



Young People's Concert

2026 Classroom Materials

Grades 1-5



CANTON
SYMPHONY
ORCHESTRA

CANTON
BALLET

About This Learning Guide

Dear Teachers, Educators, and Parents,

Thank you for attending this special production of *Peter and the Wolf*. Canton Ballet first presented *Peter and the Wolf* in 1966, with original choreography by Canton Ballet Co-founder and Artistic Director Suanne Ferguson. In 1978, under the artistic direction of John Wilkens, the ballet became an annual school performance, introducing generations of Northeast Ohio children to the beauty and artistry of classical ballet.

The production you will see today was choreographed by former Artistic Director Cassandra Crowley, now Artistic Director Emeritus, and premiered in 1984. For more than four decades, her production has inspired thousands of young audience members through its engaging storytelling, memorable characters, and expressive choreography.

The Canton Symphony Orchestra first introduced its Young People's Concerts in 1967, which have since been a staple of the orchestra's educational offerings. YPC is typically tailored to grades 3-5, and is often the first exposure children in our community have to classical music and live orchestra. Thanks to the generous contributions of our sponsors, these performances have been free to attend and open to the public since 2019. This year, we are able to help make *Peter and the Wolf* available to schools at no cost by collaborating with Canton Ballet.

To prepare for, extend, and follow-up on these performances, 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.

Canton Ballet and the Canton Symphony Orchestra's administration, team of dancers, orchestra musicians, and teachers welcome you to the world of ballet and orchestra combined, and we look forward to seeing you at our annual collaborative performance of *The Nutcracker* in December, and a special production of *Carnival of the Animals* in April.

Warmly,

Jennifer Catazaro Hayward
Executive Artistic Director
Canton Ballet



Caroline Eberhard
Director of Education & Community Engagement
Canton Symphony Orchestra



For more information,
contact Caroline at
ceberhard@cantonsymphony.org
or call 234.666.2704

Table of Contents

Background Information

- About the Canton Symphony - pg. 4
- About Canton Ballet - pg. 5
- Getting Ready for the Performance - pg. 6
- Dictionary - pg. 7
- Peter and the Wolf Listening Guide - pg. 8
- About the Composer - pg. 9
- Meet the Conductor! - pg. 10
- Peter and the Wolf: A Synopsis of the Story - pg. 11

Lesson Plans

- A Trip to the Symphony (concert etiquette) - pgs. 12-13
- Lesson 1: The Characters and Instrument Families - pgs. 14-18
- Lesson 2: Listen Up! - pg. 19
- Lesson 3: Dancing Narrative - pg. 20
- Lesson 4: And...Scene! - pgs. 21-24
- Lesson 5: Guess That Melody - pgs. 25-28
- Lesson 6: Jungle Motifs - pg. 29
- Lesson 7: Musical Scavenger Hunt - pgs. 30-39
- Lesson 8: Compose Your Own Story! - pgs. 40-46
- Lesson 9: Harmony vs. Melody - pgs. 47-51
- Lesson 10: Musical Teamwork - pgs. 52-53

Extended Learning & Bonus Activities

- Extension 1: The Critic - pgs. 55-56
- Extension 2: The Science of Strings - pg. 57
- Extension 3: Haring Inspired Dancing Animals - pg. 58
- Extension 4: Peter and the Wolf Dance Sculptures - pg. 59
- Extension 5: Coloring Peter and the Wolf - pg. 60
- Post-Concert Reflection - pgs. 61-62
- Coloring and Activity Pages - pgs. 63-66
- The 5 Basic Ballet Positions - pg. 67

About the Canton Symphony



The Canton Symphony Orchestra (CSO), based in Canton, Ohio, was founded in 1937 and held its inaugural concert on February 16, 1938, under the direction of its first music director, Richard Oppenheim. This debut performance at the City Auditorium attracted an audience of approximately 3,300 people, featuring musicians made up of members of the community.

In 1949, Louis Lane, then Assistant Conductor of the Cleveland Orchestra, became the CSO's second music director, initiating a tradition where Cleveland Orchestra assistant conductors would lead the CSO. Under subsequent directors, including Michael Charry and Robert Marcellus, the orchestra expanded its programming and community engagement. A significant milestone was achieved on June 2, 1974, when the CSO attained metropolitan status, elevating its profile beyond that of a community orchestra.

The Canton Youth Symphonies were established in 1961 to nurture young talent and introduce children to orchestral music. This initiative has grown to become a hallmark of the CSO's educational programming, providing training and performance opportunities to over 100 students from 10 counties surrounding the region. Additionally, community engagement has been a cornerstone of the CSO's mission, exemplified by the founding of the Symphony League in 1963. This auxiliary group provided critical fundraising and volunteer support for decades before its disbandment in 2020. Following a revitalization effort by Rita Haines-Albright in 2023, the Symphony League has since grown to 28 members strong today.

Gerhardt Zimmermann assumed the role of music director in 1980, a position he held with distinction until his passing in 2023. During his tenure, the CSO continued to grow artistically and operationally. A notable development was the opening of the Zimmermann Symphony Center on July 13, 2014, providing the orchestra with a dedicated facility that consolidated administrative offices and rehearsal spaces, enhancing its operational efficiency and community visibility being directly attached to McKinley High School.

Following Zimmermann's passing, Matthew Jenkins Jaroszewicz, who had been serving as Music Director Designate since August 2020, assumed leadership as Music Director for the 2024-2025 season. His tenure, though brief, marked the beginning of a new era of collaborative music-making and artistic exploration, reinforcing the CSO's commitment to innovation and engagement.

In 2025, Jaroszewicz announced his departure to pursue other endeavors, concluding his tenure as Music Director at the end of the season. With his departure, the Canton Symphony Orchestra looks ahead to a bright future, embarking on a national search for its next Music Director over the next two years. During this time, the CSO will welcome guest conductors from around the world, offering the community a rich and dynamic musical experience while seeking top-tier talent to lead the orchestra into its next chapter.

The Mission of the Canton Symphony Orchestra

The mission of the Canton Symphony Orchestra is to perform and present orchestral music at the highest possible artistic level to enrich, entertain, educate, and challenge diverse audiences in a variety of settings. In doing so, we will serve our community, manage our resources responsibly, and be accountable to our donors, audiences, employees, and volunteers.

In carrying out the Association's mission to perform and present live orchestral music at the highest possible artistic level, the orchestra will perform both standard and contemporary repertoire, with a continued focus on presenting artists of diverse backgrounds. It will continue to commission new music, showcase established guest soloists, and provide opportunities for new talent. It will provide service to American orchestras by offering its musicians experience in performing a wide range of repertoire under the direction of conductors of high quality.

About Canton Ballet



Founded in 1965 by Suanne Ferguson and Jane Bingham Fawcett, Canton Ballet has evolved into one of Ohio's oldest and most successful arts institutions. The company debuted with a performance for MacDowell Music Club, and in 1968, the first public showing of The Nutcracker was held at Timken High School to sold-out audiences. In 1970, John Begg became the first full-time Artistic Director with Ferguson as Associate Artistic Director, and the Ballet became a founding member of the Midwest region of the National Association of Regional Ballet.

In 1972, at the invitation of Dean Jack Morehart, the School of Canton Ballet opened at Kent State University Stark as company-in-residence and moved six years later to the former First Christian Church with offices at the Cultural Center for the Arts. At that time, then-Artistic Director, John Wilkins, choreographed Peter and the Wolf—an outreach program that has continued on for Stark County school children for 45 years.

Also during this timeframe, the Ballet joined the northeast region of Regional Dance America (RDA) in 1982. The Ballet then became an honor company in 1984, an elite status which it holds to this day. Throughout its history, Canton Ballet has hosted three regional ballet festivals and participated in an international festival, "Tanzsommer!", in Austria five times.

Significant artistic and administrative leadership changes have occurred over the Ballet's rich history. Cassandra Crowley was appointed to Artistic Director in 1981, serving in this position for 42 years before retirement. Angelo Lemmo became Choreographer in Residence in 1991, creating countless short and full-length works for the Ballet over 36 years. Jennifer Catazaro Hayward joined the faculty in 1990, later becoming Assistant Artistic Director, and Julie Mizer Grasse was hired as Early Childhood Specialist in 2000. In 2008, Deborah Sherrod Barath was promoted to Business Manager, and Jeanne Coen stepped into the role of marketing/development director.

During her tenure, Crowley worked to raise the artistic bar for the Ballet and each year strove to further enrich the school and the company technically, artistically and financially. World renowned master teachers regularly worked with the faculty and the company, providing challenging learning opportunities and international experiences. Guest choreographers brought unique diversity of dance styles and teaching styles to expand both the repertoire and the experience for the company dancers. From the beauty of classical ballet to the debut of world premieres by acclaimed choreographers, the exhilarating repertoire was designed to keep the company vital, while enticing audiences to explore all aspects of dance. In 2022, Crowley was honored with the title of Artistic & Executive Director Emeritus upon her retirement.

In 2024, Canton Ballet alumna Jennifer Catazaro Hayward was promoted from Assistant Director to Artistic Director, and in 2025 was appointed Executive Artistic Director, becoming only the fifth artistic leader in the organization's history. The 2025–2026 season, Legacy in Motion, celebrated Canton Ballet's 60th Anniversary and honored six decades of artistic excellence by welcoming more than 70 alumni back to the studio and stage. Building on that milestone, the 2026–2027 season, SYNERGY, ushers in a new era of collaboration and innovation through expanded artistic partnerships, including performances with the Canton Symphony Orchestra and nationally and internationally recognized dance artists.

Today, Canton Ballet's exceptional faculty, dedicated staff, and talented ensemble of young dancers continue to advance the organization's mission, preserving its rich legacy while embracing a bold, collaborative, and forward-looking artistic vision for the future.

The Mission of Canton Ballet

Dedication To Excellence

Canton Ballet is a non-profit school of dance and pre-professional company providing the highest level of instruction, welcoming all age and skill levels, and fostering an appreciation of the art of dance.

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. The musicians in the orchestra have been playing their instruments for anywhere between 10-60 years! Much like the dancers, the musicians practice their instrument technique, rehearse, and learn their music 5-7 days per week, 2-8 hours per day!

Dance 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!

A few months before the performance, the script was set, collaborative elements were decided, a narrator was selected, and the CSO began the process of hiring musicians to play in the orchestra.

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 musicians received their sheet music and began practicing at home.

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 day before the performance, the musicians, ballet dancers, narrator, and conductor all meet to rehearse the show together.

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. Some musicians arrive up to an hour before the performance to warm-up and get ready to play, while others warm-up at home first.

Ten minutes before the performance is scheduled to begin, the dancers and musicians come onstage ready to perform. They are excited and nervous but very happy to have a chance to perform for you!

After the performance the dancers and musicians congratulate each other on a job well done. It's time for you to return to school or home, and learn more about what you witnessed on stage! We hope you loved the show, and send us your artwork and musical creations after!

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

Peter and the Wolf

Listening Guide

Peter and the Wolf, by Sergei Prokofiev, is a story set to music. In it, each of the characters are assigned to a specific instrument or instrument family, and they each play a specific theme to represent their character. Each character and their corresponding instrument will be introduced at the beginning of the program. Below is a brief overview of that introduction.



Peter - Strings

Peter is represented by the string section, which includes the violins, violas, cellos, and string basses. You will see his main theme presented on the violin.



Cat - Clarinet

The Clarinet Represents the Cat. The Clarinet is another woodwind instrument that can play high or low, and it sounds airy, smooth, and flexible.



Duck - Oboe

The Duck is represented by the oboe. The oboe is a woodwind instrument that has a clear, bright, somewhat nasally tone to it.



Grandfather - Bassoon

The Bassoon represents the Grandfather. The Bassoon is a large, low woodwind instrument that sounds very rich and nasally.



Flute - Bird

The flute represents the Bird. The flute is a woodwind instrument that sounds high and bright. It can sound very airy or very full depending on how it is played.



Horn - Wolf

The horn represents the Wolf. It is a member of the brass family, and is often used to represent the bad guys in movies. This is because of its big, boomy sound, which makes it sound intimidating.



Timpani - Hunters

The timpani represents the Hunters. The timpani is a percussion instrument that can sound soft and rumbling, or loud and booming.

About the Composer



Sergei Prokofiev was a musical prodigy born in modern-day Ukraine on April 23rd, 1891. He learned piano from his mother at a young age and went with her frequently to see operas. When he turned 11, she hired composer Reinhold Glière to train him in composition, and by the age of 13, he had already composed a small opera, a symphony, and 2 piano sonatas.

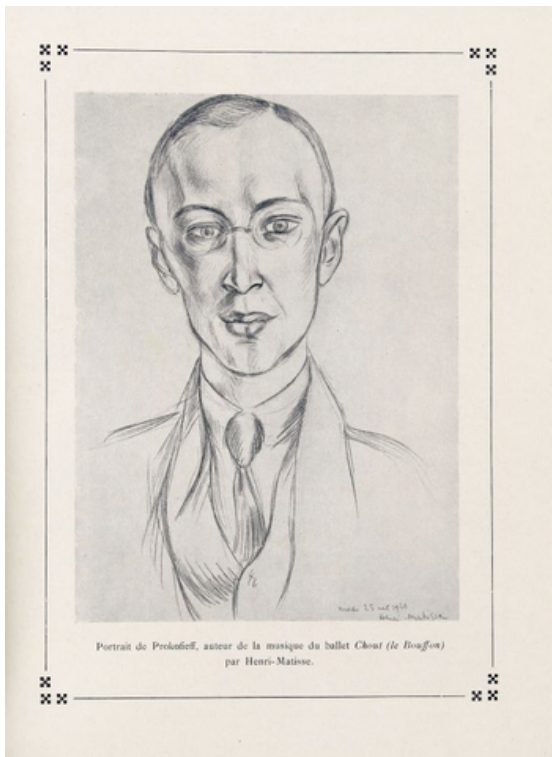
Beginning in 1904, he began studying at the St. Petersburg Conservatory with Nikolai Rimsky-Korsakov, Anatoly Lyadov, and Alexander Tcherepnin. During his studies, he deeply admired the work of Igor Stravinsky, a Russian composer who grew famous by writing for Serge Diaghilev, founder of the influential Ballet Russes. Prokofiev was later commissioned by Diaghilev to write Chout, a ballet that Stravinsky openly praised.

In 1917, Tsar Nicholas was overthrown from Russia, leading to civil war. This led Prokofiev to move to the U.S., where he toured throughout New York, San Francisco, and Chicago with moderate success.

After returning to Russia in 1927, he composed several ballets and works for theater and cinema. These include Romeo and Juliet (1934), Peter and the Wolf (1936), and the film scores for Lieutenant Kijé (1934) and Alexander Nevsky (1938). Although all these works enjoyed much success, Prokofiev was forced to leave Moscow in 1941 due to WWII. In 1942, he composed War and Peace, and in 1944, he composed Cinderella.

Unfortunately, the Zhdanov Doctrine was introduced shortly after, leading to strict government control of arts and culture. Prokofiev was denounced, several of his pieces were banned, and many institutions stopped programming his music. He quickly fell into debt and retreated from the public.

Prokofiev died in 1953 from a cerebral hemorrhage. Only around 40 people showed up to his funeral because he died on the same day as Stalin. Yet, Prokofiev continued to compose until his death with 4 unfinished compositions found in his workroom shortly after his passing.



Meet the Conductor!



Award-winning Conductor Dean Buck has been described by Cleveland Classical as “fearless and firm,” and “precise and confident.” In September 2023, Dean was awarded Second Prize (First Prize was not awarded) at the 2nd International Italian Conducting Competition - Alceo Galliera in Bordighera, Italy.

Dean was recently appointed Music Director of the Cleveland Philharmonic Orchestra, and additionally serves as opera conductor at Baldwin Wallace Conservatory. In 2021, he was co-music director for Operas [In Place]: a series of virtual operas that won Opera America’s Award for Digital Excellence in Opera. For this, Buck collaborated with composers Jake Heggie, Nkeiru Okoye, Josh Schmidt, and Griffin Candey, as well as librettists Gene Scheer, Royce Vavrek, David Cote, and Caroline McGraw to premiere works specifically written for virtual performance. He also was Music Director for productions two productions which won First Prize at the National Opera Association Competition: Michael Ching’s *Speed Dating Tonight* in 2025, and Nkeiru Okoye’s *We’ve Got Our Eye On You* in 2023. He is additionally on the Conducting Faculty at the Cleveland Institute of Music, as well as Assistant Conductor and Chorus Master of Cleveland Opera Theater, where he is also Music Director of [NOW]Fest, an annual festival of New Opera Works.

Dean previously served as Principal Conductor of the New York City based LoftOpera where he conducted eight productions including their critically acclaimed stagings of Puccini’s *La Bohème*, Mozart’s *Così fan Tutte*, and Britten’s *The Rape of Lucretia*. His work with LoftOpera was praised by the New York Observer as “maintaining a constant, flexible rapport with singers,” and “supporting the voices smoothly.” The New York Times called his conducting “tender and gentle,” as well as “agile and well balanced.” He additionally was Assistant Conductor for Chelsea Opera. Since relocating to Cleveland, Dean has cemented himself in the orchestral scene. He is a frequent Guest Conductor of the Youngstown Symphony Orchestra, and Assistant Conductor of The Cleveland Pops Orchestra, and The Firelands Symphony Orchestra. He recently concluded his tenure as Interim Director of Orchestras at The University of Akron. He regularly appears with the Heights Chamber Orchestra and Suburban Symphony Orchestra, and has worked extensively with the Blue Streak Ensemble, a contemporary chamber group founded by renowned composer Margaret Brouwer. A strong advocate for New Music, Dean has led over 30 premieres of new works.

A native of Cleveland, Ohio, Dean holds a Masters Degree in Orchestral Conducting from The Cleveland Institute of Music, and a Bachelor’s Degree in Music Performance from The New School.

Peter and the Wolf

A Synopsis of the Story



The story is set in the European Countryside in the 1900s. 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 a forest. Peter's three best friends include 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 the Duck are playing in the meadow and its pond on the edge of the woods. Enjoying the lovely day in the sun, the Cat sees 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. 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.



A Trip to the Symphony

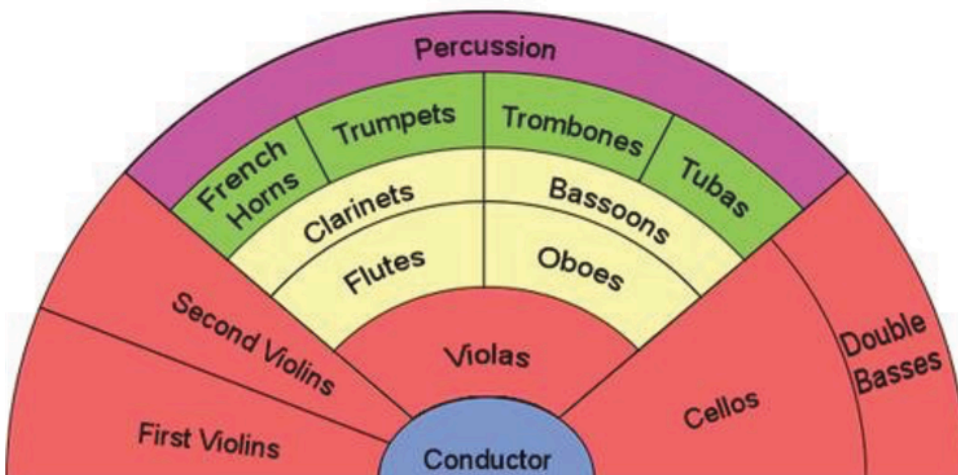
What should you expect when you visit the symphony? The audience and musicians both play an important part in the concert so let's learn what to expect!

The Symphony Audience:

- Sits quietly and listens carefully to all the details of the music.
- Remains seated while the music is playing.
- Supports the musicians through appropriate and excited applause.

The Symphony Musicians and Concert:

- Musicians take their seat onstage and warm-up their instruments to perform.
- When the musicians become silent, so should the audience.
- The concertmaster (first violin player) steps onstage and the audience claps to support them and the full orchestra.
- The concertmaster bows to say thank you on behalf of the orchestra.
- The concertmaster will turn to the oboe to tune the orchestra.
- The oboe plays an A pitch and all instruments match the pitch to make sure the orchestra will sound good for its performance. (*The audience is silent while the orchestra tunes.*)
- The concertmaster will sit in the front seat of the violin, closest to the conductor.
- The conductor walks onstage and the audience claps. Usually the whole orchestra will stand when the conductor walks onstage but the audience stay seated.



During the Concert:

- The audience does not clap between the movements of the piece. *The audience does clap at the end of a piece.*
- The audience does clap at the end of the concert! Wait till the conductor puts down both arms and turns to face the audience.

A Trip to the Symphony (teacher notes)

CONNECTION TO ODE STANDARDS

Music

3.2CO Attend and describe live music performances demonstrating appropriate audience behavior for the context and style of music performed.

4.2CO Attend and reflect on live music performances demonstrating appropriate audience behavior for the context and style of music performed.

5.2CO Attend and analyze live music performances demonstrating appropriate audience behavior for the context and style of music performed.

As your students wait for the concert begin, they can anticipate the procedure on the previous handout and know how to respond appropriately.

Suggested Activity:

1. Assign your students a role to play:
 - conductor
 - concertmaster
 - percussion player
 - other musicians
 - audience
2. Students will act out their part as they read through 'A Trip to the Symphony'.

Note:

Restrooms in McKinley High School will be in use by high school students during our concert. We encourage you to exclusively use restrooms found in Foundation Hall of the Zimmerman Symphony Center. Please prepare your students so that restrooms and water fountains will only be used in an emergency. If you have to take a student while the concert is in progress, please wait till the music has stopped between movements to leave or return to your seats. *Ushers will be available to assist you if needed.*

Lesson 1: Characters & Instrument Families

CONNECTION TO ODE STANDARDS

3.2RE Identify families of instruments aurally and visually

4.2RE Classify Instruments by their families

5.2RE Explore and identify modern musical instruments and groupings in various cultures.

INSTRUMENT FAMILIES

Instruments are grouped into families because of characteristics they have in common. The families sit near each other in the orchestra and make sounds from their instruments in the same way.

String Family: Make sound by vibrating a string using a bow or plucking with a finger. They are typically made of wood and have the same basic shape.

Woodwind Family: Make sound by using air to vibrate a reed or blow air across an opening in the instrument. All used to be made of wood, and now some are made of metal.

Brass Family: Make sound by using air to vibrate a reed or blow air across an opening in the instrument. They are all made of metal, specifically brass.

Percussion Family: Make sound by striking the instrument with your hands or a mallet/stick, scraping it, or hitting instruments against each other. This family has the most instruments.

Learning Objective: Students will understand the different families of instruments in an orchestra and be able to classify them. Students will also learn about the characters in *Peter and the Wolf*.

Background Information: The composer Sergei Prokofiev wrote 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 timpani speaks for the Hunters.

Materials:

Activity 1.1, Activity 1.2, Answer key, *Peter and the Wolf* Reading, Provided Excerpts:

Peter and the Wolf, Vancouver Symphony Orchestra:

- Peter’s Theme: https://youtu.be/eli_q4bNZMM?si=gCDdRob9vqoXEI5d
- Cat Theme: <https://youtu.be/UXqGkjiD-1k?si=GThSdhbqYzBVYhAb>
- Duck Theme: <https://youtu.be/o9jLrLKKBMU?si=udnHSMnoAAC3bU3x>
- Bird Theme: <https://youtu.be/088ZRWNmpYk?si=-gDPLraLq2tG6E8g>
- Wolf Theme: <https://youtu.be/pBv1kZAZA0Y?si=FI86D-0EiZyi1HnP>
- Grandfather Theme: <https://youtu.be/9ILHJDQxbYI?si=kgzM9p2WvBdrv6qa>
- Hunter’s Theme: https://youtu.be/wkQauRnsWe4?si=ciRy7K6aVli0Vn_I

Activity:

- 1) Review the story of *Peter and the Wolf* using the book or the story provided. Explain to students that this lesson will revolve around the musical version of the story.
- 2) Review the different families of instruments. Ask students to categorize families by size/number of instruments in each.
- 3) Explain that each character in *Peter and the Wolf* is played by a specific instrument or instrument family.
- 4) Play excerpts provided.
- 5) Review characters with class. Write each of them on the board.
- 6) Hand out activities 0.1 and 0.2 to each of the students.
- 7) Students should infer which characters are in each of the families. Students may write in names or draw the characters in their respective families of the orchestra diagram.

Activity 1.2 Answer Key: Peter is represented by the string family, the Cat, Duck, Bird, and Grandfather are in the woodwind family, the Wolf is part of the brass family, and the Hunters are in the percussion family.

Name: _____

Activity 1.1: Instrument Families

In an orchestra, each instrument belongs to a specific family.
Can you name the instrument family of each instrument?





Word Bank
String (2)
Brass (2)
Woodwind (3)
Percussion (1)













Activity 1.1: Instrument Families

Answer Key

In an orchestra, each instrument belongs to a specific family. Can you name the instrument family of each instrument?



Woodwind



Strings

Word Bank

String (2)

Brass (2)

Woodwind (3)

Percussion (1)



Brass



Woodwind



Strings



Woodwind



Brass

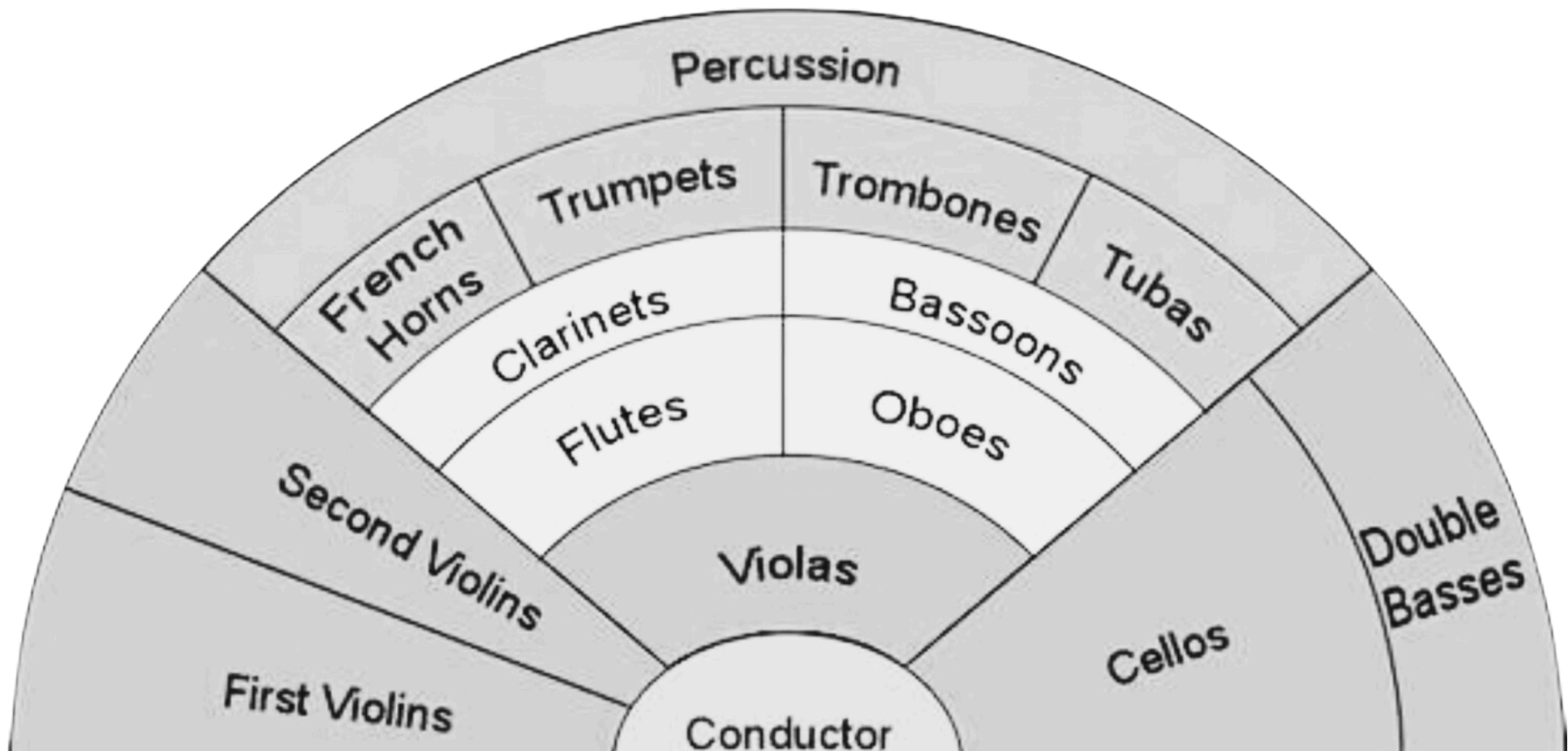


Percussion

Lesson 1.2: Orchestra Diagram



Lesson 1.2: Orchestra Diagram



Lesson 2: Listen Up!

Connection to ODE Standards

3.1CO Express how elements of music communicate feelings, moods, images, and meaning.

4.1CO Discuss the connection between emotion and music in selected musical works using elements of music.

5.1CO Describe the connection between emotion and music in selected musical works using elements of music

Learning Objective: Listen to the score from *Peter and the Wolf*. Listen for and identify various motives throughout the piece.

Materials:

- ***Peter and the Wolf*, Vancouver Symphony Orchestra:**
https://youtu.be/i64uy6lfU?si=-l32uk3oyOq6_V9k

Methods/Procedures:

1. Listen for and identify the following:

- a. The flute and oboe themes are when the Bird and Duck greet each other.
- b. The Cat's meow when it climbs to safety in a nearby tree.
- c. A chromatic scale indicates that Peter's lasso is being lowered.
- d. The horns and strings playing indicate that there is a struggle between *Peter and the Wolf* as the Wolf tries to break free from the rope around him.
- e. The violins playing a lighthearted melody for Peter.
- f. The flute playing a happy song for the Bird.
- g. The oboe playing a melancholy melody that is longer than the other leitmotifs representing the Duck.
- h. The clarinet playing in an angry manner depicting the Grandfather.
- i. The French horns performing a scary theme reminding you of the wolves crouching down to look for food to eat.
- j. The timpani beginning with a roll representing that the Hunters mean business and are looking for wolves!

Lesson 3: Dancing Narrative

Connection to ODE Standards

RL.3.3 Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

RL.4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

RL.5.5 Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem

3.1CR Improve and create movements that reflect an understanding of themes from a range of sources, including other content areas.

4.3CR Apply and combine the elements of dance to express ideas, feelings, moods, and personal narratives.

5.3CR Apply and combine the elements of dance to express ideas, feelings, moods, and personal narratives.

Learning Objective: 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.

Materials/Resources:

- 4 pieces of paper per student.
- May use a percussive instrument.
- Recorded reading or physical copy of story:
<https://youtu.be/Y8rab-HcTN0?si=2x9y5v11TvLyNB12>

Methods/Procedures:

1. Review the story of *Peter and the Wolf* by reading the book to the children.
2. 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.)
3. Ask students to show a slow movement that might look like "who" from the book. Do the same for the when and where, what happened, and how the story ended.
4. 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.
5. Practice putting all the parts together to tell the complete story of *Peter and the Wolf*.

CONNECTION TO ODE STANDARDS

RL.3.5 Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

RL.5.5 Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

RL.3.3 Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

RL.4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

3.2RE Identify families of instruments aurally and visually.

4.2RE Classify Instruments by their families

5.2RE Explore and identify modern musical instruments and groupings in various cultures.

Lesson 4: And...Scene!

Learning Objective: Students will identify different scenes in *Peter and the Wolf*, put them in order, and perform them through a dance routine.

Materials: *Peter and the Wolf* reading, Activity 4.1: Scene Descriptions, Answer Key, Activity 4.2: Plan Your Scene, The following recording:

- ***Peter and the Wolf*, Vancouver Symphony Orchestra:**
https://youtu.be/i64uy6lfaeU?si=-l32uk3oyOq6_V9k

Activity:

- 1) Review the story of *Peter and the Wolf* using the book or the story provided.
- 2) Cut out the scene descriptions. Divide the class into 10 even groups and randomly assign each of them a scene. Hand each group their scene description.
- 3) Instruct each group to come up with 3-5 dance moves to represent their scene. Every member of each group must participate.
- 4) Provide each group with a "Plan Your Scene" worksheet. Explain that students must identify who is in their scene, where the scene is taking place, and what the characters are feeling before they can begin planning their dance routines.
- 5) Once all groups have completed the assignment, project the "Scene Descriptions" page on the board, or pass it out to students.
- 6) As a class, put the scene descriptions in order from first to last.
- 7) Once complete, check the answers. Then, have each of the groups perform their dances in order.

Part 2:

- 1) Remind students that this story is told through music, and that each of the characters are represented by a certain instrument. Play excerpts provided in lesson 0 to refresh their memories.
- 2) Project Activity 4.1: Scene Descriptions on the board, or pass a sheet out to each student.
- 3) Explain to students that they will listen to a series of melodies from each of the scenes on the board. Their job is to figure out which scene goes with which melody. You will use the provided recording and will go through this activity as a class. Some questions you might want to ask include:
 - What instruments do you hear? Do you hear more than one?
 - How does the music sound? Does it sound angry? Joyful? Scary?
- 4) Play the excerpts using the link above. Be sure to play them out of order.

Note: The answer key for this activity is located the the bottom of Activity 4.1 Scene Descriptions Answer Key.

Name: _____

Activity 4.1: Scene Descriptions

Scene _____

Peter convinces the Hunters to help him take the Wolf to the zoo.

Scene _____

Peter, the Hunters, Grandfather, the Cat, and the Bird lead a procession to take the Wolf to the zoo. You could still hear the Duck quacking in his stomach as he swallowed her alive.

Scene _____

The Cat tries to catch the Bird while it was distracted. Peter warned the Bird just before the Cat caught it.

Scene _____

Peter, the Bird, and the Duck are all in the meadow. The Bird and the Duck are arguing.

Scene _____

Peter climbs up the tree that is being circled by the Wolf. He instructs the Bird to distract the Wolf by flying over him, just out of his reach.

Scene _____

Peter watches as the Wolf circles a tree. The Bird and the Cat sit within the tree, watching the Wolf below.

Scene _____

The Wolf appears in the meadow and eats the Duck.

Scene _____

From the tree, Peter hangs a ties a lasso and catches the Wolf by the tail.

Scene _____

The Hunters come out of the woods, following the Wolf's trail and shooting as they went.

Scene _____

Grandfather notices Peter out in the meadow. He comes out and scolds him for playing where a wolf might eat him. Peter, however, is not afraid of wolves.

Activity 4.1: Scene Descriptions

Answer Key

Scene 9

Peter convinces the Hunters to help him take the Wolf to the zoo.

Scene 10

Peter, the Hunters, Grandfather, the Cat, and the Bird lead a procession to take the Wolf to the zoo. You could still hear the Duck quacking in his stomach as he swallowed her alive.

Scene 2

The Cat tries to catch the Bird while it was distracted. Peter warned the Bird just before the Cat caught it.

Scene 1

Peter, the Bird, and the Duck are all in the meadow. The Bird and the Duck are arguing.

Scene 6

Peter climbs up the tree that is being circled by the Wolf. He instructs the Bird to distract the Wolf by flying over him, just out of his reach.

Scene 5

Peter watches as the Wolf circles a tree. The Bird and the Cat sit within the tree, watching the Wolf below.

Scene 4

The wolf appears in the meadow and eats the Duck.

Scene 7

From the tree, Peter hangs a ties a lasso and catches the Wolf by the tail.

Scene 8

The Hunters come out of the woods, following the Wolf's trail and shooting as they went.

Scene 3

Grandfather notices Peter out in the meadow. He comes out and scolds him for playing where a wolf might eat him. Peter, however, is not afraid of wolves.

Activity 2: Answer Key

Scene 1: 6:33-7:01, **Scene 2:** 7:31- 7:51, **Scene 3:** 9:41- 10:02, **Scene 4:** 12:01 - 12:19, **Scene 5:** 15:54 - 16:25, **Scene 6:** 17:52 - 18:15, **Scene 7:** 19:25 - 19:40, **Scene 8:** 21:40 - 22:13, **Scene 9:** 23:07 - 23:28, **Scene 10:** 24:20 - 24:53

Name: _____

Activity 4.2: Plan Your Scene!

Describe who is in your scene: _____

Describe where your scene is taking place: _____

Describe what the characters are feeling in this scene: _____

Based on the answers to the questions above, plan out your dance moves below!
Remember, you need 3–5 dance moves.

1)

2)

3)

4)

5)

Lesson 5: Guess That Melody!

CONNECTION TO ODE STANDARDS

3.3PE. Sing (using head voice and appropriate posture) and move to music of various styles, composers, and cultures with accurate pitch and rhythm.

4.3PE. Sing (using head voice and appropriate posture) and move to music of various styles, composers, and cultures with accurate pitch, rhythm, and expressive qualities.

5.3PE. Sing a varied repertoire with accurate rhythm and pitch, appropriate expressive qualities, good posture, and breath techniques.

3.1RE. Listen to, discuss, and explore the music of various styles, composers, periods, and cultures.

3.3RE. Distinguish elements of music using developmentally appropriate language.

3.6RE. Follow and respond to grade-appropriate cues of a conductor.

3.1CO. Express how elements of music communicate feelings, moods, images, and meaning.

4.1CO. Discuss the connection between emotion and music in selected musical works using elements of music.

4.3RE. Compare and contrast elements of music using developmentally appropriate vocabulary.

5.3RE. Compare and contrast elements of music, including tonality, dynamics, tempo, and meter, using developmentally appropriate vocabulary.

Learning Objective: Students will be able to distinguish Peter's theme from various other string melodies of different genres and composers.

Materials:

Activity Sheet 5.1 , Answer keys, and Activity 5.1 Excerpts

Read This: In *Peter and the Wolf*, every character is represented by an instrument. Today we will look at Peter's character, which is represented by the strings. Then, I'm going to play a whole bunch of melodies. Some will be Beethoven, some will be from movie scores, and some will be pop. Your job is to figure out which ones are Peter's melody.

Activity:

1) Play Peter's theme (excerpt 2), then sing it to the class. Then have the class sing it together.

2) Ask them the following questions:

- What is the mood of Peter's melody? (Is it sad? joyful? funny?)
- Is this excerpt in a major or minor key? (Explain that a major key sounds happy, while a minor key sounds sad.)
- Is the tempo slow, medium, or fast? (Optional: Have students describe the tempo with terms such as *adagio*, *moderato*, or *allegro*. Explain to students that *adagio* means slow, *moderato* means "moderate" or in the middle, and *allegro* means fast).
- Ask students what the shape of the melody is. Explain that some melodies start low then raise higher, while others start high and go lower. Some raise high, then get low. Some stay the same. Discuss this with the class, then draw the shape of the melody for the class to see.

3) Distribute activity 5.1 to students. Explain that for each column, they will fill out the questions just like they had in class. Explain that they will do it as a class for the first two, and then they will get the opportunity to try it on their own.

4) Play each excerpt 2-3 times. Go over the first two excerpts as a class.

5) On the 3rd excerpt, have students attempt the worksheet on their own.

6) Once all excerpts have been played, go over all of the answers. Be sure to play each excerpt before going over it.

Activity 5.1: Excerpts

Excerpt 1: Antonio Vivaldi - The Four Seasons, 0:00-0:17

<https://youtu.be/GRxofEmo3HA?si=QJ0x9R9xkrN9C1fo>

Excerpt 2: Sergei Prokofiev - *Peter and the Wolf*, 1:39 - 1:57

https://youtu.be/i64uy6lfaeU?si=QwKY8CP_MTH2ElSk

Excerpt 3: Clean Bandit - Rather Be, 0:00-0:08

<https://youtu.be/ku16PsxpZGU?si=wr5LVj7FzrvTsu0c>

Excerpt 4: John Williams - Jaws Theme, 0:15-0:50

<https://youtu.be/E-sX2Y0W8l0?si=THV-Owi2F20jVBU3>

Excerpt 5: John Williams - “Flying” From E.T., 0:15-0:30

<https://youtu.be/BKdllgrX3e0?si=ctWdbrrqa6fFYzz9>

Excerpt 6: Sergei Prokofiev - Peter and the Wolf, 10:41-11:02

https://youtu.be/i64uy6lfaeU?si=QwKY8CP_MTH2ElSk

Excerpt 7: John Williams - Dumdledore’s Farewell, 1:52-2:30

https://youtu.be/5TJu_hElFHQ?si=zL1ji5yqxcsb9q5H

Excerpt 8: Felix Mendelssohn - A Midsummer Night's Dream, 0:55-1:10

<https://youtu.be/sUm41WqTix8?si=RXzsphTfeOGrPeYB>

Excerpt 9: Edward Elgar, Serenade for Strings, 0:00-0:25

<https://youtu.be/f4XK0oF88hc?si=2Xns9teOpqukrvi0>

Excerpt 10: Ludwig van Beethoven - Symphony No. 5, 0:00-0:27

<https://youtu.be/n3EiRynr1Us?si=XpGQ-EcRi8OTLTLb>

Name: _____

Activity 5.1: Guess That Melody!

Excerpts	Mood	Major or Minor? (Draw happy or sad face)	Slow, Medium, Fast? (Adagio, Moderato, or Allegro?)	Melodic Shape?	Is this <i>Peter and the Wolf</i> ? (Yes or No)
Excerpt 1					
Excerpt 2					
Excerpt 3					
Excerpt 4					
Excerpt 5					
Excerpt 6					
Excerpt 7					
Excerpt 8					
Excerpt 9					
Excerpt 10					

Activity 5.1: Guess That Melody!

Answer Key

Excerpts	Mood	Major or Minor? (happy or sad)	Slow, Medium, Fast? (Adagio, Moderato, or Allegro?)	Melodic Shape?	Is this <i>Peter and the Wolf</i> ? (Yes or No)
Excerpt 1	Stately, Majestic, Calm		Moderato		No
Excerpt 2	Joyful, Bouncy, Fun		Allegro		Yes
Excerpt 3	excited, energetic, playful		Allegro		No
Excerpt 4	Scary, intimidating, frantic		Adagio to Allegro		No
Excerpt 5	Exciting, Free, Joyful		Allegro		No
Excerpt 6	Joyful, Bouncy, Fun		Allegro		Yes
Excerpt 7	Tragic, Sad, Painful		Adagio		No
Excerpt 8	Playful, Joyous, Dancing		Allegro		No
Excerpt 9	Depressing, Sad, Gloomy		Allegro		No
Excerpt 10	Intimidating, Scary, Angry		Moderato		No

Lesson 6: Jungle Motifs

Connection to ODE Standards

3.1CR Improvise simple rhythmic and melodic phrases in simple forms (question and answer or alternating phrases) using a variety of sound sources.

4.1CR Improvise rhythms and melodies with attention to cadences and tonal centers within a variety of song forms using a variety of sound sources.

5.1CR Improvise variations on a given rhythm or melody using a variety of sound sources.

RL.5.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

3.4PE Play a variety of classroom instruments, alone and with others while demonstrating consistently proper techniques.

4.4PE Play a variety of classroom instruments, alone and with others while demonstrating various proper techniques.

5.4PE Play a variety of classroom instruments, alone and with others while demonstrating proper and student created techniques.

Learning Objective: Children can create their own leitmotif and movements to represent animals.

Materials:

- percussive classroom instruments

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.

Methods/Procedures:

1. Display and demonstrate how to play a variety of classroom instruments such as tambourines, maracas, rhythm sticks, triangles, wood blocks, finger symbols, and drums. If these classroom instruments are not available, classroom items such as rulers, plastic bottles, or pencils could be used. Students could also use their voices, body percussion, or chrome music lab as alternatives.
2. Using these instruments, discuss which could be used to represent the characters of *Peter and the Wolf*: 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.
3. Make a list of jungle animals.
4. Ask the students to work as partners to select an animal from the list and choose an instrument to play their own leitmotif to represent the animal.
5. As students choose an animal they can consider the following questions: What is your animal's personality? How would your animal act in the story? Would it help Peter, cause trouble, or simply watch what happens?
6. Ask students to think about what their animal's leitmotif would sound like. Would it be fast or slow? Loud or soft? High or low? Which type of body percussion would best represent your animal?
7. Ask the 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.

Lesson 7: Musical Scavenger Hunt

CONNECTION TO ODE STANDARDS

3.2CR. Compose using known rhythms, sixteenth notes, and dotted half notes in simple duple, triple, and quadruple meters using phrase and large form, standard and iconic notation, and a variety of sound sources.

4.2CR. Compose using known rhythms, whole notes, dotted notes, sixteenth-note combinations, or syncopated rhythms in a variety of meter using phrase and large form, standard and iconic notation, and a variety of sound sources.

5.2CR Compose using known rhythms, whole notes, dotted notes, sixteenth-note combinations, or syncopated rhythms in a variety of meters using phrase and large form, standard and iconic notation, and variety of sound sources.

3.1PE. Read and perform using known rhythms, dotted half notes, and sixteenth notes in simple duple, triple, and quadruple meters.

4.1PE. Read and perform using known rhythms, whole notes, dotted notes, sixteenth-note combinations, or syncopated rhythms in a variety of meters.

5.1PE. Read and perform using known rhythms, dotted and sixteenth-note combinations, and syncopated rhythms in a variety of meters.

3.3RE. Distinguish elements of music using developmentally appropriate vocabulary.

3.6RE. Follow and respond to grade-appropriate cues of a conductor.

Learning Objective: Students will be able to identify and compose with the rhythms and articulations used in the bird theme.

Materials: Colored writing utensils, Sheet Music Page, *Peter and the Wolf* Story, “Helpful Vocabulary Sheet, Activity Sheets 7.1, 7.2, and 7.3 Answer keys, and the following excerpt:

***Peter and the Wolf*, Vancouver Symphony Orchestra:**

- Bird Theme: <https://youtu.be/088ZRWNmpYk?si=gDPLraLq2tG6E8g>

Activity:

- 1) Read *Peter and the Wolf* to Students using the book or the provided story.
- 2) Either print and pass out the Sheet Music Page, or project it on the board. Then have students listen to the theme using the link above.
- 3) Do the same with the Helpful Vocabulary Sheet. Go over each of the vocab words with the class. Demonstrate how to perform the rhythms using the provided syllables.
- 4) Break the class into equal groups of 3 or 4. Pass out a copy of Activity 7.1: Musical Scavenger Hunt to each student.
- 5) Explain to students that they will use the “Helpful Vocabulary Sheet” and the Sheet Music Page to answer the questions.
- 6) If you would like, you can turn this into a race to see which group can finish first.
- 7) Go over answers with the class once everyone has finished.

OPTIONAL:

- 1) Print the Sheet Music Page and cut out the measures along the dotted lines.
- 2) Create 4 stations around the room. Station 1 will contain measures 1 and 2, Station 2 will contain measures 3 and 4, Station 3 will contain measures 5 and 6, and Station 4 will contain measures 7 and 8.
- 3) Hand out Activity 7.2: Optional Musical Scavenger Hunt to all students.
- 4) Read the questions on the sheet together as a class.
- 5) Instruct students to visit each of the stations and answer the questions on the sheet.
- 6) When all students are finished, go over the answers together as a class.

Lesson 7: Musical Scavenger Hunt Continued

Notes for Part 2

Be sure to mention the role of rhythm lengths and tempo when creating a certain mood.

When rhythms are long and heavy (i.e. half notes) it will make the Bird sound bigger and slower. A similar affect might occur when the tempo is slow.

When rhythms are short and light, it makes the Bird sound smaller and faster. This may be paired with a fast tempo.

Part 2:

- 1) Either print and pass out the Sheet Music Page, or project it on the board.
- 2) Listen to the theme using the link above.
- 3) Discuss as a class how this melody represents the Bird. What makes this sound birdlike? How might the music change if it was a big bird? What about if it was a slow bird, or a really fast bird?
- 4) Review the Helpful Vocabulary Sheet. Go over how to perform each of the rhythms on the sheet using the provided syllables.
- 5) Pass out Activity 3.2.
- 6) As a class, come up with a bird, and write a four-measure rhythm in 2/4 to go with it. This will demonstrate the process to students. Perform it as a class using body percussion.
- 7) Allow students to create their own rhythms using the Activity 3.2 sheet.
- 8) Once students are finished, display and demonstrate how to play a variety of classroom instruments such as tambourines, maracas, rhythm sticks, triangles, wood blocks, finger symbols, and drums. If these classroom instruments are not available, classroom items such as rulers, plastic bottles, or pencils could be used. Students could also use their voices, body percussion, or chrome music lab as alternatives.
- 9) Explain to students that they will select an instrument to perform that represents their bird.
- 10) Once all students have selected their instruments, invite each one to perform.
- 11) After each performance, lead a brief discussion with the class about what they picture the bird to look like. Then, have the performing student describe their bird to the class.

Name: _____

Bird Theme Sheet Music

On the branch . . .
... chirped the bird gaily.

2 Allegro. ♩ = 176

mf

1 2 3 4 5 6 7 8

f

The image displays a musical score for a piece titled "Bird Theme". The score is written for a single melodic line on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegro" with a quarter note equal to 176 beats per minute. The music is divided into eight measures, each highlighted with a yellow box and a number. The first measure is marked with a piano dynamic (*mf*). The second measure is marked with a mezzo-forte dynamic (*f*). The eighth measure is marked with a forte dynamic (*f*). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some handwritten annotations, including a "2" in a box above the first measure and a "2" above the second measure. The score is divided into sections by vertical dashed lines.

Helpful Vocabulary

Quarter Note Duration: One whole beat. Syllable(s): Ta 	Accent Purpose: Place more emphasis on the accented note. 
Eighth Note Duration: Half of a beat. Syllable(s): Ti-Ti 	Staccato Purpose: Make a note shorter. 
Sixteenth Note Duration: A fourth of a beat. Syllable(s): Ti-Ki-Ti-Ki 	Slur Purpose: Makes one note move directly into the next. 
Quarter Rest Duration: One whole beat. 	Crescendo Purpose: A crescendo opens to the right. It means that the music will start soft, and gradually grow louder. 
Eighth Rest Duration: Half of a beat. 	Decrescendo Purpose: Opens to the left. It means that the music starts loud and gradually gets softer. 
Sixteenth Rest Duration: A fourth of a beat. 	Sharp Sign Purpose: Makes a note one half step higher. 

Flat Sign

Purpose: Makes a note one half step lower.



Name: _____

Activity 7.1: Musical Scavenger Hunt

On the branch ...
... chirped the bird gaily.

2 Allegro. ♩ = 176

mf

1 2 3 4 5 6 7 8

f

1) List three measures that have staccato marks in them.

2) Using a **blue** marker or crayon, circle all of the accent marks.

3) In measure 8 there are 2 different kinds of rests. Circle them in **red**, then explain their differences on the line below.

4) List two measures that are exactly the same.

5) How many flat signs do you see? Circle them in **green**.

6) How many sharp signs do you see? Circle them in **yellow**.

7) What is the difference between a flat sign and a sharp sign?

8) Is there a crescendo or decrescendo under measure 8? How do you know?

9) Sixteenth notes can be found in which measures? Circle those measures in **orange**.

10) List 4 measures containing slurs.

Activity 7.1: Musical Scavenger Hunt

Answer Key

On the branch ...
... chirped the bird gaily.

2 Allegro. ♩ = 176

mf

1 2 3 4 5 6 7 8

- 1) List three measures that have staccato marks in them.

Measures 1, 2, 3, 4, or 8

- 2) Using a blue marker or crayon, circle all of the accent marks.

- 3) In measure 8 there are 2 different kinds of rests. Circle them in red, then explain their differences on the line below.

The first rest is a 16th rest. It only takes up half of a beat. The second rest is an eighth note rest. It only takes up one beat.

- 4) List two measures that are exactly the same.

Measures 1 and 3, and 5 and 6 are the same.

- 5) How many flat signs do you see? Circle them in green.

- 6) How many sharp signs do you see? Circle them in yellow.

- 7) What is the difference between a flat sign and a sharp sign?

A flat sign makes a note 1 half step lower. A sharp sign makes a note 1 half step higher.

- 8) Is there a crescendo or decrescendo under measure 8? How do you know?

There is a crescendo under measure 8 because it opens to the right.

- 9) Sixteenth notes can be found in which measures? Circle those measures in orange.

- 10) List 4 measures containing slurs.

Measures 2, 4, 5, 6, 7, and 8

(Optional) Activity 7.2: Musical Scavenger Hunt Around the Room

1) In what stations did you find measures with staccatos in them?

2) In what stations did you find accent marks?

3) Locate the station that contains 2 different kinds of rests. Explain why they are different.

4) Find the measures that are exactly the same. What measures are they, and what sections are they found in?

5) Count how many flat signs are there throughout all the sections?

6) How many sharp signs do you see throughout the sections?

7) What is the difference between a flat sign and a sharp sign?

8) Is there a crescendo or decrescendo under measure 8? How do you know?

9) Sixteenth notes can be found in which sections?

10) List 1 sections that contains slurs.

Activity 7.2: Optional Musical Scavenger Hunt

Around the Room **Answer Key**

37

1) In what stations did you find measures with staccatos in them?

Stations 1, 2, and 4

2) In what stations did you find accent marks?

Stations 1 and 2

3) Locate the station that contains 2 different kinds of rests. Explain why they are different.

Station 4. The first rest is an 8th rest and is half of a beat. The second rest is a quarter rest and it is one beat.

4) Find the measures that are exactly the same. What measures are they, and what sections are they found in?

Measures 1 and 3, and 5 and 6. Sections 1, 2, and 3

5) Count how many flat signs are there throughout all the sections?

12

6) How many sharp signs do you see throughout the sections?

5

7) What is the difference between a flat sign and a sharp sign?

A flat sign makes a note 1 half step lower. A sharp sign makes a note 1 half step higher.

8) Is there a crescendo or decrescendo under measure 8? How do you know?

There is a crescendo under measure 8 because it opens to the right.

9) Sixteenth notes can be found in which sections?

Sections 1, 2, 3, and 4

10) List 1 sections that contains slurs.

Sections 1, 2, 3, and 4

Activity 7.3: Compose-Your-Own Rhythm Worksheet (more difficult)

Imagine a bird in your head. Is it big or small? Fast or slow? What is its personality like?
Describe your bird in the space below. Be creative!

Next, come up with 8 measures of rhythm that sound like your bird’s personality or the song it sings. Below are your options for rhythms. Be sure to use a variety of notes and rests.



Quarter Note: 1 beat,
2 make 2 beats.



Eighth Note: Half beat,
2 make 1 beat,
4 make 2 beats.



Half Note: 2 beats.



Sixteenth note: ¼ beat,
4 make 1 beat,
8 make 2 beats.



Quarter Rest: 1 beat,
2 make 2 beats.



Eighth Rest: Half beat,
2 make 1 beat,
4 make 2 beats.



Sixteenth Rest: ¼ beat,
4 make 1 beat,
8 make 2 beats.

You will write out your rhythm below. Notice the time signature says 2/4. That means there will be 2 beats in every measure. Make sure that your rhythms always add up to exactly 2 beats.
The two lines after measure 8 are double bar lines. They signify that your rhythm is over.

2

4

Measure 1	Measure 2	Measure 3	Measure 4
Measure 5	Measure 6	Measure 7	Measure 8

||

Name: _____

Activity 7.3: Compose-Your-Own Rhythm Worksheet (easier)

Imagine a bird in your head. Is it big or small? Fast or slow? What is its personality like?
Describe your bird in the space below. Be creative!

Next, come up with 8 beats of rhythm that sound like your bird’s personality or the song it sings.
Below are your options for rhythms. Be sure to use a variety of notes and rests.

Rhythm Options:



Quarter Note: 1 beat,
2 make 2 beats.



Eighth Note: Half beat,
2 make 1 beat,
4 make 2 beats.



Half Note: 2 beats.

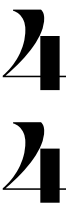


Eighth Rest: ½ beat,
2 make 1 beat,
4 make 2 beats.



Quarter Rest: 1
beat, 2 make 2
beats.

You will write out your rhythm below. On each line you will put one beat. Notice that the time signature is in 4/4. This means that there are 4 beats in one measure. The two lines after beat 8 are double bar lines. They signify that your rhythm is over.



Beat 1

Beat 2

Beat 3

Beat 4

Beat 5

Beat 6

Beat 7

Beat 8



Lesson 8: Compose Your Own Story!

CONNECTION TO ODE STANDARDS

RL.3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

RL.4.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

RL.5.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

3.1CO Express how elements of music communicate feelings, moods, images, and meaning.

4.1CO Discuss the connection between emotion and music in selected musical works using elements of music.

5.1CO Describe the connection between emotion and music in selected musical works using elements of music.

3.3RE Distinguish elements of music using developmentally appropriate vocabulary.

4.3RE Compare and contrast elements of music using developmentally appropriate vocabulary.

5.3RE Compare and contrast elements of music, including tonality, dynamics, tempo, and meter, using developmentally appropriate vocabulary.

Learning Objective: Students will be able to define and recognize common musical dynamics and expressions. They will also be able to define and identify tone in a literary context.

Materials: Activities 8.1, 8.2, 8.3, and 8.4, Answer keys, and the following excerpts:

***Peter and the Wolf*, Vancouver Symphony Orchestra:**

- The Wolf Walking into the Meadow, 11:42-12:19
- The Wolf Chasing the Duck, 13:19-13:52
- Peter Lowers the Lasso, 19:17-19:39
- Everyone Marches the Wolf Into the Meadow, 22:49- 23:50

Read This: Today, we are going to learn about how dynamics can tell a story.

Activity 1:

- 1) Familiarize the class with the story of *Peter and the Wolf*.
- 2) Hand out Activity 8.1: Helpful Definitions Sheet or project it on the board.
- 3) Go over the definitions as a class.
- 4) Hand out Activity 8.3: Describe the Excerpt.
- 5) Explain to students that they will listen to 4 different parts of *Peter and the Wolf*. Using the "Describe the Excerpt Worksheet," they will describe the dynamic and musical expression used in each excerpt. Then, they will describe the tone of the narrator.
- 6) Play each of the excerpts multiple times.
- 7) Once all students have finished, go over the answers using the Activity 8.2 Answer Key.

Lesson 8: Compose Your Own Story! (cont.)

Important Vocabulary

Composition: a plan or set of ideas that a musician writes down so the music can be played the same way each time. Instead of using ingredients like flour or sugar, it uses notes, rhythms, and sounds to create a song or piece of music.

Dynamics: A fancy word for volume in music. They tell us how loud or soft the music should be. They help the music feel gentle, scary, happy, or sad.

Dynamic Contour: An outline of the volume of a melody. It's drawn to represent where a melody gets louder or softer.

Activity 2:

- 1) Review dynamics on the 8.1 Helpful Definitions Sheet.
- 2) Distribute Activities 8.3 and 8.4. Begin by going over Activity 8.3 as a class.
- 3) First, read the provided short story without any sound effects. Then, add the provided sound effects with the help of the class.
- 4) Discuss these questions as a class:
 - What was the overall tone of the story? (Remind them that tone is the author's feelings toward the subject, characters, or audience.)
 - How did the sound effects complement the tone? For example, if the tone felt anxious, how did the sounds contribute to that feeling?
- 5) Now, divide the students into groups of 3-5.
- 6) Instruct each group to write a short story containing 5-10 sentences. It should include 3 events that have different dynamics and sounds.
- 7) Instruct students to choose the sound effects for each event using instruments or body percussion.
- 8) Once each group has finished, have them perform their story for the class. One or two students should read aloud, while the rest of the group contributes to the sound effects.
- 9) After each performance, the class will share one thing they noticed about the dynamics made in the story.
- 10) Optional: You may wrap up the activity by discussing the following questions as a class:
 - What was your favorite dynamic to use and why?
 - How did changing the volume make your story sound different?

Activity 8.1: Helpful Definitions Sheet

Musical Expressions

Musical expressions inform the performer of how to play the music. They are the tone descriptors of music because they help it convey a mood or feeling.

Tone Descriptors

Tone descriptors are the author's feelings towards the subject, characters, or audience. It comes across in the word choice and the details the author includes.

Dynamic Markings

Dynamic Markings tell us how loud or soft the music should be. They are also used to compliment musical expressions.

Dynamic Markings

Crescendo: to gradually get louder  <i>Cresc.</i>	Decrescendo: to gradually get quieter  <i>Decresc.</i>
Piano: Quiet <i>p</i>	Mezzo Forte: Medium Loud <i>mf</i>
Forte: Loud <i>f</i>	Fortissimo: Very Loud <i>ff</i>

Musical Expressions

Tone Descriptors

Animato: animated or lively	Scary
Pesante: heavy	Excited
Dolce: sweet	Nervous
Scherzando: playful	Frantic
Leggiero: light, gentle	Sad
Maestoso: majestic	Suspensful
Sostenudo: sustained	Angry
Cantabile: smoothly sung	Impatient
Vivace: lively and fast	Crazy
Marcado: with emphasis	Playful

Name: _____

Activity 8.2: Describe the Excerpt

Word Banks

Dynamics
Crescendo - gradually get louder
Decrescendo - gradually get quieter
Piano - quiet
Mezzo Forte - medium loud
Forte - loud
Fortissimo - very loud

Musical Expressions
Animato - animated or lively
Pesante - heavy
Dolce - sweet
Scherzando - playful
Leggiero - light and gentle
Maestoso - stately
Sustenudo - sustained
Cantabile - singing (lyrical and flowing)
Vivace - Lively and Fast
Marcado - with emphasis

Tone Descriptors
Scary
Nervous
Sad
Angry
Crazy
Excited
Frantic
Suspenseful
Impatient
Playful

Using the wordbanks above, describe the dynamics and musical expressions used in each of the excerpts. Then describe the tone used by the narrator.

	Dynamics	Musical Expressions	Tone
Excerpt 1			
Excerpt 2			
Excerpt 3			
Excerpt 4			

Activity 8.2: Describe the Excerpt

Answer Key

Word Banks

Dynamics

Crescendo - gradually get louder
Decrescendo - gradually get quieter
Piano - quiet
Mezzo Forte - medium loud
Forte - loud
Fortissimo - very loud

Musical Expressions

Animato - animated or lively
Pesante - heavy
Dolce - sweet
Scherzando - playful
Leggiero - light and gentle
Maestoso - stately
Sustenudo - sustained
Cantabile - singing (lyrical and flowing)
Vivace - Lively and Fast
Marcado - with emphasis

Tone Descriptors

Scary **Excited**
Nervous **Frantic**
Sad **Suspenseful**
Angry **Impatient**
Crazy **Playful**

Using the wordbanks above, describe the dynamics and musical expressions used in each of the excerpts. Then describe the tone used by the narrator.

	Dynamics	Musical Expressions	Tone
Excerpt 1	Crescendo; this excerpt gradually gets louder to signify the Wolf getting closer and closer.	Pesante; there is a very heavy feeling	Scary; the narrator is describing the big Wolf.
Excerpt 2	Crescendo; Generally, this excerpt gets louder and louder at the Wolf catches up to the Duck.	Animato or Vivace; this excerpt is very quick and frantic.	Nervous; the narrator is describing the Duck jumping out of the pond right before the Duck eats her.
Excerpt 3	Piano; Although there are a few crescendos, this excerpt mainly stays quiet.	Leggiero; this is very light and quiet to represent the rope being lowers carefully and quietly.	Suspenseful; the narrator is describing how Peter is "carefully" dropping the lasso.
Excerpt 4	Mezzo Forte: Mainly stays medium loud.	Maestoso; this is a march-like tempo, and it sounds very stately to represent the pride of the characters.	Frantic; Peter stops the Hunter from almost shooting the Wolf.

Activity 8.3: Sample Story

In groups, you are going to write short stories and present them to the class using sound effects. You are allowed to choose the subject of your story and your sound effects, as long as they are school-appropriate. To get a hang of this, we will start by going through this sample story as a class.

There once was a small kitty who lived on his own right outside a school. He was lonely, sad, and hungry. Each day, he longed for one of the students to take him home with them so he didn't have to play alone anymore. One day, he saw a small mole scurrying through a nearby flowerbed, so he stealthily watched until it was the perfect time to pounce. Distracted, the small kitty was suddenly scooped up by a little boy who seemed to adore him. Quickly, the little boy shoved the kitty into his book bag. The kitty was scared as he was thrown around in the book bag as the little boy walked home from school. Some time later, there was a loud thud. The book bag unzipped, and the kitty found himself in a beautiful meadow right outside of a lovely little home in the forest. He learned that the little boy's name was Peter, and they became best friends for the rest of time. THE END.

Now, insert at least 3 different sound effects throughout the story. Each of the sound effects need to be of different dynamics as well. An example of this is presented down below.

There once was a small kitty who lived on his own right outside a school. He was lonely, sad, and hungry. Each day, he longed for one of the students to take him home with them so he didn't have to play alone anymore. One day, he saw a small mole scurrying through a nearby flowerbed **(Lightly, but quickly tiptoed on the floor)**, so he stealthily watched until it was the perfect time to pounce. Distracted, the small kitty was suddenly scooped up by a little boy who seemed to adore him. Quickly, the little boy shoved the kitty into his book bag. The kitty was scared as he was thrown around in the book bag as the little boy walked home from school **(Pat your thighs, arms, and stomach at random)**. Some time later, there was a loud thud. **(Loudly stomp once on the floor.)** The book bag unzipped, and the kitty found himself in a beautiful meadow right outside of a lovely little home in the forest. He learned that the little boy's name was Peter, and they became best friends for the rest of time. THE END.

Notice that there are 3 different sound effects, and they all use different dynamics. The first sound effect is meant to be quiet or piano. The second sound effect is meant to be semi-loud, or mezzo-forte. The third is meant to be loud, or forte. All of these sounds were made using your body, but you can also use classroom instruments if your teacher permits.

Name: _____

Activity 8.4: Write Your Own Story!

Now it's your turn to write a story. Remember, your story should be 5-10 sentences long, and it should include 3 different sound effects. Each of the sound effects should be of a different dynamic level, and they should all match the story in some way. With your group, write your story down below.

[illegible]

Lesson 9: Harmony vs. Melody

CONNECTION TO ODE STANDARDS

3.1PE Read and perform using known rhythms, dotted half notes, and sixteenth notes in simple duple, triple, and quadruple meters.

4.1PE Read and perform using known rhythms, whole notes, dotted notes, sixteenth-note combinations, or syncopated rhythms in a variety of meters

5.1PE Read and perform using known rhythms, dotted and sixteenth-note combinations, and syncopated rhythms in a variety of meters.

3.2RE Identify families of instruments aurally and visually.

4.2RE Classify instruments by their families.

5.2RE Explore and identify modern musical instruments and groupings in various cultures.

3.3RE Distinguish elements of music using developmentally appropriate vocabulary.

4.3RE Compare and contrast elements of music using developmentally appropriate vocabulary.

5.3RE Compare and contrast elements of music, including tonality, dynamics, tempo, and meter, using developmentally appropriate vocabulary

3.6RE Follow and respond to grade-appropriate cues of a conductor.

4.6RE Follow and respond to grade-appropriate cues of a conductor.

5.6RE Follow and respond to grade-appropriate cues of a conductor.

Learning Objective: Students will be able to identify the difference between harmony and melody.

Materials: *Peter and the Wolf* Excerpts: Lesson 0, Activities 9.1: Harmony vs. Melody, 9.1: Suggested Harmony, 9.2: Identifying Harmony vs. Melody, Answer keys, and the following excerpts:

***Peter and the Wolf*, Vancouver Symphony Orchestra**

- Scene 1: 7:31-7:51
- Scene 2: 9:41-10:02
- Scene 3: 12:01-12:19
- Scene 4: 14:52-15:07
- Scene 5: 17:52-18:15
- Scene 6: 19:25-19:40
- Scene 7: 23:07-23:28

Activity 1:

1) Pass out activity 9.1 and read over it with students.

1) Teach students to sing “Row, Row, Row Your Boat” in unison.

2) Once the class has successfully sung the song 2-3 times, divide the class into 2 groups.

3) Split the class into two groups.

4) Use the “9.1 Suggested Harmony Sheet,” and assign students to either the top or bottom part. It is important not to mention with the group is harmony or melody because they will be asked to determine that later.

5) Teach students to sing their parts together. The top line should be sang with the lyrics. The bottom line should be sang on the syllable “la.”

6) If you have enough time, switch.

7) Once complete, discuss the questions in Activity 9.1 as a class.

Activity 2:

1) Referring to lesson 0, listen to each of the different character’s corresponding instruments.

2) Once complete, distribute Activity 9.2 to each of the students.

3) Review the definitions of harmony and melody.

4) Explain to students that they will listen to several different parts of *Peter and the Wolf*. After listening to each one, they will determine which instrument(s) have the melody and which instrument(s) have the harmony.

Note: Be aware that this activity requires students to identify the oboe, clarinet, flute, bassoon, horn, and strings. Individual string instruments do not need to be identified.

5) This activity can be completed individually, as class, or a mix of both. If completed individually, be sure to use the 9.2 answer key to go over the answers with the class.

Name:

Activity 9.1: Harmony vs. Melody

Today, we will learn about the difference between harmony and melody. Melody refers to the main tune of a song. It is the tune that you hear the easiest, and often the tune that gets stuck in your head. Harmony refers to the notes in the background that support the melody. Think of it in the terms of the photo below. The house is like the melody; it is the first thing you see when you look at the photo. The trees in the background are just supporting the photo. They are noticed second.



To better understand this, we are going to perform an exercise involving a song you've probably heard before: "Row, Row, Row Your Boat." As class, we are going to start by singing this song in unison. When a song is sung in unison, that means that everyone is singing the same song at the same time. With the class, read the lyrics down below.

"Row, row, row your boat, gently down the stream. Merrily, Merrily, Merrily, Merrily Life is But a Dream!"

Once complete, your teacher will assign you into 2 groups. Group one will be assigned to sing the song together, as they just did a minute ago. Group 2 will be assigned a different tune, which will be sung at the same time at group 1. This will be performed 1-2 times before the two groups will be switched. Pay attention to what you notice!

Once complete, reflect on the questions below as a class.

- Which group was the melody? Group 1 or group 2? Why?
- Which part did you like singing the most?
- How was the song different when you sang it in unison than when you sang it with harmony?

Activity 9.1: Suggested Harmony

Row, Row, Row Your Boat

Row
row
row your boat
gent - ly down the
stream.

The first system of musical notation for 'Row, Row, Row Your Boat' is written in 6/8 time. It consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). The lower staff is a bass clef with a key signature of one flat (B-flat). The melody in the upper staff begins with a quarter note 'Row' on G4, followed by a quarter note 'row' on A4, and then a half note 'row' on B4. The lower staff provides a simple harmonic accompaniment with quarter notes on G3, A3, and B3. The lyrics 'Row', 'row', and 'row your boat' are aligned with the first three measures. The final two measures contain the lyrics 'gent - ly down the' and 'stream.' with a final quarter note on B4.

Mar - i - ly mar - i ly
mar - i - ly mar - i - ly
life is but a
dream!

The second system of musical notation continues the song. It also consists of two staves in 6/8 time with a key signature of one flat. The melody in the upper staff continues with 'Mar - i - ly' on G4, A4, and B4, followed by 'mar - i - ly' on G4, A4, and B4. The lower staff continues with 'mar - i - ly' on G3, A3, and B3, followed by 'mar - i - ly' on G3, A3, and B3. The lyrics 'Mar - i - ly mar - i ly' and 'mar - i - ly mar - i - ly' are aligned with the first four measures. The final two measures contain the lyrics 'life is but a' and 'dream!' with a final quarter note on B4. The system ends with a double bar line.

Activity 9.2: Identifying Harmony vs. Melody

In this exercise, your teacher will play some scenes from *Peter and the Wolf*. For each scene, please describe what instrument is the melody, and which instrument is the harmony. Remember:

- **Melody:** The main tune of the song. It is usually the easiest to hear, and it tends to be the part that you hum along with.
- **Harmony:** The supporting line in the background.

Lastly, be careful. Some excerpts don't have a harmony if they are all playing in unison. Some also have more than one instrument on the melody. Can you figure out which is which?

Once complete, your teacher will go over the answers.

Scene	Melody	Harmony
Scene 1		
Scene 2		
Scene 3		
Scene 4		
Scene 5		
Scene 6		
Scene 7		

Activity 9.2: Identifying Harmony vs. Melody **Answer Key**

In this exercise, your teacher will play some scenes from *Peter and the Wolf*. For each scene, please describe what instrument is the melody, and which instrument is the harmony. Remember:

- **Melody:** The main tune of the song. It is usually the easiest to hear, and it tends to be the part that you hum along with.
- **Harmony:** The supporting line in the background.

Lastly, be careful. Some excerpts don't have a harmony with this if they are all playing in unison. Some also have more than one instrument on the melody. Can you figure out which is which?

Scene	Melody	Harmony
Scene 1	Clarinet	Strings
Scene 2	Bassoon	Strings
Scene 3	Horns	Horns
Scene 4	Clarinet	Strings
Scene 5	Clarinet, Flutes, Oboe	Stings
Scene 6	Strings	None
Scene 7	Strings	Strings

Lesson 12: Musical Teamwork

Connections to ODE Standards:

RL.1.3 - Describe characters, settings, and major events using key details, and tell how these elements contribute to the story.

SL.2.1 - Participate in discussions about second grade topics and texts in pairs, small groups, or whole-class settings

Learning Objective: Students will be able to identify how teamwork and friendship help characters solve problems and explain how music can represent each character's unique strengths.

Materials: *Peter and the Wolf* recordings, paper/whiteboard or “Peter and the Problem-Solvers” worksheet, writing utensil/markers.

Activity 1: Listening & Teamwork Discussion

1. Play the Bird (Flute) and Peter (Strings) themes.
2. Introduce the story of *Peter and the Wolf* up to the point where the Wolf appears.
3. Ask students: What are Peter's strengths (what is he good at)? What are the Bird's strengths? How are these characters different?
4. Ask students to predict:
 - If Peter only uses his own strengths, will he catch the wolf?
 - If the Bird only flies away, can the Wolf be stopped?
 - How could Peter and the Bird work together?
5. Explain that everyone has different strengths, and teamwork allows people to solve problems they could not solve alone.

Activity 2: My Musical Superhero Team

1. Divide students into groups of 3–4 and give each group a worksheet with the following characters: Bird, Cat, Peter, Hunters
2. Play or review each character's musical theme.
3. As a group, students identify each character's "superpower" based on their personality and music.
 - Example:
 - Bird – Fast flyer, distracts the Wolf
 - Peter – Brave planner and problem solver
 - Cat – Quiet observer
 - Hunters – Strong helpers
4. Ask groups to discuss: How does each character help solve the problem? Could one character solve the problem alone? Why is each character important to the team?
5. Have each group share one idea with the class.

Activity 3: Teamwork Challenge

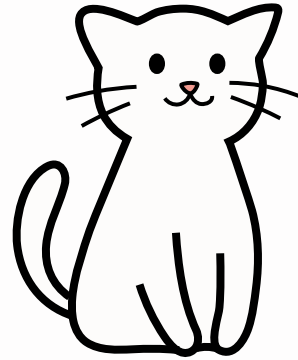
1. Tell students to imagine another dangerous animal has entered the meadow. In their groups, students create a new teamwork plan using every character. Each character must have an important job that uses their unique strengths. Groups present their teamwork plan to the class.
2. Conclude with a class discussion: Why is teamwork important? How can we use teamwork in our classroom?

Name: _____

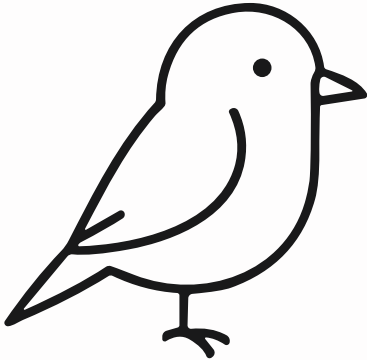
Peter and the Problem-Solvers!



Peter's Superpower:



Cat's Superpower:



Bird's Superpower:



Hunters' Superpower:

Teamwork Challenge

Write or draw out your new teamwork plan below.

EXTENDED LEARNING & BONUS ACTIVITIES

Extension 1: The Critic

Connection to ODE Standards

RL.3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

RL.4.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

RL.5.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

3.1CO Identify factors that influence personal opinions about a dramatic work, theatrical work, or experience.

4.1CO Describe how theatrical performances can elicit thought and feeling from an audience individually and collectively.

5.1CO Brainstorm the modes of presentation (film, television, live theatre, improv, vlog) that most effectively elicit thoughts and feelings from a contemporary audience.

Helpful Terms:

Critic: A professional writer that attends performances, and writes articles providing feedback. These articles often include a summary of what the critic saw and experiences, their interpretation and emotional response to the performance, and an evaluation.

Learning Objective: Students will respond to the presentation of *Peter and the Wolf* through discussions and describing their favorite parts of the dance through images and words.

Materials: Activity E1, Chart paper/whiteboard, Colored writing utensils, and the following articles:

Dance Critique Example:

- <https://www.dance-enthusiast.com/get-involved/reviews/view/ABT-Giselle-Copelands-Dramatic-Strength-May-15-2018>

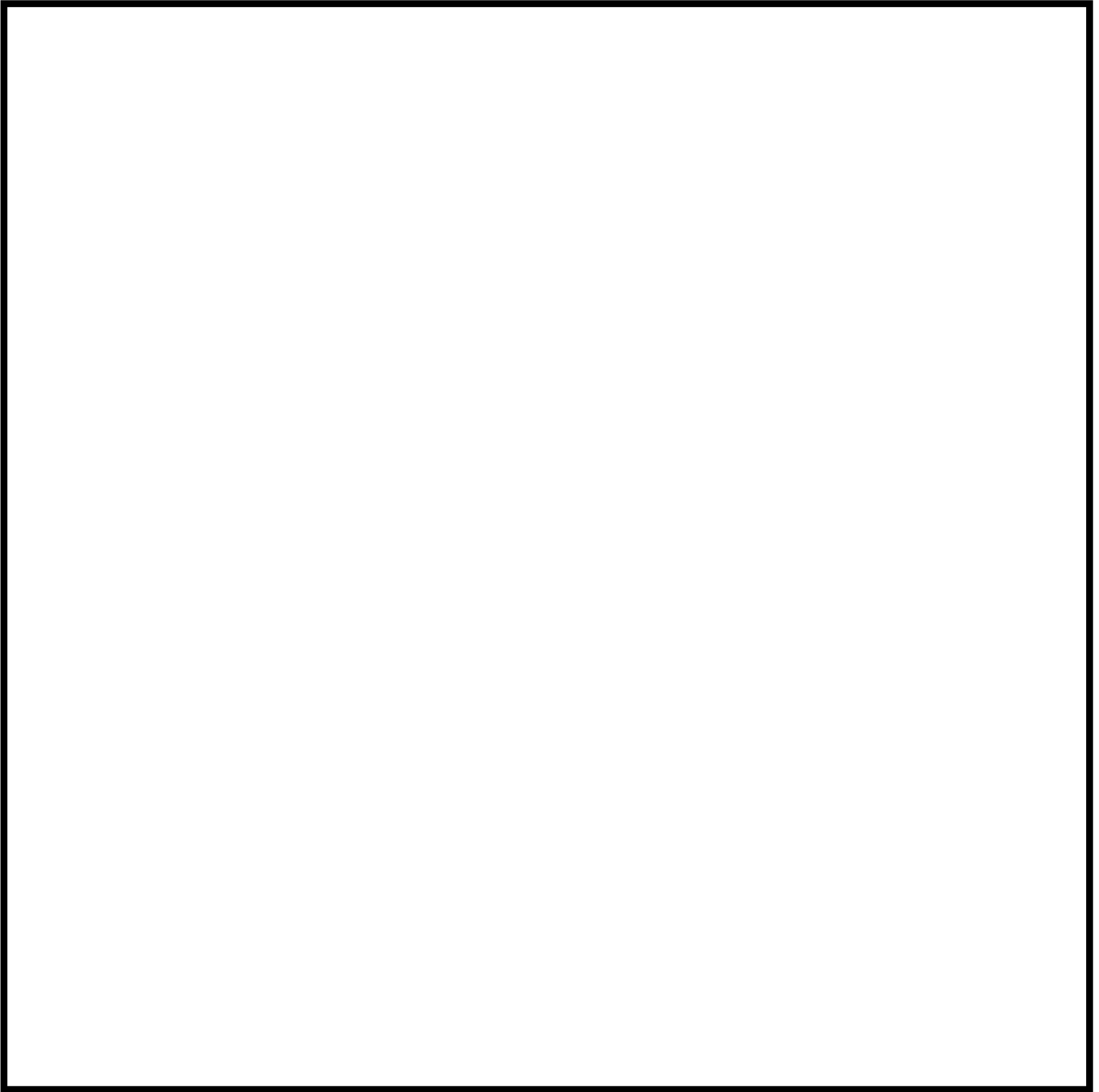
Music Critique Example:

- <https://www.nytimes.com/2025/07/03/arts/music/best-classical-music-june-2025.html>

Activity:

- 1) Read the provided critique examples.
- 2) Record the students' first impressions of *Peter and the Wolf* on chart paper by asking questions such as:
 - What moments of the performance did you like the 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 musician or dancer, and why?
 - What costume did you like best and why?
 - How did the music or sound-score make you feel?
- 3) Distribute Activity E1.
- 4) Explain to students that they will draw a picture of their favorite scene or dancer from the ballet. On the back "cover," students will 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)

E1: Canton Ballet and The Canton Symphony Presents



Peter and the Wolf

Extension 2: The Science of Strings

Connection to ODE Standards

Science Inquiry, Practice and Applications, Gr. 3-5:

- Observe and ask questions about the world that can be answered through scientific investigations.
- Design and conduct scientific investigations using appropriate safety techniques.
- Use appropriate mathematics, tools, and techniques to gather data and information.
- Develop and communicate descriptions, models, explanations, and predictions.
- Think critically and ask questions about the observations and explanations of others.
- Communicate scientific procedures and explanations.
- Apply knowledge of science content to real-world challenges.

Learning Objective: Students can use the scientific method to investigate the connection between size and materials used to create sound from a musical instrument.

Materials: Small boxes such as tissue boxes, shoe boxes, etc., Rubber bands of various widths, and the following resources:

The String Family Descriptions:

- <https://muscatinesymphony.org/discover/instrument-families/string-family/>

Listening to the String Family:

- <https://www.dallassymphony.org/community-education/dso-kids/listen-watch/instruments/>

What is Pitch?

- <https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/lessons-and-activities/lessons/3-5/string-instruments-and-pitch/>

Methods/Procedures:

- 1) 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.
- 2) Ask students: "How does string width determine pitch of the instrument?"
- 3) Write this question on the board: "If our hypothesis is true, then the pitch created should be higher or lower when the rubber band is wider or thinner.

- 4) Explain that a hypothesis is an informed prediction that can be tested.
- 5) Once a strong hypothesis has been reached, place students into even groups.
- 6) Distribute small boxes (cigar, checkbook, children's shoes, tissue...) and rubber bands of various widths to the students, and have students conduct an experiment to test the hypothesis.
- 7) Once all groups have completed their experiments, open a class discussion about what each group found.
- 8) Repeat the activity using the following question, "How does string length affect the pitch of the instrument?"
- 9) Write this question on the board: "If our hypothesis is true, then the pitch should be higher or lower when the rubber band is longer or shorter."
- 10) 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.
- 11) Once each group is complete, open a class discussion about what each group found.
- 12) End with a recap of the findings from each experiment.

Extension 3: Haring Inspired Dancing Animals

Connection to ODE Standards

3.1PE Demonstrate flexible thinking in revising personal works of art.

3.2PE Demonstrate expressive and purposeful use of materials and tools.

3.3PE Use principles of design to arrange the elements of art.

4.1PE Engage and persist in artistic risk-taking.

4.2PE Select and vary materials, tools, and processes to achieve innovative outcomes.

4.3PE Utilize innovative ways to apply the elements of art and principles of design.

5.1PE Incorporate constructive feedback throughout the artmaking process.

5.2PE Develop technical skills to strengthen artmaking.

5.3PE Communicate an interdisciplinary concept using the elements of art and principles of design.

Learning Objective: Children research and examine the whimsical artwork of Keith Haring. Children recreate a scene from *Peter and the Wolf* by drawing their own imaginary animal cartoon in Haring's Style.

Materials: Colored writing utensils, Paint, Large sheet of paper, and the following resources:

- Keith Haring. Ten. New York: Hyperion Books, 1998.
- Keith Haring. Dance. New York: Bullfinch, 1999.
- HaringKids Lesson Plans
https://www.haringkids.com/lesson_plans/

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 works. His dancing dogs and other animals are lighthearted and fun.

Methods/Procedures:

- 1)** Imagine your favorite animal from *Peter and the Wolf* in an upright, dancing position. You may have to combine human and animal features to do this, giving your animals arms and legs to they can move about.
- 2)** Use fine-tip markers to draw your animals, enjoying themselves while dancing. Surround your dancing animals with bright borders in Haring's style.
- 3)** Cut out your animals and glue your dancing animals to another sheet of paper.
- 4)** As a group project, create a mural of dancing animals depicting a scene from *Peter and the Wolf*. Add the characters to a large sheet of paper, then draw Keith Haring-inspired designs in the spaces around them.
- 5)** 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 imagery characters to your drawings.

Extension 4: *Peter and the Wolf* Dance Sculptures

Connection to ODE Standards

3.1PE Demonstrate flexible thinking in revising personal works of art.

3.2PE Demonstrate expressive and purposeful use of materials and tools.

3.3PE Use principles of design to arrange the elements of art.

4.1PE Engage and persist in artistic risk-taking.

4.2PE Select and vary materials, tools, and processes to achieve innovative outcomes.

4.3PE Utilize innovative ways to apply the elements of art and principles of design.

5.1PE Incorporate constructive feedback throughout the artmaking process.

5.2PE Develop technical skills to strengthen artmaking.

5.3PE Communicate an interdisciplinary concept using the elements of art and principles of design.

Learning Objective: Children sculpt characters from *Peter and the Wolf*, developing an awareness of motion, the human body, and dance as an art form.

Materials: Full body mirror, Clay, Clay paint, Kiln, Shoebox, and the following resource:

Dreams of Dancing:

- <http://www.crayola.ca/crafts/dancing-sculptures-craft/>

Background Information: Locate pictures of works by artists such as Keith Haring, Alan C. Houser, George Segal, and Edward Degas.

Methods/Procedures:

1) Show the students various examples of artwork depicting movement of the human body, such as Keith Haring's dancing animals and Degas' dancers. Discuss how the artists showed movement.

2) Allow students to select a favorite character from the ballet *Peter and the Wolf*. Have the students pose in a special position they remember that character making in the ballet. Provide a mirror to allow 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?

3) Use a sculpturing medium to make a model of the characters in that position.

4) Paint the sculpture when dry.

5) Try joining figures together or make a shoebox diorama of the figures depicting a particular scene from *Peter and the Wolf*.

Extension 5: Coloring *Peter and the Wolf*

Connection to ODE Standards

3.1CO Express how elements of music communicate feelings, moods, images, and meaning.

4.1CO Discuss the connection between emotion and music in selected musical works using elements of music.

5.1CO Describe the connection between emotion and music in selected musical works using elements of music.

3.1PE Demonstrate flexible thinking in revising personal works of art.

3.2PE Demonstrate expressive and purposeful use of materials and tools.

3.3PE Use principles of design to arrange the elements of art.

4.1PE Engage and persist in artistic risk-taking.

4.2PE Select and vary materials, tools, and processes to achieve innovative outcomes.

4.3PE Utilize innovative ways to apply the elements of art and principles of design.

5.1PE Incorporate constructive feedback throughout the artmaking process.

5.2PE Develop technical skills to strengthen artmaking.

5.3PE Communicate an interdisciplinary concept using the elements of art and principles of design.

Learning Objective: Children will reflect and respond to the presentation of *Peter and the Wolf* through abstract visual imagery.

Materials: Crayons, White sheets of paper, and the following recording:

- ***Peter and the Wolf*, Vancouver Symphony Orchestra:**
https://youtu.be/i64uy6IfaeU?si=-l32uk3oyOq6_V9k

Background Information: There are three ways of responding to a dance presentation: emotionally, intellectually, and through association. In this activity, students will interpret the dance movements and music of *Peter and the Wolf* through a graphic arts representation.

Methods/Procedures:

- 1) Listen to a portion of the score from *Peter and the Wolf*.
- 2) Discuss with the students how they feel when they hear the different instruments play. (Usually bright colors represent quieter, more somber feelings.) Discuss what kind of marks would represent those sounds or the movements of the characters represented by the sounds.
- 3) With a set of crayons and a white sheet of paper, allow the children to draw their reaction to the score of *Peter and the Wolf* by making abstract designs, reflecting on the use of color, strokes, thickness of marks, shadow, and line.
- 4) Ask students to share their designs with the class.

Post Concert Reflection:

CONNECTION TO ODE STANDARDS

Music

3.1CO Express how elements of music (dynamic, tempo) communicate feelings, moods, images and meaning.

3.2CO Attend and describe live music performances demonstrating appropriate audience behavior for the context and style of music performed.

4.1CO Using elements of music, describe the connection between emotion and music in selected musical works.

4.2CO Attend and reflect on live music performances demonstrating appropriate audience behavior for the context and style of music performed.

4.3CO Discuss how the elements and subject matter of music connect with other subject areas.

5.1CO Describe the connection between emotion and music in selected musical works using elements of music.

5.2CO Attend and analyze live music performances demonstrating appropriate audience behavior for the context and style of music performed.

5.3CO Explain how the elements and subject matter of music connect with other subject areas.

Learning Objective: Students will reflect on their concert experience and analyze the performance by expressing feelings through reflection questions and creating artwork informed by their experience.

Materials: Reflection worksheet

Activity:

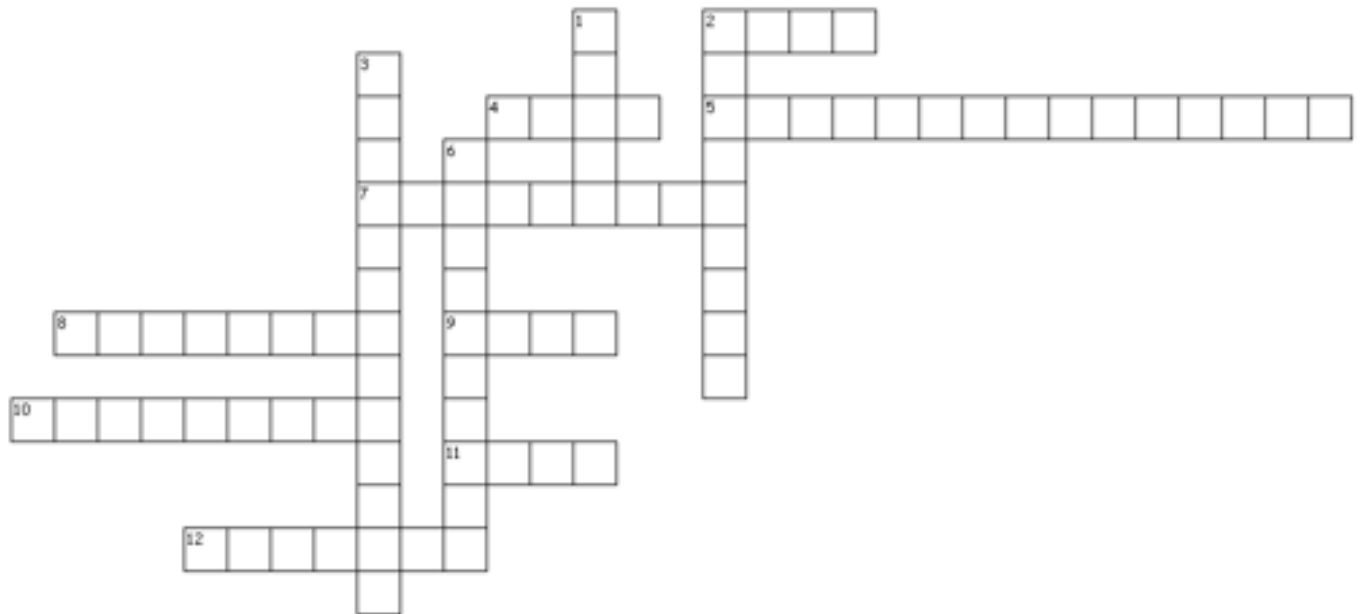
1. After viewing the concert, have the students reflect on the music they heard. Which musical moments did they like the best? Who was their favorite character or dancer? What did they like about them?
2. Discuss as a class how the orchestra and ballet are similar, and how the different parts of the music were like different characteristics of animals and instruments.
3. Have the students share their reflections with each other.



Post Concert Reflection:

1. What was your favorite part of the concert?
2. Did you have a favorite character or instrument in *Peter and the Wolf*?
3. What questions do you have after the concert? (Send them back to the symphony and we will answer them!)

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

Peter and the Wolf Word Search

PETERANDTHEWOLF
GCGRTSQBAOPDJUJ
RRETEPONBVRNQQZ
CRAHNEQOCOYYLSD
QATNSJKGDULQSAI
DNTVDOGOOFCFNFO
RNEQLFUZLTKCLSU
IZQLSEAUGIIVIO
BGZFTJTBTBUYORZW
SJYAAEKIHDUCKQV
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 Ballet Word Search

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

BALLERINA

CAT

DANSEUR

PETER AND THE WOLF

SCENERY

THEATER

BARRE

CORP DE BALLET

GRANDFATHER

POINTE

STAGE

TIGHTS

BIRD

COSTUME

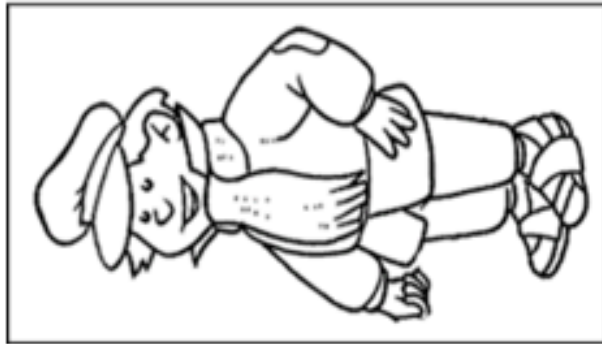
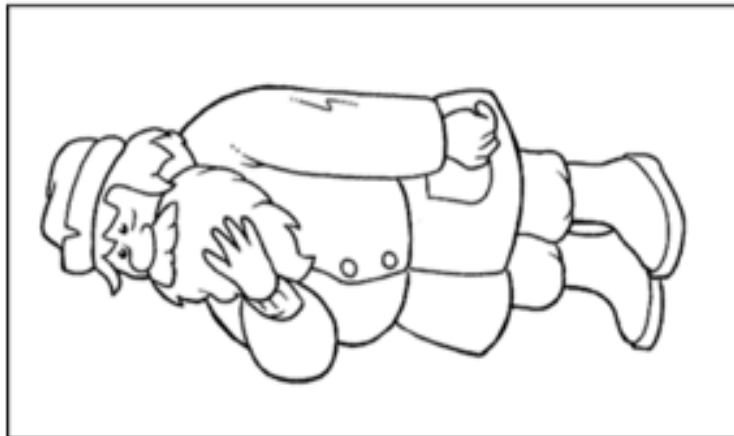
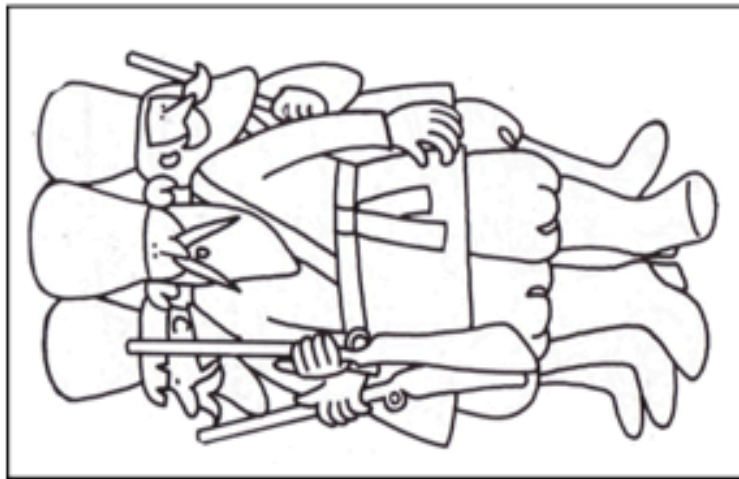
HUNTERS

POINTE SHOES

STUDIO

TUTU

Peter and the Wolf **Character Cards**



The 5 Basic Ballet Positions

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



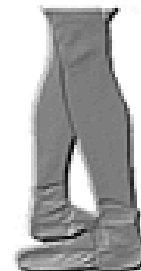
Third Position

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.

