



PAUL VASTERLING, Artistic Director



FERDINAND THE BULL

Educator Study & Performance Guide

Table of Contents

Table of Contents	2
About the guide, Inspiration behind the ballet, Credits	3
Standards Met by viewing Nashville Ballet's <i>Ferdinand the Bull</i>	4
Pre Performance Discussion and Topics and Research	5-6
During the performance observations	7
Post Performance Reflection	8
<u>Classroom Activities</u>	
Speak Like a Matador - Literacy	9
Class Guided Tour – Literacy	10
Ferdinand's Flower Garden – Literacy and Science	11
Ferdinand's Flowers and Friends – Literacy and Science	11
Create Your Own Funny Hat- Visual Art	12
Become a Young Picasso – Visual Art	13
Become the Rhythm – Music	14

About the *Ferdinand The Bull* Educator Guide

This guide is designed to enhance your performance experience by connecting our presentation to the classroom. You will find pre- and post- performance discussion topics designed to guide students as they watch the performance and later interpret it for themselves. You will also find suggested lesson plans and activities that meet the academic standards set forth by the State of Tennessee. Each of these lesson plans can be modified as you see fit to accommodate students, pre-K to 5th grade.

We hope you find this guide helpful in creating a well-rounded experience for you and your students, and, more importantly, we hope it begins to create and foster a lifelong passion and enthusiasm for the arts for your students.

The Inspiration Behind Nashville Ballet's *Ferdinand The Bull*

Nashville Ballet's *Ferdinand The Bull* is inspired by *The Story of Ferdinand*, the heartwarming tale of a mild mannered Spanish fighting bull who would much rather sit peacefully and smell wild flowers than fight with the other bulls. Originally published by author Munro Leaf (1905-1976) in 1936, the book featured distinctive pen and ink drawings from Munro's good friend Robert Lawson (1892-1957). Never ceasing in popularity, Munro's children's book has continued to delight generations of readers for more than 70 years, and has been translated in more than sixty languages. Today, *The Story of Ferdinand* continues to humorously and tenderly deliver powerful messages of non-violence and individuality.

Credits

Based on the book *The Story of Ferdinand* by Munro Leaf.
Original illustrations by Robert Lawson

Ferdinand The Bull, Choreographer- Paul Vasterling

Ferdinand The Bull, Composer- Mario DaSilva

Ferdinand The Bull, Costume and Set Design- Eric Harris

Overall Standards Met By Attending Nashville Ballet's Performance of *Ferdinand the Bull*

Ferdinand the Bull

Recommended for Grades K - 5

English Language Arts for Grade K – 5

Reading. KID. 1, 2, 3

Social Studies – Grades K- 5

Culture

Geography

Dance – Grades K - 5

Connect 1

Perform 3.A

Respond 1, 2.A

Music – Grades K - 5

Respond 2

Theater – Grades K- 5

Connect 1

Perform 1.A

Respond 1, 2, 3

Visual Arts – Grades K- 5

Respond 1

Pre Performance Discussion Topics and Research for Nashville Ballet's *Ferdinand the Bull*

Anchor Standards met in this activity:

Dance Foundations

Respond 1, 2, 3

Connect 1, 2

Music Foundations

Respond 1, 2, 3

Connect 1, 2

Visual Art

Respond 1, 2

Connect 2

ELA – FL.VA.7

Social Studies Practices – Culture and Geography

1. Prior to the performance, read the children's book, *The Story of Ferdinand* by Munro Leaf, to your students. Use this time to discuss various aspects of the story, including but not limited to:
 - A. Discuss each of the characters and their unique personalities. (Ferdinand, the other bulls, Ferdinand's mother, the 5 men, the matador, etc.) Address Ferdinand's physical appearance and "expected" behavior and how it differs from his "actual" behavior. Inquire if any of the students can relate to Ferdinand's experiences. (Ex. A student is really tall, but doesn't like basketball or a girl that might enjoy racing and working with tools). Have the students discuss their differences and similarities.
 - B. Discuss the various themes found in the story including acceptance, tolerance, peace, peer pressure, etc.
 - C. Discuss what the word "moral" means. Ask the students what they believe is the moral of this story? How can they use this moral in their lives?

Moral- (*noun*) a message conveyed or a lesson learned from a story or event.

Morals – Principles or habits with respect to right or wrong conduct

Examples of Morals: "Better safe than sorry," "Don't judge a book by its cover," "Slow and steady wins the race"

2. During the performance, the students will be exposed to different forms of dance, including ballet and flamenco. As your students prepare to experience the art of dance, consider showing them pictures or videos of Spanish Flamenco dancers in traditional costumes. Have the students discuss what the dancers are wearing, the different movements, emotions coming through the dancing and their expressions. Consider revisiting this same discussion after our performance. Read the following description of Flamenco dance to students.

Flamenco dance originated in the Andalusia region in southern Spain. It began as the traditional dance and of the Andalusian gypsies and was performed to flamenco music. Elements to look for that identify Flamenco dance are *cante* (singing), *toque* (guitar playing), *baile* (dance) and *palmas* (handclaps). Other important aspects of traditional Flamenco include percussive footwork and spontaneous emotional improvisation (when the dancer makes up the dance steps on the spot) as the dancer moves their body in response to the way the music makes them feel.



3. Students will be exposed to the dynamic flare of flamenco music during our production. It is one of the most popular, traditional forms of music in Spain. Consider playing different styles of Spanish music to introduce this type of music and facilitate a discussion.
 - A. Ask students to identify which instruments they hear in the music. Talk about the changes in rhythm, pace, and intensity of the sounds. What do they believe it means when there are changes? Does it signal different emotions or actions? How? This discussion can also take place after our performance.
4. Costumes for this performance have been inspired by famous Cubist artist Pablo Picasso. Consider gathering historical information about Picasso to introduce his life and art to students. Show the students several of his paintings, to help prepare them for their visual experience. After the performance, discuss costume colors and designs and ask if students can identify which paintings were the costume designer's inspirations. (See the included Art Lesson for a list of paintings that inspired our set and costume designer)



5. In the story and in our production of *Ferdinand the Bull*, Ferdinand is taken to a bullfight. Show students pictures or videos of a bullfight. Have students research the roles of each level bullfighter and the tools and props used by each. Bring in capes, or substitute towels, for the children and allow them to explore different ways of moving the cape using their entire body.

Bullfighting is a traditional sport in Spain, Portugal, and other Hispanic countries. A bullfight consists of a bull and professional bullfighters, called *toreros* in Spanish. It is the job of the toreros to anger and weaken the bull. There are 3 levels of toreros: the picadors, the banderillos, and the leader of the bullfighters, the matador. Some fans of bullfighting think it should be viewed as a “fine art” rather than a sport because there is no competition involved. Just as a painter or dancer trains to sharpen their skills, toreros do the same to learn and perfect the various formal moves used to provoke the bull. Bullfighters view their work as an art form and seek to gain an emotional connection with their audience through the bull.

During The Performance Observations for Nashville Ballet's *Ferdinand the Bull*

ANCHOR STANDARDS MET BY THIS ACTIVITY

Dance

Respond 1, 2.A, 3

Connect 1.A, 1.B, 2

General Music

Respond 1

Respond 2

Respond 3

Why is it we can all see the same work of art but walk away with different interpretations and emotions? What informs our different views on the same work of art happens long before we even see the art. It is our unique life experiences, our culture and our history that influence and mold the way we view and interpret not only art but the world around us. Noticing the details in a work of art and being aware of the way we respond to it is what gives the work of art meaning. Answering the question, 'Why did I respond to it this way' is what gives us our own unique connection to the art.

To help you interpret the ballet for yourself, read the questions below and keep them tucked away in your mind as you watch the performance. You may not have an answer for every question but notice what elements of the performance stand out to you and then answer the question, why?

What do you see?

What do the costumes look like (color, fit, texture, etc)?

How do the dancers use their bodies to tell the story and portray emotion?

How does their movement reflect the music, the character, the mood or all three?

How do the dancers use the performance space? (all of the stage or just a portion)

What levels do the dancers use? (low, middle, high)

Are the dancers always visible?

Is there a set (backdrop, props, lighting)?

What do you hear?

What do you hear - music, narrator, sounds, instruments?

How does the music help tell the story?

How does the music enhance the dancer's movements (increased emotion, etc.)?

How does the performance make you feel?

Does the music make you feel anything? How? Why?

How did the dancers make you feel?

How do the colors of the costume and set make you feel?

Are you sad or happy with the way the performance ends?

Post-Performance Reflection and Discussion topics

This activity can be a written assignment or a class discussion.

ANCHOR STANDARDS MET BY THIS ACTIVITY

ELA

Foundational Literacy. SC. 6

Dance

Respond 1, 2

Connect 1, 2

Separate the board into three columns. Write “Notice” at the top of the 1st column, “Wonder” at the top of the 2nd column, and “Think” at the top of the 3rd column. Ask students the following questions. Write their responses to the following questions in the corresponding section.

What did you notice (see, hear, feel) during the performance?

What did the performance make you wonder (if you could speak to the dancers/ choreographer/ musicians... what would you ask them)?

What did the performance make you think (what did you learn, understand better, get confused by...)?

ANCHOR STANDARDS MET BY THIS ACTIVITY

ELA

Foundational Literacy. SC. 6

Foundational Literacy. WC. 4

Write a Review

Have students write a review of the performance. Provide samples of reviews for popular books or movies appropriate for their age. Like a critic from a newspaper, their job is to review the performance for the public. Students must tell their audience the basic story, how they felt about the choreography, costumes and music. Remind them they need to identify the theater and the title of the performance.

Classroom Activities for Nashville Ballet's *Ferdinand the Bull*

"Speak like a Matador!"

ANCHOR STANDARDS MET BY THIS ACTIVITY:

ELA

Foundational Literacy WC. 4

Foundational Literacy VA.7

Foundational Literacy SC.6

Introduce and discuss the below list of Spanish words, and the English translation, with your students.

1. Have students write a new ending for *Ferdinand the Bull*, using some of the Spanish vocabulary words from the list below. Ask several students share their revised endings with the class and explain why they chose this ending.
2. Ask students to draw their favorite scene from the performance, then have students do one or both of the following options:
 - a. Write under the picture what the scene is about using some of the Spanish vocabulary words.
 - b. Present their work to the class using the Spanish vocabulary to identify objects or characters in their picture.
 - c. Explain why they chose this scene.

banderas	flags	madre	mother
toro	bull	picadors	fighter that weakens bull
flores	flowers	feliz	happy
señoritas	ladies	banderillos	fighters that angers bull
el olfato	smell	matador	the top bullfighter
paseillo	parade at the bullfight	capote	the red cape
abeja	bee	enojado	mad

Class “Guided Tours”

ANCHOR STANDARDS MET BY THIS ACTIVITY:

Social Studies Practice

Culture

Geography

SSP. 01, 02, 03, 05, 06

1. Introduce the country of Spain and some of its history, famous landmarks, national treasures, etc.
 - A. Look at a map and discuss the geography of Spain. Ask students to locate different landmarks, major cities, geographic highlights, etc.
 - B. Divide the students into small groups. Have them imagine they are preparing to give their classmate a guided tour of a specific city in Spain. Have each small group select a city they want to tour and have them create a “tour group” name.

Each person in the group should select a topic from the following list about their specific city:

- Climate and Weather
 - Food
 - Music and Dance/The Arts
 - Celebrations/traditions
 - Famous landmarks/things to do (i.e. bullfighting)
- C. Provide students with books, pictures, magazines, and/or internet articles for research purposes or have students use the library to access information for research.
 - D. Have the students make class presentations of their research findings on their assigned topics. Let them be creative in how they want to present their research. (Example: they might want to create a “TRAVEL BROCHURE” as a group, prepare a traditional Spanish food to share with the class, perform a traditional Spanish dance, play Spanish music, etc.).

Research Steps for the Student:

1. Choose a topic
2. Write and group questions; outline research
3. Collect information
4. Evaluate the information
5. Organize the information
6. Write a “rough” draft
7. Revise and edit (have peers proof-reading)
8. Write the final report or create final presentation
9. Present final information to the class



“Ferdinand’s Flower Garden”

ACADEMIC STANDARDS MET BY THIS ACTIVITY:

Science - Standard 2 Interdependence

Science - Standard 3 Flow of Matter and Energy

Have students plant a garden that Ferdinand would love!

Supplies for the Activity:

Flower seeds

Planting pots or a plot of dirt on school grounds

Shovels and/or hand gardening tools

Potting soil

Large popsicle sticks or tongue depressors

Permanent markers

Watering pail

Activity:

1. Discuss what energy source is needed for a plant to grow.
2. What other insects/bugs live in a garden and what is their role?
3. How do bees help flowers grow?
4. Discuss and draw the life cycle of a plant from seed to flower.
5. Draw a flow chart to show how bees, flowers and the environment interact to provide basic life requirements.

“Ferdinand’s Flowers and Friends”

ANCHOR STANDARDS MET BY THIS ACTIVITY:

CCSS - Literacy. CCRA. SL.1 Comprehension and Collaboration

CCSS - Literacy. CCRA. SL.4 Presentation of Knowledge and Ideas

CCSS - Literacy. CCRA. SL.5 Presentation of Knowledge and Ideas

CCSS - Literacy. CCRA. W.7 Research to Build and Present Knowledge

Science - Standard 2 Interdependence

Science - Standard 3 Flow of Matter and Energy

What is the real life relationship between bulls and plants?

In small groups, have students research and write the answers to the following:

1. What do bulls eat?
2. Define carnivore, herbivore and omnivore.
3. Are bulls carnivores, herbivores or omnivores?
4. Using the 3 types of animal diets have students make a chart and classify a variety of animals according to their diet (bulls, horses, humans, birds, dolphins, sharks, tigers, elephants, etc).
5. Create a food web illustrating the energy relationship between a bull and plants. Create two additional food webs for a carnivore and omnivore using one animal from their animal diet chart. Have students present and explain their food webs to the class.

Create Your Own “Funny Hat”

Standards Met by this Activity

Visual Art

Create 1, 2

Materials Needed:

- Old hats or material to make hats
- Various materials (i.e. scraps of cloth, card board from toilet paper/ paper towel centers, yarn, rhinestone stickers, construction paper
- Markers
- glue, tape

Description and Activity:

In the story of Ferdinand, five men in funny hats come to inspect the bulls to select a bull for the bull fight. To create the hats used in our performance our costume team took a concept or an idea of a “funny hat” and made it real. Ask students what their idea of a funny hat looks like. Have students write a description of or draw their concept/ idea of a funny hat. Then bring in materials to either create, from scratch or build on an existing hat, their own “funny hat”. Have students present their hats to their peers sharing their artistic process and technique used to create their hat.

Students can wear their hats to the performance.

Become A “Young Picasso”

ACADEMIC STANDARDS MET BY THIS ACTIVITY:

Visual Arts

Create 1, 2

Respond 1, 2

Supplies for this Activity:

Digital Camera

Printer

Paper

Construction Paper

Glue Stick

Scissors

Read aloud to students:

Spain produced one of the most renowned artists in history, Pablo Picasso. He is known as the co-creator of the visual art style known as Cubism. Picasso was an immensely gifted sculptor, engraver, and ceramist as well. His most famous works are characterized by the use of bold colors and geometric shapes to convey emotion. These same elements have been incorporated into the design of the *Ferdinand the Bull* costumes and set design.

What is cubism? Cubism a painting style that uses geometric shapes (ie. cubes, spheres, cones, cylinders) to create a figure shown from many different angles at once.

The following list of paintings by Picasso inspired the costumes and set design for our performance of *Ferdinand the Bull*. Show pictures of these paintings to your students: ***Veil homme assis; Mougins ; Girl Before A Mirror; Guernica; Bull Man; Harlequin with Violin/Si tu veux***

1. As a class, discuss where and how Cubism was used in the costume and set design of *Ferdinand the Bull*.
 - a. What did the students notice about the costumes?
 - b. What did the students notice about the color choices? What did they notice about the shapes?
 - c. Did the use of Cubism enhance the story? Why or why not?
 - d. Did the use of Cubism change the emotion of the story?
2. After viewing and discussing Cubist style portraits by Pablo Picasso, have students create their own self-portraits using the Cubism style.
 1. Take pictures of each student from 2 or 3 different angles.
 2. Print the pictures on regular copy paper. Before printing decide if these pictures will be in color, black/white or both.
 3. Have students cut up the pictures of themselves using geometric shapes.
 4. Using the geometric pieces of their three different photos, students should then use pieces from each of the three different photos to piece themselves back together, forming one picture in the style of Cubism. There will be pieces leftover.
3. Have students present their self- portraits to the class and describe the use of Cubism in their work.

“Become the Rhythm”

ACADEMIC STANDARDS MET BY THIS ACTIVITY:

Music

Respond 1, 2

Connect 2

Read aloud to class:

Dancers create shapes and patterns as they move across the stage. Just as painters create pictures on a canvas, choreographers create, physical pictures and emotion using a dancer’s body movements and the space that the dancer occupies. The dancer becomes a living breathing work of art as it conveys a certain message and expresses emotion. The choreographer and dancers rely heavily on the rhythms of the music being used in their work. Dancers, as well as musicians and singers, are not only creative artists, they are skilled mathematicians. They must understand the intricacy of counting and utilizing the **beats** of the music, the basic rhythmic units in a piece of music. The beats of the music help to guide their movements, create unity, and set the pace for the piece.

Rhythm- (noun) the combining of sounds and silence put together in a pattern

The musical score for our production of *Ferdinand the Bull* uses the distinctive sound of **Flamenco rhythms**. It is distinctive because it is a **12-beat rhythm** that’s consists of *two 3-beats followed by three 2-beats*. American “Pop” music is more familiar with music that uses 4 or 8 beats. This sounds a little tricky, and may be best explained using the number pattern below. Notice that the accent is placed on the end of each group of beats. This means that the accent falls on **3, 6, 8, 10, and 12**.

1 2 3 4 5 6 7 8 9 10 11 12

Supplies for this activity:

12 pieces of cardstock paper (8 ½ x 11)

2 different colored markers (eg. Red and Black)

Various percussion instruments, such as small drums, maracas, triangles, etc. (optional)

1. Write numbers 1-12 fairly big on cardstock using the markers. For the **3, 6, 8, 10, and 12 numbers**, use one color of marker to set them apart from the others. Hand out these cards to 12 students. Have these students line up in front of the class in order.
2. Have the students stand up at their desks. Have all students practice counting the rhythm out loud. Have them shout out louder on **3, 6, 8, 10, and 12** to accent those beats. While doing this, have the student with the card that matches the emphasized beat hold their card high as the other students hit the accent.
3. Next have the students **CLAP, SNAP, STOMP, or do a specific motion** using the count of this rhythm. Each time the students with the **3, 6, 8, 10, and 12** cards hold them up, have the other students clap, snap, stomp on beat and only on that beat. It is harder than it seems!!!
(Consider using percussion instruments, in addition to the claps, stomps, and snaps, to add variety and difficulty to the lesson.)
4. (OPTIONAL) If the students have a working knowledge of fractions and/or percentages, you can use this lesson to discuss $\frac{1}{2}$, and $\frac{1}{3}$. Talk about how the 12-beat rhythm is divided in half and then each half does something different. The accents in the first half use $\frac{1}{2}$ as the guide, but the accents in the second half use the fraction $\frac{1}{3}$ as a guide.