PETRA AND THE WOLF

Applause Series Curriculum Guide
January 29, 2018

DES MOINES PERFORMING ARTS
CIVIC CENTER • STONER THEATER • TEMPLE THEATER • COWLES COMMONS
Dear Teachers,

Thank you for joining us for the return Applause Series presentation of Petra and the Wolf. Inspired by Prokofiev's children's orchestral work Peter and the Wolf, three Texas-based artistic companies have teamed up to create a new tale with fresh original music. In this tale, Peter's plucky granddaughter learns amazing lessons of empathy and respect for nature as she navigates her friendships with her family's animals and their encounter with a wild wolf.

We hope that this study guide helps you connect the performance to your classroom curriculum in ways that you find valuable. In the following pages, you will find contextual information about the performance and related subjects, as well as a wide variety of discussion questions and activities. As such, we hope that you are able to "pick and choose" material and ideas from the study guide to meet your class's unique needs.

See you at the theater,

Des Moines Performing Arts Education Team

Support for Des Moines Performing Arts education programs and the Applause Series is provided by:


This study guide was compiled and written by Allison McGuire; edited by Karoline Myers. Adapted from materials by Paramount Academy of the Arts.
ABOUT THE APPLAUSE SERIES

TAKE THOUSANDS OF IOWA STUDENTS OUT OF THEIR CLASSROOMS, PLACE THEM IN A THEATER, SPRINKLE THE STAGE WITH WORLD-CLASS PERFORMERS, AND WHAT DO YOU HAVE? A RECIPE FOR LEARNING THAT REACHES NEW LEVELS OF POSSIBILITY—FOR STUDENTS AND TEACHERS.

WE CALL IT THE APPLAUSE SERIES.

BRINGING ARTS EDUCATION TO LIFE
The Applause Series is a flagship education program of Des Moines Performing Arts. Since its launch in 1996, more than a half million students and teachers have attended school-time performances as part of the series. You are joining us for the 22nd season of school performances!

MAKING A DIFFERENCE
Each year, more than 55,000 students and teachers attend an Applause Series performance. The actual cost per person is $8, but thanks to the caring contributions of donors, schools pay just $1 per ticket. By removing the financial barriers to participation, donors introduce a whole new generation to the power of arts in action. That means stronger schools and communities now and in the future.

TICKET TO IMAGINATION
The Applause Series annually delivers 60 age-appropriate performances for pre-school to high school students. The impact stretches far beyond the Des Moines metro, reaching schools in over 35 Iowa counties. The theater becomes the classroom. One-hour matinees energize students to imagine new ways of creative expression, cultural diversity and even career opportunities.

BEYOND THE STAGE
For many Applause Series performances, we offer the opportunity for schools to go deeper by exploring an art form or theme that connects with what is seen on stage. Invite a professional teaching artist into the classroom or visit another cultural destination in Des Moines to help students make more meaning of a piece of theater.

ABOUT DES MOINES PERFORMING ARTS
Des Moines Performing Arts is central Iowa’s premier not-for-profit performing arts organization.

More than 300,000 guests attend performances and events in our four venues each year:
- Civic Center, 2744 seats
- Stoner Theater, 200 seats
- Temple Theater, 299 seats
- Cowles Commons (outdoor plaza)

Guests experience a wide variety of art forms and cultural activities, with presentations ranging from Broadway, comedy, professional dance, to family programming.

Des Moines Performing Arts education programs serving more than 75,000 Iowans annually.

Programs for schools, such as the Applause Series and teacher professional development, help enliven students’ learning. Public education programs such as master classes, workshops, Q&A sessions and summer camps allow audience members and aspiring artists to make meaningful and personal connections to the art they experience on our stages.
GOING TO THE THEATER

ATTENDING A LIVE PERFORMANCE IS A UNIQUE AND EXCITING OPPORTUNITY! UNLIKE THE PASSIVE EXPERIENCE OF WATCHING A MOVIE, AUDIENCE MEMBERS PLAY AN IMPORTANT ROLE IN EVERY LIVE PERFORMANCE.

WHAT ROLE WILL YOU PLAY?

YOUR ROLE AS AN AUDIENCE MEMBER

Artists on stage are very aware of the mood and level of engagement of the audience. As such, each performance calls for a different response from audience members.

As you experience the performance, consider the following questions:

◊ What kind of live performance is this (a musical, dance, or concert)?
◊ What is the mood of the performance? Is the subject matter serious or lighthearted?
◊ What is the mood of the artists? Are they happy and smiling or somber and reserved?
◊ Are the artists encouraging the audience to clap to the music, move to the beat, or participate in some other way?
◊ Are there natural breaks in the performance where applause seems appropriate?

DID YOU KNOW?
ALTHOUGH NOT REQUIRED, SOME PEOPLE ENJOY DRESSING UP WHEN THEY ATTEND THE THEATER.

REMEMBER....
THE THEATER IS DESIGNED TO MAGNIFY SOUND. EVEN WHISPERS CAN BE HEARD!

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THERE ARE GOOD REASONS TO DO A CHECKLIST...

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CIVIC CENTER FIELD TRIP INFORMATION

WE WANT YOUR FIELD TRIP TO BE SAFE AND SUCCESSFUL!

PLEASE READ BELOW FOR IMPORTANT TIPS AND DETAILS TO ENSURE A GREAT DAY.

GET ORGANIZED

◊ Double-check that all students, teachers, and chaperones were included in your ticket order. Request an adjustment if your numbers have increased. We want to make sure we have enough seats for you!

◊ Tickets are not issued. Bring a copy of your invoice, which will serve as your group’s “ticket”.

◊ Schedule arrival for 30 minutes prior to the start of the performance. This allows time to park, cross streets, find your seats, and go to the restroom.

Let drivers know that Applause performances are approximately 60 minutes, unless otherwise noted.

◊ Remind chaperones that children under the age of three are not permitted in the theater for Applause Series events.

DIRECTIONS/PARKING

◊ The Des Moines Civic Center is located at 221 Walnut Street, Des Moines, Iowa.

◊ Directions from I-235: take Exit 8A (Downtown Exits) and the ramp toward 3rd St and 2nd Ave. Turn onto 3rd Street and head south.

◊ Police officers stationed at the corner of 3rd & Locust Streets will direct buses to reserved street parking near the Civic Center.

◊ Buses are not allowed to drop groups off in front of the theater. Contact us in advance if there is a special circumstance.

◊ Buses remain parked for the duration of the show. Drivers must be available to move the bus immediately following the performance.

◊ Personal vehicles are responsible for securing their own parking on a nearby street or in a downtown parking ramp.

ARRIVAL/SEATING

◊ An usher will greet you at the door and ask for your school name.

◊ Each group will be assigned a specific location in the theater based on various factors. An usher will escort you to your section.

◊ Your school may be seated in multiple rows. Adults should position themselves throughout the group.

◊ Allow ushers to seat your entire group before rearranging student seats or taking groups to the restroom.

This helps us seat efficiently and better start the show on time.

IN THE THEATER

◊ In case of a medical emergency, notify the nearest usher.

◊ Adults are asked to handle any disruptive behavior in their group. If the behavior persists, an usher may request your group to exit the theater.

◊ Please wait for your group to be dismissed by DMPA staff prior to exiting the theater.

QUESTIONS?
We are happy to help!

Please contact us at: education@dmpa.org 515.246.2355
adaptation: a change or adjustment to improve something, or make it suitable to a different situation. *Petra and the Wolf* is an adaptation of Sergei Prokofiev’s *Peter and the Wolf*, a symphonic fairy tale set in Russia. *Petra and the Wolf* takes place in Texas.

characterization: the act of describing the character or qualities of someone or something. Although Petra and her grandfather are related and share similar experiences, they are two very different characters.

collaboration: to work with another person or group in order to achieve or do something. Lionheart Youth Theatre, the band Mother Falcon, Glass Half Full Theatre, and the Paramount Academy of the Arts collaborated to create the performance of *Petra and the Wolf*.

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**adaptation**

Adaptation also happens in nature. For example, hummingbirds adapted to have long beaks to help them get food from within flowers.

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**food chain**

*a food chain shows how each living thing gets food, and how nutrients and energy are passed from creature to creature. Food chains begin with plant life and end with animal life. Some animals eat plants, and some animals eat other animals.*

---

**Food chain**

A food chain starts with a flower and ends with an animal. How many living things are part of this food chain? [Image: cashmancuneo.net]

---

**inspiration**

*the process of being mentally stimulated to do or feel something, especially to do something creative.* Mother Falcon, the band who wrote the music for *Petra and the Wolf*, was inspired by listening to recorded sounds of the story’s animals in nature.

---

**inspiration**

This example of a food chain starts with a flower and ends with an animal. How many living things are part of this food chain? [Image: cashmancuneo.net]

---

**manipulate**

*a to operate in a skillful manner (e.g. The puppeteer manipulates the duck puppet.)*

---

**manipulate**

How would you describe collaboration? What are some of the ideas in this image about collaboration? [Image: collaboratorsolution.files.wordpress.com]

---

**musical motif**

*a short musical idea and sound that has a special importance or characteristic. The original *Peter and the Wolf* score is often looked at to explore musical motifs.*

---

**musical motif**

Can you see the rods on this cat puppet from *Petra and the Wolf*? [Image: composecreate.com]

---

**props**

*a object used on stage during a performance. In *Petra and the Wolf*, the puppets interact with objects as realistically as possible. Examples include the bird picking up the twine in its mouth or the grandfather reading the paper.*

---

**props**

The grandfather holding a newspaper is an example of a puppet interacting with a prop. [Image: collaborationsolution.files.wordpress.com]

---

**rod marionette**

*a puppet controlled from above using a stick or metal rod attached to the center of the puppet’s head. The limbs can be controlled by smaller rods or strings, or a combination of the two (e.g. Duck, Dog). The rod marionette is considered the ancestor of the marionette (i.e. string puppet).*

---

**rod marionette**

Can you see the rods on this cat puppet from *Petra and the Wolf*? Can you tell which parts of the puppet the puppeteer is wearing? [Image: composecreate.com]

---

**walk about**

*a puppet that can be worn by a puppeteer to give the appearance of the puppet “walking about”. The grandfather in *Petra and the Wolf* is an example of a walk about puppet.*

---

**walk about**

Can you see the puppeteer behind the grandfather puppet? Can you tell which parts of the puppet the puppeteer is wearing? [Image: composecreate.com]
ABOUT THE PERFORMANCE

Meet Petra, the mischievous but fearless granddaughter of the fabled Peter from the Prokofiev classic Peter and the Wolf. When a wolf threatens her home and animal friends, Petra responds with bravery and compassion.

Using captivating large-scale puppetry by Glass Half Full Theatre and a new instrumental score written and performed live by Mother Falcon, Petra and the Wolf creates a new sense of empathy for the animals that share our earth.

Run time: About 50 minutes

SYNOPSIS

Playful Petra and her grandfather, Peter, live in South Texas with their friends the Cat, the Duck, and the Bird. All is peaceful until the day the red wolf intrudes on their farm and kills one of their animal friends.

To comfort her, Peter tells Petra about how he dealt with the wolf that killed his pet when he was young. What Petra decides to do next will take the utmost courage.

FEMALE BRAVITY

“It’s important for both boys and girls to see girl characters that are brave, not by replacing male stereotypes with female versions performing traditionally male actions but by representing what it is about female bravery that makes it unique,” says Caroline Reck, director of Petra and the Wolf and Lionheart Youth Theatre.

“‘There’s a version of bravery which favors people who conquer and belittle their enemies,’ says Reck. “But in this version, Petra’s empathy for the female wolf and her family leads Petra to make the bravest decision of the show.”

THE PUPPETS

The story of Petra and the Wolf is told through a combination of actors and puppets. Petra is played by the single actor, while all of the animals and the grandfather character are represented by puppets.

MUSICAL INSPIRATION

Nick Gregg, the leader of the band Mother Falcon, was interested in the sounds of three animals native to South Texas: the red wolf, the chachalaca, and black-bellied whistling duck.

Listen to a nature recording of how each of these animals sound, then listen to the music the band composed inspired by the animals’ sounds.

RED WOLF

<table>
<thead>
<tr>
<th>Nature</th>
<th>Musical Score</th>
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CHACHALACA

<table>
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<tr>
<th>Nature</th>
<th>Musical Score</th>
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BLACK-BELLIED WHISTLING DUCK

<table>
<thead>
<tr>
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<th>Musical Score</th>
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</thead>
</table>
ABOUT THE ARTISTS

*Petra and the Wolf* is the result of a unique collaboration between three artistic companies based in Austin, Texas.

### LIONHEART YOUTH THEATRE

Lionheart Youth Theatre is a company dedicated to producing and presenting work for young audiences to celebrate the fearlessness and imagination of the next generation. They strive to create collaborative experiences in all artistic mediums that spark joy, ignite community, and inspire young people to find their voice.

### GLASS HALF FULL THEATRE

Glass Half Full Theatre creates new works of theatre using the precise physical language of both humans and puppets to address the momentous issues that humankind confronts across the globe. Their stories are designed to travel across language and cultural boundaries to the heart of the imagination, where together with the audience they strive to question, to elevate, and to dream.

### MOTHER FALCON

Mother Falcon is one of Austin’s most talked about bands and was recently described by NPR Music as “sweepingly majestic.” Their classical-crossover pop songs and huge ensemble are starting to make big waves outside of Austin, yet this incredible group of artists remains dedicated to the young people in their community through their summer rock camp programming.

### SPOTLIGHT ON AUSTIN, TEXAS

Austin is the capital of Texas, the Lone Star State. It also is home to all the groups who created *Petra and the Wolf*.

Austin has 300 days of sunshine a year and an average temperature of 71 degrees in November. Creative jobs in Austin, like those in music, gaming, and visual arts bring in more than $4.35 billion and nearly 49,000 permanent jobs. In 2015, Austin was the only city in the world named a UNESCO Creative City of Media Arts.

**collaboration:** to work with another person or group in order to achieve or do something

Think of a time you collaborated on a project with someone. This could be a science experiment, a book report, even a piece of art!

What advantages are there to collaborating?
ABOUT THE ANIMALS IN THE STORY

RED WOLVES

The red wolf is a distinctly different species from the gray wolf. They are smaller than their gray wolf cousins, averaging 40 to 50 pounds.

They prey on small animals such as rabbits, raccoons, squirrels, muskrats, and small deer.

Red wolf pups are born between late April and early May, with an average litter size of two to six pups. The entire pack is involved in raising them.

The red wolf is one of the world's most endangered canids. Once common throughout the eastern and south central United States, red wolf populations were wiped out by the early part of the 1900s as a result of humans who hunted them and altered their habitat.

Sadly, the red wolf was declared extinct in the wild by 1980, with only a few in captivity. Today, thanks to reintroduction, more than 50 red wolves roam their native habitats. Nearly 200 red wolves are maintained in captive breeding facilities throughout the United States.

CHACHALACAS

The chachalaca is a large, chicken-like bird of Mexico and Central America. The Plain Chachalaca reaches the United States only in southern Texas.

Its name comes from its loud, raucous calls (“Chak, a lak”).

Plain Chachalaca hens typically lay 3 eggs in flimsy-appearing nests constructed on tree limb forks.

The chachalaca is considered a Foliage Gleaner. This means that for its food, it catches arthropods like spiders, insects, and ticks by plucking them from leaves and the ground.

The chachalaca can fly for short periods of time due to its heavy weight. However, it can be very swift and silent during flight.

BLACK-BELLED WHISTLING DUCKS

The black-bellied whistling duck is a boisterous, goose-like duck with a long neck, long legs, and short tail. They are known for their brilliant pink bill. In flight, look for their broad wings, long neck, and hunched back.

Like their name, these ducks really do have a whistle for their call.

Flocks of black-bellied whistling duck regularly feed on grain in agricultural fields, often at night. If you live in their area, you can hear their high-pitched whistles as they travel from feeding fields to roosting sites.

For their habitat, these ducks roam edges of shallow ponds, golf courses, city parks, and schoolyards. They seem to readily adopt human-altered habitats, and this has helped them move north into the southern U.S. in recent decades.

The creators of *Petra and the Wolf* updated some of the specific animal species to reflect animals that live in their home state of Texas. What animals would you include if you were to update the story to be set in Iowa?
In 1935, Sergei Prokofiev attended a couple of events at the Moscow Children's Musical Theater, taking his own kids along. The director invited him to write something for the theater, and Prokofiev quickly accepted. "I started a symphonic tale for children titled 'Peter and the Wolf,' Op. 67, to a text of my own," he wrote in his diary. "Every character in the story had its own motif played each time by the same instrument. … Before each performance, the instruments were shown to the children and the themes played for them; during the performance, the children heard the themes repeated several times and learned to recognize the timbres of the different instruments. The text was read during the pauses in the music, which was disproportionately longer than the text — for me, the story was important only as a means of inducing the children to listen to the music.”

Clearly inspired by the concept, Prokofiev finished composing in one week, taking just another week to do the orchestration. He was so devoted to the project, that he agreed to accept whatever fee the theater could afford.

The plot of this new version of Peter and the Wolf was inspired by the work of composer Sergei Prokofiev. The original Peter and the Wolf score is often looked at to explore musical motifs. A musical motif is a short musical idea and sound that has some special importance or characteristic.

Learn more about the creation of Peter and the Wolf and what motivated Prokofiev to use musical motifs to represent the characters.

In this illustration, the characters play the instruments that represent them in Prokofiev’s original score. For example, Peter plays the violin because he is represented by the strings in the orchestra. Can you match each of the characters and their instruments?

<table>
<thead>
<tr>
<th>VIOLIN</th>
<th>THE BIRD</th>
</tr>
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<tbody>
<tr>
<td>HORN</td>
<td>PETER</td>
</tr>
<tr>
<td>BASSOON</td>
<td>GRANDFATHER</td>
</tr>
<tr>
<td>FLUTE</td>
<td>CAT</td>
</tr>
<tr>
<td>CLARINET</td>
<td>WOLF</td>
</tr>
<tr>
<td>OBOE</td>
<td>DUCK</td>
</tr>
</tbody>
</table>

Image: Paramount Academy for the Arts Peter and the Wolf study guide.
1) WEAVING THE WEB

Goals: to construct a food chain and explain how energy flows through the chain and to explain how all living things depend directly or indirectly on green plants for food.

Explanation: In this activity, students will construct food webs to learn how food chains are interconnected. In *Petra and the Wolf*, Petra realizes that her family and the wolf’s family can coexist.

Recommended for: Grades 2-5

Materials:
- Ball of yarn
- Pictures of prairie plants and animals (HERE)
- Tape
- Space for class to form a large circle

Activity:
1. Print the pictures of prairie plants and animals available at the above link and cut apart.
2. Distribute one picture to each student and have them tape the picture to the front of their shirt where it can be easily seen.
3. Tell the students that together they will make a food web.
4. Have students stand in a circle and introduce themselves as the plant or animal they represent.
5. Ask students to look around the circle and silently ask themselves:
   - “Who in the circle could give me energy to?” (or, “who might eat me?”)
   - “Who in the circle could give me energy?” (or, “who could I eat?”)
6. Explain that the ball of yarn represents sunbeams, or energy from the sun.
7. Instruct the student with the sun picture to stand in the center and to hold the end of the yarn tightly and then toss the ball to someone who can use that energy (a green plant).
8. When a student representing a green plant catches the ball of yarn, he or she should hold a piece of the yarn and throw the ball to someone else that could use the energy. Example: the sun might throw the yarn to the grass, the grass to the grasshopper, and the grasshopper to the meadowlark.
9. After the yarn reaches a carnivore, break it off to represent one food chain. (Explain that humans, bears, raccoons, etc. are omnivores and can end a food chain, or a carnivore could eat them.)
10. When the first food chain is completed, ask students how all of the other plants and animals in the circle can get the energy they need. Lead them to the conclusion that different food chains can supply their needs.
11. Return the yarn to the sun to start another chain. This time the sun might throw its energy to the grass, the grass to the field mouse, and the field mouse to a great horned owl. Again, break the yarn, throw it back to the sun, and have the sun start another chain.
12. Continue making chains until every student holds at least one strand of yarn.

Follow-Up Questions:
1. Have we made food chains? (Yes, lots of them!)
2. What do all of our food chains together look like? (A food web)
3. What is the difference between a food chain and a food web? (A food web is made up of several food chains. A web is more complicated than a chain because it has connections among the chains.)
4. Who is holding the most pieces of yarn? (The sun) Why? (Because each food chain starts with the sun) Who else is part of many food chains? (Green plants)
5. What would happen if all the green plants died? (Nothing else in the food web could survive)
6. How could we show what could happen if one kind of plant, such as all the clover died? (The student representing clover could pull out his or her pieces of yarn and sit.)
7. If all the clover is gone, who might have trouble getting enough food? (Identify all the animals that were in food chains that included clover. Whoever had yarn pulled out of their hands might have trouble getting enough food without the clover.)
8. What happened to our food web? (It is much thinner, less complex, and less strong.)
9. Why should we be concerned about each kind of plant of animal? (Because other plants and animals in the food web may depend on it.)

After the Questions:
Emphasize that each group is important and applaud each in turn.
- Will the carnivores please show their teeth?
- Will the omnivores please shake a leg?
- Will the herbivores please wink an eye?
- Will the only living things that can make food using the sun’s energy — green plants — please take a bow?

Adapted from “Weaving the Web” activity by the USDA—Ag in the Classroom.
2) MUSICAL CHARACTERIZATION

Goals: to be able to describe the characters within a story along with their corresponding traits and musical themes

Explanation: In this lesson, students will hear the story of Peter and the Wolf and, using musical experts, become familiar with the various characters. Students will also learn about select instruments of the orchestra and instrument families.

Materials:
- Peter and the Wolf story and accompanying musical theme recordings (HERE)
- Sound system, such as laptop and speakers
- Paper and writing utensils

Activity:
1. Read the story of Peter and the Wolf to your students. You can use the version provided, or any storybook version that you may have.
2. With help from students, write a list of characters in the story on the board.
3. Read the story again and have students write a list of character traits for each character.
4. Ask students to share what they wrote for Peter’s character traits. Have students describe how they think his music might sound, then play Peter’s theme. Does it sound the way they thought it would?
5. Explain that the string section of the orchestra plays Peter’s theme. Listen again, and this time have students imagine Peter in the meadow.
6. Next, without telling students whose theme it is, play the bird theme. Have students guess what character is represented by the music; then reveal the correct answer. Discuss what makes the bird’s theme sound like a bird. Tell students that the flute, which is commonly used to depict the sound of a bird, plays the excerpt. The flute is part of the woodwind family.
7. Ask students to share what traits they identified for the duck and the cat. Play each theme separately, without revealing the character beforehand. Have students describe each theme. Does one sound like a duck gliding on the water? Does one sound like a hungry, confident cat walking through the forest?
8. Listen to each theme again before revealing the correct answer. Explain that the oboe portrays the duck and the clarinet portrays the cat. The oboe and clarinet are both part of the woodwind family, but have very different sounds.
9. Repeat the same process from above, and then listen to the theme of Peter’s grandfather. Did it sound like what they had predicted? Listen again and explain that he is portrayed by the bassoon, which is the lowest instrument of the woodwind family.
10. Ask students what they think the music for the wolf will sound like. Do they think it will sound light and bouncy or dark and graceful? Listen to the theme of the wolf. Did the music sound like their predictions? Listen to the theme again, telling students that French horns play the theme of the wolf and are part of the brass family.
11. Finally, ask students what instruments they think will represent the hunters. Listen to the hunters’ theme, and tell students that woodwinds and trumpets depict them, along with gunshot sounds on timpani and bass drum. The timpani and bass drum are part of the percussion family.
12. After every theme has been identified, you may further students’ understanding by playing the themes out of order and having students guess which theme they hear.

Follow-Up Questions:
1. If you were a character in a story, what instruments would represent you? Why?
2. Was there a theme that you liked particularly well? Why did you think it was effective in representing the character?
3. We will be going to the theater to see a performance call Petra and the Wolf, that was inspired by Peter and the Wolf. Do you predict that the musicians will use a similar idea of using musical
POST-SHOW DISCUSSION AND ASSESSMENT

DISCUSSION

Inspiration:

Empathy:
1. What did Petra want when she decided to catch the wolf? Did she get what she wanted?
2. Why do you think the Wolf killed the Duck?
3. Do you think Petra made the right decision when she freed the wolf from her trap? Why or why not?
4. What made Petra change her mind about trapping the wolf after it killed her best friend?
5. Imagining yourself in another animal or person’s position is a skill called empathy. Can you think of a situation where you have shown empathy?

Music:
1. What were some of the differences you heard between Prokofiev’s orchestral Peter and the Wolf and Mother Falcon’s music for Petra and the Wolf? What were some similarities?
2. How did the music and movement of the characters interact to tell the story?

Puppetry:
1. Why do you think the producer and director chose to use puppets for all of the characters but Petra? What if Petra had been a puppet?
2. What did you notice about the puppets in the show? What did they look like? How were they manipulated? Were they all the same? In what ways were they different?

1) WRITE A LETTER

Goal: To reflect on the performance experience and to practice writing skills.

Explanation: In this activity, students will write a letter about their experience to the Petra and the Wolf performers or to Des Moines Performing Arts education donors whose support keeps Applause Series tickets accessibly priced for school groups.

Activity:
1. After attending the performance, discuss the experience with your students. Use the following discussion questions to guide the conversation:
   - What was the show about?
   - What parts of the show were most exciting?
   - Which character did you enjoy the most? Why?
   - What was special about the puppets?
   - What was special about the music?

2. Next, invite students to write a letter to the performers or to Des Moines Performing Arts donors about their theater experience.

Example letter starter:
Dear Petra and the Wolf performers,

My favorite part of the show was... While watching your show I felt... because ...
I have drawn a picture of the scene when...
My favorite instrument in the performance was... because ...
If I could be in your show, I would play the part of... because ...

3. Mail the letters to:
Des Moines Performing Arts
Attn: Education Department
221 Walnut Street
Des Moines, IA 50309

Follow-up Questions:
1. What did you include in your letter? Why did you want to share that particular idea?
POST-SHOW DISCUSSION AND ASSESSMENT

2) HOW IT SHOULD HAVE ENDED

Goals: To review plot structure and practice empathy while brainstorming new endings for familiar tales

Explanation: In this activity, students will break into groups to change the ending of a familiar fairy tale, tall tale, or fable.

Materials:

◊ Anthology of fairy tales or familiar stories for inspiration

Activity:
1. Break students into small groups.
2. As a large group, discuss the ending of the original story of Peter and the Wolf and how it differs from Petra and the Wolf. (Text of Peter and the Wolf available HERE as a reference.)
3. Guide students to an understanding that Petra was able to empathize with the red wolf, which changed her response to the wolf’s plight.
4. Next, ask students to narrate the plot of Cinderella as a group, taking note of its plot structure—where do the beginning, middle and end fall?
5. Inform students that Cinderella, The Little Mermaid, and other popular stories that have been turned into Disney movies originally had very different, usually darker endings.
6. Brainstorm with students ways in which Cinderella could have ended differently had the characters behaved with more empathy. What strong choices could have been made by the stepmother? The Prince? Cinderella? The stepsisters?
7. Next, have each group of students choose their own fairy tale and imagine a more empathetic ending. If time allows, have them act out these new 30-second endings for the class.

Follow-up Questions:
1. What challenges did you face when trying to think of a new ending for your story?
2. Are you happy with the solution you devised? What would you change if you had more time?
3. What do you think motivated the artists who created Petra and the Wolf to alter the ending from the original so that Petra had more empathy for the wolf? What did they want the audience to know or understand?

3) FAIRY TALE PANTOMIME

Goal: To understand music’s impact on dramatic storytelling

Explanation: In this activity, students will re-tell a familiar story through pantomime, using music to shape the story arc.

Materials:

◊ Sound system
◊ Musical recording of Rimsky-Korsakov’s “Flight of the Bumblebee”

Activity:
1. A few days before this activity, start listening to “Flight of the Bumblebee” in class so that students can become familiar with it.
2. When ready to start the pantomime activity, split students into small groups.
3. Ask each group to choose a story that everyone in the group is familiar with, which they will work together to act out without words. Encourage them to think about the number of characters in the story before making their final selection.
4. Once each group has selected a story, have them talk through its beginning, middle and end.
5. Next, have them identify the characters that each of them will play in the re-telling.
6. Instruct students to think about the plot of their story while listening to “Flight of the Bumblebee”. Tell them they must fit their entire story into the length of the piece.
7. Once the recording has played, ask students whether the music changed the way they imagined the story taking place. Why or why not?
8. Give students 10 minutes to work on their pantomime retellings with the music playing in the background on repeat. Their goal is to practice lining up dramatic action with the music.
9. Allow each group to perform for the class.

Follow-up Questions:
1. Did the music make it harder or easier for you to tell the story?
2. What sort of things did you need to be aware of when you were deciding which parts of the story to include?
3. What was fun? What was challenging?
4. Where else do we see music being used to add depth and meaning to visual stories? Movies? Video games?
RESOURCES AND SOURCES

RESOURCES

"Food Chain Game" Brain Pop.
www.brainpop.com/games/foodchaingame/
Students practice putting plants and animals in the correct order of their food chain.

Garageband.
Allows students to use "loops" to create their own compositions and soundtracks.

SOURCES

Chicago Symphony Orchestra

Cornell Lab of Ornithology, Texas Parks and Wildlife
www.allaboutbirds.org/guide/Plain_Chachalaca/lifehistory
www.allaboutbirds.org/guide/Black-bellied_Whistling-Duck/id

Endangered Red Wolf Center
www.endangeredredwolfcenter.org/educational-resources/red-wolf/#.

Holden and Arts Associates.
https://www.holdenarts.org/petra-and-the-wolf


PBS Great Performances

U.S. Fish & Wildlife Service www.fws.gov/redwolf/

USDA Ag in the Classroom.
http://forces.si.edu/ltop/pdfs/2-5-WeavingTheWeb.pdf

BOOKS

Books featuring empathetic characters:
◊ Big Nate Lives Up by Lincoln Peirce.
◊ Junonia by Kevin Henkes.
◊ Prairie Evers by Ellen Airgood.

Food Chain Books:
◊ This is the Sea that Feeds Us by Robert Baldwin
  (Grades prek-2)
  Shows an ocean food chain in action.
◊ Sparrow Girl by Sara Pennypacker
  (Grades K-3)
  True story from China about a food chain being disrupted.
◊ Horseshoe Crabs and Shorebirds: The Story of the Food Web by Victoria Crenson.
  (Grades 2-4)
  Timing and relationships in food webs — it’s not just “the big eat the small.”
◊ The Wolves Are Back by Jean Craighead George
  (Grades 1-4)
  Shows secological damage when an animal is removed from an environment.