

2010-2011 Guidebook



RUSALKA



A Letter to the Teachers

Dear Educator,

Opera Colorado is pleased to provide engaging and educational programs and performances for students across Colorado. This is a guide that will help you and your students learn and explore Antonín Dvořák's *Rusalka*. In the spirit of exploration, we have included a set of 45 minute lessons that connect the opera with different subjects of learning: music, drama, visual arts, language arts, social studies, math, and science. The lessons are based upon the Colorado Department of Education's new academic standards, with specific focus on the eighth grade and ninth grade expectations. (This does not mean, however, that these lessons should be limited to this age group.) While these lessons can be used in the exact format provided, we encourage you to adapt them so that they can best fit your students' abilities and development.

We also encourage you and your students to join Opera Colorado, The Denver Art Museum, The Colorado Symphony, and many other organizations this January and February as they look at Czech culture in a celebration known as Czech Point Denver. Learn more at czechpointdenver.com.

Like always, you as the teacher know best what your students need, and we appreciate your feedback on our teacher evaluation form, which can be found at the end of this guide. We hope that you find this guide useful and that it increases your enjoyment and understanding of *Rusalka*. Most importantly, we hope that *Rusalka* and the art form of opera will become part of a lifelong passion for you and your students.

Ciao!

Cherity & Emilie & Chris

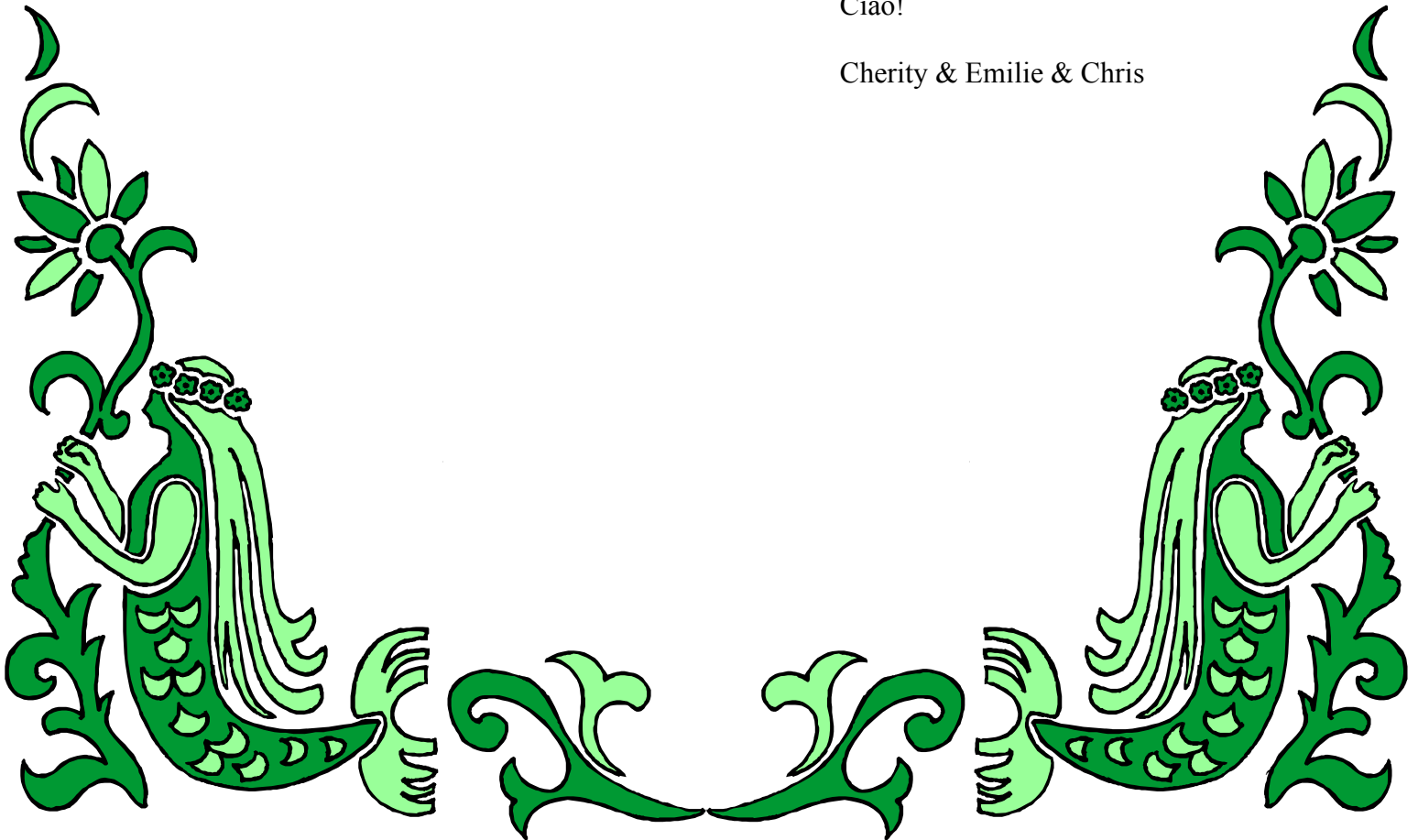


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RUSALKA

Composed by Antonín Dvořák

Libretto by Jaroslav Kvapil

Adapted from the folktales of Karel Jaromír Erben and Božena Němcová

Debuted in Prague on March 31, 1901

Cast of Characters

Rusalka.....Soprano
(roo-ZAHL-kah)

The Prince.....Tenor

Vodník, the water goblin.....Bass
(VOHD-nyick)

The Foreign Princess.....Soprano

Ježibaba, a witch.....Contralto
(YEA-ghee-bah-bah)

Also includes: sister water nymphs, wood sprites, and the voice of the hunter.



Rusalka (1968) by Konstantin Vasiliev

Rusalka – Synopsis Introduction

The following pages contain a detailed synopsis of Dvořák's *Rusalka*. This synopsis is directly correlated to Opera Colorado's production, opening February 12, 2011 at the Ellie Caulkins Opera House in it's Colorado premiere. We hope you will join us for this unique and stunning production.

If you have read other synopses on *Rusalka* before, you may notice some difference with the synopsis contained on the following pages. This is due to the different productions that the choices that each individual director makes. For example, in Opera Colorado's production, the secondary characters of the Gamekeeper and the Turnspit (or Kitchen Boy) have been cut. Because it follows the plot of the Opera Colorado production and is very close to the original libretto, we encourage you to use this synopsis when preparing to attend this specific production.



Rusalka's sisters in *Rusalka*
Coming to Opera Colorado – February 2011
<http://www.operacolorado.org>

Synopsis

Act I

The curtain opens to reveal a moonlit lake surrounded by trees. The water nymphs are at play along the shore, one of the sisters is named Rusalka. They begin to leave; returning to the water, but Rusalka chooses not to go with her sisters and instead remains alone. Sad and lonely, she wanders near the banks of the lake. Suddenly, a human Prince enters. Rusalka shadows his every move, desperately trying to make him take notice of her, but, a creature of the water, the Prince cannot see her. Rusalka embraces him; but her touch feels like nothing more than a wave brushing his skin; yet some magic, some unseen force, seems to pull the Prince to her. Haunted by a presence he cannot see; the Prince leaves. Rusalka quietly wanders away, gazing at the moon. Night deepens and the wood sprites appear. They call to Vodník, the water gnome, playfully bidding him to rise from beneath the depths. Vodník appears and teasingly banters with the wood sprites. Finally having enough of their childish games, Vodník shoos the silly creatures away. Rusalka enters and calls to her father, asking him to grant her freedom from her watery realm. Vodník learns that his daughter, Rusalka, has fallen in love with the human Prince and wishes to become mortal. Horrified, Vodník warns her against such an idea, but Rusalka weeps; telling her father that she must hold her love in her arms as a woman and not merely a wave on the water. Realizing his daughter is all but lost to him, the water gnome ruefully tells Rusalka her only help is to call for the witch, Ježibaba. He leaves her, sadly crying, “woe to you Rusalka” as he returns to the water. Alone, Rusalka entreats the moon, asking it to speak to the Prince in his dreams and tell him of her love. From under the water, Rusalka hears the warning voice of her father telling her that her choice will separate her from her sisters forever. Suddenly afraid, she calls to Ježibaba who appears from her hut. Rusalka tells her that she wishes to be human and pleads for her help. The witch agrees to help her, but there are consequences. Should Rusalka fail to win the love of the prince, she will be bound to the water forever. Worse yet, if the Prince is ever unfaithful, he will die and she will be eternally damned, cursed to wander forever as a wraith; a spirit neither alive nor dead. Rusalka agrees, thinking only of her love for the Prince. The witch chants a spell and brews a potion. The other water nymphs return and resume their play, unaware of the choice their sister has made. Ježibaba issues a final warning; while Rusalka is human, she will be rendered mute. Heedless of Ježibaba’s words, Rusalka drinks the potion and disappears into the witch’s hut. Sensing something is terribly wrong; her sisters stop their dance and slowly approach the witch. Undaunted, Ježibaba joins Rusalka and her sister’s quickly leave. As dawn breaks over the lake, the distant voice of a hunter is heard. The Prince appears. He continues to be haunted by visions of strange spirits and inexplicably drawn to the water. A group of hunters enter and the Prince quickly sends them off, wanting to be alone. Lost in thought, the Prince sits near the shore of the lake. Rusalka, now human, appears from the hut. She is dressed as a mortal woman, her beautiful hair gleaming in the sunrise. As she sees the Prince, her eyes shine with love. The Prince is immediately entranced by her ethereal beauty but quickly he realizes that she is unable to speak. Believing her lips to be sealed by a curse, he vows to set her free with his caresses. Completely enamored, the Prince begs for Rusalka to give him an indication of her love. Suddenly, the voices of her sisters and father are heard, calling to her from beneath the water. Terrified by the unseen voices, Rusalka collapses onto the ground. The Prince calms her with words of love and adoration, calling her his “fairytale.” She moves into his arms and kisses him for the first time. Her sisters appear from the water, but Rusalka doesn’t see them, lost in her lover’s embrace. They watch in confusion as the Prince leads Rusalka away.



“rusalki”
www.google.com/images

Act II

Servants are preparing the palace for the ball that is to be held that evening. It is late afternoon and the sun is slowly fading into the dusk of evening, casting shadows on a nearby pond. The Prince enters followed by Rusalka. She is beautifully dressed, but sad and pale. The Prince is upset that Rusalka remains unable to speak and questions if marriage to him is the only thing that will free her tongue. He tells her that her embrace chills him and wonders at her inability to express a lover's true passion. Mournfully, Rusalka turns away and the Prince realizes his words have wounded her. Wanting to soothe her, he takes her in his arms and tells her that she has captured him; he must win her at any cost. Secretly watching the lovers is a Foreign Princess. Furious that someone else has become the Prince's intended, she vows to see their happiness shattered. The Foreign Princess interrupts the lover's interlude and flirtatiously scolds the Prince for neglecting his duties as host and, in turn, neglecting her. Chastised, the Prince apologizes to the Foreign Princess and assures her that he will be a more attentive host. Then, with thinly veiled maliciousness, the Foreign Princess turns on Rusalka; why doesn't she also scold the Prince for his neglect, or can she simply speak to him with her gaze? Rusalka visibly cowers, unable to hide her pain. Embarrassed by her reaction, the Prince offers his arm to the Foreign Princess and then turns to Rusalka. He chastises her for her inappropriate behavior and instructs her to ready herself for the ball. The Prince leads the Foreign Princess from the room, but before they leave she turns triumphantly to Rusalka and openly mocks her, telling her to adorn herself well, because it is she who now has the Prince's full attention. Rusalka watches them leave unable to call out to the Prince to stop him. Dejected and broken, she walks to the nearby pond. As the moon rises, guests begin arriving for the ball. Rusalka's father, Vodník, emerges from the water. He goes to his daughter, but now a mortal, she is unable to see him. A swell of music is heard from the palace announcing the ball has begun. Rusalka dashes off to ready herself, but Vodník remains near the pond and watches the festivities. As the ball continues, Rusalka arrives unaccompanied. She awkwardly wanders through the crowd of strangers and, unable to find the



"Forgotten Princess"
by Photographer Jingna Zhang

Prince, she leaves to look for him. Moments pass and the Prince enters, not with his bride, but with the Foreign Princess on his arm. She uses all her feminine wiles to charm him. Rusalka returns and it becomes apparent to everyone that the Prince's attention has been captured by the other woman. Rusalka fades into the background, watching the couple with sheer misery. Outside, in the nearby pond, Vodník sees his daughter's pain. He goes to her but is unable to console her as she is no longer a creature of his world. Livid at her betrayal, he bemoans her inevitable fate, now that she has lost the love of the Prince. The voices of Rusalka's sisters are heard from the pond, singing joyfully, completely unaware and unconcerned with the events happening above them. Unable to bear any more, Rusalka rushes out of the palace and kneels by the pond. Vodník follows her and asks if she knows him. Rusalka tries to speak, vainly at first, but then cries out to her father. In complete despair, she tells him of her heartbreak. Her love has been in vain and she realizes with horror that she is hopelessly lost. The Prince comes out of the palace with the Foreign Princess. Rusalka is forced to watch as he declares his passionate love for another woman. Playing her part well, the Foreign Princess coyly questions the Prince's newfound devotion. As he reaffirms his love for the princess, Rusalka rushes to

him. Chilled by her cold embrace, the Prince pushes Rusalka away and she falls to the ground. Vodník cries out, furiously condemning the Prince for his unfaithfulness. Taking his daughter into his arms, he draws her into the water once again. Dazed, the Prince throws himself at the Foreign Princess' feet. She seizes her moment of revenge, vehemently cursing the Prince, and departs with a shrill, wild laugh. The Prince loses consciousness and is left abandoned and alone.

ACT III

The setting returns to the lake from Act I. It is evening and the sky is clouded. Rays of sun can be seen glinting through the clouds as dusk falls. Rusalka enters; she is deathly pale; her hair dull and lifeless. The light in her eyes, once glorious and bright, has been extinguished as she is once more held in the water's grip. Her sisters appear and begin their play. She tries to join them but they flee, no longer recognizing her as one of them. Lost even to her sisters, Rusalka is utterly alone and tormented. She begs for death as Ježibaba, the witch, appears from her hut. She mocks Rusalka's quick return, asking wasn't human love sweet enough after all? Rusalka tells the witch of how she was betrayed but Ježibaba has no pity, declaring humans to be worthless. Rusalka pleads with Ježibaba to help her, to end her suffering. The witch reminds her of the spell and its consequences. However, she tells Rusalka that she may yet save herself from an eternity as a wraith. Ježibaba gives Rusalka a dagger and tells her that she can return to her life as a water nymph if she spills human blood; the blood of the Prince. Horrified, Rusalka refuses and throws the dagger down. Strengthened by her steadfast love for the Prince, Rusalka's only remaining wish is that he be happy. Disgusted, Ježibaba scoffs at her desire to experience human love. She leaves Rusalka alone, forever condemned to her fate. Her sisters return and order Rusalka away from their watery realm; she no longer belongs. Knowing what the choice to spare the Prince's life has cost her, Rusalka wanders into the night. All is quiet. The sky is tinged with red as the last rays of sun give way to darkness. As the moon rises, the wood sprites appear again, taking delight in their beauty and their charmed lives. As before, they call to Vodník, the water gnome, playfully taunting him to arise from his watery abode. He emerges and they gleefully dance around him, challenging him to try to catch them. Saddened by the cruel fate of his daughter, Vodník stops their silly game and tells them Rusalka's sad story. He returns to the water and as he vanishes below the surface, the moon also disappears behind the clouds. Frightened by the sudden darkness, the wood sprites flee. The Prince rushes out of the woods. He is dazed and lost; frantically calling out for Rusalka, searching for her in all directions. Suddenly realizing where he is, the Prince becomes lost in his memories. He relives the day he met his "fairytale," and cries out to her once more in desperation. The moon reappears from behind the clouds and as it does, Rusalka arises from the lake. Amazed, the Prince tenderly asks her if she remembers him. She gives no answer and the Prince declares that if she is dead, he wishes to join her; if she lives, he begs her to save him. Rusalka finally speaks to the Prince for the first time, telling him of her sorrow and accursed fate. Her love, once freely given, can now only bring his demise. The Prince asks for her forgiveness; begs for her embrace. Sadly, Rusalka tells him that in her arms, with her kiss, he will die. Welcoming death, the Prince pleads with Rusalka to end his torment and bring him eternal peace. He fervently declares his devotion and Rusalka rushes into his arms, giving him the kiss he has longed. Rusalka cradles the Prince in her arms as he prays for her forgiveness, growing weaker and weaker. He gazes into her eyes and, proclaiming his happiness and peace, the Prince dies in Rusalka's embrace. Vodník's broken cry arises from beneath the water; Rusalka's every sacrifice has been in vain and is doomed to wander as a wraith for eternity, neither alive nor dead. Still holding the Prince in her arms, Rusalka kisses him for the last time. She offers a prayer for her love, asking God to have mercy on his human soul. Rusalka gazes at her beloved Prince once more then slowly rises, disappearing into the night, forever cursed.

*Cherity Koepke
Director of Education & Community Programs
Opera Colorado*



*The Mermaid,
Howard Pyle 1910*

The Story of the Opera

In Slavic folk legend, rusalki were the spirits of unbaptised children who drowned or virgins who threw themselves into a lake. In Dvořák's native Bohemia, rusalki took the form of melancholy spirits who lived in small but very deep forest lakes called *tunkas*.

Rusalki could sometimes leave the water and travel to land, and legend has it that for one week every June, rusalki climb out of the water to sing and dance on land. Any man who joins them, however, will be forced to dance to his death. After they vanish, the grass grows thick and wild where they stepped.

During the nineteenth century, mermaids became common characters in literature, drama, and opera. In 1811, Friedrich de la Motte Fouqué wrote *Undine*, which ETA Hoffmann later adapted as an opera. In 1837, Hans Christian Andersen wrote *The Little Mermaid* in which the noble mermaid sacrifices her own life for her prince and becomes an immortal air spirit as a result. Both of these works, along with the fairytales of Karel Jaromír Erben and Božena Nimcová, served as the inspiration and building blocks for Jaroslav Kvapil's *Rusalka* libretto. Even with the richness of the literary sources, however, Kvapil had trouble finding a composer willing to set the text.

In 1900, Dvořák was an important and respected composer, but his operas had had minimal success. He struggled with finding his own style as well as poor libretti. When Dvořák read Kvapil's *Rusalka*, however, he fell in love with it immediately.

Kvapil had patterned the style of his libretto after KJ Erben, and Dvořák had already written a series of pieces based on Erben's stories. The story reminded the composer of the childhood memories of a nearby Count's parties, where aristocratic guests dressed up as nymphs and the estate forester was costumed as a water goblin. *Rusalka*'s forest setting also stirred Dvořák's deep love of nature, and even today the *tunka* near Dvořák's summer house is called Rusalka's Pond.

Perhaps because of Dvořák's personal connection to the story, *Rusalka* is his most skillful and beautiful opera. Listening to *Rusalka*'s "Song to the Moon," it's easy to understand why Janáček,

the great Czech opera composer, once wrote: "Do you know how it feels when someone else is taking the words from your mouth? That is how Dvořák has taken his melodies from my heart."

*-The Metropolitan Opera
International Radio Broadcast
Information Center*



Minnesota Opera's Spring 2008 production, Kelly Kaduce as Rusalka. © Michal Daniel, 2008
Ms. Kaduce will sing the role of Rusalka in Opera Colorado's production – February 2011

The Composer: Antonín Dvořák



Antonín Dvořák- Google Images

Antonín Dvořák was born on September 8, 1841 in Nelahozeves, near Kralupy, Bohemia, the eldest of eight children born to a butcher and his wife. His earliest musical education came from the village school where he learned to sing and play the violin. He was an incredibly talented student and, as a result, quickly became a part of the musical life in the countryside, playing for churches and with the village band. Recognizing their son's talent, his parents sent him to Zlonice to study violin, piano, organ and continuo playing, and music theory. In 1857, he would move to Prague to study at the Prague Organ School. It was in Prague that he began to play the viola, and in 1859, he graduated from the Prague Organ School, second in his class.

After graduating, Dvořák joined the dance band of the elder Karel Komzák as a violist. The band played primarily in restaurants and for balls, but in 1862 became the pit orchestra for the newly built Provisional Theatre in Prague. As the principal violist of the orchestra, Dvořák played pieces by Mozart, Offenbach, all of the Italian Bel Canto masters, and even some Czech and Slav composers after Smetana became the ensemble's conductor. During this time, Dvořák would also meet his future wife, Anna. To the outside world, Dvořák was a talented practical musician, but starting in 1865, he began to seriously and secretly compose.

In 1871, shortly before leaving the orchestra, Dvořák announced in the music journal, *Hudební listy*, that he had begun to compose. Immediately, his supporters began to find venues at which to premier his music, and in 1872 Smetana successfully premiered the overture to his opera, *King and the Charcoal Burner*. In response, Dvořák offered the full opera to the Provisional Theatre, but it was soon found too difficult for the Czech stage. Dvořák did not let this setback deter him however, and reinvented himself as a more classical and nationalistic composer.

In 1874, Dvořák was married and with very limited income, so he began to apply for different stipendiums granted to artists. His first applications were turned down, but eventually he received the Austrian State Stipendium. Johannes Brahms was on the committee that awarded Dvořák the stipendium, and Brahms' great enthusiasm for the young composer's work led him to introduce Dvořák to his Berlin publisher Fritz Simrock. Simrock would be the publisher that would commission Dvořák's Slavonic Dances.

Slavonic Dances would become the piece that brought Dvořák recognition not only among his peers, but among the public as well, and in 1878, he conducted a successful concert of his own music in Prague. By 1880, however, feelings in Vienna towards the Czech Republic had begun to sour. In response, Dvořák, who had regularly expressed his pride in being Czech, began to publish his works in both German and Czech and to sign his first name Ant., an acceptable abbreviation for either the Czech, Antonín, or the German, Anton. In response to the growing tension, Dvořák's compositional style also shifted from a pastoral tone to a more dark and aggressive language.

In 1883, Dvořák was invited to London by the Philharmonic Society, and a few months later, the London publishing firm, Novello, asked him to conduct his *Stabat mater*. The performance was a smashing success, and Dvořák became the darling of the British people. Dvořák loved England as well, because it offered him a respite from the growing political and social tension on the continent. His relationship with Novello also offered him a bargaining tool when dealing with Simrock. For the first time in his life, Dvořák was no longer in financial need and was able to buy a small country property in southern Bohemia where he and his family could escape for the summer. During this period of time, Dvořák also began to receive many honors and awards, including an honorary doctorate from both the Czech University of Prague and Cambridge University.

In 1891, Dvořák was offered a professorial position at the National Conservatory of Music in New York. The position offered 25 times the salary he was being paid at the Prague Conservatory, where he had been a professor for the past two years, but it would take him and his family away from his beloved Bohemia. Eventually, he decided to take the job, and at the beginning of 1892, embarked on a whirlwind farewell tour of Bohemia, completing over 40 concerts in 5 months. Dvořák was brought to the United States with the hope that he could find a nationalistic style for the New World. He took his job very seriously and rigorously studied traditional African-American spirituals and American Indian songs, chants, and prayers. Eventually, he began to discern a style, one that included pentatonism, a flattened leading note, plagal cadences, drone accompaniment, rhythmic ostinato and strongly syncopated rhythms, which lead to the composition of his Ninth Symphony 'From the New World'. Dvořák eventually left the United States in 1895 after a combination of writers block and broken contracts left him homesick for Bohemia.

Upon returning to Bohemia, Dvořák took a short sabbatical, but life quickly intervened. He returned to teaching at the Prague Conservatory, mended his relationship with Simick, and attended the funeral of both his sister-in-law and Brahms. He also continued to compose, including a set of tone poems based upon K.J. Erben's folk ballads. In 1901, he premiered *Rusalka*, his greatest operatic success and became the director of the Prague Conservatory. Then, in March of 1904, Dvořák was forced to leave the premiere of his final opera, *Armida*, early when he felt a pain in his hip. He fell ill shortly after, and died of heart failure on May 1, 1904 in Prague. Four days later, he was buried in the Vyšehrad cemetery next to many other famous Czechs.



The estate of Count Václav Kounic at Vysoká u Příbrami. Dvořák used it as a summer retreat, and eventually purchased a portion of its land to build his own house, the Villa Rusalka.

www.antonindvorak.cz/en/

The Librettist: Jaroslav Kvapil



Portrait of Jaroslav Kvapil- Zlatá Praha, in 1896, digitized by Czech Academy of Sciences

Jaroslav Kvapil was born in Chudenice, a market town near the Klatovy district, on September 25, 1868. Kvapil, who grew into a great patriot of the Czech Republic, sought out Austrian writer, playwright, director, and critic Hermann Bahr in 1896. With the help of Bahr, Kvapil hoped to advance Prague through the National Theater and also through his newspaper, *Die Zeit*, to make Vienna aware of Prague's development in the arts. In 1900, he became the director and Dramaturg at the Prague National Theater, where he introduced plays by Chekhov, Ibsen and Gorky. Kvapil published numerous essays that emphasized Bahr's importance for the Czech Republic, and with Bahr's continued assistance, Kvapil was later able to showcase his plays in Vienna and Berlin.

From 1921 to 1928, Kvapil would become the director at the Vinohrady Theatre. Altogether, he wrote and directed six plays, but Kvapil's most notable work is found in the libretto for Dvořák's *Rusalka*. *Rusalka*'s libretto was based partly on La Motte Fouqué's *Undine*, which is also the story on which Disney's *The Little Mermaid* is based.

Dvořák and Bahr's work overshadowed Kvapil's, and information about Kvapil is extremely limited. He did publish his memoirs, although the printing was limited and the memoirs were never translated into English. Kvapil died on January 10, 1950 in Prague, but his legacy will live on through *Rusalka*, a cornerstone in the Czech opera repertory.

Karel Jaromír Erben



Karel Jaromír Erben
www.ceskatelevize.cz/

Karel Jaromír Erben was born in the village of Miletín at the foot of the Giant Mountains, in northern Bohemia on November 7, 1811. He attended secondary school in Hradec Králové and studied law in Prague. After school, he worked for the historian František Palacký and copied documents for him in various village archives. Later, he worked as a secretary of the Czech Museum in Prague and as an archivist of the city of Prague.

Erben was fascinated by the archetypes portrayed in myths. He believed that if one looked at the patterns of the various folk stories, one could find the rules that governed all human behavior, the original myth. His greatest contribution to the field of folklore was his collection of folk poems and ballads called *Prostonárodní české písně a říkadla* (*A Garland of national myths*), which he published in 1853. The collection heavily features stories about relationships between parents and children and men and women. The stories also introduce fate as an overriding and inescapable force. The image of a water sprite who desires to live on land and the terrible noonday witch, which Jaroslav Kvapil would eventually call upon for his *Rusalka* libretto, are found in this collection.

Erben died in Prague on November 21, 1870 of tuberculosis.



Božena Němcová

<http://www.chvalkovice.cz/obec/historie.html>

Božena Němcová

Božena Němcová was born in 1820 in Vienna. Her Czech-born mother, Terezie Novotná, was a laundress for the duchess of Raciborz and married the coachman for the house, Jan Pankl, after Němcová's birth. It is said, however, that Němcová resembled neither of her parents in anyway, and there is some thought that her parentage may have been noble. This theory has only been supported by the fact that the Raciborz family showed her unusual generosity.

Whatever her parentage, Němcová was under the guardianship of the Pankls, and when she 17 years old, they forced her to marry Josef Nemec, a customs and finance officer 15 years older than her. The marriage was a bad one from the start. The couple had to move often, and Nemec was abusive. However, the marriage significantly improved in 1842 when the family moved to Prague.

In Prague, Nemec and Němcová fell in with a nationalistic crowd that actively campaigned for Bohemian independence from the Austro-Hungarian Empire. As a result, Němcová met many leading Czech authors, including Karel Jaromír Erben, who encouraged her own writing. In 1843, her first collection of poems was published, and she was proclaimed a nationalistic female voice. She was soon encouraged to write folktale and between 1845 and 1848 published several collections of traditional-rote and original folktales. Her stories featured industrious young women who won the hearts around them not through magic, but through their own merits.

Němcová's work would continue to focus on traditional folktales and rural life. In 1845, when the family moved to Domažlice, she published *Sketches from Domažlice*, in which she went into great detail describing the customs and rituals of the village. A few years later, in 1850, she toured Slovakia and gathered fairytales for her next collection.

1854 was a year of tragedy for Němcová. Her husband lost his job, and their most gifted child died at the age of 15. One year later, however, she would publish *Babička* (*Grandmother*). *Babička* depicted a fictional setting of a rural Czech village and would soon be remembered as her greatest work.

Němcová continued to write until the end of her life and even attempted to use her writing as a way to escape her marriage; however, this one grasp at independence would end badly leaving Němcová destitute. She died in 1862 in Prague, most likely from cancer.

Lesson #1: Music

Antonín Dvořák is considered one of the great nationalist Czech composers of the 19th century. This lesson will give your students the chance to dissect his music through *Rusalka*, compare it to American classical music from the same time, and challenge them to evaluate the merits of opera and artsong.

Length of Lesson: 45-minutes

Colorado Academic Standards Addressed:

4. Aesthetic Evaluation of Music

- a. Evaluation of musical performances and compositions using advanced criteria
- b. Articulation of music's role and cultural tradition in American history and society



"The Little Mermaid" (1912)
by Edvard Erichsen

"The students will be able to..."

- Read a score and make informed judgments about music they have not yet heard.
- Identify traits that are common and different between American and Czech classical music in the late 19th century.
- Identify which of the two pieces they prefer and why.

Materials:

- Pencils
- Staff paper
- Partial scores for: *Rusalka*'s "Song to the Moon" ("Měsíčku na nebi hlubokém") and Amy Beach's "Empress of Night"
- Overhead projector and screen
- Whiteboard or chalkboard with appropriate writing implement

Opening: 10-minutes

1. Split Students into small groups of two to four people.
2. Have students create three lists: traits of good music, traits of a good performance, and the purposes of music.
3. Ask groups to share their lists with the entire class, while teacher writes a master list on the white/chalkboard.

Procedures: 25-minutes

1. Teacher projects first page of "Song to the Moon" onto the projector screen.
2. Students listen to *Rusalka*'s "Song to the Moon" ("Měsíčku na nebi hlubokém"), while identifying those traits of the piece that fit their lists.
3. Students reevaluate the master list and add or subtract items from it.
4. Students make educated guesses about the purpose of the piece.
5. Teacher informs students that the piece is an aria from Dvořák's *Rusalka* and that the title character is asking the moon to tell her unrequited love about her.
6. Teacher puts up partial score of Beach's "Empress of Night."

7. Students make informed judgments about “Empress of Night” based upon the partial score.
8. Students create diagrams comparing musical elements of “Song to the Moon” and “Empress of Night” without hearing the latter.
9. Students listen to “Empress of Night” and add to their diagrams.
10. Teacher tells students that “Empress of Night” is from the same period as “Song to the Moon,” except it is by an American composer and an art song.
11. As a class, Students identify those traits that let the listener know the piece is an artsong, and not an aria like “Song to the Moon.”

Closure: 10-minutes

1. Have students break into original small groups.
2. Have students identify those traits that make up music they enjoy.
3. Play for the students “Song to the Moon” and “Empress of Night” again.
4. Ask students to identify which piece they like more and why.



Microsoft Word Art

Listening Guide

»Prelude

<http://www.youtube.com/watch?v=qg2730Qmaok>

The musical introduction to *Rusalka*, played by the pit orchestra.

»Měsíčku na nebi hlubokém

<http://www.youtube.com/watch?v=1tImMZLfHaE&feature=related>

This piece, better known as “Song to the Moon,” occurs after Rusalka’s initial fight with her father. In the song, she begs the moon to tell the Prince that she loves him.

»Čury mury fuk

<http://www.youtube.com/watch?v=2koJnWwx8Zs>

This piece is the spell that Ježibaba sings when she turns Rusalka into a human.

»Ustaňte v lovu, na hrad vratte se

<http://www.youtube.com/watch?v=cDqEz-R7XPc>

In this piece, the Prince first meets Rusalka and asks her for her love. This is the first time that he refers to her as his “white doe,” the nickname that he will eventually use to summon her after his betrayal.

»Necitelná vodní moci

<http://www.youtube.com/watch?v=o0hOe0CdpEI>

In this aria, Rusalka regrets the loss of both her prince and her family and wishes to die, but admits that she is cursed with a far worse fate.

»Líbej mne, líbej, mír mi přej!

<http://www.youtube.com/watch?v=qSULA6UGXVs>

In the final duet between Rusalka and the Prince, the Prince asks for a final kiss from Rusalka, even though he knows it will kill him, and Rusalka thanks the Prince for showing her the love of a human.

»Amy Beach- “Empress of Night”

<http://www.naxosdirect.com/title/8.559191>

An American art song from the late Romantic period. (If using the link press play for #4 to hear a 30-second clip.)

Song to the Moon

46

RUSALKA (zpívá, hledí k měsíci, jenž zatím osávil celou krajinu. Je krásná letní noc.)
 RUSALKA (sings, looking up at the moon. The landscape is flooded with light; it is a beautiful summer night.)

39 in tempo *p*

Mě-sí-čku na ne-bi hlu-bo-kém,
 Gü-ti-ger Mond hoch am Him-mels-zelt,
 Sil-ver moon u-pon the deep dark sky,

in tempo
 Arehl oon sozd.

475

svět - lo tvé da - le - ko vi-dí, po svě-tě
 welt sen-dest du dei - ne Blic-ke, du ü-ber-
 Through the vast night pierce your rays. This sleep-ing

482 *pp* *cresc.*

blou - diš ši - ro-kém, dí - váš se v při-byt - ky li-di,
 schaut die gan - ze Welt, siehst al - ler Men-schen Ge-schic-ke,
 world you wander by, Spi-ling on men's homes and ways.

485 *rit.* *in tempo* *Cl.* *mf* *pp*

po svě - tě blou - diš ši - ro-kém,
 du ü - ber - schaut die gan - ze Welt,
 This sleep-ing world you wander by,

490 *rit.* *Fl.* *rit.* *pp* *pp*

G. Schirmer Rusalka Score

EMPRESS OF NIGHT.

H. H. A. B.

Mrs. H. H. A. BEACH,

Allegretto ma non troppo. *p* *pp sempre staccato.*

Out of the dark - ness, Radiant with

light, Shi - neth her Bright - ness, Em - press of Night, As

gem - ules of gold, From her loft - y height, Or en - tice - hold (Amaz - ing

sight, amaz - ing sight!)

mf

con Pedale *cresc.* *mf*

Musicnotes.com

Lesson #2: Drama and Theater Arts



Cheryl Barker as Rusalka
www.smh.com.au

In opera, as in traditional theater, the audience, many times, learns of plot occurrences from a secondary source. In *Rusalka*, we never see the moment when Rusalka first falls in love with the Prince, and in the second act, instead of showing us the initial meeting between the Prince and the Foreign Princess, we are told about it by the servants. Give your students the chance to exercise their improvising, acting, and writing skills by having them create a missing scene from the opera and perform it for the class.

Length of Lesson: 45-minutes

Colorado Academic Standards Addressed:

1. Create
 - a. Creating and sustaining a believable character
 - b. Participation in improvisation and play building
2. Perform
 - a. Characterization in performance
3. Critically Respond
 - a. Recognition and evaluation of contemporary and historical contexts of theatre history
 - b. Use critical thinking skills in character analysis and performance
 - c. Respect the value of the collaborative nature of drama and theatre works

“The students will be able to...”

- Further develop a dramatic character.
- Improvise the actions and motivations of a dramatic character.
- Sustain a character through written script and performance.
- Ask thoughtful character-clarifying questions.
- Further develop characterization based up feedback from peers.

Materials:

- Synopsis of *Rusalka*
- Open Area
- Paper and Pencil

Opening: 10-minutes

1. Teacher reads the *Rusalka* synopsis to the class.
2. Individually, or as pairs, students choose a character and an unproduced scene that they would like to perform.
3. Students list those things that motivate the character and ideas that they want to get across in their scene.

Procedures: 25-minutes

1. Students break into groups of 4 or 5.
2. Students improvise their 1- 2 minute scenes for each other.
3. Students ask questions of their peers about their character motivation and the dramatic decisions they made.

4. Students write a more complete script of their scene, taking into account the comments and questions of their peers.
5. Students vote upon one person, or pair, from their group to present their 1-2 minute scene to the entire class.

Closure: 10-minutes

1. Selected individuals or pairs introduce and perform their scenes for the entire class with or without their scripts.



Microsoft Word Art

Lesson #3: Visual Arts

The turn of the 20th century was a time of growing national pride for Bohemia, and we see this reflected in the art of the period. Students will have the chance to familiarize themselves with Czech art from the turn of the 20th century, and then use that knowledge to evaluate the sets and costume designs of different productions of Dvořák's *Rusalka*. Finally, your students will create their own set designs or costumes that utilize their new found knowledge.

Length of Lesson: 45-minutes

Colorado Academic Standards Addressed:

1. Observe and Learn to Comprehend
 - a. Conceptual art theories explain how works of art are created
 - b. The history of art, world cultures, and artistic styles influence contemporary art concerns
 - c. Art criticism strategies are used to analyze, interpret, and make informed judgments about works of art
2. Envision and Critique to Reflect
 - a. Visual literacy skills help to establish personal meaning and artistic intent in works of art
3. Invent and Discover to Create
 - a. Achieve artistic purpose to communicate intent
4. Relate and Connect to Transfer
 - b. Cultural traditions and events impact visual arts within a community

“The students will be able to...”

- Identify traits of the art nouveau movement in Bohemia.
- Evaluate set and costume designs of different productions of *Rusalka*.
- Sketch either a thoughtful set design or costume.

Materials:

- Art from the Czech Art Nouveau movement on overheads
- Set and costume designs from contrasting productions of *Rusalka* on overheads
- Overhead projector with screen
- Hat/ basket with pieces of paper: half of which say “yea” and half of which say “nay”
- Sketch paper and pencil



“Princezna Hyacinta” (1911, lithograph) by Alphonse Mucha (Czech Artist)

Opening: 10-minutes

1. Teacher projects Czech Art Nouveau on screen.
2. Students identify trends in Czech nationalist and late- Romantic art.

Procedures: 20-minutes

1. Teacher projects costume designs and set designs from different productions of *Rusalka*.
2. Students identify common and different traits in the set and costume designs.
3. Students identify any allusion to the Czech style of art from the period or note its complete absence.
4. Students choose pieces of paper from hat/ basket at random.
5. Students break into groups of four: two “yeas” and two “nays.”
6. Those students with “yeas” defend the use of period elements in set and costume design and those students with “nay” defend their absence.

Closure: 15-minutes

1. Students choose whether they do or do not support the use of period elements in set and costume design, and write either “yea” or “nay” accordingly on the back of a piece of sketch paper.
2. Students sketch a set or costume design that either does or does not incorporate period elements based upon what they wrote on the back of the sketch paper.



“Spring” “Summer” “Autumn” “Winter” (stained glass) by Alphonse Mucha (Czech Artist)

Art Nouveau in Bohemia



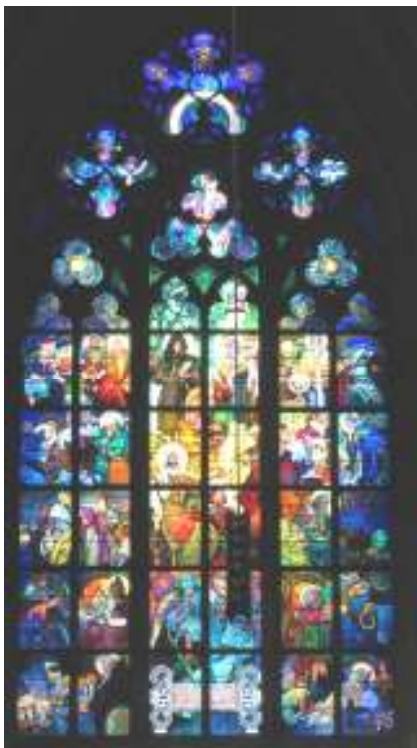
“Summer” (1896) by Alphonse Mucha



“Dance” (1898, lithograph) by Alphonse Mucha.
(Should be rotated 90°.)



Hotel Pariz in Prague, built in 1904 by Czech architect
Vejrych doorwaysaroundtheworld.wordpress.com



Window in St. Vitus Cathedral
(early 1930's, stained glass)
by Alphonse Mucha.



“The Celebration of Svantovit” (1912, lithograph) by Alphonse Mucha. This is the second painting of the *Slav Epic*.

Rusalka Costume Designs



Rusalka's costume, drawn out by Minnesota Opera.
mnopera.org



Rusalka at the ball.
guardian.co.uk



The Prince betrays Rusalka in Opera North's production.
operanorth.co.uk



Another look at the Prince and the Foreign Princess.
berkshirefinearts.com

Rusalka Set Designs (Cont...)



“Song to the Moon” in Opera North’s Production of *Rusalka*
theage.com.au



A creative vision of Vodník, the Water Gnome
Berkshirefinearts.com



Renee Fleming as Rusalka in the Met’s 2009 production of
Rusalka.musicalcriticism.com

Lesson #4: Reading, Writing, and Communicating

Many of the characters in Dvořák's *Rusalka* make questionable decisions. Students will debate either for or against a character-of-their-choosing's actions.

Length of Lesson: 45-minutes

Colorado Academic Standards Addressed:

1. Oral Expression and Listening
 - a. Oral presentations require effective preparation strategies
 - b. Listening critically to comprehend a speaker's message requires mental and physical strategies to direct and maintain attention
2. Reading for All Purposes
 - a. Increasingly complex literary elements in traditional and contemporary works of literature require scrutiny and comparison
3. Writing and Composition
 - b. Informational and persuasive texts develop a topic and establish a controlling idea or thesis with relevant support
 - c. Writing for grammar, usage, mechanics, and clarity requires ongoing refinements and revisions
4. Research and Reasoning
 - a. Informational materials, including electronic sources, need to be collected, evaluated, and analyzed for accuracy, relevance, and effectiveness for answering research questions
 - b. Effective problem-solving strategies require high-quality reasoning



Růžena Maturová as the first Rusalka. Burghauser, Jarmil: Antonín Dvořák, p. 101

“The students will be able to...”

- Defend and develop a position of their choosing
- Ask thoughtful and critical questions of their peers
- Write a well-constructed and persuasive paper
- Research support for their position

Materials:

- Synopsis of *Rusalka*
- Pencil and paper
- Access to a computer or a library

Opening: 10-minutes

1. Students read the synopsis of *Rusalka* and choose a character and position to defend.
2. Students do initial research that will help them support their character's position.

Procedures: 20-minutes

1. Students break into groups of 3 or 4.
2. First student lays out their position and support.
3. Other students write out questions about the first student's position and give them to him/her.
4. First student decides if they would like to answer each question at that moment or do more research.
5. Steps 2 through 4 are repeated with each of the other members of the group.
6. Students do more research on the questions for which they wanted to do more research.

Closure: 15-minutes

1. Students write a half to one page summary of their position incorporating ideas from their small groups and research.



Renee Fleming and Aleksandrs Antonenko as Rusalka and The Prince in
the Metropolitan Opera's 2009 production of Dvořák's *Rusalka*
www.berkshirefinearts.com

CZECH IT OUT

-- language activity --

On the following page you will see the page called “Czech words and phrases.” Break the class into pairs of two. Use the activities below with your students to practice writing and speaking the Czech language.

Instructions – Activity 1:

Fill in the blanks below with the Czech equivalent for the English word. Say the word.

Mother _____

No _____

Father _____

Yes _____

Sister _____

Good Day _____

Brother _____

Good Night _____

Love _____

Sweetheart _____

Wedding _____

You're welcome _____

Instructions – Activity 2:

Using the “Czech words and Phrases” sheet, say the following words in Czech to your partner. When you have completed the activity, switch places and repeat.

Speaker A: Hi!

Speaker B: Good day!

Speaker A: How are you?

Speaker B: I'm fine, thank you.

Speaker A: Who are you?

Speaker B: My name is _____.

Speaker A: Goodbye!

Speaker B: Take care!



Czech Words and Phrases

<u>Czech</u>	<u>Pronunciation</u>	<u>English</u>
Ano	uh-naw	Yes
Ne	neh	No
Ahoj/ Čau/ Nazdar	uh-hoy/ chow/ nuhz-duhr*	Hi
Ahoj/ Čau/ Měj se	uh-hoy/ chow/ myeh-ee seh	Bye/ See you/ Take care
Matka	muht-kuh	Mother
Otec	Aw-tehts	Father
Sestra	sehs-truh	Sister
Bratr	bruh-tr	Brother
Svatba	svuht-buh	Wedding
Láska	lahs-kuh	Love
Miláček/ Miláčku (addressing)	mih-lah-chehk/ mih-lahch-kuh	Sweetheart, Darling
Dobrý den!	dawb-ree dehn	Good day!
Dobrou noc!	dawb-row nawts	Good night!
Na shledanou!	nuh shleh-duh-now	Good bye!
Kdo jste?	k-daw ys-tuh	Who are you?
Jmenuji se...	y-meh-nuh-eeih seh...	My name is...
Jak se máš? (informal)/ Jak se máte? (formal)	yuhk seh mash/ yuhk seh mah-teh	How are you?
Mám se dobře, děkuji.	Mahm she dawb-(rsh)eh deh-kuh-eeih	I'm fine, thank you
Neni zač/ Prosím	neh-nih zach/ praw-seem	You're welcome

*all r's are rolled and ř's are a simultaneously rolled r and sh (as in **show**)



Lesson #5: Social Studies

Length of Lesson: 45-minutes

Colorado Academic Standards Addressed:

2. Geography

- a. Use geographic tools to analyze patterns in human and physical systems
- b. Conflict and cooperation occur over space and resources

“The students will be able to...”

- Focus on different ethnic groups of the Czech Republic.
- Brainstorm ways in which people in their own country could be grouped.
- Divide into groups and investigate similarities and differences among group members.
- Share how they categorized their groups with the class.
- As a class, create a list to describe themselves, collectively.



Czech Republic Coat of Arms
Maps.com

Materials:

- Access to a computer and/or library
- Paper and pencil
- Journals

Opening: 5-minutes

1. Brainstorm with the class and make a list on the board of the different “groups” which make up the United States such as religious affiliation, language, race, etc.
2. Students identify the number of groups identified in “the Czech Republic and its People.”
3. Students break into small groups of three or four.

Procedures: 35-minutes

1. Each group creates a list that describes them as a group. (i.e. 8th graders, Coloradoans’, musicians, soccer fans, etc.)
2. Divide a piece of paper into three columns, traits that the group members share go in the first column, the differences in the second and a list of Czech traits in the third.
3. After each group has finished its list, have students create a name for their group, based on their similarities. For example, the “red-headed left-handers”.

Closure: 5-minutes

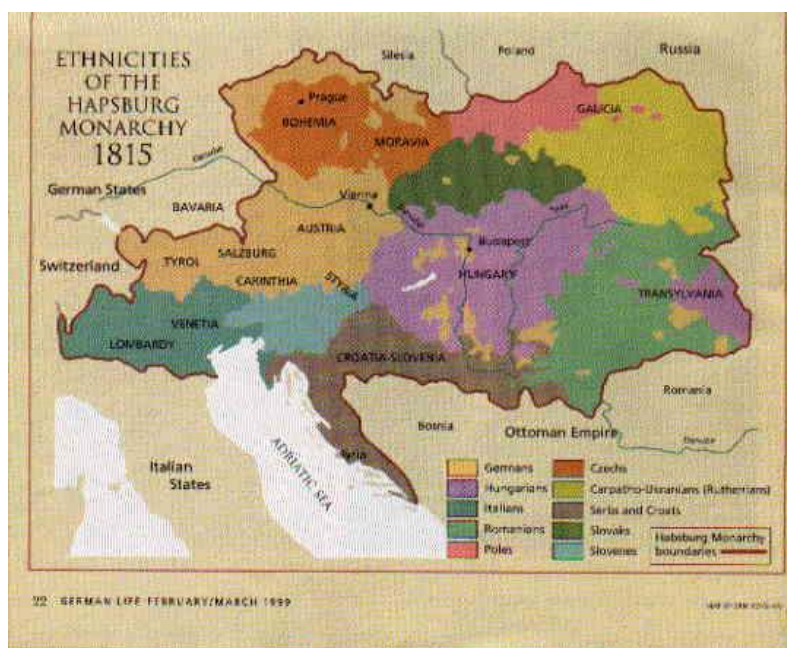
1. Have each group tell the class their group name.
2. Each group should also report two or three differences that make their group unique.
3. As a class create a list of ways they could describe themselves collectively.

Resources:

<http://travel.nationalgeographic.com/travel/countries/czech-republic-guide/>
<https://www.cia.gov/library/publications/the-world-factbook/index.html>



Geographical Map of current day Czech Republic
Maps.com



Eastern Europe, 1815
A good example of geographical ethnic diversity.
www.collectorscircle.com

The Czech Republic and its People

Fast Facts:

Population: 10,212,000
Capital: Prague; 1,170,000
Area: 78,866 square kilometers (30,450 square miles)

Language: Czech
Religion: Roman Catholic, Protestant, atheist
Currency: Czech koruna
Life Expectancy: 75
GDP per Capita: U.S. \$15,300
Literacy Percent: 100

People:

Nationality: *Noun and adjective*--Czech(s).

Population (est.): 10.3 million.

Annual growth rate: 0.1%.

Ethnic groups: Czech (94% or 9.6 million); Slovak (193,000); Roma (200,000); Silesian (11,000); Polish (52,000); German (39,000); Ukrainian (22,000); and Vietnamese (40,000).

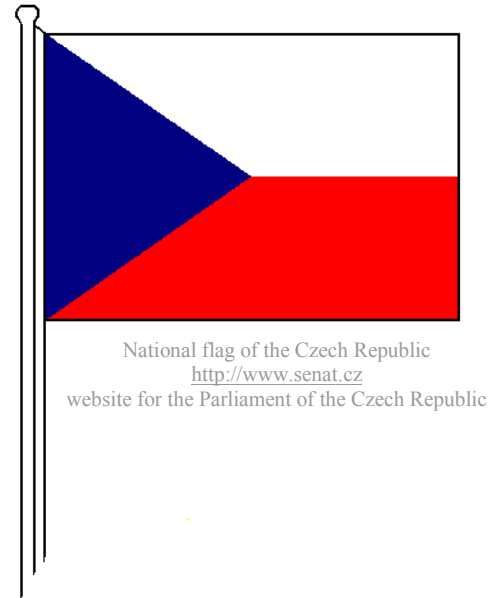
Religions: Roman Catholic, Protestant.

Language: Czech.

Education: *Literacy*--99.8%.

Health: *Life expectancy*--males 73.34 yrs., females 79.7 yrs.

Work force (5.17 million): *Industry, construction, and commerce*--40%; *government and other services*--56%; *agriculture*--4%.



The majority of the 10.3 million inhabitants of the Czech Republic are ethnically and linguistically Czech (94%). Other ethnic groups include Germans, Roma, Japanese, and Poles. Laws establishing religious freedom were passed shortly after the revolution of 1989, lifting oppressive regulations enacted by the former communist regime. Major denominations and their estimated percentage populations are Roman Catholic (39%) and Protestant (3%). A large percentage of the Czech population claim to be atheists (40%), and 16% describe themselves as uncertain. The Jewish community numbers a few thousand today; a synagogue in Prague memorializes the names of more than 80,000 Czechoslovak Jews who perished in World War II.

ECONOMY

- Industry: Metallurgy, machinery and equipment, motor vehicles, glass, armaments
- Agriculture: Wheat, potatoes, sugar beets, hops; pigs
- Exports: Machinery and transport equipment, intermediate manufactures, chemicals, raw materials, fuel

—Text From *National Geographic Atlas of the World, Eighth Edition*

Lesson #6: Math

Set designs are an integral part of theater, whether they are minimalistic and modern or lavish and traditional. Students will create their own set for Dvořák's *Rusalka* while they exercise their growing knowledge about geometry.

Length of Lesson: 45-minutes

Colorado Academic Standards Addressed:

1. Number Sense, Properties, and Operations
 - b. Formulate, represent, and use algorithms with rational numbers flexibly, accurately, and efficiently
4. Shape, Dimension, and Geometric Relationships
 - a. Objects in the plane and their parts and attributes can be analyzed
 - b. Direct and indirect measurements can be used to describe and make comparisons

“The students will be able to...”

- Design a set in which all parts are in proportion to each other and the actors
- Identify the angles, lengths, and quadrilaterals that make up the set
- Identify different types of quadrilaterals
- Apply properties of angles, quadrilaterals, and the Pythagorean Theorem to determine unknown quantities in the design

Materials:

Synopsis of *Rusalka*

Paper and pencil

Ruler

Compass

Protractor

Calculator

Colored Pencils, Markers, and/or Crayons



Den Kongelige Opera/The Royal Danish Opera | Season/season 2007/2008
Rusalka af Dvořák
Gitte-Maria Svoborg, Johnny van Hul, Tina Kiberg, Det Kongelige Operakor.
Foto/photo: Thomas Petri

Opening: 10-minutes

1. Teacher reads the synopsis of *Rusalka*.
2. Students each choose a scene whose set they will design.
3. Students sketch a rough not-to-scale draft of their set.

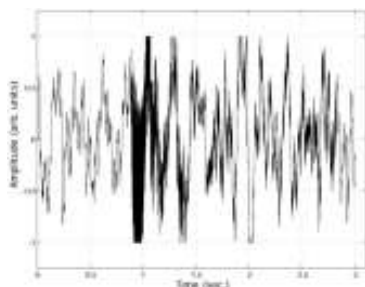
Procedures: 25- 30 minutes

1. Students draw their set to scale.
2. Students make sure that all lengths, angles, and quadrilaterals are marked properly.

Closure: 5-10 minutes

1. Students add color and purely aesthetic elements to their set design.

Lesson #7: Science



www.quarktet.com

Opera is music. Some might even argue that it is the highest form of music, but when you get right down to it: what differentiates music from everyday noise? Students will create a scientific investigation that explores and finds support for a specific answer.

Length of Lesson: 45-minutes

Colorado Academic Standards Addressed:

1. Physical Science

- d. Recognize that waves such as electromagnetic, sound, seismic, and water have common characteristics and unique properties

“The students will be able to...”

- Identify traits of sound.
- Identify traits unique to music.
- Determine whether a sound is music or noise.

Materials:

- Different sources of sound (i.e. man-made, natural, external/internal in relation to the computer)
- Different tools to measure different aspects of sound (e.g. software, meters, tuner)
- Microphone
- Lab notebook and pencil

Opening: 10-minutes

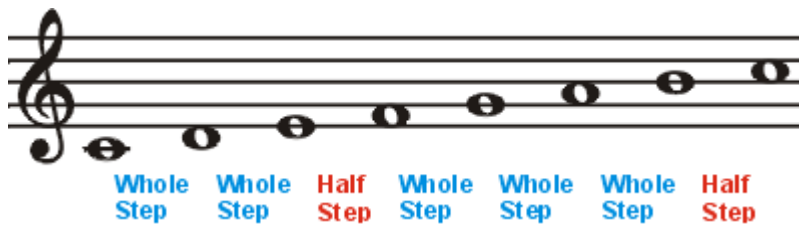
1. Students split into groups of 3 to 5 people.
2. Groups identify those aspects of sound (e.g. amplitude, frequency) that they are going to measure.
3. Groups choose the sounds they will test and split them into three categories: known music, known noise (for this investigation “noise” will refer to non-musical sound), and unidentified sound, at least 3 different sounds should fall under each category.

Procedures: 25- 30 minutes

1. Students measure the different chosen aspects of the “known music” sounds and record the outcome.
2. Students measure the different chosen aspects of the “known noise” sounds and record the outcome.
3. Students observe any distinguishing traits among the two groups.
4. Students hypothesize about which of the “unidentified” sounds will more closely resemble the “known music” category, and which of the “unidentified” sounds will more closely resemble the “known noise” categories.
5. Students measure the different chosen aspects of the “unidentified” sounds and record the outcome.

Closure: 5-10 minutes

1. Students record all information into clean and understandable charts and graphs that show the relationship between the different types of sound.
2. Students note which of the “unidentifiable” sounds more similarly resembled the “known music sounds” and which of the “unidentifiable” sound more similarly resemble the “known noise” sounds.
3. Students create a definition for “music” based upon their findings.



A C major scale. This image can be found at:
<http://method-behind-the-music.com/theory/scalesandkeys>

Rusalka Search



Find the words that lay hidden in this murky swamp of a puzzle!

Ball	Erben	Mortal
Betrayal	Foreign Princess	Nemcova
Bludika	Gamekeeper	Potion
Bohemia	Garden	Prague
Bride	Hunter	Prince
Castle	Jezibaba	Rusalka
Czech	Kiss	Turnspit
Daughter	Kvapil	Vodnik
Duchess	Lake	Wedding
Dvorak	Moon	Woodsprites

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

Listen to LIVE simulcasts of Opera Colorado's performances!

Opera Colorado is excited to announce that, in partnership with Colorado Public Radio, a LIVE simulcast of Opera Colorado's production of *Rusalka* will be broadcast. Tune in to 88.1 FM, or listen online at www.CPR.org, as the opera is 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.

Dvořák's *Rusalka*

Sunday, February 20, 2011 2:00PM



www.google.com/images



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: _____ *La bohème* (dress rehearsal)
_____ *Rusalka* (dress rehearsal)
_____ *Cinderella* (Please Circle One: dress rehearsal / matinee)
_____ *Backstage Workshops* (Please circle one: 11/3, 11/10, 2/8, 2/16, 4/25, 4/29, 5/3)
_____ *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 the field trip 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 field trip: _____

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 fieldtrip? 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 a dress rehearsal or matinee?

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.

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

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

Emilie Elmore, Manager of Education & Community Programs
eelmore@operacolorado.org, 303.778.7350

Opera Colorado 695 S. Colorado Blvd., Suite 20 Denver, CO 80246 303-778-0371
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