

# The Jungle Book Supplemental Study Guide

## **TEACHER'S GUIDE TO JUNGLE BOOK**

**State Street Ballet**

**Rodney Gustafson, Artistic Director**

### **Contents**

How to Enjoy Live Theatre

About State Street Ballet

Milan Svoboda, Composer

Ballet Terminology

Grades K-1 – Introduction to Ballet

Grades 2 – 3 – Thinking of Themes

Grades 4 – 5 – The Jungle Book, Themes, Plots, & Symbols

Grades 6 – 7 – Advanced Review of Dance

### **HOW TO ENJOY LIVE THEATRE**

Let's share the excitement of live theatre together! When young people attend a live theatrical performance for the first time they often do not realize how different it is from watching a movie or television show. Because the performers and audience are together in the same room, *they are creating the event together*. The performers can see and hear the audience just as the audience can see and hear them.

A live presentation has not been pre-recorded, with the mistakes taken out, which means it's riskier for the performers and more exciting for the audience. It also means the audience has a real contribution to make the overall experience enjoyable. Audience members affect those around them as well as the performers. The more the audience "gives" to the performers, the more the performers can give back to the audience. Remember, without the audience, there would be no show! Live theatre is successful because of the efforts of many people working together.

The Audience

The Technical Crew

## The House Manager and The Ushers The Performers

- Listening, laughing and applauding in the appropriate places is welcomed and greatly appreciated by performers. They are the signs of a good audience. Talking during a performance is distracting. Ushers have been instructed to ask anyone creating a distraction to leave the auditorium.
- No hats or chewing gum in the theatre; these must be removed upon entering the lobbies.
- Trips to the bathroom should be taken before and after the performance. A chaperone from your schools must accompany the students.
- Please encourage the students to listen to the ushers carefully when being seated and when leaving the theatre. Our ushers are trained to ensure the comfort and safety of the audience.
- Live theatre is a unique and fun-filled experience that is made even better when all work together and show off their best theatre manners.

### **About State Street Ballet**

State Street Ballet is a vibrant, innovative professional dance company based in Santa Barbara, California. The company was founded in 1994 and remains dedicated to promoting original dance through public performances and educational outreach programs.

The company combines the rigors and timeless beauty of classical technique with updated looks, special effects and digital technology, producing original works that satisfy today's diverse audiences. By melding familiar storylines with exciting dance movement and special effects, State Street Ballet gives each tale a modern, passionate and unique twist. This heady meld of movement, music, lighting, scenery and acting is successfully reaching new audiences, introducing dance as

mainstream entertainment while honoring classical training, style and tradition.

### **Milan Svoboda, Composer**

Milan Svoboda is one of the leading personalities on the Czech musical scene. He gained international renown as a jazz pianist and bandleader. His composing and conducting skills span a wide range of styles, including modern jazz, musicals, film, theater and contemporary classical music.

Milan Svoboda was born in 1951 in Prague. He graduated from the organ class at the Prague Conservatory, studied musicology at Charles' University in Prague and composition at the Prague Academy of Music and at the Berklee College of Music, Boston, USA. In 1974 he founded his first jazz orchestra, the PRAGUE BIG BAND, which made a name for itself in the history of both Czech and European jazz. As a conductor and arranger Svoboda later led the combined Czech/Polish Big Band, which featured the finest soloists of both nations. In 90'th he led successful young jazz orchestra CONTRABAND. He currently conducts again a creative Milan Svoboda Jazz Orchestra - Prague Big Band and his own Milan Svoboda Quartet. Svoboda has performed throughout Europe as well as overseas with his big bands, his quartet, his duo and as a soloist, he played at numerous jazz festivals and has an extensive discography to his credit (27 albums). He worked with many important jazz figures, including James Moody, Tony Lakatos, Aaron Scott, Phil Wilson, Sonny Constanzo, Victor Mendoza, Sigi Finkel, Jiří Stivín and many others.

As a composer, Svoboda also works for theater, film and television. He wrote music for an original musical based on Boris Vian's novel "The Foam of the Days", and a full-length ballet "Mowgli" which was performed at the National Theater, Prague. Svoboda wrote music for many feature films (e.g. Karel Kachyna's "The Last Butterfly" or Samuel Fuller's "Day Of Reckoning"), animated movies and documentary films, television plays and over seventy theater dramas and musicals. He has been regularly cooperating with Prague National Theater's Drama Company for which he wrote music for fourteen plays including Hamlet, Faust, Peer Gynt and The Lion In Winter.

As a conductor Svoboda rehearsed and conducted big musical shows such as Foam of the Days, Jesus Christ Superstar, Evita and Les Miserables.

At present Milan Svoboda composes also chamber and orchestral music for classical ensembles, e.g. "Concerto Grosso" for violin, piano and string orchestra and the "Mowgli Ballet Suite" for symphonic orchestra. He cooperates with leading classical musicians. Among others he played and recorded with the Virtuosi di Praga and violinist Pavel Šporcl and on several occasions conducted the North Czech Philharmonic. The cellist Jiri Barta is a regular guest of Svoboda's Quartet.

Svoboda has been invited to cooperate with other jazz orchestras (including KRO Hilversum Orchestra and Jugend Jazzorchester Sachsen, Dortmund-Rostov Int. Big Band) and taught big band and orchestral workshops (e.g. Leverkusen Jazz Days, Dortmund, Musikhochschule Dresden). From 2006 he is a conductor and artistic leader of new Rudolfinum Jazz Orchestra (members of Czech Philharmonic and leading jazz soloists).

For the past several years Svoboda has been Professor of Composition and Jazz Harmony at the Jaroslav Jezeek Conservatory in Prague.

### **Ballet Terminology**

**Adagio** (A-daj -ee-o) - A dance designed to enable a female dancer, generally assisted by a male partner, to display her grace, sense of line, and perfect balance.

**Arabesque** (Air-Rah-Besk) - An elongated classical position when the dancer balances on one leg with the other extended behind the shoulder.

**Ballerina** - Originally an Italian word meaning female dancer. Usually refers to a female dancer of principal or soloist status.

**Choreographer** - "Someone who makes dances. The choreographer is best compared to the poet: He is a man who uses the material of the classic dance that has been developed over hundreds of years, just as

the poet uses language. And like the poet, the choreographer finds new ways of saying things. "--Mr. George Balanchine

**Classical** - A term used to describe ballet technique: also used to describe ballets of the latter half of the 19th century which display classical ballet in its purest form.

**Contemporary Dance** - A neo-classic style of dance less rigid in structure than classical ballet.

**En pointe** (On point) -Standing or dancing on the tips of the toes in pointe shoes.

**Grand jete** (Gron Jet-Tay) -A leap through the air with legs outstretched.

**Mime** -A set of gestures with meanings which tell a story.

**Pas De Deux** (Pa-Duh-Duh) -Steps where a male and female partner each other.

**Pirouette** (Pee-Rou-Et) - A complete revolution on one leg.

**Premier Danseur** (Pre-Mer Dan-Sur) -A title which can be given to a principal male dancer.

**Romantic** - A term used to describe the style of ballet created during the Romantic era in the first half of the 19th century.

**Technique** - The skill required to perform ballet movements.

**Turnout** - The distinguishing characteristics of the classic dance: knees that are turned out from the hip at an angle of ninety degrees, allowing the body to move more easily in more directions.

## Grades K-1 – Introduction to Ballet

### **BEFORE THE BALLET**

#### **Dance and Theatre: What Is A Ballet?**

Discuss what a ballet is. Are there speaking parts? How is a story told? Who decides how the dancers tell the story? How do the dancers learn their parts?

#### **Dance, Music, and Theatre: Audience Etiquette**

Students should be introduced to basic audience etiquette before attending the performance. Some important things to remember include the following:

- Remain seated throughout the performance so that everyone can see
- Remain quiet so as to not distract the dancers and fellow audience members
- Clap politely at the end of a performance

#### **Dance: Basic Ballet Steps**

Introduce a small sample of commonly used steps to the class. Some familiarity with basic steps will provide students reference points through which to enjoy the performance. Some impressive steps that are used frequently in ballet performances include:

Pirouettes: turns, sometimes consisting of several revolutions, performed by both male and female dancers

Bourrées: tiny rapid steps performed by female dancers while en pointe that give the illusion of floating above the ground

Grande Jeté: an impressive split leap performed by both male and female dancers.

### **FOLLOWING THE BALLET**

How did the story that you saw differ from the ones that you know? What other Jungle Book stories have you seen or read? Was this what you expected?

**1. Discuss several different types of dance from other cultures.** How was this ballet different from other kinds of dance? Was it faster or slower? Did they use a lot of energy? Did the costumes help them dance? Did the music fit the movement? Do you do any of these moves while you are in school playing or learning?

**2. Using the basic dance vocabulary that was discussed before the ballet:** What ballet steps did you see the dancers perform? Were they used to communicate ideas, moods, etc? Were they used to tell the story? How?

**3. Math:** Do you think that dancers use math to help them? Do they count the rhythms? Do they make circles and squares and other shapes in their dance?

**4. Listening and responding with movement to music:** Play different music for your students and ask them to move to the music. Feel the mood of the music and dance fast, slow, silly, serious. **Discuss:** Why do artists create dance, music, theatre and visual arts? Is this a job? Can all of these things be used together to tell a story? Give examples. Do you think that you get better the more you practice or perform?

### **Kindergarten**

Dance Content Standards. 4.1, 5.1

Music Content Standards. 5.1, 5.2

### **Grade One**

Dance Content Standards. 3.1, 4.1, 4.3, 5.1, 5.2

Music Content Standards. 4.1, 4.2, 5.2

## **GRADES 2 – 3 Thinking of Themes**

### **BEFORE THE BALLET**

**Introduction:** Objective: Using THE JUNGLE BOOK students become familiar with recognizing and analyzing themes, plots, and symbols in a story. Discuss the meaning of theme, of plot and of symbols in a story.

Sample: A theme is an underlying message meaningfully created and connected to the story's plot, characters, and setting. Ask students to take five minutes to write down their thoughts about the theme of the story in THE JUNGLE BOOK.

### **Language Arts: Story Familiarity**

Read a excerpts from The Jungle Book to the class. Encourage students to relate the story to other stories that they are familiar with. In addition, encourage students to relate aspects of The Jungle Book to their own lives.

### **FOLLOWING THE BALLET**

#### **1. Themes & Literature:**

How did the story told in the ballet differ from the excerpts read in class? What other The Jungle Book stories have you seen or read? Was this what you expected?

Was there a theme to the ballet in terms of movement, music, costumes? Identify similar themes in stories, songs, and art forms (e.g., patterns, texture).

Describe how literature is often used to inspire dance ideas and don't forget poetry and nursery rhymes.

**2. DANCE:** Describe this ballet in terms of rhythm and energy.

Name some other kinds of dance, and describe the similarities and differences.

Describe how choreographers create dances.

How are some dance movements like punctuation marks:!!!!, ?????? ...

Were these performers professional, focused, trained? How can you tell?

Talk about how these performers rehearse, practice, and stretch. Also talk about how they schedule their rehearsals so as not to waste time.

Do you think that all of the dancers are at every rehearsal?

**3. MUSIC:** Describe the music in this ballet in terms of rhythm, mood, tone, and instruments.

What kind of music do you like to listen to, and how is it different.

What parts of the music communicated ideas or moods in the ballet?

Discuss Svoboda, his music and his life.

Who writes and performs music? What kinds of music?

Can you say if the music was good? Why?

**Grade Two**

Dance Content Standards. 4.1, 4.2, 4.3, 5.1, 5.2, 5.3

Music Content Standards. 4.1, 4.3, 4.4, 5.1, 5.2

**Grade Three**

Dance Content Standards. 4.1, 4.2, 4.3, 5.1, 5.3, 5.4

Music Content Standards. 4.1, 4.3, 5.1, 5.2

**GRADES 4 – 5 – The Jungle Book Themes, Plots, & Symbols**

**BEFORE THE BALLET**

**Language Arts: Story Adaptations**



Read excerpts from Rudyard Kipling's *The Jungle Books* aloud. Discuss the following questions as a class, brainstorm and write down what students say.

- 1) What are the conflicts in *The Jungle Book*? What types of conflict (physical, moral, intellectual, or emotional) did you notice in story? Compare and contrast types of conflict in the story *The Jungle Book* to the conflicts the students face in their own lives.
- 2) What are some themes in the story? How do they relate to the plot and characters?
- 3) What are some symbols in *The Jungle Book*? How do they relate to the plot and characters?
- 4) Are the characters consistent in their actions? Which of the characters are fully developed? How? Why?
- 5) Do you find the characters likable? Would you want to meet any of the characters? Which one(s)? Why?
- 6) How does Mowgli's upbringing affect how his character develops as a human being?
- 7) What plot elements relate to what is happening in the students own lives?

## **FOLLOWING THE BALLET**

**Language Arts: Compare and Contrast** The excerpts of *The Jungle Books* you read in class are different than the version of *Jungle Book* you saw on stage. Create a Venn diagram to illustrate the similarities and differences between the excerpts you read in class and the ballet. Why do you think that the ballet version of *The Jungle Book* was performed as it was?

Ballet is the integration of several art disciplines (dance, music, theatre, and the visual arts) into a well-organized presentation or performance. Discuss musical accompaniment and explain how it relates to a dance performance. Use dance vocabulary to describe unique characteristics of the dance. (e.g., rhythms, spatial patterns, gestures, intent). Name and use specific criteria in assessing personal and professional dance choreography (e.g., contrast, phrasing, unity). Describe ways in which a dancer effectively communicates ideas and moods (strong technique, projection, and expression). List the expectations the audience has for a performer and vice versa.

Explain how dance practice relates to and uses the vocabulary of other art subjects (e.g., positive and negative space, shape, line, rhythm, character). Discuss the choreographic process and its relation to the writing process

(e.g., brain-storming, exploring and developing ideas, putting ideas into a form, sequencing). What is a work of art?

### **Grade Four**

Dance Content Standards. 3.2, 4.1, 4.2, 4.3, 4.4, 5.1, 5.4

Music Content Standards. 4.1, 4.2, 5.2, 5.3, 5.4

Language Arts Standards. 3.1 3.2, 3.3, 3.4, 3.5

### **Grade Five**

Dance Content Standards. 4.1, 4.2, 4.3, 4.4, 5.1, 5.3

Music Content Standards. 4.1, 4.2. 5.2

Language Arts Content Standards. 3.1 3.2, 3.3, 3.4, 3.5, 3.6, 3.7

## **GRADES 6 – 7 – Advanced Review of Dance**

### **Mathematics: Shape and Line Geometry, and Patterning**

Discuss a variety of shapes and line patterns that are frequently used in ballet choreography. Some line patterns include diagonal lines, parallel lines, perpendicular lines, grid formation, and staggered formation. Some shape formations include circular, square, triangular (or angled), hexagonal and pentagonal. Sometimes, formations may also resemble an object like a flower, a bicycle wheel, or a snowflake. Students can watch for a variety of these patterns and formations throughout the performance.

### **General Facts about Ballet**

**I.** Ballet is an art of movement. Movement is vertical and horizontal on stage movement is organized in space and follows time in rhythmical patterns as indicated by the music. Movement sequences can convey a story without the use of words or even mime. Movement can establish mood, make statements and develop a good story line. A good ballet does not need an explanation; it visually illustrates a piece of music.

**II.** As a performing art, ballet combines a number of elements to create an overall theatrical spectacle: music, lights, costumes and scenery all help to convey the story.

**III.** The teaching language of ballet is French, a universal language understood by all dancers. Dancers can learn from teachers and choreographers, even though they might not speak the same language because the names of the steps are the same no matter where they are used.

**IV.** All ballet steps and movements have a common denominator as everything begins or ends in one of five basic feet positions. Steps can be linked together in movement, phases or combinations.

**V.** Ballet dancers are athletes and professionals. They spend long hours training in order to perform. This training starts at an early age, 8-11 years old. Training hours increase with a dancers physical development ability. Professional dancers train 7 hours a day, 6 days a week, and even longer on performing days.

### **Advanced Dance Vocabulary**

**Abstraction:** Taking a familiar movement or everyday action and extracting its essential qualities; transforming or stylizing the movement so that it becomes less literal or mimetic. Common ways of abstracting movement are to exaggerate its size, making it either smaller or larger; transfer it to another body part, for example pointing with the elbow or toe rather than a finger; changing the time element by speeding it up or slowing it down; etc.

**Ballet:** A highly refined Western European art form dating back to the courts of sixteenth-century France (Catherine de Medici and Louis XIV). Ballet is characterized by a desire to defy gravity (jumps, leaps, and rising on the toes). Balance and verticality, symmetry, clearly defined roles for men and women, and a hierarchical structure (prima ballerina or soloist vs. corps de ballet or chorus) reflect the European court that gave birth to it.

**Choreography:** The process through which a dance is created. It involves both creativity and craftsmanship. While the choreographer's vision guides the dance, many dances are the result of the combined efforts and ideas of the choreographer and the dancers (performers) with whom they work. Choreographers draw their inspiration from many sources, including everyday life, the natural world, relationships (family, peers, etc.), social and political events, dreams, images, and memories.

**Dance Technique:** The method which dancers use to develop and maintain their bodies as expressive and articulate instruments. All artists must explore and gain control of their materials. Dance technique involves exercises and dance movements that promote strength, flexibility, balance, control, speed, and articulation. It is also a way for the dancer to test the limits and range of his or her physical abilities and artistic expression.

**Improvisation:** Moving spontaneously, without thinking or pre-planning. Many dancers, like jazz musicians, use improvisation as part of their training because it develops a quickness of response and sensitivity to their own movement and that of others. Some improvisations are structured like games and have the same serious-play quality that games have. Many dancers enjoy improvising because it gives them an opportunity to get in touch with themselves and their own distinctive movement qualities.

**Jazz and Tap Dance:** The syncopated rhythms of jazz and tap dance were born in Africa and nurtured in America, in large part by African-Americans who, in the face of great hardship, kept their song and dance alive through slavery and brought it from the plantations to the clubs of Harlem and East St. Louis and finally to Hollywood and the Broadway stage. The earthy vitality and energy of jazz and tap dancing are continually invigorated by their connections to social dance (the Lindy, Jitterbug, Twist, etc.), vernacular and street dancing (Break dancing, Hip-Hop, Vogue-ing, Hammer Time) and popular entertainment (movies and MTV).

**Kinesthetic Sense:** A real “sixth sense,” the sense of movement and bodily awareness of oneself, others, and the environment. The kinesthetic sense provides feedback about speed, height, tension/relaxation, force, exertion, direction, height, etc. It is the kinesthetic sense that gives an audience access to dance, just as the ability to make sense of the visual world gives a viewer access to visual art forms such as painting and sculpture. The kinesthetic sense is finely tuned in athletes and dancers but often overlooked in modern culture, which traditionally values the verbal over the nonverbal.

**Modern Dance:** An American and German contribution to the field of dance reflecting the values of rugged individualism, adventurous exploration of frontiers, and democratic principles. It originated as an art form during the early part of the twentieth century when it was called “aesthetic dancing” or “barefoot dancing.” Its most notable proponents were Isadora Duncan, Ruth St. Denis and Mary Wigman, who rejected the artificiality of the ballet of that period and were also catalysts in the dress reform and health-and-fitness movement of the day. Modern dance is characterized by a giving in to gravity, off-balance and asymmetry in movement, a sense of equality among the dancers, individualized movement vocabularies, and a rebellious spirit that often challenges the status quo.

**Grade Six**

Dance Content Standards. 4.1, 4.2, 4.3, 4.4, 5.1, 5.3

Music Content Standards. 4.1, 4.2, 4.3, 5.1, 5.2

**Grade Seven**

Dance Content Standards. 4.1, 4.2, 4.3, 4.4, 5.1, 5.2, 5.3 5.4

Music Content Standards. 4.1, 4.2, 4.3, 5.1, 5.2, 5.3