

Anne of Green Gables



*London Children's Ballet
2020 Education Pack*

Dear Teacher,

We are delighted your school can come to the London Children's Ballet schools' outreach matinée performance of *Anne of Green Gables* on Friday 19 June at noon at the Peacock Theatre (two schools are coming to our Thursday Matinee at 1pm, you will know if this is you).

We have prepared this Educational Pack to help you prepare the children in your class for their trip to see *Anne of Green Gables*. The pack includes lots of lesson ideas and classroom activities. We have found children appreciate the ballet so much more if they know what to expect, understand the story and the idea of telling stories without words, and know a bit about the characters and dancers involved. It may even be helpful to make copies of the synopsis for the children to bring to the theatre.

There are two key things that are **mandatory** requirement for all schools that benefit from our programme:

- 1) **After the ballet, ask the children in your class to write letters to us, especially decorated letters, describing their visit to the ballet and what they thought about it. We use these letters each year to help raise money for your sponsored tickets, and it is important for us to be able to show the charity's donors how much these trips to the theatre mean to the children involved.**
- 2) **At the workshop we will give a feedback form for each class teacher to complete and return to us after the show. I know you are incredibly busy, but completing this form is compulsory for all schools attending as these statistics are required of us by our funders. In addition, your comments help us improve our work and give you a better experience. There is an electric version too if you prefer, [click here!](#)**

Please send letters from the children and feedback forms to: Lara Waterfield, London Children's Ballet, 73 St Charles Square, London W10 6EJ.

Tickets will be sent to you in March and we look forward to seeing you at the theatre.

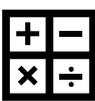
With many thanks,



Ruth Brill

Artistic Director

Education Pack Activity Key

					
Writing	Thinking/ Discussion	Art/ Drawing	Movement/ Dancing	Listening/ Music	Acting
					
Maths	Puzzle	Nature Studies	Baking	Reading	

Education Pack

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Synopsis of Anne of Green Gables

This synopsis only includes the parts of the book that are included in the ballet.

Synopsis

Matthew and Marilla Cuthbert are an elderly brother and sister who live at Green Gables, a farmhouse outside the village of Avonlea on Prince Edward Island, Canada. It is the late 1800s. Matthew and Marilla have decided to adopt a boy from an out-of-town orphanage as they need help to look after the farm as they get older. But there is quite a mix up and a girl is delivered from the orphanage instead of a boy. Eleven-year-old Anne Shirley arrives at Avonlea, full of fiery imagination and excitement about the future ahead of her. Devastated to find that she is a 'mistake', Anne sets about trying to convince Marilla to keep her.

Scene 1 At Avonlea train station

Villagers eagerly await the arrival of the afternoon train. Mr Barry, a wealthy local businessman, returns from a trip. The new vicar, Reverend Allen, arrives with his beautiful wife. Mrs Simpson arrives with a girl she has collected from an orphanage, at the request of an elderly brother and sister, Matthew and Marilla Cuthbert. The girl is Anne Shirley. Matthew is late and Anne finds herself alone at the station. When he arrives, Matthew is shocked to find a little girl waiting for him instead of a boy. Overcome by shyness, he is too afraid to tell Anne that there has been a mistake. He decides to take her home and let Marilla tell her the bad news instead.

Scene 2 On the way to Green Gables

As Anne and Matthew walk to his home, Green Gables, Matthew is captivated by the girl's warmth and vivid imagination. They turn into a beautiful tree lined road, known locally as The Avenue. Anne dreamily renames the Avenue 'The White Way of Delight' and draws Matthew into her imaginary world. Matthew is enchanted with this quirky, animated child who talks incessantly.

Scene 3 Back at Green Gables

Marilla is awaiting the arrival of Matthew with the boy from the orphanage. She is horrified when Matthew turns up with Anne and says she must be returned to the orphanage as soon as possible. Mrs Rachel Lynde, who has noticed Anne at the train station, drops by to find out what is going on. She is shocked and appalled that the Cuthberts are planning to adopt any child from an orphanage. In a tirade of unfeeling, hurtful words, Mrs Rachel calls Anne a scrawny, homely child, and when she mocks Anne's red hair, Anne can take it no longer. She gives Mrs Rachel a piece of her mind and refuses to apologise.

Scene 4 In Avonlea village centre

Mrs Rachel carries the news of the awful orphan girl to the village gossips. Marilla convinces Anne to apologise to Rachel, which Anne eventually agrees to do, thinking this might help convince Marilla to let her stay at Green Gables. The apology is over the top to the point of being ridiculous, but Mrs Rachel is convinced and forgives Anne wholeheartedly. But Marilla still tells Anne that she can't stay.

Scene 5 Back at Green Gables

Marilla puts Anne to bed as it is too late to go back to the orphanage that night. Anne makes one last attempt to convince Marilla to keep her, and tells Marilla of the hardships she has lived through, from families who worked her to the bone to lonely orphanages. Marilla is moved but does not change her mind. She tells Anne to say her prayers but is shocked to learn that nobody has ever taught Anne to pray. She teaches Anne a prayer which Anne dutifully repeats. When Marilla leaves the room, Anne throws herself into a heartfelt, desperate prayer. As Marilla gets ready for bed herself, she suddenly has a change of heart and decides that she will keep Anne after all.

ACT II

Scene 6 At Avonlea School

It is Anne's first day of school. Gilbert Blythe and his band of friends play tricks on the girls. Josie Pye shows off with her group of snooty friends. Diana Barry warms to Anne quickly and they decide to become best friends – Anne's first ever real friend. Mr Phillips, the young schoolteacher, brings order to the classroom but flirts outrageously with one of the older pupils, Prissy Andrews. Anne shows her brilliant mind and all goes well until Gilbert Blythe, desperate for her attention, pulls her hair and whispers 'carrots!' The one insult Anne cannot bear!

Scene 7 Diana Comes to Tea

Diana stops by Green Gables to cheer Anne up. Marilla heads out and tells Anne that she can have tea with Diana. Anne sets out Marilla's special homemade raspberry cordial and cake. The girls enjoy themselves immensely, but suddenly Diana becomes dizzy and violently ill. She rushes out. Marilla comes home, but moments later Mrs Barry bursts through the door dragging Diana behind her. Diana is drunk! Mrs Barry thinks Anne has got her drunk on purpose. Marilla, confused, works out that Anne has taken the wrong bottle off the shelf and – instead of cordial – has fed Diana currant wine. Mrs Barry still thinks Anne has done it on purpose and forbids Diana ever to speak to Anne again. Anne is heartbroken.

Scene 8 Mrs Barry Spreads the News

Mrs Barry tells the whole village about Anne's antics and Anne is shunned by everyone. Gilbert tries to comfort Anne but she rejects his friendship, still offended by his 'carrots' insult! Only Mrs Allen intervenes and is kind to Anne. Matthew notices how Anne admires Mrs Allen's beautiful dress and secretly asks Mrs Rachel if she will please make something special for Anne.

Scene 9 Anne saves Minnie May

Anne is feeling sorry for herself. Marilla leaves to go to a political rally in a neighbouring town along with most of the adults in the village and Anne is home alone with Matthew. As night falls, Diana suddenly bursts through the door carrying her little sister, Minnie May. Minnie May is desperately sick with croup and their parents are both out at the political rally. There is nobody to help. Anne knows exactly what to do and nurses Minnie May through the night. As morning dawns, the Barrys come rushing in with a doctor. The doctor confirms that Anne has saved Minnie May's life. The Barrys are embarrassed and sorry for the way they have treated Anne. They apologise. Diana and Anne rejoice that they can be friends again.

Scene 10 The Queen's Scholarship

Mr Phillips announces The Queen's Scholarship – a scholarship that gives the winner a free place to study at a special teacher's training college that Anne could never normally afford. Lots of students put their names down. A fierce competition begins between Anne and Gilbert, whom Anne has never forgiven. Anne wins the scholarship! Gilbert tries to congratulate her, but Anne ignores him.

Scene 11 Back at Green Gables

Anne is packing to go away to the new school, with Marilla helping her. She is excited about her future as a real teacher. Matthew returns carrying a parcel but collapses suddenly – his heart has given up, and Matthew dies. Anne and Marilla are grief-stricken. Villagers come to mourn Matthew and console the women. Left alone, Anne remembers the parcel. She opens the parcel and discovers the most beautiful dress – a final gift from Matthew. Excited, she dashes upstairs to try it on. While she is out of the room, Gilbert arrives to pay his respects to Matthew but is anxious about how Anne might respond as she is usually so cross with him. Anne reappears and is shocked to find Gilbert waiting for her instead of Marilla. With all that has happened, Anne's heart has changed and finally she forgives him.

The Characters of Anne of Green Gables



Anne Shirley- An orphan who is adopted by Matthew and Marilla Cuthbert and grows up on their farm, Green Gables.

Matthew & Marilla- A brother and sister who live at Green Gables. Marilla has a stern face and tightly knotted hair but is fair and kind at heart. Matthew is very shy, afraid of talking to women but loves Anne.

Gilbert Blythe- A handsome, clever Avonlea boy who becomes Anne's rival when he makes the mistake of teasing her about her red hair.

Charlie Sloane & Moody Spurgeon- Two of the boys in Anne's class at the Avonlea School.

Diana Barry- Anne's best friend who lives next door.

Minnie May Barry- Diana's little sister.

Ruby Gillis & Josie Pye- Two girls from Anne's class at school. Ruby cares more about boys than her studies and Josie bullies other students!

Mr Phillips- Anne's teacher at Avonlea.

Prissy Andrews- An older classmate of Anne's.

Mrs Rachel Lynde- A very nosy, gossiping next door neighbour.

Blossoms – Trees blossom avenue Anne names *'the White Way of Delight'*

Avonlea – The fictional village where Anne lives on Prince Edward Island



About the Author

Lucy Maud Montgomery



- Lucy Maud Montgomery was born on the 30th November 1874 in Clifton, Prince Edward Island.
- Her mother passed away from tuberculosis when she was a child and her father sent her away to live with her grandparents.
- She was very lonely in her childhood, leading her to build an imaginary world of her own that led to her writing her novels.
- She got her teaching licence in 1893 at the Prince of Wales College in Charlottetown. She completed the two-year course in one year!
- From 1895 to 1896, she studied literature at Dalhousie University in Halifax, Nova Scotia.
- She began teaching at various island schools. She didn't enjoy teaching, but it gave her the chance to pursue her writing.
- Many of her short stories began getting published in 1897 in various magazines and newspapers.
- In 1908 she published *Anne of Green Gables*. The book was incredibly popular and established her reputation as a writer.
- The success of her first book led her to create a series of 5 sequels, with Anne as the main character.
- She went on to write many more books including- *Emily of New Moon* which was first published in 1923. She followed this up with two more books of the *Emily* series, *Emily Climbs* and *Emily's Quest*, two *Pat* book series, the first titled *Pat of Silver Bush* in 1933 and *Mistress Pat* in 1935.
- She sadly passed away on April 24, 1942.
- She was the first female in Canada to be named as a fellow of the Royal Society of Arts in England. She was also awarded the Order of the British Empire (OBE) in 1935.
- Her house Green Gables was designated as a National Historic Site.
- Her works have been reprinted in movies, television shows and cartoons.

ACTIVITY BOX



Think of a book title for a new adventure for Anne and her friends. Write a summary of the story and key characters..



Anne's Imagination

At the beginning of the book Anne and Matthew are walking on their way to Green Gables. Anne is talking incessantly and starts to share with Matthew what she sees in her imagination. It is spring-time and they are walking along the Avenue, which Anne renames the **“White Way of Delight”**.

“But they shouldn't call that lovely place the Avenue. There is no meaning in a name like that. They should call it - let me see - the White Way of Delight. Isn't that a nice imaginative name?”

Anne of Green Gables
Lucy Maud Montgomery



“Isn't it splendid to think of all the things there are to find out about? It just makes me feel glad to be alive--it's such an interesting world. It wouldn't be half so interesting if we know all about everything, would it? There'd be no scope for imagination then, would there?”

Montgomery uses similes, metaphors and personification to illustrate Anne's Imagination.

Definitions

Simile: a figure of speech involving the comparison of one thing with another thing of a different kind, used to make a description more emphatic or vivid (e.g. **as brave as a lion**).

Metaphor: a figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable. (e.g. **she's a star**).

Personification: the attribution of a personal nature or human characteristics to something non-human, or the representation of an abstract quality in human form. (e.g. **the wind howled**).

Alliteration: the occurrence of the same letter or sound at the beginning of adjacent or closely connected words. (e.g. **the White Way of Delight**).

Pathetic fallacy: A type of personification where emotions are given to a setting, and object or the weather

Onomatopoeia: Words that sound like they mean (e.g. **the rain splashed me**).

Hyperbole: The use of obvious exaggeration for rhetorical effect (e.g. **She was as tall as a house**).

Emotive language: Language intended to great an emotional response.

Colour is always important too. Montgomery uses colours to paint a picture of Anne's world and the nature around her. The colour of Anne's new life at Green Gables contrasts completely to her previous life in the orphanage; she relishes her new home full of colour and sound.

Using colour in a passage of writing enriches it like no other technique can. The sentences come alive for the reader and by combining it with sound (onomatopoeia), you are catapulting them into your world.

“I love bright red drinks, don't you? They taste twice as good as any other colour.”

“Anne revelled in the world of colour about her.”

Quotes from *Anne of Green Gables* to Inspire your Imagination:

"It was November- the month of crimson sunsets, parting birds, deep, sad hymns of the sea, passionate wind-songs in the pines. Anne roamed through the pineland alleys in the park and, as she said, let that great sweeping wind blow the fogs out of her soul."

"Look at that sea, girls- all silver and shadow and vision of things not seen. We couldn't enjoy its loveliness anymore if we had millions of dollars and ropes of diamonds."

"I read in a book once that a rose by any other name would smell as sweet, but I've never been able to believe it. I don't believe a rose WOULD be as nice if it was called a thistle or a skunk cabbage."

"The world calls them its singers and poets and artists and storytellers; but they are just people who have never forgotten the way to fairyland."

"Listen to the trees talking in their sleep," she whispered, ... "What nice dreams they must have!"

"But if you have big ideas you have to use big words to express them, haven't you?"

"Oh, Marilla," she exclaimed one Saturday morning, coming dancing in with her arms full of gorgeous boughs, "I'm so glad I live in a world where there are Octobers. It would be terrible if we just skipped from September to November, wouldn't it? Look at these maple branches. Don't they give you a thrill-several thrills?"

"...the Lake of Shining Waters was blue — blue — blue; not the changeful blue of spring, nor the pale azure of summer, but a clear, steadfast, serene blue, as if the water were past all modes and tenses of emotion and had settled down to a tranquillity unbroken by fickle dreams."

"Oh, here we are at the bridge. I'm going to shut my eyes tight. I'm always afraid going over bridges. I can't help imagining that perhaps, just as we get to the middle, they'll crumple up like a jack-knife and nip us. So, I shut my eyes. But I always have to open them for all when I think we're getting near the middle. Because, you see, if the bridge did crumple up, I'd want to see it crumple. What a jolly rumble it makes! I always like the rumble part of it. Isn't it splendid there are so many things to like in this world? There, we're over. Now I'll look back. Good night, dear Lake of Shining Waters. I always say good night to the things I love, just as I would to people. I think they like it. That water looks as if it was smiling at me."

"Velvet carpet," sighed Anne luxuriously, "and silk curtains! I've dreamed of such things, Diana. But do you know I don't believe I feel very comfortable with them after all. There are so many things in this room and all so splendid that there is no scope for imagination. That is one consolation when you are poor- there are so many more things you can imagine about."

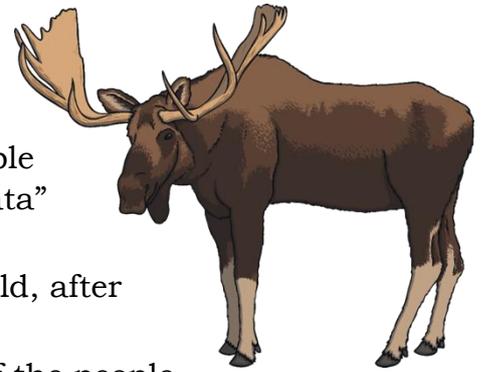
"Sometimes I feel as if those exams mean everything, but when I look at the big buds swelling on those chestnut trees and the misty blue air at the end of the streets, they don't seem half so important."

"If I wasn't a human girl, I think I'd like to be a bee and live among the flowers."

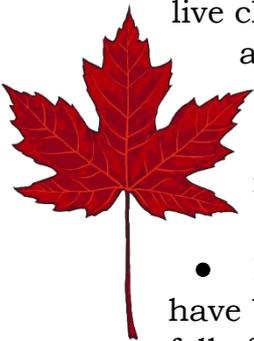
ACTIVITY BOX

Choose something from nature such as a tree, leaf, lake, river etc. and use metaphors, similes and personification to describe it. Be as imaginative as Anne, make something seemingly ordinary and every day magical. Almost as if you are seeing it for the first time!

About Canada



- Canada comes from the Indigenous word “Kanata.” The Iroquois, or Haudenosaunee, people from the St. Lawrence area used the word “Kanata” which means “settlement”, “village”, or “land.”
- Canada is the second biggest country in the world, after Russia - measured by total area!
- Canada is a sparsely populated country, most of the people live close to the US-Canada border where the main urban areas are, such as Vancouver, Montreal and Quebec.



- The maple leaf is the national symbol of Canada because it is a distinctive feature of Canada’s nature. It is also important because it replaced the Union Jack in 1965, representing Canada’s independence from Great Britain.
- Moose are the largest member of the deer family. They are brown, have big shoulders, and skinny legs. Male moose have large antlers that fall off in the winter. These large animals live near lakes that are situated in forests across Canada. Moose are herbivores, which means they only eat plants; they even eat water plants!
- Niagara Falls are one of Canada's biggest tourist attractions, they were formed in the last Ice Age. The Falls are the largest waterfalls in Canada by volume of water.
- The province of Saskatchewan is the main agricultural province in Canada and grows 45% of Canada's grain such as wheat, canola, flax and rye.
- Canada is the world leader of Hydro Electricity which uses the power of the water to produce electricity.

History of Prince Edward Island

The first people to live on Prince Edward Island were the Mi’kmaq, also spelled Micmac, the largest of the North America Indian tribes. They lived on the island 2000 years ago. The Mi’kmaq tribe called the island ‘Epekwitk,’ meaning resting on the waves.



French explorers were the first Europeans to visit and settle the Island. When the British, later occupied the area, the Island was known as 'St. John's Island.' The Island was renamed in 1799 as 'Prince Edward Island' in honour of Prince Edward, Duke of Kent, the father of Queen Victoria.

The 18th and 19th Centuries saw the arrival of many British settlers. The population in Prince Edward Island then became made up of people from Ireland, Scotland, and England. By 1861 the population of the Island grew to just over 80,000. The Island became well known for its farming, timber and shipbuilding industries.

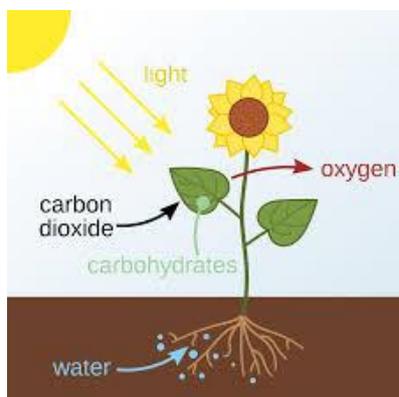
Farming and Agriculture

We use **Agriculture** and **farming** to prepare and use land for crops- including harvesting, and the rearing and management of livestock.

The Island's main crops are wheat, barley, corn, potatoes, soybeans, rice, and sugar beets. The land is rich, producing lots of fruit, vegetables, meat and dairy products. The waters teem with fish, as well as lobster, and other shellfish. Prince Edward Island produce some of the best mussels and oysters in the world!



SCIENCE FACT



Photosynthesis is a chemical reaction that takes place inside a plant, producing food for the plant to survive. Carbon dioxide, water and light are all needed for photosynthesis to take place. Photosynthesis happens in the leaves of a plant.

ACTIVITY BOX



Grow your own cress head in the classroom!



What You'll Need

Empty egg halves
Colourful felt pens
Cotton wool
Cress seeds

An empty egg box or container for the eggs to sit on

Stick on wobbly eyes (optional)

To make the Cress Egg Heads:

1. Wash out the eggshells and sit them in the egg box or container to keep them steady.
2. Draw on some crazy faces and add the wobbly eyes if you have them.
3. Put some cotton wool inside the shells and dampen with water.
4. Sprinkle cress seeds all over the cotton wool.
5. Pop the Cress Egg Heads on a windowsill and wait for the hair to sprout.
6. Add a tiny drop of water if the cotton wool dries out.

Nature Activities



Anne spends a lot of time outside in nature, exploring and imagining stories and inventing magical worlds. Playing outside, reading and exploring are Anne's only form of entertainment as there was no television or even radio.

Here are lots of activities to do outside and ways to engage with nature. Here are some websites we would recommend:

<https://www.wildlifewatch.org.uk/activity-sheets>

<https://www.rspb.org.uk/fun-and-learning/for-kids/>

<https://www.nationaltrust.org.uk/children-and-nature>

Our favourite activities include:

Creating a mini beast hotel: <https://www.rspb.org.uk/fun-and-learning/for-families/family-wild-challenge/activities/build-a-mini-beast-hotel/>

Nature's music



Nature is full of great opportunities in turning natural objects into musical instruments...

Maracas

You will need

- An empty, clean tin can (with the label removed)
- A balloon
- Elastic bands
- A handful of seeds, rice, lentils, nuts or small stones

- 1 Put your loose materials into your tin can.
- 2 Stretch the balloon over the open end of the tin.
- 3 Once in place, secure it with elastic bands. *Be careful of sharp edges.*
- 4 Give it go - shake your maraca!

Grass whistle

You will need

- A wide blade of grass
- Your two thumbs

- 1 Hold the grass taut between your thumbs.
- 2 Blow into the gap between your thumbs until you hear a whistle.

If you don't hear anything at first, try re-positioning the grass between your thumbs. Don't worry - it can take a bit of practice!

Illustration: Gemma Welch © Copyright Royal Society of Wildlife Trusts 2015

www.wildlifewatch.org.uk

Start a nature table



Start a nature table at home, your workplace or school to share your wild findings with colleagues, friends and family. From feathers, mosses, pine cones, fossils to animal bones and egg shells - make it as interesting as possible!

Illustration: Gemma Welch © Copyright Royal Society of Wildlife Trusts 2015

www.wildlifewatch.org.uk

My street tree



Have you ever stopped to have a good look at your nearest garden or street trees? What sort are they? How old? Are they important for wildlife? Do birds roost or nest in them?

You will need:

- Sheet of blank paper and clipboard
- Extra paper and crayons
- Magnifying glass or bug pot
- Minibeast ID chart or book
- Tape measure (optional)
- Leaf spotting sheet or other tree ID chart



- 1 Draw your tree in the middle of your paper. Use a leaf spotting sheet to help identify it.
- 2 Stick a fallen leaf on the paper, or do a rubbing using paper and crayons.
- 3 Use a magnifying glass, pot or pooter to check out the minibeasts living on your tree.

DATE: 14 July 2014

MY TREE: Oak
LOCATION: outside my house
HEIGHT: half the height of house

MINIBEASTS:
1 green caterpillar
2 woodlice
2 harvestmen
lots of aphids
2 spiders

VERDICT: I think my tree is healthy

- 4 How thick is its trunk? Can you measure it at chest height with a tape measure? Can you hug it?
- 5 Does your tree have plenty of healthy leaves and soil around its trunk?
- 6 What other wildlife is living in the tree? Put all your findings on your tree drawing.

Illustration: Corinne Welch © Copyright Royal Society of Wildlife Trusts 2015

www.wildlifewatch.org.uk

National Trust: 50 things to do before you're 11 and 3/4 How many have you done?



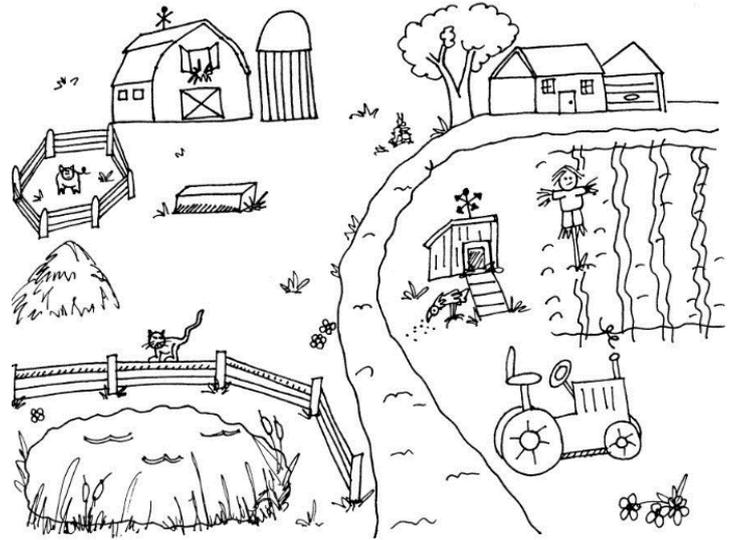
How many have you done?

We've been working closely with kids just like you to put together this list of the best things to do before you're 11 3/4. (Although lots of them are still great fun even when you're 81 3/4.) You'll find fun things to do for every kind of outside place, from mountains to sea, forests to fields. So what are you waiting for? Get out there and see how many you can do!

1. Get to know a tree
2. Roll down a really big hill
3. Camp outdoors
4. Build a den
5. Skim a stone
6. Go welly wandering
7. Fly a kite
8. Spot a fish
9. Eat a picnic in the wild
10. Play conkers
11. Explore on wheels
12. Have fun with sticks
13. Make a mud creation
14. Dam a stream
15. Go on a wintry adventure
16. Wear a wild crown
17. Set up a snail race
18. Create some wild art
19. Play pooch sticks
20. Go paddling
21. Forage for wild food
22. Find some funky fungi
23. Get up for the sunrise
24. Go barefoot
25. Join nature's band
26. Hunt for fossils and bones
27. Go stargazing
28. Climb a huge hill
29. Explore a cave
30. Go on a scavenger hunt
31. Make friends with a bug
32. Float in a boat
33. Go cloud watching
34. Discover wild animal clues
35. Discover what's in a pond
36. Make a home for wildlife
37. Explore the wonders of a rock pool
38. Bring up a butterfly
39. Catch a crab
40. Go on a nature walk at night
41. Help a plant grow
42. Go swimming in the sea
43. Help a wild animal
44. Watch a bird
45. Find your way with a map
46. Clamber over rocks
47. Cook on a camp fire
48. Keep a nature diary
49. Watch the sunset
50. Take a friend on a nature adventure

Farming and Agriculture

Buying & selling



ACTIVITY BOX



Activity 1

- Imagine it is harvest season! Create your own weekly budget. You have been given a budget of **£200** for **1 month**.
- After you have paid your monthly bills (**£40**), you have **£160** left (**£40 a week**).
- Select what items you would buy and plan a weekly budget using the template on the next page.
- You can also increase your budget by selling farm produce.
- You have just gathered the first crop, so the following is in your store. Remember you cannot sell everything as you need food to last you through the winter and enough animals to keep production high.

PRODUCE AND EXPECTED PRODUCE

- You have **2 acres of land**. You harvested **9,600 potatoes** (4,800 per acre) by the end of the harvest. You should have at least **2,000 potatoes** left at the end of the month.
- **2 horses** (the horses help with transportation and ploughing the land)
- **4 Cows (4 litres of milk per day per cow)**. Each cow produces 28 Litres a week.
- **12 Chickens** (usually producing **8 eggs a day, 56 a week**).
- **Other fruit and veg** from vegetable patch for personal use **NOT TO BE SOLD**:
Wheat, Corn, carrots, beans, peas, cabbages, herbs, beetroots, marrows, squash, broccoli, parsnips, cauliflower, onions, tomatoes, peppers, lettuces, swedes, apples, plums, blackberries, cherries, red currants.

Activity 2:

Look at all the natural produce you are producing on the farm and think of the meals/food you can make. Decide what you could cook for breakfast, lunch and dinner!

What other produce can be made from milk?

Green Gables is on an island close to the sea with lots of rivers and lakes another source of food.

Activity 3: In the distant future you are thinking of expanding your farm. What other crops could you grow, or which animals could you buy?

Use this chart to choose what to buy and sell!

Essentials	Activities	Luxury extras	Selling
Food not supplied by farm and other essentials like toiletries £40 (or £10 a week)	Newspaper £1.50	Toy Aeroplane/car £2.50 Skipping Rope £2	Potatoes £5 per 100
Food for the animals £5 a week	Return Train Ticket to Charlotte Town £5	Board Game £3.50 Book £2	Milk £1 per litre
Seeds for planting for next harvest £20 per acre Once a year (WEEK 4)	Hair cut £10.95	Buy more farm animals Cow (£30) Horse (£50) Chicken (£15)	Eggs £3 for a dozen Dozen = 6 eggs 50p per egg
New wagon £75 (£25 each week for 3 weeks)	Summer Holiday £100 (can be paid in instalments throughout the month)	New Outfit £10.45 Hair Ribbons £2	
New Tractor £100 (instalments of £20 a week for 4 weeks)			

Track your harvest: Track what you gather, sell and eat.

	Week 1	Week 2	Week 3	Week 4
Potatoes EXAMPLE	Harvested: 9,600 Eaten: 50 potatoes Sold: 1000 Total: 9600 – sold and eaten= 8, 550	Remaining: 8550 Eaten: 50 potatoes Sold: Total: Remaining – sold and eaten=	Remaining: 7000 Eaten: 50 potatoes Sold: Total: Remaining – sold and eaten=	Remaining: 3950 Eaten: 50 potatoes Sold: Total: Remaining – sold and eaten=
Eggs	Harvested: 56 Eaten: 20 eggs Sold: Total: 56 – sold and eaten=	Harvested: 56 Remaining: Eaten: 15 eggs Sold: Total: 56 + remaining – sold and eaten=	Harvested: 56 Remaining: Eaten: 20 eggs Sold: Total: 56 + remaining – sold and eaten=	Harvested: 56 Remaining: Eaten: 18 eggs Sold: Total: 56 + remaining – sold and eaten=
Milk	Harvested: 112 Litres Used: 10 Litres Sold: Total: 112 – sold and used=	Harvested: 112 Litres Remaining: Used: 10 Litres Sold: Total: 112 + remaining – sold and used=	Harvested: 112 Litres Remaining: Used: 10 Litres Sold: Total: 112 + remaining – sold and used=	Harvested: 112 Litres Remaining: Used: 10 Litres Sold: Total: 112 + remaining – sold and used=

Your Budget Over 4 Weeks

Already paid: Bills £40 (over 4 weeks)

Remaining: £160

We recommend you spend £40 a week but you can split the £160 how you wish.

Remember you will need to eat, and you will probably need to travel.

Look at your **essential's column** and the **produce list** you have and how much you can afford to sell. You probably need to keep about 25% (¼) back for you and your family.

HARVEST BUDGET

Week 1		Week 2		Week 3		Week 4	
Buying	Selling	Buying	Selling	Buying	Selling	Buying	Selling
Weekly Total		Weekly Total		Weekly Total		Weekly Total	

Total amount spent: _____

Total Sold: _____

Money left over for savings (if any): _____

You saving account has a 5% interest rate how much will you have next month in your account with the added interest? ____

Baking

ACTIVITY BOX



In the story, Anne invites her best friend, Diana, over for a tea party. Anne sets out Marilla's special homemade raspberry cordial and cake. Living on a farm in remote Canada, Anne's cake would have been homemade and probably made from produce found on Marilla and Matthew's farm (dairy, eggs, wheat etc.).

Using the recipes below, have a go at hosting your own tea party for friends!

Make a wild blackberry crumble

wildlife
watch



You will need:

- 450g handpicked ripe blackberries



- 2 tablespoons caster sugar



- 225g plain flour



- 150g soft brown sugar



- 75g butter (soft)



- 1 level teaspoon baking powder



- Mixing bowl



- Ovenproof dish



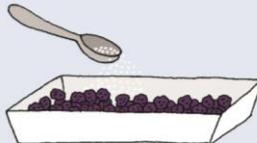
- Oven gloves



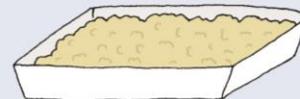
- 1 Between August and October, go out on an adventure picking blackberries.



- 2 Wash the blackberries, and arrange in a shallow ovenproof dish. Sprinkle with the caster sugar.



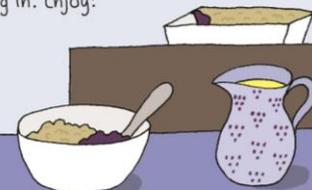
- 3 Mix the remaining ingredients together between your fingers until it goes all crumbly. Sprinkle the crumble mixture on top of the fruit.



- 4 Bake in the oven at 180C / 350F / Gas 4 for 30-40 minutes



- 5 Leave the crumble somewhere safe to stand and cool down. Ask an adult to check before tucking in. Enjoy!



Remember to get help from an adult when doing this activity.

Illustration: Corinne Welch © Copyright Royal Society of Wildlife Trusts 2015

www.wildlifewatch.org.uk

Ingredients

For the butterfly cakes

250g Butter (unsalted) (softened)

250g Unrefined golden caster sugar

4 Egg(s) (free range)

250g Self-raising white flour

185ml Milk (whole)

For the icing

140g Butter (unsalted)

280g Icing sugar

2 tbsp Milk (whole)

Butterfly Cakes

This butterfly cakes recipe is so tasty and easy to make. It's the perfect starter recipe for novice bakers.



Method

1. For the cakes, preheat the oven to 180°C fan (160°C, 350°F, gas 4) Line a 12-hole muffin tray with paper cases.
2. Place the butter and sugar in a bowl and beat until pale and creamy. Add the eggs one at a time, beating until well combined. Fold the flour into the mixture and add the milk.
3. Divide the mixture between the cases and bake for 20 - 25 minutes. Remove from the oven and cool on a wire rack.
4. For the butter icing beat the butter in a large bowl until soft. Add half of the icing sugar and beat until smooth.
5. Add the remaining icing sugar and one tablespoon of the milk and beat the mixture until creamy and smooth. Beat in the milk if necessary, to loosen the mixture.
6. Using a small pointed knife cut a circle about 2.5cm width out of the cake leaving a cavity in the centre. Cut the round in half and set aside. Now fill the centre of each cake with the buttercream and return the two pieces of cake to sit on top like butterfly wings. Dust with icing sugar to serve.

Hedgehog Bread

Ingredients

340 g Strong White Bread Flour

1 1/2 tsp Quick Yeast about half a packet

1 tsp Sugar

Salt pinch of

1 Tablespoon vegetable oil

220 ml hand hot water

Raisins for decorating the hedgehog face

A simple bread recipe for kids to make in just under 2 hours that will make 4 – 6 small hedgehog bread rolls.



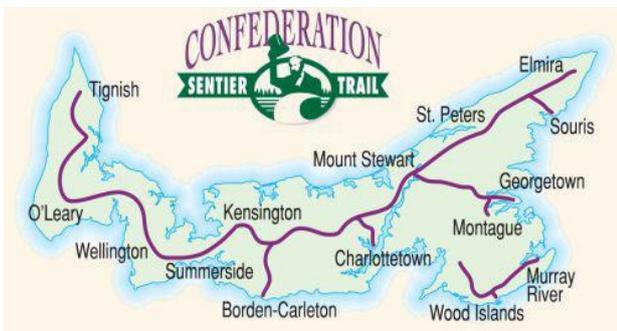
Method

1. Put the dry ingredients into a bowl and mix to combine them. Add in the tablespoon of vegetable oil and then the water.
2. Start to mix together, as it becomes sticky get your hands in the bowl and start to knead the dough.
3. If the mixture is a little sticky add some more strong white bread flour and if it's a little dry sprinkle on some water.
4. Once the dough is combined turn out onto a lightly dusted surface and knead the dough – it needs around 5/10 minutes of kneading until smooth and elastic.
5. Once the dough is kneaded divide into 4 or 5 small rolls and shape into mini hedgehogs.
6. Take some scissors and cut spikes into the dough.
7. Add a face to the hedgehog rolls.
8. Leave to rise for around about an hour.
9. Bake in the oven for about 25 minutes on 200C (gas mark 8) – you can check they are done but turning over and tapping the bottom, if they sound hollow then the bread is ready.

Transport

The Prince Edward Island Railway, built in 1871, made travel possible across the island and increased tourism. It allowed many people the opportunity to secure jobs and helped the island become more prosperous.

The Prince Edward Island Railway was a narrow-gauge railway, built under the supervision of Chief Engineer John Edward Boyd, which ran from Tignish in the west to Elmira in the east. Its construction was poorly planned from the beginning and the project quickly overspent its budget. Its construction led to a \$3.25 million debt, which was massive at the time.



The government failed to agree the length or route of the railway, so people bribed important politicians to make a station within their community.

The government had also agreed to pay a fixed cost per mile but didn't put a limit on the number of miles to be built. By 1872, the railway had put the Island on the verge of bankruptcy. In need of help, they spoke with the government about joining

Canada. They became part of Canada on the 1st July 1873, who then helped Prince Edward Island out of debt!

The railway line was used during the Second World War but then became less popular as cars became more common. It was abandoned in 1989 and they turned the railway line into a hiking pathway called the 'Confederation Trail.'



ACTIVITY BOX



Write a diary entry imagining you are Anne travelling to her new home in Avonlea with the Cuthberts. You have never been on a train before. Remember Anne's imaginative style of describing what she sees and how she might be feeling about her new family (nervous, excited, hopeful). Think of the sounds, smells, people, and views she will be experiencing from the train.

Character Development



Throughout the story of *Anne of Green Gables*, one of the main characters, Anne, learns a big lesson about what it means to **be stubborn** whilst also having to **learn how to be forgiving**. Here is a list of some of Anne's character traits:

Stubborn: not changing your opinion on something, even if you have a good reason to do so. For example, Anne regrets the conversations she has missed by being so stubborn and not forgiving Gilbert. They are years she will never get back.

Forgiveness: to stop feeling angry or resentful towards someone for an offence, flaw, or mistake.

Compassion: feeling or showing sympathy and concern for others.

Imaginative: having or showing creativity or inventiveness.

Strong and brave: Anne faces many challenging experiences at a young age, such as being an orphan, being bullied, and rejection. Anne grows from these experiences making her stronger and braver.

Here are some quotes from Anne of Green Gables that illustrate her characteristics:

"There's such a lot of different Annes in me. I sometimes think that is why I'm such a troublesome person. If I was just the one Anne it would be ever so much more comfortable, but then it wouldn't be half so interesting."

"Tomorrow is a new day with no mistakes in it... yet."

"I didn't think you and Gilbert Blythe were such good friends that you'd stand for half an hour at the gate talking to him," said Marilla. 'We haven't been - we've been good enemies. But we have decided that it will be more sensible to be good friends in future. Were we really there half an hour? It seemed just a few minutes. But, you see, we have five years of lost conversations to catch up with, Marilla!'"

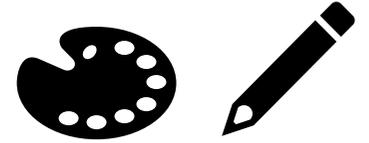


ACTIVITY BOX

- Anne could be described as **stubborn and imaginative**. What describing words (adjectives) would you use about these other characters in the ballet?
 - Matthew Cuthbert
 - Gilbert Blythe
 - Diana Barry
 - Rachel Lynde
 - Josie Pye
 - Marilla Cuthbert
- What do you think is the best way to show forgiveness and compassion?
- Can you understand why Anne is so unhappy and behaves like she does? Write a letter from Anne to **Mrs. Rachel Lynde** or **Gilbert Blythe** apologising for your actions, explaining why you acted in this way and how you will change.
- Discuss as a class times when you have been stubborn. Discuss times when you could have shown more forgiveness.

Storyboard

Draw your own pictures of the story



1. Eleven-year-old Anne Shirley arrives at Avonlea train station.

2. Matthew is shocked to find a little girl waiting for him instead of a boy.

3. Anne and Matthew walk to his home along a beautiful tree lined road. Anne names it 'The White Way of Delight'. Matthew loves Anne's imagination and spirit.

4. Marilla is horrified when Matthew turns up with Anne and says she must be returned to the orphanage as soon as possible as she was expecting a boy.

5. Mrs Rachel Lynde comes to visit and is shocked that the Cuthbert's are planning to adopt an orphan. Rachel calls Anne names, and mocks Anne's red hair. Anne gives her a piece of her mind and refuses to apologise.

6. Anne eventually agrees to apologise to Rachel, thinking this might help convince Marilla to let her stay at Green Gables.

7. Marilla suddenly has a change of heart and decides that she will keep Anne after all.

8. Anne's first day of school. Diana Barry and Anne become best friends.

9. Gilbert Blythe, desperate for her attention, pulls her hair and whispers 'carrots!' The one insult Anne cannot bear!

10. Diana Barry comes for tea at Green Gables. The girls enjoy themselves immensely. Diana gets drunk! Anne accidentally served Diana currant wine instead of cordial. Mrs Barry forbids the friendship.

11. Mrs Barry tells the village about Anne's antics and Anne is shunned by everyone. Gilbert tries to comfort Anne, but she rejects his friendship, still offended by his 'carrots' insult!

12. Minnie May is desperately sick with croup. There is nobody to help. Anne knows exactly what to do and nurses Minnie May through the night and saves her life.

13. The Queen's Scholarship – a fierce competition begins between Anne and Gilbert, whom Anne has never forgiven.

14. Anne wins the scholarship! Gilbert tries to congratulate her, but Anne ignores him.

15. Anne is packing to go away to the new school. She is excited about the future ahead and becoming a teacher.

16. Matthew collapses suddenly – his heart has given up, and he dies. Anne and Marilla are grief-stricken.

17. She finds a parcel from Matthew and discovers the most beautiful dress – a final gift from Matthew.

18. Anne forgives Gilbert.

Intergenerational project

Anne attends a small school. Avonlea is a small community the class is formed of pupils of mixed ages, Prissy Andrews being the oldest student.

Choose something you have learnt from this *Anne of Green Gables* Education Pack for a project.

The aim of the project is to create an interesting and compelling book or leaflet for children in a younger year that will contain language and activities that will appeal to them and be of a level they can understand.

If you have a younger sibling for example imagine you are explaining or teaching them something in a way that they would understand.



We learn in different ways, and when explaining and teaching others we often learn and grow the most!

- **Visual learner:** You prefer using pictures, images, and spatial understanding. You learn best when using graphical depictions such as maps, diagrams, colour coding and body language.
- **Aural/Auditory learner:** You prefer using sound and music. You learn best when discussing topics or listening to instruction.
- **Read/Write learner:** You prefer using words, both in speech and writing. You learn best when reading texts and taking notes.
- **Kinetic/physical learner:** You prefer using your body, hands and sense of touch. You learn best when you get to try things and put theory into practise.
- **Multimodal learner:** You use all or a mixture of these methods to learn.

Example Topics for the project:

- Wildlife and Farming
- Ballet and Theatre
- The story of Anne's Green Gables

Example: for a project about the planets, you could include a fold out poster of the solar system with cut out planets to be attached with Velcro to aid the readers understanding and improve engagement.

Sharing your knowledge with a group will make you feel more confident about the topic.

Have fun doing this, make it a memorable school project!

BE IMAGINATIVE...

Extended task: write an article for your school's newspaper or newsletter about LCB and Anne of Green Gables. This is a different audience again, your parents, the tone will need to be adjusted.

Meet the Cast



Calvin Jagdev

My name is Calvin and I am 10 years old. I love to dance; I love to play sports and games. I started ballet, tap and jazz at the age of 2, and I started Classical Greek dance when I was 6. I love dance because it makes me happy and keeps me fit.

I felt nervous at the LCB audition because it was tough, but as soon as I found out that I got in, I was ecstatic. I think LCB is a great opportunity for young people to experience what it is like to dance on a stage in a professional company. I am playing a village child who is also a mischievous schoolboy. I love the fact I am playing this character because it will be a difficult challenge, as I will have to try and express what their personality is like through dance. I hope that you will enjoy the show!



Gina Harris

Hi, my name is Gina and I am 9 years old. I began my dancing journey at the age of 3 and my passion for dance grows more each day. I heard of the amazing shows LCB produce from my ballet teacher and feel honoured and fortunate to have the opportunity to be part of the team, make new friends and learn from some of the best choreographers, coaches and directors from all over the world. I am playing the part of Minnie May Barry, little sister to Diana, Anne's best friend. Look out for me, I am the little girl with lots of heart, dancing her dream on the west end stage.



Freddie Lovell

I'm Freddie, I'm fifteen years old and I am playing the part of Matthew Cuthbert. It is my third time performing with LCB, but I will never tire of the joy that the rehearsal process brings me! Being able to create the role of Matthew in Anne of Green Gables is the most wonderful opportunity.

I started dancing at the age of three and always dreamt of dancing on a West End stage. LCB gives me and so many others the chance to do so which is something that I will forever be grateful for. I would love to pursue a career in musical theatre and acting. LCB has helped me achieve my dream and I hope one day you will follow yours too! Enjoy the show!



Luca Judge

My name is Luca and I'm 12 years old. I've been dancing since I was five years old and presently, I combine home schooling with daily ballet lessons. My dream is to dance with a ballet company when I am older. I'm playing the part of the Superintendent, a farmer and then in Act 2 Gilbert Blythe. I have wanted to be in LCB for a while, so I am really happy to be part of *Anne of Green Gables*. The rehearsals have been really good fun and I have really liked being part of London Children's Ballet and spending time with the rest of the cast.



Ella Lewis

Hi, I am Ella and I am 11 years old. This is my 3rd time dancing with LCB and I have changed so much. I used to be very shy and was always terrified when it came to exams or auditions. LCB has taught me to be more confident in myself and to never give up! I started to dance when I was 2 and a half years old and from my very first ballet class, I fell in love with ballet. I love to dance because I love how you can tell a story with no words. I also love expressing myself through the movements and trying to be the very best I can be. This year I am really excited to be dancing the role of Diana Barry. Diana is Anne's best friend and they would do anything for each other. Diana was my favourite character in the book and it's like a dream come true to play her onstage! LCB is such an amazing experience! I've made so many new friends and had the incredible opportunity to perform on stage, and learned if I work hard enough, anything is possible. I hope you enjoy the show!



Alice Stallion

Hi, my name is Alice.

I am 12 years old and I've been doing ballet ever since I was little. Being a part of LCB is an amazing experience because you become a family with everyone who is working alongside you.

In this production I play the part of Mrs Allen, the Reverend's wife. I am also dancing as a Lead Blossom in "Anne's Dream". It is a beautiful scene and Andrew the choreographer has done an amazing job.

I really hope you enjoy the show. We will have a great time performing for you all so thank you for coming to watch us!



Eliana Kiki Enniful

I am playing the parts of Blossom, schoolchild and orphan in this year's production of Anne of Green Gables. Last year I was lucky to be given the opportunity to be part of LCB Ballet Shoes tour. I played Posey which I loved, and it was the reason I wanted to be part of the LCB Main Company in this year's production. I think I started dancing from the moment I stood up but discovered ballet when I was 4 years old at my local ballet school. Dance has always been around me; it is part of my heritage, who I am and something I love doing. It makes me feel free and it's a natural way for me to express myself. I also love seeing the joy it brings to others when we are all performing together on stage. It's an incredible journey to be part of and experience how the production is put together from rehearsals to final show performance on stage. Being part of LCB, you are part of this big family made of amazing people, cast, choreographer, art directors, ballet mistresses, designers and dancers all of whom come together to share their passion for ballet. I can't wait to perform and hope you will enjoy watching us too!

Harriet Mears

Hi! I'm Harriet and I am 11 years old. I started dancing when I was 2 years old; ballet and tap. During my first classes, I instantly fell in love with it - It was so much fun! I dance because it makes me happy and my mind feels free. It gives me a chance to express myself and communicate in a way that you cannot always do in the form of speech. I also like the competitions and was lucky to perform in the All England Dance Finals in 2019. As well as dancing, I also enjoy playing football, swimming and playing the flute. However, dancing is the best.



I was in the LCB Company last year when we performed Ballet Shoes and I enjoyed every single bit of it. I made so many new friends. They told me about other dancing opportunities, and I have just recently joined Tring's Classical Ballet Associate Program. I love how LCB is just one big family and how incredible the ballet looks on stage at the end of all our hard work and effort during rehearsals. This year, I will be playing the part of Anne Shirley: an inquisitive red-headed orphan who gets adopted by siblings Marilla and Mathew Cuthbert in Avonlea. Her story is full of adventure so the ballet will be incredible; be sure to come and watch! LCB has made my dreams come true - I hope your dreams come true one day too!

Fashion in early 20th Century Prince Edward Island

“It is ever so much easier to be good if your clothes are fashionable.” – Anne of Green Gables

In the early 20th Century, the choice of fashions and clothing on Prince Edward Island was limited. Only the richest and most important Islanders could afford shop-bought clothes. Those less wealthy made their own, even spinning and weaving their own wool. During this time, many people who had a sewing machine made a living by making clothes for others – Something as simple as a suit could cost two months' salary!



A popular trend that came from North America was ‘upcycling’, where flour and sugar bags were refashioned to create dresses, underwear and cloth. Flour companies knew people were recycling their bags and began creating pretty prints, which are now highly collectible!

ACTIVITY BOX - UPCYCLED TROUSER BAG



Don't throw away your old trousers, upcycle them to make a unique bag!

You will need:

- An old pair of trousers, such as jeans
- Fabric scissors
- Needle and thread
- Lace, buttons, ribbons, sequins for decorating

Method

1. Lay out your old pair of trousers.
2. With the help of an adult, cut off both legs so you have just the top part of your trousers left (but keep the legs for later!)
3. Turn the top part of the trousers inside out and stitch up the holes in the legs.
4. Take one leftover leg of your trousers and cut a long strip of fabric out. This will be used for the handle of your bag.
5. Stitch each end of the strip of fabric to each side of the waist band at the top of your bag to make the handle.
6. Turn your bag back the right way.
7. You can now choose to decorate your bag however you like. You could add lace, pockets, buttons, sequins, or anything you wish to make your upcycled bag unique!



Ballet Costumes



Costumes are a very important part of any performance. A costume helps you get into character and helps the audience recognize who you are meant to be. Can you guess the characters from these *Anne of Green Gables* design sketches? We have added a list of options below to help!

1. Busy bodies
2. Gilbert
3. Farmers
4. Josie Pye
5. Anne Shirley
6. Marilla
7. Washing ladies
8. Prissy Andrews





Mindful Colouring



Imagine you are the Costume Designer. Which colours would you use for these costumes?



Anne Shirley

Mindful Colouring



Busy Bodies

Mindful Colouring



Jane
Andreas.

School
girls.



Schoolgirls

Fit for stage

When making costumes for a ballet, the **Costume Designer** draws the costumes and it is important for them to make sure that the designs don't restrict the dancer's body. As well as looking beautiful on stage, dancers need to be able to move! Ballet costumes are designed to fit the dancer's role and allow them to move freely and comfortably on stage. When the designs are finished, the **Costume Makers** find the fabric and make the costumes according to the design. The materials used to make them are usually light and stretchy, allowing dancers to do big leaps and many turns!



ACTIVITY BOX



Choose your favourite character from *Anne of Green Gables* and design a costume for them. You can create a costume for whatever period you would like your version of *Anne of Green Gables* to be set in. Here are some things to think about:

- What sort of material will allow the dancer to move freely?
- What sort of clothes were typical of your chosen period?
- How are these different to the clothes that you wear today?

When designing a costume, it is important to remember:

- Who is the costume for? Think about your character's personality.
- What colours you want to use and why?
- What sort of material you want to use and why?

Label your design with these details.

Set Design



Theatre set is the scenery, backdrops and props that are used for a production. The set design has a huge impact on an audience's experience of a play as it's the first thing they see when the stage is revealed to them. The design provides essential information such as setting, period and the type of production you're seeing.

Set Designers must make decisions about everything in and around the acting space, such as furniture, raised platforms or playing areas, entrances and exits, and the shape of the space itself.

The Set Designer starts by creating sketches of what they want the stage to look like. They then build a miniature model of the set, which is called a **model box**. This gives them an idea of what the real set would look like.

ACTIVITY BOX - Set Design Model Boxes



Imagine you are the Set Designer for *Anne of Green Gables* – Think about what you would like the design to be like and have a go at making your own theatre model box!

You will need:

- Shoebox
- Scissors
- Coloured Paper
- Felt-tip pens / Coloured pencils
- Glitter Glue
- Pritt stick
- Cellotape
- Sticks (kebab or chopsticks would be the right size or recycle some old pencils!



Instructions:

1. You will need a shoebox to make your theatre. Stand it on its side (lengthwise) and cut an opening on each end. This is where the performers would enter the stage.
2. Use coloured paper to decorate the front of the theatre. Make curtains and frills. Use a black felt-tip pen to mark out the gathers. Accentuate the edges with glitter.
3. Glue the curtains into place, or use cellotape for difficult corners
4. Cut a piece of paper to the same size as the back of your stage. Design a scene that suits the story of *Anne of Green Gables*. Attach it to the back of the box; this will be your **scenery backdrop**.
5. Cut out coloured paper shapes that match your backdrop (trees/houses etc.) Cellotape them to the inside edges of the curtains – these are called **wing flats**!
6. Draw your actors onto thin card (you can use the lid of your shoebox). Colour them in and cut them out. Use cellotape to attach them to the sticks. Remember they will have to enter the stage through the **side-stage** entrances, so check for height!



Ballet Dancing: Strength and Flexibility

Dancers need to be both strong and flexible.

Dancers need to have incredibly **strong muscles** to control their limbs (arms and legs) when they are dancing. Even standing with good balletic posture requires lots of strength. Feet have to be strong to help a dancer take off from the floor when they are jumping, core (stomach) muscles need to be strong to help with balance and turning, and leg muscles need to be long and lean but capable of holding positions that most people can't hold. Female dancers need particularly strong feet and ankles to help them dance on the tips of their toes. Male dancers need to do additional weight training to help them gain strength for partner work (when they lift up the female dancers).

Flexibility is having a body that moves freely and easily. Dancers need flexible legs and backs to help them dance beautifully. Audiences are really impressed when they see high legs or split jumps!

Interesting Facts

- Football players and boxers often take ballet classes as part of their training. It helps them to gain better balance and speeds up their footwork. Rio Ferdinand trained at the Central School of Ballet between the ages of 11 and 13
- Female dancers have to dance on the tips of their toes, this is called dancing "sur la pointe".
- A professional male ballet dancer can leap up to five feet off the floor!



ACTIVITY BOX

How long can you stand on one leg without wobbling? Practise standing still on one leg and once you think you have mastered that, then see if you can balance up on the balls of your feet for one minute with your heel as high off the floor as you can get it.

DO NOT try to balance on your toes like you see above. You need special shoes to do this known as Pointe shoes. Dancers train for a long time before they start pointe work. The typical age to get your first pair of pointe shoes is age 11 or 12. It is a very exciting moment, but it is not easy, and dancers spend a lot of time working to make their feet as strong as possible to hold their weight.

Also try to balance a book on your head and stand with nice posture. Ballet dancers have very good posture. They have a strong core strength so they can balance perfectly.

Ballet Dancing: Movement and Grace

Corps de Ballet

Corps de Ballet is a term that refers to dancers dancing in a group. While soloists will normally be dancing a specific named character, such as 'Romeo', 'Aurora' or 'Clara', a Corps de Ballet dancer does not usually have a name for their character. Instead, they work as one big unit.

A good corps de ballet must work as team and try to appear like they are moving as one. They tend to do the same choreography in unison and sometimes making complicated patterns at the same time.

Timing is especially important for every member of the corps de ballet and they must be focused. It is much easier to spot one corps member out of twenty standing out of place or being a count late than a principal changing a dance step as the mistake is simply more noticeable.

ACTIVITY: In small groups create a short phrase of movements and positions. Try to perform them at exactly the same time. This will require a lot of concentration and teamwork.

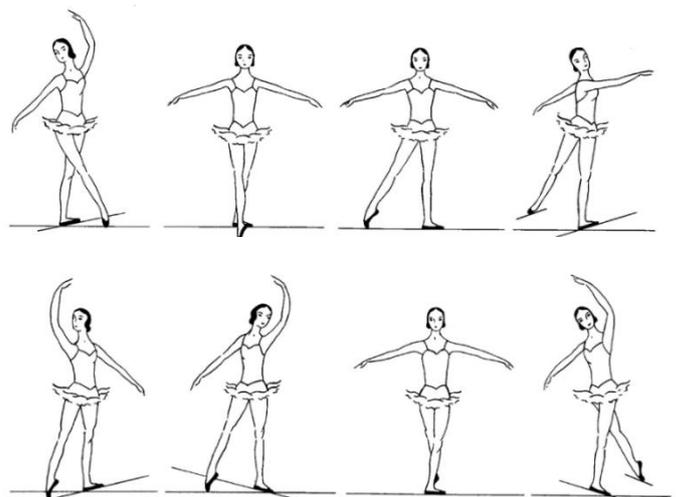
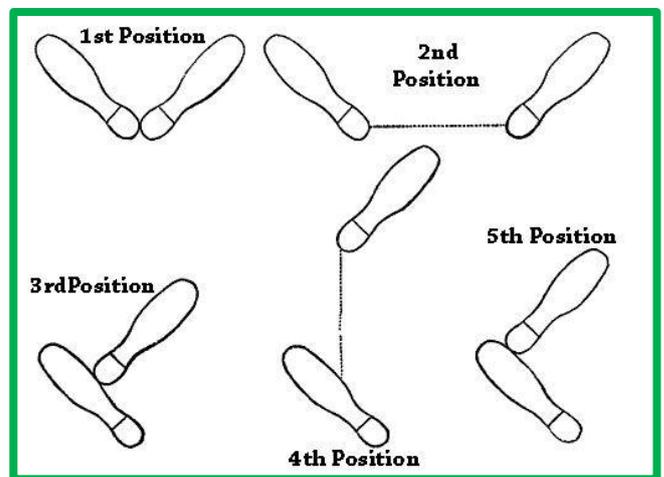
Simple phrases will look more effective. Try to include:

- A jump
- A freeze/frame position (here are some examples)
- Graceful running on the balls of your feet in a circle.
- Remember to use the 5 positions of the feet as places to start and finish.

Ballet Positions

The five positions of the feet are usually one of the first things taught in a ballet class. They are essential to the technique of classical ballet as practically every step begins and ends in one of the five basic positions.

Practise the five positions of the feet in class.



French Vocabulary

The words used to describe the movements in ballet are French and they are universally understood by dancers. If a ballet dancer were to go to a class in any country, they would be able to understand what steps to do even if they did not speak the language of the country they were in.

Dictionary of Classical Ballet

TERM	PRONUNCIATION	MEANING
Plie	plee ay	to bend
Releve	rel u vay	to raise
Tendu	tahn dew	to stretch
A Terre	ah teyr	on the ground
Degage	day ga shay	to disengage
Rond Je Jambe	rawn duh zhahmb	circle of the leg
En Dehors	ahn duh or	outside
En Dedans	ahn duh dahn	inside
Fondu	fawn dew	to melt
Coupe	koo pay	to cut
Passe	pa say	to pass
Developpe	dayv low pay	to develop
En L'Air	ahn leyr	in the air
Frappe	fra pay	to strike
Soutenu	soot uh new	to sustain
Petit Battement	puh tee bat mahn	small beat
Grand Battement	grahn bat mahn	big beat
Port De Bras	porre duh brah	carriage of the arms
Croise	kwah zay	crossed
En Face	ahn fahss	facing front
Efface	ay fah say	shaded
Ecarte	ay kar tay	separated, wide open
En Croix	ahn kwah	in a cross
Devant	duh vahn	in front
Derriere	deh ree eyr	behind
En avant	ahn a vahn	forward
En arriere	ahn a ree ayr	backward

ACTIVITY BOX



Discuss in groups what ballet moves/positions you think might be described by these French words.

Bingo: Make a grid that is 3 squares by 2. Choose terms from the list of French words in the first column, write 1 in each box. Your teacher will read out the definitions in English. If it matches with your word cross it out. As soon as all your words have been crossed off raise your hand and say **BINGO**.

Acting in Ballet

In ballet, there is no talking at all! The whole story is told by the dancers using their bodies.

How do dancers show who their character is and what they are doing during a ballet? It's not through dance steps alone – it's a combination of dance steps, **facial expressions and mime** that help tell the story.

During a traditional ballet there will be scenes which use a lot of mime to help the audience understand the story. Mime is a combination of gestures and movement to tell a story without any words. In *Anne of Green Gables*, the Anne needs to show her anger at Gilbert for insulting her and calling her 'carrots' because of her head hair. Also, Marilla and Anne will use gestures as well as movements to show their sadness and how grief-stricken they are when Matthew passes away.

Facial expressions are also an important way of showing how a character is feeling. For example, if a character is happy and excited the dancer might smile widely as if they are laughing or if the character is frightened or scared, the dancer might open their eyes and mouth widely and place their hands on their face.

The choreographer (the person who creates the dances) may also choose dance steps that make the dancers move in a certain way to give the audience clues as to what sort of character they are playing. For example, the blossoms ('The White Way of Delight') in Anne's imagination movements are graceful and balletic whereas the movements of the farmers may be more pedestrian or laboured in comparison. Anne's movements will also be livelier and more energetic compared to Marilla and Matthew Cuthbert to show her youth and strong spirit.

ACTIVITY BOX



In groups, choose one of the following scenarios. Create one frozen image to present that includes all the characters and tells the story of the moment you have chosen. Remember to focus on the position of your body and your facial expression. Be creative! You want your audience to know exactly what character you are without any words. Use your whole body to do that. Perform your still image to the rest of the class and see if they can guess which one it is.

1. Anne arriving at the busy train station at Avonlea.
2. Marilla takes Anne to see Mrs Rachel Lynd. Anne apologise in a false over the top manner.
3. Anne's first day of school. Diana Barry and Anne become best friends.
4. Gilbert teases Anne at school.
5. Anne imagines blossom falling in 'The White Way of Delight'.
6. People come to mourn Matthew.

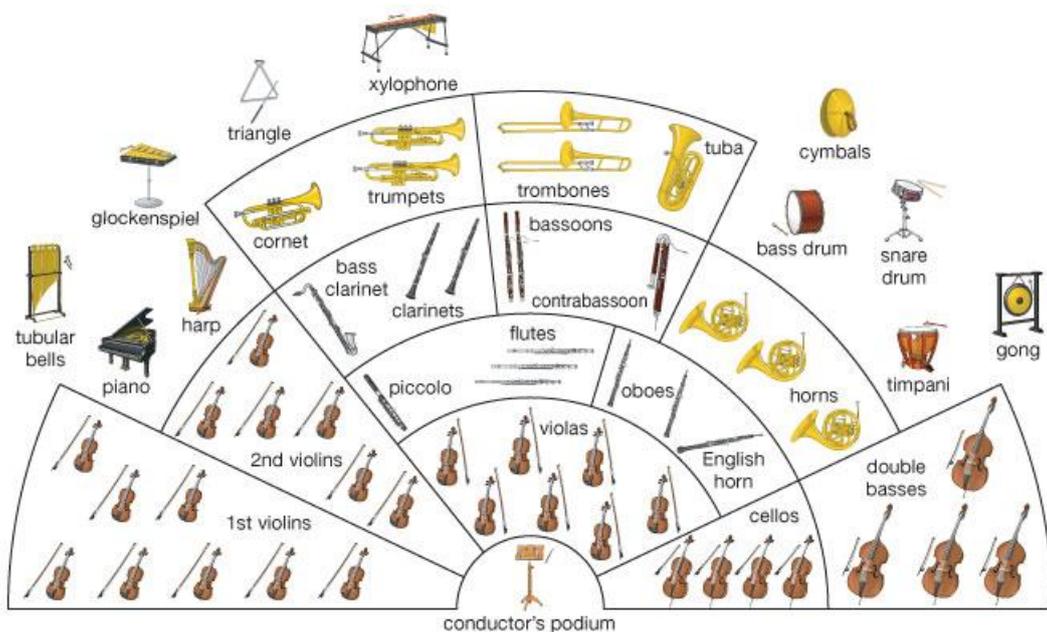
If you can think of any other moments in *Anne of Green Gables* that would make good still image, try these too.

Music at the Ballet

Can you imagine a ballet without music? How would everyone know when to stop or start? How would the corps manage to stay together?

The person who writes the music is called the **composer**. At the theatre, the music will be played by a **live orchestra**, which is led by the **conductor**. The orchestra sit with their instruments in an area called the **pit** underneath the stage. See if you can spot the tip of the conductor's baton during the performance!

An orchestra is made up of these instruments:



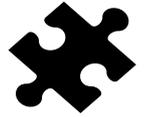
ACTIVITY BOX

Close your eyes. Have a listen to the snippets of music from the *Anne of Green Gables* score, which are attached to this pack, and have a good think about the following for each extract.

- ♪ What do you think could be happening on stage right now?
- ♪ How does this music make you feel?
- ♪ How do you think the dancers are moving on the stage and what type of dance steps could they be performing to this music?
- ♪ What instruments would you use to play these snippets and how would it affect the mood if you used a different instrument?

In small groups, pick an extract of your choice and have a go at creating some dance steps to the music. Think about what mood you would like to create and what type of character you would like to portray.

Puzzles



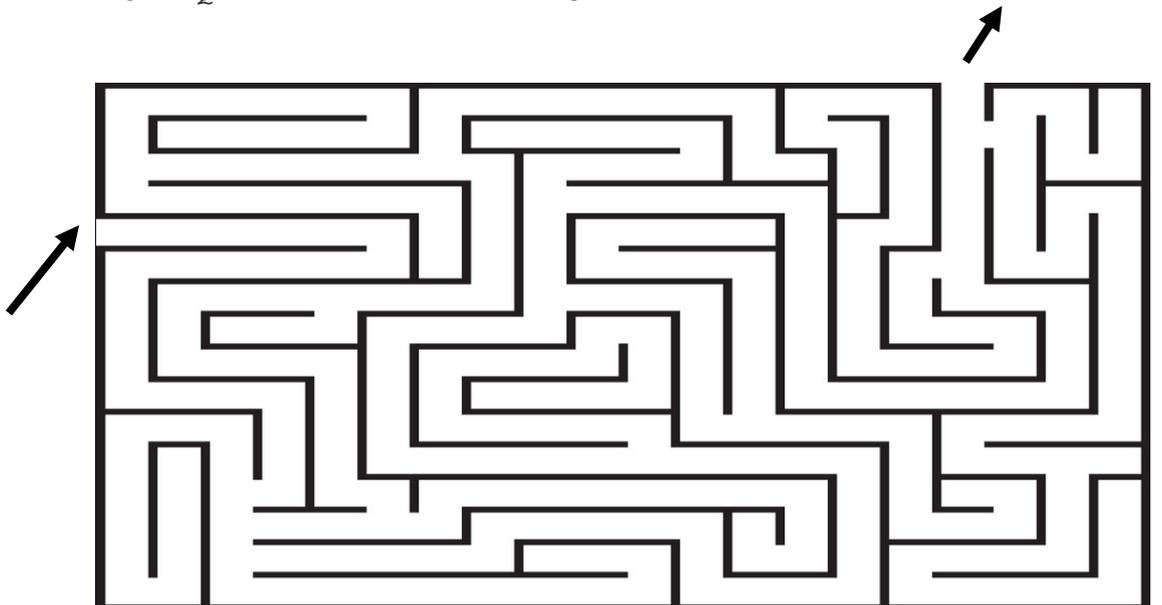
See if you can find the words listed below amongst the grid! They can be found vertically, horizontally, diagonally, and backwards.

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

ANNE SHIRLEY
 BLOSSOM
 CUTHBERT
 DIANA
 GILBERT
 GREEN GABLES
 IMAGINATION
 JOSIE PYE
 MARILLA
 MATTHEW
 MINNIE MAY
 MR PHILLIPS
 RACHEL LYNDE



Help Anne find her way to Diana Barry's house for tea!





LONDON CHILDREN'S BALLET

LCB Post-Production and Workshop Advice

Dear teacher,

We hope you and your students are looking forward to the production of *Anne of Green Gables*! We look forward to seeing you all at the upcoming workshops too. We've put together this help sheet, so you can encourage your students can continue to engage with the London arts scene. Please pass along any of this that you find relevant to your students' parents. We are always happy to offer support to anyone interested in having greater access to ballet, performance, and the arts. Please do stay in touch!

Arts Activities

What London Children's Ballet do for you:

- **Ballet for £1 programme participants are eligible for a bursary** towards the LCB summer school and Little LCB next February Half Term. Workshop leaders will let you know if they let notice any students with a particular talent for dance who may be interested in these programmes.
 - <https://www.londonchildrensballet.com/training/summer-school/>
 - <https://www.londonchildrensballet.com/training/little-lcb/>
- Any children who already dance may be interested in our auditions. Please encourage them to visit our website and register for our mailing list as auditions will be announced in July!
 - <https://www.londonchildrensballet.com>
- If you have any children who are incredibly interested in ballet, please let us know and we can suggest and put them in touch with local ballet schools (we have close relationships throughout the London boroughs)
- School DVD offer £10/DVD; 3 for £25
- LCB is an Artsmark partner!!
 - For more information about the Artsmark award please go to our website to see who we can help your school work towards your artsmark ward <https://www.londonchildrensballet.com/files/2815/4332/4680/Artsmark.pdf> and the Artsmark Website to find out more about how this can benefit your school <http://www.artsmark.org.uk/>
 - It is such an amazing scheme and so worthwhile for schools and its pupils if they work towards an Artsmark Award. I am happy to have a chat about this at any time so please give me a call.

Interested in theatre?

- Mousetrap Theatre Project 'Family First Nights'
 - Offers £6 theatre tickets to families
 - <https://www.mousetrap.org.uk/overview-2>
- Kids Week
 - For all of August, children ages 5-16 may attend participating theatre shows for free (if accompanied by a full paying adult). Shows often include pre- and post-show workshops,

backstage tours, and a chance to go on stage! Kids Week is back from 1 – 31 August 2020!
Participating shows will be announced on 2 June, and tickets will go on sale on 9 June.

- <https://officiallondontheatre.com/kids-week/>
- West End LIVE
 - Attend London's best musicals live and free! Sat. 20 June 11am – 5pm and Sun 21 June 12pm – 5pm
 - <http://www.westendlive.co.uk/>
- Royal Opera House / Royal Ballet
 - 'Welcome Performances'
 - Families who have never been to a ballet or opera at the Royal Opera House before are eligible for tickets priced £5-£20
 - <http://www.roh.org.uk/welcome-performances>
 - Schools matinees
 - £7.50 tickets available
 - <http://www.roh.org.uk/learning/schools-and-colleges/schools-matinees>
 - Schools 'Learning Platform'
 - <http://www.roh.org.uk/learning/learning-platform>
 - Family Sundays
 - Discover more about opera, ballet and the Royal Opera House in fun-packed Sundays, ideal for all the family, with a range of exciting and creative activities.
 - <https://www.roh.org.uk/functions/family-sundays>
 - Make your own model theatre! Maybe make stage for Ballet Shoes and add the characters!
 - http://static.roh.org.uk/learning/swan-lake/new-pdfs/make-your-own-theatredit.pdf?_ga=2.26222333.1772644595.1556274877-664097295.1540542818
- Southbank
 - Various free events throughout the year and lots of family events too. Make sure you select Family and Free events for options.
 - Keep an eye on this link for updates <https://www.southbankcentre.co.uk/whats-on?>

For more information please contact:

Lara Waterfield

0208 969 1555

lara@londonchildrensballet.com

How does Artsmark work?

<https://www.artsmark.org.uk/about-artsmark>

1	Schools are able to register to the Artsmark award . Schools will be invoiced for the relevant fee amount to join Artsmark upon submission of their registration (£500 standard rate and £250 for schools with 100 or fewer students)
2	Schools must undertake a Self-Assessment exercise using the Artsmark Self-Assessment tool . This will give a school a general sense of its 'start point' in terms of arts capacity and quality of provision.
3	Two members of staff <i>including a member of the school's SLT</i> attend a Development Day which is run by their local Bridge organisation . At this event they begin high level planning for the arts in their school by drafting an Artsmark Statement of Commitment (SoC).
4	Back at school the Statement of Commitment is finalised and signed off by the headteacher and chair of governors. The Statement of Commitment will be the key arts planning document and will tie arts provision to overarching aims in the School's strategy – as evidenced in School Improvement or Development plans.
5	Artsmark Schools will be able to access additional support and networking opportunities throughout their Artsmark journey between the submission of their Statement of Commitment and completion of their Case Study. (See below)
6	Finally, schools will write up their learning using a template designed to capture their Artsmark Case Study . This will be informed by consideration of the Quality principles and the use of compelling evidence – increased participation, increased attainment, improved well-being, whatever the original drivers were, as stated in the SoC/School Improvement Plan.
7	Arts Council England will reflect on the Case Study evaluative report against the original Statement of Commitment to assess distance travelled and will award a 'level' of Artsmark award which the school can hold for two years before reapplying.