

OPERA COLORADO



Carmen 

2015-2016

A Letter to the 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 Georges Bizet's *Carmen*. In the spirit of exploration, we have included various lessons that connect *Carmen* with different subjects of learning. The lessons reference the new Colorado Department of Education's Academic Standards: specifically, focusing on the fourth 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!

Ciao!

- Cherity Koepke -

Director of Education & Community Engagement

- Nicole Vasconi -

Education & Community Engagement Assistant



Contact us to learn more!

Opera Colorado's Education & Community Programs 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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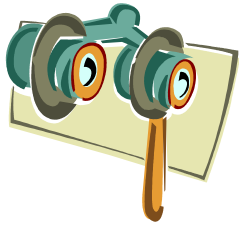


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Disclaimer:

The following pages detailing the cast and synopsis of Bizet's *Carmen* are based on the original, full stage production. Opera Colorado's production is a touring production and has been abridged. The setting remains in Seville, but the time has been updated to the 1940's-1950's. Some characters have also been modernized to reflect today's sensibilities and appropriate culture in an academic setting. Other characters have been cut. The plot remains the same.

If you would like a detailed cast list and synopsis of Opera Colorado's specific production, please email us at:

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Carmen



Composed by Georges Bizet
Libretto by Henry Meilhac & Ludovic Halévy
Adapted from the novel *Carmen* by Prosper Mérimée

Debuted at the Opéra-Comique of Paris, 3 March 1875

Cast of Characters

Role	Voice type	Premiere cast, 3 March 1875 (Conductor: Adolphe Deloffre)
Carmen [CAR-men], <i>A Gypsy Girl</i>	mezzo-soprano	Célestine Galli-Marié
Don José [don ho-ZAI], <i>Corporal of Dragoons</i>	tenor	Paul Lhérie
Escamillo [es-kah-ME-yoh], <i>Toreador</i>	bass-baritone	Jacques Bouhy
Micaëla [mih-KAY-lah], <i>A Village Maiden</i>	soprano	Marguerite Chapuy
Zuniga [zoo-NEE-gah], <i>Lieutenant of Dragoons</i>	bass	Eugène Dufriche
Moralès [more-AHL-ez], <i>Corporal of Dragoons</i>	baritone	Edmond Duvernoy
Frasquita [frah-SKI-tah], <i>Companion of Carmen</i>	soprano	Alice Ducasse
Mercédès [mehr-SEH-deez], <i>Companion of Carmen</i>	mezzo-soprano	Esther Chevalier
Lillas Pastia [LEE-lah pah-STEE-ah], <i>an innkeeper</i>	spoken	M. Nathan
Le Dancaïre [leh dahn-CARE], <i>smuggler</i>	baritone	Pierre-Armand Potel
Le Remendado [leh REH-men-DAH-doh], <i>smuggler</i>	tenor	Barnolt
A guide	spoken	M. Teste

Chorus: Soldiers, young men, cigarette factory girls, Escamillo's supporters, Gypsies, merchants and orange sellers, police, bullfighters, people, urchins.

Synopsis of Production

A square in Seville. On the right a cigarette factory, on the left a guard house, with a bridge at the back.

Moralès and the soldiers loiter before the guard house commenting on passers-by ("Sur la place, chacun passe"). Micaëla appears seeking Don José, a corporal, but is told by Moralès that he is not yet on duty, so why does she not stay and wait with them? She runs away saying that she will return later. Zuniga and José arrive with the new guard, imitated by a crowd of street-children ("Avec la garde montante").

Act 1

The factory bell rings and the cigarette girls emerge from the factory, greeted by young men who have gathered to flirt with them ("La cloche a sonné"). The girls enter smoking cigarettes. Finally Carmen appears, and all the men ask her when she will love them ("Quand je vous aimerai?"). She replies in the famous Habanera aria ("L'amour est un oiseau rebelle"). When the young men plead for Carmen to choose a lover from among them, she throws cassia at Don José, who has been ignoring her, before going back into the factory with the others ("Carmen! sur tes pas, nous nous pressons tous!"). José is annoyed by her insolence.



Micaëla returns and gives him a letter—and a kiss—from his mother ("Parle-moi de ma mère!"). José longingly thinks of his home, and reading the letter sees that his mother wants him to return and get married. Micaëla is embarrassed and leaves, but Don José declares that he will marry her.

As soon as she leaves, screams are heard from the factory and the women run out, singing chaotically ("Au secours! Au secours!"). Don José and Zuniga find that Carmen has been fighting with another woman, and slashed her face with a knife. Zuniga asks Carmen if she has anything to say, but she replies impudently with a song ("Tra la la"). Zuniga instructs José to guard her while he writes out the warrant for prison. The women go back into the factory and the soldiers to the guardhouse. To escape, Carmen seduces José with a seguidilla ("Près des remparts de Séville") about an evening date with her next lover who is "only a corporal"; José relents and unties her hands. Zuniga returns, and Carmen allows herself to be led away but turns, pushes José to the ground, and laughing cigarette girls surround Zuniga as she escapes.

Act 2

Evening at Lillas Pastia's inn, tables scattered around; officers and Gypsies relaxing after dinner

A month has passed. Carmen and her friends Frasquita and Mercédès sing and dance ("Les tringles des sistres tintaient"). Lillas Pastia is trying to get rid of the officers, so Zuniga invites Carmen and her friends to come with him to the theatre, but she can only think of José, who was demoted and has been in jail since letting her escape, and was released the day before.

The sound of a procession hailing Escamillo passes by outside, and the toreador is invited in ("Vivat, vivat le Toréro"). Escamillo sings the Toreador song ("Votre toast, je peux vous le rendre"), and flirts with Carmen, but Carmen tells him that for the time being he need not dream of being hers.

When everyone except Carmen, Frasquita and Mercédès have left, the smugglers Dancaïre and Remendado arrive and tell the girls of their plans to dispose of the contraband they have smuggled via Gibraltar (Quintet: "Nous avons en tête une affaire"). Carmen refuses to accompany them, and to their amazement, they find that she is in love.



As José's voice is heard ("Halte là!"), Dancaïre tells Carmen she must try to get Don José to join them. Alone together, José returns a gold coin Carmen had sent him in jail and she orders fruit and wine to be brought.

Carmen vexes him with stories of her dancing for the officers but then dances with castanets for him alone ("Je vais danser en votre honneur ... Lalala"). During her song the sound of bugles is heard calling the soldiers back to barracks.

Carmen's temper flares when José says he must leave, but he makes her listen by producing the flower she threw at him, which he kept while he was in prison and is proof of his love (the "Flower Song"—"La fleur que tu m'avais jetée"). Carmen is unmoved and asks him to join her gypsy life if he really loves her ("Non, tu ne m'aimes pas").

Her picture of a life of freedom tempts him but he finally refuses saying he will never be a deserter. He begins to leave when Zuniga enters hoping to find Carmen. Don José draws his sword on his superior officer, but before they can fight the smugglers burst in and disarm both of them. Zuniga is made a prisoner ("Bel officier") and José has no alternative but to flee with Carmen ("Suis-nous à travers la campagne")

Act 3

A wild and deserted rocky place at night

The smugglers, along with Carmen and José, are travelling with the contraband ("Écoute, écoute, compagnons"). Carmen has grown tired of José, and does not conceal this, taunting him to return to his village.

Carmen, Frasquita and Mercédès read the cards ("Mêlons! Coupons!"): Frasquita and Mercédès foresee love and romance, wealth and luxury; but Carmen's cards foretell death for both her and José ("En vain pour éviter les réponses amères"). The smugglers ask the girls to come and charm the customs officers ("Quant au douanier, c'est notre affaire") and everyone goes off, leaving the jealous José to guard the goods.

Micaëla arrives with a guide seeking José. She sends the guide away and vows to take Don José away from Carmen ("Je dis que rien ne m'épouvante"). She sees José firing a gun, and hides in the rocks. It was Escamillo whom José had fired at, but when he arrives José welcomes him, until he says he is infatuated with Carmen and tells José the story of her affair with a soldier, not realising José is that soldier.

José challenges Escamillo to a knife-fight, but Escamillo fights defensively, infuriating José. They start again and José finds himself at the mercy of Escamillo who releases him, saying his trade is killing bulls, not men. The third time they fight Escamillo's knife breaks, but he is saved by the return of the smugglers and Carmen ("Holà, holà José"). Escamillo leaves, but invites Carmen and the smugglers to his next bullfight in Seville.



Remendado finds Micaëla hiding, and she tells José that his mother wishes to see him. Carmen mocks him and at first he refuses to go ("Non, je ne partirai pas!"), until Micaëla tells him that his mother is dying. Vowing that he will return to Carmen, he goes.

As he is leaving, Escamillo is heard singing in the distance. Carmen rushes to the sound of his voice, but José bars her way.

Act 4

A square in front of the arena at Seville: the day of a bull-fight; bustling activity

It is the day of the contest to which Escamillo invited the smugglers. The square is full of people, with merchants and Gypsies selling their wares ("À deux cuartos!"). Zuniga, Frasquita and Mercédès are among the crowd, and the girls tell Zuniga that Carmen is now with Escamillo.

The crowd and children sing and cheer on the procession as the cuadrilla arrive ("Les voici! voici la quadrille"). Carmen and Escamillo are greeted by the crowds and express their love, Carmen adding that she had never loved one so much ("Si tu m'aimes, Carmen"). After Escamillo has gone into the fight, Frasquita warns Carmen that José is in the crowd ("Carmen! Prends garde!"), but Carmen scorns her fears. Before she can enter the arena she is confronted by the desperate José ("C'est toi? C'est moi!").

He begs her to return his love and start a new life with him far away. She calmly replies that she loves him no longer and will not give way—free she was born and free she will die. Cheers are heard from the bull-ring and Carmen tries to enter, but José bars her way. He asks her one last time to come back, but she scornfully throws back the ring that he gave to her ("Cette bague, autrefois").

He stabs her ("Eh bien, damnée") as Escamillo is acclaimed in the arena; to the strains of the chorus of the 'Toreador Song', she dies. Don José kneels in despair beside her. The spectators flock out of the arena and find José ("Ah! Carmen! ma Carmen adorée!"), confessing his guilt over her dead body.



JCMEMO. *Opera-Carmen*. "Jonas Kaufmann et Anita Rachvelishvili"
<http://jcmemo-34.blogspot.com/2009/12/opera-carmen-georges-bizet-1838-1875.html>

~The Composer: Georges Bizet~

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

Alexandre-Cesar-Leopold (Georges) Bizet was born to musically gifted parents in Paris on October 25, 1838. Considered a child prodigy, Georges entered the Paris Conservatory of Music at the age of 9. At 19, Georges won the Grand Prix de Rome and began a happy (and financially secure) three year stay in Rome.

In 1860, Georges returned to Paris but refused all offers of teaching and a career as a concert pianist. Instead, he dedicated himself to composition.

In 1865, Georges had a chance meeting on a train from Paris en route to the village of Le Vesinet with a woman who may have been some of the inspiration for *Carmen*. Celeste Venard was a colorful character whose occupations included prostitution, dance hall escort, writer, stage director and equestrian, just to name a few. Celeste had purchased a home near Bizet's and the two discovered they would be neighbors. At Bizet's suggestion, Celeste bought a piano and gave him the key to her home so he could compose in peace. In Celeste's memoirs, she insists that the relationship was purely platonic and there is no evidence to suggest otherwise.



In 1869, Georges married Genevieve Halevy (the daughter of Jacques Halevy). During this time, Bizet continued to compose, some of his works meeting with modest success, including his incidental music for Alphonse Daudet's play *L'Arlesienne*. Bizet also worked on a one-act opera, *Djamileh*, which was completed in 1872. That opera met with little success, but Bizet was finally convinced he had found his true operatic path. *Djamileh* did have one positive effect: the impression it made on director Camille du Locle, the co-director of the Opera-Comique. He commissioned Bizet and librettists Henri Meilhac and Ludovic Halevy (his wife's cousin) to write *Carmen*.

The original version (with spoken dialogue) premiered on March 3, 1875 and met with a lukewarm response from the audience. Though not a failure (it ran for 45 more performances), Bizet felt that no one understood his work. Other musicians, however, recognized Bizet's brilliance with praise from Saint-Saens, Tchaikovsky, Richard Strauss, Brahms, Gounod, Debussy, Grieg, Puccini, Frederick Nietzsche ('a perfect antidote to Wagnerian neurosis') and Richard Wagner ('At last. Someone with new ideas.')

Bizet died on June 3, 1875, three months after *Carmen*'s premiere. Many have speculated that his premature death was due to his despondence over the perceived failure of *Carmen*. While this depression probably did not improve his already failing health, Bizet had long suffered from throat problems and the official medical cause of death was a failed heart due to 'acute articular rheumatism.'

Original biography courtesy of Arizona Opera

~The Librettists: Henry Meilhac & Ludovic Halévy~

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



Ludovic Halévy

Ludovic Halévy was born in Paris in 1834. In 1855, Halévy became acquainted with the musician Offenbach, who was about to start a small theatre of his own in the Champs-Élysées, and he wrote a sort of prologue, *Entrez, messieurs, mesdames*, for the opening night. Other little productions followed, *Ba-ta-clan* being the most noticeable among them. They were produced under the pseudonym of Jules Servires. The name of Ludovic Halévy appeared for the first time on the bills on January 1, 1856. Soon afterwards, the unprecedented run of *Orphée aux enfers*, a musical parody, which Halévy wrote in collaboration with Hector Crémieux, made his name famous. In the spring of 1860, he was commissioned to write a play for the manager of the Variétés in conjunction with another vaudevillist, Lambert Thiboust.

The latter having abruptly retired from the collaboration, Halévy was at a loss how to carry out the contract, when on the steps of the theatre he met Henri Meilhac (1831–1897), then comparatively a stranger to him.

Henry Meilhac was born in Paris in 1831. As a young man, Meilhac began writing fanciful articles for Parisian newspapers and vaudevilles, in a vivacious boulevardier spirit which brought him to the forefront.



Henry Meilhac

Halévy proposed to Meilhac the task rejected by Lambert Thiboust, and the proposal was immediately accepted. Thus began a connection which was to last over twenty years, and which proved most fruitful both for the reputation of the two authors and the prosperity of the minor Paris theatres. Their joint works may be divided into three classes: the operettas, the farces, the comedies. *Opérettes* like *Carmen*, afforded excellent opportunities to a gifted musician for the display of his peculiar humor. They were broad and lively libels against the society of the time, but savored strongly of the vices and follies they were supposed to satirize. Amongst the most celebrated works of the joint authors were *La belle Hélène* (1864), *Barbe Bleue* (1866), *La Grande-Duchesse de Gérolstein* (1867), *La Périchole* (1868), *Le Réveillon*, which became one of the sources of Johann Strauss's operetta *Die Fledermaus*, and Georges Bizet's *Carmen*.

~The Novelist: Prosper Mérimée~

No-vel-ist: Writer of the text of a work (as an opera) for the musical theater.

Prosper Mérimée was born in Paris. He studied law as well as Greek, Spanish, English, and Russian. He loved mysticism, history, and the unusual. Many of Mérimée's stories are mysteries, set in foreign places.

In 1834, Mérimée was appointed to the post of inspector-general of historical monuments. He was a born archaeologist, combining linguistic faculty of a very unusual kind with accurate scholarship, with remarkable historical appreciation, and with a sincere love for the arts of design and construction. In his official capacity he published numerous reports, some of which have, with other similar pieces, been republished in his works.



Mérimée met and befriended the Countess of Montijo in Spain in 1830, whom he credited as being his source for the *Carmen* story. Together with the countess, he coached her daughter, Eugenie, during her courtship with Napoleon III (though his correspondence indicates he was opposed to their marriage). When the daughter became the Empress Eugénie of France in 1853, he was made a senator.

In 1841, Prosper Mérimée and his friend George Sand made a major contribution to the history of medieval art. They were the ones to discover the luminous tapestries of *The Lady and the Unicorn* during a stay at the Château de Boussac in the Limousin district of central France, which entered immediately into history thanks to the writings of George Sand.

Prosper Mérimée died in Cannes, France and was interred there in the Cimetière du Grand Jas.

The French national list of heritage monuments is called the Base Mérimée in his honour.

These biographies utilize text from publications in Public Domain

~ The Music ~

Georges Bizet was a composer of the Romantic Period (1830-1910). Bizet, 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 Bizet's *opera-comique*, *Carmen*. Despite the "comique" in the genre's title, opera-comique could also be used in the telling tragedy. The opera-comique was performed in an opera house of the same title, with singing and spoken lines in between. *Carmen*, the opera widely performed today, is an adaptation of Bizet's original. There exist doubts about the opera's authorized definitive version. On June 2, 1876, one day before his death, Bizet concluded an agreement with a Viennese opera company, on substituting for its production the spoken dialogues by *recitatives*. The task was undertaken by Bizet's friend, Ernest Guiraud, who also incorporated into Act Four the ballet music, taken over from other works by Bizet. From the Vienna premiere on, *Carmen* continued to be performed in that format worldwide. In 1964, Fritz Oeser published his reconstruction of the original version, thereby providing an alternative to the established staging practice.

~ 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 Bizet, Puccini and Wagner pushed the musical envelope in this way.*

2. Opera-comique: *A French genre of opera that stemmed from a theatre in Paris of the same name. The Opera-comique was meant for the middle class family, and Bizet's Carmen virtually destroyed this understanding. The worldly and musical exoticism portrayed in Bizet's opera redefined the Opera-Comique as a theatre and as a genre.*

3. Recitative: *A style of accompanied singing which is meant to mirror speech. In famous Romantic operas, the recitative usually acts as a precursor to the heightened emotions showcased in an aria. The plotline in an opera is usually moved along by recitative.*



~ Listening Guide ~

>>>Overture/Prelude

<http://www.youtube.com/watch?v=PQI5LtRtrb0>

Regarded as one of the most famous and most brilliant openings to an opera, Bizet's overture to *Carmen* tells the entire story before the opera even begins.

>>>Habanera (L'amour est un oiseau rebelle)

<http://www.youtube.com/watch?v=E2XyHfi50yE>

Written for a mezzo soprano, Habanera is possibly the most famous opera aria of all time. Bizet's version is adapted from Spanish musician, Sebastián Yradier.

>>>Gypsy Song (Les tringles des sistres tintaient)

http://www.youtube.com/watch?v=TFG_OLWHsPI

The music that begins Act II, which displays all of the exotic elements of *Carmen*. The trio of Carmen, Frasquita and Mercédès is typically staged with dance.

>>>Toreador Song (Votre toast, je peux vous le rendre)

<http://www.youtube.com/watch?v=D8Ult8x-doE>

The entrance of Escamillo, which is much to the public's liking. The song is in a 3-strophe format with chorus.

>>>Flower Song (La Fleur)

<http://www.youtube.com/watch?v=tVY3vKQKSv4>

Don Jose's aria in which he attempts to capture Carmen's love. He shows her the flower that he has kept, even through his stay in jail.

>>> (Je dis que rien ne m'épouvante)

<http://www.youtube.com/watch?v=i9Dnu5NaFmM>

This song is a soprano aria song in Act III by the character Michaela. She is seeking Don Jose and the song is a prayer for courage.



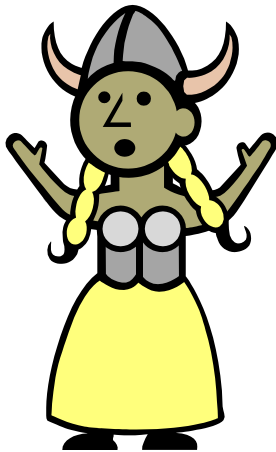
~Introduction to Opera~

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 and appreciation for the art form.

In other words, to help students move

From this:



To this:



Image courtesy of Vocal Training Secrets



~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:

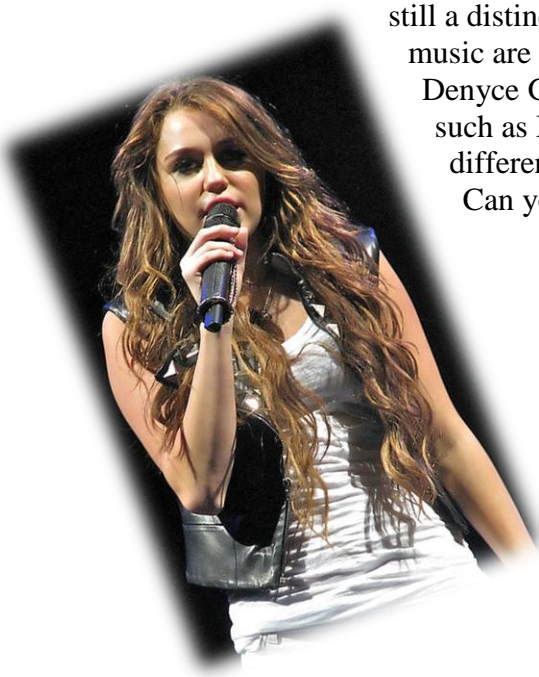
- Have the students make their own T chart compiling the two lists of stereotypes and realities.
- Have the students write a short paragraph summarizing what they've learned.
- Have the students identify stereotypes in another area they've been studying (maybe a story they've been reading in class or 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 first 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 *Carmen*. 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

The two go to a bullfight that Escamillo is scheduled to fight in.

Don Jose must leave the group to care for his ailing mother.

Carmen flirts with Don Jose to get out of prison, and Don Jose is arrested instead.

Don Jose is released and confesses his love for Carmen.

Don Jose follows them. He is jealous of their love and hurt by Carmen's betrayal. In a fit of rage, he kills Carmen.

Carmen meets Escamillo.

Carmen attacks another woman and is arrested.

The two escape and wander from place to place. Carmen becomes disenchanted with Don Jose.

While he is gone, Carmen and Escamillo fall in love.

Don Jose meets Carmen.

In spite of his love, Don Jose decides he cannot leave his work to be with Carmen, but is forced to when he breaks the law again by trying to protect Carmen.

Carmen singles Don Jose out as someone she could love.

Instantly Don Jose regrets his actions, and he is left weeping with guilt.

Don Jose is introduced as a detective.

Escamillo returns and confesses his love for Carmen, and Carmen is intrigued, which makes Don Jose jealous.

Name: _____

~Story Analysis Worksheet~

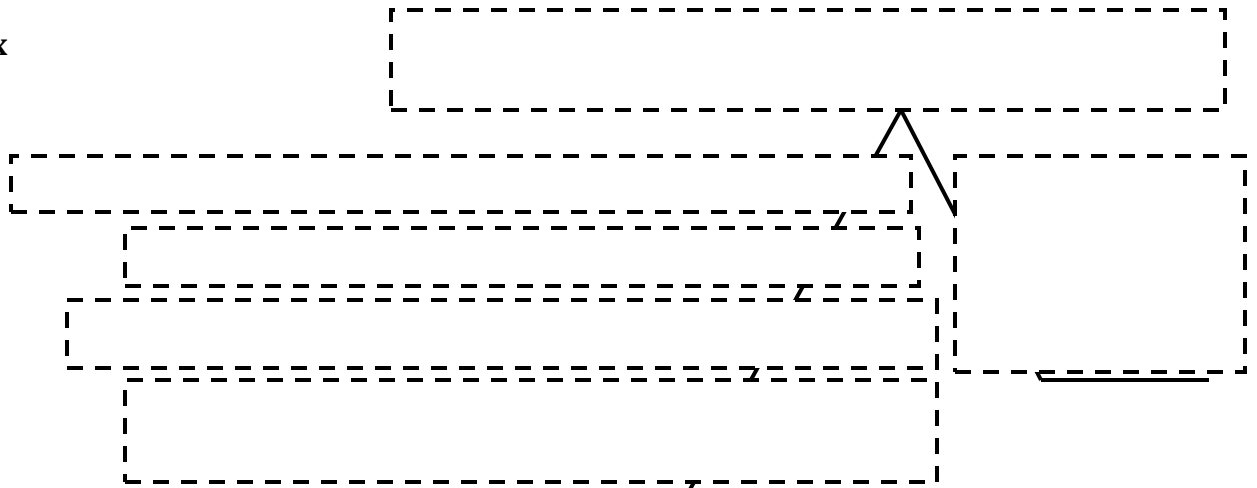
Who are the main characters?

Where does the story take place? _____

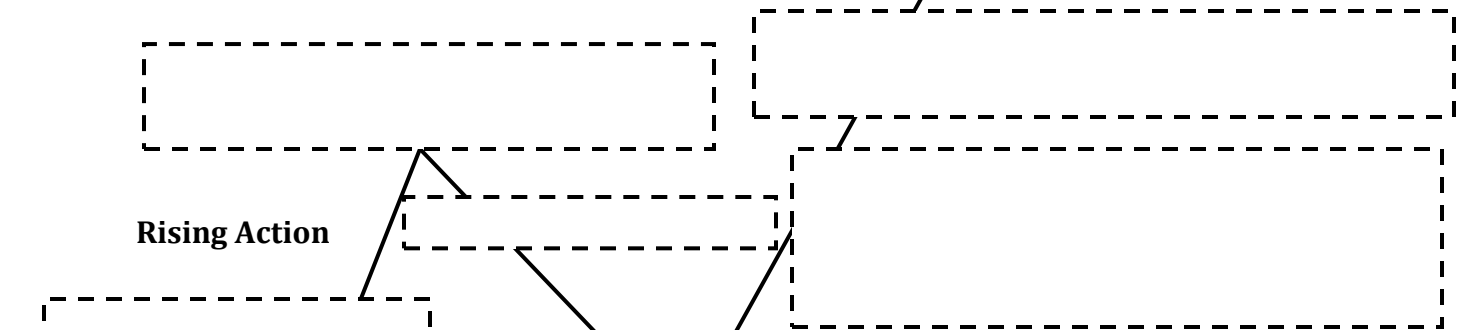
When does the story take place? _____

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

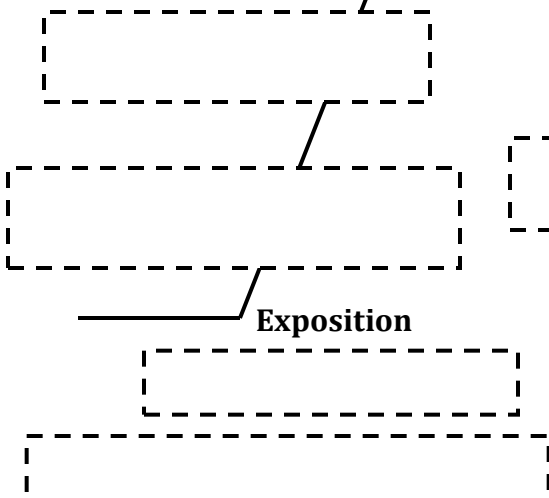
Climax



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 Bizet's opera *Carmen*, create grandiose scenes with large sets and a large chorus of singers.



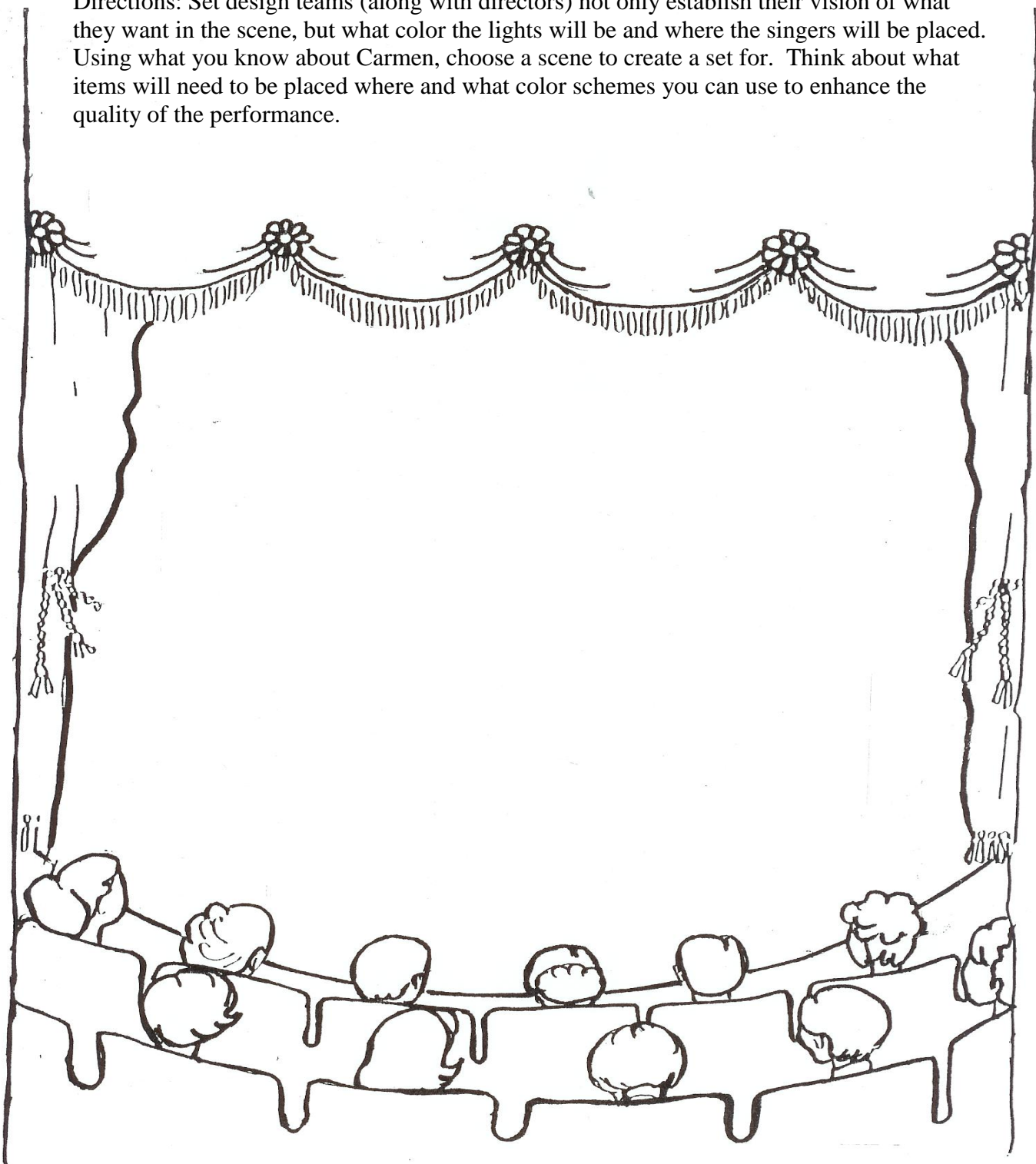
The set design of Act 4 in the Met's 2010 production of *Carmen*.
Photo courtesy of Opera News.



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 Carmen, 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.

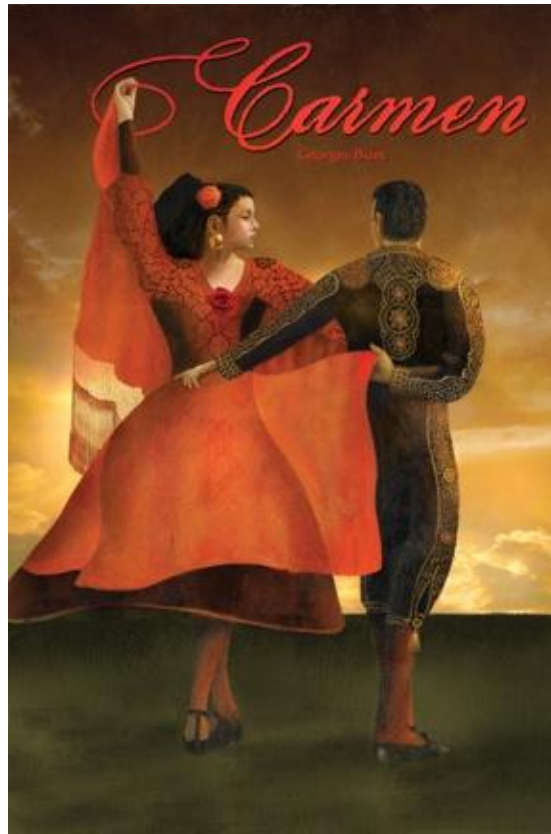


Image Courtesy of The Mason Gazette 9-16-06
gazette.gmu.edu/articles/8995

Name: _____



~Activity: Creative Writing! ~ Worksheet



Carmen takes place in Spain in the 1870s. 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 Carmen be from? What kind of job would Don Jose have? Where would they live? How could you rewrite the characters and setting in *Carmen* to be contemporary while still making sure that the conflict and resolution make sense? Use the space below to outline your thoughts.

Outline:

~Activity: Logic Puzzles! ~

~Instructor Guide~

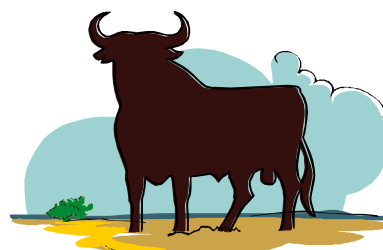
This activity is a great addition to any math lesson. It emphasizes logic and reasoning, while simultaneously encouraging students to read critically. The worksheet also includes a brief explanation about bullfighting in Spain.

Topics of Discussion

1. Spanish history and culture
2. Probability, logic, and reasoning.

Instructions:

1. As a class, read the handout on bullfighting in Spain.
2. Answer any questions the students might have.
3. Give the students time to complete the worksheet.
4. Use the key provided below to check answers.



Additional Activities

1. The information on bullfighting could also be used to launch further discussion on Spanish history and culture, or of history and culture in general.
2. The math worksheet would be a good way to warm up at the beginning of a math class, or as a filler between subjects.

Key: Green signifies the correct answer

	Fluffy	Thunder	Blue	Dolly	Stall 1	Stall 2	Stall 3	Stall 4
Paulo								
Raul								
Esteban								
Leon								
Stall 1								
Stall 2								
Stall 3								
Stall 4								

~Activity: Logic Puzzles! ~

In the opera *Carmen*, Escamillo is a toreador, which means “bullfighter.” In Spain, bullfighting is a long-standing tradition. Bull fighting is very closely associated with Spain and can trace its origins back to 711 A.D. This is when the first bullfight took place in celebration for the crowning of King Alfonso VIII. It is very popular in Spain with several thousand Spaniards flocking to their local bull-ring each week. It is said that the total number of people watching bullfights in Spain reaches one million every year.

Bullfighting was originally a sport for the aristocracy and took place on horseback. King Felipe V took exception to the sport however and banned the aristocracy from taking part, believing it to be a bad example to the public. After the ban commoners adopted the sport as their own. Since they could not afford horses, they developed the practice of dodging the bulls on foot, unarmed. This transformation occurred around 1724.

So what happens during a bullfight?:

Firstly the bull is let into the ring. Then, the top bullfighter, called the Matador, watches his chief assistant wave a bright yellow and magenta cape in front of the bull to make it charge.



The *faena* is the most beautiful and skillful section of the fight and where the matador must prove his courage and artistry. The faena consists of a running at the Matador carrying a *muleta*. This is a piece of thick crimson cloth draped over a short stick, which can be held in either the left hand or draped over the *espada*, the killing sword, which is always held in the right hand. Usually the muleta, in left or right hand, is first held in front of the matador to make the bull charge and is then swung across and away from the matador's body, hopefully taking the bull with it.

This is a show, basically a dance with death - one wrong move and the Matador could become impaled on the horns of the bull. It is the Matador's job to make this dance dramatic and enjoyable for the audience.

The matador may be awarded trophies by the president. The crowd will often encourage the president to award the trophies by waving white handkerchiefs, and this waving continues after the trophies have been awarded in an attempt to get the matador to throw his trophies into the crowd. The crowd in return hurls flowers which are collected by the matador's assistants.

<http://www.spain-info.com/Culture/bullfighting.htm>

Name: _____

~Activity: Logic Puzzles! ~

Directions: Use the clues below to figure out which Toreador is fighting which bull, and what stall the bull is kept in. Shade in the correct answers completely, and mark an X in all of the other boxes.

	Fluffy	Thunder	Blue	Dolly	Stall 1	Stall 2	Stall 3	Stall 4
Paulo								
Raul								
Esteban								
Leon								
Stall 1								
Stall 2								
Stall 3								
Stall 4								

Clues:

1. Paulo is not fighting Dolly.
2. Blue, who will be in the ring with Esteban, is not in an even numbered stall.
3. Leon's bull is in stall 2.
4. Raul is relieved to find out that he will not be fighting Thunder.
5. Fluffy was agitated in stall 4, so her handlers moved her two stalls to the left.
6. Leon is fighting Fluffy
7. Blue's stall number can only be divided evenly by one.
8. The bull that Paulo is fighting is in the stall number that equals 2×2 .

Name: _____



Carmen Word Search



Word Bank

BIZET	BULLFIGHT	CARMEN
CHROMATICISM	DETECTIVE	DON JOSE
ESCAMILLO	EXPANDED TONALITY	FLOWER
GYPSY	OPERA COMIQUE	RECITATIVE
ROSE	SPAIN	TOREADOR



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: _____ *Romeo and Juliet* (Please circle one: dress rehearsal / matinee)
_____ *The Scarlet Letter* (dress rehearsal)
_____ *Don Giovanni* (dress rehearsal)
_____ **Backstage Workshops** (Please circle one: 11/2, 2/8, 2/15, 3/21, 3/28, 4/25, 5/2, 5/3)
_____ **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

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Live Simulcasts!

There's nothing better than attending the opera and seeing it LIVE! But what do you do if you can't join us? Or maybe you have tickets but you just can't get enough opera? We are pleased to be able to offer you an additional chance to hear this amazing art form right here in Denver, Colorado.

Opera Colorado is excited to announce that, in partnership with Colorado Public Radio, a LIVE simulcast of Opera Colorado's 2012 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!

SIMULCAST SCHEDULE

*TBD

www.operacolorado.org

