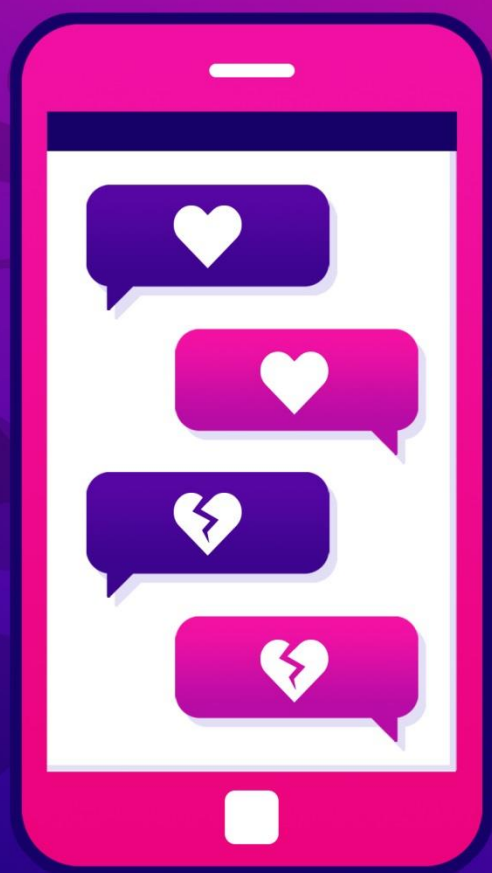


OPERA
COLORADO

2018-2019 GUIDEBOOK



Romeo & Juliet

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 Charles Gounod's *Romeo & Juliet*. In the spirit of exploration, we have included various lessons that connect *Romeo & Juliet* with different subjects of learning. The lessons reference the new Colorado Department of Education's Academic Standards: specifically, focusing on the sixth grade expectations. This does not mean, however, that these lessons should be limited to this age group. While we would be very pleased if you used these lessons in the exact format provided, we encourage you to expand, alter, and adapt these lessons so that they best fit your students' abilities and development. After all, the teacher knows their students' 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!

thank you!

Opera Colorado makes every effort to ensure that the information provided in this guidebook is as accurate as possible. With the exception of materials used for educational purposes, none of the contents of this guidebook may be reprinted without the permission of Opera Colorado's Education & Community Programs department. Dictionary definitions were taken from www.Merriam-Webster.com, and unless marked otherwise, educational information was gathered from www.Wikipedia.com. Unless otherwise noted, the materials in the Hansel and Gretel guidebook were developed and compiled by Cherity Koepke, Emma Martin, and Caroline Brewer and edited by Parisa Zaeri.



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Romeo & Juliet

Music by Charles Gounod – Libretto by Jules Barbier & Michel Carré

English libretto by Cherity Koepke

Based on the play by William Shakespeare

Premiered in Paris, France, on April 27, 1867

*Please note that voice types for the roles below are reflective of Opera
Colorado's casting, and not that of the original opera.*

Juliet.....soprano.....Rebekah Howell

Romeo.....tenor.....Aaren Rivard

Lady Capulet / Stephano.....mezzo-soprano.....Kira Dills-DeSurra

Mercutio / Prince.....baritone.....Edward Laurenson

Capulet / Tybalt.....baritone.....Nicholas Kreider

Friar Lawrence.....bass baritone.....Eric McConnell

Director: Cherity Koepke

Assistant Director: Brett Sprague

Production Assistant: Parisa Zaeri

Pianist: Tyler Tucker

Synopsis

Count Capulet, a Veronese nobleman, is hosting a masked ball for his daughter, Juliet, in honor of her birthday. Secretly attending the ball is a group of young men from the noble house of Montague, bitter rivals of the Capulet family. The leader of the group, Romeo, and his friends treat this escapade as a lark although Romeo has recently had a disturbing dream about the adventure. Romeo's friend Mercutio sings his first important aria, "Mab, reine des mensonges," ("Mab, queen of illusions"), who reassures his friend that his dream is simply a ruse of a fairy called Queen Mab.

Count Capulet introduces his daughter to the guests. Juliet makes her appearance with a dazzling entrance aria, "Je veux vivre," ("Let me live in my dream") in which her youthful charm and exuberance are clearly demonstrated by the waltz-like tempo and the fast-moving passages and grace notes. When the guests have gone into the banquet hall Juliet lingers behind and gives expression to her girlish joy in life. Romeo steps out from concealment and looks directly into Juliet's eyes. The two are instantly feel a spark of mutual attraction and magnetism. This encounter is the occasion of the first of four love duets that appear in the full-length opera.

After the ball, Romeo has braved the wrath of the enemy for another chance to see Juliet. Gazing up at her balcony he compares her to the morning sun. Juliet appears on the balcony. Romeo reveals himself and declares his love. Gounod closely follows the original Shakespeare in Romeo's aria, "Ah! Lève-toi soleil!" ("Ah, Rise fair sun!"). Gounod's harmonies descend chromatically to represent the waning stars. Juliet's mother calls for her and she reenters her apartment. After a few moments she returns to bid Romeo good night. The tender scene is resumed as Romeo pleads with Juliet to linger awhile longer. Juliet cautions Romeo that someone may see them together, but she lingers nonetheless. The two pledge their love in the second love duet, "O nuit divine," ("O blessed night"). The scene ends with the lovers planning to marry the next day.

Romeo's page, Stephano, is looking for his master and stops in front of the Capulet house where he sings a taunting song, "Que fais-tu, blanche tourterelle," ("What are you doing, white turtle-dove?"). Stephano is played by a woman in order to achieve the youthful timbre of a young boy's voice. Romeo, Mercutio, and

Tybalt arrive, and Romeo tries to stop the fight between his friend, Mercutio, and Tybalt, Juliet's cousin. Tybalt challenges Romeo who refuses to fight. Mercutio defends Romeo's honor but is slain by Tybalt. Romeo cannot restrain himself and he, in turn, slays Tybalt. After hearing an accounting of events, the Duke banishes Romeo from Verona.

Romeo and Juliet appear before Friar Lawrence to be married. Friar Lawrence believes in the strength of their love and performs the ceremony, hoping their union will help end the hatred between the two families. The marriage of Romeo and Juliet is expressed in a trio, "Dieu qui fis l'homme à ton image," ("Oh God who made man in thine image"). Each verse of Friar Lawrence's prayer alternates with Romeo and Juliet intoning a unison response.

The night of their wedding, Romeo finds his way into Juliet's room. Dawn breaks, and Romeo knows he must leave even though Juliet begs him to remain a little longer. They begin the third love duet of the opera. In the first section Juliet forgives Romeo for having killed her cousin, "Va, je t'ai pardonné," ("Go, I forgive you"). They bid each other farewell in a cabaletta, "Il faut partir," ("You must go, alas").

Juliet lies in the Capulet burial vault after having taken a potion that makes her appear lifeless. Romeo believes that Juliet is dead and enters the vault to see her one last time. He sings, "Salut, tombeau! Sombre et silencieux," ("Hail, tomb! Somber and silent") and gives her a farewell embrace before drinking a deadly poison and collapsing to the floor. Juliet begins to stir and show signs of life. Realizing that Romeo has died, she reaches for Romeo's dagger and stabs herself in desperation. The others find the two lovers in the vault, finally together for eternity.



Photo courtesy of The Metropolitan Opera

Charles Gounod

COMPOSER

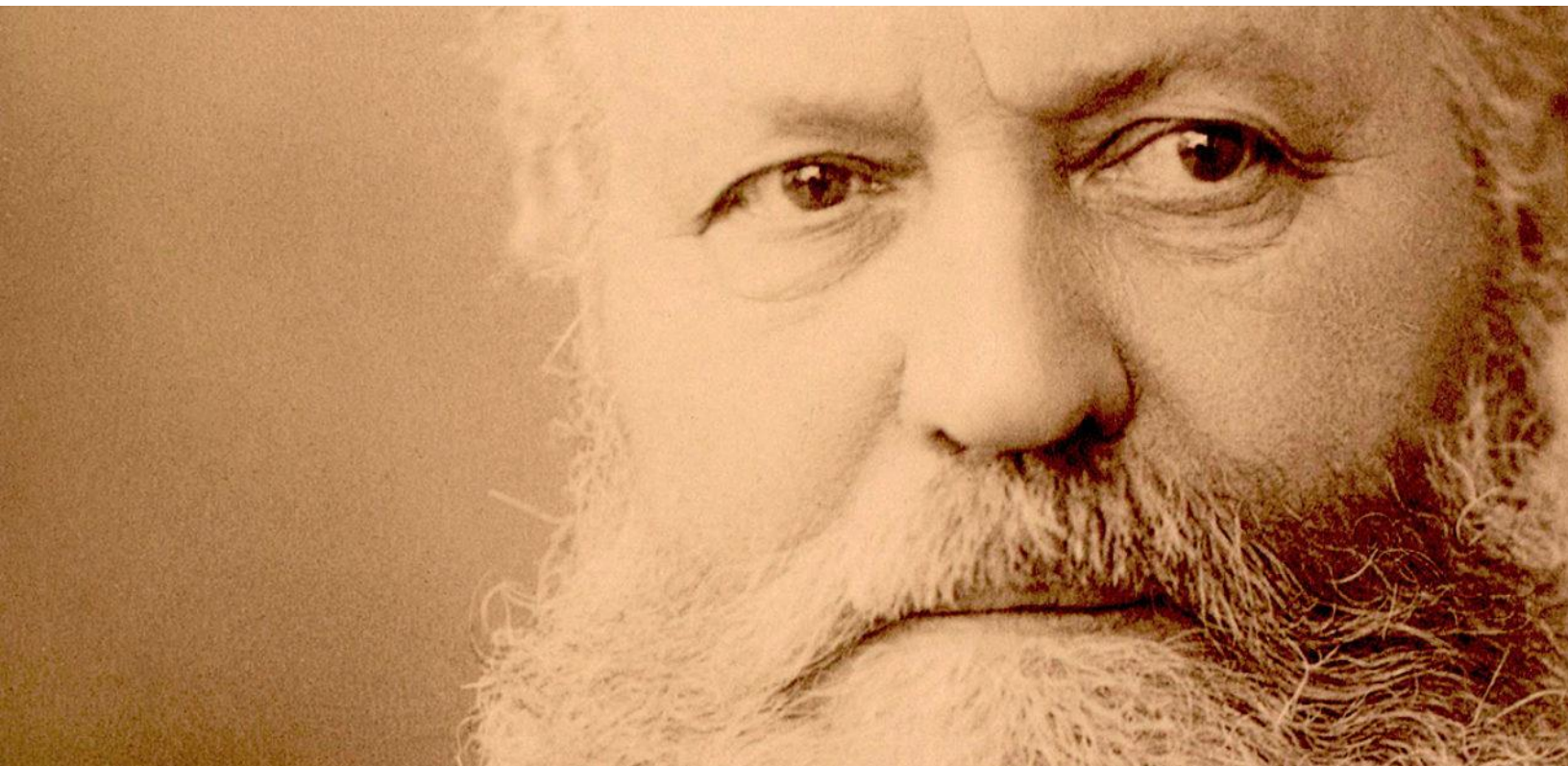
Born in Paris on June 17, 1818, Charles Gounod was the son of a pianist mother and an artist father. His mother was his first piano teacher, and it was under her tutelage that Gounod first showed his musical talents. He later entered the Paris Conservatory where he studied with Fromental Halévy. In 1839, he won the Prix de Rome for his cantata *Fernand*. In this, he was following in his father's footsteps; François-Louis Gounod (d. 1823) had won the second Prix de Rome in painting in 1783. He subsequently went to Italy where he studied the music of Palestrina and other sacred works of the 16th century.

Around 1846-47 Gounod began studying for the priesthood, but he changed his mind and went back to composition. In 1848, Gounod started writing the *Messe Solennelle*, also known as the *Saint Cecilia Mass*. This work (which still crops up quite often in concerts and in recording) was first performed in London during 1851, and from its premiere dates Gounod's fame as a noteworthy composer.

Gounod wrote his first opera, *Sapho*, in 1851, but had no great theatrical success until *Faust* (1859), based on the play by Goethe. This remains his best-known work, and although it took a while to achieve great renown, it eventually became one of the most frequently staged operas of all time. The romantic and highly melodious *Roméo et Juliette* (based on the Shakespearean play), premiered in 1867, is also performed and recorded now and then, even though it has never come close to matching *Faust*'s popularity.

Later in his life, Gounod returned to his early religious impulses and began writing more religious works. His earlier work included an improvisation of a melody over the C major Prelude (BWV 846) from *The Well-Tempered Clavier*, to which Gounod set the words of "Ave Maria" in 1859, resulting in his composition *Ave Maria*. This setting quickly became world-famous. He also wrote a Pontifical Anthem, now the official national anthem of the Vatican City.

Gounod died tragically of a stroke in Saint-Cloud, France, in October 1893.



Jules Barbier & Michel Carré

LIBRETTISTS



PAUL JULES BARBIER (8 March 1825 – 16 January 1901) was a French poet, writer, and opera librettist who often wrote in collaboration with Michel Carré. He was a noted Parisian *bon vivant* (a person who enjoys the lavish lifestyle) and man of letters.

He wrote libretti for operas by Charles Gounod (*La Colombe*, *Faust*, *Le Médecin malgré lui*, *Philémon et Baucis*, *Polyeucte*, *La Reine de Saba*, and *Romeo et Juliette*), Victor Massé (*Galathée*), Giacomo Meyerbeer (*Le Pardon de Ploermel*), Jacques Offenbach (*The Tales of Hoffmann*), Camille Saint-Saëns (*Le timbre d'argent*), Ambroise Thomas (*Hamlet*, *Mignon* and *Francesca da Rimini*).

He also wrote the libretto for *La Guzla de l'Émir*, a one-act comic opera by Georges Bizet. This was never performed and probably destroyed.

After Carré's death in 1872 Barbier collaborated mainly with his son Pierre, including works such as *Daphnis et Chloë* for Maréchal and *Le Tasse* for D'Harcourt.

MICHEL CARRÉ (20 October 1821 – 27 June 1872) was a prolific French librettist. He went to Paris in 1840 intending to become a painter but took up writing instead. He wrote verse and plays before turning to writing libretti. He wrote the text for Charles Gounod's *Mireille* (1864) on his own, and collaborated with Eugène Cormon on Bizet's *Les Pêcheurs de Perles*. However, the majority of his libretti were completed in tandem with Jules Barbier, with whom he wrote the libretti for numerous operas, including Camille Saint-Saëns's *Le timbre d'argent* (libretto written in 1864, first performed in 1877), Gounod's *Roméo et Juliette* (1867), and Offenbach's *Les contes d'Hoffmann* (1881). As with the other libretti by Barbier and himself, these were adaptations of existing literary masterworks.

His son Michel-Antoine (1865–1945) followed in his father's footsteps, also writing libretti, and later directing silent films.



fast facts on william shakespeare

1 Shakespeare's name was spelled many different ways! In the few original signatures that have survived, the writer himself spelled his name "Willm Shaksp," "William Shakespe," "Wm Shaksp," and "William Shakspeare." There are, however, no records of him ever spelling his name the way we commonly do today.

2 During his life, Shakespeare wrote at least 37 plays, 154 sonnets, and a good number of poems that we know of. There are also some "lost plays" and other plays that he collaborated on. This means that Shakespeare wrote an average of 1.5 plays per year since he began writing in 1589.

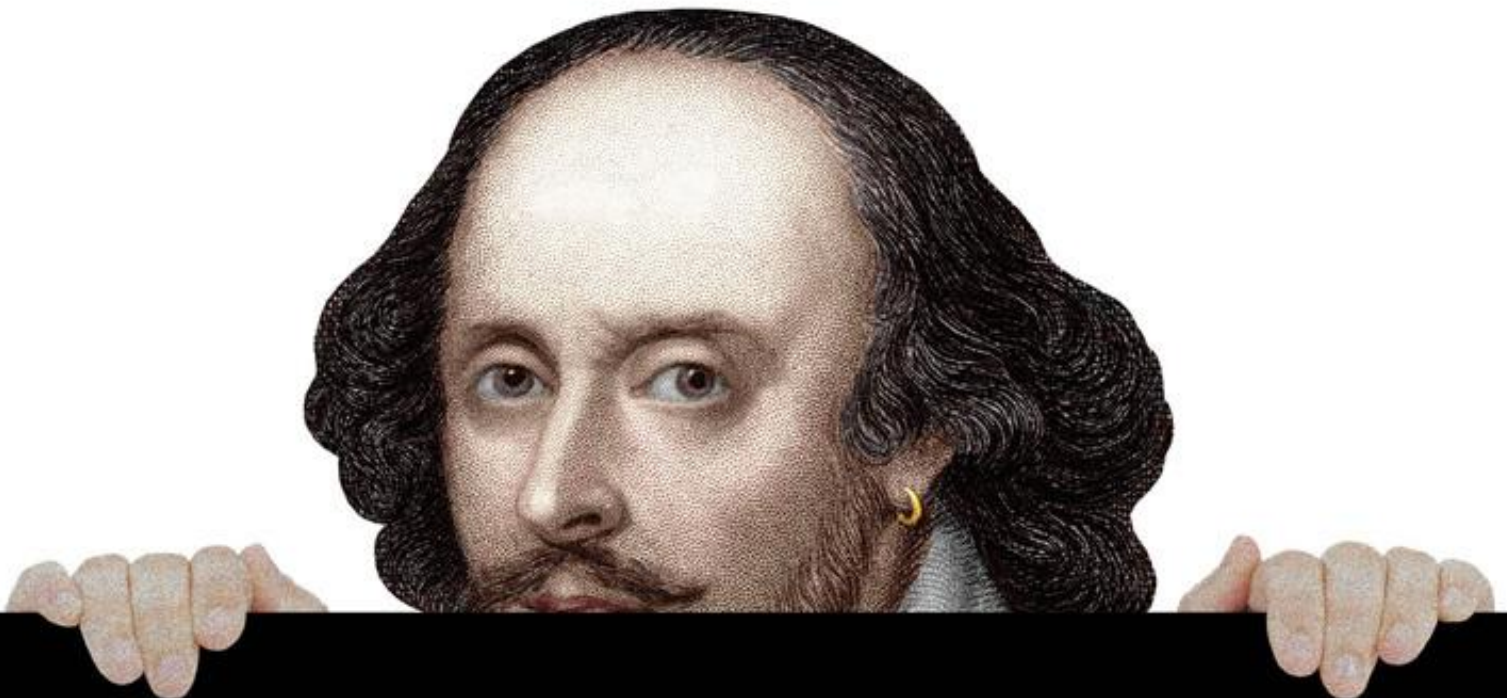
3 Apart from being a writer, few people know that Shakespeare was also an actor! He performed not only in his own plays, but also in

those from other playwrights. There is evidence that he played the ghost in *Hamlet* and Adam in *As You Like It*.

4 Shakespeare has no descendants! His only grandchild, Elizabeth, died childless in 1670.

5 It's likely that Shakespeare wore a gold hoop earring in his left ear – a symbol of the creative, bohemian look from the Elizabethan and Jacobean eras.

6 The Oxford English Dictionary has credited Shakespeare with introducing almost 3,000 words to the English language. Estimations of his vocabulary range from 17,000 to 29,000 words – practically double the number of words the average person uses!



historical and literary background on **romeo & juliet**

William Shakespeare's masterpiece, *Romeo & Juliet*, is a timeless tragedy that has inspired artistic adaptations throughout the centuries. In addition to Charles Gounod's opera, there are operas by Zingarelli, Meyer, Bellini, and Zandonai, a ballet by Prokofiev, orchestral works by Tchaikovsky and Berlioz, a Broadway musical by Bernstein, and several films. Of the operas, Gounod's work has achieved the greatest popularity and is a mainstay of the operatic repertoire.

Romeo & Juliet was the first tragedy that Shakespeare wrote, completing it at an early stage in his career, probably in 1594 or 1595. It represented a departure from many playwriting conventions of the time. *Romeo & Juliet* was first printed in 1597 from a collection of notes, recollections, and copies of portions of the original story. There were three revised editions, some showing evidence of a maturing style in the careful revisions. It is believed that Shakespeare conceived this play as an adaptation of a long narrative poem by Arthur Brooke. The story had long been popular in France and Italy, and there was a play about the warring families by Luigi Da Porta, widely believed to be based on the historical struggle between the Guelphs and the Ghibellines. Shakespeare's interest in the story seemed to stem from the external conflict confronting the lovers. Rather than exploring an individual's internal conflicts, the theme of love versus hatred is the engine that drives the tragedy. The war between the two families is not the lover's fault, but rather the violent manifestation of generations of disagreement and misunderstanding. Though the entire conflict is avoidable, the theme of fate adds a depth to the plot that the audience must contemplate. The themes of dreams, omens, and foreboding feelings also hint at the ultimate fate of the lovers as star-crossed lovers.

Gounod began exploring the idea of turning *Romeo and Juliet* into an opera in 1864, and his librettists, Jules Barbier and Michel Carré, completed a libretto in the early part of 1865. Gounod had known these men for ten years and they had been the librettists for his earlier operatic triumph, *Faust*. The libretto follows the Shakespearean play very closely, particularly in the dialogue. As in Shakespeare's play, the opera was originally structured in five acts. Some characters from the play were eliminated and a new character, Stephano, who is Romeo's page, was added. Another difference is that Romeo and Juliet secretly marry in the opera, whereas there is no marriage scene in the play. They eliminated the final scene where the feuding families are reconciled; changing the final scene so that Romeo takes the poison but does not die before Juliet awakens. This allows for a final duet. As this particular change demonstrates, all changes were made for the sake of the story's structure musically as an opera.

The premiere of *Romeo & Juliet* was a sensation. It occurred during the famed Exposition Universelle in Paris on April 27, 1867, when the Eiffel Tower was also premiered. The city was full of people from all over the world visiting the exposition, and the opera played to sold-out houses night after night. The attendance of so many foreign visitors helped to accelerate the opera's rapid acceptance at opera houses in other parts of the world. By the end of 1867, *Romeo & Juliet* had been produced in England, Germany, Belgium, and New York. The New York premiere occurred on November 15, 1867, at the Academy of Music and was sung by the celebrated American soprano, Minnie Hauk.



Photo courtesy of The Metropolitan Opera

STORYLINE

activity

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

Definitions:

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

Romeo declares his love to Juliet on her balcony.

Romeo spots Juliet and falls in love with her.

Romeo and Juliet attend a party.

Juliet's father decides she should marry Paris.

Friar Lawrence helps Juliet fake her death.

Romeo kills Juliet's cousin, Tybalt.

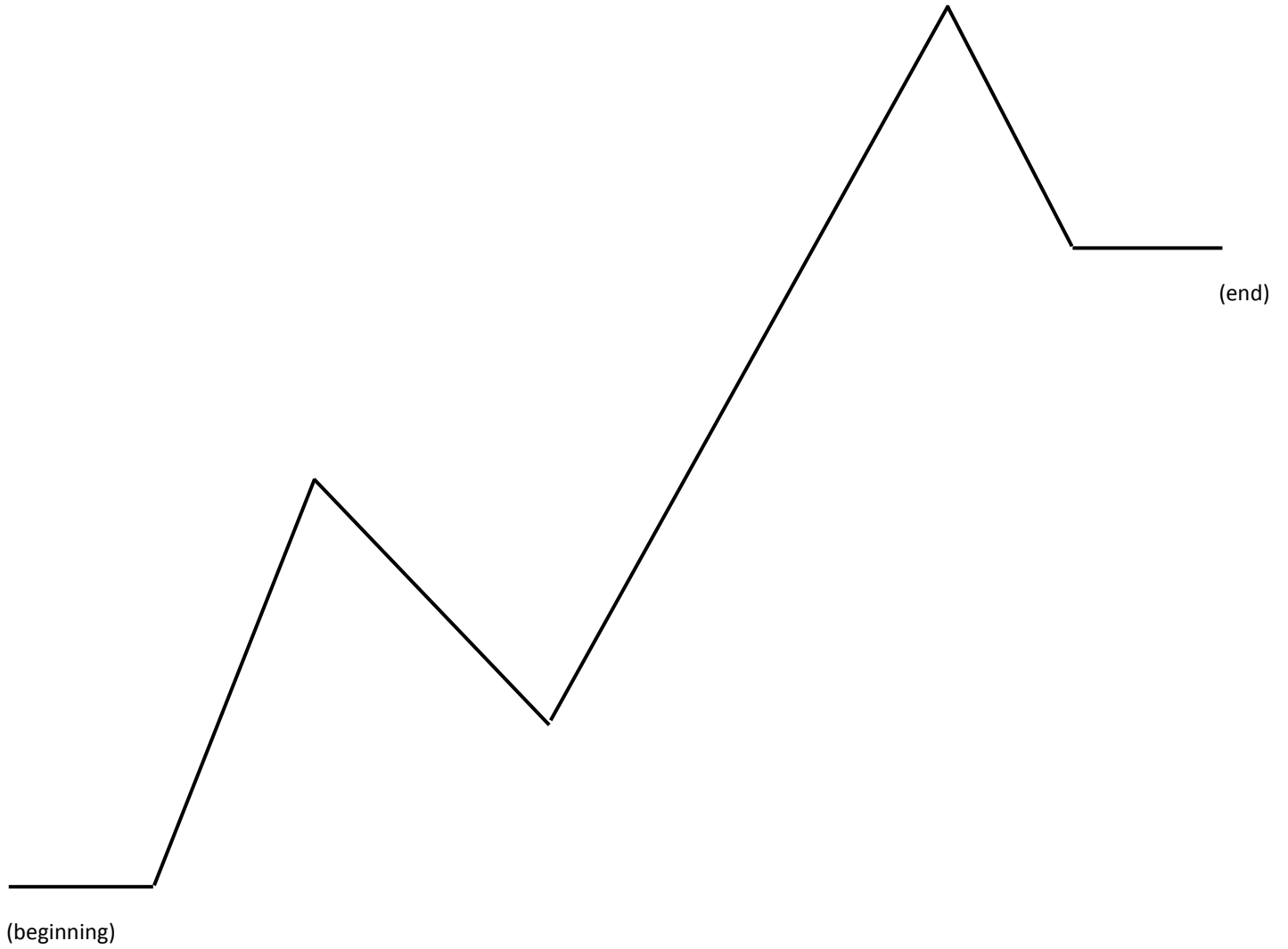
Romeo thinks Juliet's death is real. He returns and kills Paris.

The families find their children and resolve to end their feud.

The two secretly marry.

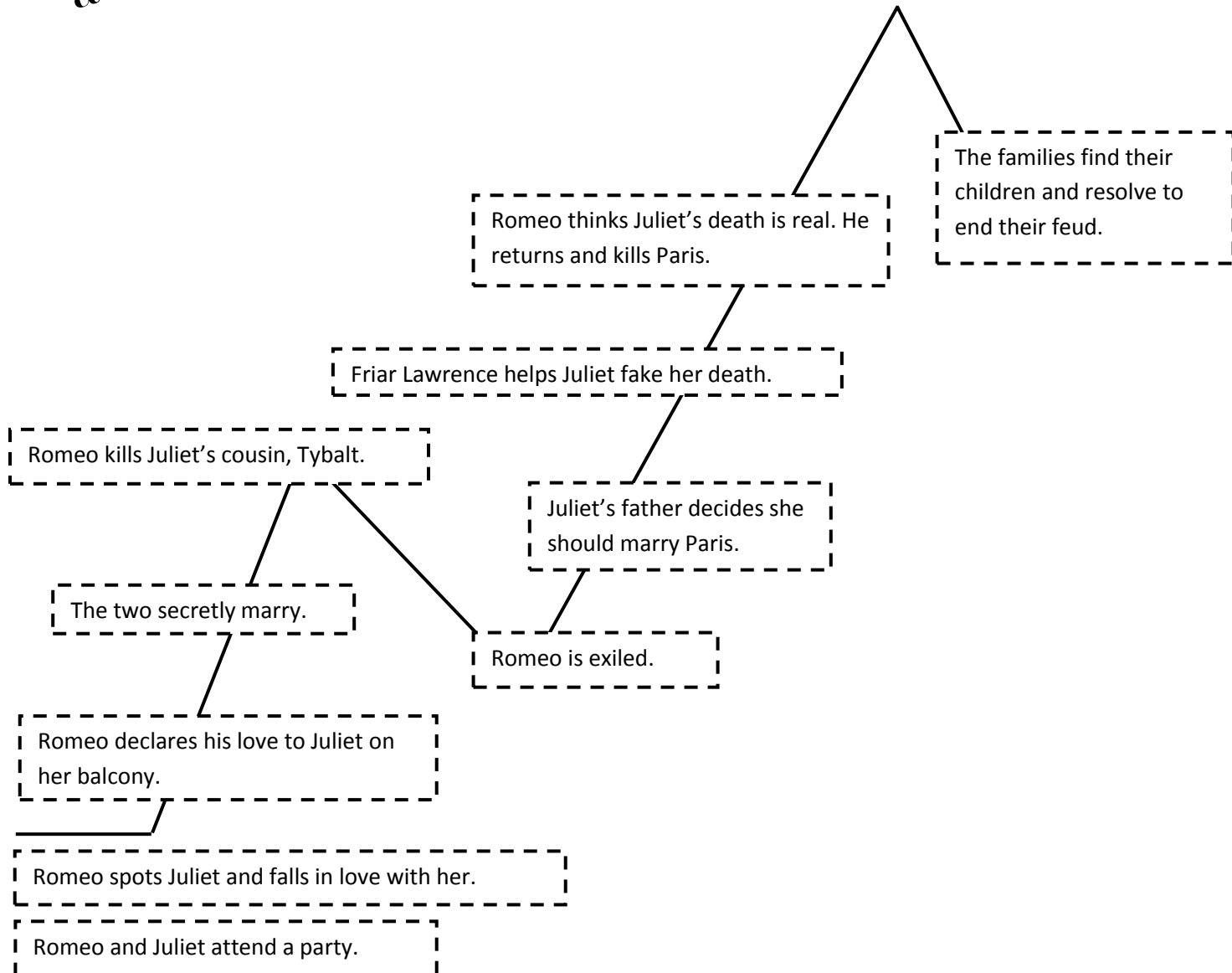
Romeo is exiled.

storyline activity, cont'd.



STORYLINE

activity –instructor guide*



VISUAL ARTS

activity

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 Gounod's opera *Romeo and Juliet*, create grandiose scenes with large sets and a large chorus of singers.



VISUAL ARTS ACTIVITY

Introduction

Hand out a worksheet to each student and read the introductory paragraph on set design.

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

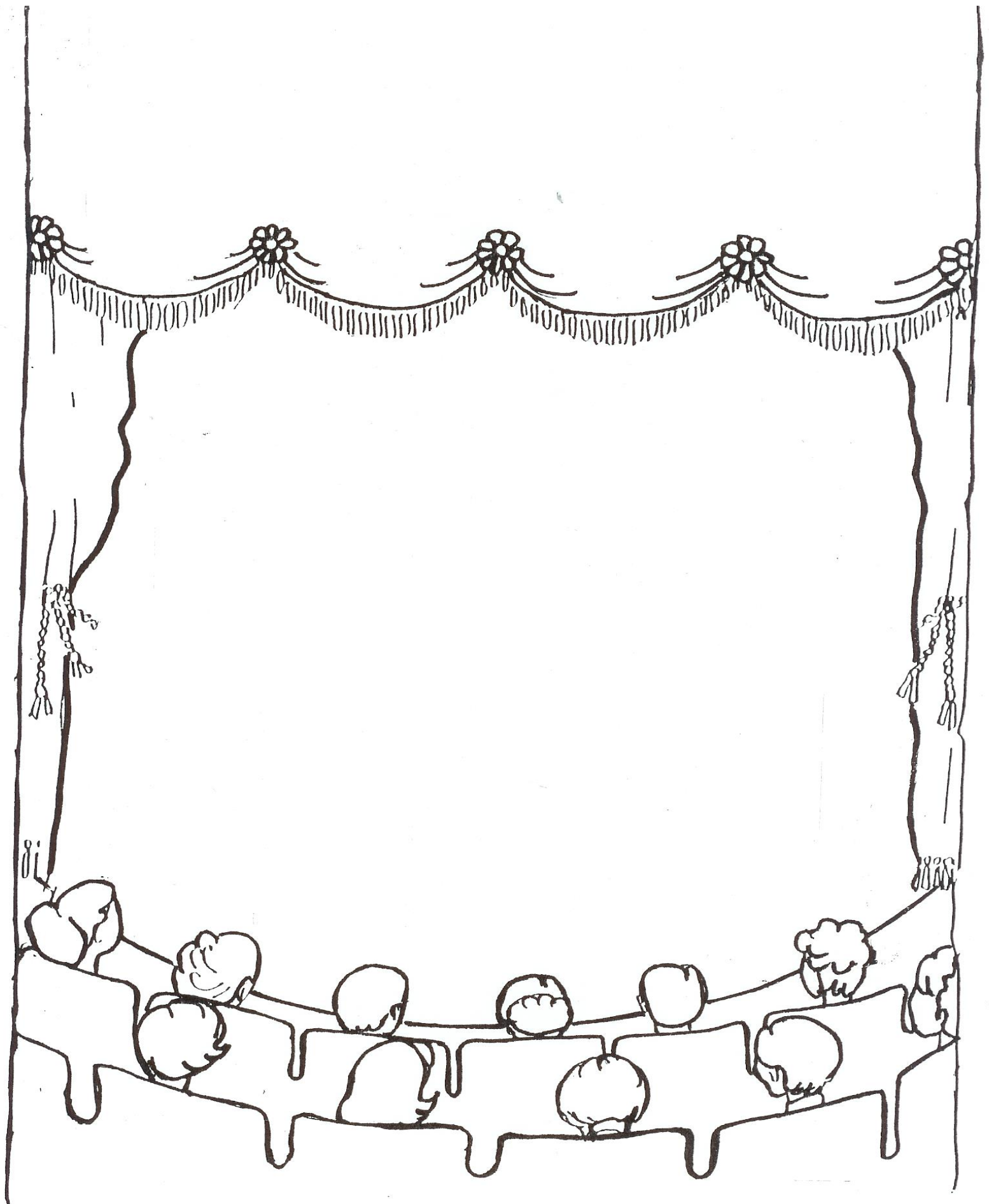
- a.) What colors were used?
- b.) How does color and lighting affect the mood of the scene?

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).



CREATIVE WRITING

activity

When writing a story, an author has to consider many details. 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.



CREATIVE WRITING WORKSHEET

Romeo & Juliet takes place in Verona in the 1500s. 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: What would be the source of the problem between Romeo and Juliet's families? Who would they look to for help? Where would they live? How could you rewrite the characters and setting in *Romeo & Juliet* to be contemporary while still making sure that the conflict and resolution make sense? Use the space below to outline your thoughts.

LOGIC PUZZLES

activity

This activity is a great addition to any math lesson. It emphasizes logic and reasoning, while simultaneously encouraging students to read critically. The activity also includes a brief explanation about the history of masquerade balls.



LOGIC PUZZLES ACTIVITY

INSTRUCTOR'S GUIDE

Topics of Discussion:

1. The history of masquerades
2. Probability, logic, and reasoning

Instructions:

1. As a class, read the handout on masquerades.
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 Italian 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 activity between subjects.

| | Drinking Punch | Dancing | Talking | Eating | Fairy Mask | Horse Mask | Pirate Mask | Bird Mask |
|-------------|-------------------|---------|---------|--------|---------------|---------------|----------------|--------------|
| Rosaline | | | | | | | | |
| Paris | | | | | | | | |
| Anna | | | | | | | | |
| Mercutio | | | | | | | | |
| Fairy Mask | | | | | | | | |
| Horse Mask | | | | | | | | |
| Pirate Mask | | | | | | | | |
| Bird Mask | | | | | | | | |

**Purple boxes indicate the correct answer.*

LOGIC PUZZLES ACTIVITY

MASQUERADE HANDOUT

In the opera *Romeo & Juliet*, Romeo and Juliet meet at a party. One type of party that was particularly popular in Italy in the 1600s was the masquerade.

What is a masquerade?

The term *masquerade* means to disguise oneself, or to take the appearance of someone else. It can also apply to a social gathering where the guests are wearing masks, costumes, or both. Originally, a masquerade party, or masquerade ball, implied the guests were wearing elaborate masks, but today a masquerade party can mean the guests are wearing costumes but not necessarily masks.

History:

Masquerade balls were popular with the Italian elite in the 16th century, eventually evolving into carnivals or festivals where the participants wore elaborate masks. The Swiss Count John James Heidegger introduced the masquerade ball to England in the early 1700s when he sponsored a masquerade ball at the Haymarket Opera House. Masquerade balls and the carnival became popular throughout the 18th century.

Features:

Traditional masquerade balls often featured a game, in which the guests intentionally wore unrecognizable masks and costumes. The game throughout the evening was to try to deduce the identity of the other guests. Occasionally masquerade balls set the scene for the murder of a guest by an assassin hidden behind a costume. Gustav III of Sweden was assassinated at a masquerade ball.

Significance:

The terms *masquerade* and *carnival* have been interlaced since the first Carnival di Venezia. This Venetian Carnival is believed to be the oldest carnival and may have begun in the 11th century. A fundamental feature of the carnival was the mask. Mask makers, called *mascareri*, were given their own guild in 1436. There were various types of Venetian masks. There were fantasy masks, commedia dell'Arte masks, modern, traditional, and angel masks. Harlequin and Pierrot masks were commedia dell'Arte, and the half-white, nose-covering masks are considered traditional.

LOGIC PUZZLES ACTIVITY

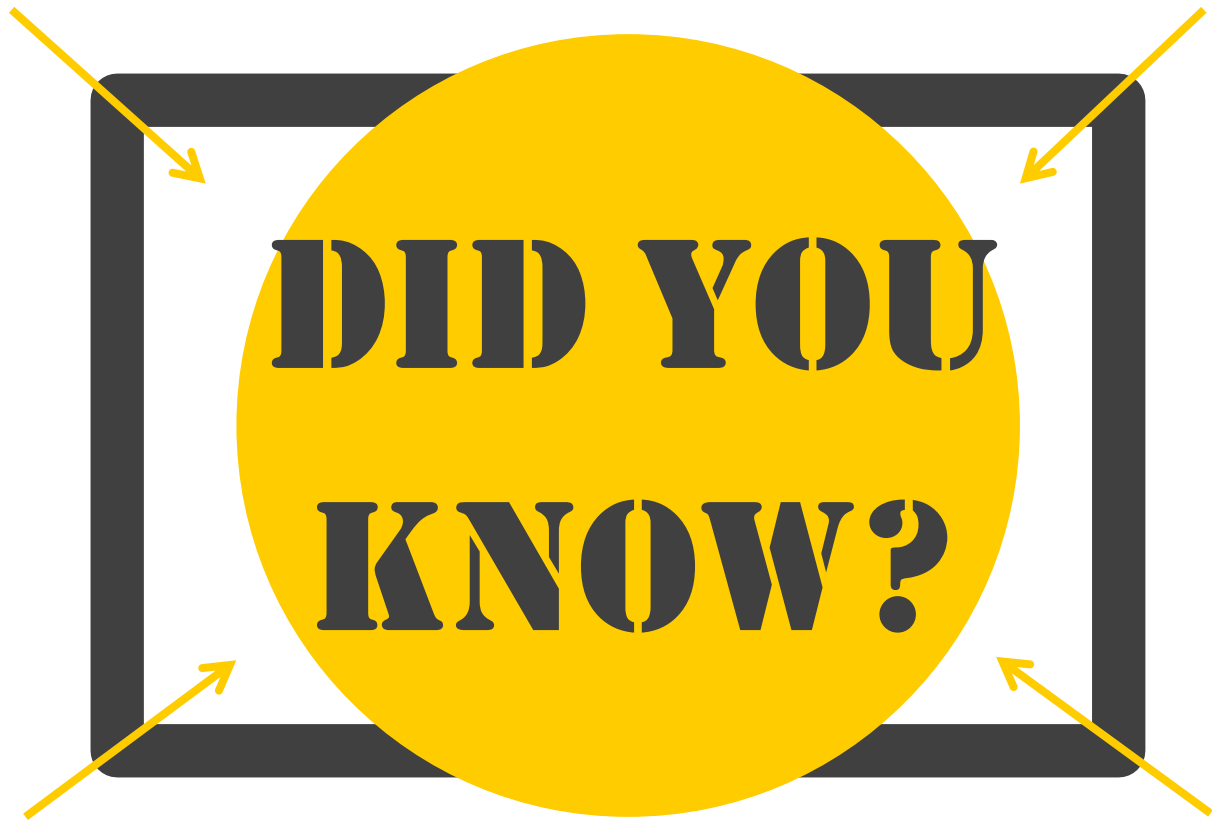
MASQUERADE HANDOUT

Directions: Use the clues below to figure out which guest is doing what activity, and what kind of mask they are wearing. Shade in the correct answers completely, and mark an X in all of the other boxes.

| | Drinking Punch | Dancing | Talking | Eating | Fairy Mask | Horse Mask | Pirate Mask | Bird Mask |
|-------------|-------------------|---------|---------|--------|---------------|---------------|----------------|--------------|
| Rosaline | | | | | | | | |
| Paris | | | | | | | | |
| Anna | | | | | | | | |
| Mercutio | | | | | | | | |
| Fairy Mask | | | | | | | | |
| Horse Mask | | | | | | | | |
| Pirate Mask | | | | | | | | |
| Bird Mask | | | | | | | | |

Clues:

- Rosaline is not eating.
- The person who is talking is not wearing an animal mask.
- Mercutio is having fun doing his activity with such a long snout.
- Paris doesn't like dancing at parties.
- The person who is drinking punch likes animal masks but dislikes birds.
- Mercutio is drinking punch.
- The person who is talking loves fairy stories.
- The mask that Rosaline is wearing makes her feel like she can fly – and maybe like she can catch some worms.



Shakespeare was a master of the English language and took every opportunity to exercise his wittiness. The best example of this can be seen in the hundreds of words and phrases he invented, some of which are show below.

auspicious *sanctimonious* *watchdog* Too much of a good thing...

baseless *clangor*

dwindle *castigate* *multitudinous* *barefaced*

dexterously Knock, knock, knock! Who's there?

To thine own self, be true Neither a borrower, nor a lender be All the world's a stage, and all the men and women merely players...

Romeo & Juliet Word Search

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

CAPULET

FRIAR LAWRENCE

GOUNOD

JULIET

LOVE

MASQUERADE

MERCUTIO

MONTAGUE

OPERA

POISON

ROMEO

SHAKESPEARE

STEPHANO

TYBALT

VERONA

Program Evaluation

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 Traviata** (dress rehearsal)
☐ **Marriage of Figaro** (Please circle one: dress rehearsal / matinee)
☐ **Backstage Workshops** (Please circle one: Nov. 5 | Nov. 9 | May 2 | May 6 | May 7 | May 10)
☐ **Touring Opera Performance** (Please circle one: *Hansel and Gretel* / *Romeo & Juliet*)
☐ **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