

OPERA COLORADO

Florencia en el Amazonas



A Letter to the Teachers

Dear Teachers,

Opera Colorado is pleased to continue providing engaging and educational programs and performances for students across Colorado. What follows is a guide that we hope you and your students find useful, as we learn about and explore Daniel Catán's *Florencia en el Amazonas*. In the spirit of exploration, we have included a set of 45 minute lessons that connects the opera with all different subjects of learning: music, visual arts, language arts, social studies, math, and science. The lessons include reference to, and are based upon, 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
Programs

- **Meghan Benedetto** -
Manager of Education & Community
Programs

- **Amelia Newport** -
Education Intern



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.

Cherity Koepke, Director of Education & Community Programs
ckoepke@operacolorado.org, 303.778.0371

Meghan Benedetto, Manager of Education & Community Programs
mbenedetto@operacolorado.org, 303.778.7350

Amelia Newport, Education Intern
intern@operacolorado.org, 303.778.0389

Opera Colorado
695 S. Colorado Blvd.,
Suite 20
Denver, CO 80246



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FLORENCIA EN EL AMAZONAS: AN OPERA IN TWO ACTS

Composed by Daniel Catán

Libretto by Marcela Fuentes-Berain

Contains “Magical Realism,” in the style of Gabriel García Márquez

Debuted at the Houston Grand Opera in 1996.

Cast of Characters

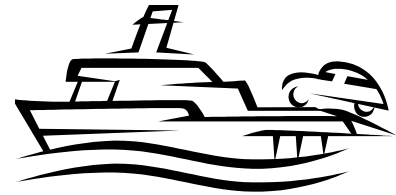
Florencia [floh-REN-see-ah]	Soprano
Riolobo [ree-oh-LOH-boh]	Bass-Baritone
Rosalba [rose-AHL-bah]	Soprano
Paula [PAUL-ah]	Mezzo-Soprano
Alvaro [AHL-vah-roh]	Baritone
Arcadio [ahr-CAH-dee-oh]	Tenor
Captain [CAP-ee-tahn]	Bass-bartione

Production Synopsis

Based on the writings of Nobel Prize winning author Gabriel Garcia Marquez, *Florencia en el Amazonas* details the journey of the legendary opera singer, Florencia Grimaldi and her fellow passengers on a boat ride down the Amazon. The passengers are unaware that Florencia is on the ship with them, and as they travel through the magical rainforest toward an opera house in Manaus, the passengers each harbor secret hopes of what the trip will bring...

Act I

The title character, Florencia Grimaldi, is a famous operatic soprano returning to her homeland to sing at the opera house in Manaus with the hope that her performance shall attract her lover Cristóbal, a butterfly



hunter who has disappeared into the jungle. She boards the steamboat *El Dorado* for a trip down the Amazon River, along with several passengers who are traveling to hear her sing. The passengers, however, are unaware of her identity. One of them, Rosalba, is a journalist planning to write a book about Grimaldi and hoping to interview her. In preparation, Rosalba has compiled a notebook for two years with information about the diva.

Florencia spends her time on the boat brooding about Cristóbal. She does not interact much with the other passengers initially, and the thread connecting the subplots in the story is provided by the ship's mate, Ríolobo, who also is the focus for the elements of magical realism. Ríolobo functions as a narrator, one of the characters, and the intermediary between reality and the mystical world of the river.

Meanwhile, Rosalba is beginning to fall in love with the steamboat captain's nephew, Arcadio, who rescues her notebook when it falls overboard. The two play a game of cards with Paula and Álvaro, a bickering couple who are also looking forward to Grimaldi's performance. After the game, a storm develops and Álvaro saves the boat but is thrown overboard. With the captain knocked unconscious and Ríolobo having disappeared,

Arcadio takes the helm but the ship runs aground. Ríolobo reappears in the form of a river spirit and the storm stops after he calls upon the river gods.

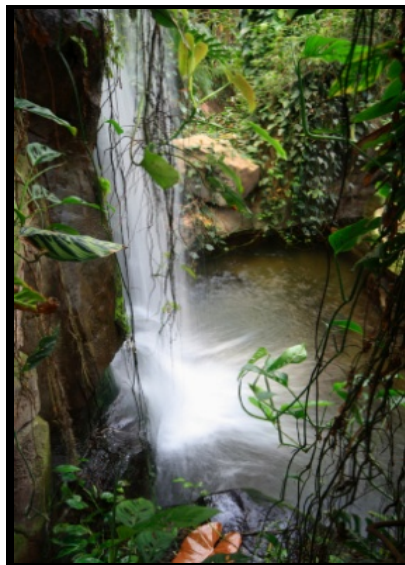
Act II

The characters recover from the storm. Florencia seems to feel Cristóbal's presence and is unsure whether she is alive or dead. Rosalba, focused on her objective, resists the attraction she and Arcadio feel for each other. Meanwhile, Paula, in spite of their constant fighting, recognizes that she still loves Álvaro and mourns his loss. Again Ríolobo appeals to the river and Álvaro is suddenly returned to the ship.

In the storm, Rosalba's precious notebook has been lost again, and when it is recovered again it turns out ruined by the water. Distraught, she argues with Florencia about the meaning and value of its contents when suddenly she discovers that the woman she has been arguing with is the very singer she has been longing to interview. Realizing how Florencia draws inspiration from love, Rosalba decides to give in to her feelings for Arcadio.

The boat arrives in Manaus, but a cholera outbreak keeps the passengers quarantined aboard the ship. Florencia despairs of a reunion with Cristóbal, but in the end she is magically transformed into a butterfly, to represent her spirit going off to be reunited with her lover.

Act I and II Synopsis taken from
www.wikipedia.com



The Composer: Daniel Catán

Often compared to great composers such as Puccini or Debussy, Daniel Catán was born in Mexico City in 1949. He studied philosophy at the University of Sussex and music at the University of Southampton. Eventually, he earned his Ph. D. at Princeton University, where he studied composition with three renowned professors. He was the first Mexican composer to have an opera produced in the United States. His first opera, *Rappaccini's Daughter*, premiered at San Francisco Opera in March, 1994. Two years later, his opera *Florencia en el Amazonas* premiered at Houston Grand Opera to wide critical acclaim. In 1998, he received the Plácido Domingo Award for his contributions to opera, and in 2000 he became a



A portrait of Daniel Catán
www.themodernworld.com

Guggenheim Fellow. Unlike most modernist composers, his operas were described as Neo-Romantic, and utilized many lyrical (and tonal) vocal lines. In addition to composition, Catán had a fruitful career as a writer on music and the arts. He lived in South Pasadena, California. He also wrote orchestral, choral and chamber music. In addition to his post at the University of Texas at Austin, the composer also taught at the College of the Canyons. Before his unexpected death at age 62 on April 11, 2011, he was planning on overseeing his premiere of *Il postino* at L.A. Opera and his production of *Florencia en el Amazonas* at Opera Colorado. He died in his sleep, leaving behind his wife (a professional harpist) and two grown children.

The Librettist: Marcela Fuentes-Berain

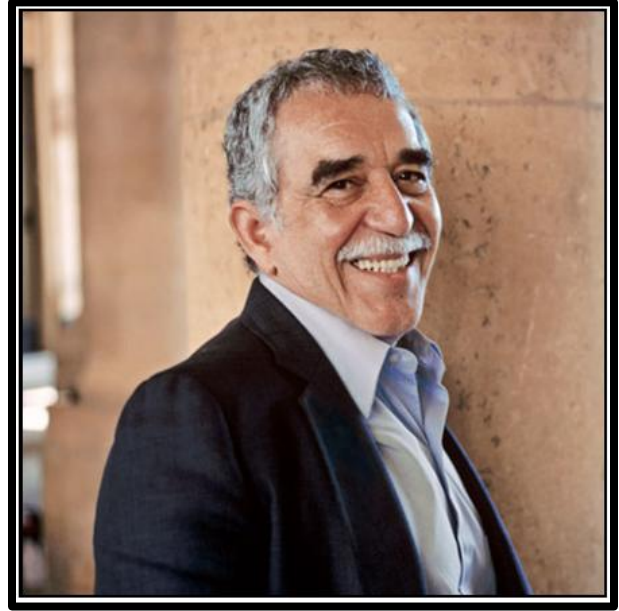
Marcela Fuentes-Berain was suggested to Daniel Catán as a librettist by Gabriel García Márquez. Her works inspired Márquez's style of "magical realism." On top of writing librettos, Fuentes-Berain writes plays, television dramas, and screenplays. Her screenplays for *Hasta morir* earned her two Ariel Award nominations (Best Original Screenplay and Best Movie Script) from the Mexican Film Academy of Arts and Sciences. Recent projects include the television series *La casa en la playa* (2000) and *El derecho de nacer* (2001).



Portrait of Marcela Fuentes-Berain
Courtesy of Seattle Opera

Gabriel García Márquez

Born on March 6, 1927, Gabriel Garcia Márquez is a Colombian novelist, short-story writer, screen writer, and journalist. Known simply as “Gabo” in Latin America, Márquez is considered by some to be one of the most important literary figures of the 20th Century. He is best-known for his novels, such as *One Hundred Years of Solitude* (written in 1967) and *Love in the Time of Cholera* (written in 1985). Because of *One Hundred Years of Solitude*, he was



Portrait of Gabriel García Márquez
Courtesy of www.ct.gov

awarded the Rómulo Gallegos Prize in 1972 and the Nobel Prize in Literature in 1982. His novels henceforth have had widespread critical acclaim and commercial success. Márquez is credited in creating the style of *magical realism*, which many of his novels utilize; his writings often take place with magical elements in what otherwise would be normal, realistic settings.

García Márquez met Mercedes Barcha while she was in college. When Márquez was sent to Europe as a foreign correspondent, Mercedes waited for him to return to Barranquilla. Eventually, the two settled in Mexico City, where they had their two sons, Rodrigo and Gonzalo.

~ The Music ~

Catán composed his music in a **neo-Romantic style** that was highly lyrical. *Opera News* stated that his music had "a distinctive lushness that seemed of a piece with the twentieth century's great movie music yet remained unquestionably operatic in scope." Due to his modest compositional output in his lifetime, it is difficult to pin down that he had a style similar to any previous composer, as each composition was clearly self-contained due to commissioning reasons. Music critic David Patrick Stearns wrote, "Though Catán's style was often compared to that of Puccini and Debussy, it changed with every work, from the lush nature painting of *Florencia en El Amazonas* (1996) to the Cuban ethnic influences of *Salsipuedes* (2004), and the more integrated **sonorities** that portrayed the inner emotions of *Il Postino* (2010). Other critics noted the influences of Richard Strauss and Heitor Villa-Lobos with his orchestral structures.



Of his own music Catán said, "I have inherited a very rich operatic tradition. In my work, I am proud to say, one can detect the enormous debt I owe to composers from Monteverdi to Alban Berg. But perhaps the greatest of my debts is having learnt that the originality of an opera need not involve the rejection of our tradition — which would be like blindly embracing the condition of an orphan — but rather the profound assimilation of it, so as to achieve the closest union between a text and its music." Catán also cited in many interviews Igor Stravinsky, Maurice Ravel, and Erich Wolfgang Korngold among those who had most influenced his music and compositional style.¹

1. Neo-Romanticism: *Fine Arts.* a style of painting developed in the 20th century, chiefly characterized by forms or images that project a sense of nostalgia and fantasy; any of various movements or styles in literature, motion-picture directing, architecture, etc., considered as a return to a more romantic style²

2. Sonorous: producing sound; full or loud in sound; imposing or impressive in effect or style

¹ http://en.wikipedia.org/wiki/Daniel_Cat%C3%A1n#Compositional_style

² "neoromanticism." *WordNet® 3.0*. Princeton University. 27 Aug. 2011. <Dictionary.com <http://dictionary.reference.com/browse/neoromanticism>>.

Florencia en el Amazonas Listening Guide



The diva Florencia Grimaldi (Patricia Schuman) boards the boat in disguise, while Riolo (Mark S. Doss) calls "All Aboard."
Photo by George Hixson.

»»Introduction

Track 1

Many composers write overtures to begin their operas, but Catán starts with a film-like interlude straight into a chorus of singers.

»»Scene IV Duet

Track 4

This is a duet between the soprano, and the tenor,

Other Selections

»»O soave fanciulla

http://www.youtube.com/watch?v=D_UtIy5VEz0

This selection is from Giacomo Puccini's *La bohème* with Rolando Villason as Rudolfo and Anna Netrebko as Mimi. Although *La bohème* is not from the same time period as Catán's operas, it shares the same lyrical characteristics as the scene IV duet between the soprano and the tenor.

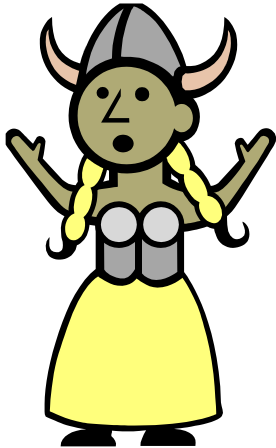
~Introduction to Opera~

What do you think of when you hear the term “Opera”? Do you think of people in funny hats with horns; 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 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: "Could It Be" by Christy Carlson Romano

<http://www.youtube.com/watch?v=hoIXRfQkL0M>

<http://www.popstar.com/Celebrity/Christy+Carlson+Romano/>

EXAMPLE #2: "Tacea la notte Placida" by Giuseppe Verdi sung by Renee Fleming

http://www.youtube.com/watch?v=2YjBW_aSHi0



~ Activity: Compare and Contrast! ~

~ Instructor Guide ~

Introduction

Time permitting, let your students enjoy each song in its entirety. (Making sure they are taking notes of the differences Christy Carlson Romano's "Could it Be" and the aria "Tacea la notte placida" from *Il Trovatore*.)

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 speechlike 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!

~Activity: Story Line Analysis~

If you're looking for passion and intrigue, romance, mystery, and tragedy, it doesn't get much better than *Il Trovatore*. Cut the following scenes from the story below and paste them on the following page.

Definitions:

- Exposition – the 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 – When all the actions are complete and the story draws to (Denouement) conclusion

Rosalba and Florencia argue. After thinking about what Florencia said, Rosalba decides to give in to her love for Arcadio

Paula realizes she still loves Alvaro and she mourns his loss.

Florencia is transformed into a butterfly and is reunited with Cristobal.

Arcadio rescues Rosalba's notebook when it falls overboard

Arcadio takes the helm of the ship but it runs aground anyway.

Riolobo appears as a river spirit and gets the gods to stop the storm

Paula and Alvaro bicker as the play cards

Florencia boards the steamboat Eldorado on the Amazon, hoping to be with her lover, Critobal

Florencia feels Cristobal's presence and doesn't know if he's alive or dead.

Riolobo calls upon the gods and Alvaro is returned

Rosalba begins to fall in love with Arcadio

Florencia spends her time brooding about Cristobal

A storm develops. Alvaro saves the boat but is thrown overboard

Rosalba's notebook is ruined by the water.

Name: _____

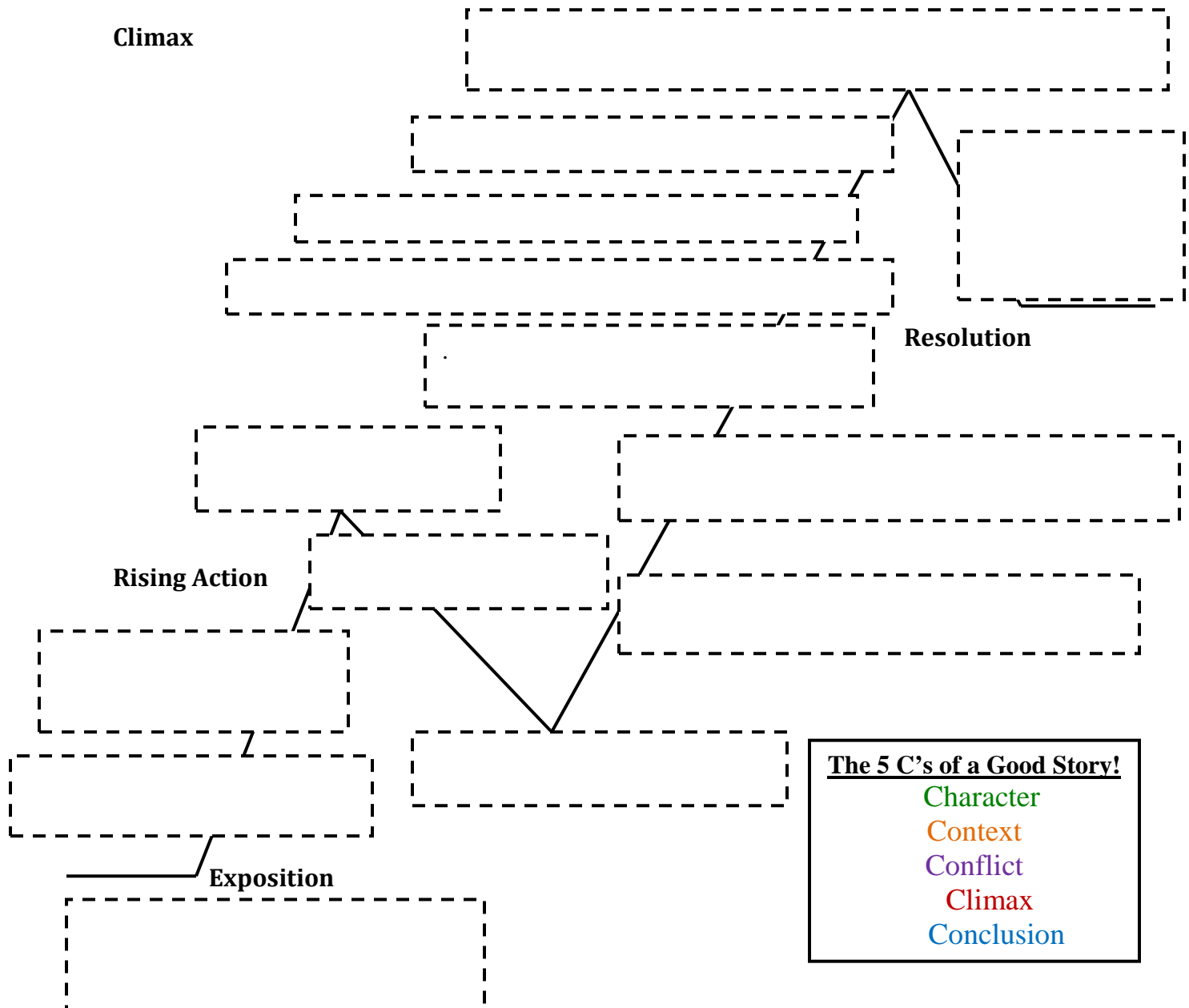
~Story Analysis Worksheet~

Who are the main characters?

Where does the story take place? _____

When does the story take place? _____

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



~ 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 singer themselves. Other directors, as is often done with Catan's opera *Florecia*, create grandiose scenes with large sets and a large chorus of singers.



The set design of *Florecia en el Amazonas* from the Moores Opera Center, 2008-2009 Season.

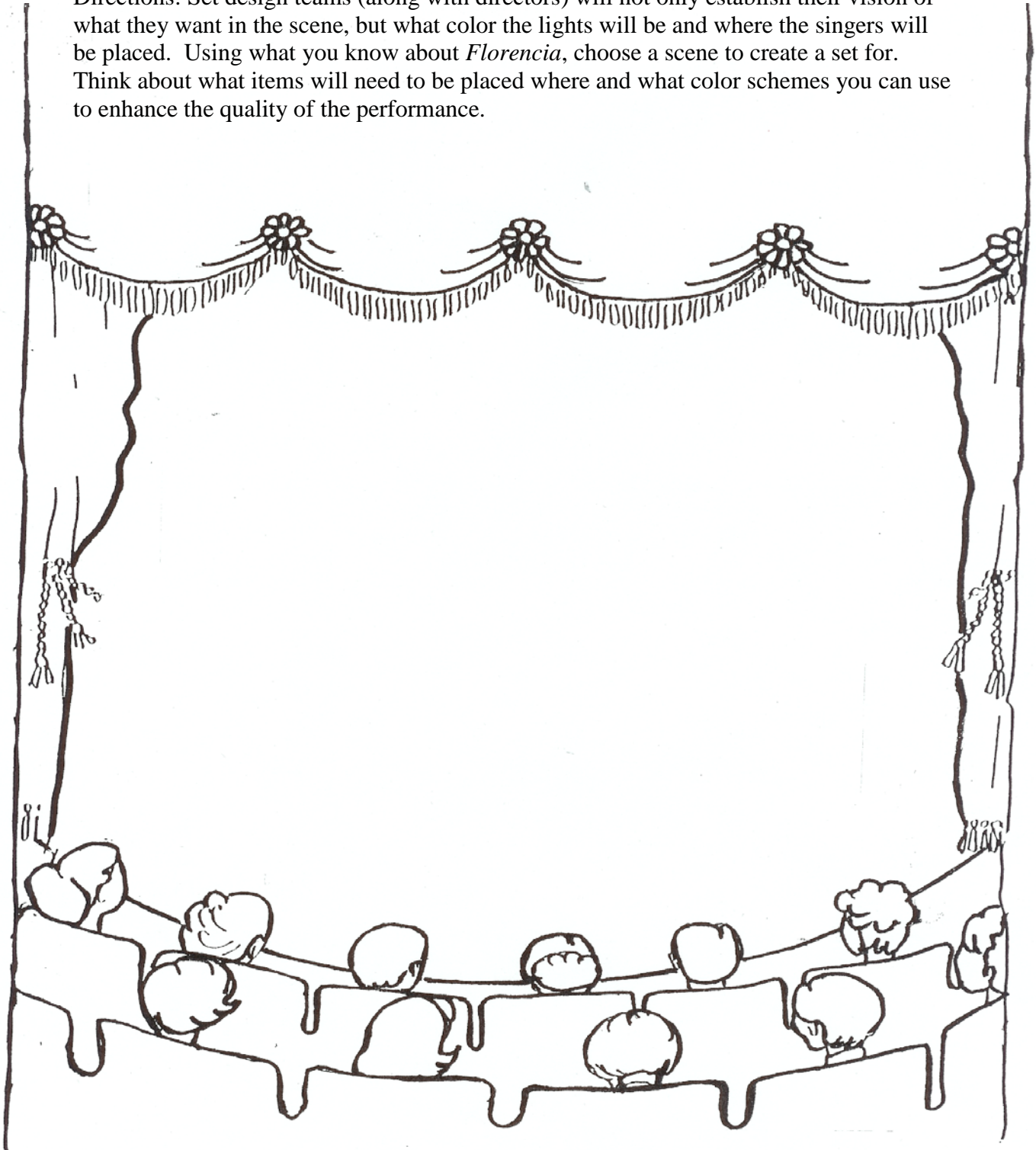
Photo courtesy of the University of Houston.



Build-a-set Worksheet



Directions: Set design teams (along with directors) will 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 *Florecia*, 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 hard 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 Music in Cincinnati. Donde estoy? Cincinnati Opera's "Flores en el Amazonas." Web. 2011.
http://www.musicincincinnati.com/site/reviews_2008/Donde_estoy_Cincinnati_Opera_s_Flores_en_el_Amazonas.html

Name: _____



~Activity: Creative Writing! ~ Worksheet



Florencia takes place on the Amazon river in South America. Imagine instead that it took place on a train in America today. Think about the various details of the plot and setting that would have to change. For example: Where would the group be heading? What kind of job would Cristobal have? What would happen to Alvaro? How could you rewrite the characters and setting in *Florencia* to be contemporary while still ensuring that the conflict and resolution make sense? Use the space below to outline your thoughts.

Outline:

~ Activity: Social Studies! ~

Help your students better understand the world of Daniel Catán, by discussing the geographical area in which Catán was born.

Length of Lesson: 45 Minutes

Colorado Academic Standards Addressed:

1. History

- a. Develop an understanding of how people view, construct, and interpret history.
- b. Analyze key historical periods and patterns of change over time within and across nations and cultures.

2. Geography

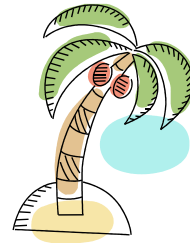
- a. Develop spatial understanding, perspectives, and personal connections to the world.
- b. Examine places and regions and the connections among them.

The students will be able to:

- Better understand the geographical features of Mexico.

Materials:

- Overhead map of Mexico
- Pencil and paper



Opening/Anticipatory Set: 15 minutes

1. Break the students into small groups.
2. In their small groups, have students discuss and write down what they already know about the geographical features of Colorado and Mexico.
3. As an entire class, students compare and contrast.

Activities/Procedures: 20 minutes

1. Select an appropriate geographical video of Mexico.
2. Have the class view the video as they take notes.

Closure: 10 minutes

1. Discuss with the class what they found interesting about the video.
2. Discuss with the class if they found any more similarities and/or differences between Colorado and Mexico's geographical features.

Map of Mexico



A Map of Modern Mexico
Courtesy of www.maps-of-mexico.com

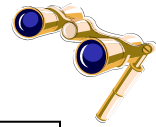
Map of Colorado

Geographical map of Colorado
www.mapoftheunitedstates.com





~ Activity: Word Search! ~



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

Words:

AMAZON

BOAT

BUTTERFLY

CATAN

CHOLERA

FLORENCIA

LYRICAL

MAGICAL REALISM

NEO ROMANTIC

RIOLOBO

ROSALBA

TONAL



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: _____ *Marriage of Figaro* (Please circle one: dress rehearsal / matinee)
_____ *Florencia en el Amazonas* (dress rehearsal)
_____ *Il Trovatore* (dress rehearsal)
_____ **Backstage Workshops** (Please circle one: 11/3, 11/10, 2/8, 2/16, 4/25, 4/29, 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

Mozart's *The Marriage of Figaro*
February 19, 2012

Catán's *Florencia en el Amazonas*
March 24, 2012

Verdi's *Il Trovatore*
April 28, 2012

www.operacolorado.org

