

MSO

MSO FOR SCHOOLS

PETER AND THE WOLF

Teaching and Learning Guide (Levels 7–12)



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REPERTOIRE

PROKOFIEV *Peter and the Wolf* Op.67

Find the repertoire on:

- Vimeo – [Vancouver Symphony Orchestra, conducted and narrated by Bramwell Tovey](#)
- Spotify – [Philadelphia Orchestra, conducted by Eugene Ormandy and narrated by David Bowie](#)

Please note: MSO reserves the right to tweak repertoire at any time prior to the commencement of the concert. In this case, MSO will contact ticket holders immediately to advise of the extent of the change.

NARRATIVE AND CONCEPT

This concert explores the musical magic of a much-loved children’s classic, *Peter and the Wolf*. Originally conceived in 1936 as a symphonic fairytale for young people, the work is heavily narrative-based and guided by a live narrator. Based around several overt musical themes played by particular instruments and matched to the various animals/characters of the story, Prokofiev’s *Peter and the Wolf* has long been regarded as the perfect introduction to the symphony orchestra.

The role of narrator in this work is a lauded position in the symphonic cannon and has been fulfilled in various interpretations by celebrities including David Bowie, Leonard Bernstein, Alice Cooper, David Tennant and Dame Edna Everage.

We encourage you and your students to use [Section 4](#) of this resource (Resource Library) to identify your favourite narration/version!

CURRICULUM LINKS

This Teaching and Learning guide links directly to key elements of:

- General capabilities of The Victorian Curriculum (7–10)
- Strands of the Victorian Music Curriculum (7–10)
- Key knowledge and skills from the VCE Music Curriculum
- Links to IB Approaches to Learning (ATLs)
- Links to IB MYP Global Contexts
- Links to IB DP Core Aims

Suggestions for extension and differentiation are offered at the conclusion of each lesson plan.

ARTIST INFORMATION

MELBOURNE SYMPHONY ORCHESTRA

The Melbourne Symphony Orchestra is a leading cultural figure in the Australian arts landscape, bringing the best in orchestral music and passionate performance to a diverse audience across the nation and around the world.

Each year the MSO engages with more than 5 million people through live concerts, TV, radio and online broadcasts, international and regional tours, recordings and education programs. The MSO is a vital presence, both onstage and in the community, in cultivating classical music in Australia.

The MSO regularly attracts great artists from around the globe; including Anne-Sophie Mutter, Lang Lang, Renée Fleming and Thomas Hampson, while bringing Melbourne's finest musicians to the world through tours to China, Indonesia, Europe and the United States.

The nation's first professional orchestra, the Melbourne Symphony Orchestra has been the sound of the city of Melbourne since 1906. The MSO was the first Australian orchestra to perform overseas (1965) and the first to debut at Carnegie Hall (1970).

Committed to shaping and serving the city it inhabits, the MSO regularly reaches beyond the customary classical audience by collaborating with artists such as Sting, Professor Brian Cox, Nick Cave & Warren Ellis, Flight Facilities, Kate Miller-Heidke, Tim Minchin and Laura Mvula.

As a national ambassador for the arts and a champion of music education, the MSO campaigns for the rights of all people to access and learn music. Boasting carefully curated learning programs, a regional touring schedule, accessible concerts and free community events, the MSO provides opportunities for music lovers to be involved with the As a national ambassador for the arts and a champion of music education, the MSO campaigns for the rights of all people to access and learn music. Boasting carefully curated learning programs, a regional touring schedule, accessible concerts and free community events, the MSO provides opportunities for music lovers to be involved with the Orchestra, no matter their age or location.



PERFORMER INFORMATION



NICHOLAS BOCHNER
CONDUCTOR

After training in Adelaide and London, Nicholas spent 3 years as Artist-in-Residence at the University of Queensland as part of the ensemble *Perihelion*, forging a strong reputation as an exponent of contemporary music. He joined the MSO as Assistant Principal Cello in 1998. Since then he has appeared as a soloist, chamber musician and recitalist. He has also taught cello and improvisation at the Australian National Academy of Music (ANAM).

Nicholas has always had a strong commitment to music education and community engagement. In 2010 he was awarded the Dame Roma Mitchell Churchill Fellowship to study the LSO's iconic Discovery program and the use of improvisation in training classical musicians at the Guildhall School of Music.

In 2016, Nicholas' considerable experience as an orchestral musician and his passion for communication led him to undertake a fellowship at ANAM where he developed, conducted and presented educational concerts for primary school children. During the fellowship he was mentored by Paul Rissmann, Graham Abbott and the legendary Richard Gill AO. Since then he has presented educational concerts for children and adults for MSO, ANAM and the Melbourne Chamber Orchestra.

In 2020 he was named the MSO's Cybec Assistant Conductor for Learning and Engagement. He is also the conductor of the Melbourne University Biomedical Students' Orchestra. In support of his work as an education presenter, Nicholas has been studying conducting with Benjamin Northey and won a coveted place at the Tasmanian Symphony Orchestra's (TSO) 2019 Australian Conducting Academy.



RICHARD VAUDREY
NARRATOR

Melbourne Cellist, Presenter and Educator
Dr. Richard Vaudrey is a notable force in the new breed of string players and educators – classically trained and proficient across a multitude of genres. Richard was a scholarship holder at The Australian National Academy of Music before heading to the United States, where he completed Doctoral study in classical cello performance and contemporary improvisation whilst acting as Teaching Assistant to the Emerson String Quartet. He has performed at venues including Carnegie Hall, 92Y Tribeca, SubCulture, The Stone, Alice Tully Hall and the Harvey Theatre, BAM.

Richard has held positions such as Adjunct Professor of Cello at Western Connecticut State University, principal cellist for Joe. C. Phillips' Numinous Ensemble (New Amsterdam Records), member of the multidisciplinary performance collective 'thespacewemake' and the American Modern Ensemble.

In addition to performing his own original Chamber folk/pop works for cello, voice and electronics Richard regularly performs with Comedian Sammy-J as well as regular appearances as an educational presenter for the Melbourne Symphony Orchestra.

Richard is currently Head of Instrumental and Ensemble Music at Peninsula Grammar, Mt Eliza and plays "The Beleura Cello" – a 1791 William Forster cello generously loaned by the Tallis Foundation.



SHAUNTAI BATZKE
SOLOIST

Wiradjuri soprano and composer, Shauntai Batzke is a principal artist with Short Black Opera and an Alumna of the Melba Opera Trust. Shauntai holds a BMus at the Melbourne Conservatorium UniMelb. Has spent two summers in New York in vocal and performance training at Belle Arti Center of the Arts and recently gave a world premier of her original song cycles for chamber ensemble and orchestra at the Port Fairy Spring Music Festival '19. Having recently made her debut as a solo artist with Melbourne Symphony Orchestra in 2020 singing *Long Time Living Here*, A musical Acknowledgement of Country composed by Deborah Cheetham AO. Shauntai is thrilled to be asked to sing the this same piece for the opening of each performance of MSO's 2021 season of *Peter and the Wolf*. In June this year, Shauntai will also be giving her professional debut performance with Victorian Opera in Deborah Cheetham AO's new opera *Parrwang Lifts the Sky*. Noted productions include; *Pecan Summer* (Short Black Opera), *Ragtime*, *Showboat* (The Production Company), *Beginning of Nature* (Australian Dance Theatre), *RICERCAR* (Present Tense Ensemble), *Fidelio* (Melbourne Opera) and *Corrugation Road* (Black Swan Theatre).



ROBERT COSSOM
MSO PERCUSSIONIST

Robert Cossom was born in Hobart, and learned everything he knows from Eric Johnstone and Tom O'Kelly. He is proud to have worked with and to be a friend of them both. He started playing casually with the Tasmanian Symphony Orchestra at age 15, and was appointed to a permanent position in the Melbourne Symphony Orchestra in 1995. Personal highlights of his MSO career include playing with KISS and The Wiggles, and working with Sir Andrew Davis. He created and endows the MSO Snare Drum Award for undergraduate students.

Robert's music has been played by, among others, the TYO Percussion Ensemble, the TSO and the MSO Chamber Players. He has also been composer-in-residence for the Sydney Youth Orchestras.

Robert likes sunsets, long walks on the beach, and being caught in the rain. He is supported by Zildjian, Evans Drumheads, Pearl Drums and Just Percussion. His music is published by Rhythmscape Australia.



CHRISTIAN BAGIN
PUPPETEER

Christian is a physical theatre performer, puppeteer and theatre maker, who attended the John Bolton Theatre School in 1997.

He has worked with many independent theatre companies as a puppeteer including Bunk Puppets, Spindly Figures, and Lemmony S. He has been a regular member of Polyglot theatre since 2002 having participated in over 10 productions. He has made several school touring shows with Make a Scene and recently directed a solo Commedia del'Arte adaptation of *Pinocchio*. He has also worked with Company 13, Short Attention Span, and Inaugural Annual Dance Affair amongst others. He has devised a couple of Solo Shows, as well as a solo puppet show called *Bernie* and his amazing unicorn, and basically will work with anyone who will pay him.

Recently he worked as a puppeteer on *Sleeping Beauty* with VIC Opera and is touring *The hunter and the hunted* with Company 13 regionally later this year.

He is super excited to be working with the MSO.



NADINE DIMITRIEVITCH
PUPPETEER

Nadine Dimitrievitch is a multidisciplinary artist based in Melbourne. Nadine graduated from Swinburne University with a Diploma of Theatre Arts (2007) and completed the professional course at the prestigious L'École Internationale de Théâtre Jacques Lecoq – Paris (2012). She also completed her Masters of Dance at the Victorian College of the Arts (2017) investigating choreographic process and storytelling.

Nadine founded the physical theatre company Bone Marrow Theatre, producing several physical theatre pieces including *Exodus* (2013 Melbourne Fringe), *La Peste* (2014) and *Tales from Ovid* (2015).

Nadine recently performed as a puppeteer and dancer in Victorian Opera's remount of *The Sleeping Beauty* at The Palais in St Kilda. She was also an original cast member in the 2017 season at the Arts Centre, Melbourne and the Theatre Royal in Hobart.

Nadine facilitates physical theatre and movement workshops and has taught at various institutions such as the Victorian College of the Arts, the National Institute of Dramatic Arts, the National Theatre Drama School and the National Institute of Circus Arts.



SHAKIRA DUGAN
PUPPETEER

Australian mezzo soprano Shakira Dugan, has established herself as vibrant and gifted operatic performer. She is Principal Artist with Victorian Opera and Associate Artist in the Richard Divall Emerging Artist Program with Melbourne Opera.

Shakira made her professional operatic debut with Victorian Opera, playing the role Hansel in *Hansel and Gretel* in 2017.

In 2018, Her roles include a reprise of Hansel in *Hansel and Gretel*, Watkin Wombat in the *Magic Pudding the Opera*, *William Tell*, covered the role of Octavian in *Der Rosenkavalier* and Emilia in Rossini's *Otello*.

2019 saw Shakira make her international, and role debut as Cherubino in Australian International Production's *Le Nozze di Figaro*, followed by Victorian Opera's *Parsifal*, *Alice Through the Opera Glass*, and a guest artist for the Heroic Bel Canto concert at Hamer Hall.

2021 sees Shakira as a Principal Artist with Victorian Opera, creating the role of Cassandra in Simon Bruckard's new opera, *Cassandra*, The Cuckoo in Respegghi's *La bella dormente nel bosco*, and Rose in Richard Meale's, *Voss*.



PUPPETS CREATED BY TIM DENTON & ANNIE FORBES ABOUTFACE PRODUCTIONS

A WORD FROM OUR ARTISTS



SAUL LEWIS
PRINCIPAL 3RD HORN

Q: How does Prokofiev use your instrument to create character?

A: I have been playing the French Horn in orchestras, chamber music and as a solo instrument since I was 12 years old. Even though I now play it as a profession I am still regularly taken aback at how sound can influence my mood, energy and imagination. So many great composers have been able to explore this invisible, magical effect to take people to different places. The horn can play beautiful soaring, heroic themes depicting incredible beauty or play repetitive, almost military-like sounds to create suspense as in John Williams' *Star Wars*. Here, in *Peter and the Wolf*, the darkest and most dangerous of all of the other characters in the story is of course, the Wolf. Prokofiev chooses to write for three horns together – in close harmony and at the lower end of the register, which is very awkward to play. This creates a growling and menacing sound which is truly threatening and masterfully evokes the fear and anticipation of danger that Prokofiev was expertly searching for in this work.



KIRSTY BREMNER
FIRST VIOLIN

Q: What should we listen out for in *Peter and the Wolf*?

A: Composer, Prokofiev chooses instruments to depict the characters and beautifully follows the story at every moment. Listen out for Peter's theme in the strings, heard many times during the piece. We imagine an adventurous and carefree young boy, though sometimes the theme is altered slightly to signify danger, or Peter's courage and triumph. Count how many times you hear Peter's tune!

Peter's good friend is a bird, represented by the flute which plays high notes very fast, just like the chirruping and flitting about of a little bird. The thinner sound of the oboe and Prokofiev's use of it in the lower register, makes it the perfect choice to represent the duck in the story. Listen for the argument between the bird and duck; we can hear the disagreement intensify in the music. Later in the story, we meet the cat played by the clarinet; imagine him stealthily creeping on velvet paws so as to take the bird by surprise – running up the tree to catch him!

The bassoon is the largest of all the woodwind instruments and so it has the lowest pitch; it can sound very gruff and stern – the perfect character for Peter's old grandfather.

As the hunters come out of the forest, we hear plucked (pizzicato) notes, from the strings. The hunters' gunshots are played by the timpani (kettle drums) and the bass drum. Lastly, listen carefully to hear how Peter's theme is changed as he triumphs at the end of this beautiful story.

BEFORE THE CONCERT

WATCH

General MSO learning resources:

- [Tianyi's Guide to the Orchestra](#)
- [Interview with Prudence Davis, Flute](#)
- [Interview with Shane Hooton, Trumpet](#)
- [Interview with Brent Miller, Percussion](#)
- [Interview with Freya Franzen, Violin](#)
- [How do musicians prepare for a concert?](#)

Performances of *Peter and the Wolf* via YouTube:

- [Philadelphia Orchestra, conducted by Eugene Ormandy and narrated by David Bowie – a cartoon](#)
- [The Vienna State Opera Orchestra, conducted by Mario Rossi and narrated by Boris Karloff \(original 1950s recording\)](#)

About the repertoire:

- [Classic FM: A step-by-step guide to *Peter and the Wolf*](#)
- [UWO: Story Summary – *Peter and the Wolf*](#)
- [Phil Tulga: An introduction to the narrative and musical themes](#)

Interviews:

- [Alice Cooper on Peter and the Wolf in Hollywood](#)
- [When Walt Disney met Prokofiev](#)

READ

Composer biographies:

- [Britannica: Sergei Prokofiev's biography](#)

LISTEN

Our pick of the recordings:

- [David Bowie and the Philadelphia Orchestra](#)
- [Leonard Bernstein and the New York Philharmonic](#)
- [Alice Cooper and the Bundsjugendorchester](#) – Peter and the Wolf in Hollywood (a contemporary take on the classic narrative!)

Each of the work's musical themes, by instrument (courtesy of Queensland Symphony Orchestra):

- [Bird \(flute\)](#)
- [Duck \(oboe\)](#)
- [Cat \(clarinet\)](#)
- [Grandfather \(bassoon\)](#)
- [Wolf \(french horns\)](#)
- [Hunters \(timpani\)](#)
- [Peter \(strings\)](#)

Podcasts:

- [NPR: Peter and the Wolf Turns 75](#)
- [BBC Radio 4: On Peter and the Wolf](#)
- [SoundBeat: On Peter and the Wolf](#)

DIGITAL TEACHING AND LEARNING TOOLS

- [Padlet](#) – [how to use](#) this tool for collaborative reflection
- [Harvard Project Zero's Visible Thinking Routines](#) – embed these in your lesson plans to help students make their thinking visible

SAMPLE LESSON PLANS

LESSON PLAN 1: MSO MUSICIANS AND THEIR INSTRUMENTS

SUGGESTED FOR:

Pre-concert engagement

LEARNING INTENTION:

To get to know the musicians and instruments of the Melbourne Symphony Orchestra

MATERIALS:

- Interactive whiteboard or laptop (with visuals and sound)
- Student workbooks and/or designated learning devices

CONTENT

1. Remind students they'll soon be attending a concert featuring the stated repertoire
2. Introduce the learning intention
3. Choose one (or more) of our general video resources to watch with students – if teaching a specialist class, you may also like to split students into groups according to their respective instrument families, and have them watch the correlating video (find these videos in [Section 4](#) of this guide)
4. Ask students to write a personal reflection on the video using prompts such as the following – alternatively, you may wish students to undertake this activity using a think/pair/share protocol, or in small groups:
 - a. What were your main observations?
 - b. What in this video did you already know?
 - c. What did you learn?
 - d. What new knowledge (gained from this video) could you incorporate into your personal practice routine?
 - e. If you met [MUSICIAN'S NAME] in person, what questions would you ask them? (Consider sending these questions on to the MSO's Learning, Engagement and Innovation (LEI) team – schools@mso.com.au)

You might also formulate this reflection into a Visible Thinking Routine and/or KWL poster-style activity as a whole class, on the board:

Know – what did we already know?	Wonder – what are we still wondering?	Learned – what have we learned?

5. While students prepare their reflections, you may like to play some music from the concert – use any of the options in [Section 4](#) of this guide
6. Have a class discussion regarding students' reflections focusing on linking students' experiences with the experiences of MSO musicians as elicited in the video resources, and consider sending in any further questions your students might have in relation to repertoire, practice routines etc. to the MSO's LEI team (see above)

NOTES ON DIFFERENTIATION:

- Introducing your students to a symphony orchestra for the first time? Try exploring [MSO Learn](#), our award-nominated web app
- If students are particularly advanced, you may wish to have them skip the analysis phase of this lesson and move straight to constructing a simple interview of 3–4 questions to pass on to their chosen musician via schools@mso.com.au
- What questions might students have for these musicians in terms of the repertoire to be presented in the concert? Consider these, pull together a short list of questions, and send through to schools@mso.com.au

LINKS TO CURRICULUM:

VICTORIAN CURRICULUM 7–10

- General Capabilities
 - Critical and Creative Thinking (capability)
 - Personal and Social (capability)
- Music (subject strands)
 - Respond and Interpret

KEY KNOWLEDGE AND SKILLS (VCE MUSIC SUBJECTS)

- Music Performance (Units 1/2 and 3/4)
 - Musicianship skills
 - Strategies used to optimise performance outcomes
 - Effective instrumental practice routines
 - Improving personal performance ability
- Music Style and Composition (Units 1/2 and 3/4)
 - Use of appropriate music terminology and language
 - Using musical examples to support discussion
 - Forming and presenting a critical response
- Music Investigation (Units 3/4)
 - Music terminology and language
 - Technical and expressive mastery
 - Performance practices and conventions

IB ATLS

- Thinking
- Communication
- Affective

IB MYP GLOBAL CONTEXTS

- Personal and Cultural Expression
- Identities and Relationships

DP CORE AIMS

This content relates primarily to the Creativity, Activity, Service element of the DP with potential for links with students' extended essays, project-dependent

SAMPLE LESSON PLANS

LESSON PLAN 2: INTRODUCING PROKOFIEV

SUGGESTED FOR:

Pre-concert engagement (could be split across 2–3 lessons if you wish to increase the time students have to work on their reflections)

LEARNING INTENTION:

To understand Prokofiev as a composer and human being

MATERIALS:

- Interactive whiteboard or laptop (with visuals and sound)
- Student workbooks and/or designated learning devices
- You may choose to use [Padlet](#) for this collaborative research activity
- Access to pens, pencils, scrap paper etc.

CONTENT

1. Remind students they'll soon be attending this performance given by the Melbourne Symphony Orchestra
2. Introduce the learning intention and consider giving students an overview of the narrative of this concert (see [Section 1](#) of this guide) – you might like to begin with an inquiry-based, conceptual discussion about identity: *what are we actually talking about when we ask the question “who was Prokofiev?”* (likes, dislikes, beliefs, values, culture, ethnicity, Prokofiev as a composer vs. Prokofiev as a human etc.)
3. Have a whole-class discussion around the following, graduated questioning – you might like to create a mind map on the board, or use a KWL-style display e.g.:

Know – what did we already know?	Wonder – what are we still wondering?	Learned – what have we learned?

Question prompts:

- o Back to basics: what do we think a composer does?
 - o Which composers do we know of/can we name?
 - o Think of a band or pop musician you like: is that person also a composer?
 - o What do we know about Prokofiev, the composer of Peter and the Wolf?
 - o What do we want to know about Prokofiev?
4. Use students' answers to the final of these questions (“what do we want to know?”) to shape some research questions they can engage with in small groups
 5. Split students into small groups and allocate one question per group, modeling the desired research skills, and pointing students in the direction of resources listed in the Resource Library (see [Section 4](#) of this guide) - if you need questions additional to those students have developed, you may include those such as:
 - o Can you give an overview of Prokofiev's biography?
 - o What was Prokofiev like as a person?
 - o What were some of his major works?
 - o What are the defining characteristics of his compositions?
 6. Students create a poster based on their research or, alternatively, contribute their thoughts to a [Padlet](#) or page on Microsoft Class Notebook's Collaboration Space, if in use by your class
 7. If you choose the poster format for this task, arrange a classroom display and/or school gallery display - you may like to undertake a 'gallery walk' where students get to explain and present their posters to the rest of the class

LINKS TO CURRICULUM:

VICTORIAN CURRICULUM 7–10

- General Capabilities
 - o Critical and Creative Thinking (capability)
 - o Personal and Social (capability)
- Music (subject strands)
 - o Respond and Interpret
 - o Explore and Express Ideas

KEY KNOWLEDGE AND SKILLS (VCE MUSIC SUBJECTS)

- Music Performance (Units 1/2 and 3/4)
 - o Approaches to critical listening and analysis of live and recorded performances
 - o The structure of the works and how the composer/arranger/performer has used elements of music and compositional devices
 - o Musicianship skills
- Music Style and Composition (Units 1/2 and 3/4)
 - o Use of appropriate music terminology and language
 - o Using musical examples to support discussion
 - o Forming and presenting a critical response
- Music Investigation (Units 3/4)
 - o Music terminology and language
 - o Technical and expressive mastery
 - o Performance practices and conventions

IB ATLS

- Communication
- Research
- Thinking
- Social

IB MYP GLOBAL CONTEXTS

- Personal and Cultural Expression
- Identities and Relationships

DP CORE AIMS

This content relates primarily to the Creativity, Activity, Service element of the DP with potential for links with students' extended essays, project-dependent

SAMPLE LESSON PLANS

LESSON PLAN 2: INTRODUCING PROKOFIEV CONTINUED

NOTES ON DIFFERENTIATION:

- You may like to extend this lesson plan over several lessons
- For older students, you may like to ask them to prepare a PowerPoint, [Google Slides](#) or [Prezi presentation](#) instead of a poster
- Early finishers? Get your students to jump on our award-nominated [MSO Learn](#) web app, the best way to introduce your students to the wonder of a live symphony orchestra!

SAMPLE LESSON PLANS

LESSON PLAN 3: MUSICAL THEMES OF PETER AND THE WOLF

SUGGESTED FOR:

Pre- or post-concert engagement

LEARNING INTENTION:

To orient ourselves with, and begin to analyse, the key musical themes/motifs in *Peter and the Wolf*

MATERIALS:

- Student workbooks/note-taking devices
- Designated learning devices
- Personal headphones/earphones (if undertaking the listening element individually)
- Class sound system (if undertaking the listening element as a class)
- Access to [Padlet](#), if desired

CONTENT

1. Remind students that they'll soon be attending this performance given by the Melbourne Symphony Orchestra, or recount your class' visit to the concert (if engaging with this lesson plan in the post-concert period).
2. Introduce the learning intention, and outline the narrative of the work with students (you may like to consult the Narrative and Concept overview in [Section 1](#) of this resource) – explain that each of the characters in the story is represented by a musical theme which we'll hear each time the character appears.
3. List the following characters on the board:

<ul style="list-style-type: none"> • Bird • Duck • Cat • Grandfather 	<ul style="list-style-type: none"> • Wolf • Hunters • Peter
--	--
4. Without revealing the answers to students (e.g. the name/intended character of the theme), play each of the themes to students and ask them to consider which character it might represent, and *why* (you can also undertake this activity in small groups) – when asking students to justify their choices, ask them to present their justifications by referencing the elements of music, e.g.:

<ul style="list-style-type: none"> • Pitch • Duration • Dynamics • Tempo 	<ul style="list-style-type: none"> • Timbre • Texture • Structure etc.
--	---

Recordings of each of the work's musical themes, by instrument (courtesy of Queensland Symphony Orchestra):

- | | |
|--|---|
| <ul style="list-style-type: none"> • Bird (flute) • Duck (oboe) • Cat (clarinet) • Grandfather (bassoon) | <ul style="list-style-type: none"> • Wolf (french horns) • Hunters (timpani) • Peter (strings) |
|--|---|

5. Reflection for younger students: have students complete the worksheet “Character Match” (see [Appendix 1](#)) as an individual task.
6. Reflection for older students: consider setting up a [Padlet](#) – select a ‘wall’ style padlet and create one tile for each theme (number them in order they're played), enable comments, and have students add a comment to each tile that explains a) their choice of animal, and b) their justification of their choice (with reference to the elements of music)
7. You may like to play a recording of the work as students undertake the individual task (see [Section 4](#)) and have students present and discuss their work as they finish

LINKS TO CURRICULUM:

VICTORIAN CURRICULUM 7–10

- General Capabilities
 - Critical and Creative Thinking (capability)
 - Personal and Social (capability)
- Music (subject strands)
 - Respond and Interpret
 - Explore and Express Ideas
 - Music Practices

KEY KNOWLEDGE AND SKILLS (VCE MUSIC SUBJECTS)

- Music Performance (Units 1/2 and 3/4)
 - Musicianship skills
 - Strategies used to optimise performance outcomes
- Music Style and Composition (Units 1/2 and 3/4)
 - Use of appropriate music terminology and language
 - Using musical examples to support discussion
 - Forming and presenting a critical response
- Music Investigation (Units 3/4)
 - Music terminology and language
 - Technical and expressive mastery

IB ATLS

- Communication
- Social

IB MYP GLOBAL CONTEXTS

- Personal and Cultural Expression
- Identities and Relationships

DP CORE AIMS

This content relates primarily to the Creativity, Activity, Service element of the DP with potential for links with students' extended essays, project-dependent

SAMPLE LESSON PLANS

LESSON PLAN 3: ANALYSIS OF KEY THEMES IN PETER AND THE WOLF CONTINUED

NOTES ON DIFFERENTIATION:

- Students may also prefer to prepare a written response to the music in lieu of the worksheet
- Early finishers? Get your students to jump on our award-nominated [MSO Learn](#) web app, the best way to introduce your students to the wonder of a live symphony orchestra!

SAMPLE LESSON PLANS

LESSON PLAN 4: ANALYSIS OF THE WORK

SUGGESTED FOR:

Pre- or post-concert engagement

LEARNING INTENTION:

To undertake in-depth musical analysis of a live performance of key orchestral repertoire

MATERIALS:

- Student workbooks/note-taking devices
- Designated learning devices
- Personal headphones/earphones and/or interactive whiteboard or laptop (with visuals and sound)

CONTENT

This is a simple lesson plan suggestion designed to outline various resources provided by the MSO that you may elect to use for a lesson of practice analysis. It is also designed to offer students the opportunity to choose a work that resonates with them personally. We suggest the following:

1. Ask students to select a recording or live performance of repertoire from [Section 4](#) of this guide – you may like students to work in pairs so that part three of this lesson plan can be undertaken using the think/pair/share protocol
2. Outline the conditions and expectations of the analysis - you may like to provide students with specific questions crafted by you, or draw them from past VCE examinations as elicited here:
 - [VCE Music Performance](#)
 - [VCE Music Style and Composition](#)
 - [VCE Music Investigation](#)
3. Think/pair/share: have students who completed their analysis using the same work discuss and compare their responses and present to the class their findings for whole-class discussion

NOTES ON DIFFERENTIATION:

- Consider the use of [Padlet](#) or a [Harvard Project Zero Visible Thinking Routine](#) (see [Section 4](#) of this guide for more information) as tools or reflection for Step 3 of this lesson plan

LINKS TO CURRICULUM:

VICTORIAN CURRICULUM 7–10

- General Capabilities
 - Critical and Creative Thinking (capability)
 - Personal and Social (capability)
- Music (subject strands)
 - Respond and Interpret
 - Explore and Express Ideas

KEY KNOWLEDGE AND SKILLS (VCE MUSIC SUBJECTS)

- Music Performance (Units 1/2 and 3/4)
 - Musicianship skills
 - Strategies used to optimise performance outcomes
- Music Style and Composition (Units 1/2 and 3/4)
 - Use of appropriate music terminology and language
 - Using musical examples to support discussion
 - Forming and presenting a critical response
- Music Investigation (Units 3/4)
 - Music terminology and language
 - Technical and expressive mastery

IB ATLS

- Communication
- Social
- Research
- Thinking
- Affective

IB MYP GLOBAL CONTEXTS

- Personal and Cultural Expression
- Identities and Relationships

DP CORE AIMS

This content relates primarily to the Creativity, Activity, Service element of the DP with potential for links with students' extended essays, project-dependent

SAMPLE LESSON PLANS

LESSON PLAN 5: POST-CONCERT REFLECTION

SUGGESTED FOR:

Post-concert engagement

LEARNING INTENTION:

To reflect on our experience at the MSO concert

MATERIALS:

- Interactive whiteboard or laptop (with visuals and sound)
- Student workbooks and/or designated learning devices
- Access to [Padlet](#), if desired

CONTENT

1. Pre-select some repertoire that was featured in the concert to play while students write their responses to part three of this lesson (use any of the recordings listed in [Section 4](#) of this resource, or others that you may prefer)
2. Remind students that they have recently attended the MSO concert
3. Students can sit individually at their tables to answer the following questions in their workbooks (alternatively, you may elect for students to undertake this work in pairs or in small groups, or using a [Padlet](#)):
 - a. What is the most interesting thing you saw at the concert?
 - b. What did you learn by going to see the MSO play?
 - c. Think broadly: what did you learn about your instrument/instrument family that you can incorporate into your personal practice routine? (for instrumental students)
 - d. What more do you want to know about the MSO/orchestras/the composers/the music we heard?
4. Have a group reflection at the conclusion of the lesson
5. Collate the students' remaining questions (from part 3 of this lesson plan) and consider sending them through to us at schools@mso.com.au – we'll do our best to get you some answers!

NOTES ON DIFFERENTIATION:

- You may like to give students the option to complete a PowerPoint, [Google Slides](#) or [Prezi presentation](#) in small groups rather than the individual, written response at step 3
- Early finishers? Get your students to jump on our award-nominated [MSO Learn](#) web app, the best way to introduce your students to the wonder of a live symphony orchestra!

LINKS TO CURRICULUM:

VICTORIAN CURRICULUM 7–10

- General Capabilities
 - Critical and Creative Thinking (capability)
 - Personal and Social (capability)
- Music (subject strands)
 - Respond and Interpret
 - Explore and Express Ideas

KEY KNOWLEDGE AND SKILLS (VCE MUSIC SUBJECTS)

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APPENDIX 1

LESSON PLAN 3 WORKSHEET CHARACTER MATCH



APPENDIX 2

PETER AND THE WOLF

(NARRATION TEXT ONLY)

Early one morning Peter opened the gate and went out into the big green meadow.

On a branch of a big tree sat a little bird, Peter's friend. "All is quiet," chirped the bird gaily.

Just then a duck came waddling round. 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 her and shrugged his shoulders:

"What kind of a bird are you, if you can't fly?" said he. 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 him." Stealthily she crept towards him 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 walked round the tree and thought: "Is it worth climbing up so high? By the time I get there the bird will have flown away."

Grandfather came out. He was angry because Peter had gone into 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 his grandfather's words. Boys like him are not afraid of wolves. But grandfather took Peter by the hand, locked the gate and led him home.

No sooner had Peter gone, than 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.

But 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 got her, and with one gulp, swallowed her.

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 round and round 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, got a strong rope and climbed up the high stone wall.

One of the branches of the tree, round which the wolf was walking, stretched out over the wall.

Grabbing hold of the branch,

Peter lightly climbed over onto the tree.

Peter said to the bird: "Fly down and circle round the wolf's head: only take care that he doesn't catch you."

The bird almost touched the wolf's head with his wings while the wolf snapped angrily at him from this side and that.

How the bird did worry the wolf! How he wanted to catch him! 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 round 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 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 brave fellows we are, Peter and I! Look what we have caught!"

And if one could listen very carefully, he could hear the duck quacking inside the wolf: because the wolf in his hurry had swallowed her alive.

WANT TO LEARN MORE?

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MSO for Schools concerts and events continue throughout 2021! Check out all our offerings at mso.com.au/schools for updates on more schools' concerts and events on sale in May.

MSO LEARN

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We look forward to seeing you in the concert hall.

Melbourne Symphony Orchestra

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