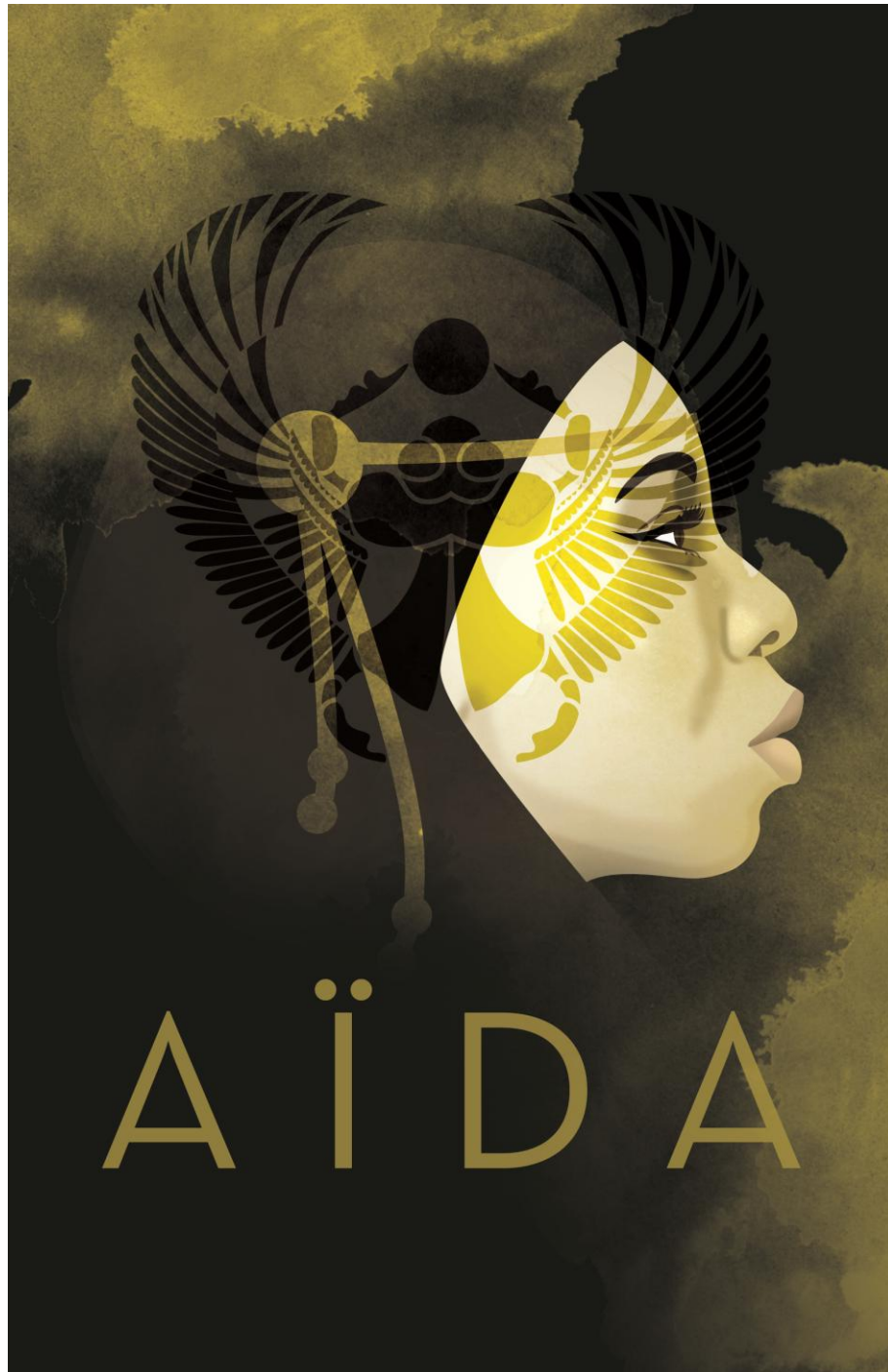


OPERA COLORADO



2015-2016 Guidebook

A Letter to Teachers

Dear Teachers,

Opera Colorado is pleased to provide engaging educational programs and performances for students across Colorado. What follows is a guide that we hope you and your students find useful, as we explore Giuseppe Verdi's *Aida*. In the spirit of exploration, we have included various lessons that connect *Aida* with different subjects of learning. The lessons reference the new Colorado Department of Education's Academic Standards: specifically, focusing on the sixth grade expectations. This does not mean, however, that these lessons should be limited to this age group. While we would be very pleased if you used these lessons in the exact format provided, we encourage you to expand, alter, and adapt these lessons so that they best fit your students' abilities and development. After all, the teacher knows their student's needs best. We would appreciate your feedback on our teacher evaluation form found at the end of this guide, and we hope that you enjoy all that Opera Colorado has to offer!

Cherity Koepke

Director of Education & Community Engagement

Nicole Vasconi

Education & Community Engagement Assistant



Contact us to learn more!

Opera Colorado's Education & Community Engagement department offers many more programs to assist your students as they continue to discover the world of opera. We have programs that take place at the Ellie Caulkins Opera House as well as programs that we can bring directly to your classroom. We even have opera education specialists that can teach lessons directly to your students.

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Opera Colorado makes every effort to ensure that the information provided in this guidebook is as accurate as possible. With the exception of materials used for educational purposes, none of the contents of this guidebook may be reprinted without the permission of Opera Colorado's Education & Community Engagement department. Dictionary definitions were taken from www.Merriam-Webster.com, and unless marked otherwise, educational information was gathered from www.Wikipedia.com. Unless otherwise noted, the materials in the Aida guidebook were developed and compiled by Opera Colorado Intern, Amelia Newport, and Education and Community Engagement Assistant Nicole Vasconi.

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Ellie Caulkins Opera House

Aida

Composed by Giuseppe Verdi

Libretto by Antonio Ghislanzoni

From the French prose of Camille du Locle, scenario by Mariette Bey

Debuted at the Khedivial Royal Opera House of Cairo, 24 December 1871

Cast of Characters

Role	Voice type	Premiere cast, 24 Dec. 1871 (Conductor: Giovanni Bottesini)
Aida [ah-EE-dah], <i>an Ethiopian princess</i>	soprano	Antoinetta Anastasi-Pozzoni
The King of Egypt	bass	Tommaso Costa
Amneris [ahm-NEH-rees] <i>daughter of the King</i>	mezzo-soprano	Eleonora Grossi
Radamès [rah-dah-MAYS] <i>Captain of the Guard</i>	tenor	Pietro Mongini
Amonasro [ah-mo-NAHZ-ro]	baritone	Francesco Steller
Ramfis [RAHM-fees], <i>High Priest</i>	bass	Paolo Medini
A Messenger	tenor	Luigi Stecchi-Bottardi
Voice of the High Priestess	soprano	Marietta Allievi

*Chorus: Priests, priestesses, ministers, captains, soldiers, officials,
Ethiopians, slaves and prisoners, and Egyptians.*



Synopsis of Production



Setting: Thebes, Ancient Egypt. The opera is often placed at the time of the Old Kingdom, or roughly 2686-2181 B.C. At this time, Egypt is in the first of its three peaks of civilization.

Act I | *A hall in the Egyptian King's palace*

Ramfis, the High Priest of Egypt, tells Radamès that the neighboring Ethiopian army will invade Egypt and that war is inevitable. Radamès, the Captain of the Egyptian Guard, ambitiously hopes to be selected by the king to lead the Egyptian army.

Ramfis departs and Radamès imagines the military victories he will claim for Egypt, and he daydreams of Aida. Aida is enslaved to Amneris, the princess of Egypt, and serves the royal court. Aida is actually daughter to the king of Ethiopia, Amonasro, but the Egyptians do not know her true identity. She is also in love with Radamès, but she keeps this hidden as well.

Amneris enters the scene and joins Radamès. She too loves Radamès, but fears that he is in love with someone else. Aida appears and Amneris notices Radamès's reaction to Aida's entrance, which makes Amneris suspect Radamès has feelings for Aida. To hide her jealousy, Amneris tries to befriend Aida and calls her a beloved sister. Aida expresses her fears for war and Amneris offers her consolation.

The King of Egypt arrives with Ramfis and his court in a royal parade. Afterwards, a messenger runs in with news that Ethiopia will attack Thebes. The king declares war and appoints Radamès as commander-in-chief of the Egyptian army. Radamès joins a procession to the Temple of Vulcan to take up arms in a sacred ceremony. Now alone in the royal hall, Aida expresses her conflicted feelings of her love for Radamès and her homeland.

Act II | *The Chamber of Amneris*

Amneris hosts a night of dancing and music in her royal chambers to celebrate the recent victory of Radamès and the Egyptian army. Amneris still doubts that Radamès's loves her, but she prays for love to find her and fill her life with happiness.

Aida enters and Amneris asks her guests to leave. Hoping to trick Aida into confessing her love for Radamès, Amneris lies and says that Radamès has died in battle. Grief-stricken and shocked, Aida falls into Amneris's trap and confesses her eternal love for Radamès. Amneris curses Aida and leaves her chambers in a rage.

At the gates of the city, Radamès returns with his troops. The King of Egypt proclaims that Radamès may be granted whatever wish he desires for winning the battle against Ethiopia. A group of Ethiopian captives are led before the king and Amonasro, the king of Ethiopia, is among them. Aida recognizes her father and runs to be by his side. Aida's identity is still a

secret, and Amonasro hides his identity by telling the crowd he saw the Ethiopian king die in battle. The Egyptians call for the death of the Ethiopians, but Radamès uses his royal wish to save them. The King pardons Aida and Amonasro, and declares Radamès as his royal successor and Amneris's future husband.

Act III | *On the banks of the Nile, near the Temple of Isis*

It is Radamès and Amneris's wedding night, and Amneris is praying with Ramfis at the Temple of Isis. Outside the temple, Aida secretly waits for Radamès. Her father, Amonasro, appears. Amonasro tells Aida that the Ethiopian troops are preparing for battle again and asks for her help. Aida confesses her love for Radamès, but Amonasro orders her to betray Radamès. She must ask Radamès to tell her the Egyptian's battle-route so that the Ethiopian army can surprise them. Amonasro hides as Radamès approaches.

Radamès wants to tell the Egyptian king he loves Aida and ask for their pardon, but Aida persuades Radamès that they should escape from Egypt. In order to escape, Radamès proposes the same route that his army has chosen to attack Ethiopia. Then, Amonasro comes from hiding and reveals his identity as the king of Ethiopia. Amneris and Ramfis, now leaving the temple, see Radamès with their Ethiopian enemies and assume it is a treasonous meeting. Ramfis calls the guards, but Radamès refuses to flee with Aida and Amonasro and he is arrested.

Act IV | *The Temple of Justice; the tomb of Radamès*

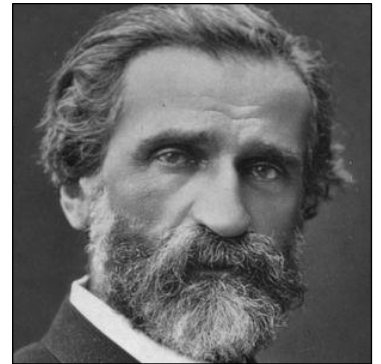
Amneris tries to save Radamès by begging him to deny all accusations of his treason. Radamès refuses and is condemned to death by the Egyptian court. Amneris begs for his mercy, but her pleas are in vain. She feels guilt and sadness for his situation.

Radamès is sealed into the lower floor of the Temple of Isis where he waits for death. Thinking he is alone, he is surprised to discover that Aida hid herself within the tomb before it was sealed. Aida has decided to die with him. They say their goodbyes to one another while Amneris, standing about the temple, prays for peace.

The Composer: Giuseppe Verdi

Com-po-ser: One that composes; especially one who writes music

Giuseppe Verdi was born October 9, 1813 in Roncole, a territory of Parma (Italy). The leading composer of Italian opera in the 19th century, Verdi composed 26 operas. Some famous works include *Rigoletto* (1851), *Il trovatore* (1853), *La traviata* (1853) *Don Carlos* (1867), *Aida* (1871), *Otello* (1887), and *Falstaff* (1893), and his *Requiem Mass* (1874). His first opera was produced at age 26, and his last when he was 80. He is known as a Romantic composer, like Beethoven or Brahms (Bourne, Oxford Dictionary of Music).



Verdi showed extraordinary musical talent at an early age, and his father worked tirelessly as an innkeeper to afford Verdi an education in their impoverished village of less than 4,000 inhabitants. By the age of four, he was taking music lessons. By the age of nine, he played organ at the village church, and later composed music for the church and amateur orchestra. Verdi moved to Milan in 1836 to study with a famous composer named Vincenzo Lavigna from the Teatro alla Scala. La Scala was known then, as well as today, as one of the world's most famous opera houses.

Although not all of Verdi's operas were instant hits, Verdi saw much success over the span of his long and continually evolving career. Italy's historic and long-lasting operatic tradition ensured that Verdi did not have to compete with other music traditions like the symphony, so it was easier for his music to become popular. During Verdi's time, Italy's music was deeply affected by nationalism, and composers purposefully created music that strongly identified their native region independently from other countries. Verdi was also a firm believer that each nation should cultivate its own music and not be influenced by others. His music is often identified with the Risorgimento ("resurgence"), a campaign that supported Italy's independence from foreign rule (Hanning 454, 504).

Verdi redefined Italian opera by expanding upon its early traditions. His willingness to experiment with opera can be heard in his music and in the development of his characters, and especially through his use of dramatic tension to heighten the plot. Verdi believed that drama was most effective when it resulted from the interactions of human characters in dire situations. In fact, Verdi's first concern was not for the music or the singers, but for how the opera dramatically impacted the audience. He liked fast paced stories with many ups-and-downs, and emotionally unusual characters. Many of his operas, like *Aida*, have these characteristics.

Verdi's contributions changed opera culture and left a lasting impact on music of the 19th century, and many of his works are still frequently performed today. His technical mastery continued to evolve and improve, but his style remained the same throughout his career. He died January 27th, 1901, in Milan, Italy with more than 300,000 mourners at his funeral. He was buried at the home for retired musicians which he helped found and called his "last and best work" (Hanning 457).

The Librettist: Antonio Ghislanzoni

Li-bret-tist: Writer of the text of a work (as an opera) for the musical theater.



Antonio Ghislanzoni was born November 25th, 1824 in Lecco, Lombardy.

Ghislanzoni was an Italian journalist, poet, novelist, and librettist. He wrote dozens of libretti for opera composers, including Verdi. His best-known libretti he wrote for Verdi: *Aida* and *La forza del destino* (*The Force of Destiny*).

Before pursuing his career as a writer, he was pressured by his father to attend seminary school to train for the priesthood. He was expelled in 1841 due to misconduct, and his father sent him to Pavia, Italy to study medicine. Ghislanzoni later dropped out of medical school to pursue a career as a singer, which he continued into the 1850s.

Ghislanzoni began more actively writing as a journalist after his singing career ended, and he founded several political newspapers and music journals in Milan. He supported and often wrote about the Italian nationalist Giuseppe Mazzini, whose political ideas were labeled as highly controversial by the different governments controlling Italy during the mid-19th century. During his time as a journalist, Ghislanzoni was forced to flee Italy for Switzerland, but was later arrested by the French police for his political ideas.

At this time, Italy was divided into different sovereign territories ruled by various kingdoms, high-class families, and the pope. People throughout Italy began calling for a political movement to bring the divided Italian states back together into one territory. This movement, called the *Risorgimento* (“the resurgence”) was strongly voiced by literature and the arts. Giuseppe Verdi is claimed to have written music expressing his support of the *Risorgimento* as well, and to express his hopes for a more uniformly governed Italy.

In the 1870s, Ghislanzoni retired from journalism. He returned home to Lombardy, Italy to write opera libretti. He wrote over 80 libretti, and worked closely with Giuseppe Verdi to write the libretto for *Aida*. Ghislanzoni based this libretto on a story by the French Egyptologist, Auguste Mariette, but researchers disagree on who the original story source actually was. More than 20 years after the premiere of *Aida*, Ghislanzoni died at the age of 69 in 1893 in the town of Caprino Bergamasco (Kehow).

The Music

Giuseppe Verdi was a composer of the Romantic Period (1830-1910). Verdi, as well as many other composers of the Romantic Period, utilized more *chromaticism* and *expanded tonality* in their music. The numerous musical devices that Romantic composers employed allowed for heightened emotion and realism, especially in Verdi's opera *Aida*. The Romantic Period also saw the rise of *grand opera*. A genre that began in 1830s Paris, *grand opera* is best known for its larger-than-life setting and plot. Grand opera is a story taken to the operatic stage that overemphasizes historical crisis and personal tragedy. In *Aida*, the Egyptians and Ethiopians are faced with the historical crisis of having to prepare their nations for war, while Radamès and Aida suffer the personal tragedies of their own deaths. Grand opera is also known for its music bearing strong musical representation of the composer's homeland, for having large choruses, an expanded orchestra, dance scenes, and for displaying political messages taken from stories set in the past, but meant to actually reflect the present.

Important Terms

1. Chromaticism & expanded tonality: Compositional techniques used to expand upon the diatonic notes in a given scale (notes within a given key, i.e. C major, e minor). Famous composers of opera such as Verdi, Puccini and Wagner pushed the musical envelope in this way.

2 Nationalism: A "Romantic" ideal, a belief that countries and nations of people should remain distinctly separate, and that each nation should have its own uninfluenced traditions in the arts, religion, social life, and especially politics. In music, nationalism was shown when composers chose distinct styles of melody, harmony, rhythm, scales, or a story that specifically identified their particular ethnic group, nation, or state (Hanning 504).

3. Grand opera: A genre of 19th century opera typically in four or five acts. It includes large-scale casts and orchestra, and the plot is based on or around dramatic historical events. This definition is common for works produced by composers from France, Germany, Italy, and a few other European countries.

4. Orchestration: The arrangement of a musical score for an orchestra. Oftentimes, composers would write their opera score at the piano. They would later transfer what they wrote from one instrument, their piano, to the orchestra. Romantic Period and Grand Opera are known for arrangements with increasingly large number of instruments, greater than what is found in earlier periods in music.

Listening Guide

Overture/Introduction (11:00)

<https://www.youtube.com/watch?v=BqEuQDmNqtI>

Verdi's overture to *Aida* gives a brief idea of the story before the opera even begins.

***O celeste Aida* (Oh Chaste Aida, 4:52)**

https://youtu.be/XP1vp_G9mLc?t=36s

Written for tenor, *O Celeste Aida* is famous for its lyrical beauty and intense passion. In this aria, Radamès sings for his desire for victory and his love of Aida.

***Vieni o diletta* (Come oh delight, 2:48)**

<https://www.youtube.com/watch?v=RMcQDFhyUCo>

This music is heard in the middle of Act I and is a trio for soprano, mezzo-soprano, and tenor. In this scene, Amneris praises Aida in secret jealousy, while Radamès sings about Aida and his ambitions as captain of the Egyptian army.

Grand March from Act II (5:49)

<https://www.youtube.com/watch?v=l3w4I-KEIxQ>

This music marks the entrance of the Egyptian King followed by his heads of state, officers, priests, and captains. Then come Amneris and the slaves. This is one of the best-known scenes from this opera -- famous for its powerful orchestration and grandiose scenery.

***O patria mia* (Oh my homeland, 5:04)**

<https://www.youtube.com/watch?v=fTuvi2IgFSk>

Aida's aria in which she sings about her homesickness and love for her country of Ethiopia. This aria is for solo soprano.

***O terra, addio* (Oh Earth, goodbye, 5:57)**

<https://www.youtube.com/watch?v=Pp872-DIBQE>

This is the finale to *Aida* and the final scene for Aida and Radamès where they say their final goodbyes in the tomb. Above, Amneris prays. This piece is written as a tenor and soprano duet, with a chorus led by an additional soprano.

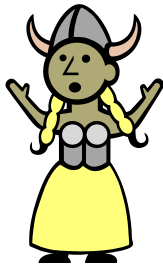
Introduction to Opera

What do you think of when you hear the term “Opera”? Do you think of people in funny hats with horns, or of singing that’s very loud and hard to understand?

While you have probably moved beyond this point, most students are familiar only with these opera stereotypes. The goal of this first exercise is to help students recognize stereotypes about opera and to move on to a greater understanding of and appreciation for the art form.

In other words, to help students move

From this:



To this:



Diagramming Differences

Instructor Guide

Supplies:

- Large sheets of butcher paper
- Colored pencils or markers

Directions:

- Have students break into groups of 4 or 5. Instruct them to work together to draw what they think an opera singer looks like. Encourage them to be as detailed as possible.
- Give students 20 to 30 minutes to work on their pictures
- When they're done, have the students explain their choices to the rest of the class

Discussion:

- Start out with a brief definition of what a stereotype is (an oversimplified standardized image of a person or group). Ask the students to identify any stereotypes in their drawings. Write these on the board.
- Next, go back through the list and write down the truth behind each stereotype (for example, if students thought that opera singers are all old, write down that opera singers can be both young and old).

Additional Activities:

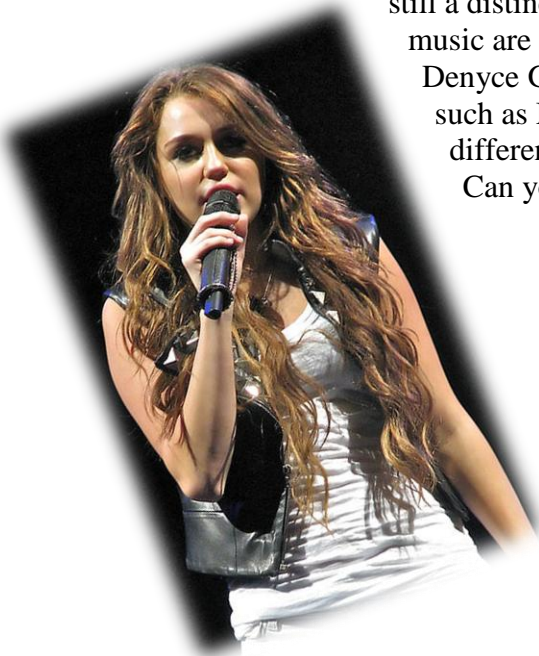
- Have the students make their own T chart compiling the two lists of stereotypes and realities.
- Have the students write a short paragraph summarizing what they've learned.
- Have the students identify stereotypes in another area they've been studying (maybe a story they've been reading in class or a topic from history) and create a T chart for it.

Example:

Stereotype	Reality
- Opera is for old people	- Opera is for everyone
- Opera singers dress like Vikings	- Opera singers dress according to the time period of the opera
- Operas have to be serious	- Operas can be both tragic and comedic
- Operas were written a long time ago	- Operas are still being written today

Activity: Compare and Contrast

While the opera is more rich and varied than it is often given credit for, it is still a distinct musical form. As you've probably guessed...Opera and pop music are genres with many differences! Singers such as Renee Fleming, Denyce Graves and Joan Sutherland are much different than pop singers such as Miley Cyrus and Taylor Swift. In this activity, we will listen to different examples of famous opera excerpts and famous pop songs. Can you spot the differences?



EXAMPLE #1: “Party in the USA” by Miley Cyrus

<http://www.youtube.com/watch?v=M11SvDtPBhA>

EXAMPLE #2: “Vissi D’Arte” by Giacomo Puccini sung by Renee Fleming

<http://www.youtube.com/watch?v=NNx6hh-cCa8>



Activity: Compare and Contrast

Instructor Guide

Introduction

If time permits, let your students enjoy each song in its entirety. (Make sure they are taking notes on the differences between Miley Cyrus's "Party in the USA" and the aria "Vissi D'Arte" from Puccini's opera *Tosca*.)

Lesson

Using their individual notes, have the class break into small groups. Give the groups 5 to 10 minutes to discuss the differences they are noting.

After small group discussions, hand out the attached worksheet, and give students another 10 minutes to fill them out individually. Musicians must keep keen ears, and noting differences in instrumentation, language, and style/genre of music is critical for any performer, musicologist or critic. Suggest these factors to students who may be having trouble on their worksheets.

Recommended musical factors to cover:

- 1.) Forum
 - a.) Live or recorded?
 - b.) Microphone or no microphone?
 - c.) Types of audiences?
- 2.) Language
 - a.) Italian vs. English
 - b.) Are operas and popular songs written in other languages?
- 3.) Instrumentation
 - a.) Electric or acoustic?
 - b.) Differences in singing: is it speech-like or not?
 - c.) Concert hall vs. a recording studio

Conclusion

Listen to each song once again, and then have a class discussion, giving students time to finish their worksheets and share their ideas.

Name: _____



Compare and Contrast Pop and Opera Worksheet



1.) After your first listening, what do you notice that is similar between each song?

2.) After your fist listening, what do you notice that is different between each song?

3.) Notes from small group discussion.

4.) After your second hearing, what do you notice is different concerning language, instruments used, and performance setting?

5.) Notes from class discussion.

6.) Which piece of music do you like better? Use evidence from what you are hearing to back up your answer!

Name: _____

Activity: Story Line Analysis

If you're looking for passion and intrigue, romance, mystery, and tragedy, it doesn't get much better than Aida. Cut the following scenes out from the paper below and paste them onto the following page.

Definitions:

- Exposition – Beginning of the story where the characters and setting are introduced
- Rising Action – Conflict arises that the characters must confront
- Climax – The final confrontation between the characters and the conflict, the turning point
- Falling Action – The actions that occur as a direct result of the turning point
- Resolution (Denouement) – When all the actions are complete and the story draws to a conclusion
-

Radamès is sentenced to death for meeting with Aida and Amonasro.

Aida reunites with her father who is captured and now a slave.

Amneris throws a party in her chambers to celebrate Radamès's victory at war.

A messenger announces to the royal court that Ethiopia is attacking.

Amneris and Ramifs catch Radamès, Amonasro, and Aida in a secret meeting.

Aida meets secretly with Rad. to talk of escape

Radamès dreams of leading the army and of his love for Aida.

The King of Egypt names Radamès as the commander-in-chief of Egyptian troops.

Aida promises she will ask Radamès where his troops are hiding.

Ramfis & Radamès first learn that Egypt and Ethiopia are at war.

Amneris tricks Aida into thinking Radamès is dead. Aida confesses her love for Radamès and Amneris leaves in a rage.

Amneris first suspects Radamès loves Aida.

Radamès is sealed in the tomb, discovers Aida has sealed herself in with him, and they wait death together.

Amneris presents Radamès with the sacred arms.

Radamès returns with the Egyptian army and is victorious.

Name: _____

Story Analysis Worksheet

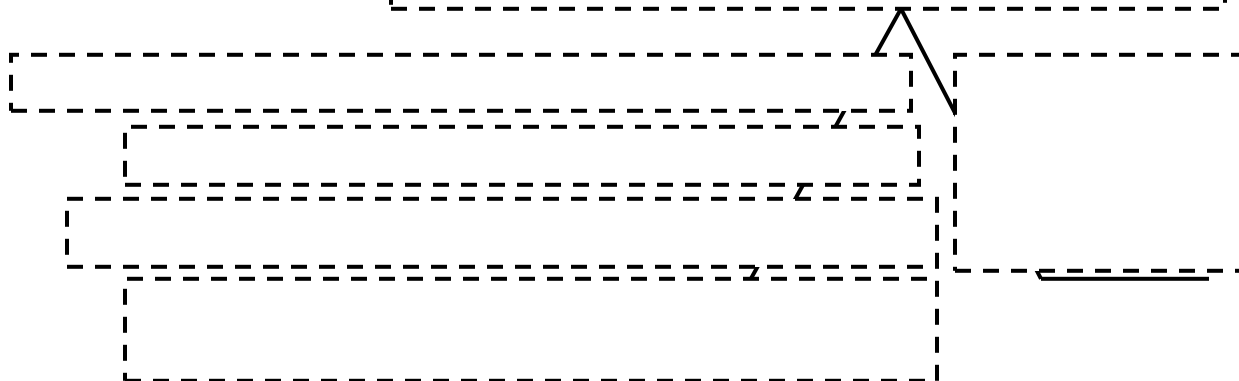
Who are the main characters?

Where does the story take place? _____

When does the story take place? _____

Cut and paste the parts of *Aida* into the diagram of the story structure

Climax



Rising Action

Exposition

The 5 C's of a Good Story!

Character

Context

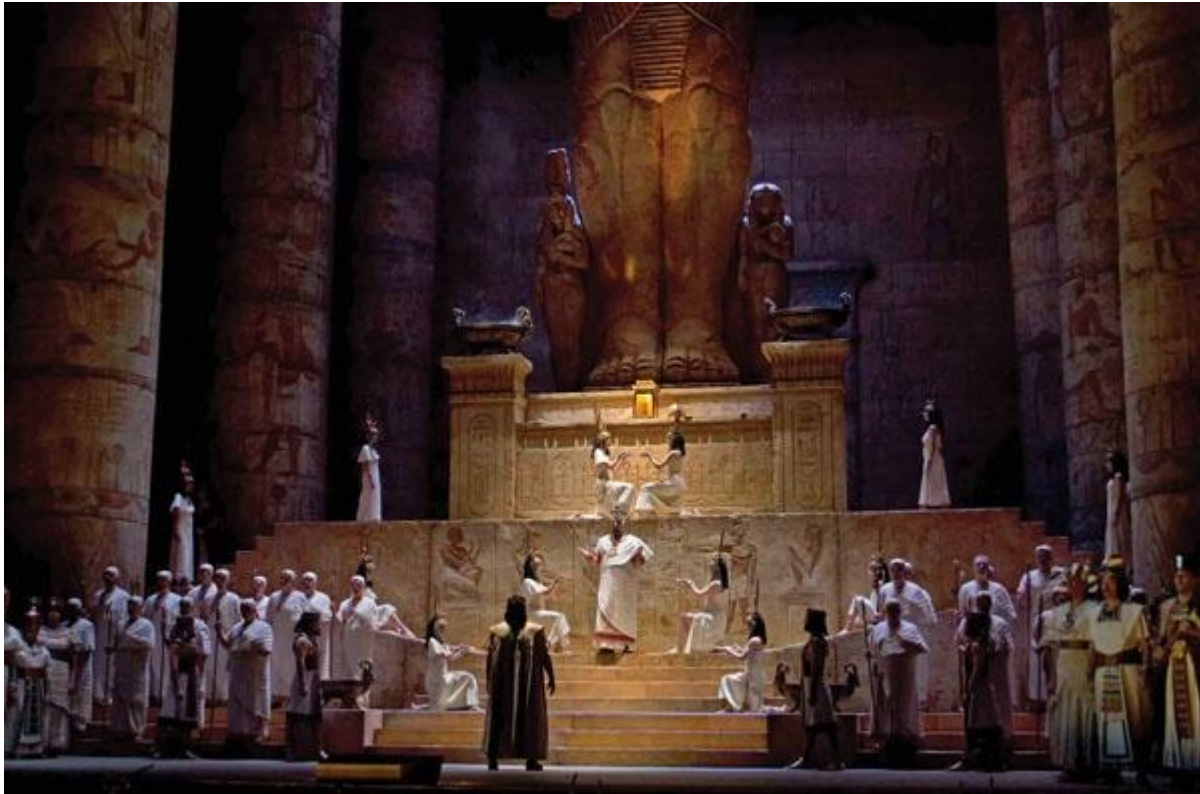
Conflict

Climax

Conclusion

Activity: Visual Arts

Set design is a pivotal part of any opera production. The set provides the context and background for the story and each character that makes up the story. Certain directors prefer simple sets, which puts more emphasis on the opera singers themselves. Other directors, as is often done with Verdi's opera *Aida*, create grandiose scenes with large sets and a large chorus of singers.



The set design of Act II in the Met's 2012 production of *Aida*.
Photo courtesy of www.metopera.org

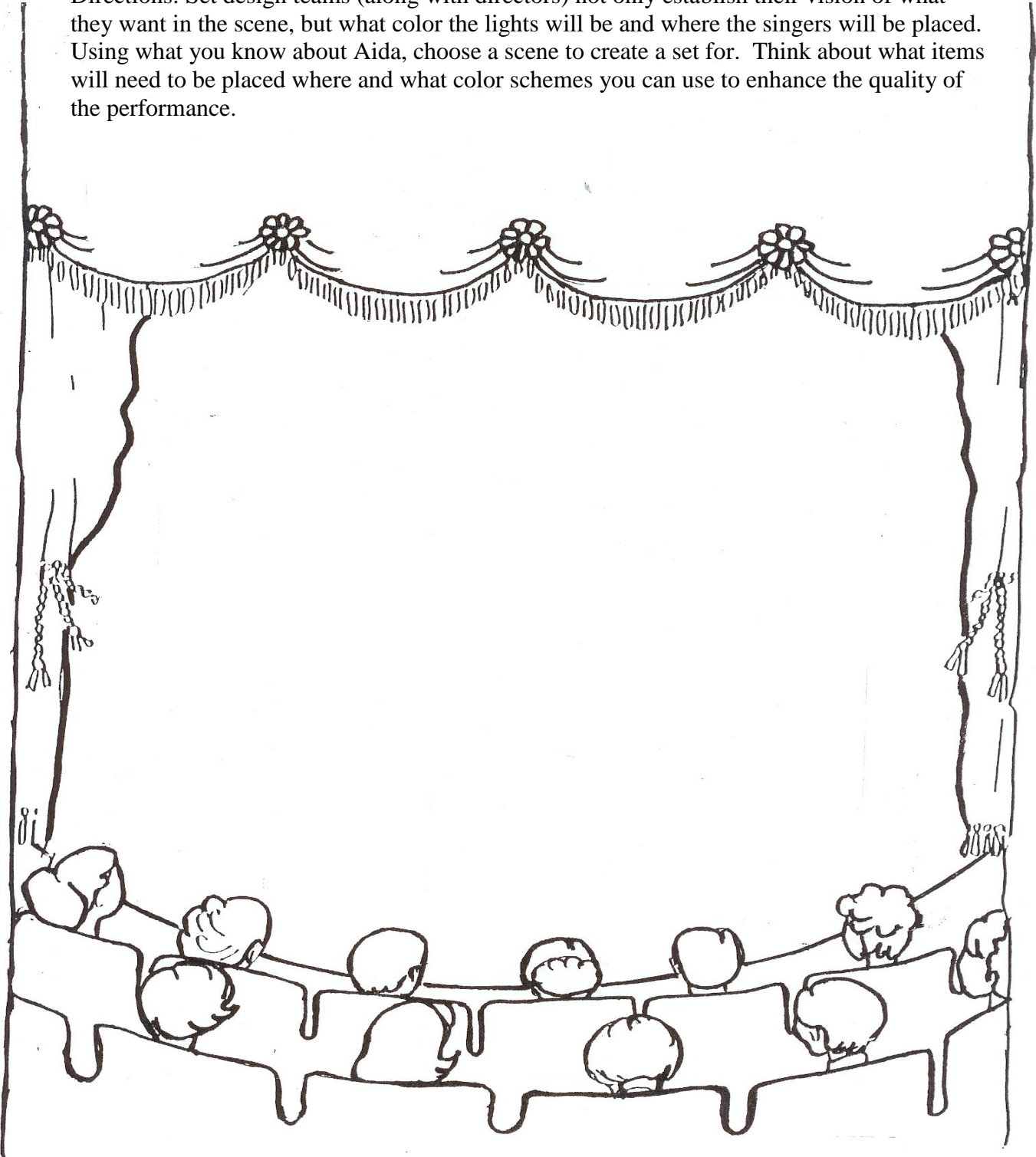
Name: _____



Build-a-set Worksheet



Directions: Set design teams (along with directors) not only establish their vision of what they want in the scene, but what color the lights will be and where the singers will be placed. Using what you know about Aida, choose a scene to create a set for. Think about what items will need to be placed where and what color schemes you can use to enhance the quality of the performance.



Activity: Visual Arts

Instructor Guide

Introduction

Hand out a worksheet to each student and read the introductory paragraph on set design. If time permits, you may wish to show the students pictures of different opera sets. Links can be found below.

<http://www.3dcreations.co.uk/uploads/images/160309-stage-sets-cinderella/160309-2901-Spring-wood.jpg>

http://www.adrielmesznik.com/files/gimsgs/25_01-sets.jpg

<http://www.bb3dm.com/IMAGE/FX/sets/UTB-1.jpg>

[http://davidfichter.net/images/l/Life-of-Galileo-\(set-for-web\).jpg](http://davidfichter.net/images/l/Life-of-Galileo-(set-for-web).jpg)

Lesson

Allow the students 20-30 minutes to design their sets. Encourage them to be as creative and as detailed as possible.

When they are finished, bring the class back together. Ask for volunteers to describe their drawings. Encourage the students to explain why they made the choices they did. The goal of this project is to allow students to see all of the thought and planning that go into set designs.

Recommended discussion questions:

1.) Setting

- a.) Is the scene inside or outside? Can you tell what types of people might inhabit that space by looking at it (rich or poor, workers, a king, a family)?
- b.) What props and backdrops are necessary to convey a sense of place?

2.) Color

- a.) What colors were used?
- b.) How does color and lighting affect the mood of the scene?

3.) Planning

- a.) Was it difficult to include everything in the amount of space given?
- b.) What problems would set designers face in having to create a set for a big theater (directing audience attention to the appropriate spot, time of making such big sets)?
What problems would designers face in having to create a set for a little theater (consolidation, utilizing every inch, not making it too crowded).

Additional Activities

Set design can also be a fun way to teach math skills. For an additional challenge, try placing certain parameters on what the students can draw (ex. There must be a building 3 cm high and 2 cm wide; there must be a prop 7 cm from the left side of the stage and 3 cm from the bottom).

Activity: Creative Writing!

When writing a story, an author has to consider many things. Like a good detective, an author must consider who, what, when, where, and why – who the characters are, what the plot line is, when and where the story takes place, and why the characters behave the way they do (or, in other words, the setting, characters, conflict, and resolution). In this exercise, students will practice manipulating the setting and characters of the story.



Image Courtesy of Adventure Juice
http://adventure-juice.blogspot.com/2011_01_01_archive.html

Name: _____










Activity: Creative Writing Worksheet



Aida takes place in Egypt in 2000 B.C. Imagine instead that it took place in America today. Think about the various details of the plot and setting that would have to change. For example: Where would Aida be from? What kind of job would Radamès have? Where would they live? How could you rewrite the characters and setting in *Aida* to be contemporary while still making sure that the conflict and resolution make sense? Use the space below to outline your thoughts.

Outline:

Activity: Ancient Egyptian Math

						
1	10	100	1000	10000	100000	1000000

Ancient Egyptian Numbers

A. Change the following numbers from English to ancient Egyptian symbols using the guide above. The first one is done for you:

1. 7 = 

2. 13 =

3. 24 =

4. 102 =

5. 320 =

6. 4752 =

B. We are now moving on to multiplication using the guide above. In the first set, multiply the two English numbers together and give your answer as an ancient Egyptian symbol. The first one is done for you:

1. $2 \times 4 = 8$ 

2. $10 \times 5 =$


3. $5 \times 5 =$

4. $7 \times 7 =$

5. $700 \times 10 =$

6. $2536 \times 10 =$

C. For Part C, add the English number and the ancient Egyptian symbol together and give your answer in English (It may help to write the whole calculation in English first). The first one is done for you:

1. $10 +$  $= 20$

2. $100 +$  $=$

3. $600 +$  $=$


4. $1000 +$  $=$


D. In Part D, **multiply the English number and the ancient Egyptian symbol together** and **give your answer in English** (It may help to write the whole calculation in English first). The first one is done for you:

5. $10 \times$  $= 100$

6. $100 \times$     $=$

7. $7 \times$   $=$

8. $1000 \times$  $=$

9. $7 \times$  $=$

10. $3 \times$  $=$

E. Change the following numbers from **ancient Egyptian symbols to English** using the guide above and correctly **ORDER** the numbers in **ENGLISH** on a number line similar to the one below, starting with the smallest number ending with the biggest. The first one has been done for you:

1.     $= 15$



2.           $= ?$

3.       $= ?$



4.   $= ?$

5.         $= ?$

6.    = ?








7.   = ?

8.  = ?

9.   = ?

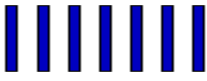
	15							
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Instructor Guide

						
1	10	100	lotus	finger	tadpole	Man with raised arms
1	10	100	1,000	10,000	100,000	1,000,000


For more explanation on Egyptian numerals: <http://www.mrmarks6.com/lectures/math/>

- A. Change the following numbers from **English to ancient Egyptian symbols** using the guide above. The first one is done for you:

10. 7 = 

11. 13 = 

12. 24 = 

13. 102 = 

14. 320 = 


15. 4,752 = 


- B. We are now moving on to multiplication using the guide above. In the first set, multiply the two English numbers together and **give your answer as an ancient Egyptian symbol**. The first one is done for you:

7. $2 \times 4 = 8$ 

8. $10 \times 5 = 50$ 


9. $5 \times 5 = 25$ 

10. $7 \times 7 = 49$ 

11. $700 \times 10 = 7,000$ 

12. $2,536 \times 10 = 25,360$ 

C. For C, **add the English number and the ancient Egyptian symbol together** and **give your answer in English** (It may help to write the whole calculation in English first).
The first one is done for you:

11. $10 +$  $= 20$

12. $100 +$  $= 115$

13. $600 +$  $= 630$

14. $1000 +$  $= 1,111$


D. For D, **multiply the English number and the ancient Egyptian symbol together** and **give your answer in English** (It may help to write the whole calculation in English first). The first one is done for you:


15. $10 \times$  $= 100$

16. $100 \times$  $= 1,500$

17. $7 \times$  $= 140$

18. $1000 \times$  $= 101,000$

19. $7 \times$  $= 70,000$

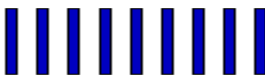
20. $3 \times$  $= 3,000,000$

E. Change the following numbers from **ancient Egyptian symbols to English** using the guide above and correctly **ORDER** the numbers in **ENGLISH** on a number line similar

to the one below, starting with the smallest number ending with the biggest. The first one has been done for you:

1.  = 15

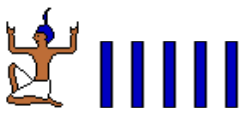
2.  = 750


3.  = 9

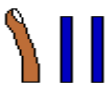
4.  = 111

5.  = 65

6.  = 1,105

7.  = 1,000,005

8.  = 100,000

9.  = 10,002

9	15	65	111	750	1,105	10,002	100,000	1,000,005
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Worksheet Downloaded from TES
<https://www.tes.com/teaching-resource/ancient-egyptian-maths-worksheets-3006378>

Activity: Listening Quiz

Name that Instrument

Instructor Guide

This activity is a great addition to the listening guide on page 11. The orchestra is a very important part of *Aida*, because it helps tell the story. Listen to the clips below and complete the worksheet to identify the instruments that you hear. If you don't know the instrument, no need to worry. There are many to learn!

Instructions: Play each of the clips for a few seconds and allow the student time to listen. Students may use their own paper to record answers.

Answer Key

1. Trumpet
 - a. <https://www.youtube.com/watch?v=TI13k9RB8sk>
2. Bass
 - a. https://www.youtube.com/watch?v=Zook_bGHT3E
3. Timpani
 - a. <https://youtu.be/5zVrONjmBI4?t=16s>
4. Viola
 - a. <https://youtu.be/XierDLeUiYg?t=1m4s>
5. Clarinet
 - a. https://youtu.be/_0mIhjhUnjQ
6. Harp
 - a. <https://www.youtube.com/watch?v=U7KyfpP-eoQ>

Activity: Discussion

Teacher Guide

Potential Topics for Student Discussion

1. Egyptian history and culture
 - a. What are major highlights of this civilization?
 - b. What do we remember most about ancient Egypt and why?
2. Have you ever been in a strange, unfamiliar place all by yourself? How long were you there? Did you feel homesick, and what did that feel like? Try to describe it.
3. Discuss how slavery is portrayed in the opera.
 - a. How does slavery define the characters of Aida and Amonasro?
 - b. Why do you think Verdi included slavery as part of the story?
4. The musical attraction of “the other”
 - a. What is exoticism?
 - b. “Western Europe has often succumbed to the allure of exoticism, the seductive appeal of ‘otherness’ of foreign cultures and customs”(Hanning 446). How does the opera *Aida* portray the different cultures of Egypt and Ethiopia? How realistic is this portrayal?
 - c. How does exoticism compare to nationalism?

Advanced Questions

5. The Italian *Risorgimento*
 - a. What was the focus of Italian art and literature during this time?
 - b. Do you think Verdi’s opera *Aida* has a message about Italy’s desire for independence?
 - c. How does Aida deal with being a foreigner in a country that is trying to destroy her homeland? How does this relate to how Italian peoples may have felt before Italy’s unification?
6. Talk about the importance of cultural heritage and identity. How does Aida struggle with being enslaved in a foreign country?
 - a. How does this apply to current events today, particularly with the immigration crisis in Europe, and with issues surrounding immigration reform in the United States?
7. Discuss the differences between feminine and masculine power that are displayed by characters like Radamès, Aida, and Amneris.
8. Discuss the duality of Aida’s situation: she is in love with Radamès, but does not want to betray her country. How does she try to balance the two? What does her ultimate decision say about her character?

Name: _____

Date: _____

Word Search Worksheets

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

AIDA EGYPT RADAMES AMNERIS AMONASRO ETHIOPIA PYRAMID
TOMB TEMPLE PHARAOH ISIS VULCAN CHARIOT ARMY



Opera Colorado strives to provide quality programs that meet the needs of students and teachers across the state. Please take a few minutes to complete this evaluation and give us feedback on your experience. **Opera Colorado is also interested in your students' response to the programs. We would be happy to receive any letters or artwork from them!**

Program: _____ *Aida* (dress rehearsal)
_____ *The Scarlet Letter* Please circle one: (dress rehearsal / matinee)
_____ **Backstage Workshops** (Please circle one: 11/9 11/11 11/12 5/9 5/10 5/11)
_____ **Touring Opera Performance** (Please circle one: *Carmen / Hansel & Gretel*)
_____ **Opera in a Trunk** (Please name which trunk: _____)
_____ **In-School Workshop** (Please specify: _____)
_____ **Other** (Please specify: _____)

Is this your first time participating in Opera Colorado's Education programs? YES / NO
If YES, what made you participate this year? _____ If NO, how many years have you been a participant? _____

Were you able to incorporate opera into your curriculum? YES / NO
If YES, please share how. _____ If NO, do you have suggestions? _____

Please estimate the percentage of your students who had never been exposed to Opera prior to this event: _____

How would you describe your students' initial attitude toward exposure to Opera?
1.....2.....3.....4.....5.....6.....7
negative/unwilling *neutral* *positive/excited*

Did their attitude change after learning more about opera and attending the event? If so, please show on the scale:
1.....2.....3.....4.....5.....6.....7
negative/unwilling *neutral* *positive/excited*

Was the Opera Colorado Teacher Guidebook helpful in preparing your students to attend the event?
1.....2.....3.....4.....5.....6.....7
not helpful *very helpful*

On a scale of 1 to 7, how would you rate the priority of Arts Education in your school?
1.....2.....3.....4.....5.....6.....7
not important *very important*

Please share with us any additional comments you have. We especially love stories of how Opera impacted your students. Please use space on back if needed.

Thank you for your time and comments!

Name _____ School/Subject _____

Teacher _____ Administrator _____ Paraprofessional _____ Parent / Chaperone _____ Other _____
My students are: K-2 3-5 6-8 9-12 College
Opera Colorado • 695 S. Colorado Blvd., Suite 20 • Denver, CO • 80246

Opera Colorado is excited to announce that, in partnership with Colorado Public Radio, a LIVE simulcast of Opera Colorado's 2015-2016 season will be broadcast. Tune in to 88.1 FM, or listen online at www.CPR.org, as the operas are presented in entirety. Listeners will also be invited backstage as interviews are conducted during intermission with artists, the production team and key members of the Opera Colorado staff. Please tune in and join us!

Live Simulcast Schedule

Verdi's *Aida*
December 1st, 2015

Lori Laitman's *The Scarlet Letter*
May 7th, 2016



www.operacolorado.org

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Kehow, Thomas et al. *Exploring Western Civilization: 1600 to the Present: A Worktext for the Active Student*, Revised Edition, 1999. <http://faculty.ucc.edu/egh-damerow/italy.htm>.

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