

Queensland **Ballet** *junior*

# LITTLE RED RIDING HOOD

A QUEENSLAND BALLET AND OUT OF THE BOX PRODUCTION



PRESENTED BY QPAC'S

**OUT OF  
THE BOX**

FESTIVAL FOR CHILDREN  
EIGHT YEARS & UNDER

Teacher  
Resource Kit

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## FROM THE ARTISTIC DIRECTOR

### There is something magical about ballet.

It transforms a stage into a different world, a place where stories are told without words and people fly without wings.

Queensland Ballet opens a window into the wonderful world of ballet for young people, sharing our passion for this beautiful art form with our youngest fans and possible future stars.

From enticing tiny tots to take their very first dance steps with our Twinkle Toes classes and our QB Junior Friends memberships, through to enriching the practice of talented teens striving to realise their career dreams, we deliver a year-round range of opportunities to engage with ballet.

This year we launch our *My First Ballet* series with the premiere of *Little Red Riding Hood* and we are delighted to partner with the Queensland Performing Arts Centre for this season, part of the acclaimed Out of the Box festival for children.

This production is the first time we are catering specifically to very young audiences by staging a special ballet interpretation of a much-loved fairy tale. *Little Red Riding Hood* is designed to capture the imaginations of children through its strong narrative and we are excited to also be offering a sensory-friendly performance during the season.

This Teacher Resource Kit is a basket of goodies filled with creative ways to unpack the adventures of Little Red in your classroom and I hope that you will join us to inspire a love of ballet in our littlest audience members.



**Li Cunxin**  
Artistic Director



#### Image Credits:

Li Cunxin and QB Junior Day by Christian Tiger  
QB Junior Friends by Eduardo Vieira  
and Sheldon College by Ali Cameron



QB Junior Friends dance class with Company Dancer, David Power.

## ABOUT QUEENSLAND BALLET'S EDUCATION PROGRAM

Queensland Ballet is a vibrant and creative company that enriches lives through dance. With a culture of creativity and collaboration, complemented by an active program of engagement with our communities, the Company has become the central hub for dance in the state.

Queensland Ballet's education program offers students and teaching staff from state, Catholic and independent schools inspiring, accessible and lifelong dance experiences, regardless of age and ability. We do this through an exciting program of:

- performances and Q&As
- in-school workshops
- exclusive behind-the-scenes Thomas Dixon Centre experiences
- teaching resources and professional development experiences
- work experience and internship placements
- partnerships and artist-in-residence collaborations
- dance classes and more.

Developed by a team of highly experienced program managers, teaching artists, community engagement specialists and registered educators, all opportunities are underpinned by artistic excellence, authenticity, accessibility and creativity.

Above all, the focus of our work is to complement and enhance the teaching and learning currently taking place in schools.

### Using this Kit

The *Little Red Riding Hood* Teacher Resource Kit (TRK) has been created especially to complement a child's or school group's visit to the theatre, or to support a workshop delivered in-school. As a standalone resource it is an incredibly useful starting point to investigate ballet or the *Little Red Riding Hood* narrative.

With the hope of inspiring both dance and generalist teachers, this TRK has been divided into two sections:

- Section One offers contextual information regarding the power of theatre to enrich children's lives and the *Little Red Riding Hood* narrative.
- Section Two includes a range of activity ideas relating to the Early Years Learning Framework and the Australian Curriculum, and a list of additional resources.

Teachers should feel comfortable to move in and about the sections of the Resource Kit, considering richer and more inspiring experiential learning opportunities for a broader range of students and a greater variety of classroom situations.



Sheldon College in-school workshop

LITTLE RED RIDING HOOD

# SECTION ONE

## ABOUT LITTLE RED RIDING HOOD

Writers and illustrators around the world have recognised the crossover appeal of the popular story of the little girl and the wolf for both children and adults. Presenting a child protagonist who confronts problems of a grown up nature, *Little Red Riding Hood* “constitutes a universal icon, and the re-visioning of her story is an international phenomenon in literature for all age groups” (Beckett, 2008).

Over generations, the familiar narrative has been retold, re-visioned and presented in diverse literary and performance-based art forms. Due to its prevalence in popular culture, even young children are capable of decoding rather sophisticated allusions (Beckett, 2002; Beckett, 2013).

Among the many different versions of *Little Red Riding Hood*, four main approaches to the telling of narrative have become prominent. They are:

- A warning tale: functioning as a cautionary tale to warn women and children against predatory males (or wolves).
- The wolf’s story: exploring the wolf’s story from various perspectives — as a victim, seducer, slanderer, betrayer or a predator (as a creature of light or darkness).
- Little Red Riding Hood encounters the wolf within: exploring the protagonist’s own story as she encounters and resolves internal challenges (represented as a wolf).
- Little Red Riding Hood who runs with the wolves: generally including unconventional protagonists which sometimes keep the company of wolves, tames wolves or becomes a wolf themselves.

In these different versions, traditional characters, motifs and images are often used as symbols to address important psychological and metaphysical issues such as solitude, fear, freedom, love, compassion and death (Beckett, 2008).

### Origins of the narrative

The origins of the *Little Red Riding Hood* story can be traced back to the medieval period when it functioned as an oral warning tale for children to beware of wolves. Despite the decreasing threat of wolves in the 21st Century, the figure of wolf as a predator persists.

Paul Saintyves has traced the story of *Little Red Riding Hood* to the German May Queen rituals and Nordic mythology where the protagonist and the wolf represent the remnants of the May Queen and Fenrir respectively (Mitts Smith, 2007).

Regarding narrative, many of the oral folktale versions of *Little Red Riding Hood* follow the pattern of a hero’s quest, presenting the protagonist as a resourceful young heroine. In some versions the protagonist tricks the wolf and systematically escapes unharmed and in others the girl dies (Beckett, 2008).

### Charles Perrault’s *Little Red Riding Hood* – 1697

Perrault’s first literary version details a young girl who encounters a wolf in the woods on the way to her grandmother’s house. The wolf, arriving there first, eats the girl’s grandmother and climbs into her bed. This tricks the girl into believing the wolf is her grandmother. She gets into bed with him and is subsequently eaten.

### Jacob and Wilhelm Grimm’s *Rotkäppchen (Little Red Cap)* – 1812

The Grimm brothers softened Perrault’s ending so that a passing huntsman saves Little Red Riding Hood (Hurst, 2009). While the story was modified in the light of a young readership, the preface warned that some parts may be unsuitable for children (Beckett, 2008).



LITTLE RED RIDING HOOD

# SECTION ONE

## CONTEXT

### Contemporary versions of *Little Red Riding Hood*

Contemporary retellings of *Little Red Riding Hood* may be playful and witty, intent on subverting or distorting the traditional tale. The traditional characters, motifs and images are used to address important psychological and metaphysical issues such as solitude, fear, freedom, love, compassion and death (Beckett, 2008).

Contemporary titles include Dutch children’s author Paul Biegel’s *Wie je droomt ben je zelf* (translated as *You Are Who You Dream About*, 1977) and American author Jon Scieszka’s *Little Red Running Shorts* (1992). In the latter, Little Red Riding Hood exchanged her traditional outfit for red track shorts and running shoes. The garb was intended to allow Little Red Riding Hood to outrun the wolf, but instead she ends up running with him and they become unlikely allies.

### Queensland Ballet’s production

Queensland Ballet’s funny, cheeky and feisty *Little Red Riding Hood*, first commissioned by Queensland Performing Arts Centre for the 2016 Out of the Box festival, is a delightful mashup of ballet and creative theatrics that families will love. This is a unique re-telling of a classic Grimm brother’s fairy tale, set to an original score that will enthrall the littlest lovers of dance and theatre.

**Choreographer** Lucas Jervies

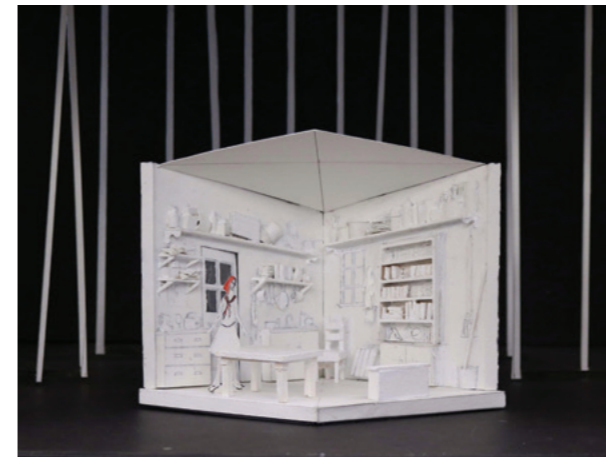
**Set Designer** Thomas Boyd

**Costume Designer** Noelene Hill

**Composer** Tristen Parr

**Lighting Designer** Benjamin Cisterne

**Dramaturg** Sandra Gattenhof



Little Red Riding Hood

Grandma

Set design by Thomas Boyd  
Costume design by Noelene Hill

LITTLE RED RIDING HOOD  
SECTION ONE  
LIVE PERFORMANCE

### How experiencing live dance enriches children's lives

Dance has the profound power to enrich and transform lives, connecting with people of all ages and backgrounds. It is an art form that allows for the expression of individuals, communities and cultures, a defining aspect of being human. Though attending a live performance is traditionally seen as a passive act, one that situates audiences as passive consumers as opposed to active participants, there are a range of benefits and pleasures available to those who experience it.

During children's theatre, performers carefully lead children into and through an imaginative journey, reassuring first-time theatregoers that the theatre is a safe place where the actors and audience can all pretend together (Friedman, 2010). This enables children audiences who are still drawing the line between reality and play to involve themselves in the performance mentally and emotionally without reservation (Friedman, 2010).

Once the theatre is established as a safe place, experiencing live dance performances can be highly enjoyable for young children. This is caused by exercising kinaesthetic empathy (responding to a performance kinaesthetically) and their ability to read and analyse the workings of a performance. As well, children are provided the opportunity to admire performers' virtuosity, skill or craft, having multiple senses stimulated (language, visual, aural, olfactory and tactile) and indulge in escapism (Martin, 1963; Reason, 2007; Reason and Reynolds, 2010; Whitmore, 1998).

As nonverbal communication, dance is a powerful medium that promotes cognitive growth. During dance performances, children:

- relate to and decode movement symbols (Friedman, 2010)
- engage with the illusion and material reality of a performance (Reason, 2013)
- decode "the staging, technique and craft of what they see" (Reason, 2013)
- "engage empathetically through the imagination and kinaesthetically through the body" (Reason, 2013)
- increase their knowledge of plot, critical thinking, vocabulary, tolerance and empathy (ability to read and appreciate what other people think and feel) (Greene, 2014).

### Ways to support the live experience

Children audiences usually lack the vocabulary to easily articulate their knowledge and their live performance experience. However when effectively supported, children audiences are able to analyse and reflect on their decoding, enhancing and extending the cultural experience which can continue to resonate throughout their lifetime (Barker, 2006; Reason, 2013).

The activity ideas in this Teacher Resource Kit offer opportunities to create richer and rewarding post-performance experiences where students engage more deeply on critical and creative levels, and intellectually, imaginatively and emotionally.

Through reflection, analysis and creative play, students can remember and synthesise their raw encounter of *Little Red Riding Hood* into a more conscious experience — empowering them as experts in their own experiences and deepening their knowledge and understandings (Reason, 2007; Reason, 2013).



LITTLE RED RIDING HOOD  
SECTION TWO  
LINKS TO CURRICULUM

To assist teachers in incorporating truly inspiring and creative activities into their classrooms, the activity ideas on the following pages have been linked to the outcomes of the Early Years Learning Framework (EYLF) and the content descriptions of the Australian Curriculum — The Arts Learning Area (AC). Due to the holistic nature of early childhood and primary school education and to reinforce the concept that learning through dance involves the development of knowledge, understandings and skills in other Arts areas too, careful consideration has been made to ensure the Arts Learning area curriculum content descriptions are referenced as opposed to the Dance Subject specific content descriptions.

Queensland Ballet also understands the breadth of cognitive, social and kinaesthetic development of children between the ages of three and eight, and so the activity ideas provided in this Kit are presented as ideas that can be easily adapted by a practicing teacher to suit the learning needs of any group of students.

### The Early Years Learning Framework

The EYLF is an early childhood curriculum framework that guides educators in developing quality, early childhood experiences that focus on play-based learning.

#### LEARNING OUTCOMES

##### EARLY YEARS

- 1 Children have a strong sense of identity
- 2 Children are connected with and contribute to their world
- 3 Children have a strong sense of well-being
- 4 Children are confident and involved learners
- 5 Children are effective communicators

For more information about the EYLF visit [www.mychild.gov.au/agenda/early-years-framework](http://www.mychild.gov.au/agenda/early-years-framework)

### The Australian Curriculum – The Arts

The AC is a syllabus that provides the base for learning, growth and active participation in the Australian community. The curriculum provides careful guidelines including content descriptions across the two interrelated strands:

- Making — using knowledge, skills, techniques, processes, materials and technologies to explore arts practices and make artworks that communicate ideas and intentions.
- Responding — exploring, responding to, analysing and interpreting artworks.

#### CONTENT DESCRIPTIONS

##### FOUNDATION TO YEAR 6

- 1 Exploring ideas and improvising with ways to represent ideas
- 2 Developing and understanding of practices
- 3 Sharing artworks through performance, presentation or display
- 4 Responding to and interpreting artworks

For more information about the Australian Curriculum visit [www.australiancurriculum.edu.au](http://www.australiancurriculum.edu.au)



LITTLE RED RIDING HOOD

# SECTION TWO

## ACTIVITY IDEAS

### 1) Creatures of light and darkness

Across many versions of *Little Red Riding Hood*, the wolf is presented from a variety of viewpoints and perspectives – as either a creature of light or darkness.

#### BEFORE VIEWING THE PERFORMANCE

- Discuss the concept of creatures of light (perhaps a friend or family member who is respectful and makes you feel safe, secure and supported) and darkness (perhaps a bully who is hurtful, disrespectful, and mean). Example questions might include:
  - What is a friend?
  - What makes you think a person is a friend?
- Identify well known superheroes or villains that could be classified as creatures of light or darkness.
- Draw your favourite superhero or villain, or create a new imaginary character.
- In pairs, discuss your drawings and take turns to guess whether your partner's character is of light or darkness, and why.
- Explore how your favourite superheroes or new imaginary characters might move through the space.
- Perform your movements for each other and describe the movement.

#### AFTER VIEWING THE PERFORMANCE

- Describe what the wolf looked like and the way he moved. Were his movements performed:
  - using low or high levels?
  - using percussive or sustained movement qualities?
  - using a fast or slow tempo?
  - moving through the space or on the spot (locomotor/non-locomotor)?
  - using curved or angular shapes?
- Discuss how these elements of dance help to characterise the wolf as a friend (light) or a bully (darkness), or both.
- Experiment with similar movement around the space, to explore the wolf as a creature of light and then as a creature of darkness.
- Discuss what you saw, felt and thought, comparing the two improvised wolf dances.



### 2) Making meaning through movement

Movements can provide a powerful language for us to understand each other's identities and relationships.

- Describe and compare the different ways Little Red Riding Hood and the wolf moved. Example questions to extend and explore the elements of dance might include:
  - How was their use of levels, force (light or strong), tempo (speed), shapes (curved or angular), movement qualities (smooth and sustained or percussive and jagged), pathways (in the air or on the floor), dimension (large or small) similar or different?
  - How was their use of facial expressions similar or different?
  - What do these elements of dance and expressive skills tell us about the nature of their relationship?

#### EXTENSION ACTIVITY

- Using supporting videos, explore different genres of dance (ballet, jazz, tap, hip hop) and identify how the elements of dance are utilised for each of the genres.
- As a group, discuss which dance genre you think Little Red Riding Hood and the wolf are most suited to and why.
- In pairs, discuss which genre you think would best suit Little Red Riding Hood and the wolf if you were to create your own version of this historic fairy tale.
- In pairs, present these opinions to the rest of the class and listen to others' viewpoints.



LITTLE RED RIDING HOOD

# SECTION TWO

## ACTIVITY IDEAS

### 3) A basket full of goodies

**Pre-activity note:** Teachers can place a basket or box on a desk in the centre of the room with several 'goodies' such as pictures, objects and toys surrounding it (which would be appropriate to take to a grandparent or a friend's house). Examples might include strawberries, toys, spare clothes, biscuits etc.

- As a class, investigate the similarities and differences between the items and discuss ways to categorise the items; such as by colour, size, shape etc.
- Individually, draw an item that has not yet been discussed that fits within one of the identified categories.
- As a class, share opinions about the new items and categories.

#### EXTENSION ACTIVITY

- Research ways in which other cultures transport and carry items. For example:
  - Indigenous Australian sieve or coolamon.
  - African women carrying items on their head.



### 4) Colours of a hood

When Little Red Riding Hood was young, her grandmother gave her a little red cape, which suited her so well that she never wore anything else; so she was always called "Little Red Riding Hood" (Grimm brothers' version, 1812).

- As a class, compile a list of objects that are automatically associated with the colour red. Examples might include a stop sign and a fire truck.
- Individually, write down your favourite colour and group with other children in your class who have written the same favourite colour.
- In your smaller groups, write a list of objects that are associated with that particular colour (examples might include green leaves, blue water, etc.).
- Individually create an artwork representing one of the objects associated with your favourite colour.
- Take turns to share your artwork with the rest of the class while responding to each other's artwork.

#### EXTENSION ACTIVITY

- Discuss various meanings (symbols) associated with colours. Examples might include red means emergency, stop, love, etc.



### 5) Home is where the heart is

Little Red Riding Hood's grandmother lived in the woods, half a league from the village (Grimm brothers' version, 1812). However, it's more than the brick and mortar of her cottage that makes her house a home.

- As a class, discuss what elements makes you feel at home. Example questions include:
  - Is a home the same as a house?
  - What kinds of houses, dwellings or structures do different people live in?
- Examine the various dwellings and architecture that people from different cultures live in. Examples might include Australian Queenslanders, Inuit igloo, Indigenous people of the Great Plains' tipi, etc.

#### EXTENSION ACTIVITY

- Further questions to prompt deeper investigation of different cultures and different structures include:
  - Why are dwellings different and how do these structures reflect weather, history and culture?
- In small groups, chose a culture or a group of people and research one of their typical dwellings and present this as a discussion, report or artwork, suitable for assessment.



LITTLE RED RIDING HOOD

# SECTION TWO

## THE CRITIC'S CHOICE

Name:

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My favourite character is:

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I like this character because:

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My favourite part of the performance is:

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I like this part because:

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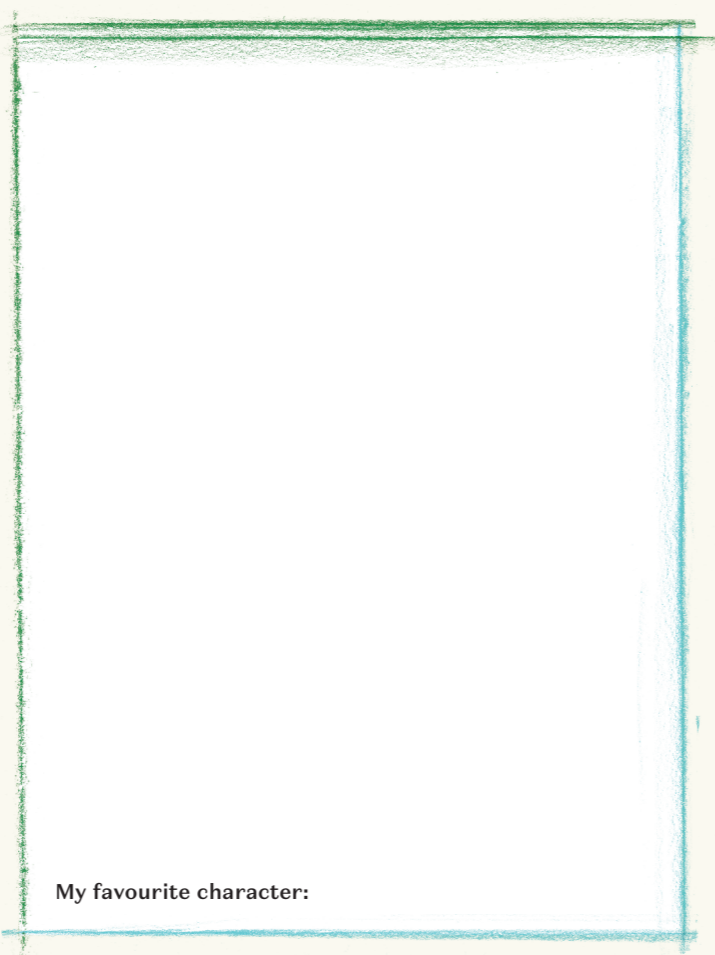
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My favourite character:

- In pairs, share and compare your review with each other or present them as assessment works at open days or arts nights.

### EXTENSION ACTIVITY

- Individually, draw or use Play Doh or modelling clay to make your favourite character from the performance.
- Share and compare your artwork with a partner. Explain your use of shape and colour and identify how this communicates whether the character is a creature of light or darkness.



LITTLE RED RIDING HOOD

# SECTION TWO

## FURTHER RESOURCES

### Enriching learning environments

To enliven the classroom and to heighten the experience from a sensory perspective, consider making available to children costumes and props such as tails, baskets, capes, and other materials to help children undertake roles and act out the story.

### Other learning resources

- BBC *Red Riding Hood* Music Series Teacher Notes – [www.bbc.co.uk/learning/schoolradio/subjects/english/little\\_red\\_riding\\_hood](http://www.bbc.co.uk/learning/schoolradio/subjects/english/little_red_riding_hood)
- BBC *Little Red Riding Hood* Resource Kit – [www.teachingenglish.org.uk/article/little-red-riding-hood](http://www.teachingenglish.org.uk/article/little-red-riding-hood)
- University of Utah Youth Theatre *Big Bad Musical* Resources – [www.youththeatre.utah.edu/activities/](http://www.youththeatre.utah.edu/activities/)
- Australian Government *Bullying No Way* Resources – [bullyingnoway.gov.au/resources/national-day/lesson-plans-2015/2015-st-lesson-plan3-4.pdf](http://bullyingnoway.gov.au/resources/national-day/lesson-plans-2015/2015-st-lesson-plan3-4.pdf)
- Australian Government *Australian Indigenous Tools and Technologies* – [www.australia.gov.au/about-australia/australian-story/austn-indigenous-tools-and-technology](http://www.australia.gov.au/about-australia/australian-story/austn-indigenous-tools-and-technology)

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### Discover online

The story of *Little Red Riding Hood* has evolved countless times over many centuries and cultures. The links provided are animations of various perspectives that the *Little Red Riding Hood* narrative can take:

- *Big Bad Wolf* (1934), animated short – [www.youtube.com/watch?v=e4Lx5Bmpojw](http://www.youtube.com/watch?v=e4Lx5Bmpojw)
- *Little Red Riding Rabbit* (1944), animated short – [www.dailymotion.com/video/x2mo650](http://www.dailymotion.com/video/x2mo650)
- *Red Riding Hoodwinked* (1955), animated short – [www.supercartoons.net/cartoon/1181/sylvester-red-riding-hoodwinked.html](http://www.supercartoons.net/cartoon/1181/sylvester-red-riding-hoodwinked.html)
- *Hoodwinked* (2005), animated film.

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# Queensland Ballet

## Contact Us

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