



# Welcome to Childsplay’s Resource Guide for Teachers and Parents

BROUGHT TO YOU BY  
  
WHERE EDUCATION AND IMAGINATION  
TAKE FLIGHT

We hope you find this guide helpful in preparing your children for an enjoyable and educational theatrical experience. Included you’ll find things to talk about before and after seeing the performance, resource materials and classroom activities connected to curriculum and a full lesson plan.

### The Story:

The story takes place at Grandfather’s house, behind which there is a beautiful lush meadow, a sparkling pond and beyond that a dense forest. Overlooking the meadow there is a large, sturdy tree and a high stone wall. Grandfather warns Peter not to go into the meadow, for, even though it is tempting, it is dangerous. There is a wolf that prowls through the meadow and forest. However, Peter is a curious young man and goes into the meadow as soon as Grandfather’s back is turned. The duck, who lives in their yard, is grateful to Peter for opening the gate to the meadow, for he loves to swim and flap his wings in the pond. Grandfather sees Peter in the meadow and quickly hauls him back to the yard closing the gate behind him. Meanwhile a little bird flies in to investigate the duck. While the two argue over the merits of swimming versus flying, they are oblivious to the cat creeping towards them. Not wanting the small feathered friend to become lunch for the cat, Peter advises the bird to fly into the tree. Distracted by the cat circling the tree, the bird flying frantically and the duck flapping around the pond, none of them notices the wolf slinking into the meadow. In a single moment, the wolf has swallowed the duck whole. Peter decides he must do something about the wolf! He quickly finds some rope, climbs the tree alongside the cat and bird and starts to tell them of his plan. Before Peter can finish, the hunters arrive, and a chase ensues. Finally the wolf hides from the hunters. Peter senses the still present danger and with the help of the bird distracting the wolf, Peter catches the wolf and ties him to the tree. The hunters return for their prey, but Peter talks them into not killing the wolf but taking him to a nearby zoo. A mini-parade follows with Peter and the wolf, the hunters, the cat, the bird, the duck and a very proud Grandfather.

by Allison Gregory  
Music Composition by Hummie Mann  
Lyrics by Allison Gregory and Hummie Mann  
Adapted from the story and music by Sergei Prokofiev

Directed by David P. Saar

Scenic Design by Jeff Lemire

Costume & Puppet Design by Connie Furr-Soloman

Lighting Design by Jennifer Setlow

Musical Direction by Alan Ruch

Choreography by Molly Lajoie

Sound Design by Robertson Witmer

Stage Manager: Sam Ries

### The Cast:

Cat.....Kelsi Zahl  
Duck/Huntsman.....Andrés Alcalá  
Peter.....Jason Powell  
Bird.....Michelle Cunneen  
Grandfather/Wolf.....Jon Gentry

January 30 to March 14, 2010  
Tempe Center for the Arts

This production is supported in part by:

American Express  
Arizona Commission on the Arts  
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Virginia G. Piper Charitable Trust  
Wells Fargo



### Themes/Curriculum Ties:

listening to parents • puppetry • classical music • scale/  
perspective • animals • physical comedy • food chain •  
storytelling • score to stage • folktales



### **About Childsplay:**

Childsplay is a professional non-profit theatre company of adult actors, performing for young audiences and families.

**Our Mission** is to create theatre so strikingly original in form, content or both, that it instills in young people an enduring awe, love and respect for the medium, thus preserving imagination and wonder, those hallmarks of childhood that are the keys to the future.

### **What We Do:**

In addition to our weekend public performances, we also offer three theatre experiences for our school audiences: Field Trips, School Tours and Artist in Residence Programs. Field trip performances, where students come to the theatre and see a production, can be booked by contacting Beth Olson at 480-921-5757. School Tour Performances, where we come to your school or other location and perform, can be booked by contacting Jaime Fox at 480-921-5751. Artist in Residence Programs, which can be individually designed to meet the needs of your school or can be based on one of our many existing formats (page to stage, creating original work, use of drama to teach curriculum), can be booked by contacting Patricia Black at 480-921-5750.



### **Our Home:**

The Sybil B. Harrington Campus of Imagination and Wonder at Mitchell Park (formerly Mitchell School) is where you'll find our administrative offices, costume shop, prop shop, rehearsal spaces, and Academy classrooms. We love to hear from our audiences. Send your letters and reviews to:

**Address:** 900 S. Mitchell, Tempe, AZ 85281

**Phone:** 480-921-5700

**Email:** [info@childsplayaz.org](mailto:info@childsplayaz.org) **Web:** [www.childsplayaz.org](http://www.childsplayaz.org)

**We perform at the Tempe Center for the Arts**  
**700 W. Rio Salado Parkway**  
**Tempe, AZ 85281**

### **Theater Etiquette:**

It's helpful to review the rules of theater etiquette before seeing a show, especially since this may be the first live theater experience for some of your students. Please take a moment to discuss the following pointers prior to seeing the performance:

- Use the restroom before seeing the show as we do not have intermission during our school performances.
- Stay seated during the performance.
- Be respectful to the performers and other people in the audience by not talking during the performance. Remember, the actors can see and hear the audience just like the audience can see and hear them.
- Appropriate responses such as applause or laughter are always welcome.
- Food, candy, gum and beverages will not be allowed in the theater/during the performance.
- Use of cell phones (including text messaging), cameras or any other recording device is not allowed in the theatre/during the performance at any time.
- Following the performance (time permitting) there will be a brief question/answer session where audience members will have an opportunity to ask the actors questions about the production.



### About the Symphony and Prokofiev:

Sergei Prokofiev (1891-1953) was a Russian composer who mastered numerous musical genres and came to be admired as one of the greatest composers of the 20th century. Commissioned by the Moscow Central Children's Theater not long after Prokofiev returned to Russia after years of living and composing in America and Europe, *Peter and the Wolf* was written over four days in 1936 shortly after Stalin established a repressive "Composers Union" that determined what kind of music was acceptable for the masses. The intent in writing *Peter and the Wolf* was to cultivate musical tastes in children from the first years of school and to introduce children to various instruments in an orchestra. *Peter and the Wolf* is scored for flute, oboe, clarinet, bassoon, 3 horns, trumpet, trombone, timpani, triangle, tambourine, cymbals, castanets, snare drum, bass drum and strings. Each character in the story has a particular instrument and a musical theme, or leitmotif: Bird = Flute; Duck = Oboe; Cat = Clarinet; Grandfather = Bassoon; Wolf = 3 French Horns; Hunters (gunshots) = Timpani and Bass Drums (the hunters' theme is actually introduced by the woodwinds); Peter = Strings

### About Wolves:

Wolves are not the vicious creatures portrayed in fairytales. They are actually smart and social beasts who live in packs and have quite the social hierarchy. Before the arrival of European settlers in North America, the land belonged to the wolves. Hundreds of thousands of the skilled predators roamed the continent, feeding primarily on such large wild animals as deer, moose, and elk. As the human population increased, however, numbers of the wolves' natural prey decreased, and many people became convinced that their livestock was in danger from the carnivorous mammals. Determined to eradicate wolves from the continent, people instituted legally sanctioned wolf hunts, and eventually the animals were hunted and poisoned nearly to extinction. In recent years, however, a number of recovery plans have been developed, with the goal of returning wolves to their natural habitats and ultimately removing them from the endangered and threatened species lists. ~Linda Starr, Education World



**Wolves are very playful! Did you know that wolves actually play tag? One wolf will chase another and nip it in the behind and that wolf will in turn chase another wolf and “tag” it. Just like kids!**

### Questions to Ask Before Seeing the Production:

- 1) What kinds of warnings do your parents or grandparents give you and why do you think it's important to listen to them?
- 2) Conflict between man and animal is one of the themes in the play. Do you ever have conflicts with the animals in your life? How about conflicts with other people (siblings, parents, friends)? How do you resolve your conflicts?
- 3) The music is based on Prokofiev's classical music. What other styles of music are there and what kinds do you like?
- 4) Grandpa is trying to keep Peter safe and out of harm's way. What kind of things do your parents do to keep you safe?
- 5) What is the food chain in nature? What do wolves, ducks, cats and birds eat?
- 6) All of the characters in Prokofiev's version of *Peter and the Wolf* have a theme instrument that lets the audience know which character is on stage and helps in defining the character's traits and movements. If you could have a theme instrument, what would it be and why?

### Questions to Ask After Seeing the Production:

- 1) All plays have three P's: *People* in a *Place* with a *Problem*. Where does the play take place (setting)? Who are the people (or characters)? What are the problems (conflicts)? What happens at the beginning of the play? The middle? The end?
- 2) There are many design elements in the show (costumes, lights, scenery, etc) which ones did you like best and why?
- 3) How was the music in the show *Peter and the Wolf* different from the Sergei Prokofiev version? Did you like it better or not as much? Why?
- 4) If you could play any character in the play, which character would you want to play and why?
- 5) Peter is always looking out for his friends to keep them out of harms way. Do your friends ever help you to stay safe? When and how?
- 6) How did the director show us Peter and Grandpa and the hunter traveling long distances? What tools did he use to make them seem further away? (Perspective and size)
- 7) The wolf says that's just what us wolfies do... How is behavior predetermined by who or what we are? For example, we expect the wolf to eat smaller creatures...
- 8) What did the actors do to show/suggest their animal characters?
- 9) Do you think the wolf will ever change? Is he capable of change or is he just who he is?

## Classroom and Homework Activities Connected to Arizona Education Standards:

### **5 Minute Activities:**

1) Think about adjectives that describe the characters in the play. Move around the room in a way that suggests the following:

Free and easy spirit of Peter; fluttering bird; swimming and waddling duck; creeping hunters; slinky cat; sly, trickster, wolf; gentle, old grandfather. **Theatre: Beginning: S1: C1: PO101, imagine and describe characters**

2) Ask the students to choose a partner. One student will be the “sculptor” the other the “clay.” The “sculptor” will sculpt the “clay” into a frozen statue of each of the following characters in the moment that they are being chased by the Wolf and are most scared: Duck, Cat, Bird, Peter. After each statue is created, the teacher should take a moment to reflect on the choices the actors have made with their bodies and faces to create their characters. Change roles of sculptor and clay after each statue.

**Theatre: Beginning: S1: C1: PO 102, cooperate in the dramatic process**

3) At one point in the play the Cat and Bird, using pantomime and Pig Latin, try to warn Peter that the Wolf is hiding behind the wall. In pairs, have the students use these techniques (pantomime first) to communicate the following sentences:

“Look behind the wall” (pantomime) or “ook-lay ehind-bay the all-way” (Pig Latin) Wolf: “Won’t you join me for lunch?”

Grandfather: “If a wolf should come out of the forest and you were all alone, what would you do?” **Theatre: Beginning: S1: C1: PO 103, collaborate to come to a consensus in the dramatic process**

### **15 Minute Activities:**

1) The Wolf is put on trial to decide what his punishment should be. Divide into two groups, one in favor of sending him to the zoo and one in favor of releasing him to the wild, and have a debate to decide the fate of the wolf. Each group should write down a list of reasons to share. Try to convince the other group to take your side! After the two sides are presented, have a vote to decide the outcome.

**Writing: G3: S3: C4: PO1, persuasive writing**

2) Start by getting six glass bottles of the same size. Fill each bottle with different amounts of water. Mark your bottles carefully at the water level with a permanent marker. Number your bottles 1, 2, 3, 4, 5 & 6 and arrange them in the order above (1 on your left and 6 on your right). Gently tap the middle of the bottle with a metal spoon. You’ll notice that more water produces a lower pitch and less water produces a higher pitch. Can you play a song on the xylophone?

**Music: G3: S1: PO 1, improvise simple melodic phrases**

3) Prokofiev’s *Peter and the Wolf* was originally written to tell a story using music. Try listening to other pieces of classical music written to tell a specific story, such as; *Firebird Suite*, *The Fairie’s Kiss*, the *Nutcracker* or *The Sorcerer’s Apprentice*. Discuss and then write down different story ideas that could evolve from the music. Write stories or draw illustrations that could fit these pieces of music.

**Music: G2: P01, drawing a picture that is inspired by listening to a specific piece of music**

### **30 Minute Activities:**

1) In the play, Peter’s grandfather tells him not to go into the meadow. What sorts of dangers do your parents and grandparents warn you about? Come up with a short commercial (sixty seconds or less) that teaches about an element of safety. Write your ideas down, rehearse the commercial and then share it with your class. If you can, record them and then watch them all. **Theatre: Beginning: S1: C2: PO102, scene work**

2) After seeing the show or listening to Sergei Prokofiev’s composition, create character puppets. Use simple materials such as paper bags, paper plates or socks. Review the story, making sure to touch on the major plot points. Then, as a class or in small groups, re-create the story using your puppets. Use bits of Prokofiev’s music or create your own. Rehearse your play and then share it with an audience.

Creating a puppet production, from concept to performance, develops creative writing skills, constructive expression, cooperation, and builds self-esteem. **Theatre: Intermediate: S1: C1: PO 201/202, collaborate to design and create a script and informal performance**

3) As a class, read other stories that have wolves in them (*Red Riding Hood* and *The Three Little Pigs* for example). Talk about ways that you could turn those stories into plays. Talk about what styles of music you would add to the story. Try and add the convention of narrator to your project. Is there a way you could combine two or three wolf stories into one? Write down and rehearse your piece and then share it with an audience. **Writing: G3: S3: C1: PO 1 & 2, expressive writing**

## **LESSON PLAN FOR *PETER AND THE WOLF***

### **LESSON OVERVIEW**

The purpose of this lesson is to extend and enrich the students' experience of the play. It is intended to be used after the play and for the activities to be modified as needed for the age and grade level of the students. This lesson is structured so that the teacher may do as many or as few activities as time allows. Questions that address the main themes and ideas of the play will be explored through discussion and creative drama activities. Formal elements of theatre will be discussed, followed by improvisational activities that allow the students to explore acting skills such as movement, pantomime, character and dialogue.

**LENGTH OF LESSON:** 50 minutes

### **Arizona State Standards:**

**Theatre: Intermediate: S1: C1: PO 204**, Collaborate in informal performances.

**Theatre: Beginning: S1: C2: PO101**, Imagine and Describe Characters, their relationship, what they want and why (e.g., through variations of movement and gesture, vocal pitch, volume, and tempo).

### **INSTRUCTIONAL OBJECTIVES**

The student will:

- Review the story by analyzing the formal elements of plot: exposition, inciting incident, crisis/conflict, and resolution. (Or for younger children simply review the 3 Ps: people, place, problem)
- Analyze an actor's job by discussing how the actors used their imaginations, voices and bodies to become animal characters
- Be able to describe how the props and costumes were used to further develop the characters
- Be able to define perspective and describe how the scenery and the use of puppets helped to create the illusion of distance
- Describe how music was used to introduce the characters and support action and mood.
- Use their bodies and voices to try on different characters and actions from the play

### **SUPPLIES:**

All that is needed is an Actor's Instrument: voice, body, imagination

### **INSTRUCTIONAL PLAN**

#### **Warm-up:**

The intent of a warm-up is to warm the instrument (the voice/body), the thinking tools that we will use, and to introduce aspects of the learning experience that will follow.

#### **Character Movement:**

In this play, the actors must use their bodies to become ani-

mal characters with human traits. As the teacher counts to three, the students become different animals from the play; cat, bird, duck and wolf. Ask the following questions to help the students be specific in their choices:

- How does this animal move through space? Directly or indirectly? Heavily or lightly? Quickly or slowly?
- Where does the character carry his/her weight and how does that affect the character's movement? How do you use your whole body to portray this specific animal?

Ask the students to decide what animal they would chose to be if they were to become an animal. Ask the students to show their choice through movement and then explain to the class (or a partner) why they have made this choice.

### **TARGET ACTIVITIES**

**Tableau:** (tableaux is the plural) is the term given to a still picture created with live actors. Tableau is easy to adapt for curricular purposes including:

- Demonstrating a story's beginning, middle, and end
- Discussing visual composition - focus and balance
- Opening discussion of characters' thoughts and feelings
- Exploring relationships amongst characters
- Examining a moment from history and/or everyday life
- Envisioning life or stories as a series of pictorial events

Tableaux can be built quickly and effectively using the following as a general guideline: First Player sets the focus; s/he is the central character of the tableau. S/he establishes the tableau's location and theme. Second Player supports the first player by introducing an action that supports First Player's location and theme, becoming the second important character in the tableau. Third Player supports the previous players' work while establishing the problem within the location and theme. Subsequent Players provide additional details without changing the central character(s) focus or the problem. In addition to representing people, players may also represent objects, architecture, surfaces, animals and other elements of detail. Facial expressions, use of the whole body (animation-shape and level- placement) and a sense of symmetry (balance) are criteria of successful tableau work. Choose specific moments from the play to use as the topic of various tableaux.

#### **Suggested Tableaux Scenes:**

- The wolf trying to reach Cat and Bird with Peter (who is holding a rope) sneaking up behind the wolf
- A hunter peering into the distance looking for the wolf with the wolf behind the hunter peering over the hunter's shoulder, and Peter behind the wolf, peering over the wolf's shoulder
- Duck in the safety of his pond with Cat on one side and the wolf on the other, both thinking about eating Duck
- Peter has caught the wolf in the rope with Cat, Bird and Duck all holding onto the rope behind Peter

### **Narrative Pantomime:**

The play contains a fun chase scene which can be created through narrative pantomime. In addition to describing action, narrative pantomime can relate sensory experiences and reveal feelings and emotions. In pairs, have one student be Duck and the other be the wolf. The teacher reads the stage directions while the two students use pantomime and movement to enact the scene. Throughout the scene the teacher calls out: “go,” “fast,” “slow,” “high,” “low.” Duck and Wolf comply with each direction.

Teacher Narrates: “Duck is running (in place); Wolf runs after (also running in place), then overtakes and surpasses Duck, who drops back and is now chasing Wolf. They both realize what has happened and they both stop and play a quick game of Rock, Paper, Scissors. Duck wins, shakes Wolf’s hand (good game) and runs offstage.”

### **Interview and Leader in Role:**

The teacher will be in role as an interviewer (for the local newspaper or television station) and will interact with the entire classroom. Moving around the room, the teacher randomly and spontaneously chooses a student to interview. By asking the first question, the teacher establishes the role the student will be playing. The student will then answer the question pulling from the play to inform his/her answers. Suggested questions:

“Grandfather, why did you want Peter to stay away from the meadow?”

“Mr. Wolf, where were you being taken at the end of the play and why didn’t you escape when you had the chance?”

“Peter, why did you keep going to the meadow even though your Grandfather told you not to?”

“Bird, even though you are afraid of Cat, you worked with him to try to catch the wolf with the rope. Why did you do that?”

“Duck, why do you find Bird so irritating?”

### **Experts:**

This is a game in which several children serve as a panel of experts on a specific subject. In this case, they will explain a variety of techniques that are most effective for catching wolves. They should make reference to the complicated machine that Peter invents to catch the wolf and then develop their own inventions to accomplish the task. The rest of the class serves as the audience who may ask the experts questions. Another panel topic might be: Child Rearing Experts giving advice to Grandparents on the best way to deal with grandchildren

### **Persuasive Dialogue:**

Have the students get into pairs. Each person will try to persuade their partner to agree with them. They may end the dialogue by coming to an agreement or by agreeing to

disagree:

- Duck and Bird- which is the better kind of bird
- Cat and Wolf- Cat tries to convince the wolf not to eat her
- Peter and Grandfather- why Peter should or shouldn’t be allowed to play in the meadow

### **ASSESSMENT:**

- Can the students successfully define the word plot?
- Are the students able to identify parts of the play that relate to each component of the plot?
- Can the students describe how the actors used their bodies to create their animal characters with human traits? Ask the students to offer examples of good character movement from observing their classmates’ creations of animal characters. Ask the students to articulate why they think the example they have chosen was successful.
- Review some of the formal elements of theatre by asking the students to describe how the use of costumes and music helped with character development. How did scenery and puppets help create different locations and the sense of distance?

### **EXTENSIONS**

**Music:** Each character in the play, and in the original music by Sergei Prokofiev, is represented by a specific musical instrument and musical motif that helps us gain insight into the character. Ask each student to select a musical instrument, a musical style (i.e. rock, jazz, hip hop) and a musical artist that they think could serve as representation of their own character and personality. Ask the student to analyze their choice.

**Visual Art:** Define perspective for your students: a technique of depicting volumes and spatial relationships on a flat surface. Use the following pictures to analyze the artists’ use of perspective:

- *A Sunday on La Grande Jatte*, by George Seurat ([www.artic.edu](http://www.artic.edu))
  - *Christina’s World*, by Andrew Wyeth ([www.moma.org](http://www.moma.org))
- Now refer back to *Peter and the Wolf*. Discuss the use of perspective in the scenery and puppet designs.

**Design:** Peter describes an elaborate machine that he has envisioned for catching the wolf. Ask each student to draw a picture of a machine that they design for the same purpose. Giving them the challenge of using disparate objects or categories of objects (i.e. kitchen utensils and appliances) might make the design process more challenging.

**SOURCES:** Heinig, Ruth Beall. *Improvisation with Favorite Tales*, Heinemann, 1992

## **Books to Check Out:**

Prepared with the help of Tim Wadham,  
Member, National Board, Association for Library  
Service to Children

*Peter and the Wolf* illustrated by Vladimir Vagin  
*Peter and the Wolf* illustrated by Selina Hastings

## **Classical Music**

*The Story of the Orchestra* by Robert Levine  
*Meet the Orchestra* by Ann Hayes  
*The Philharmonic Gets Dressed* by Karla Kuskin  
*The Story of the Incredible Orchestra* by Bruce Koscielniak

## **Animals**

*Why Am I A Bird?* By Greg Pyers  
*Make Way For Ducklings* by Robert McCloskey  
*Across the Stream* by Mirra Ginsburg  
*Three Stories You Can Read to Your Cat* by Sara Swan Miller  
*Beware of the Storybook Wolves* by Lauren Child  
*Little Wolf's Book of Badness* by Ian Whybrow

## **Food Chain**

*Predator!* By Bruce Brooks  
*Wolves* by Jim Arnosky  
*Wolves* by Seymour Simon

## **Puppetry**

*On Stage: Theater Games and Activities for Kids* by Lisa Bany-Winters  
*Mozart the Wonder Child: A Puppet Play in Three Acts* by Diane Stanley  
*The Magician's Boy* by Susan Cooper

## **Physical Comedy**

*Mercy Watson Fights Crime* by Kate DiCamillo

## **Storytelling**

*Three Up a Tree* by James Marshall  
*Three by the Sea* by Edward Marshall  
*Four on the Shore* by Edward Marshall

## **Folktales**

*Silly and Sillier: Read Aloud Tales From Around the World* by Judy Sierra  
*Stories to Solve: Folktales from Around the World* by George Shannon  
*More True Lies: 18 Tales for You to Judge* by George Shannon

All materials are available through your local library. Check it out!

## **Interesting Internet Links:**

[www.prokofiev.org/index.cfm](http://www.prokofiev.org/index.cfm)

~a site FULL of information about Sergei Prokofiev complete with photos and interviews

[www.classicsforkids.com](http://www.classicsforkids.com)

~a great site on classical music, complete with interactive games

[www.mudcat.org/kids](http://www.mudcat.org/kids)

~this site offers ideas for making your own musical instruments

[www.wolfhaven.org/education.php](http://www.wolfhaven.org/education.php),

~Wolf Haven is a wolf sanctuary in Washington State and their site is FULL of information about wolves



Using crayon, draw a line from each word to its matching picture. Now, using a different color, draw a line that matches the animal with the musical instrument that represents it in the symphony *Peter and the Wolf*.



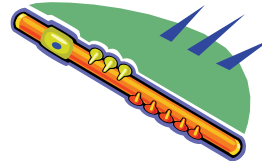
Cat



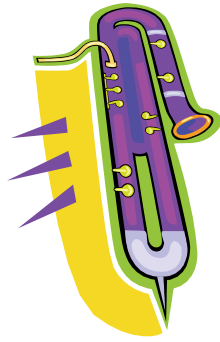
Flute



Bird



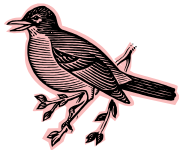
Wolf



French Horn



Oboe



Duck

### WORD SEARCH!

Find the hidden words in the puzzle to the right. Words can be backwards, diagonal, across, up or down!

BIRD	CAT
COSTUME	DUCK
HUNTER	LIGHTS
MUSIC	PETER
PROPS	PUPPET
SCENERY	SOUND
WOLF	

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

Answers to  
animal/  
instrument  
matching game:  
French horn=wolf  
Oboe=duck  
Flute=bird  
Clarinet=cat



Wolves have families just like ours! Did you know that wolves live in packs of around 6 to 10 members who are blood relatives and that they eat, sleep and play together? Color the wolf!

