

The

JUNGLE BOOK

PRESENTED BY



CURRICULUM GUIDE

PENNSYLVANIA BALLET

ANGEL CORELLA | Artistic Director | 2016-2017 SEASON

The Jungle Book

History/Synopsis

The Jungle Book (1894) is a collection of stories written by Rudyard Kipling. The tales in the book are fables, using animals in an anthropomorphic (having human characteristics) manner to give moral lessons. The seven short stories draw from Rudyard Kipling's travels throughout the world, and particularly throughout the colonies of the British Empire. Travel in the 19th century was a privilege of the wealthy, and other parts of the world were vastly different from the writer's home in Britain; Kipling showcased the different customs and ways of life in India, Afghanistan, and the Bering Sea, in a way that is human and familiar, rather than foreign.

Jungle Book marks Pennsylvania Ballet's first foray into the exciting world of children's programming. Especially created for families with children ranging from preschool through fifth grade, this is a completely original ballet production-- from the choreography, to the music, to the sets and costumes. Pennsylvania Ballet II's Director, Francis Veyette, has brought together a unique group of talented Philadelphia artists; choreographer Colby Damon worked closely with composer John B Hedges and set creator Sebastienne Mundheim to bring to life a one-of-a-kind story in which a young boy learns about life and morality from the world and creatures around him.

Pennsylvania Ballet II's Jungle Book is generously sponsored by Cigna.

Characters

- **Mowgli** – main character, the young jungle boy
- **Akela** – an Indian wolf
- **Father Wolf** – the father who raised Mowgli as his own cub
- **Raksha** – the mother wolf who raised Mowgli as her own cub
- **Baloo** – a sloth bear
- **Bagheera** – a black panther
- **Bandar-log** – a tribe of monkeys
- **Kaa** – an Indian python
- **Shere Khan** – a royal Bengal tiger



Movement

What is a *choreographer*?

A choreographer sets movement in space and time, with an intention, existing in various realms and disciplines.

- Choreographers design and direct the dance or stylized movement in musical productions and ballets. They work closely with various collaborators including composers, costume designers, set designers, and artistic directors.
- A choreographer works with dancers to develop ideas and transforms them into a finished performance. This may mean taking overall control of a production, or working under the direction of the artistic director of an opera, play, or musical.
- An effective choreographer is one who supports the director's vision, so that all elements of movement and dance work as part of the larger picture or story.
- Many choreographers begin their careers as dancers and start choreographing while still performing.
- Choreographers are often inspired from other art forms, such as theatre, visual arts, and literature.
- In *The Jungle Book*, movement is inspired by Balinese and Indian traditional dances including the Balinese Monkey Dance (<https://www.youtube.com/watch?v=aGXcnWUqV-Y>) and Indian Mudras (<https://www.youtube.com/watch?v=mbllDckp0xw>)

Source: <http://www.aact.org/choreographer>

Ballet Terminology

- *Plié* – to bend
- *Tendu* – to stretch
- *Jeté* – to throw
- *Rond de jambe* – round of the leg
- *Fondu* – to melt
- *Frappé* – to strike
- *Développé* – to develop
- *Arabesque* – body position standing on one leg with the other extended to the back
- *Battement* – to beat
- *Relevé* – to rise
- *Sauté* – to jump
- *Assemblé* – to assemble
- *Adagio* – slow dance movement
- *Allegro* – fast dance movement
- *Chassé* – to chase
- *Chaînés* – chains or links
- *Port de bras* – carriage of the arms
- *Changement* – to change
- *Échappé* – to escape
- *Pas de chat* – step of the cat
- *Croisé* – crossed
- *En face* – facing front
- *Éfface* – open
- *Écarté* – separated
- *Devant* – in front
- *Dérière* – in back
- *À la seconde* – to the side

Choreographer: Colby Damon



Mr. Damon has spent his entire life exploring various types of movement. Born and raised in Richmond, Virginia, Colby was active in various sports as a young child, including snow skiing and sailing. He found his true calling in the arts, and began formal classical ballet training at age 7 at the Richmond Ballet. At age 15, he left home to attend the Virginia School of the Arts in Lynchburg, VA, a pre-professional boarding high school for dancers, and spent his summers training at the Boston Ballet. Upon graduation, Colby joined the Sacramento

Ballet where for five years he performed soloist and principal roles in numerous classical and contemporary pieces, including works by George Balanchine, Glen Tetley, Trey McIntyre, Dwight Rhoden, Helen Pickett, John Selya, and Ron Cunningham. While living in California, Colby also began studying Qi Gong and Chen style Tai Ji Quan with renowned Grandmaster Bing Fan YeYoung, and eventually received certification to teach.

In 2007, Colby relocated to Brooklyn, NY, in order to explore life's options, and to pursue a career as a freelance artist. As a guest artist, he has worked with such companies as Mark Morris Dance Group, Northwest Dance Project, Amy Seiwert's Imagery, and Thang Dao Dance Company, in addition to projects with Luca Veggetti (Guggenheim Museum/Columbia University), Adam Hendrickson (Carnegie Hall/Yale University), and John Selya (Joyce Soho). He has also appeared with the Metropolitan Opera Ballet as a principal in Alexei Ratmanski's *Aida*, as well as in Mark Morris' *Orfeo e Euridice*, at which time he was featured in a *MET Live in HD* broadcast in movie theaters worldwide. While living in New York, Colby also began studying other forms of Chinese Martial arts, including Ba Gua Zhuang, and embarked on a personal study of yoga.

In 2008, Colby joined BalletX in Philadelphia. As a company member, Colby has been featured in over 20 world premieres, including original creations by Alex Ketley, Annabelle Lopez-Ochoa, Jodi Gates, James Gregg, Adam Barruch, Loni Landon, Tobin DelCuore, Mauro Astolfi, Matthew Prescott, Matthew Neenan, and others, and performed in such venues as the Laguna Dance Festival, the Vail International Dance Festival, and Joyce Theater NYC.

As a choreographer, Colby's style blends an inevitable fluidity with a sense of classical line and virtuosity. He began his choreographic explorations while dancing with the Sacramento Ballet, where he produced a total of five works on fellow company members, including the piece *3 to 1*, which was performed for the Sacramento Ballet's annual contemporary repertoire program, *Modern Masters*, in 2004. After focusing primarily on performing for a number of years, Colby began choreographing again in 2012, when he created the structured improvisational piece, *Run Barefoot Down the Mountain*, for Pennsylvania Ballet's annual *Shut Up & Dance*. He has since worked with Opera Philadelphia, the Curtis Institute, the Charlottesville Ballet, and the BalletX summer program, in addition to having his work selected to perform in the Vivadança Festival in Salvador, Brazil, the Current Sessions contemporary dance festival in New York City, and again annually for *Shut Up & Dance*. In the spring of 2015, he spent two months as a choreographer in residence at the Sacatar Institute in Itaparica, Bahia, Brazil. In fall 2015, Colby began work on the creation of this new production of *Jungle Book* for Pennsylvania Ballet II.

Colby has also taught dance extensively throughout the United States. He currently serves as a company class teacher for BalletX, and has served as a guest teacher for Balé de Cidade do São Paulo and Balé de Teatro Castro Alves in Brazil. He has taught at The Rock School, Sacramento Ballet School, NYC Public School for

Dance - Ballet Tech, The University of the Arts, Piedmont School of Music and Dance, BalletX summer program, the School of Pennsylvania Ballet's The Company Experience, and others, in addition to facilitating lecture-demonstrations on the art of ballet within public schools. He has also completed the National Dance Institute's Teacher Artist Training, and is conducting NDI style classes in Philadelphia Public Schools for BalletX's Dance eXchange program.

Recently, after years of integrating a personal, daily yoga practice into his dance regime, Colby completed his 200 hour yoga teacher training through Sadhana Yoga School, and is a registered yoga teacher currently based out of Philadelphia, PA.

Source: <http://www.colbydamon.com/>

Music

What is a *composer*?

A composer makes and organizes sound and noise into recognizable pieces-- their art form is creating music. Music can be any sound based piece.

- A composer may write original music for the performance. All the music and/or effects in a play/dance are considered the "soundscape."
- The composer's work begins by studying the script/synopsis of the ballet and gathers as much information as they can about any sound or music it calls for.
- In *Jungle Book* each character has an instrument that represents them:
 - **Mowgli** – Marimba (<https://www.youtube.com/watch?v=5KtZOjDaog>)
 - **Wolves** – French Horn (<https://www.youtube.com/watch?v=cK0UFgnrlqY>)
 - **Baloo** – Alto Flute (<https://www.youtube.com/watch?v=zgYcB6CoKl0>)
 - **Bagheera** – Violin (<https://www.youtube.com/watch?v=zgaQFLUdUL0>)
 - **Monkeys** – Drums (<https://www.youtube.com/watch?v=-lJctvybAJ8>)
 - **Kaa** – English Horn (<https://www.youtube.com/watch?v=HnX718eylmc>)
 - **Shere Khan** – Cello, horn, drum (<https://www.youtube.com/watch?v=RcqzPoMza7c>)
- Sounds and music in a performance can:
 - Motivate actions onstage and indicate events taking place offstage
 - Establish the time of day, season, and weather
 - Locate the action in a specific place
 - Create mood and changes in mood
 - Stimulate audience expectations of what is to come
 - Provide information about the characters
 - Build transitions between scenes
 - Offer shortcuts that rapidly advance the plot or recall past events
- The composer combines and changes the five controllable properties of sound to create unique effects or music required by the production/ballet. The controllable properties of sound are:
 - **Pitch** – the wavelength or frequency of the sound
 - **Volume** – the loudness or quietness of the sound
 - **Quality** – how pitch and volume combine to give each sound its own distinctive effect
 - **Direction** – the location of the sound in space and how sound travels from one location to another
 - **Duration** – the length of time the sound lasts

Source: <http://www.aact.org/sound-designer>

Composer: John B Hedges

The inspired and multifaceted music of composer John B Hedges has been performed throughout the United States, as well as Canada, France, and England. As a composer and conductor he has worked with the Fort Worth Symphony Orchestra, Ensemble Modern, New Jersey Symphony, Grand Rapids Symphony, Curtis Symphony Orchestra, and Chamber Ensembles the Aspen Contemporary Ensemble among others. He has conducted concerts at the Centre Georges Pompidou, Frankfurt Alte Oper, Academie Musicale de Villecroze, and the Aldeburgh Festival.

His most recent compositions show a remarkable range: A Shipwreck Opera in One Act in collaboration with fiction writer Aimee Bender; Exeter Riddles, a set of Anglo-Saxon choral works; On the Good Foot, a tribute to the late James Brown for large chamber ensemble; and Fantasía sobre Yma Sumac, a concerto for clarinet & orchestra inspired by the eclectic music of Peruvian songstress Yma Sumac. The latter was premiered by clarinetist Victoria Luperi and the Fort Worth Symphony Orchestra where Hedges served as composer-in-residence for the 2011-2012 season and was noted by several critics as the top performance of the season in the Dallas/Fort Worth region. NewMusicUSA granted a residency for Hedges with the Richmond Symphony in 2013 for performances *Prayers of Rain & Wind* with bass soloist Joseph Conyers, which resulted in the highest selling Masterworks series in the Symphony's history. Most recently, the Sphinx Virtuosi commissioned and toured the composer's work *Raise Hymn, Praise Shout* including performances in Miami's New World Center, Chicago's Harris Theater and Carnegie Hall.

The son of a rock musician, Hedges began studying classical music at the University of Pennsylvania, receiving his B.A. in Music in 1994, and his M.M. from Westminster Choir College in 1997. He then completed post-graduate studies at the Curtis Institute of Music where he studied with Richard Danielpour and Ned Rorem. Hedges spent summers at the Aspen Music Festival where he studied with John Harbison and George Tsontakis and attended the Contemporary Composition and Performance course at the Britten-Pears School (as both composer and conductor.) He subsequently returned to the United Kingdom to apprentice with Oliver Knussen. In addition, he has participated in the Academie Musicale de Villecroze in France, in the New Jersey Symphony Orchestra's Composition and Conducting Institute, and assisted composer Tan Dun on the Metropolitan Opera premiere of *The First Emperor*.

Recipient of the Alfred Casselo Award, the Theodore Presser Career Grant, and a 2006 Independence Foundation Fellowship, Hedges has also been awarded grants and fellowships from the Pennsylvania Council on the Arts, NewMusicUSA, Meet the Composer, and multiple residencies at the artists' community Yaddo. Hedges is currently the music director at First Unitarian Church of Philadelphia and lives in Havertown with his wife, visual artist Lynn Palewicz, their son Bran, and two rabbits named Rose Tyler & Martha Jones.



Source: <http://www.johnbhedges.com/>

Theatrical Set

What is a *set designer*?

All the scenery and props the audience sees at a performance is part of the set. The set designer's job is to design the physical surroundings in which the action will take place.

- A set should:
 - Suggest the style and tone of the whole production
 - Create mood and atmosphere
 - Gives clues as to the specific time and place of the action
 - Offer creative possibilities for movement and staging of the performers
 - All the things appearing on the stage other than the scenery are called stage properties, or props.
 - The set designer will normally read the script and have many conversations with the artistic director, choreographer, and costume designer to ensure the production has a cohesive flow.

Source: <http://www.aact.org/set-designer>

Set Designer: Sebastienne Mundheim

An interdisciplinary storyteller, installation artist, and educator, Sebastienne Mundheim has been creating arts-based interdisciplinary performance and community events for 20 years. She began her arts career as a painter and writer, earning her BA and BFA at the University of Pennsylvania in 1990. Wanting to get away from the solitary practice of studio and get out into the world to make work with more clear social impact, Mundheim began creating interdisciplinary community arts programs and events in Philadelphia and New Orleans, designing and implementing parades, installations, and arts-based learning experiences through museums, cultural organizations, schools, and community centers. In 1994, Mundheim began to include performance in her practice. Since then, she has created 21 interdisciplinary performances, performed nationally and internationally. Works include: *A Potable Joyce: A Watered-down Ulysses The Story of James Joyce and His Manuscript*, *Under the Hat: The Life and Works of Marianne Moore*, *Currently Franklin: The Story of a Paper Boy*, *Sea of Birds*, *Paris Wheels and The Ready –Maids*. Works have been commissioned and/or presented by: The Rosenbach Museum and Library, The University of Pennsylvania, Franklin and Marshall College, Keene State University, Vermont Performance Lab, Marlboro College, the Philadelphia Live Arts Festival, Massachusetts Museum of Contemporary Arts, the Irish Ministry of Arts and Culture, the Philadelphia Museum of Art, and the Kimmel Center for Performing Arts.



Mundheim has collaborated in the works of other artists including: Whit MacLaughlin, New Paradise Laboratories, Kate Watson-Wallace, Anonymous Bodies, Thaddeus Phillips, Lucidity Suitcase, Stan Heleva, Walking Fish Theatre, and Hua-Hua Zhang. In 2010 she received a Philadelphia Theatre Initiative Fellowship to study with the Handspring Puppet Company in South Africa. In 2011, Mundheim was finalist for the Pew Fellowship in the Arts. She received her Master of Education from Harvard in 2000.

Source: <http://whiteboxtheatre.com/about-2/founder/>

Costumes

What is a *costume designer*?

Costume designers create the look of each character by designing clothes and accessories the actors will wear in the performance. Depending on their style and complexity, costumes may be made, bought, revamped out of existing stock or rented.

- The shapes, colors and textures that a costume designer chooses make an immediate and powerful visual statement to the audience.
- Creative collaboration among the costume designer, the director and the set and lighting designers ensures that the costumes are smoothly integrated into the performance as a whole.
- Costumes can:
 - Reinforce the mood and style of the production
 - Distinguish between major and minor characters
 - Suggest relationships between characters
 - Change a dancer's appearance
 - Suggest changes in character development and age
 - Be objects of beauty in their own right
- Costume designers begin their work by reading the script or through creative discussions with the production team, including the choreographer, artistic director, and set designer.
- The costume designer draws up the costume plot. The costume plot is a list or chart that shows which characters appear in each scene, what they are wearing and their overall movement throughout the performance. This helps track the costume needs of each character.
- When the costumes have been approved by the creative team, the finale designs are done in full color. They show the style, silhouette, textures, accessories and unique features of each costume.

Source: <http://www.aact.org/costume-designer>

Costume Designer: Rebecca Kanach

Rebecca Kanach is proud to be resident costume designer of *The Bearded Ladies Cabaret*. As a graduate of Philadelphia University in Fashion Design, she received the Good Lad Award for Excellence in Children's Wear, and went on to complete the costume apprenticeship at the Walnut Street Theatre.

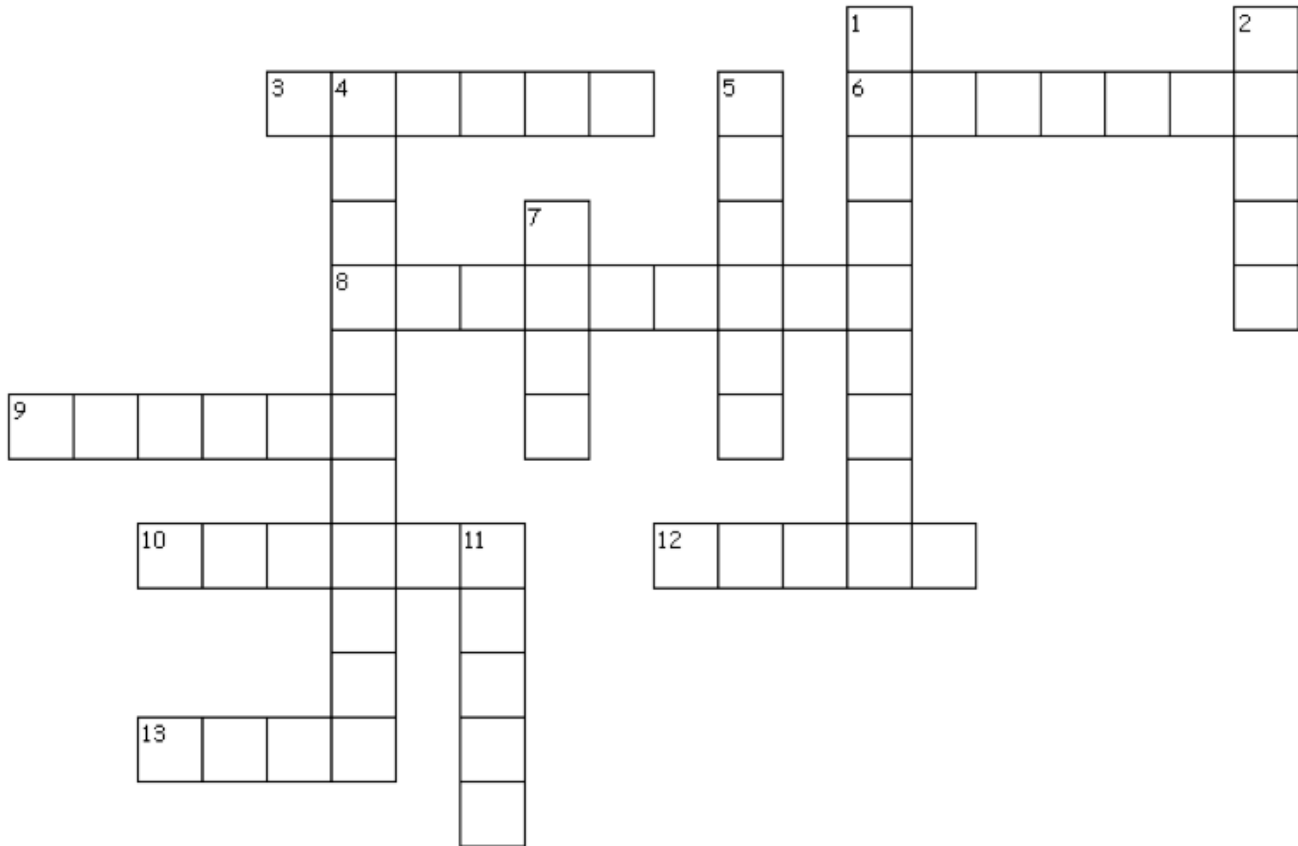


Rebecca has worked with Bristol Riverside, Drexel University, Interact Theater Company, the Lantern Theater, Philadelphia Theater Workshop, Rutgers- Camden Campus, Temple University, the Walnut Street Theatre, the Wilma, and various Philadelphia Mummies groups. She divides her time between freelance designing, stitching, and running wardrobe.

Source: <http://www.rebeccakanach.com/>

Activities

Ballet Terminology Crossword Puzzle



Across

- 3. Crossed
- 6. Fast dance movement
- 8. To develop
- 9. To chase
- 10. In front
- 12. To jump
- 13. To bend

Down

- 1. To beat
- 2. To melt
- 4. Round of the leg
- 5. To strike
- 7. To throw
- 11. To stretch

Creative Word Search

C N N T O L P E M U T S O C C
P O H O V F Y J R S E Q V I H
W I S Q I T V M H T I R O S O
X T E T V T G S D S E J L U R
N A J Y U E C E C S C C U M E
S R E N B M S E O E O V M B O
Z U N F N I E P R Z N L E E G
P D U B G W M D S I O E C Q R
Q Z I N T O E E E P D N R D A
V Y E Y C Z F L I S A B W Y P
Q R Q U A L I T Y D I F R N H
S P O R P P C W E T Y G Q W E
Z J J E W H M L P X S T N W R
Z D E N J Y X D P N U D Y E L
G G H T O V G C C V U E Z V R

CHOREOGRAPHER
COSTUME PLOT
DURATION
PROPS
SET DESIGNER

COMPOSER
DANCE
MUSIC
QUALITY
STYLE

COSTUME DESIGNER
DIRECTION
PITCH
SCENERY
VOLUME

Rain Forest Exploration

Fun Facts

1. Only around 6% of Earth's land surface is rainforest – but about half of all animal and plant species live there.
2. In Central American forests, rival strawberry poison dart frogs might wrestle for up to 20 minutes.
3. It can take ten minutes for a falling raindrop to travel from a rainforest's thick canopy to the floor.
4. A tree known as the idiot fruit grows in Australia's Daintree rainforest.
5. The rhinoceros hornbill bird from Southeast Asian forests has a hornlike structure on its head that looks like an extra beak.
6. Rainforests get at least 98 inches of rain a year. Sometimes it's almost double that at 177 inches.
7. The Amazon rainforest in South America is so big that if it were a county, it would be the ninth biggest in the world.
8. Latin American forests are home to black howler monkeys, whose calls can be heard over 3 miles away.
9. Veiled stinkhorn fungi, found in tropical rainforests, smell like rotting food.
10. The Korowai people of New Guinea live in tree houses as high as 147 feet off the ground.
11. A quarter of ingredients in modern medicines come from rainforest plants
12. 80% of the flowers in the Australian rainforests are not found anywhere else in the world.
13. Living in Central American rainforests, a sloth can carry algae, beetles and cockroaches in its fur.
14. Some pine trees in Tasmania's temperate rainforests can live for 2,000 years.
15. A lake inside a rainforest on the Caribbean island of Dominica sizzles at around 190 degrees Fahrenheit.

Activity

Draw a picture of your own rainforest.

- What animals would inhabit your rainforest?
- Where is it located?
- What type of vegetation grows in this rainforest?
- What does it smell like?

Create a short story about your imaginary rainforest including characters and dialogue.

Rainforest Crossword Puzzle

S R S P D M S V T N H W X F Y
U P M T M C S S R I W I Z Y V
U W I T U L K I E R U J P O W
N I E D O N Q Q E R V R E F C
A K Q T E Y A H S E B L F T O
R T H A W R X E V G V F R O G
M A Q E R A G F P I A O N T M
C Y W D F I L U Y T P N V W E
R E W L R N Y A F I B X A Y C
M K U J G F F E C Q L N V A E
P N H Y S O R A R Q A L U R Q
T O D E Z R L T U N O C O C V
V M M F C E V L A I G N U F A
D I S S L S H B B T M V P S C
L Y U V S T I F T O U C A N C

BANANA
FRUIT
MONKEY
SLOTH
TOUCAN

COCONUT
FUNGI
PEANUTS
SPIDER
TREES

FROG
LIMES
RAINFOREST
TIGER
TROPICAL

Create Your Own Ballet

- What is your ballet about? How many dancers are involved? What is the story?
- What style of movement would your dance have? Describe the movement using body parts, tempo, and qualities.
- What would the music sound like?
- What does the set look like? Draw a picture including color, size, location, and props.
- What do the costumes look like? Draw a picture of the costumes that you want your dancers to wear for the performance.