

MAURICE SENDAK

SEPTIME WEBRE

WHERE THE WILD THINGS ARE



A "Rumpus" for Students of All Ages

COLORADO
BALLET

Provided by the Department of Education & Outreach

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Colorado Ballet welcomes our new Artistic Director!



Gil Boggs

Gil Boggs began his dance career with the Atlanta Ballet. He joined American Ballet Theater in New York in 1982 and was promoted to principal dancer in 1991. Boggs was a member of the company for 17 years. Boggs also performed with the Twyla Tharp Dance Company, Baryshnikov and Company, Nureyev and Friends, and made several guest appearances around the world. During his career with ABT, he was recognized as both an accomplished virtuoso and one of the company's most popular performers. Throughout his career, Boggs has worked with such noted choreographers as Agnes de Mille, Sir Kenneth MacMillan, Paul Taylor, Mark Morris, Jerome Robbins and Merce Cunningham and has an extensive performance repertoire of both classical and contemporary works. He has staged ballets for ABT, Twyla Tharp and Royal Birmingham Ballet in England.

Colorado Model Content Standards

Upon reading and completing the activities outlined in this Study Guide, students will have answered the following objectives laid out by the Colorado State Board of Education.

Dance

- Students will understand and demonstrate dance skills.
- Students will understand and apply the principles of choreography.
- Students will create, communicate, and problem solve through dance.
- Students will understand the relationships and connections between dance and other disciplines.

Music

- Students sing or play on instruments a varied repertoire of music, alone or with others.
- Students will create music.
- Students will listen to, analyze, evaluate, and describe music.

Reading and Writing

- Students read and understand a variety of materials.
- Students write and speak for a variety of purposes and audiences.
- Students write and speak using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling.
- Students apply thinking skills to their reading, writing, speaking, listening, and viewing.
- Students read and recognize literature as a record of human experience.

Science

Life Science: Students know and understand the characteristics and structure of living things, the processes of life, and how living things interact with each other and their environment.

Theatre

- Students develop interpersonal skills and problem-solving capabilities through group interaction and artistic collaboration.
- Students know and apply connections between theatre and other disciplines.

Visual Arts

- Students recognize and use the visual arts as a form of communication.
- Students know and apply elements of art, principles of design, and sensory and expressive features of visual arts.
- Students know and apply visual arts materials, tools, techniques, and processes.
- Students analyze and evaluate the characteristics, merits, and meaning of works of art.

Table of Contents

Maurice Sendak and the Caldecott Award.	5
Try It! Suggested Activities.	6
Caldecott Winners 2000-2006.	7
Caldecott Illustration Activity Page.	8
Letter Activity Page.	9
Silverstein Illustration Activity Page.	10
Septime Webre/Bruch Violin Concerto.	11
Synopsis.	12
The Magic Forest	14
"Let the wild Rumpus start!"	15
Did You Know?	16
Max's Synonyms and Antonyms.	17
For Teachers and Parents.	18
The Ellie Caulkins Opera House.	19
How to Be a Good Theatre Audience.	20
The Education & Outreach Department	21
Thank You!	22
Evaluation Form.	23

Maurice Sendak



Maurice Sendak

"Make your life purposeful. Otherwise, there's no purpose for you to be here at all."

Maurice Sendak grew up poor in Brooklyn, New York. He was a skinny, sickly boy. He was inspired to draw at a young age (he was only twelve!) when he watched the Disney movie *Fantasia*, with its vibrant colors and magical themes. His family also influenced him - they loved to tell stories, and Sendak's obnoxious uncles eventually became the monsters in his best-known work, Where the Wild Things Are.

Sendak, like his literary hero Herman Melville (he wrote Moby Dick), believes in taking risks. According to him, if you dive into the ocean, you could hit your head, or you could find treasure - it's worth a try! It's similar in life. Scary changes help us learn about ourselves! Moving to a new town, learning to drive - and even writing a book - are hard things to do, but they can end up making us better! When Maurice Sendak has gone through hard times, he says:

"My work...has kept me alive...I have to work, that's who I am, that's how I live. It's gotten me over the worst of my life into a time in which I look around carefully and say, 'It's not so bad now.'"



The Caldecott medal

The Caldecott Medal

Every year since 1937, the American Library Association has given this very special award to the illustrator of the best children's book. Maurice Sendak won for *Where the Wild Things Are* in 1964. An illustrator draws the pictures that help us understand and enjoy the words in a story!

The Caldecott Award was named after Randolph Caldecott, a British artist who lived during the Victorian Era in the 19th Century. Every Christmas, Caldecott would publish two new children's books full of his wonderful pictures. He also drew cartoons and illustrations for magazines and newspapers. Caldecott's work was so highly regarded that famous artists like Vincent van Gogh reportedly called themselves his admirers!

www.wikipedia.org



Randolph Caldecott

Try It!

Activities for Young Illustrators



Read other books that have won the Caldecott Award (See the next page!). Discuss why the illustrations may have won such a prestigious award. What is different about them?



Color the illustration on page 8. It's from one of Caldecott's first holiday releases, *The Diverting History of John Gilpin*, published in 1878, almost 130 years ago!



Throughout Caldecott's life, he drew pictures in the margins of his letters to family and friends. Using the template on page 9, write and illustrate a letter to someone special!



Practice by coloring Shel Silverstein's illustration on page 10, then pick another favorite poem or nursery rhyme to write out and illustrate. Bind everyone's finished art into your own picture book!



Download "Cuttin' Kate" from Silverstein's website. Students or groups can illustrate each page, and bind them into a book or tape them end to end to make a banner. www.shelsilverstein.com



Show students the 1995 Caldecott Award book Smoky Night, by Eve Bunting and David Diaz. Let students experiment with illustration by imitating Diaz's collage style with magazine clippings, etc.



Sendak designs sets for ballets and operas based on his work and that of his favorite composer, Mozart. On butcher paper, design a set and act out a story. Play Mozart while the students draw!



Cover the words in an unfamiliar picture book and copy the pages. Let students write in their own story to complement the illustrations! Then read the original story and discuss.

Caldecott Award Winners 2000-2006

www.barnesandnoble.com



2006

The Hello, Goodbye Window by Norton Juster, illustrated by Chris Raschka
The kitchen window at Nanna and Poppy's house is, for one little girl, a magic gateway. Everything important happens near it, through it, or beyond it.



2005

Kitten's First Full Moon written and illustrated by Kevin Henkes
What a night! The moon is full and Kitten is hungry and inquisitive and brave and fast and persistent and unlucky... Then lucky! What a night!



2004

The Man Who Walked Between the Towers written and illustrated by Mordcai Gerstein
As the World Trade Center was being completed, a young man threw a tight rope between the towers and performed tricks a quarter of a mile in the sky.



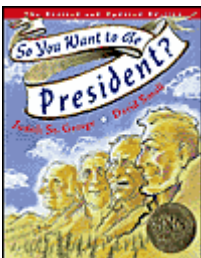
2003

My Friend Rabbit written and illustrated by Eric Rohmann
When Mouse lets his friend play with his airplane, trouble isn't far behind.



2002

The Three Pigs written and illustrated by David Wiesner
The three pigs escape the wolf by going into another world!



2001

So You Want to Be President? written by Judith St. George, illustrated by David Small
Presents an assortment of facts about the qualifications and characteristics of U.S. presidents, from George Washington to Bill Clinton.



2000

Joseph Had a Little Overcoat written and illustrated by Simms Taback
Joseph had a little overcoat, but it was full of holes--just like this book! When Joseph's coat got too old and shabby, he made it into a jacket. But what did he make it into after that? And after that?



2. *John Gilpin*, pictures by Randolph Caldecott. London, Routledge, 1878. $7\frac{7}{8}$ x 9.

Name _____ Date _____

Dear _____,

A large rectangular area with a light green background and a dashed yellow border. It contains 18 horizontal lines for writing, with the first line starting after the "Dear" and the last line ending with a comma.

THE ROMANCE

Said the pelican to the elephant,
"I think we should marry, I do.
'Cause there's no name that rhymes with me,
And no one else rhymes with you."

Said the elephant to the pelican,
"There's sense to what you've said,
For rhyming's as good a reason as any
For any two to wed."

And so the elephant wed the pelican,
And they dined upon lemons and limes,
And now they have a baby pelican,
And everybody rhymes.

Shel Silverstein



Septime Webre



"If we can work to get young people to understand that they can have a place in the world of ballet, and that it can be fun, interesting and pertinent in their lives, we will be more successful in growing and having an impact in the community."

Septime Webre is the seventh (*septime* is German for seventh) of nine children, in a large Cuban-American family. He grew up in the Bahamas until he was 12. As children, he and his many siblings often created and acted out plays. Webre remembers his first play vividly: "The Case of the Recurring Ennui (Boredom)."

"I've probably never experienced ennui myself because I'm curious and I'm excited about the world around me. I like life to be vibrant."

Webre graduated from the University of Texas with a degree in U.S. History/Pre Law, and has been the Artistic Director of Washington Ballet in Washington, D.C. since 1999. He has won many awards and fellowships, and his choreography is much in demand! A choreographer dreams up the movements the dancers use to tell a story and teaches it to them. Webre choreographed *Where the Wild Things Are* in 1996. www.washingtonballet.org

Bruch Violin Concerto

"It has really been on the strength of a single work, this Violin Concerto in G minor, that Bruch's name has been kept alive in the world's concert halls."

A "Concerto" is a piece of music that features one or more instruments, which are accompanied by the rest of the orchestra. German composer Max Bruch's Violin Concerto No. 1 is all about - you guessed it - the violin! Bruch completed the work in 1867 and dedicated it to his friend, virtuoso violinist Joseph Joachim. Although he composed more than 200 pieces, this one, classified as a Romantic concerto, is Bruch's most famous and most often played work. www.wikipedia.org



"A glittering showcase for dancers..."

Choreographer Clark Tippet was born in Kansas, the seventh (just like Septime Webre!) of eleven children. He was a principal dancer and choreographer for American Ballet Theatre in New York. Bruch Violin Concerto is a contemporary look at Romantic Ballet, and is one of the last works Tippet choreographed before his death in 1992. www.abt.org

Synopsis

Scene I - Max

Max, a small boy in a white wolf suit is playing in the hallway outside his room, stalking his toy soldiers, ambushing his teddy bear from his makeshift tent, and being thoroughly, happily naughty.



Scene II - Mama

Max's loud aunts, uncles, and cousins enter for Sunday dinner. Max is frightened by the shadowy something making very strange noises. It turns out to be Mama and her wheezy old vacuum cleaner. She scolds Max, but he continues to be naughty and defy her. Soon he is sent to bed without his supper.

Scene III - Max's Room

Max sulks and begins to think of terrible revenge. His room starts to change, and all about him a forest grows. A little sailboat appears, and Max climbs in. He is alone at sea, moving through days and nights until, as dawn approaches, sea creatures appear, and then a huge sea monster rears up from the water. Max utters a command, and the creature slowly sinks down. Soon an island comes into view with palm trees, a plateau, and a large cave.

Scene IV - The Wild Things

Max moors his boat and then hears distant rumbling noises. Wild creatures hurtle out of a cave, shouting at Max and making wicked fun of him. Though they seem comical, Max soon has enough of their antics and noise. He howls at them and stares into their yellow eyes, silencing them. Max takes stock of his surroundings, and every time a Wild Thing steals upon him it is frozen back into submission by Max's magic stare.





Scene V and VI - Coronation and Wild Rumpus

The forest thickens and the sea disappears. A small, white goat brings in a crown but keeps it out of Max's reach. The Wild Things form a procession and then crown Max "King of all Wild Things." The Wild Rumpus begins; Max, the monsters, and a gang of lost lumber about, dancing wildly. Suddenly he stops the dance and sends the Wild Things off to bed without any supper.

Scene VII - Max Alone

Max takes off his crown, sits by himself, and dreams of home, his Mama, and a hot supper. He gets up, tiptoes past the sleeping Wild Things, and makes his way to the edge of the island to summon his boat again.

Scene VIII - Parting

The Wild Things wake up, one by one, and rush after Max, muttering and making threatening gestures. They are very angry that he should want to leave them, but the boat pulls away from shore and Max is once again alone at sea, sailing back through days and nights. A forest grows around him, and he leaves the boat.



Scene IX - Max's Room

Max's room slowly becomes visible. At the back of the room is a tray on a table. Max sees his bowl of soup and then tastes it...his supper is still hot.

The Magic Forest

"That very night, a forest grew in Max's room." Grow your own magic forest in your home or classroom!

Materials

1 packet of seeds or a seedling
1 planter, pot or cup

Following the directions on your packet of seeds or attached to your seedling, plant the beginning of your forest appropriately!

Plants (even magical ones) need...

LIGHT

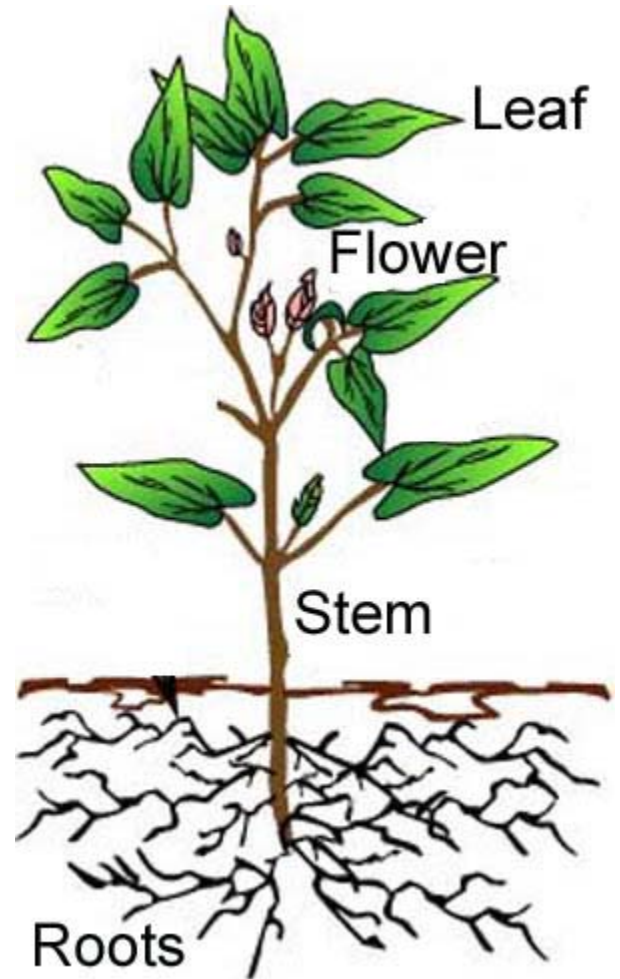
Make sure to place your plant by a window that gets plenty of sun. Plants use energy from the sun to produce food for themselves through a process called Photosynthesis. In Latin, "photo" means light, and "synthesis" means to put together. A pigment called Chlorophyll grabs the light, causing a plant's green color, and the light is turned to glucose, or sugar, for energy. In the process, clean air is expelled for us to breathe! www.academickids.com

WATER

Just like we take a drink to "wash down" a bite of food, water moves nutrients and stored food throughout a plant, and keep plants cool in hot weather. Plants "drink" through their roots. It's important not to water your plant too much, though...it can only drink so much at a time. See the directions on your seed packet for information on how often to water your particular plant.

OPTIONAL...

Fertilizer is a kind of plant food that encourages plants to grow faster and bigger. Try fertilizing one plant with a product like Miracle Gro, and compare it to a non-fertilized plant! Also, some botanists (scientists who study plants) and gardeners argue that plants grow better when they are exposed to beautiful music. Remember...Mozart is Maurice Sendak's favorite composer. Play a CD for some students' plants, and compare them to the rest of the class!



Did You Know?

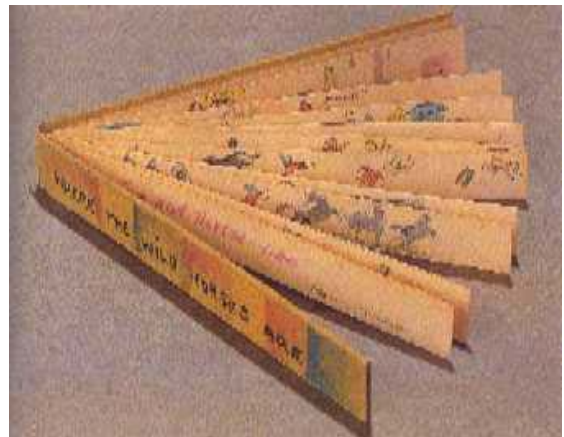
Maurice Sendak named his dog "Max" after the unruly main character in Where the Wild Things Are.



Sendak means "fish" in the old dialect his parents' family spoke, so Maurice often hides a fish in his illustrations as a tribute to his father.

The story's original title was "Where the Wild Horses Are," but Sendak and his publishers soon determined that he didn't draw horses very well.

The original "dummy," or practice copy, of *Where the Wild Horses Are*, dating from 1956. Sendak abandoned the project until 1963 when he decided to draw monsters instead.



The larger-than-life Wild Things are caricatures of Sendak's boisterous uncles.

Each Wild Thing costume is 11 feet tall and weighs over 50 pounds!

A film version of Where the Wild Things Are is due out in 2008, directed by the innovative Spike Jonze. Information about casting and filming can be found on the Internet Movie Database at <http://imdb.com/title/tt0386117/>.

Where the Wild Things Are inspired the band Metallica to write a song of same name about a child soldier. www.wikipedia.org

Max's Synonyms and Antonyms

A **SYNONYM** has the same or nearly the same meaning as another word. For example, **HOT** and **FIERY** are **SYNONYMS**. Here are some **SYNONYMS** for the word "WILD," found at www.dictionary.com.

Wanton: without regard for what is right, just, or humane; careless, reckless.

Impetuous: characterized by sudden or rash action or emotion; impulsive.

Lawless: being without law; uncontrolled by a law; unbridled, unruly, unrestrained.

Disturbed: agitated or distressed.

Tempestuous: tumultuous, turbulent, violent or stormy.

Hysterical: characterized by hysteria; uncontrollably emotional; irrational.

Incorrigible: bad beyond correction or reform; impervious to punishment; uncontrollable.

Nuts: insane, crazy.

Giddy: frivolous, impulsive, or flighty.

Savage: fierce, ferocious, or cruel; untamed.

An **ANTONYM** is a word opposite in meaning to another. For example, **FAST** is an **ANTONYM** for **SLOW**. Here are some **ANTONYMS** for "WILD."

Well mannered: polite, courteous.

Indifferent: not active or involved; neutral, having no marked feeling.

Listless: having or showing little or no interest in anything; languid or spiritless.

Delicate: regardful of what is becoming or proper; mindful of the feelings of others.

Tame: changed from the wild or savage state; domesticated; docile or submissive.

Humane: characterized by tenderness, compassion, and sympathy, especially for the suffering.

Innocent: guiltless; not involving evil intent or motive.

Neutral: impartial, disinterested, dispassionate, uninvolved.

Genteel: marked by refinement in taste and manners; polite.

Seemly: fitting or becoming with respect to propriety or good taste; appropriate and becoming.

For Teachers and Parents

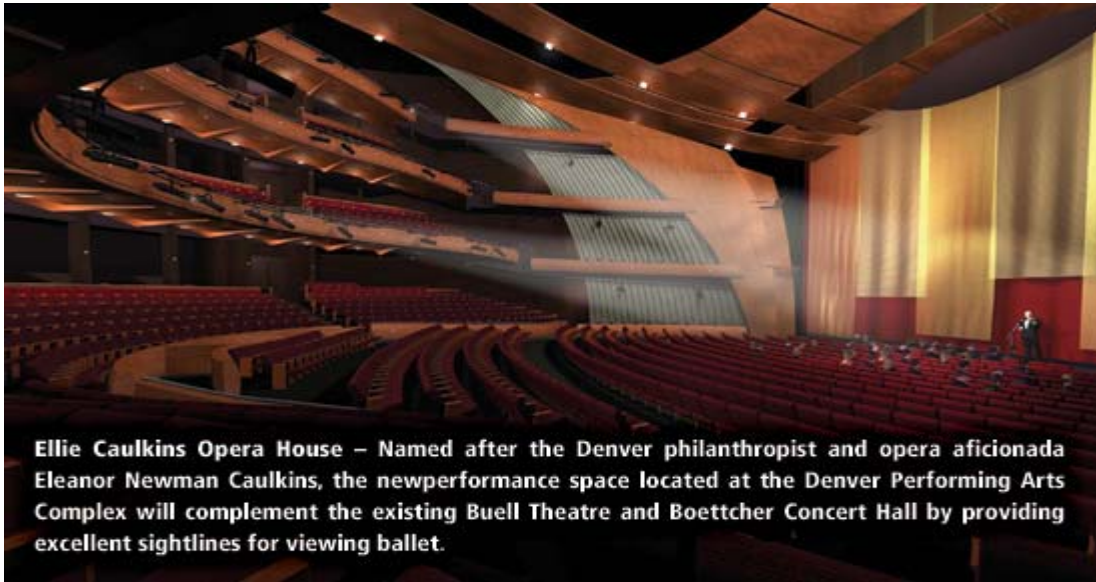
Since Max's mother is invisible in Sendak's Where the Wild Things Are, we can only speculate as to what she's thinking. Perhaps while her recalcitrant son is "rumpus-ing" his frustration out, she sinks into a "wild" reverie of her own. A tribute from Colorado Ballet's Education and Outreach Department to those of you who tirelessly demonstrate the importance of good behavior and keep dinner hot, courtesy of renowned American poet Wendell Berry:

The Peace of Wild Things

When despair grows in me
and I wake in the middle of the night at the least sound
in fear of what my life and my children's lives may be,
I go and lie down where the wood drake
rests in his beauty on the water, and the great heron feeds.
I come into the peace of wild things
who do not tax their lives with forethought
of grief. I come into the presence of still water.
And I feel above me the day-blind stars
waiting for their light. For a time
I rest in the grace of the world, and am free.



THE ELLIE CAULKINS OPERA HOUSE



Ellie Caulkins Opera House – Named after the Denver philanthropist and opera aficionada Eleanor Newman Caulkins, the new performance space located at the Denver Performing Arts Complex will complement the existing Buell Theatre and Boettcher Concert Hall by providing excellent sightlines for viewing ballet.



ART AT THE ELLIE...

In addition to other great art by Vance Kirkland and Dale Chihuly, the Ellie now houses a statue of Colorado Ballet's principal dancers Maria Mosina and Igor Vassine! The piece is by Denver native John DeAndrea, who cast the dancers from life, sculpted them in bronze and polychromed the work in oil.

On creating this almost disturbingly lifelike representation, DeAndrea says, "for me, realism starts from the very beginning." You can see that in the photos below! You'll also see how the artist's attention to detail paid off when you visit the Ellie yourself.

Maria and Igor have each been with Colorado Ballet for fifteen years, brought to America from Russia, as was former dancer and Academy Directress Inessa Pakri, and former dancer and Ballet Master Meelis Pakri, who now teaches for the Royal Academy of Ballet in London.



How to Be a Good Theatre Audience

Unlike actors on your television, performers on the stage are aware of their audience and want very much to communicate their art to you, and feel your appreciation in return. By the time you arrive at a theatre for a scheduled performance, many people (choreographers, composers, dancers, technicians, costume and lighting designers, etc.) have worked very hard to bring you their best efforts. In order to show respect for those efforts, every audience member must give the performance their full attention and avoid any behavior that interferes with anyone else doing the same. We have rules that help us accomplish this goal, and you should do your best to understand and follow them:

1. Always arrive at the theatre with plenty of time to find your seats and settle down into them. Late arrivals mean disruption for everyone else, including the performers.
2. No shoving or running in the lobby.
3. No cameras or video recorders. Flashes are dangerous for dancers and unapproved photos and videos violate copyright laws.
4. No hooting, whistling or yelling during the performance. The performance has begun when anyone on stage starts talking or dancing, or when the orchestra starts playing. You are welcome to show your appreciation for the performance with applause at the end of the ballet or sometimes at the end of a section or solo. You are also welcome to laugh if someone on stage is being intentionally funny.
5. No talking or whispering during the performance. You will have plenty of time to discuss your impressions at intermission or after the show.
6. No gum, candy or food in the theatre (it makes noise and sticky messes, and our new home is so beautiful!).
7. Use the bathroom before the show begins or at intermission, not during the performance.
8. The screens on the seatbacks that help you follow the ballet are expensive technology. Once you have pressed the button to see the text, please do not touch or scratch the screens.
9. Enjoy!



The Department of Education and Outreach

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Book Fairs - On December 1, 2006, and March 6, 2007, 4-9PM, Barnes and Noble Denver West hosts us for story time with Angelina Ballerina. Up to 25% of the net sales during the event will be donated to educational programming. Bring the kids, and get your holiday shopping done!

Dance Renaissance - Our after school program now reaches 10 Denver Area schools with high Title 1 percentages. For each semester-long class, two teachers, ballet barres, leotards, tights, shoes, a T-shirt, and a fun nutrition and self-esteem workbook are provided free of charge.

Educator's Night - In appreciation of Denver Area educators and administrators, we offer Buy One, Get One Free tickets to an evening performance (March 21) of our Choreographer's Showcase, *Dance Creations - Expect the Unexpected*.

Figaro - Colorado Ballet is the first ballet company to use the Figaro seatback titling system. The Education Department writes, programs, translates, and operates the text, which is currently available in both English and Spanish.

Ballet Foundations - This traveling lecture/demonstration brings the basics of ballet to life, with the help of members of Colorado Ballet's Studio Company. Students will be able to ask questions, interact with ballet paraphernalia, and try movements out for themselves!

Sensory Tours - Blind and visually impaired patrons can enjoy the ballet by taking a "tactile tour" backstage, exploring costumes, props, and movements. They then "see" the performance, which is audio described through a headset.

Student Matinees - Schools and student groups are invited to see a final dress rehearsal of each production for \$7 per student. One chaperone free per 10 students, additional adults \$10 per person.

Study Guides - Study Guides, compatible with Colorado's Model Content Standards for Education, are available in English and Spanish for each production on our website and at the theatre boutique.

Workshops - Athleticism & Dance, Ballet-To-Go, Career Fairs, Costume Try-On, Master Classes taught by Artistic Staff, Physics of Dance, Poetry in Motion.

Thank you for your continued support!

THANK YOU! ¡MUCHISIMAS GRACIAS!

A million thanks for the support of the following organizations,
without whom our programs would not be possible.



Blue Mountain Foundation
Bonfils-Stanton Foundation
Colorado Ballet Auxiliary
The Denver Foundation
JANUS Foundation
John G. Duncan Charitable Trust
Mabel Y. Hughes Charitable Trust
Ralph L. and Florence R. Burgess Trust
Virginia Hill Foundation
Schramm Foundation
US Bank

Evaluation Form

Thank you so much for attending the Colorado Ballet's Student Matinee Series. We value your opinion of the experience and rely upon your comments for improvements. Please take a few minutes to complete this evaluation.

Strongly Agree 1 Agree 2 Somewhat Agree 3 Strongly Disagree 4 Disagree 5 N/A N/A

Matinee Attended: _____ Giselle _____ Wild Things _____ Dance Creations

I received the registration information from Colorado Ballet with plenty of time to plan for my class field trip. 1 2 3 4 5 N/A

The registration process made it easy to plan for our field trip. 1 2 3 4 5 N/A

The Study Guide contained information that helped prepare my class for the ballet. 1 2 3 4 5 N/A

We were treated with respect while we were at the theatre. 1 2 3 4 5 N/A

The quality of the performance met our expectations. 1 2 3 4 5 N/A

I was able to incorporate the ballet field trip into my curriculum. 1 2 3 4 5 N/A

I would like to bring another class of students to the ballet. 1 2 3 4 5 N/A

Please estimate the percentage of your students who had never seen a ballet prior to this field trip: _____

Please share with us any other comments you have about your experience today at the Student Matinee:

Please share with us any other comments you have about the Study Guide:

*Colorado Ballet is interested in your students' response to the Student Matinee Series.
We would be happy to receive any letters or artwork from them!*

Name: _____

School: _____

I am a: Teacher (Grade/Subject) _____ Parent Chaperone _____

Classroom Paraprofessional _____ Administrator _____

My students are: K-2 3-5 6-8 9-12 College

**Thank you for your time and your comments. Please return this form to:
Colorado Ballet, Department of Education & Outreach
1278 Lincoln Street Denver, CO 80203**