

## CONCEPT

Peter & the Wolf Post-Show Curricula - Developing a Character through Movement & Mime

GRADE	SUBJECT	LENGTH
2	Theatre	40-45 minutes

## PRIMARY STUDENT EXPECTATIONS (TEKS)

### 117.110 Theatre, Grade 2

- 2.1 (A): Students will react to sensory experiences such as sight or sound through dramatic play
- 2.1 (B): Students will expand spatial awareness in dramatic play using expressive and rhythmic movement
- 2.1 (C): Students will participate in dramatic play using actions, sounds, and dialogue
- 2.2 (A): Students will demonstrate safe use of movement and voice
- 2.2 (B): Students will role play in real life and imaginative situations through narrative pantomime, dramatic play, and story dramatization
- 2.2 (C): Students will create dramatizations of limited-action stories using simple pantomime or puppetry
- 2.3 (C): Students will plan dramatic play
- 2.3 (D): Students will cooperate and interact with others in dramatic play
- 2.5 (A): Students will discuss, practice, and display appropriate audience behavior
- 2.5 (B): Students will react to and discuss dramatic activities
- 2.5 (C): Students will integrate music, creative movement, and visual components in dramatic play

\*Additional Student Expectations on the next page

## ACTIVITY GOAL

Students will explore how to develop a character and mime movements from dialogue, and how movement can communicate information non-verbally in dance and theater.

## MATERIALS

- A device to access audio links in this lesson
- A speaker for the device so that all of the students can hear the music
- Music
  - warm-up: <https://youtu.be/Fmi5zHg4QSM>
  - parade of characters: <https://youtu.be/7TDntA6hz70?t=1253>
- Peter & the Wolf narration transcribed (in Appendix)

## PREPARATIONS

- Test your audio equipment
- Prepare a space in which students can move freely without making unintentional contact with other students or items in the room.

## ADDITIONAL STUDENT EXPECTATIONS (TEKS/STANDARDS)

### 116.4 Physical Education, Grade 2

- 2.1 (C): Students will combine shapes, levels, and pathways into simple sequences
- 2.1 (D): Students will demonstrate mature form in walking, hopping, and skipping
- 2.1 (E): Students will demonstrate balance in symmetrical and non-symmetrical shapes from different basis of support
- 2.1 (F): Students will demonstrate a variety of relationships in dynamic movement situations such as under, over, behind, next to, through, right, left, up, or down
- 2.2 (A): Students will recognize that attention to the feeling of movement is important in motor skill development
- 2.5 (A): Students will use equipment and space safely and properly
- 2.7 (B): Students will treat others with respect during play

### 117.109 Music, Grade 2

- 2.3 (C): Students will move alone or with others to a varied repertoire of music using gross and fine locomotor and non-locomotor movement

### National Dance Standards, Grade 2

- DA:Cr1.1.2(a): Students will explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and suggest additional sources for movement ideas.
- DA:Cr1.1.2(b): Students will combine a variety of movements while manipulating the elements of dance
- DA:Cr2.1.2(b): Students will choose movements that express a main idea or emotion, or follow a musical phrase. Explain reasons for movement choices.
- DA:Pr4.1.2(c): Students will select and apply appropriate characteristics to movements (for example, selecting specific adverbs and adjectives and apply them to movements). Demonstrate kinesthetic awareness while dancing the movement characteristics
- DA:Pr5.1.2(b): Students will move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space.
- DA:Pr6.1.2 (a): Students will dance for and with others in a space where audience and performers occupy different areas.
- DA:Re.7.1.2(b): Students will demonstrate and describe movements in dances from different genres or cultures.
- DA:Re8.1.2(a): Students will use context cues from movement to identify meaning and intent in a dance using simple dance terminology.

## **ADDITIONAL STUDENT EXPECTATIONS (TEKS/STANDARDS)**

### **110.4 English Language Arts and Reading, Grade 2**

- 2.1 (A): Students will listen actively, ask relevant questions to clarify information, and answer questions using multi-word responses
- 2.1 (B): Students will follow, restate, and give oral instructions that involve a short, related sequence of actions
- 2.1 (C): Students will share information and ideas that focus on the topic under discussion, speaking clearly at an appropriate pace and using the conventions of language
- 2.1 (D): Students will work collaboratively with others by following agreed-upon rules for discussion, including listening to others, speaking when recognized, making appropriate contributions, and building on the ideas of others
- 2.1 (E): Students will develop social communication such as distinguishing between asking and telling.
- 2.7 (D): Students will retell and paraphrase texts in ways that maintain meaning and logical order

### **SEL Competencies**

- Goal I, Objective A: Student demonstrates an awareness of own emotions
- Goal III, Objective D: Student can read social cues and respond appropriately
- Goal IV, Objective A: Student uses positive communication and social skills to interact effectively with others
- Goal V, Objective A: Student considers ethical, safety and societal factors in making decisions

## POST-SHOW DISCUSSION

### **SECTION GOAL:**

Students will discuss character development through movement and mime in Ballet Austin II's performance of Peter & the Wolf.

### **LENGTH:**

10 minutes

### **INSTRUCTIONS:**

1. Explain to the students that in dance, we use non-verbal communication such as mime and gestures to express an idea to the audience. Ask for a few examples of non-verbal communication from the students, such as:
  - I'm hungry.
  - I'm cold.
  - I'm sleepy.
  - Good job!
2. Discuss with students how character development, movement, and mime were used to communicate ideas to the audience in Peter & the Wolf. The technique of creating characters and using mime consists of the following critical elements:
  - a. Gestures – Movements must be simple and must express an idea in order to be used in mime. Gestures should not be word-for-word translations of dialogue, and because some words are not suitable for mime, the person creating the gestures must decide which words can be translated into movement. Additionally, gestures should be strong and clear enough to be seen from the stage by the audience.
    - Example - The Bird says to the Duck, "What kind of a bird are you if you can't fly?"
    - Gesture used – the Bird opens her arms from the front to the side with her palms up, and shakes her head, then flutters her arms twice to the sides.
  - b. Facial expressions – Facial expressions are an integral part of successful mime. Facial expressions communicate a lot about a character and the character's intentions to an audience, and provide cues that are easily understandable to the audience.
    - Example – Recall Peter's facial reaction when he first sees the Wolf.
    - Facial expression used – His eyes and mouth open wide, and he gapes in surprise at the Wolf.
  - c. Body language – Posture and use of body weight are integral parts of character development and mime, and communicate very specific information to the audience.
    - Example – Compare Peter's very upright posture and light-weight movements with the Grandfather's bent over posture and heavily weighted movements.

## POST-SHOW DISCUSSION (CONTINUED)

- Body language used – Peter’s posture and use of weight communicates youth and energy, while Grandfather’s posture and use of weight conveys older age.
- d. Movement quality – The same gesture can look completely different on one character versus another with a simple adjustment of movement quality – how fast or slow the character moves, how angular or curved the movements are, how sharply or smoothly the movement is performed, etc.
- Example – Both the Bird and the Duck are birds. They both perform movements such as flapping their wings and walking around. But even when they perform similar steps, they move very differently.
  - Movement quality – When the Bird moves, she moves quickly and lightly. When the Duck moves, she moves more slowly and more heavily. Thus, her movement quality is more characteristic of a duck that usually waddles and swims, rather than a bird who flies in the sky and lands lightly on tree branches.
3. If time allows, extend the activity by helping the students analyze the following dialogue from the ballet using the criteria above (gestures, facial expressions, body language, and movement qualities):
- Grandfather says to Peter, “Not really the place for you, grandson, with wolves and things. You know anything about wolves? Dangerous lot, wolves.”
  - Peter whispers to the Bird, “Be a good little Bird and fly down and tease the Wolf a bit – not too close, just enough to keep him busy for a moment or two.”

## MOVEMENT WARM-UP

### **SECTION GOAL:**

Students will warm up their bodies in preparation for the activity.

### **LENGTH:**

3 minutes

### **INSTRUCTIONS:**

Lead the students through a brief movement warm-up, performing each movement four times. You can use the Peter & the Wolf music without narration to help set the mood for the activity.

[CLICK HERE FOR MUSIC](#)

- Head – nod up and down, look side to side, tilt side to side, then roll the head gently to each side
- Shoulders – slowly roll the shoulders forward, then backward
- Arms – swing them gently at first, then circle them forward and backward
- Body – starting from the head, tilt the chin down and roll down the spine slowly reaching towards the floor with soft knees, then roll back up through the spine to standing.
- Legs – bend and straighten the knees carefully, then shake out the legs one at a time
- Ankles – rotate each ankle in the shape of the letters “A, B, C, X, Y, Z” - students can sit or hold onto something if they are challenged by the balance (do this just once for each ankle)
- Whole body – stretch the whole body, stretching the arms toward the ceiling and rising up onto the toes

## ACTIVITY

### **SECTION GOAL:**

Students will explore creating their own characters through movement and mime.

### **LENGTH:**

25 minutes

### **INSTRUCTIONS - CHARACTER DEVELOPMENT (20 MINUTES)**

1. Divide students into the following five character groups from Peter & the Wolf – these are the characters that have dialogue in the ballet:
  - a. Birds
  - b. Ducks
  - c. Peters
  - d. Cats
  - e. Grandfathers
2. Refer to the narration of the Peter & the Wolf production (see Appendix, pp. 11-13).
3. Select dialogue from the narration and help your students create mime to communicate those words non-verbally. Remember to use the mime and character development criteria listed above – gestures, facial expressions, body language, and movement qualities. Some suggestions:
  - The Bird meets the Duck  
*The Bird, who was very sweet, said "What kind of a bird are you if you can't fly?" "What kind of a bird are you," the Duck said snappily, "if you can't swim?" and with that she haughtily dived into the pond.*
  - Peter sees the Cat  
*Just then, something caught Peter's eye. The Cat was stalking through the tall grass. The Cat thought: "That Bird is busy arguing. I can probably get her now." And on velvet paws she crept closer. "Look out!" shouted Peter.*
  - The Cat wonders about the Bird  
*The Cat walked round and round looking up at the Bird thinking, "Is it worth climbing so high, I wonder? By the time I get there she will have flown away."*
  - Grandfather scolds Peter  
*Grandfather came out of the house and through the open gate. He never liked Peter to go out in the meadow. "Not really the place for you, grandson," he said gravely.*

## ACTIVITY (CONTINUED)

*"Wolves and things. You know anything about wolves? Dangerous lot, wolves."  
Peter said nothing. Of course he wasn't afraid of wolves, but he really couldn't argue  
with his Grandfather.*

- Peter thinks up a plan  
*Peter saw it all, thinking, "So the Wolf wants one of them. Well, two can play this  
game. I'll trap him. Yes, that's how it should be done. That's how it must be done."*
- Peter instructs the Bird  
*He whispered to the Bird: "Be a good little Bird and fly down and tease the Wolf a bit  
– not too close, just enough to keep him busy for a moment or two."*
- The Bird is pleased with herself  
*Birdie was quite pleased with herself. "Just look what Peter and I have caught!"*

4. Allow each student in each character group to contribute to the character development and mime. As you create the characters and mime for each piece of dialogue, have each character group practice the mime together. For mime sequences that involve more than one character, have the character groups involved participate together.

### **INSTRUCTIONS - PARADE OF CHARACTERS (5 MINUTES)**

1. Choosing one mime movement for each character (you may include the Wolf and the Hunters in this activity), line up students in their character groups in this order:
  - Peters
  - Hunters
  - Wolves
  - Cats
  - Grandfathers
  - Birds
  - Ducks
2. Instruct the students to stay in character during the parade by using the elements of mime and character development (gestures, facial expressions, body language, and movement qualities). Play the last portion of the Peter & the Wolf music while you lead the students in a parade around the classroom.

[CLICK HERE FOR PARADE MUSIC](#)



## SHARE AND REFLECT

### **SECTION GOAL:**

Students will reflect upon their lesson, and share what they've learned about character development through movement and mime.

### **LENGTH:**

3 minutes

### **INSTRUCTIONS:**

Have students share out loud, or share with a partner.

### **REFLECTION QUESTIONS:**

- What was your favorite part of learning about character development today? Why was that your favorite?
- What was the most interesting mime you saw someone do today? Why was that so interesting?
- What was the hardest part of today's lesson? Why was that the hardest?

## EXTENSION ACTIVITY

Use the dialogue from another book or story that you are reading in your classroom, and apply the above lesson to the new dialogue. This is a good way to extend the activities past Peter & the Wolf while being able to further practice the elements of character development and mime.

Remember to follow the guidelines for mime and character development by using gestures, facial expressions, body language, and movement qualities appropriately. Also remember that mime does not follow dialogue word-for-word, so in creating mime, choose carefully the words to translate into movement.

## APPENDIX

### Peter & the Wolf Narration Transcribed

#### Introduction

This is the story of Peter and the Wolf.

There's a Bird, light and delicate, with feathers like silk; a Duck with a broad bill and large webbed feet; and a Pussycat. She is smooth, but greedy and vain.

There is a Wolf with sharp teeth and sharp claws who is always hungry.

There are Hunters, searching the woods, firing their shotguns.

There is a wise old Grandfather. He worries about Peter all the time.

And of course, there is Peter.

#### Story

It was early morning when Peter walked out of the house. He opened the gate and went out into the big green meadow.

On a branch of a tall tree sat the pretty little Bird. "All is quiet and beautiful this morning" she said delicately. The Bird was Peter's friend.

Just then the Duck waddled by. She was glad that the gate had been left open as there was a deep pond in the meadow and she wanted to swim.

Seeing the Duck, the Bird flew down and settled next to her.

The Bird, who was very sweet, said "What kind of a bird are you if you can't fly?"

"What kind of a bird are you," the Duck said snappily, "if you can't swim?" and with that she haughtily dived into the pond.

That led to an argument. They argued and argued, the Duck as she splashed around in the water, the Bird as she hopped angrily along the shore.

Just then, something caught Peter's eye. The Cat. The Cat was stalking through the tall grass. The Cat thought: "That Bird is busy arguing. I can probably get her now." And on velvet paws she crept closer.

## APPENDIX (CONTINUED)

"Look out!" shouted Peter and the Bird flew up into the tree just in time, while the Duck quacked angrily at the Cat from the middle of the pond.

The Cat walked round and round looking up at the Bird thinking, "Is it worth climbing so high, I wonder? By the time I get there she will have flown away."

Grandfather came out of the house and through the open gate. He was puffing on his pipe. He never liked Peter to go out in the meadow. "Not really the place for you, grandson," he said gravely. "Wolves and things. You know anything about wolves? Dangerous lot, wolves." Peter said nothing. Of course he wasn't afraid of wolves, but he really couldn't argue with his Grandfather.

Grandfather led Peter home and locked the gate, securely.

No sooner had Peter gone, than a big grey hungry Wolf came out of the dark forest. The Cat turned and saw him, In a twinkling, the Cat scampered up the tree. And the Duck quacked hysterically, but in her panic foolishly jumped out of the pond. The Wolf spotted her, and he went for her like a shot. And no matter how hard, how fast the Duck tried to run, she could not escape. The Wolf in hot pursuit was getting nearer, nearer, catching up, catching up with her. And then he got her, and swallowed her hungrily with one enormous gulp!

And now, this is how things stood: the Cat was up a tree, sitting on one branch; the Bird up the same tree on another branch... but not too close to the Cat. There was no great affection between them.

The Wolf walked around and around the tree, staring at the both of them with greedy eyes. He was licking his hungry chops.

Peter saw it all, thinking, "So the Wolf wants one of them. Well, two can play this game. I'll trap him. Yes, that's how it should be done. That's how it must be done."

So Peter went to his room and found a strong rope, which he worked round and round smoothly until he made a noose. He slipped it through his fingers and tried one or two quick throws. He went out, and noiselessly climbed up the stone wall over which one of the branches of the tree stretched. Silently he took hold of the branch, and eased himself onto the tree.

## APPENDIX (CONTINUED)

He whispered to the Bird: "Be a good little Bird and fly down and tease the Wolf a bit – not too close, just enough to keep him busy for a moment or two." The Bird obeyed and fluttered overhead, almost touching the Wolf.

The Wolf ducked and struck upwards and sideways snapping his huge front teeth. But she was a clever little Bird and the Wolf couldn't catch her.

Meanwhile, Peter too the rope fully in his hand, and without the Wolf knowing it, he slid the noose over the Wolf's the tail ever so carefully. The he pulled the rope with all his might and the Wolf was caught!

Caught by the tail, the Wolf jumped wildly trying to escape. Peter tied his end of the rope to the tree, so the more the Wolf struggled the tighter the noose became.

Just then, Peter saw the hunters come striding out of the woods, moving towards him, their double-barrel shotguns gleaming in the sunlight, poised and ready. "Stop shooting!" Peter shouted. But the hunters couldn't hear him. Again he shouted, "Put your guns away. Birdie and I have caught your Wolf. Now take him to a zoo."

And then, the victory parade: Peter at the head; followed by the Hunters leading the Wolf; and at the rear of the column, the Cat and Grandfather, still puffing on his pipe and shaking his head quizzically, "Well, and if Peter hadn't caught the Wolf? What then?" But he decided to let it pass. Pussy said nothing.

Above them flew Birdie – she was quite pleased with herself. "Just look what Peter and I have caught!"

And if you care to listen, you might still hear that dumb Duck quacking away inside the Wolf; you see, in his hungry attack, the Wolf had swallowed her alive.