



**Sergei Prokofiev**

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## ***Peter and the Wolf*** **Sergei Prokofiev**

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In 1936 Russian composer, Sergei Prokofiev, was asked to compose a musical story. He wanted an old tale that children could understand, with action, contrasting characters, and a theme of good triumphing over evil. He futilely searched for this ‘good story,’ but nothing was quite right. So he made up his own and called it *Petya Fooled the Wolf*. (Petya means “little Peter.”) After finishing the composition, Prokofiev said that “...*Peter and the Wolf* is a present not only to the children of Moscow, but also to my own.”



**The Big Idea** learning focus for the following lessons is that:

***Music + text can bring the characters and events of a story to life in an interesting way.***

Preparing to hear *Peter and the Wolf* at a live concert provides a great opportunity for students to learn or review musical elements and instrumental timbres. Hearing a story brought to life through a memorable piece of music helps students make authentic connections between music and literacy. Activities focus on learning through movement, drama, reading, writing, and imagination.

### **Learning Activities**

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**If Time is Limited** ■ ■ ■ ■

- Read the story from a picture book before listening to the music.
- Listen to the introduction of the recording and find pictures of each character in the book.
- Finally, listen to the story and follow along with the book illustrations.
- Use any of the prepared visuals that fit into your schedule.

#### **#1: The Characters** ■ ■

**Learning Goal:** Using movement and descriptive vocabulary students will become familiar with the characters and their roles in the story.

**Materials:** Picture book of the story, character pictures included with this guide, drum or tambourine, chart paper for word wall

1. **Before listening to the music**, read or tell the story to students, with or without a picture book. A focus on the characters **BEFORE** the music provides the foundation for making stronger connections to Prokofiev’s musical themes and instrumental timbres.
  - Look at images and ask students to name characters and describe something about each.
  - Write character names on the board or a chart and say their names frequently as you learn more about *Peter and the Wolf*.
2. Describe the characters through a simple movement activity with drum or tambourine. Teachers will improvise simple patterns of sound that fit the named character.
  - Students stand in an open space with room for movement.
  - Teacher calls out a character name, then plays the instruments that signal movement.
  - Students move in ways that remind them of that specific character.
  - Teacher calls out another character and changes the sound/pattern.

Work through the cast of characters and bring each to life through this simple strategy. After a while, play patterns without calling out the character. Many students will now know what character you are thinking about as you play.

Tell students to make a “freeze frame” each time the tambourine or drum stops and remain frozen until the next character is announced.

3. Ask students to recall and describe the movements they created for each character based on their understanding of the character and role in the story. Collect their descriptive comments on a chart with the names of each character. Encourage students to use descriptive words/adjectives that describe and verbs to tell what each was doing. For example:
  - Peter** – strides along towards an adventure; bold & curious
  - Birdie** – flutters and flies, swoops and glides; she is a good friend
  - Duck** – waddles on land, swim smoothly in circles, happy to be outdoors in the pond
  - Cat** – creeps and sneaks through grass
  - Grandfather** – frowns, walks sternly, shakes a finger in disapproval, stands with hands on hips
  - Wolf** – sneaky and strong, moves silently through the trees
  - Hunters** – march along with confidence searching high and low for the wolf

**Assessment:** Informally assess students as they move. Notice if and how they changed shape, energy, level, speed, and direction when the character changed. Ask each to move like one of the characters (without telling which one) and have others decide what character it is.



## ■ #2: Setting and story sequence

**Learning Goal:** Students will demonstrate their understanding of story elements (setting and sequence) by identifying the settings and arranging a set of text and/or picture cards sequentially.

**Materials:** *Peter and the Wolf* picture book, story sequence cards (included in the curriculum), optional picture cards (explanation below), word wall, art supplies, yarn or long strip of paper

1. Ask students to describe the settings in the story. Revisit images in the book to talk about “where the story takes place.”
  - They may identify a meadow, farm, farm yard, woods, wall, up a tree, pond, zoo, and the road to the zoo.
  - As they’re named, find images in the book that illustrate each.
2. Next, focus on the story sequence.
  - Organize the sequence using text. Divide into groups and provide each with a set of story cards (provided with this curriculum). Each group will read the cards, then organize them in chronological order, left to right. They can check their order by reading the text out loud, then rearranging until all agree. Younger students can do this activity as a class.
  - Organize the story sequence visually. Make story cards from two copies of an inexpensive version of the picture book (in order to have all the images needed) or by making photo copies. Cut and mount the pictures on card stock. Students organize the images into the plot sequence, then re-tell the story from the pictures.

Or combine both, matching the story cards to the picture cards

3. Make a story map on the wall by mounting a long strip of paper or thick yarn. Ask students to fasten the story cards (or picture cards) along the line in order of the plot sequence.
  - Even better: Ask students to draw scenes from *Peter and the Wolf*, trim excess paper from their drawings, and mount the pictures along the story map line. They will have to figure out the sequence of the story as the map develops, rearranging pictures as new ones are added. If there are multiple drawings of a particular scene, group them above and below the story map line.
  - Students can “read” their story map to re-tell *Peter and the Wolf*.

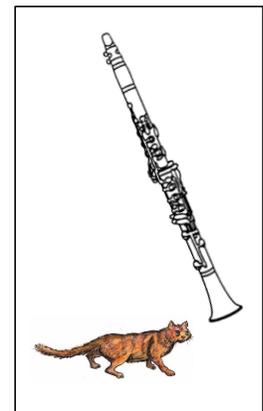
**Assessment:** Informally assess student understanding of the story sequence by observing their efforts when they organize the images and/or words into the story sequence.

### ■ #3: Prokofiev Tells the Story in Music

**Learning Goal:** While listening to *Peter and the Wolf*, students will demonstrate their understanding of the connections between the music and the characters, setting, and plot through movement.

**Materials:** recording, character pictures, instrument pictures (from the web or a set of classroom instrument pictures), low tack tape, themes to display

1. Listen to the Introduction to *Peter and the Wolf* as the narrator connects the characters to musical themes and instruments.



- After each character is named and played, press the pause button. Display a picture of the character and tape the picture to the appropriate instrument chart. Ask students to say the name of the instrument and the character.
- Play the character's music again and ask students to describe what they hear. They may talk about fast and slow speed (tempo), high/low pitches, *legato/staccato* (smooth/detached) articulation, loud/soft dynamics, and interesting melodies and rhythm patterns.
- Ask these questions for each character theme. Encourage discussion and debate.

***“Why did Prokofiev choose that instrument for this character?”***

***“How does the music plays make you imagine (see) the character?”***

2. After hearing all the themes, post the instruments and character pictures. Then play the introduction again, asking students to move to each character's music but to hold very still (freeze) when the narrator speaks.

NOTE: Older students can follow the theme notation included with this guide as they listen to the recording.

3. Tell students that now you will listen to the whole story. Since it is over 20 minutes long be prepared to use multiple strategies to focus students' attention throughout. Here are a few engagement strategies to try:
  - Using a *Peter and the Wolf* picture book, turn pages as the narrator speaks.
  - Display the instrument charts with attached character pictures and silently refer to them as the characters appear at different points of the action. Or seven students can serve as chart holders, raising their picture when that character is featured in the story. The rest of the class can be prompters by showing the characters with gestures and facial expression.
  - Listen and follow the story timeline drawn by students and posted on the wall.
  - Prokofiev composed many interesting musical moments in the score. As you listen, you and your students can notice musical landmarks and significant moments in the plot with gestures and facial expression. With repeated listening, both teachers and children will be able to recognize these landmarks and respond appropriately. Below is a list of character appearances and musical landmarks. Next to each is a suggestion for a movement, expression, or gesture. The timings are approximate and depend on the recording. Tell the students to do all of their gestures and movements without a sound as though they are mimes hired to tell the tale.

### **The Narrated Introduction:**

- bird - flutter fingers like a bird
- duck - gently flap wings, or make a 'quacking' gesture with your hands
- cat - move fingers in a quiet, sneaky way
- grandfather - a disapproving look on your face; shaking a finger
- wolf - look scary; make paws and claws with hands
- Peter - confident look on your face, arms move in the steady walking rhythm; sing the theme with a "la - la - la" etc.
- the hunters – eyes wide open; look all around



## The Story (times are approximate)

00:00	Peter's theme; arms move in walking gesture, sing the theme with "la-la" syllables
00:35	Near the end of Peter's music, the orchestra plays an ascending scale two times. It sounds like a smile. Gradually turn your mouth up into a smile.
00:52	Flutter fingers like a bird
01:56	Peter smiles twice; start with a blank face
02:20	Duck gestures; wings flapping or hands together like the quack of a duck's bill
03:56	Bird and duck argue; hands quack or flutter
04:20	Cat creeps; quiet fingers up legs.
05:10	Bird flies up; fluttering fingers Duck quacks Cat moves around the bottom of the tree – use fingers to creep
06:04	Grandfather enters; make disapproving face, hands on hips, then shake a finger
06:58	Peter's theme; confident look, arms moving with the beat
07:26	Grandfather; disapproving face and shaking finger
07:47	Gate closes. Start arms wide apart, then move closer together with the music. Clasp hands as if locking the gate.
08:04	Wolf theme; fierce face with <u>no sounds</u>
08:54	Cat fingers move upward as though climbing a tree
09:21	Quacking duck hands
10:10	Notice duck theme is still heard
11:16	Wolf face looks upwards and from branch to branch
12:55	Bird flies really fast; fluttering fingers
13:25	Two hands make wolf jaws as he snaps. 2 snaps, then 2 more. The bird flies.
13:47	2 snaps, 2 snaps, 2 snaps then 1 final snap.
13:59	Follow rope with your hand as Peter lowers it and circles it around the wolf's tail
14:15	Get ready to pull rope
14:26	1 – 2 – 3 PULL!      1 – 2 – 3 – PULL!      1 – 2 – 3 – PULL!
15:34	Hunters come; pat a marching rhythm on your knees
16:53	Zoo music
17:31	A parade to the zoo; keep the beat on your knees
20:58	Final duck theme Then an orchestra coda that sounds like an enormous sneeze. Mime the "aah – aaaah – aaaah – CHOOO!" with the orchestra.

When students know the music well, allow a time when they can "tell" the story with large movements. The **payoff** for taking time to introduce students to the musical landmarks occurs when students listen again and independently add the appropriate gestures

### ■ #4: Readers' Theater

**Learning Goal:** Students will use voices, gestures, and movement to describe feelings and actions as they expand their comprehension of the story, and practice fluent, expressive reading.

**Materials:** scripts (one per reader), highlighters, optional audio or video tape equipment for documenting student work

Readers Theater is a literacy learning strategy that connects elements of drama with reading fluency. It does not require costumes, make-up, props, or a stage; just the text and the readers. A script plus voices, facial expressions, and some limited movements/gestures are all that are needed. A narrator can also be included in Readers Theater, communicating the setting, action, and transition language.

1. Two versions of the script are included with this curriculum. One is very simple; the other includes more challenging vocabulary. A third option would be to organize the text that will be read at the Young Peoples Concert into a student script. Select the version appropriate for your students.
2. Make copies of the script for each reader.
  - Read through the whole story as the students follow their own scripts. Speak expressively as you deliver the text.
  - Divide into groups of xxx. The number needed is listed on the script.
  - Provide time for groups to practice out loud. Provide highlighters so readers can highlight their parts.
  - Encourage students to think about how to make the characters and actions they are reading about sound more interesting through their voices, gestures, and movements.
  - Tell students to remember to speak clearly, slowly, and loudly, and to face the audience.
  - As each group performs, remind audience members to listen respectfully.
3. For information on Readers Theater process and tips on organizing students, check the following sites:
  - <http://www.aaronshp.com/rt/Tips3.html> is a site with clearly organized process for using Readers Theater and tips for success. (Retrieved on 3/28/16)
  - <http://www.readwritethink.org/classroom-resources/lesson-plans/readers-theatre-172.html> for details on developing student skills over time. (Retrieved on 3/28/16)

**Assessment suggestion:** Document student performances with audio or video tape. Assess using your existing rubric or checklist for expressive reading.

#### **#5: Create a New Ending; Make Inferences Based on What You Hear**

**Learning Goal:** Students will continue the story and make up new endings, listening closely for musical cues that help them infer a new option.

**Materials:** recording, writing journals or photocopies of “Write a New Ending” organizer, word lists

Prokofiev’s story leaves listeners with some un-answered questions at the end of the story. The duck is gone, but as all the characters march to the zoo, the narrator says:

*And if you listen very carefully, you can hear the duck quacking in the wolf’s belly,  
because the wolf in his haste had swallowed her alive.*

These words are followed by a musical phrase that hints at something open to interpretation: the oboe quietly plays the duck theme once more. Use this musical hint as an opportunity for a class discussion about “what really happened” and what solution might be possible to **save the duck**.

1. Ask students to remember the last moments of the story. Play the CD from 20:58 to the end and listen to the final text and music. Pose “think aloud” questions for them to think about and respond to, adjusting them to the age level of your class:
  - Where is the duck?
  - Do you think it might be alive? Why?
  - What’s the problem?
  - Where are they taking the wolf?
  - What might happen there?
  - What could Peter do?
  - Does he need help from anyone else?
  - What did you hear in the music at the very end? Is Prokofiev suggesting a solution to the problem in the music? What might it be?



2. Discuss the possibilities, then ask students to write their ideas about a positive ending for the story that goes beyond Prokofiev’s words. Provide copies of the organizer included with this guide titled “Write a New Ending” for their work as individuals or in partners. Younger students can draw their ideas for a new ending.

Reconvene and ask for volunteers to read their new endings.

**NOTE TO TEACHERS:** Consider this. In Eastern European folklore, if a listener sneezes while someone is telling a story, it is considered as confirmation of the truth of that story. The most famous “musical sneeze” is the introduction to the first movement of the *Hary Janos Suite* by Zoltan Kodaly. The last passage in *Peter and the Wolf* does sound like a large orchestral sneeze which both confirms the truth of the tale as well as providing a solution for the poor duck stuck inside the wolf?

**Assessment suggestion:** Apply existing writing rubrics to assess the new endings.

## ■ #6: Science Connections

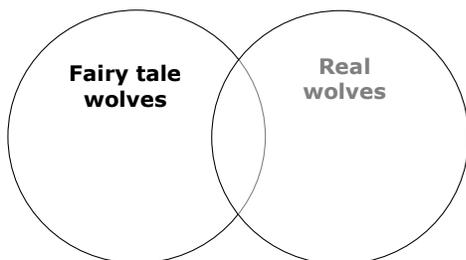
**Learning Goal:** Students will consider negative stereotypes of the wolf in story books and fairy tales and balance that view with information of the wolf’s natural history, place in the ecosystem, and the nature of the wolf’s interactions with humans.

**Materials:** Books, posters, resources about wolves and their place in the natural world, Venn diagram on board or chart paper.

In many western cultures, the wolf is feared and despised. Prokofiev’s story portrays the wolf through this negative lens. Working to balance this view through wolf education is appropriate and worthwhile. Present ideas in a short lesson or build a rich, complex unit. Consider collaborating with your school’s

science specialist on this topic. Many resources are now available for planning and teaching more about wolves. A few places to begin are listed below.

1. Discuss how the wolf is portrayed in the story. Ask the students to think about these questions:
  - Why do you think the wolf is usually the villain in stories? (Don't forget to check comprehension for the word "villain.")
  - What other stories can you recall where this is true? (*Little Red Riding Hood, The Three Little Pigs*)
  - Is the wolf in *Peter and the Wolf* a villain?
2. Ask students to discuss what they know about real wolves who live in our world. Some may have visited the International Wolf Center in Ely, Minnesota and can share their knowledge. Or they will recall classroom science study of biomes and what animals live in them.
3. Provide images and tell stories that give a different picture. Search for books, magazines, and web resources that teach about wolf preservation, habitats, social structures, and survival. The resources below can help you find materials.
4. Mount a poster size Venn diagram and label one circle "Real Wolves," and the other, "Fairy Tale Wolves." Students can sort the two viewpoints writing facts and stereotypes in appropriate spaces.



### Resources for Wolf Education

- Beintus, Jean-Pascal (2004). *Wolf Tracks*. CD. A composition created as a partner work to *Peter and the Wolf*. Narrated by Bill Clinton. Russian National Orchestra, PentaTone Classics 5186 012.
- The International Wolf Center maintains a website at [www.wolf.org](http://www.wolf.org). In the section under the "learn" button there are classroom materials for children, and educators' e-newsletter, information on educators' workshops, request process for the Wolf Loan Box, and on-line curriculum, and request process for borrowing the Wolf Center's traveling exhibit. Great teacher resources.
- Robinson, Sandra Chisholm & Opsahl, Gail Kohler (1989). *The Wonder of Wolves: A Story & Activities*. A curriculum built around the story "The Mask of the Wolf" Published by the Denver Museum of Natural History and Roberts Rinehart, Inc.
- Strauss, Andrea Lorek, ed. (2006). *Gray Wolves, Gray Matter: Exploring the Social & Biological Issues of Wolf Survival*. Ely, MN: International Wolf Center, Second Edition. A detailed curriculum with extensive resources. Go to [www.wolf.org](http://www.wolf.org) for more information.

### Books for Students

- Brett, Jan (1988). *The First Dog*, Voyager Books.
- Evert, Laura (2000). *Wolves*, from Our Wild World Series. Minnesota: Northwoods.

- George, Jean Craighead (1997). *Look to the North: A Wolf Pup Diary*. New York: Harper Collins.
- Grambo, Rebecca (2004). *Lupe': A Wolf Pup's First Year*. Walrus Press.
- Howker, Janni (2002). *Walk with a Wolf: Read and Wonder*. Candlewick Press.
- Lemieux, Margo & Nelson (1996), Bill. *Paul and the Wolf*. Parsippany, NJ: Silver Press, a division of Simon & Schuster. A picture book detailing a child frightened by attending a *Peter and the Wolf* concert. His father comforts him with a Native American tale of a life-long relationship of brotherhood between an Indian boy/man and a wolf. An interesting book. Might be useful, though no tribe or nation is identified in the story within the story.
- Patent, Dorothy (1990). *Gray Wolf, Red Wolf*. Clarion Press.
- Simon, Seymour (1995). *Wolves*. New York: Harper-Trophy. A stunning photo essay with text about wolf habitats and habits by a respected science author. Still available in both new and used condition.
- Swinburne, Stephen (1993). *Once a Wolf: How Wildlife Biologist Fought to Bring Back the Gray Wolf*. Beyond Words Publishing.

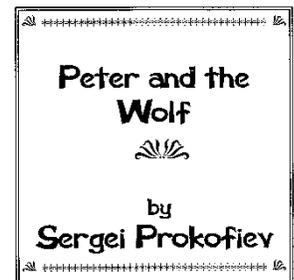
**Assessment suggestion:** Ask student to write a letter to a friend enumerating some of the interesting things they've learned about wolves.

## ■ #7: Tell the Story through Visual Art

**Learning Goal:** Children will demonstrate their understanding of aspects of the story by making a story quilt interpretation.

### Materials:

Quilt Project #1: One 50 sheet package of FADELESS art paper (9x12 size) for each class, glue sticks, scissors, large sheets of paper for mounting, a center quilt piece with the title and composer. Before beginning this activity, cut half the sheets into 9x9 squares.



Example of the Center Square

Quilt Project #2: White drawing paper cut into squares (12 x 12), markers (black and multi-color), rulers to measure and mark a frame, large sheets of paper for mounting, a center quilt piece with the title and composer.

### Quilt #1

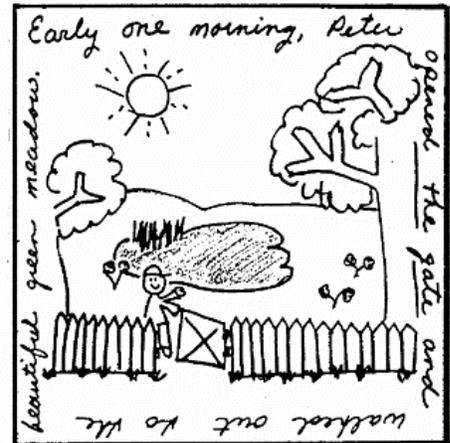
Make a story quilt to remember the characters and plot of *Peter and the Wolf*.

- Review the story; listen to the music; revisit a picture book, or retell using the story time line.
- Ask students to select one scene or moment from the story to illustrate with a torn (or cut) paper technique. They will be making silhouettes of characters and setting and will not add any features to the art.
- Demonstrate how to cut or tear sections of paper that can be combined to make a figure of Peter, Grandfather, the hunters or one of the animals. By isolating body parts such as head, trunk, arms, legs, wings, tail, etc., children can visualize and create whole figures from the pieces. Show them how to combine the pieces on their base sheet of paper using a glue stick. The glue stick will allow the paper to lie flat and works better than white glue.
- Give each child a square sheet of the FADELESS art paper as their base sheet. Cut the remaining sheets into smaller pieces and make them available for students to choose from as paper to tear into pictures.

- NOTE TO TEACHERS: Tell students they SHOULD NOT GLUE anything until they have created all the parts of their picture. It works best to lay out the picture on their base sheet as they add the parts. The last step is to glue the parts to the base sheet.
- Encourage them include features of the setting after they've created their key figures. They can create as much detail as they wish.
- When the quilt sections are complete, place them on the larger sheet of paper in an interesting order. Make a center square the same size, 9 inches, the title and composer.

### Quilt #2 (Inspired by Faith Ringgold)

This activity connects writing to the quilt making project in the style of Faith Ringgold. Ringgold is known for her story quilts. Sometimes she expands the visual stories in her quilts by writing text around the edges of a picture, making a frame of the words. Examples of her art can be found in her book for children, *Tar Beach*. Using Ringgold ideas as a model, help students create individual quilt pieces (from paper) that tell the story through both the image and text frames around each individual square.



- Prepare the plain drawing paper and black and multi-color markers.
- Before students draw, demonstrate how to measure a border that will be left blank when they draw their pictures. Help them measure their borders and lightly draw the lines with pencil. **They will not draw in this space.**
- Also demonstrate how students can draw the outline of their pictures with black marker, then fill in with many colors. Point out how the black outline makes the color stand out.
- When their pictures are finished, set them aside for a moment, and think about the words they might use to describe it. Instruct them to write a draft of the text on scrap paper. You may also want them to check in with you before they transfer the text to their drawing. Encourage them to refer to the word wall for text to help create the descriptive story text.
- Using their best writing, they will write or print their text into the frame of the picture. They should write a first draft lightly with pencil around their picture. One of their challenges will be to make the writing fit in the space, going all the way around the picture.
- Check the pencil draft before they continue.
- After checking their draft, students complete their pictures by writing the letters with a black marker.
- When all of the quilt sections are complete, place them on the larger sheet of paper in an interesting order. Make sure the square with the title and composer is in the middle.
- For more about Ringgold's story quilts, go to <http://www.scholastic.com/librarians/programs/tarbeach.htm>

## About the Composer and the Music

Sergei Prokofiev (sehr-gay pro-ko-fee-ev) (1881-1953) was born in southern Russia before the Bolshevik Revolution. By the time he entered the St. Petersburg Conservatory at age thirteen, he had composed four operas, a symphony, two sonatas and many piano pieces. His music was considered very avant-garde (radical and modern) for his day, and is distinguished by strong rhythms, distinctive melodies, harmonic dissonance, and a percussive piano style. As a student, he liked to work with what he called "new and spicy harmonies."



Prokofiev on the cover of TIME Magazine, November 1945

Prokofiev left Russia in 1918 because he could not reconcile his creative work with the requirements of the Communist regime. He lived in Paris, France until 1932, then returned to the Soviet Union, agreeing to accept the restraints imposed by the Soviet government on its' artists. A gifted composer, he was able to create complex music that retained simplicity of theme and style. This ability to make the complex understandable is aptly demonstrated in *Peter and the Wolf*. In this simple, yet



A 1947 coloring book cover

brilliant work, the orchestra is used to draw very clear characterizations of Peter, his animal friends, his grandfather, and the wolf. The story is usually performed with a narrator. The meshing of spoken work with orchestral story-telling makes *Peter and the Wolf* interesting and enjoyable for listeners of all ages. Other works by Prokofiev include music for ballets and films, concertos, symphonies, piano music and songs.

Prokofiev composed *Peter and the Wolf* in 1936 at the request of the Natalie Staz of the Central Children's Theater in Moscow. Her vision was a symphonic fairy tale that introduced Russian children to musical instruments. Together Staz and Prokofiev decided that associating animals with instruments could help children sort out the tone colors. The composer completed the piece in just four days. It was first performed at the Moscow Children's Theater on May 2, 1936. The first concert performance of the work outside Russia was by the Dublin Orchestral Players, June 1942 in Dublin, Ireland.

## Readers Theater Text – for Five Readers

**Directions:** Make five copies of the text. Divide the class into groups of five. Give every actor a copy of the whole script. Have them find their parts and highlight them. The actors should rehearse their reading before performing it for the class.

Reader #2

Once upon a time, there was an adventurous boy named Peter. He lived with his grandfather on a farm next to a green meadow near a deep, dark, Russian forest. Grandfather warned Peter never to go alone to the meadow because a very fierce wolf lived in the nearby forest. But Peter was not afraid of wolves.

Reader #4

One day, Peter decided to take a walk in the meadow. He walked through the gate, and forgot to close it.

Reader #1

His friend the duck, seeing the open gate, followed Peter into the meadow. She wanted to swim in the meadow pond.

Reader #5

Out in the meadow, Peter said hello to his friend the bird, who chirped a happy greeting from her perch in a tree. As Peter sat under the tree, the bird and the duck began to argue about which one was the better bird.

Reader #3

“What kind of a bird are you,” said the bird, “if you can't fly?” To this the duck replied “Well, what kind of a bird are you if you can't swim?” Back and forth they argued noisily.

Reader #5

As they argued, a cat came creeping through the tall grass, hoping to catch the bird unawares. Peter saw the cat and cried out just in time. The bird flew into the tree, away from the cat.

Reader #1

Just then, grandfather came stomping out of the farmyard, very angry at Peter for leaving the yard and disobeying him. He took Peter home and slammed the gate behind him.

#### Reader #4

Suddenly, a real wolf did come out of the forest! The cat quickly climbed up the nearest tree - not too near the bird. The duck quacked angrily, and in the confusion, jumped out of the pond! The wolf began to chase her, getting nearer and nearer until he caught her and swallowed her – ALIVE!

#### Reader #2

The wolf was still hungry, so he turned his attention to the bird and the cat up in the tree. While the wolf was trying to figure out how to catch them, Peter was planning a way to catch the wolf. He hurried home, got a rope, and came back to the fence. Catching hold of a branch of a meadow tree that stretched over the fence, Peter climbed the tree.

#### Reader #5

Peter told birdie to fly around the wolf's head to distract him. Then, making a loop in the rope, he lowered it over the wolf's tale. Pulling with all of his might, Peter caught the wolf by the tail. The wolf jumped about, trying to get away, but this only made the rope tighter.

#### Reader #4

At that moment, hunters came out of the forest. They had been following the wolf. "Don't shoot," said Peter. "Birdie and I have just caught the wolf. Please help us take him to the zoo." So off they went marching to the zoo. Peter led the triumphal procession, followed by the bird, the cat, Grandfather, the hunters and the wolf.

#### Reader #3

And from far away, you can still hear the quack of the duck, alive inside the wolf.



Once upon a time, a boy named Peter lived with his grandfather on a farm. It was next to a green meadow and a deep, dark, Russian forest. Grandfather warned Peter to never go alone to the meadow because a fierce wolf lived in the nearby forest.

## ***Peter and the Wolf***

### **Story Cards to Arrange in Sequence**

Cut the cards apart, then arrange them in order of the events of the story.

One day, Peter decided to take a walk in the meadow. He walked through the gate, and forgot to close it.

His friend the duck, seeing the open gate, followed Peter into the meadow. She wanted to swim in the meadow pond.

Out in the meadow, Peter said hello to his friend the bird, who chirped a happy greeting from her perch in a tree. As Peter sat under the tree, the bird and the duck began to argue about which one was the better bird.

“What kind of a bird are you,” said the bird, “if you can't fly?” To this the duck replied “Well, what kind of a bird are you if you can't swim?” Back and forth they argued noisily.

As they argued, a cat creped through the grass, hoping to catch the bird unawares. Peter saw the cat and cried out just in time. The bird flew into the tree, away from the cat.

Just then, grandfather came stomping out of the farmyard, very angry at Peter for leaving the yard and disobeying him. He took Peter home and slammed the gate behind him.

Peter told birdie to fly around the wolf's head to distract him. Then, making a loop in the rope, he lowered it over the wolf's tale. Pulling with all of his might, Peter caught the wolf by the tail. The wolf jumped about, trying to get away, but this only made the rope tighter.

At that moment, hunters came out of the forest. They had been following the wolf. "Don't shoot," said Peter. "Birdie and I have just caught the wolf. Please help us take him to the zoo."

So off they marched to the zoo. Peter led the triumphal procession, followed by the bird, cat, Grandfather, the hunters and the wolf. And from far away, you can still hear the duck quacking, alive inside the wolf.

**THE END**

## Readers Theater Script for Younger Students

### Reader #1

It is a beautiful day. Peter looks over the gate at the meadow.  
He goes out to the meadow to see the bird.

### Reader #2

The duck follows Peter and goes for a swim in the pond.  
The bird and the duck argue.

### Reader #3

A cat tries to catch the bird.  
Angry Grandfather takes Peter back home.  
He locks the gate.

### Reader #4

A wolf appears!

### Reader #5

The cat climbs the tree. The bird stays in the tree.  
The duck jumps out of the pond and runs. The wolf chases the duck.  
He catches the duck.

### Reader #6

Peter finds a rope and climbs a tree.  
The bird flies around the wolf and Peter lowers a lasso.  
The wolf is caught by the tail!

### Reader #7

Hunters come out of the forest looking for the wolf.  
Everyone marches to the zoo.  
The End



## Resources for *Peter and the Wolf*

### Picture Books

- Beek, Ian (1995). *Peter & the Wolf*. Atheneum Books for Young Readers. Large sized illustrations. Hardcover.
- Chappell, Warren. *Peter and the Wolf*. (1940). Originally published by Alfred A. Knopf, Inc. Published in soft cover by Schocken Books in 1981. This version is one found most often in school libraries. Illustrations are small and often in black and white.
- Hastings, Selina and Reg Cartwright (1987). *Peter and the Wolf*, Henry Holt and Company, New York. Slightly different twist with action and illustrations set in the winter time. Darker, but well done.
- Mikolaycak, Charles (1987). *Peter and the Wolf*. Live Oak Media; Pap/Com edition. The illustrations are the most “Russian”; the hunters dressed as Cossacks and Grandfather resembles Tolstoy.
- Storr, Catherine and Ann Aldred (1991). *Peter and the Wolf. Easy Piano Picture Book*, Faber Music Ltd. Extracts from Prokofiev's score are presented in simple keyboard arrangements, suitable for intermediate level players.
- Rashka, Chris. (2008). *Peter and the Wolf*. Atheneum/Richard Jackson Books.
- Vagin, Vladimir (2000). *Peter and the Wolf*. New York: Scholastic Press. This version has a concluding episode about how the duck re-emerges. Also very clear notation of the main themes.

### Audio and Video

- *Peter and the Wolf*, performed by the London Philharmonic Orchestra, Stephen Simon conducting. (2007) Maestro Classics, B000RO8Q3W. Includes many extras such as performance of Peter and the Wolf on traditional Russian instruments, an instrumental version of the story and a 24-page activity booklet.
- A Prokofiev Fantasy. Video narrated by Sting, with the Chamber Orchestra of Europe. Includes *Peter and the Wolf*, the *Classical Symphony*, and *Overture on Hebrew Themes*. Deutsche Gramophone Video, 440 073 201-3. Combines puppets and live actors.
- Sergei Prokofiev, *Peter and the Wolf*, Philadelphia Orchestra, Eugene Ormandy conductor. Narrated by Cyril Ritchard. CD from Sony Essential Classics #SBK 62638, 1996. Also includes Britten's *Young Person's Guide to the Orchestra* and Saint-Saens' *Carnival of the Animals*. Cyril Ritchard is one of the most colorful narrators of this tale. A personal favorite.
- *Peter and the Wolf* and *Wolf Tracks* (2003). A 20<sup>th</sup> century narrated composition is paired with the older work to offer a sensitive, environmentally aware version of the story. PentaTone Classics 5186 012. Russian National Orchestra. *Wolf Tracks* composer is Jean-Pascal Beintus. CD narrated by Mikhail Gorbachev, Sophia Loren, and Bill Clinton.
- A Prokofiev Fantasy is a longer video which includes the Sting narration of *Peter and Wolf*, Claudio Abbado conducting. Abbado, Sting, and others appear in puppet form. They are mixed together with human actors playing the part of Peter, Grandfather, and Prokofiev. Fun to watch, but watch it first to make sure it works for your students. It is now available via YouTube. <https://www.youtube.com/watch?v=g1spGQQg0FA>

## Story Text being used at the Young People's Concert

Early one morning Peter opened the gate and went out on a big green meadow. On the branch of a big tree sat a little bird, Peter's friend. "All is quiet", chirped the bird.

Soon a duck came waddling around. She was glad that Peter had not closed the gate, and decided to take a nice swim in the deep pond in the meadow.

Seeing the duck, the little bird flew down upon the grass, settled next to the duck and shrugged her shoulders. "What kind of a bird are you, if you can't fly!" said she.

To this the duck replied. "What kind of a bird are you, if you can't swim!" and dived into the pond. They argued and argued, the duck swimming in the pond, the little bird hopping along the shore.

Suddenly something caught Peter's attention. He noticed a cat crawling through the grass. The cat thought. "The bird is busy arguing. I'll just grab her." Stealthily she crept toward her on her velvet paws. "Look out!" shouted Peter, and the bird immediately flew up into the tree...while the duck quacked angrily at the cat from the middle of the pond.

The cat crawled around the tree and thought: "Is it worth climbing up so high? By the time I get there the bird will have flown away."

Grandpapa came out. He was angry because Peter had gone to the meadow. It is a dangerous place. "If a wolf should come out of the forest, then what would you do?" Peter paid no attention to grandfather's words. Boys as he are not afraid of wolves. But grandfather took Peter by the hand, led him home and locked the gate.

No sooner had Peter gone, but a big grey wolf came out of the forest. In a twinkling the cat climbed up the tree. The duck quacked, and in her excitement jumped out of the pond. No matter how hard the duck tried to run, she couldn't escape the wolf. He was getting nearer...nearer...catching up with her...and then he's got her, and with one gulp swallowed her up.

And now, this is how things stood: the cat was sitting on one branch, the bird on another, not too close to the cat. And the wolf walked around and around the tree looking at them with greedy eyes.

In the meantime Peter without the slightest fear stood behind the closed gate watching all that was going on. He ran home, took a strong rope and climbed up the high stone wall. One of the branches of the tree around which the wolf was walking, stretched out over the wall. Peter lightly climbed over on to the tree.

Peter said to the bird: "Fly down and circle around the wolf's head, only take care that he doesn't catch you." The bird almost touched the wolf's head with her wings while the wolf snapped angrily at her from this side and that. How the bird did worry the wolf! How he wanted to catch her! But the bird was cleverer, and the wolf simply couldn't do anything about it.

Meanwhile, Peter made a lasso and carefully letting it down, caught the wolf by the tail and pulled with all his might. Feeling himself caught, the wolf began to jump wildly trying to get loose. But Peter tied the other end of the rope to the tree, and the wolf's jumping only made the rope around his tail tighter.

Just then... the hunters came out of the woods, following the wolf's trail and shooting as they went. But Peter, sitting in the tree, said: "Don't shoot! Birdie and I have already caught the wolf. Now help us take him to the zoo."

And there, imagine the triumphant procession: Peter at the head. After him, the hunters leading the wolf. And winding up the procession, grandfather and the cat.

Grandfather tossed his head, discontentedly: "Well, and if Peter hadn't caught the wolf? What then?" Above them flew Birdie chirping merrily: "My, what fine ones we are, Peter and I! Look what we have caught!"

And if one would listen very carefully, he could hear the duck quacking in the wolf's belly, because the wolf in his hurry had swallowed her alive.