpret the dance movements and music of <i>Peter and the Wolf</i> through a graphic arts representation.</p> <p>Methods/Procedures:</p> <ul style="list-style-type: none"> • Listen to a portion of the score from <i>Peter and the Wolf</i>. • Discuss with the students how they feel when they hear the different instruments play their melodies. • Discuss what colors come to mind when they hear the different instruments play. (Usually bright colors represent upbeat, positive feelings, and dark colors typically represent quieter, more somber feelings.) Discuss what kind of marks would represent those sounds or the movements of the characters represented by the sounds. • With a set of crayons and a white sheet of paper, allow the children to draw their reaction to the score of <i>Peter and the Wolf</i> by making abstract designs, reflecting on the use of color, strokes, thickness of marks, shadow, and line. • Ask students to share their designs with the class. <p>Resources: See the work of Wassily Kandinsky for inspiration. "Kandinsky-Inspired by Music." www.incredibleart.org/lessons/elem/kandinsky_dean.html</p>

Ballet and Football

(An Introduction to Ballet)

Imagine what it would be like to watch a football game for the first time if you didn't know a single thing about the game. Not only would you be confused, you probably wouldn't enjoy it very much.

Watching a football game is a lot more fun if you know something about how the game is played, if you know the rules, and have an understanding of what kind of training and practice the athletes need to perform well. It's even more fun if you have tried playing football yourself. The same is true of watching ballet.

Ballet is a way of telling a story using music and movement instead of words. The "language" of ballet consists of patterns of movement that have developed over centuries.

Ballet began as ballroom dancing in the courts of Italy and France about 400 years ago. It is based on a response that is natural to all human beings – the desire to move our bodies when we hear music. Like all sports and forms of dance, ballet takes movements we are familiar with - running, jumping, balancing and lifting - and uses them in a very particular and formalized way.

The most notable feature of ballet technique is the outwardly rotated position of the feet and legs, called turn-out. Proper turn-out begins at the hips. The thighs and knees are well turned-out, and the feet and ankles do not roll forward. Turn-out is acquired gradually as a dancer's muscles gain strength and develop through careful training and practice. A good turn-out allows the dancer to move freely in all directions with grace and ease.

Although there are hundreds of steps and positions in any single ballet performance, each of them begins and ends with one of the five basic positions of the feet.

The five basic ballet positions are:

First Position

Heels together, toes turned out



Second Position

First position opened up, with the heels as far apart as the length of the dancer's own foot



Third Position

Heel of the front foot touching the instep of the back foot, toes of both feet equally turned out



Fourth Position

Heel of the front foot opposite the toe of the back foot, feet parallel and separated by a space the length of the dancer's own foot, toes of both feet equally turned out



Fifth Position

Feet closed together, the heel of the front foot touching the toe of the back foot. A perfect fifth position requires perfect turn-out and is very difficult to achieve.



Illustrations from: <http://www.dgillan.screaming.net/stage/th-ballet3.html>

Another technique characteristic of ballet is dancing *en pointe*. Dancing *en pointe* means dancing on the tips of the toes. The first ballerina to do this was the famous dancer Marie Taglioni in 1832.

To dance *en pointe*, dancers wear special shoes made of fabric stiffened with glue. Although the shoes are stiffened, they do not hold the dancer up on her toes; her muscles do that. Most girls are about 12 years old before they have enough strength and training to begin dancing *en pointe*. It is important that young dancers do not try to go *en pointe* until their ankles and feet are strong enough.

Dancers who perform ballet on stage are highly trained. They often begin studying dance at the age of eight or nine, or even younger. While girls learn to dance *en pointe*, boys who study dance must be very strong in order to perform high jumps and turns and to lift their partner in the air. The training of male dancers includes weight lifting and other exercises to build upper body strength.

To pursue ballet as a career, a person must be talented and athletic, very hardworking, and dedicated to the art. As many people who aren't professionals enjoy playing football and other sports for fun, many people, children and adult, study ballet just for enjoyment. Taking ballet classes is an excellent way to gain physical fitness while developing grace, poise, and agility. Many football players and other pro athletes take ballet classes to improve their balance, rhythm, coordination and flexibility. The Cleveland Browns, for example, have taken dance class with the Cleveland Ballet.

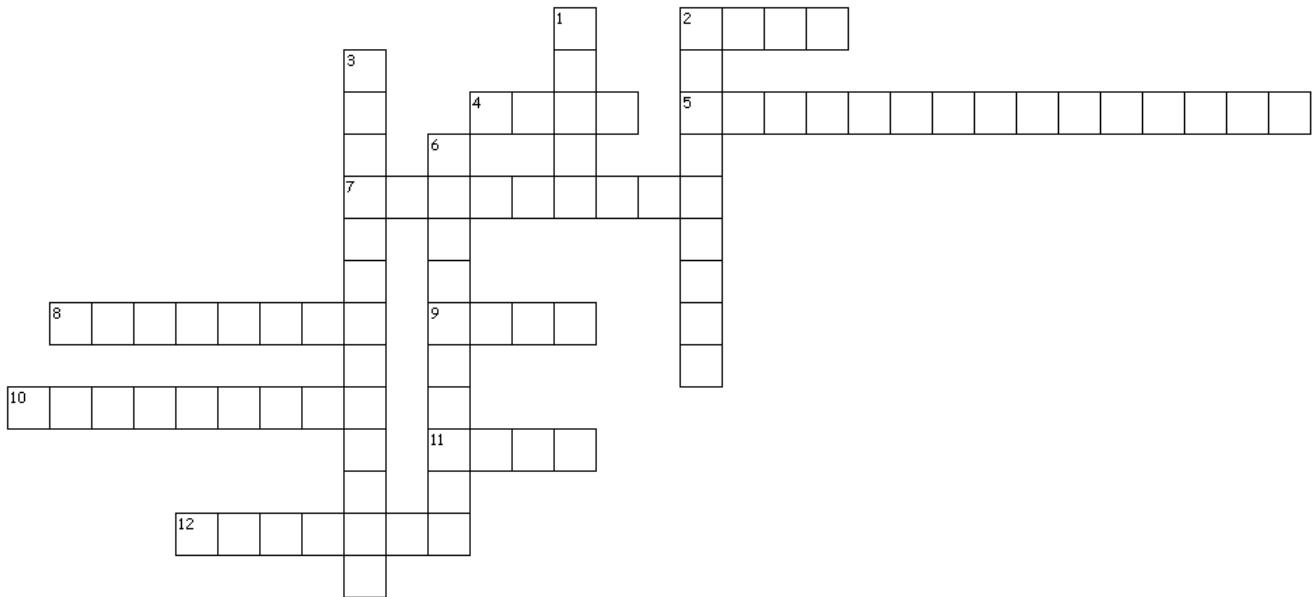


A Ballet Dictionary

artistic director	the person who guides the artistic development of the company and all its dancers
author	a person who writes a story, novel, poem, etc.
ballerina	a female dancer of soloist status
barre	a wooden hand rail on the wall of a ballet studio used to help the dancers balance while doing exercises
choreographer	the person who designs the movement of a ballet, choosing the dance steps and arranging them to fit the music
composer	the person who writes the music
corps de ballet	the group of dancers that is the chorus or main ensemble of a ballet company
costume designer	the person who designs the costumes that help tell the audience who the various characters in the ballet are
danseuse	a male dancer of soloist status
en pointe	standing or dancing on the tips of your toes
overture	the music played after the theater lights are turned down and before the curtain rises that introduces the ballet
pas-de-deux	a dance for two people
plie (plee AY)	the bending of the turned-out legs with the knees opened outward over the toes of the feet; the first warm-up exercise in ballet classes
pirouette	a complete turn of the body on one foot
orchestra pit	a sunken area in front of the stage, below the audience's line of sight, where the orchestra sits
pointe shoes	ballet shoes worn for dancing en pointe that are made of cardboard, leather and fabric stiffened with glue
scenic designer	the person who designs the scenery and props for the ballet
set	the scenery and props on the stage
tutu	a ballet costume with a skirt of many layers of gathered sheer or net fabric, usually short enough to show the whole leg

APPENDIX

Peter and the Wolf Crossword Puzzle



Across:

2. Bending of legs with knees over toes
4. Represented by the flute
5. Composer of Peter and the Wolf
7. A complete turn of body on one foot
8. Standing or dancing on tips of toes
9. Represented by the oboe
10. Female dancer of soloist status
11. Ballet skirt with many layers
12. A male dancer of soloist status

Down:

1. Wooden rail on wall of ballet studio
2. A dance for two people
3. Group of dancers in ballet company
6. Represented by bassoon

Created with Puzzlemaker at www.Discoveryeducation.com

Peter and the Wolf Ballet Word Search

B	P	K	F	P	L	U	D	M	B	S	S	X	D	T
A	Z	J	L	N	O	A	U	A	G	R	T	T	R	H
L	H	O	O	H	N	I	R	T	E	W	E	P	I	W
L	W	U	W	S	V	R	N	T	U	L	I	E	B	D
E	J	E	E	N	E	P	N	T	L	T	S	D	Y	S
R	Z	U	H	X	C	U	T	A	E	X	Z	J	R	T
I	R	V	T	A	H	A	B	E	I	S	K	C	E	U
N	Z	G	D	Q	C	E	T	M	R	T	H	V	T	D
A	D	C	N	K	D	E	M	I	L	U	C	O	A	I
E	K	A	A	P	F	S	K	U	G	J	J	Y	E	O
U	I	G	R	A	N	D	F	A	T	H	J	R	H	S
J	Q	O	E	P	O	I	N	T	E	S	T	Y	T	I
E	C	W	T	Y	R	E	N	E	C	S	O	S	N	Z
L	T	Z	E	G	A	T	S	J	C	O	L	C	W	I
Z	M	E	P	L	U	Q	H	R	Q	T	E	M	C	W

BALLERINA
 CAT
 DANSEUR
 PETER AND THE WOLF
 SCENERY
 THEATER

BARRE
 CORP DE BALLE
 GRANDFATHER
 POINTE
 STAGE
 TIGHTS

BIRD
 COSTUME
 HUNTERS
 POINTE SHOES
 STUDIO
 TUTU

Bottom of Form

Created with Puzzlemaker at www.Discoveryeducation.com

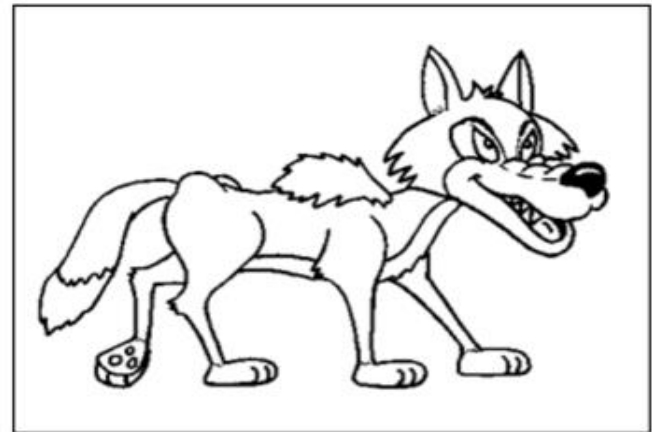
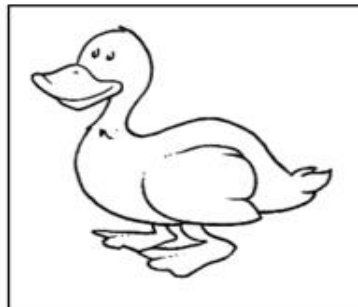
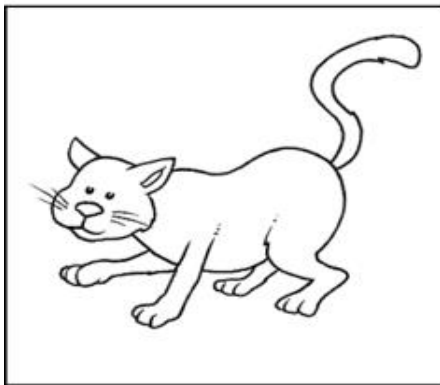
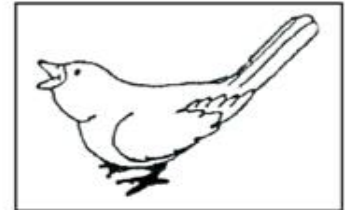
Peter and the Wolf Word Search

PETERANDTHEWOLF
GCGRTSQBAOPDJUJ
RRETEPONBVRNQQZ
CRAHNEQOCOYYLSD
QATNSJKGDULQSAI
DNTVDOGGOFCFNFO
RNEQLFUZLTKCLSU
IZQLSEAUGIIVIO
BGZFTJTTBUYORZW
SJYAAEKIH DUCKQV
HPDMASWBKEPJOII
YLG MWUAXOZRARCO
STXSQHTYWXBOISL
DGZTJXJETUKWHNI
QFMQKYOXLP MRUYN

WORD BANK

BIRD	OBOE	GRANDFATHER
CAT	FLUTE	PETER AND THE WOLF
PETER	DUCK	VIOLIN

Peter and the Wolf **Character Cards**



**Canton Ballet
Presents**



Peter and the Wolf

Jennifer Catazaro Hayward, Artistic Director
Joy L. Raub, Executive Director

Name _____

Name that Instrument



French horn
clarinet

flute
violin

timpani
bassoon

Dear Journal,



Resources

Peter and the Wolf

- Beck, Ian. *Peter and the Wolf*. New York: Atheneum Books for Young Readers, 1995.
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Ballet

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- Newman, Barbara. *The Illustrated Book of Ballet Stories*. New York: DK Publishers, 2005.
- Streatfeild, Noel. *Dancing Shoes*. New York: Bullseye Books, 1994.

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- Kalman, Bobbie. *Musical Instruments from A – Z*. New York: Crabtree Publishers, 1998.
- Koscielniak, Bruce. *The Story of the Incredible Orchestra*. Boston: Houghton Mifflin Company, 200.
- Kuskin, Karlin. *The Philharmonic Gets Dressed*. New York: Harper & Row, 1982.
- Sabbath, Alex. Wiley, John. *Rubber-band Banjos and a Java Jive Bass*. New York: John Wiley, 1997.

Internet Resources

- Dallas Symphony Orchestra. <<http://www.dsokids.com>>
This is the educational website of the Dallas Symphony Orchestra. Click on the "Listen" tab to hear sound samples of all of the instruments. Read about the composer Sergei Prokofiev.
- Essay: Prokofiev's *Peter & The Wolf*.
<www.pbs.org/wnet/gperf/peter-the-wolf-essay-prokofievs-peter-the-wolf/27/>
- San Francisco Symphony. < www.sfskids.org>

Peter and the Wolf Teacher Resources.
<<http://lessonplanet.com/lesson-plans/peter-and-the-wolf/all>>

About the compiler/editor:

Penny Hare, taught students from Kindergarten to age 80. Besides working as an elementary teacher and reading specialist, she developed technology programs for K-12 at Lake Center Christian School in Hartville, OH and for Canton City Schools' Choices Alternative School. Many of her teaching years were devoted to Adult Basic Literacy Education, GED, and transitioning adults to post secondary education.

As a “ballet mom” for 15 years she witnessed first hand the benefits of the arts and ballet training for young people and turned to promoting its benefits by serving as Secretary and President of The Canton Ballet Board of Trustees.

This curriculum guide represents the intersection of two worlds to which she has devoted her time and efforts. Her wish is that classroom teachers will use this guide, along with their own creativity to encourage a love and respect for the high quality arts programs that exist in our community.