

OPERA
COLORADO



OPERA FOR BEGINNERS
GUIDEBOOK

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

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 Opera for Beginners guidebook were developed and compiled by the Director of Education and Community Engagement, Cherity Koepke and edited by Jared Guest.



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opera then & now

Opera is old. It's one of the oldest art forms still in existence today. Actually, it's more than 400 years old. The fact that opera has existed for so many years has given people the wrong impression. Opera is considered a dinosaur by many people; a dead or dying art form that features the same tired productions done time and time again and is only attended by the elderly and rich.

Well... quite frankly, if that were true, companies like Opera Colorado wouldn't exist – yet here we are. Opera may be old, but it's far from dead. The opera of today is innovative and unexpected. Productions are breaking new ground technologically and artistically. That's quite an impressive feat... for a dinosaur.

Opera is going places. To be able to understand where opera is going, you first have to know where it's been. So, we'll start with a very brief lesson in opera history.

Opera began in Italy in the late 16th century. The earliest composition considered an opera as we understand it today was entitled *Dafne* and was written by the Italian composer, Jacopo Peri, around 1597. The entirety of *Dafne* has unfortunately been lost, but portions of the work still remain. A later work by Peri, *Euridice*, dating from 1600, is the first opera score to have survived to the present day. In its infancy, opera was for the elite, the aristocracy. Performed in courts for the gentry, opera was seen as something out of reach for the commoner. The demands of the public soon changed that. With the arrival of the baroque era in 1637, opera opened its doors to the growing merchant class, or what we might think of as the middle class today.

To appeal to the new tastes of this merchant class, opera plots were also changing. [That's right, operas tell stories. Always have, always will.] Stories being told moved from *opera seria* - or tragic, serious tales - to broad comedies blended with tragic elements in a mix that jarred some educated sensibilities. Opera was breaking rules, admitting people from every rung on the social ladder and addressing topics that could be

considered politically controversial or even inappropriate. [We're still doing that today.] Opera's popularity and reach continued to increase, welcoming famous names such as Handel and Mozart (composers of *Giulio Cesare* and *Don Giovanni*, respectively).

Boundaries were constantly being challenged with opera through the orchestration and the singing itself, which is something else we're still doing today. Early in the 19th century, opera took on a new form and inspired an age of musical giants. The age of *bel canto* (meaning "beautiful singing") opera arrived and took hold. Shown in the works of Rossini (*The Barber of Seville*), Bellini, and Donizetti (*Lucia di Lammermoor*), among others, *bel canto* opera contained lines that were florid and intricate, requiring supreme vocal agility and pitch control. In another manner of speaking, *bel canto* operas are the finale in a fireworks show.

Humans can only handle so many grand finales, and as the middle of the century arrived, so did another change in opera. This time it was a more direct, forceful style, full of emotion and long vocal lines. This new form highlighted the complexity of human emotion and was the genius of the grandmaster himself, Giuseppe Verdi. Through his operas *Rigoletto*, *Il trovatore*, and *La traviata*, among others, Verdi would find a form that would forever change opera and inspire generations of composers to come. [In fact, we're still being inspired!] Centered in Italy, where it all began, opera had now reached the age of *verismo*. These operas were sentimental, realistic commentaries on life unlike anything previously seen on the stage. It's during this time where some of the most famous works are created by some of the most celebrated names: Leoncavallo's *Pagliacci*, and Puccini's *La bohème*, *Tosca*, and *Madama Butterfly* just to name a few.

But it's important to note that Italy didn't have a monopoly on opera. The art form had been embraced all over Europe. France, England, Russia and Germany were putting their mark on it as well. It was from

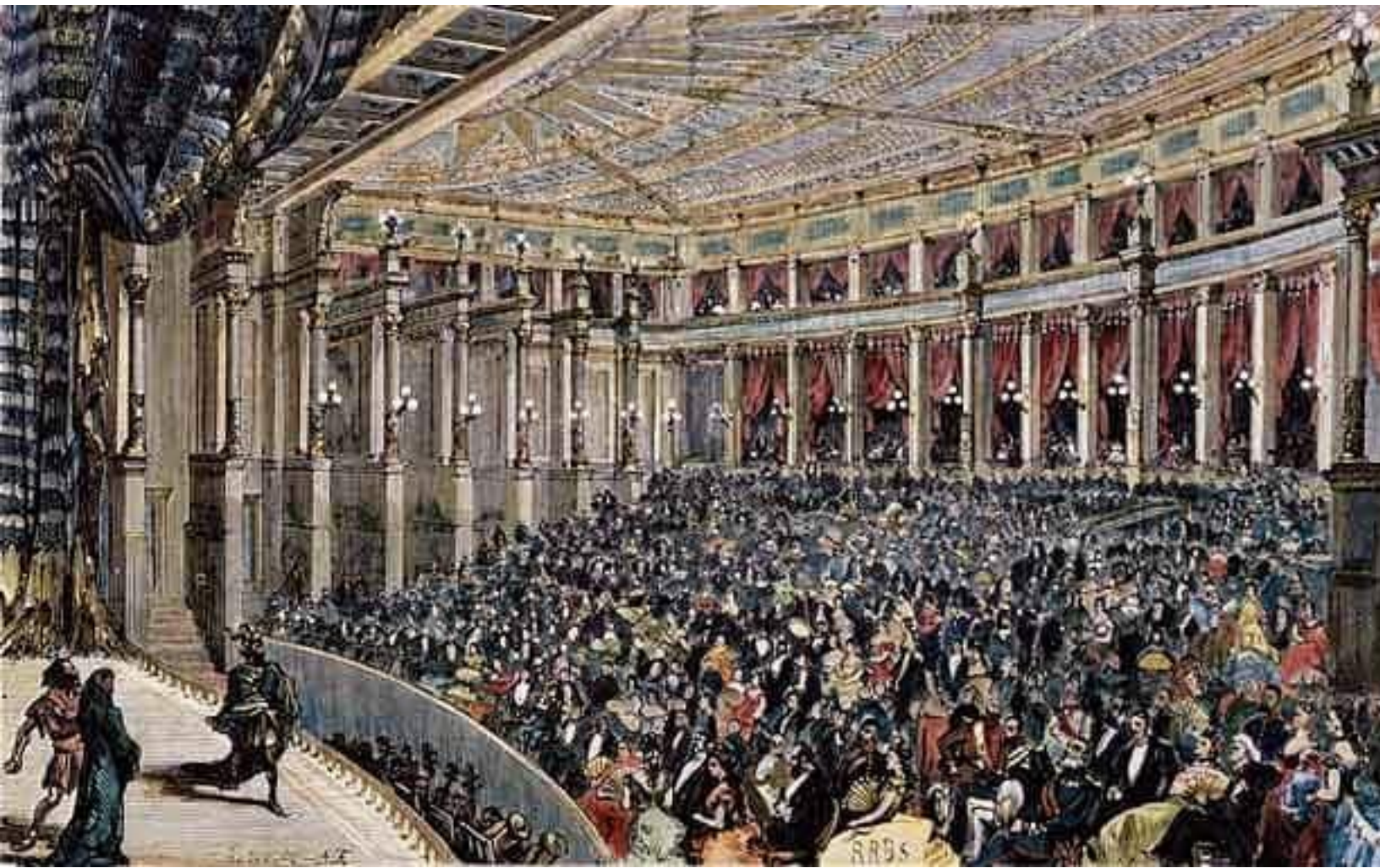
Germany that the single most influential composer in opera would appear: Richard Wagner. Wagner revolutionized opera through his concept of the *Gesamtkunstwerk* ("total work of art"), by which he sought to synthesize the poetic, visual, musical and dramatic arts. This concept of all arts under one umbrella is what sets opera apart from all other art forms. [Yes, even today. Thank you, Wagner.] Wagner realized these ideas most fully in the four-opera cycle *Der Ring des Nibelungen* (The Ring of the Nibelung). [No, you didn't read that wrong. It's a four-opera cycle, usually performed over the course of four days.]

Opera would never be the same after Wagner, and for many composers, his legacy proved a heavy burden. Many tried only to fail to measure up in the eyes of the public. Many others, however, succeeded but their styles were drastically different. That's to be expected, for we have reached yet another shift in opera: the modern age. Perhaps the most obvious stylistic difference of modernism in opera is the development of atonality. The move away from traditional tonality in opera had begun with Wagner but during this age, composers such as Richard Strauss (*Der Rosenkavalier*), and Benjamin Britten (*Peter Grimes*, *Turn of the Screw*) pushed it further with a more extreme use of

chromaticism and greater use of dissonance. Or, to put it more simply, harmony and melody were no longer the starring players. These operas sounded different.

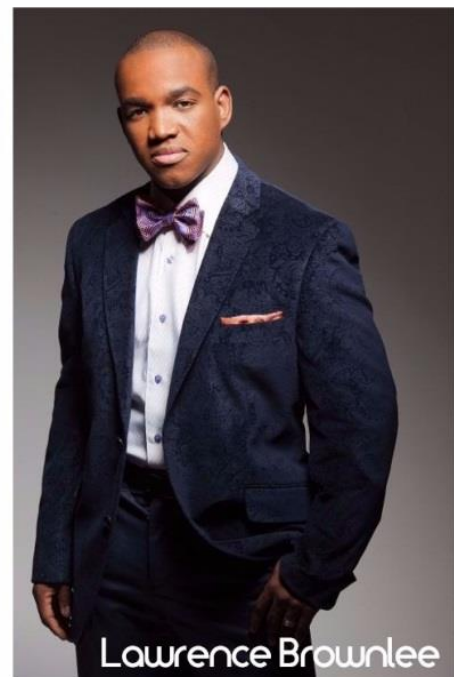
That brings us to today. We're living in an age where all of the influences of the past are merging with all of the inspiration and creativity of the present. The historical notes on this age of opera have yet to be written, and that's the exciting part. In the opera of today we have works such as Mark Adamo's *Little Women*, John Adams' *Nixon in China* and *Doctor Atomic*, and Jake Heggie's *Dead Man Walking*. History and literature continue to inspire the stories; however, there is a real shift to shining the stage lights on events in recent living memory such as the opera *Anna Nicole* by Mark-Anthony Turnage. [That's right, there is an opera based on the life of Anna-Nicole Smith.]

With the advances of the modern era, productions have seen changes, too. What began as performances sung to an audience by the glow of candlelight have now become vast productions utilizing ground-breaking technology. With more than 400 years since its creation, opera continues to inspire and entrance, welcoming audiences all over the world. 400 years... this is one dinosaur that's going places.



a visual JOURNEY

The following are images from
opera old and new – from where
we've been to where we're
headed...



Opera productions
then...



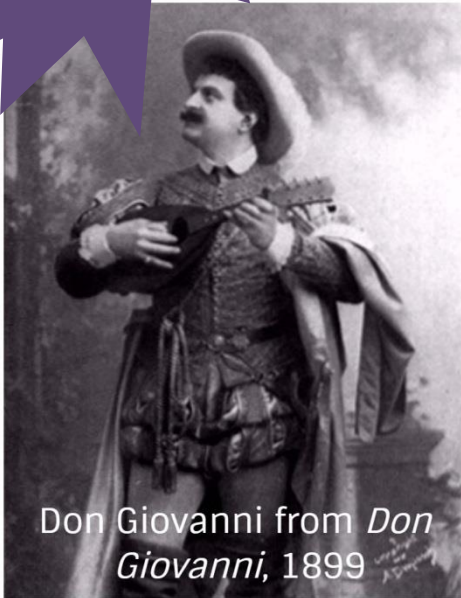
Elizabeth Wolff in
Puccini's *Madama
Butterfly*, 1915



Mary Plazas in
Puccini's *Madama
Butterfly*, 2005

Opera productions
now!

Characters then...



Don Giovanni from *Don Giovanni*, 1899



Violetta from *La Traviata*, 1958



Don Giovanni from *Don Giovanni*, 2013



Violetta from *La Traviata*, 1998

Characters now!

Kelly Kaduce in *Rusalka*, 2011



IT'S RIGHT IN YOUR
OWN BACKYARD!

Pamela Armstrong in *Florencia en el Amazonas*, 2012



Take a look at
these amazing
shots from past
Opera Colorado
productions.

Matthew Treviño, Melody Moore, and Christopher Magiera
in *Don Giovanni*, 2013



Photos by Matt Staver



WHAT IS *opera?*

Opera. Do you know what it is? Most people think they do. In fact, people have some really strong opinions about opera. So, let's be honest and talk about it. What do you think of when you hear the term "opera"?

For everyone who had an opinion of what opera is, how many of you have actually seen an opera? (*Phantom of the Opera* doesn't count -- it's a musical.) Pretty interesting isn't it? We form really strong opinions about things that we have no direct experience with. This is largely because we buy into what we're told or shown. When people believe in a generalization that may or may not be true, is called a STEREOTYPE.



ster·e·o·type

[sterēətip]Noun

A widely held but fixed and oversimplified image or idea of a particular type of person or thing

Some of the things we think about opera are probably TRUE, some are probably FALSE, and some are more than likely STEREOTYPES – things you thought were true or false but really aren't. There are a lot of stereotypes about opera. Why is that? When people think about opera, they usually think about a big woman, wearing a horned helmet. Something like...

...this?

Not a real opera singer



Elmer Fudd in Warner Brothers' *What's Opera, Doc?*

Madame Lillian Nordica, 1898 (now SHE'S a real opera singer!)



Guess what? It is TRUE – that's right – it's a FACT that opera has a Viking woman! Actually she's a goddess; a real warrior princess. Her name is Brünnhilde. There is a famous cycle (or set) of four opera written by Richard Wagner, a German composer called the *Der Ring des Nibelungen* (*The Ring of the Nibelung*). In the opera world, it's known as The Ring Cycle. It's all about Norse mythology. The character of Brünnhilde appears in the last three operas (*Die Walküre*, *Siegfried*, and *Götterdämmerung*). Here's some other information about her:

- She's the daughter of Wotan, the king of the gods in Valhalla.
- She's called a valkyrie.
- She's a shieldmaiden, a female warrior and protector of the gods and mortal soldiers.
- She's got sisters. Together as valkyries, they decide which soldiers die in battle and which soldiers live.
- She falls in love with a mortal man named, Siegfried. He's a brave warrior.
- It's a long story, but in the end, Siegfried dies, Brünnhilde is devastated and builds a huge pyre, sets fire to it and dies. The fire from it becomes the signal by which Valhalla and all the gods also die. Here's what she looks like in a modern production...



Now that you know a bit more about our Viking lady, here's our question for you...

There have been more than 10,000 operas written since the art form was created. In fact, over 369 new operas have premiered since the year 2000 alone! If the character of Brünnhilde appears in only 3 of the thousands of operas that have been written, why is that the image we think of when we think about opera?



We're going to get all of the opinions of opera – true, false, or stereotype -- out in the open. To make the discussion work, there are some rules.

1. Be respectful of people's opinions.
2. Everyone's voice is heard.
3. Be honest, but fair.
4. Have an open mind.

Remember, this isn't about making comments that make people laugh or picking on someone for what they say. So... here we go!

activity

DIAGRAMMING DIFFERENCES

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 long ago	-operas are still being written today

activity

COMPARE & CONTRAST

While the opera is more rich and varied than it is often given credit for, it is still a distinct musical form. As you've probably guessed, opera and pop music are genres with many differences! Singers such as Renee Fleming, Denyce Graves, and Joan Sutherland are much different than pop singers such as Bruno Mars 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:
"Wildest Dreams"
by Taylor Swift

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

EXAMPLE #2:
"Sempre Libera"
by Giuseppe Verdi
sung by Natalie Dessay

<https://youtu.be/5HDKgsXfkaA?t=2m44s>



activity

COMPARE & CONTRAST

instructor guide

Introduction

If time permits, let your students enjoy each song in its entirety. (Make sure they are taking notes on the differences between the pieces.)

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

Recommended musical factors to cover:

1.) Forum

- a.) Live or recorded?
- b.) Microphone or no microphone?
- c.) Types of audiences?

2.) Language

- a.) Italian vs. English
- b.) Are operas and popular songs written in other languages?

3.) Instrumentation

- a.) Electric or acoustic?
- b.) Differences in singing: is it speech-like or not?
- c.) Concert hall vs. a recording studio



Conclusion

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

activity

COMPARE & CONTRAST

student 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.

GLOSSARY

the lingo of opera

A

- Act:** A section of an opera that is then divided into scenes.
- Aria:** The Italian word for “air;” a piece of music written for one singer or soloist.
- Aside:** A secret comment from an actor to the audience. Other characters cannot hear this comment.

B

- Baritone:** The middle singing range of the male voice.
- Bass:** The lowest singing range of the male voice.
- Basso buffo:** A bass singer who specializes in comic characters.
- Basso profundo:** The most serious bass voice.
- Baton:** The instrument which the conductor uses to lead the orchestra.
- Bel canto:** The Italian term for “beautiful singing.” A traditional Italian style of singing emphasizing tone, phrasing, coloratura passages, and technique; also refers to the operas written in this style.
- Blocking:** Directions given to the performers for movement on stage.
- Bravo:** The Italian term for “well done.” Used by an audience to show appreciation at the end of a particularly pleasing performance. Technically, one should use *bravo* for a male performer, *brava* for a female performer, and *bravi* for more than one performer.

C

- Cadenza:** A passage of singing, often at the end of an aria, which shows off the singer’s vocal ability.
- Choreographer:** The person who designs the steps of a dance.
- Chorus:** A group of singers of all vocal ranges who sing together to support the vocal leads.
- Classical:** The period of music which comes after Baroque and before Romantic, roughly from the birth of Mozart to shortly after the death of Beethoven. It represents the greatest standardization of form and tonality.

Coloratura:	Elaborate ornamentation of music written for a singer consisting of many fast notes.
Composer:	The person who writes all of the music for both voice and orchestra.
Comprimario:	19 th century term referring to secondary or supporting roles such as confidantes, messengers, and matchmakers.
Contralto:	The lowest singing range of the female voice (also known as <i>alto</i>).
Conductor:	The person responsible for the musical interpretation and coordination of the performance. The conductor controls the tempo, dynamics, and balance between the singers and the orchestra.
Crescendo:	A build in the volume or dynamic of the music.
Cue:	A signal to enter or exit from the stage; to move or to change lighting or scenery; or a signal given by the conductor to the musicians.
Curtain call:	Occurs at the end of the performance when all the cast members and conductor take bows. This can happen in front of the curtain or on the open stage.

D

Designer:	A production can have many designers: a lighting designer, a costume designer, a set designer, etc. They work closely with the stage director to give the production a distinctive look.
Diva:	An Italian word meaning “goddess;” an important female opera star. Masculine form is <i>divo</i> .
Dress rehearsal:	The final rehearsal before opening night. Includes costumes, lights, make-up, etc. Sometimes it is necessary to stop for adjustments, but an attempt is made to make it as much like a regular performance as possible.
Duet:	Music that is written for two people to perform together.

E

Encore:	A piece that is performed after the last scheduled piece of a concert. Usually performed because the audience wants to hear more even though the concert is technically over.
Ensemble:	A part of an opera written for a group of two or more singers.

F

- Falsetto:** The upper part of the voice in which the vocal cords do not vibrate completely; usually used by males to imitate the female voice.
- Finale:** The last musical number of an act or an opera.

G

- Grand opera:** Spectacular opera that is lavishly staged. Often has a historically-based plot, a huge cast and orchestra; can also refer to opera that does not have any spoken dialogue.

H

- Helden:** A German prefix meaning “heroic.” Most often used in the term *heldentenor*, but can be used with any voice type.
- House:** The auditorium and front of the theater excluding the stage and backstage areas.

I

- Interlude:** A short piece of instrumental music played between scenes and acts.
- Intermission:** A break between acts of an opera. Lights go on in the house and the audience is free to move around.

L

- Librettist:** The writer of an opera’s text (or words/lyrics)
- Libretto:** An Italian word meaning “little book;” the text or script of an opera.
- Lyric:** Used to describe a light to medium-weight voice with an innocent quality, capable of both sustained, forceful singing and delicate effects.

M

- Maestro:** An Italian word for “master;” used as a courtesy title for the conductor.
- Mark:** To sing, but not at full voice so as to save stamina and vocal health.
- Mezzo-soprano:** The middle singing range of the female voice.
- Motif (or leitmotif):** A recurring musical theme used to identify an emotion, person, place, or object.

O

Opera:	A dramatic presentation which is set to music. Almost all of it is sung, and the orchestra is an equal partner of the singers.
Opera buffa:	An opera (usually comic) about ordinary people; first developed in the 18 th century.
Opera seria:	A serious opera.
Operetta:	Lighthearted opera with some spoken dialogue (similar to a musical).
Orchestra:	An ensemble comprised of string, woodwind, brass, and percussion instruments. Often led by a conductor.
Orchestra pit:	Sunken area in front of the stage where the orchestra sits.
Overture:	A musical introduction to an opera played before the curtain rises or before the opera proper begins.

P

Pitch:	How high or low a note sounds.
Prelude:	A short introduction that leads into an act without pause.
Prima Donna:	An Italian term meaning “first lady;” the leading female character in an opera. Because of the way some of them behaved in the past, it often refers to someone who is acting in a superior and demanding fashion. The masculine term is <i>primo uomo</i> .
Principal:	A major singing role, or the singer who performs such a role.
Production:	The entire show; the combination of sets, costumes, props, lights, etc.

Q

Quartet:	Music that is written for four people to perform together.
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R

Raked stage:	A stage that slants downward towards the audience.
Recitative:	Lines of dialogue that are sung, usually with no recognizable melody; used to advance plot.
Rehearsal:	A working session in which the singers prepare for a performance.

S

Score:	The written music of an opera or other work.
Serenade:	A piece of music honoring someone or something.
Soprano:	The highest singing range of the female voice.
Soubrette:	Young female character with a light soprano voice.
Spinto:	A lyric voice that has the power and incisiveness for dramatic climaxes.
Stage areas:	Refers to various sections of the stage as seen by those on stage facing the audience.
Stage director:	The person in charge of the action on stage. S/he shows the cast where and when to move and helps them create their characters. The stage director develops a concept for how the production should look and feel , working closely with the stage managers, designers, and artists to turn the vision into reality.
Stage manager:	The person who manages and coordinates elements of the performance.
Supernumeraries:	People who appear on stage in costume in non-singing/non-speaking roles (also known as “supers” or “extras”).
Surtitles:	The visual translations of the opera’s text that are projected onto a screen during a performance to help the audience follow the story, much like subtitles in a foreign film.
Synopsis:	A short summary of the story of an opera.

T

Tableau:	Occurs at the end of a scene or act; cast members on stage freeze in position and remain frozen until curtain closes. Meant to look as though that moment has been captured in a photograph.
Tenor:	The highest singing range of the male voice.
Trill:	Very quick alternation between two adjacent notes.
Trio:	Music that is written for three people to perform together.

V

Vibrato:	The fluctuation of pitch and intensity in the voice which characterizes a trained singer’s sound.
-----------------	---------------------------------------------------------------------------------------------------

opera

VOICE TYPES

In opera there are six types of voices, three for women and three for men. They are based on how high or how low the voice is. Each of these voice types has a name. There's also a "rule" in opera that the type of character you play is connected to what voice type you are. This is called type casting. There are, as usual, exceptions to this rule. Newer operas that are being written are starting to break these type casting rules. Below is a list of opera voice types and the characters they usually play.

Women

Soprano: The highest female voice type

Typical Roles - Heroine, Princess, Queen, Damsel in Distress

Sopranos are usually the female lead in the opera.

Mezzo Soprano: The middle female voice type

Typical Roles - Witch, Older Woman, Sister, Best Friend, Maid

Mezzo sopranos also play young boys in some operas. This is known as a pants-role.

Contralto / Alto: The lowest female voice type

Typical Roles - Old woman, mother, villainess
This is the rarest of the female voice types.

Men

Tenor: The highest male voice type

Typical Roles - Hero, Prince, King, Brave Warrior

Tenors are usually the male lead in the opera.

Baritone: The middle male voice type

Typical Roles - Doctor, Brother, Best Friend, Servant

Baritones are rarely the leading man in an opera.

Bass / Bass-Baritone: The lowest male voice type

Typical Roles - Villain, old man, Comic Relief
When there is a villain in the opera, it's almost always the bass.



Soprano, Angela Gheorghiu



Tenor, Juan Diego Flórez

THE LANGUAGE OF *music*



What are dynamics?

Dynamics are the degrees of volume (loudness and softness) in music. They are also the words, abbreviations, and symbols used to indicate degrees of volume. *Piano* (soft) and *forte* (loud) are most common.

What is tempo?

In music, tempo is the speed at which a composition is to be played.

Why are so many of these terms in Italian?

Most important early composers were Italian and were writing the music when most musical terms were used for the first time. Italian is considered the international language of music.

DYNAMICS

The range of sounds from soft to loud.

Pianississimo	Very, very soft
Pianissimo	Very soft
Piano	Soft
Mezzo Piano	Medium soft
Mezzo Forte	Medium loud
Forte	Loud
Fortissimo	Very loud
Fortississimo	Very, very loud

TEMPO

The speed the conductor indicates.

Presto	Very fast
Vivace	Vivacious
Allegro	Joyfully, quick, lively
Moderato	Moderate, not fast or slow
Andante	Rather slow
Adagio	Slow and expressive
Lento	Very slow
Largo	Very slow and dignified
Grave	Very, very slow

BRAINSQUEEZER

How much do you and your students know about opera? Have your students take this test and find out! You can find the definitions to all of the vocabulary words in the glossary that we have provided for you on the previous pages in this guidebook.

To study before taking the test, we recommend making flash cards with the vocabulary words on one side and the definitions on the other. Students can pair up and quiz each other. One student reads the definition and the other student names the vocabulary word that fits.

The answers are listed below. The test is on the next page.

Answers:

- | | | | |
|-----|---------------|-----|-----------|
| #1 | aria | #11 | baritone |
| #2 | bass | #12 | director |
| #3 | librettist | #13 | orchestra |
| #4 | pit | #14 | tenor |
| #5 | mezzo-soprano | #15 | ensemble |
| #6 | opera | #16 | composer |
| #7 | soprano | #17 | overture |
| #8 | duet | #18 | operetta |
| #9 | contralto | #19 | chorus |
| #10 | libretto | #20 | Bel Canto |



BRAINSQUEEZER

1. _____ A song for solo voice in an opera.
2. _____ The lowest male vocal range.
3. _____ The person who writes the words or lyrics for an opera.
4. _____ The area where the orchestra is seated.
5. _____ The female vocal range lying between soprano and contralto.
6. _____ A theatrical production incorporating both vocal and instrumental music, drama, and sometimes dance; considered the most collaborative art form.
7. _____ The highest female vocal range.
8. _____ A song for two voices.
9. _____ The lowest female vocal range.
10. _____ The Italian word meaning "little book."
11. _____ The middle male vocal range.
12. _____ The individual who has the artistic view for how the opera will be performed.
13. _____ They play the music.
14. _____ The highest male voice.
15. _____ A piece of music written for a group of singers.
16. _____ The person who writes the music for an opera.
17. _____ The musical introduction to an opera.
18. _____ A lighthearted opera with some talking, similar to a musical.
19. _____ A group of singers, from all voice types, that support the principal cast.
20. _____ Means "beautiful singing."

Score: _____

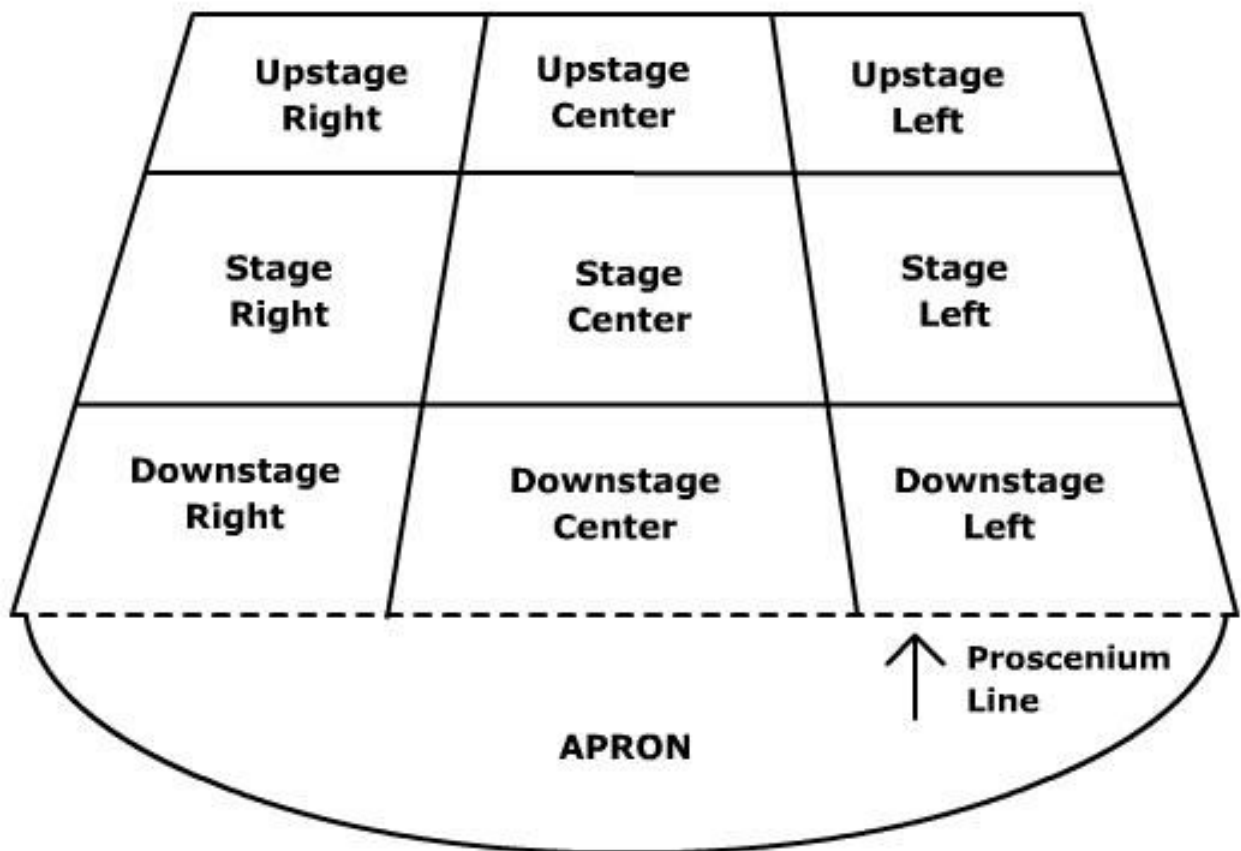
Word Bank

Baritone	Duet	Composer	Libretto
Aria	Soprano	Opera	Pit
Overture	Bass	Director	Chorus
Librettist	Contralto	Tenor	Orchestra
Operetta	Ensemble	Bel Canto	Mezzo-soprano

on stage

Opera singers have to be actors, too. This means they need to know where and when to move on stage. There are nine main areas of the stage as shown below. **NOTE:** parts of the stage are labeled according to how the *singer* perceives them, NOT the audience.

In terms of “upstage” versus “downstage,” long ago stages used to be *raked* (slanted towards the audience). If you went away from the audience and climbed the incline, you were going *upstage*. If you went the opposite direction down the incline, you were going *downstage*.





MORE STAGE ACTIVITIES

- Ask all of your students to face in the same direction. Facing you or a wall is good.
- Have your students close their eyes and stand with their feet flat on the floor.
- Now, ask them to slowly raise their heels off of the floor and keep them that way.
- This is how it would feel to stand on a raked (or slanted) stage.
- Their heels are upstage, or on the higher part of the stage, near the back, and their toes are facing the audience. Have them imagine they are walking up and down, like they were actually going to points where the floor was higher and lower.
- Have them try to move around a bit and see what it feels like.
- Give them some stage directions to follow
- Example: cross stage-left or walk downstage, etc.
- Increase the complexity of the stage directions, making them two or more parts
- Example: Walk to stage-right, then cross to up-stage left.
- Have students direct each other, giving simple stage directions
- Students can create their own scene from the opera, block them and then perform them for the class.



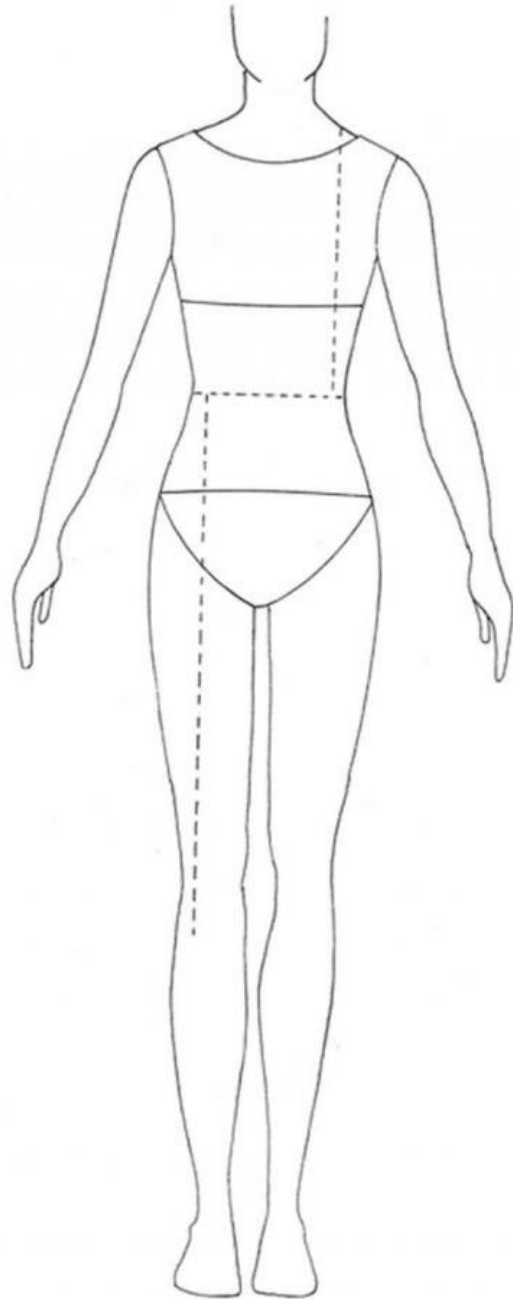
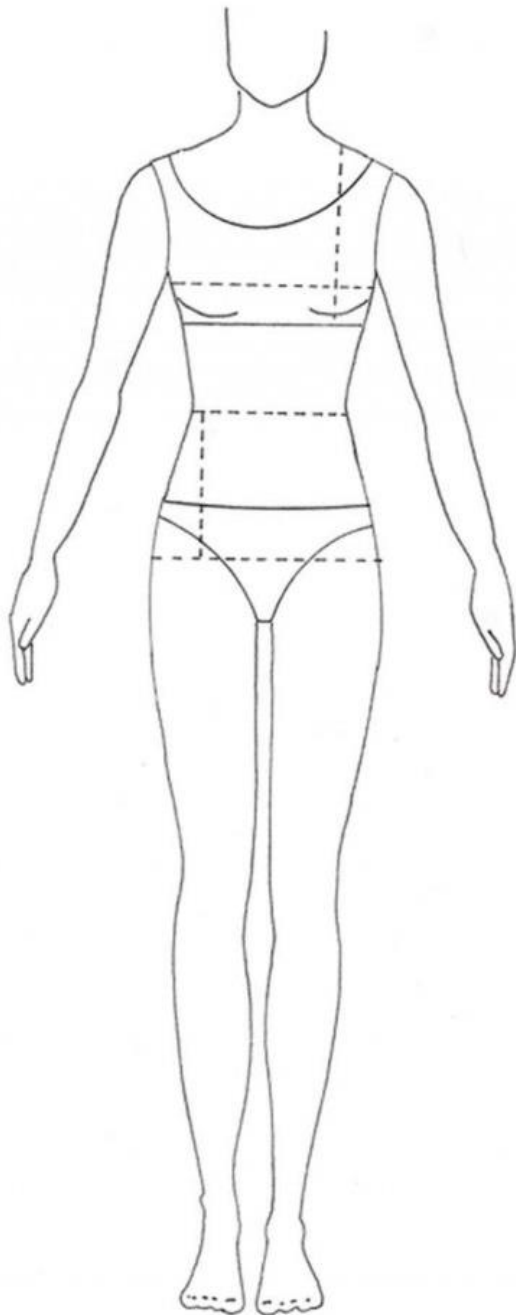
when i grow up...



So what do you want to be when you grow up? Did you know that there are many different types of careers in opera? You don't have to be a singer, dancer, writer, or musician. We have a few opera careers listed on the following pages, and there's an activity for each career. Keep in mind, this is just a small list. Do some research and see what other careers you can find!

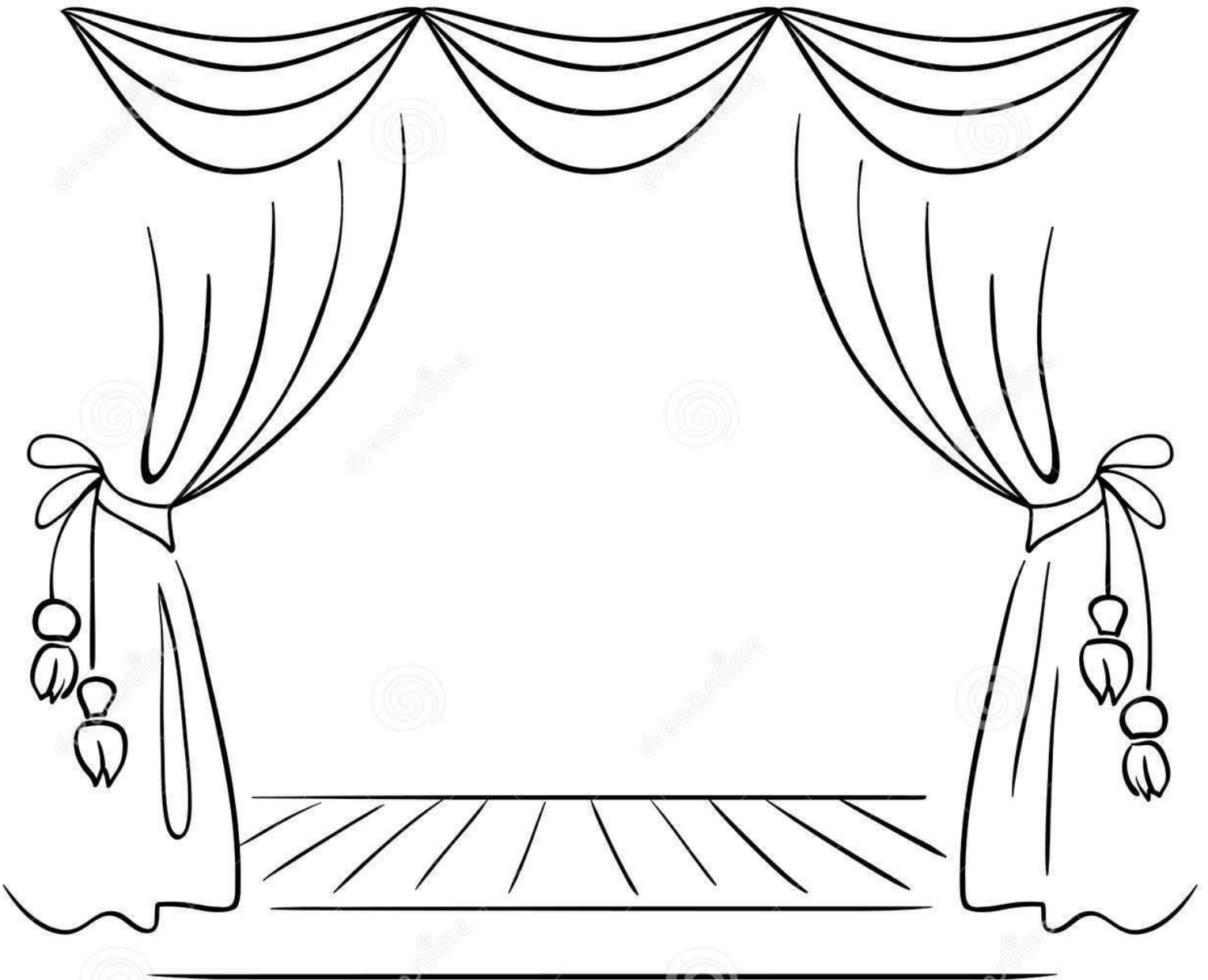
costume designer

Draw a costume for any character in the opera you are studying. The costume can be traditional, modern, or abstract, but you must explain why you made the choices you did. Include as many details as possible. If you'd prefer not to draw, feel free to decorate paper, then cut and paste it to the costume template.



set designer

Draw a set for any scene in the opera you are studying. The design can be traditional, modern or abstract, but you must explain why you made the choices you did. Include as many details as possible.



you're the boss!

Manage your own opera company! Read the description for what each department does in an opera company. Then decide how you would answer the questions if you were a person working in that department.



imagine you're the **GENERAL DIRECTOR**

Job Description: The general and artistic directors create the big-picture map to direct every aspect of the opera company. They do everything from designing the productions, determining the opera company's fiscal goals, to collaborating with the rest of the staff to ensure the opera performances are successful.

If you were running a company, which aspect do you think would be more important to you: spending money on artistic expenses or maintaining a balanced budget? What about your vision for the company artistically... what would you put on the stage? How would you look to your staff for support? What about community involvement?

- *On your own sheet of paper, **write a statement to define your opera company's mission.** A mission statement should describe your vision for the company. Imagine you will have to share this mission statement with the public.*



imagine you're the **DEVELOPMENT DEPT.**

Job Description: The development department maintains information about the financial situation of the opera company. People in this department strive to build strong relationships with all opera patrons, including past, present, and possible future donors. They also strategize new fundraising campaigns to make sure the opera company has the resources it needs to continue putting on productions.

What product or company do you think should sponsor the opera company's next production?

- *On a separate sheet of paper, **write a proposal** to the president of a company explaining why you think it would be beneficial for their company to give funding to a production of this opera.*



imagine you're the **MARKETING DEPT.**

Job Description: The marketing and external affairs department works to create a presence for the opera in the media, the community, and the world. This presence encourages loyal opera goers and new attendees alike to come see the productions of the season.

What do you think would make people excited about your upcoming production? How would you advertise the production to encourage people come see it?

- ***Create an advertisement for the opera on your own sheet of paper.** Include whatever you feel is the biggest “selling point” of the opera –what makes it exciting? Remember, you have a budget to stick to, so you have to keep cost in mind. When you have finished creating your ad, get in a small group with 3-4 other students. You all form the Marketing and External Affairs department, and you must decide together which ad to use. Choose whether you want to combine ideas from several ads, or if you think you need to turn back to the drawing board!*



imagine you're the **EDUCATION DEPT.**

Job Description: Education departments create opera programs for students and adults in their community. There is a wide variety of programs depending on age, interest group, and the opera productions of the year, but all of the programs are designed to teach students and adults more about opera, music in general, and how to apply arts education in future careers.

How would you share the world of opera with students and your community? How would you teach others about opera?

- *Imagine that you are going to teach a program about opera to a group of students in kindergarten. **Make a lesson plan on what you would teach these students about opera and music in general.** Do you think they are already opera experts, or should you start with the basics?*



ACTIVITY:

story starters

Below are some suggested creative writing prompts for your students. These can be adapted for different grade levels and can provide an opportunity for students to research the opera on their own.

La Cenerentola (Cinderella)

The Italian composer Rossini wrote an opera version of *Cinderella*. It's called *La Cenerentola*, which means "little cinder girl." The character of Cinderella is named Angelina and instead of a pair of glass slippers, she has a pair of matching bracelets. Write a story about those bracelets. Who gave them to her? Where did they come from? Why are they special? What do they look like? What is she going to do with them?

In the opera *La Cenerentola*, there's another twist on the Cinderella story. Prince Charming disguises himself as his servant whose name is Dandini. He does this so that he can find out if the girls love him for who he is or if they just want his money. Dandini dresses like the Prince to help with the scheme. Pretend that you are Dandini and you are masquerading as the prince. What would you do? What would you say? Where would you go? Who would be your servant? Would you make new laws? What would they be?



There are over 1,500 versions of the Cinderella story from all over the world. Why do you think this tale is so popular? What does this story tell us about our various cultures, our histories and our beliefs?

The Barber of Seville

Another Rossini opera is *The Barber of Seville*. This is one of the most famous operas in the world... so famous that even Bugs Bunny knows it! In the opera, the character of Figaro is a barber and quite a rascal. He's very creative and clever and finds all kinds of ways to make money. If you were a barber, how would you make money? What would you do each day? Think outside the box. How could you creatively use your skills to make your fortune?

Another character in the opera *The Barber of Seville* is Rosina. She is a young woman who is living in the house of Doctor Bartolo. He's her guardian and he's scheming to marry her so he can get her dowry (money that she'll inherit when she marries). But the doctor doesn't know that Rosina has fallen in love... with a man she's never even seen! His name is Lindoro and they've been writing secret letters to each other with Figaro's help. Rosina has a big problem. She wants to be with Lindoro, but Doctor Bartolo wants her for himself and won't even let her out of the house. Have you ever had a problem and didn't know what to do? If you were Rosina, what would you do? You need to be smart. Would you confront the Doctor? Would you sneak away? Is this something you could solve on your own or would you need someone else's help?

Così fan tutte

Così fan tutte is a comic opera composed by Wolfgang Amadeus Mozart with a libretto by Lorenzo da Ponte. In the story, the character of Don Alfonso causes chaos when he bets against the fidelity of his nieces. The opera begins with love, love, love. The nieces, Fiordiligi and Dorabella, have just become engaged: Fiordiligi to Guglielmo and Dorabella to Ferrando. The couples are completely happy... or are they? Old Uncle Don Alfonso decides to have some fun. He makes a bet with best buds Guglielmo and Ferrando that their fiancées Dorabella and Fiordiligi will not be faithful to them. They trick the girls into thinking they are going off to war and then they come back having disguised themselves as "Albanian soldiers" to see what the girls will do. What do you think about this? Is it fair? Is it funny? What would you do if you were one of these characters?

In English, *così fan tutte* means "All women are like that." What do you think the composer and librettist were trying to say when they named the opera that?



Mozart composed *Così fan tutte*. He was only five years old when he began to write his own music! Do you think you could write music? What kind of music would you write? What would it sound like? What instruments would you use?

Discuss the opera: What is Lorenzo da Ponte, the librettist, trying to say about love? What makes *Così fan tutte* a comedy? Are the actions of the characters realistic? What makes this opera a parody? How does this opera portray men and women? Does this reflect the cultural belief system of the time period in which the opera was written?

Madama Butterfly

One of the most famous *opera seria* (or tragedies) is *Madama Butterfly* by Giacomo Puccini. The opera is set in 1904 Japan and is the story of a young geisha named Cio-cio san (a.k.a. Madama Butterfly) and a United States naval officer named B.F. Pinkerton. Pinkerton is stationed in Japan. He has rented a house on a hill in Nagasaki and decides to marry a Japanese girl. Pinkerton enters into the marriage knowing

that when he goes back to the USA, he will find a suitable American wife and leave his young bride, Cio-Cio san, behind. Innocent of this, Butterfly marries Pinkerton and soon falls deeply in love with her dashing husband.

Pinkerton eventually leaves to return to the states. Butterfly waits for him, never wavering in her faith that he will return for her. You see, they now have a son – a little boy that Cio-cio san has named Dolore (meaning “trouble”) that Pinkerton knows nothing about. Pinkerton does indeed return to Japan, bringing with him his new American bride, Kate. He learns he has a son. Admitting that he is a coward, Pinkerton leaves Kate to face Butterfly and tell her of their marriage. Choosing a fateful path, Butterfly agrees to give her son to Kate and Pinkerton to be raised in America, but only if Pinkerton comes to see her himself. Alone with her little boy, Butterfly tells him to remember his mother’s face and kisses him goodbye. After blindfolding her child, she takes her father’s hara-kiri knife and cuts her throat just as Pinkerton rushes in, crying her name. He is too late. Madama Butterfly is dead.

Write diary entries from the perspective of Butterfly or Pinkerton. What was going on in their minds as they married? As they lived together? As Pinkerton left Japan? As Butterfly welcomed her son? What was it like when he returned with his new wife Kate? What went through Butterfly’s mind as she made the decision to give up her child?

Do some research. Let’s be honest: Pinkerton comes across as a jerk in this opera. But was he? What was going on historically in 1904 Japan?

activity

EVERYONE'S A CRITIC

SUMMARY OF ACTIVITY:

Students will write a review of a performing arts event using observation and analysis of the performance/production elements.

TIME:

2-6 hours (including observation of performance)

SETTING:

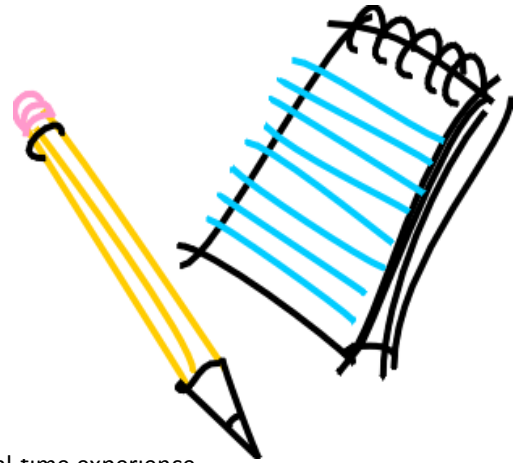
Performance venue & classroom

MATERIALS:

Pens/pencils

Paper

Reviews from local newspapers



OBJECTIVES:

Students will be able to write clear and well-supported expository essays.

Students will utilize observation and critical thinking skills based on real-life, real-time experience.

Students will submit their writing for publication.

PROCEDURE:

Engage in a full class discussion of what students like and dislike in entertainment. Students' feedback should be written on the board for key phrases and words. What is important to them in music? Movies? Other entertainment? What do they tell their friends if they want to recommend a show, or if they want to discourage their friend from seeing something?

Students will find reviews of performing arts events in local papers and in the school paper, if available.

In pairs, students will read a review and answer these questions:

FACTS:

What was the performance?

Type of performing art?

Where did it take place?

Who was performing?

What was the story of the piece that was performed?

ELEMENTS:

What were the elements of the piece that the author talked about?

Did (s)he tell you clearly about the performances of the artists?

What about the sets, lighting, and music?

OPINION:

Was the author only giving you their own opinion?

Did they tell you why they liked or disliked what they experienced?

In pairs, students will make a list of things they would want to know about a performance if they were going to decide whether or not to see it. Students will review a live performance and share it with the class and/or submit it to the school paper for publication.

activity

STORYBOARDING

SUMMARY OF ACTIVITY:

Students will tell the story of an opera through drawing and will learn the basic skills of storyboarding as used in production design.

TIME:

30-60 minutes

SETTING:

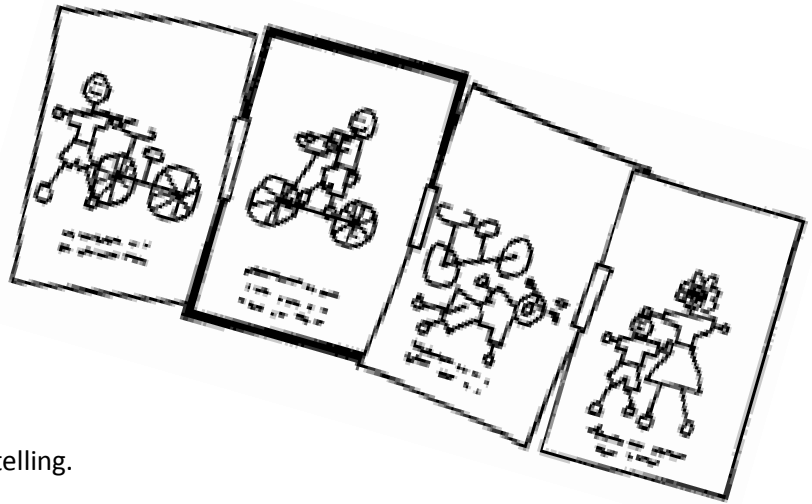
Classroom

MATERIALS:

Pens/pencils

Paper

Crayons



OBJECTIVES:

Students will translate from verbal to visual storytelling.

Students will work with basic visual composition.

Students will begin to use visual vocabulary to communicate the narrative.

BACKGROUND INFORMATION:

Review the story of any opera with your students using the synopsis and other materials. They should be able to tell the story in a very abbreviated form before working on the storyboard. The storyboard should tell a simple story based on action. Do not let the students get hung up on detail during their first draft.

PROCEDURE:

Working individually, each student will choose one moment from each of the two acts of the opera. (Strung together, these moments should tell the basic story of the opera.)

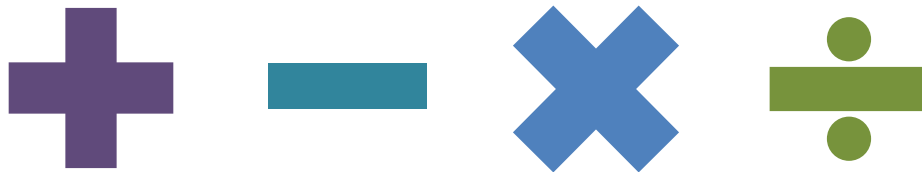
The students will draw each of the four moments that they have chosen. Each moment is depicted in its own story box. Students will give a caption or title to each box. These titles, when read in order, should also tell an extremely abbreviated version of the story (ie., boy meets girl, boy loses girl, boy gets girl back, girl dies).

OPTIONS FOR FURTHER DEVELOPMENT:

Students can add more story boxes for fuller, more detailed stories. Ask them to think about who these characters are and where/how they live. What kind of clothes would they be wearing?

Students can design sets for the opera using the storyboard to design for each scene. In this exercise, students should be encouraged to think about when and where the story would take place as well as how that place would look and feel (weather, light, landscape, etc.).

Carol Weinstein, "Curricular Connections". *The Elixir of Love, a Teacher's Guide and Resource Book*. San Francisco Opera Guild. San Francisco, CA, 2002.



OPERA MATH

student worksheet

Elementary Level Math Problems:

1. Mr. Smith wants to buy 2 tickets to see *Madama Butterfly* at the Ellie Caulkins Opera House. The tickets are \$8.00 apiece. How much will the tickets cost Mr. Smith?
2. If you wanted to buy 5 tickets to *Così fan tutte* and they are \$3.00 each, how much will you spend?
3. You owe \$11.00 for two opera tickets. You give the ticket seller \$20.00. How much change should you get back?
4. Your teacher has \$100 to spend on tickets for *The Magic Flute*. Tickets cost \$5.00 for students and \$10.00 for adults. How many student tickets could she buy? How many adult tickets could she buy?
5. Your class is going on a field trip to see a performance of *Carmen*. There are 20 students and 5 chaperones going. Tickets cost \$7.00 for students and \$12.00 for chaperones. 1 chaperone gets a free ticket. How much will the tickets cost for field trip?

Middle School Level Math Problems:

6. Mr. Smith wants to buy 75 tickets to see *Madama Butterfly* at the Ellie Caulkins Opera House. The tickets are \$12.00 apiece. How much will the tickets cost Mr. Smith?
7. You want to buy a block of tickets to *Così fan tutte*. Tickets are \$59.00 each but there is a special package offering a 20% discount for group sales. You have 64 people in your group. How much will you spend?
8. You owe \$111.00 for two opera tickets. You charge this on your credit card and there is a 2% fee. What is your total cost?
9. Your teacher has \$250.00 to spend on tickets for *Rigoletto*. Tickets cost \$7.00 for students and \$10.00 for adults. She needs to buy tickets for 29 students and 4 adults. Does she have enough money? Explain your answer.
10. Your school is going on a field trip to see a student matinee of *The Magic Flute*. There are 452 students going and 22 chaperones. Tickets cost \$7.00 for students and \$10.00 for chaperones. 1 chaperone per every 20 students gets a free ticket. How much will the tickets cost for field trip? How many free chaperone tickets will your group receive?



OPERA MATH

teacher's key

Elementary Level Math Problems:

- Mr. Smith wants to buy 2 tickets to see *Madama Butterfly* at the Ellie Caulkins Opera House. The tickets are \$8.00 apiece. How much will the tickets cost Mr. Smith?
(answer: $8+8=\$16$ or $8 \times 2=\$16$)
- If you wanted to buy 5 tickets to *Così fan tutte* and they are \$3.00 each, how much will you spend?
(answer: $3+3+3+3+3=\$15$ or $5 \times 3=\$15$)
- You own \$11.00 for two opera tickets. You give the ticket seller \$20.00. How much change should you get back?
(answer: $20-11=\$9.00$)
- Your teacher has \$100 to spend on tickets for *The Magic Flute*. Tickets cost \$5.00 for students and \$10.00 for adults. How many student tickets could she buy? How many adult tickets could she buy?
(answer: $100 \div 5=20$ students, $100 \div 10=10$ adults)
- Your class is going on a field trip to see a performance of *Carmen*. There are 20 students and 5 chaperones going. Tickets cost \$7.00 for students and \$12.00 for chaperones. 1 chaperone gets a free ticket. How much will the tickets cost for field trip?
(answer: $20 \times 7=\$140$ for students, $4 \times 12=\$48$ for adults, $140+48=\$188$ total)

Middle School Level Math Problems:


- Mr. Smith wants to buy 75 tickets to see *Madama Butterfly* at the Ellie Caulkins Opera House. The tickets are \$12.00 apiece. How much will the tickets cost Mr. Smith?
(answer: $75 \times 12=\$900$)
- You want to buy a block of tickets to *Così fan tutte*. Tickets are \$59.00 each but there is a special package offering a 20% discount for group sales. You have 64 people in your group. How much will you spend?
(answer: $59 \times 64=\$3,776.00$ x 20% = \$755.20 $3,776.00-755.20=\$3,020.80$ total)
- You owe \$111.00 for two opera tickets. You charge this on your credit card and there is a 2% fee. What is your total cost?
(answer: $111 \times 2\%=2.22$ $111+2.22=\$113.22$)
- Your teacher has \$250.00 to spend on tickets for *Rigoletto*. Tickets cost \$7.00 for students and \$10.00 for adults. She needs to buy tickets for 29 students and 4 adults. Does she have enough money? Explain your answer.
(answer: Yes $29 \times 7=\$203$ students, $10 \times 4=\$40$ adults $203+40=\$243$)
- Your school is going on a field trip to see a student matinee of *The Magic Flute*. There are 452 students going and 22 chaperones. Tickets cost \$7.00 for students and \$10.00 for chaperones. 1 chaperone per every 20 students gets a free ticket. How much will the tickets cost for field trip? How many free chaperone tickets will your group receive?
(answer: $452 \times 7=\$3,164$ for students, $18 \times 10=\$180$ for adults, $3,164+180=\$3,344.00$ total) (4 free chaperones)




OPERA MATH

musical counting note key


Dotted whole note – 6 beats = 


Whole Note – 4 beats = 

Dotted half note – 3 beats = 

Half note – 2 beats = 

Quarter note – 1 beat = 


Eighth note – $\frac{1}{2}$ beat = 

Eighth notes – 1 beat = 

Whole rest – 4 beats = 

Half rest – 2 beats = 

Quarter rest – 1 beat = 

Eighth rest – $\frac{1}{2}$ beat = 



OPERA MATH

musical counting student worksheet

Directions: Look at the Musical Counting Note Key to learn how much time each music note has. Using this information, perform the math problems below with the music notes as the numbers. When you've solved the music note math, please write your response in number form.

⁴ ADDITION IN 4 TIME:

1. $\text{O} + \underline{\text{d.}}$ 2. $\text{J} + \underline{\text{J}}$ 3. $\text{JJ} + \underline{\text{J}}$ 4. $\text{J} + \underline{\text{J}}$ 5. $\text{O} + \underline{\text{J}}$

⁴ SUBTRACTION IN 4 TIME:

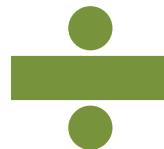
1. $\text{O} - \underline{\text{J}}$ 2. $\text{J} - \underline{\text{J}}$ 3. $\text{J} - \underline{\text{J}}$ 4. $\text{O} - \underline{\text{d.}}$ 5. $\text{O} - \underline{\text{J}}$

⁴ MULTIPLICATION IN 4 TIME:

1. $\text{J} \times \underline{\text{J}}$ 2. $\text{O} \times \underline{\text{d.}}$ 3. $\text{JJ} \times \underline{\text{O}}$ 4. $\text{J} \times \underline{\text{d.}}$ 5. $\text{J} \times \underline{\text{O}}$

⁴ DIVISION IN 4 TIME:

1. $\text{O} \div \text{J} =$ 2. $\text{J} \div \text{J} =$ 3. $\text{O} \div \text{d.} =$



OPERA MATH

musical counting teacher's key

ADDITION IN $\frac{4}{4}$ TIME:

1.	O	2.	♩	3.	♩♩	4.	♩	5.	O
	$+$		$+$		$+$		$+$		$+$
	♩.		♩		♩		♩		♩
	\hline		\hline		\hline		\hline		\hline
	7		2		3		4		5

SUBTRACTION IN $\frac{4}{4}$ TIME:

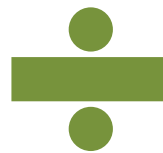
1.	O	2.	♩.	3.	♩	4.	O	5.	O
	$-$		$-$		$-$		$-$		$-$
	♩		♩		♩		♩.		♩
	\hline		\hline		\hline		\hline		\hline
	3		2		1		3		2

MULTIPLICATION IN $\frac{4}{4}$ TIME:

1.	♩	2.	O	3.	♩	4.	♩.	5.	♩
	\times		\times		\times		\times		\times
	♩		♩.		O		♩.		O
	\hline		\hline		\hline		\hline		\hline
	2		12		4		9		8

DIVISION IN $\frac{4}{4}$ TIME:

1.	$\text{O} \div \text{♩} = 2$	2.	$\text{♩.} \div \text{♩} = 3$	3.	$\text{O} \div \text{♩.} = 2$
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OPERA MATH

calculating costs student worksheet

Directions: Your school is putting on a production of *La Cenerentola (Cinderella)*. Use the chart below to answer the following questions and then fill in the remaining blank spaces to complete the chart. Don't forget to show your work!

If it costs \$75.00 to rent 1 costume, what is the cost for 18 costumes? \$_____

If it costs \$188.00 to pay 1 dresser, what is the cost to pay 10 dressers? \$_____

If it costs \$1,000.00 to rent the wig and make-up for 4 actors,
what does it cost to rent these for 1 actor? \$_____

It costs twice as much to ship the scenery as it does to:
a) rent or b) load the scenery. _____

What is the total cost of sets and costumes for 1 school performance of *Cinderella*? \$_____

SETS AND COSTUMES

Rental of costumes: 18 costumes @ \$75.00 ea \$_____

Shipping for costumes \$ 284.00

1 Costume Mistress, 5 Dressers and 4 Fitters
10 dressers @ \$188.00 ea \$_____

Fee for Wig and Make-up Artists \$ 1,292.00

Rental of 4 wigs and make-up \$_____ ea \$ 1,000.00

Shipping of wigs \$ 150.00

Scenery Rental \$ 11,668.00

Shipping of scenery \$ 3,000.00

Loaders \$ 1,500.00

Total Cost for sets and Costumes \$_____



OPERA MATH

calculating costs teacher's key

If it costs \$75.00 to rent 1 costume, what is the cost for 18 costumes?	<u>\$1,350.00</u>
If it costs \$188.00 to pay 1 dresser, is the cost to pay 10 dressers?	<u>\$1,880.00</u>
If it costs \$1,000.00 to rent the wig and make-up for 4 actors, what does it cost to rent these for 1 actor?	<u>\$ 250.00</u>
It costs twice as much to ship the scenery as it does to: a) rent or b) load the scenery.	<u>b) load</u>
What is the total cost of sets and costumes for 1 school performance of <i>Cinderella</i> ?	<u>\$22,124.00</u>

SETS AND COSTUMES

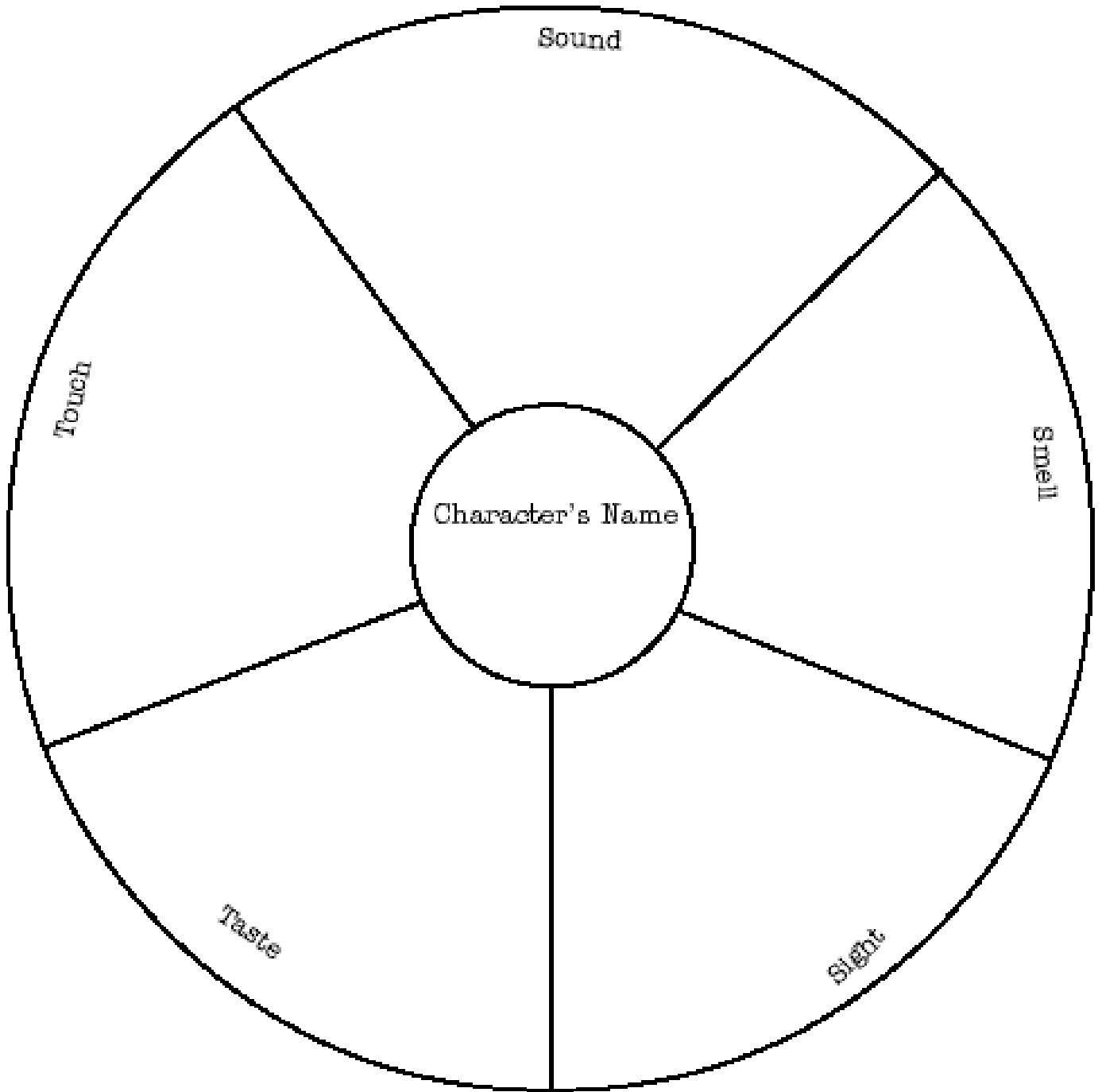
Rental of costumes: 18 costumes @ \$75.00 ea	<u>\$ 1,350.00</u>
Shipping for costumes	<u>\$ 284.00</u>
1 Costume Mistress, 5 Dressers and 4 Fitters 10 dressers @ \$188.00 ea	<u>\$ 1,880.00</u>
Fee for Wig and Make-up Artists	<u>\$ 1,292.00</u>
Rental of 4 wigs and make-up <u>\$ 250.00</u> ea	<u>\$ 1,000.00</u>
Shipping of wigs	<u>\$ 150.00</u>
Rental of scenery	<u>\$ 11,668.00</u>
Shipping of scenery	<u>\$ 3,000.00</u>
Loaders	<u>\$ 1,500.00</u>
Total Cost for sets and Costumes	<u>\$ 22,124.00</u>



The following pages in this guidebook are general worksheets to use with your students to help them learn more about characters and the stories of opera. If you are studying a specific opera, we recommend that you use these worksheets with that opera as the focus.

Please feel free to reproduce them for your use.

CHARACTER WHEEL



CHARACTER FRAME

_____ looks like

_____ sounds like

_____ smells like

_____ act like

_____ feels like

CHARACTER SKETCH

Draw your Character

Name Your Character

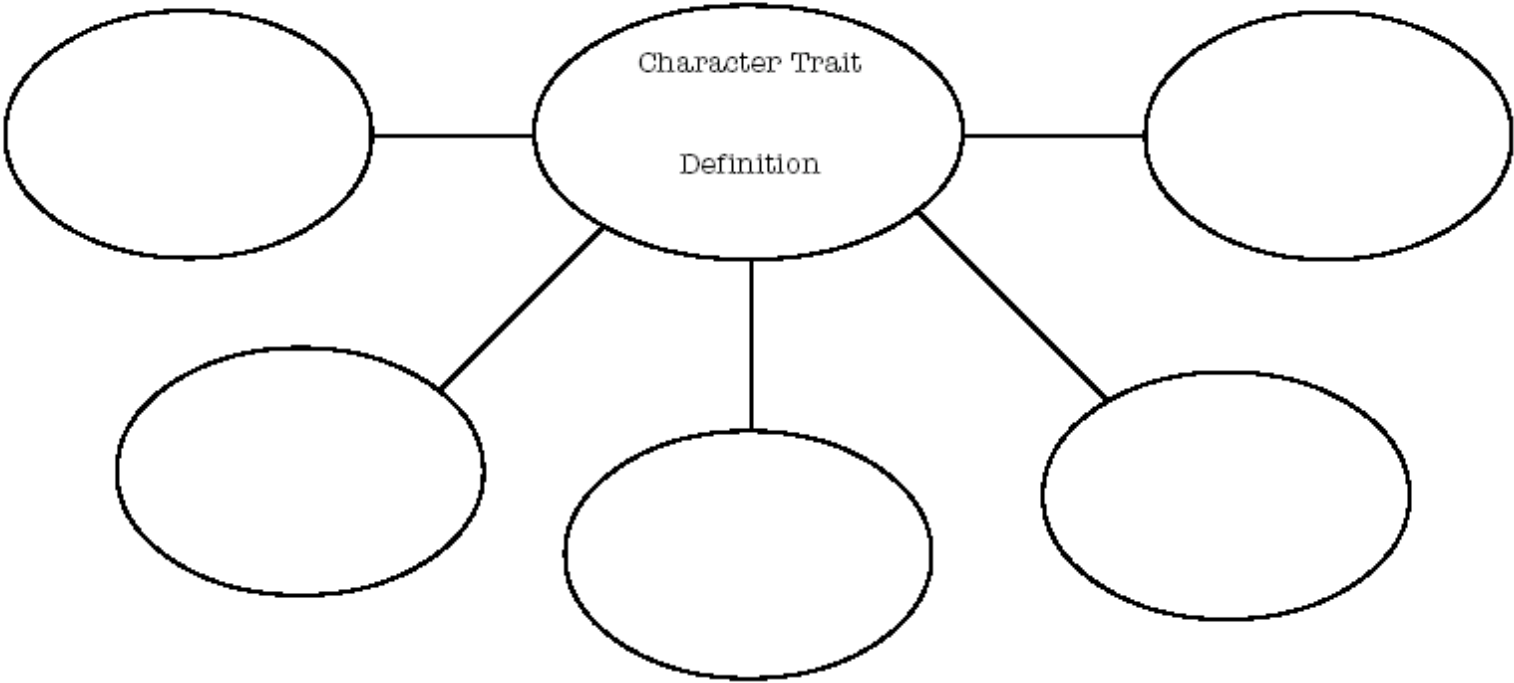
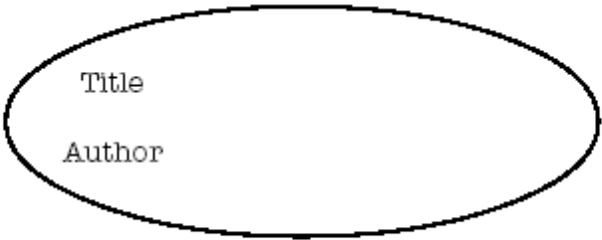
What does your character look like?

What does your character do?

What does your character say?

CHARACTER WEB

Retelling Story



NAME: _____ DATE: _____

Opera Word Search

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

ARIA
BARITONE
BASS
BEL
BRAVO
CANTO
COMPOSER
CONDUCTOR
DIRECTOR
FINALE
LIBRETTO
MEZZOSOPRANO
ORCHESTRA
SOPRANO
TENOR



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:

- ☐ ***Il barbiere di Siviglia*** (Please circle one: dress rehearsal / matinee)
☐ ***I Pagliacci*** (dress rehearsal)
☐ ***Tosca*** (dress rehearsal)
☐ **Backstage Workshops** (Please circle one: Nov. 4 | Nov. 8 | May 6 | May 7 | May 8)
☐ **Touring Opera Performance** (Please circle one: *Hansel and Gretel* / *Carmen*)
☐ **Storytime Sessions**
☐ **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 _____