



THE SOCIETY OF THE FOUR ARTS

Presents

Jim Gamble
puppet productions



December 9, 2011 10:15 a.m. and 11:45 a.m.

A Teacher's Manual & Student Guide

Appropriate for Grade Levels K - 4

Children's Library

Society of the Four Arts

2 Four Arts Plaza Palm Beach, Florida 33480

T - 561655-2776 F - 561655-7233

Program Summary

Jim Gamble Puppet Productions' *Peter and the Wolf* is a rod puppet program presented in a "curtain of light" format within a "black box" puppet stage. The puppeteer, dressed in black and wearing a black hood, becomes completely invisible as the highly focused light curtain illuminates only the playing board on which the rod puppets are manipulated. The program includes not only the familiar characters and music, but an updated script to allow animated instruments and part-instrument/part-character to act during the story.

Students will learn to identify both the instruments and their sounds. Students will hear the music by Prokofiev and learn to identify it. Following the program, parts of the play are repeated in full light to encourage students to try simple rod puppets themselves.

The students will learn about the arts of puppetry, storytelling, and classical music through the familiar story of *Peter and the Wolf*. As the puppets are accompanied by the music of Sergei Prokofiev, students will have the opportunity to develop listening and analytical skills during and after the performance. Students will also develop an understanding of appropriate theater etiquette.

Objectives

The following standards are addressed through the puppet program, as well as pre- and post-activities.

Music

MU.C.1.1.1 the student knows music from several different genres and cultures (e.g., vocal and instrumental, African and Latin American).

MU.C.1.1.3 The student knows the general cultural and/or historical settings of various types of music (e.g., songs related to American celebrations and daily life).

MU.D.1.1.4 The student understands how music can communicate ideas suggesting events, feelings, moods, or images.

Theater

TH.C.1.1.3 The student understands characters, situations, and dramatic media from the stories and dramas of various cultures.

TH.D.1.1.4 The student understands how theater communicates events of everyday life.

Visual Arts

VA.C.1.1.2 The student understands the visual arts in relation to history and culture.

VA.E.1.1.2 The student knows various careers that are available to artists.

VA.E.1.1.3 The student understands and uses appropriate behavior in a cultural experience.

Social Studies

SS.B.1.1.2 The student uses simple maps, globes, and other three-dimensional models to identify and locate places.

Language Arts

Kindergarten:

- LA.K.1.6.1 - use new vocabulary that is introduced and taught directly;
- LA.K.1.6.2 - listen to and discuss both familiar and conceptually challenging text;
- LA.K.1.6.6 - relate new vocabulary to prior knowledge.
- LA.K.1.7.3 - retell the main idea or essential message, identifying supporting details (e.g., who, what, when, where, why, how), and arranging events in sequence
- LA.K.2.1.1 - identify familiar literary forms (e.g., fairy tales, tall tales, nursery rhymes, fables);
- LA.K.2.1.2 - retell the main events (e.g., beginning, middle, end) of a story, and describe characters and setting;
- LA.K.4.1.1 - create narratives by drawing, dictating, and/or using emergent writing;

First Grade:

- LA.1.1.6.1 - use new vocabulary that is introduced and taught directly;
- LA.1.1.6.2 - listen to, read, and discuss both familiar and conceptually challenging text;
- LA.1.1.7.2 - use background knowledge and supporting details from text to verify the accuracy of information presented in read selections;
- LA.1.1.7.3 - retell the main idea or essential message;
- LA.1.1.7.4 - identify supporting details;
- LA.1.1.7.5 - distinguish fact from fiction and cause from effect;
- LA.1.1.7.6 - arrange events in sequence;
- LA.1.2.1.1 - identify various literary forms (e.g., stories, poems, fables, legends, picture books);
- LA.1.2.1.2 - retell the main events (e.g., beginning, middle, end) in a story;
- LA.1.2.1.3 - identify the characters and settings in a story;
- LA.1.4.1.1 - write narratives that include a main idea based on real or imagined events, characters, and a sequence of events
- LA.1.4.1.2 - participate in writing simple stories, poems, rhymes, or song lyrics.

Second Grade:

- LA.2.1.6.1 - use new vocabulary that is introduced and taught directly;
- LA.2.1.6.2 - listen to, read, and discuss familiar and conceptually challenging text;
- LA.2.1.7.1 - identify a text's features (e.g., title, subheadings, captions, illustrations), use them to make and confirm predictions, and establish a purpose for reading;
- LA.2.1.7.2 - determines the author's purpose in text and asks clarifying questions (e.g., why, how) if meaning is unclear;
- LA.2.1.7.3 - summarize information in text, including but not limited to main idea, supporting details, and connections between texts;
- LA.2.1.7.4 - identify cause-and-effect relationships in text;
- LA.2.1.7.5 - identify the text structure an author uses (e.g., comparison/contrast, cause/effect, and sequence of events) and explain how it impacts meaning in text;
- LA.2.1.7.6 - identify themes or topics across a variety of fiction and nonfiction selections;
- LA.2.1.7.7 - compare and contrast characters and settings in one text;
- LA.2.2.1.1 - identify the basic characteristics of a variety of literary forms (e.g., fables, stories, fiction, poetry, folktales, legends) and how they are alike and different;
- LA.2.2.1.2 - identify and describe the elements of story structure, including setting, plot, character, problem, and resolution in a variety of fiction;
- LA.2.2.1.3 - identify ways an author makes language choices in poetry that appeal to the senses, create imagery, and suggest mood;
- LA.2.2.1.4 - identify an author's theme, and use details from the text to explain how the author developed that theme;
- LA.2.4.1.1 - write narratives based on real or imagined events that include a main idea, characters, a sequence of events and descriptive details;
- LA.2.4.1.2 - compose simple stories, poems, riddles, rhymes, or song lyrics.

Third Grade:

LA.3.1.6.1 - use new vocabulary that is introduced and taught directly;

LA.3.1.6.2 - listen to, read, and discuss familiar and conceptually challenging text;

LA.3.1.7.1 - identify a text's feature (e.g., title, subheadings, captions, illustrations), use them to make and confirm predictions, and establish a purpose for reading;

LA.3.1.7.2 - identify the author's purpose (e.g., to inform, entertain, or explain) in text and how an author's perspective influences text;

LA.3.1.7.3 - determine explicit ideas and information in grade-level text, including but not limited to main idea, relevant supporting details, strongly implied message and inference, and chronological order or events;

LA.3.1.7.4 - identify cause-and-effect relationships in text;

LA.3.1.7.5 - identify the text structure an author uses (e.g., comparison/contrast, cause/effect, and sequence of events) and explain how it impacts meaning in text;

LA.3.1.7.6 - identify themes or topics across a variety of fiction and nonfiction selections;

LA.3.1.7.7 - compare and contrast elements, settings, characters, and problems in two texts;

LA.3.2.1.1 - understand the distinguishing features among the common forms of literature (e.g., poetry, prose, fiction, drama);

LA.3.2.1.2 - identify and explain the elements of story structure, including character/character development, setting, plot, and problem/resolutions in a variety of fiction;

LA.3.2.1.3 - identify and explain how language choice helps to develop mood and meaning in poetry (e.g., sensory and concrete words as well as figurative language);

LA.3.2.1.4 - identify an author's theme, and use details from the text to explain how the author developed that theme;

LA.3.4.1.1 - write narratives based on real or imagined events or observations that include characters, setting, plot, sensory details, and a logical sequence of events;

LA.3.4.1.2 - write a variety of expressive forms (e.g., chapter books, short stories, poetry, skits, song lyrics) that may employ, but not be limited to, figurative language (e.g., simile, onomatopoeia), rhythm, dialogue, characterization, plot, and appropriate format.

Fourth Grade:

LA.4.1.6.1 - use new vocabulary that is introduced and taught directly;

LA.4.1.6.2 - listen to, read, and discuss familiar and conceptually challenging text;

LA.4.1.7.1 - identify the purpose of text features (e.g., format, graphics, sequence, diagrams, illustrations, charts, maps)

LA.4.1.7.2 - identify the author's purpose (e.g., to inform, entertain, explain) in text and how an author's perspective influences text;

LA.4.1.7.3 - determine explicit ideas and information in grade-level text, including but not limited to main idea, relevant supporting details, implied message, inference, chronological order of events, summarizing, and paraphrasing;

LA.4.1.7.4 - identify cause-and-effect relationships in text;

LA.4.1.7.5 - identify the text structure an author uses (e.g., comparison/contrast, cause/effect, sequence of events) and explain how it impacts meaning in text;

LA.4.1.7.6 - identify themes or topics across a variety of fiction and nonfiction selections;

LA.4.1.7.7 - compare and contrast elements in multiple texts (e.g., setting, characters, problems);

LA.4.2.1.1 - read and distinguish among the genres and sub-genres of fiction, nonfiction, poetry, drama, and media;

LA.4.2.1.2 - identify and explain the elements of plot structure, including exposition, setting, character development, problem resolution, and theme in a variety of fiction;

LA.4.2.1.3 - identify and explain how language choice helps to develop mood and meaning in poetry (e.g., sensory and concrete words as well as figurative language);

LA.4.2.1.4 - identify an author's theme, and use details from the text to explain how the author developed that theme;

LA.4.4.1.1 - write narratives based on real or imagined ideas, events, or observations that include characters, setting, plot, sensory details, a logical sequence of events, and a context to enable the reader to imagine the world of the events or experience;

LA.4.4.1.2 - write a variety of expressive forms (e.g., short story, poetry, skit, song lyrics) that employ figurative language (e.g., simile, metaphor, onomatopoeia, personification), rhythm, dialogue, characterization, plot, and/or appropriate format.

Teacher Development

Get to know Sergei Prokofiev (1891-1953)

Born on April 23, 1891 in Sontsovka, Ukraine of the former Russian Empire, Sergei Sergeevich Prokofiev is considered one of the greatest composers of the twentieth century. He was also an accomplished pianist and conductor. He attended the St. Petersburg Conservatory from 1904 to 1914, winning the Anton Rubinstein prize for best student pianist when he graduated. Like other great composers he mastered a wide range of musical genres, including symphonies, concerti, film music, operas, ballets, and program pieces. At the time, his works were considered both ultra-modern and innovative. He traveled widely, spending many years in Paris and Ettal in the Bavarian Alps, and toured the United States five times. He gained wide notoriety and his music was both reviled and triumphed by the musical press of the time. He returned to his homeland permanently in 1936. He died on March 5, 1953 in Moscow. -- <http://www.prokofiev.org>



In Winter 1935, in Moscow, composer Sergei Prokofiev took his wife, Lina and their two sons, Svyatoslav 11, and Oleg 7, to see the opera for children, *Fisherman and Goldfish*. After the show, the family spoke with Natalie Staz, an actress who helped run the company. She was grateful that Prokofiev was too polite to tell her what she already knew...that the show was not very good.

At later productions, Prokofiev spoke with Staz again telling her that he liked the idea of musical theater for children, but he didn't feel that her shows were the sort of thing children really like. He observed that the children in the audience seemed more interested in the musical instruments than in the program being presented.

Ms. Staz asked Prokofiev to create a symphonic fairy tale introducing children to musical instruments. "Perhaps a bird could be represented as a flute," suggested Ms. Staz. Prokofiev agreed to use other instruments for more animals, but also thought people were needed as well.

A week later, Prokofiev, while his family was in Paris, finished his musical score. The first performance was on May 5, 1936. The children in the audience were first shown the instruments, then listened to their sounds. Then the piece was played and everyone loved it. After this success, it was repeated often. "*Peter and the Wolf*," said Mr. Prokofiev, "is a present not only to my own children, but to the children of Moscow...and also the entire world." – Courtesy Jim Gamble Puppet Productions

Adaptations of Peter and the Wolf

Audio and Video:

There are many recordings of “Peter and the Wolf” available for listening and viewing. Since some may be frightening for your students, it is advised that you preview them prior to sharing in class. Some that are available through the Palm Beach County Library System are:

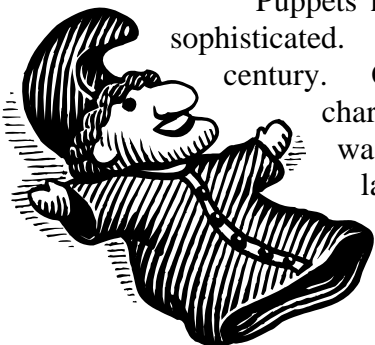
- Prokofiev, Sergey, 1891-1953. *Peter & the Wolf* [sound recording]. Cleveland: Telarc, p1986. (*Andre Previn narrator*)
- *Elmo's Musical Adventure [videorecording]: the Story of Peter and the Wolf*. New York : Sony Wonder, c2001.
- Prokofiev, Sergey, 1891-1953. *Peter and the Wolf* [sound recording] France: Erato, p1994. (*Patrick Stewart narrator*)

Some suggested books for Read Aloud:

Please explore your school or local library in the folktale section for more options. It is the illustrators who often set the tone for this sometimes dark and sometimes cheery tale.

- Beck, Ian. *Peter & the Wolf*. New York: Atheneum Books For Young Readers, c1995.
- Lemieux, Michèle. *Peter and the Wolf*. New York: Morrow Junior Books, c1991.
- Prokofiev, Sergey. *Peter and the Wolf*. transl. Maria Carlson; ill. Charles Mikolaycak. New York: Puffin Books/Penguin, 1986, c1982.
- Raschka, Christopher. *Peter and the Wolf / retold by Chris Raschka*. 1st ed. New York: Atheneum Books for Young Readers, 2008.
- Vagin, Vladimir Vasil'evich. *Peter and the Wolf*. New York: Scholastic Press, c2000.
- *Alternative for familiarizing with the appearance of Soviet Russians:* Taback, Simms. *Joseph had a Little Overcoat*. New York: Viking, 1999.

A Few Words on Puppets



Puppets have been part of every culture from the most primitive to the most sophisticated. Puppet theaters probably developed in Italy during the seventeenth century. Characters from troupes of traveling actors, which had standard characters, became standard puppet characters as well. The most popular was Punchinello, a bragging, comic fellow who always made the audience laugh because of his clumsiness and foolishness. He became the Punch of Punch and Judy to the English tradition, Guignol to the French, Kasperle to the Germans, and Karagoz of the Middle East tradition. This character was the forerunner of the modern circus clown.

For all general purposes, a puppet is an inanimate object given life through imaginative movement and sound. Derived from the Latin word “pupa” meaning girl or doll, puppets have long existed both as an art form and as a vehicle for creative expression.

There are many different types of puppets. They are named by the way in which they are designed to be operated. Hand puppets are manipulated by the puppeteer’s hand inside the puppet. Rod puppets are controlled with rods, sometimes above the head and sometimes directly in front of the puppeteer. Simple finger puppets are controlled using the finger as part of the figure. Shadow puppets are operated in front of a light source, allowing the audience to see the performance by observing the projected shadows. String puppets are controlled with strings.

What is a Rod Puppet?

These figures are manipulated from below, but they are full-length, supported by a rod running inside the body to the head. Separate thin rods may move the hands and, if necessary, the legs. Figures of this type are traditional on the Indonesian islands of Java and Bali, where they are known as *wayang golek*. In Europe they were for a long time confined to the Rhineland; but in the early 20th century Richard Teschner in Vienna developed the artistic potentialities of this type of figure. In Moscow Nina Efimova carried out similar experimental productions and these may have inspired the State Central Puppet Theatre in Moscow, directed by Sergey Obraztsov, to develop this type of puppet during the 1930s. After World War II Obraztsov’s theater made many tours, especially in Eastern Europe, and a number of puppet theaters using rod puppets were founded as a result. Today the rod puppet is the usual type of figure in the large state-supported puppet theatres of Eastern Europe. In a similar movement in the United States, largely inspired by Marjorie Batchelder, the use of rod puppets was greatly developed in school and college theatres, and the hand-rod puppet was found to be of particular value. In this figure the hand passes inside the puppet’s body to grasp a short rod to the head, the arms being manipulated by rods in the usual way. One great advantage of this technique is that it permits bending of the body, the manipulator’s wrist corresponding to the puppet’s waist. Although in general the rod puppet is suitable for slow and dignified types of drama, its potentialities are many and of great variety. It is, however, extravagant in its demands on manipulators, requiring always one person, and sometimes two or three, for each figure on stage. - <http://www.britannica.com/EBchecked/topic/483732/puppetry/28721/Rod-puppets#ref=ref398532>



Some books on puppets and puppetry:

- *Puppets, Methods and Materials*, by Cedric Flower Davis Publications, c1983.
- *The Puppet Theatre in America : a History, 1524-1948* Paul McPharlin Plays, inc. 1969
- *Puppet Plays and Puppet-Making: the Plays, the Puppets, the Production* Burton Marks Plays, Inc., c1985.

Cast of Characters

The Introduction and Instruments

Prokofiev, the Composer-Narrator
Trumpet
Flute
Clarinet
Oboe
Violin
Bassoon
French Horn
Kettle Drum
Base Drum

The Story

Violin-Peter
Peter
Flute-Bird
Bird
Duck
Clarinet-Cat
Oboe-Cat
Cat
Grandfather Bassoon
Grandfather
Wolf
Hunter-Drums
Hunters

Pre-Activities

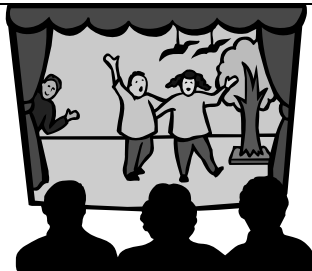
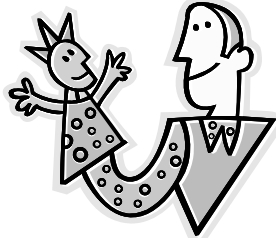




- 🐾 Familiarize your students with some of the key terms on the list provided. Set up a small puppet theater in your classroom using a box and hand puppet. As you add each item on the list define it for the children and tell them to look for these during the “Peter and the Wolf” performance.
- 🐾 Complete the Key Terms Match included in your packet. This will allow the children to have a working knowledge of some vocabulary associated with the trip.
- 🐾 Locate Russia on a world map or globe. Explain to the children that for most of the 20th century until 1991, Russia was part of the U.S.S.R and the people were called Soviets. Read a story version of *Peter and the Wolf* to your class to help familiarize them with the mode of dress of early 20th century Soviets. The puppets of the play are stylized for the time period and may be unfamiliar to the children. Caldecott winner *Joseph Had a Little Overcoat* is a favorite that would also be helpful in this manner.
- 🐾 Play some of the music from Prokofiev’s *Peter and the Wolf* for your class. Help them to recognize the characters by their instruments.
- 🐾 Begin collecting materials for your students to make their own puppets following the performance. Some suggested items are: string, fabric scraps, Styrofoam balls, old socks, small sticks, tongue depressors, ribbon, yarn, buttons, bandannas, and old scarves.



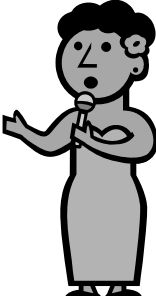

Post-Activities

- ✿ Make your own puppets using the supplies you have gathered. Allow the children to attempt a few different options, finger puppet, sock puppet, rod puppet, and/or marionette.
- ✿ Compare the *Peter and the Wolf* show you have seen with the other versions you read, watched, or listened to prior to your trip. Use some leading questions such as:
 - How was this performance different? Similar?
 - How did Mr. Gamble help you to recognize the various instruments used for each character?
 - Why do you think Prokofiev chose each instrument?
- ✿ Make a compare and contrast chart for the different versions. A Venn diagram will work well.
- ✿ Write a simple version of the story as a class. Include elements of the tale that you and/or your class have determined to be essential. Remind them that it is up to the storytellers to make the changes they think are necessary.
- ✿ As a group or individuals, have the children choose a favorite story and its main characters to develop as Prokofiev did in *Peter and the Wolf*. For instance, Cinderella would be a flute, the Wicked Stepmother a bass drum, the Fairy Godmother a harp, the Prince a trumpet and so on.
- ✿ Ask the children to write their own version of *Peter and the Wolf*. Using grade-appropriate guidelines, encourage them to include what they think are the essential elements of the tale. For example, a kindergarten assignment may be a three section picture reflecting beginning, middle, and end. The story should reflect the culture of each child. Perhaps the setting should be their home and include characters and places familiar to them. Assess the writing for key elements of the tale. They may include, but are not limited to:
 - Does it have a clear beginning, middle, and end?
 - Does it include a child who receives help from other characters as Peter did?
 - Was the child advised not to do something, but did so anyway?

Peter and the Wolf Key Terms Match

Directions: Cut apart the squares. Put the table back together, putting the word, its definition and picture in a row.





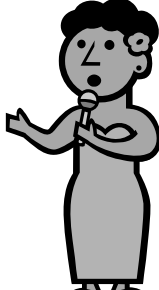
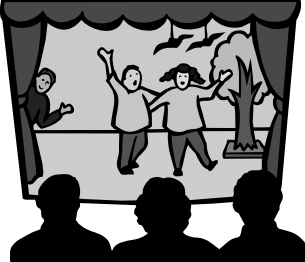
Backdrop	A large orchestra of string, wind, and percussion instruments	
Composer	A building or area for plays	
Symphony	A puppet made around a central rod secured to the head	
Marionette	A person who performs with puppets	
Opera	A raised platform on which plays are presented	
Play	A jointed puppet moved above by strings or wires	

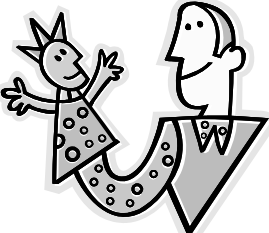
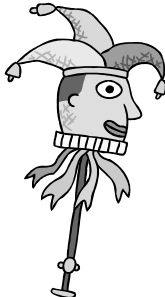


<p>Puppeteer</p>	<p>A painted cloth hung across the rear of a stage</p>	
<p>Rod-Puppet</p>	<p>A story acted out by people or puppets</p>	
<p>Stage</p>	<p>A person who writes music</p>	
<p>Theater</p>	<p>A play set to music</p>	

Peter and the Wolf Key Terms Match

TEACHER KEY SHEET

Directions: Cut apart the squares. Put the table back together, putting the word, its definition and picture in a row.

<p>Backdrop</p>	<p>A painted cloth hung across the rear of a stage</p>	
<p>Composer</p>	<p>A person who writes music</p>	
<p>Symphony</p>	<p>A large orchestra of string, wind, and percussion instruments</p>	
<p>Marionette</p>	<p>A jointed puppet moved from above by strings or wires</p>	
<p>Opera</p>	<p>A play set to music</p>	
<p>Play</p>	<p>A story acted out by people or puppets</p>	

<p>Puppeteer</p>	<p>A person who performs with puppets</p>	 A black and white line drawing of a puppeteer on the right, looking towards a marionette on the left. The marionette has a pointed hat and a patterned dress. The puppeteer's hands are positioned as if manipulating the marionette.
<p>Rod-Puppet</p>	<p>A puppet made around a central rod secured to the head</p>	 A black and white line drawing of a rod puppet. It has a large, stylized head with a pointed hat and a long, thin rod extending from the back of its head down to a small handle.
<p>Stage</p>	<p>A raised platform on which plays are presented</p>	 A black and white illustration of a stage. It shows a raised platform with a white curtain in the foreground and a dark curtain in the background. A spotlight is shining on the stage.
<p>Theater</p>	<p>A building or area for plays</p>	 A black and white illustration of a theater building. It has a sign that says "THEATRE" above the entrance. There are two people walking towards the entrance.



About the Society of the Four Arts

- ◇ We welcome the opportunity for you and your students to take part in one of our free presentations for school aged children. Performances take place in our 700 seat auditorium, which is equipped with state-of-the-art lighting and sound systems.
- ◇ On the day of your trip, please arrive 15 to 30 minutes before the performance time to give your students time to use the restrooms and find their seats. Good theater manners mean that all visitors remain seated during the entire performance to ensure that they do not distract performers or other patrons.
- ◇ When you arrive, you will be met by a Four Arts Staff Member. Please be prepared with the exact number of students and chaperones in your party. A Staff Member will usher the entire group to their reserved sitting area.
- ◇ In addition to our auditorium, the Four Arts is also home to an art gallery. For the safety of the students and the protection of items on display, students should be supervised by an adult chaperone at all times.
- ◇ While there is no dress code necessary for school programs, teachers are encouraged to use this trip as an opportunity to discuss what is and is not appropriate to wear at the theater. If teachers feel that it is appropriate, consider asking students to dress up in slacks, collared shirts, skirts or dresses.
- ◇ Please leave any food or drink at school or on the bus.
- ◇ Once the performance begins, students have an important job ~ they should pay close attention to the stage and the performance. Remember to look, listen, laugh and enjoy!
- ◇ After each presentation there will be question and answer time ~ please speak only when prompted by the performer.
- ◇ We have no lunch facilities for school groups.
- ◇ Departure times: 10:15 a.m. performance departure is 11:00 a.m.; 11:45 a.m. performance departure is 12:30 p.m.
- ◇ Our Campus is located in the heart of Palm Beach. Take I-95 to the Okeechobee Boulevard exit; proceed east for approximately two miles to the bridge over the Intracoastal Waterway. After crossing the bridge, turn left at the first street which is Four Arts Plaza (before the traffic lights). Here you will find the Children's Library located in the John E. Rovensky Administration building and the Walter S. Gublemann Auditorium where our school programs are held. Among these buildings you will also find the Gioconda and Joseph King Library, the newly enhanced Philip Hultar Sculpture Garden and the Four Arts Horticulture Garden.



Are You Ready To Visit The Society of the Four Arts?



What does it mean when the lights blink in the hallway outside of an auditorium?

- A. The theater is trying to save electricity
- B. There is a problem with the light bulbs
- C. It is a special effect to make the theater seem interesting
- D. It is time to go into the theater and sit down

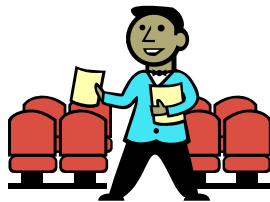
The answer is D. The lights blinking means that the performance is going to start in just a few minutes. Your teacher or chaperone will lead you to your seats so you don't miss anything.



When should you go to the restroom when at a performance?

- A. During the quiet parts
- B. During the loud parts
- C. When there are only a couple of people on stage
- D. Before or after the performance so I don't disturb anyone

The answer is D. Even if you try to be very quiet, getting up in the middle of the performance bothers the people sitting around you and can distract the performers. Try to go to the bathroom before or after a performance so you can concentrate on what's happening on stage.



When is it OK to talk during a performance?

- A. When my friends are talking
- B. When I think of something funny
- C. If it's loud enough that the performer can't hear me talking.
- D. When the performer asks the audience a question

The answer is D. Remaining quiet unless asked a question shows the performer that you care about what they are doing or saying, and helps the people who are sitting around you hear the program. Even if your friends are talking, it is good theater manners to remain quiet.



What should you do with food and drink when attending a performance at The Four Arts?

- A. Sneak it in under my jacket
- B. Ask my teacher to hold it
- C. Hide it in a plant or behind a chair
- D. Leave it in a safe place, such as the bus or the car, and enjoy it later.

The answer is D. The Four Arts doesn't allow food or drinks in the auditorium at all. Sneaking or hiding food is not allowed either.



After the performance, sometimes the performers take questions from the audience. If you are called on, what should you do?

- A. Stand Up
- B. Speak Slowly
- C. Speak Very Loudly
- D. All of the Above

The answer is D. If the performer asks "Does anyone have any questions?" by all means, raise your hand! If you get called on, speaking slowly, loudly and standing up helps the performer and the audience hear your question.



THE SOCIETY OF THE FOUR ARTS

Teacher Evaluation Form

Thank you for taking the time to evaluate our program. Your comments will help the Society of the Four Arts to better serve the children and teachers of our community.

School: _____

Name: _____

Grade level: _____

Date of visit: _____

Program: Peter and the Wolf

Please rate the following:

Scale: 5-excellent 4 -good, 3-satisfactory, 2-fair, 1-poor

Student experience: _____

Teacher experience: _____

Performance: _____

Pre-visit materials: _____

Post-visit materials: _____

Facility: _____

Additional on-site activity (if applicable): _____

Please answer the following:

1. What did your students most enjoy?
2. What portion of the program materials did you find most helpful?
3. What could the Society of the Four Arts improve to make your visit more productive or enjoyable?
4. Would you recommend this venue to other teachers? Why or why not?

Please return this form in the mail after your visit to Susan Harris, The Society of the Four Arts, 2 Four Arts Plaza, Palm Beach, FL 33480.

Peter and the Wolf Character Instruments

