

THE **SHINING**

2021-22 Guidebook



EXPERIENCE OPERA
WITH US!

A LETTER TO TEACHERS

Dear Teachers,

Opera Colorado is pleased to provide engaging educational programs and performances for students across Colorado. What follows is a guide we hope you and your students find useful as we explore Paul Moravec and Mark Campbell's *The Shining*. In the spirit of exploration, we have included various lessons connecting the production with different subjects. The lessons reference the new Colorado Department of Education's Academic Standards, focusing specifically on high school expectations. This does not mean the lessons should be limited to this age group. While we would be very pleased if you used these lessons in the format provided, we encourage you to expand, alter, and adapt these lessons so that they best fit your students' abilities and development. After all, teachers know their students' needs best. We would appreciate your feedback on our teacher evaluation survey (a link to this survey will be emailed to you following the event), and we hope you enjoy all that Opera Colorado has to offer!

Thank you!

Opera Colorado makes every effort to ensure the information provided in this guidebook is accurate. 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. Unless otherwise noted, the materials in this guidebook were written and created by Bethany Wood.



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MEET THE ARTISTS

Opera singers show up to the first day of rehearsals ready to go. In the months before rehearsals begin, each artist studies to master the music and the drama for their role, often working with a specialized vocal coach. Opera Colorado's cast for *The Shining* includes premier artists from around the country and the world, ready to share their incredible voices!

EDWARD PARKS
JACK TORRANCE



KEVIN DEAS
DICK HALLORANN



KELLY KADUCE
WENDY TORRANCE



MICAH VONFELDT
DANNY TORRANCE



VALE RIDEOUT
DELBERT GRADY



TROY COOK
MARK TORRANCE



MEET THE PRODUCTION TEAM

Opera Colorado's production of *The Shining* has over 200 people working behind the scenes. This includes thirteen technical staff, five production staff, nine design staff, and several dressers and stage hands.

**DAVID RADAMÉS
TORO**
DIRECTOR



KATIE PREISSNER
DIRECTOR OF PRODUCTION



SAMANTHA EGLE
FIGHT DIRECTOR



RONELL OLIVERI
WIG AND MAKEUP
DESIGNER



BEN KARASIK
PRODUCTION MANAGER



GINA HAYS
STAGE MANAGER



MEET THE MUSIC TEAM

Members of Opera Colorado's music team for *The Shining* work with the on-stage performers as well as the fifty-seven members of the opera's orchestra.

ARI PELTO
CONDUCTOR



**NATHAN
SALAZAR**
REPETITEUR



SAHAR NOURI
CHORUS MASTER



CODY GARRISON
CHORUS MUSIC
REHEARSAL ACCOMPANIST



OLEG BELLINI
ARTIST IN RESIDENCE
COLLABORATIVE PIANIST



**ANGIE
DOMBROWSKI**
ORCHESTRA MANAGER



Quick Facts

Composer: Paul Moravec
Librettist: Mark Campbell
Premiere: May 7, 2016 Minnesota Opera
Source: Adapted from the 1977 novel by Stephen King
Setting: The Overlook Hotel in the Colorado Rockies, 1975
Genre: Horror

Room 217

Reportedly, Stephen King stayed in room 217 at The Stanley Hotel in Estes Park in 1974. His visit inspired him to write *The Shining*. The room is now the most requested room at the hotel and has housed celebrities from Johnny Depp to the Emperor of Japan.

10

Opera Colorado will use ten break-away doors for this production of *The Shining*.

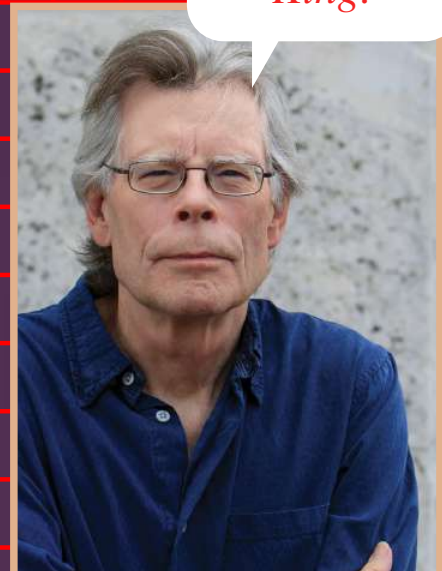
1

The Shining has had only one staging prior to Opera Colorado's production.

2

Two actors play Danny in Opera Colorado's production of *The Shining* in order to facilitate quick stage transitions.

I'm Stephen King!





Content Warning: *The Shining* explores themes of alcoholism, domestic violence, suicide, and homicide. Contact information for support resources is provided on page 22.

Main Characters

TORRANCE FAMILY:

Danny – a young boy with psychic powers.

Jack – Danny's father. A struggling writer with a history of alcoholism and abuse.

Wendy – Danny's mother. She works to navigate her husband's issues and Danny's abilities.

Mark - Jack's abusive father. Deceased.

OVERLOOK HOTEL:

Stuart Ullman - manager of The Overlook.

Dick Hallorann – cook. He has psychic powers similar to Danny's. He calls it "the shining."

Delbert Grady – past caretaker of the hotel. Grady murdered his wife and daughters before killing himself.

Brief Summary

Operas portray grandiose stories about momentous events. This way, the grandeur of the plot matches the grandeur of the staging and the music. According to composer Paul Moravec, *The Shining* "concerns three of the basic elements of opera: love, death, and power . . . it's about the power of love in the presence of terrible evil and destructive forces." The story follows the Torrance family as they are plagued by evil forces that haunt The Overlook Hotel. When the hotel's ghosts force Jack to attack Wendy and Danny, the family must fight to stay alive.



Act One:

Setting: An October day in the Colorado Rockies.

The opera opens as the Torrance family stops to appreciate the beauty of the Rockies on their way to The Overlook Hotel. Jack, Wendy, and their son Danny are excited to spend the winter as caretakers of the grand hotel while it is closed for the season.

At the hotel, most of the staff have already left for the winter, but Mr. Hallorann, the hotel cook, and Mr. Ullman, the hotel manager, have stayed to meet the Torrances. While Hallorann speaks with Wendy and Danny, Mr. Ullman confronts Jack about information he discovered regarding Jack's past, including Jack's addiction to alcohol and his violent temper. Jack assures Ullman he has given up alcohol and claims the reports of his violent behavior are overblown. Ullman then introduces Jack to Mr. Watson, who teaches Jack how to maintain the hotel's antiquated boiler, which will explode, he warns, if the pressure gets too high. Jack spies a stack of boxes in the basement and learns they are all documents related to the hotel's history. "Every hotel has secrets," Watson explains before launching into a litany of the horrors that have occurred at The Overlook, including a past caretaker, Delbert Grady, who murdered his wife and two daughters, and Mrs. Massey, who committed suicide in the bathtub of room 217.

Meanwhile, Hallorann tells Danny he knows the young boy can sense things and communicate with his mind. Hallorann calls this ability "the shining." He tells Danny, if ever he is in trouble, he should use the shining to "holler for Hallorann." The Overlook staff then leave the Torrance family to weather the winter alone.

A few weeks later, the Torrances are enjoying domestic life at the hotel. Jack is progressing on his novel and Wendy is reading with Danny. All seems well, but, unbeknownst to his parents, Danny feels a strong pull to room 217, an urge he resists. One night, Danny is getting ready for bed when Jack and Wendy realize he is locked in the bathroom. Jack breaks down the door and finds Danny in a comatose state. Jack shakes Danny violently. Wendy begs Jack to stop, reminding him that he has hurt Danny before. Jack loses his temper at the mention of this event. Finally, Danny revives slightly, barely able to utter the mysterious words "redrum" before his parents get him to bed.

Remorseful over his loss of temper, Jack retreats to the hotel lobby. The shadow of his late father, Mark Torrance, haunts Jack as he recalls violent scenes of his father's abuse.

(Continued on next page)



PLOT SUMMARY

Continued

Act One (continued):

The next day, while Wendy is taking Danny to the doctor, Jack discovers a scrapbook about the hotel's history. As he reads, ghosts from The Overlook's past appear, including mafia hitmen, the murderous caretaker and his deceased daughters, and a flurry of guests from a wild masked ball. Inspired, Jack decides to write a book about The Overlook's sordid history.

Days later, Danny succumbs to the draw of room 217 where he discovers the living corpse of Mrs. Massey resting in the bathtub. The ghoul attacks Danny, leaving the boy soaked, with bruises on his neck, and lipstick smeared on his face. Discovering Danny in this state, Jack and Wendy frantically try to decide what to do. Wendy wants to leave the hotel, but Jack fears they will die in the approaching snowstorm if they try to escape. Jack asserts his role as provider and protector of his family even as a chorus of ghosts urges him to harm Danny and Wendy. The cacophony of voices grows until, finally, Danny calls out for Hallorann to come help!



Alejandro Vega in the premier of *The Shining*
Photo: Minnesota Opera/Ken Howard

Act Two:

Setting: The Overlook Hotel later that evening

Act two of *The Shining* opens as a disheveled Jack wanders the basement of The Overlook Hotel, tending to the boiler and longing for alcohol. The specter of Delbert Grady, the murderous caretaker from the past, appears. Grady instructs Jack to "correct," meaning "kill," Wendy and Danny in order to please "The Manager," the evil spirit of the hotel.

Meanwhile, Wendy tries to comfort Danny in the kitchen. She tells him how they will enjoy going fishing together in the spring.

Jack wanders the hotel, mentally unhinged, and finds himself in the midst of a roaring party of ghosts, starring his deceased father as the main entertainer. After the ghosts disappear, Jack lashes out at Wendy, fully convinced she is an enemy he must destroy. Jack tries to strangle Wendy, but she grabs hold of a bottle from the bar and knocks him out. Together, Wendy and Danny drag Jack to the kitchen where they lock him inside of the pantry. As they leave, Wendy takes a knife from the kitchen, ready to defend herself and her son if necessary.

Grady's ghost helps Jack escape from the pantry, leaving him a large croquet mallet to bludgeon Wendy and Danny. Jack picks up the mallet and heads for the lobby in search of Wendy and Danny, who are unaware he has escaped.

(Continued on next page)



PLOT SUMMARY

Continued

Act Two (continued)

Thinking Jack is still in the pantry, Wendy and Danny distract themselves with games as they listen to the snowstorm outside. Finally, Wendy decides to venture to the kitchen to get dinner. As she enters the lobby, Jack attacks her with the mallet. Wendy dodges his blows and plunges the knife into his back before running to her room and locking the door. There, Wendy discovers that Danny has gone. She calls for him as Jack advances outside her door. Jack uses the croquet mallet to smash through the bedroom door, but, when he reaches through to unlock it, Wendy slices his hand with a razor. Before Jack can retaliate, Grady appears and instructs Jack to find Danny. Just then, Hallorann arrives to save Danny, but Jack knocks him down before going after Danny.

Refusing to cower, Danny sings the melody Jack had sung to him earlier, a song about how much his father loves him. Jack collapses in shame and screams at Danny to run. Danny reaches his mother and Hallorann and warns them that the boiler is about to explode. The three of them run to escape the explosion. Realizing Jack has neglected the boiler, the ghosts of the hotel order him to loosen the valves to relieve the pressure. Jack refuses and lets the boiler explode, destroying himself and the hotel in order to save his family.

The opera ends with Wendy and Danny recovering at a summer cabin months later. Hallorann watches over them while Danny fishes. Before saying goodbye, Hallorann tells Danny to be strong and keep hoping. Danny asks him for help, and Hallorann replies, “You’re doing fine by yourself, little man.”



Brian Mulligan, Kelly Kaduce, and Alejandro Vega in *The Shining*
Photo: Minnesota Opera/Ken Howard



Composer Biography: **Paul Moravec**

"At the end of the day, its [music's] power lies not in its reason, but in its unreason, its emotion." — Moravec

Born in 1957, Paul Moravec found his passion for music at an early age. He learned to play the recorder in grade school in Buffalo, NY. At the age of eight, he began sight reading music, which he sang on Sundays as part of an Episcopal choir. Later, Moravec turned to composing and studied music at Harvard. After graduation, he spent a year studying in Italy before earning his doctorate at Columbia.

In 2004, Moravec received a Pulitzer Prize for his chamber work *Tempest Fantasy*. The award opened numerous opportunities, solidifying his status as one of the most notable contemporary American composers.

Moravec describes his body of work as “polystylistic,” engaging various types of music,

including oratorios, instrumental works, and opera. He begins work on each composition by playing through his ideas at the piano. Once he has a basic composition to work with, he inputs his work into Sibelius, a software tool used for musical notation.

Minnesota Opera approached Moravec in 2012 to adapt Stephen King’s *The Shining*, and the opera premiered in 2016. Since then, Moravec has worked on numerous compositions, including *Sanctuary Road*, an oratorio based on narratives from the Underground Railroad, and *Light Shall Lift Us*, written with Mark Campbell. In May 2020, over 100 opera singers united for a virtual performance of this piece to uplift opera during the pandemic.



Librettist Biography: **Mark Campbell**

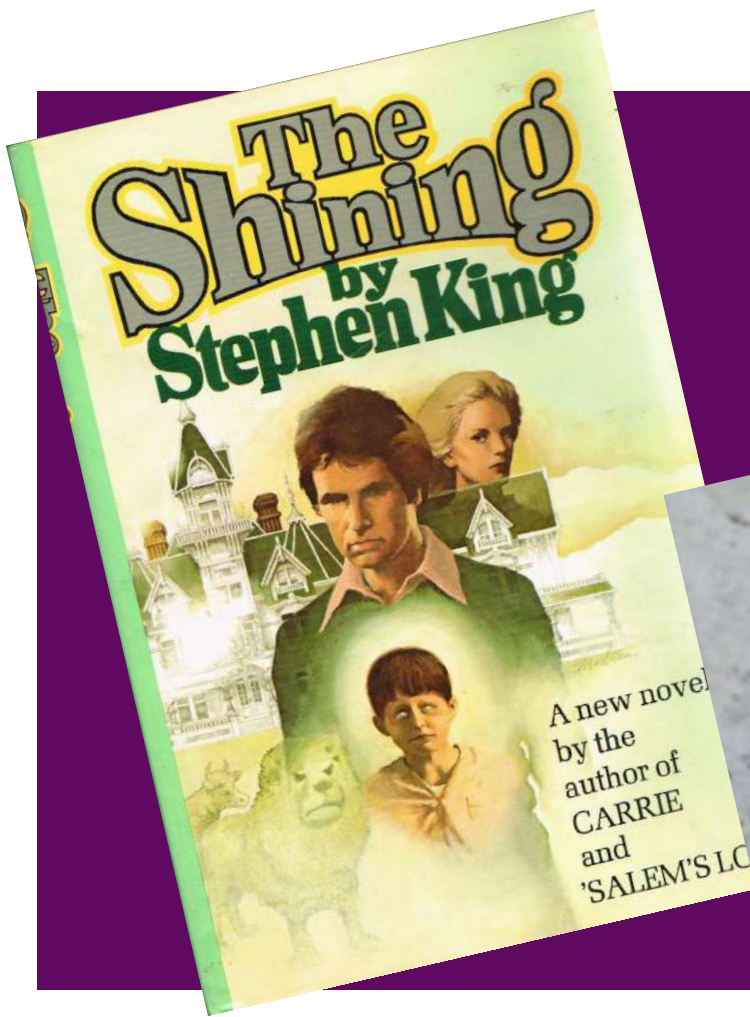
Learn about
adapting operas
on page 20!

Although Mark Campbell is one of the most prolific librettists in contemporary opera, his first love was theatre. After graduating with a theatre degree from the University of Colorado, Boulder, Campbell worked as an actor for a time before a friend invited him to write lyrics for a musical. Campbell found he enjoyed the process and turned to writing musicals, an endeavor that earned him the first Kleban Foundation Award for Lyrics in 1991, awarded that year by Stephen Sondheim.

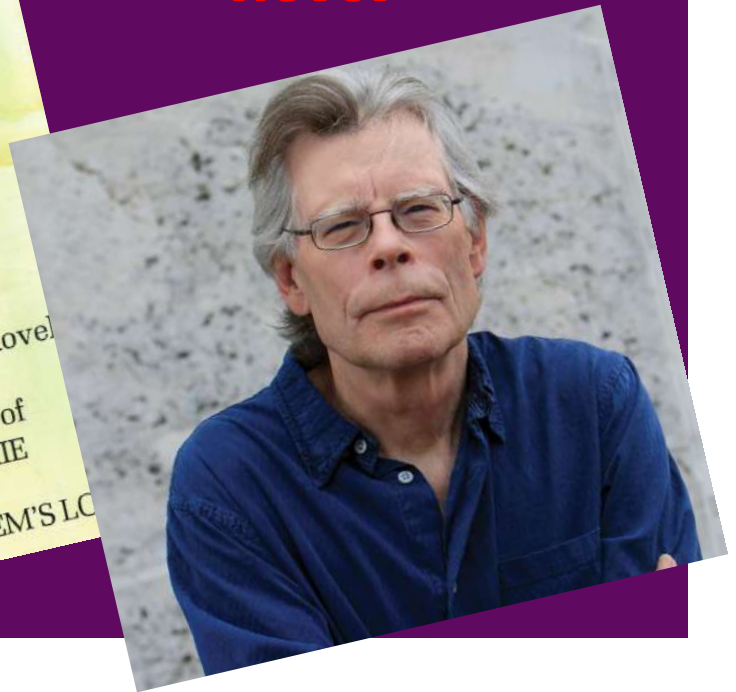
Campbell maintained a career in advertising and continued to write musicals as time allowed. In 2001, Wolf Trap Opera invited him to write for their new opera *Valpone*, which premiered in

2004. The success of this production facilitated Campbell's shift from musicals to opera. As Campbell explains, "I started watching opera and seeing the potential of the form, and I thought: 'this is where I want to be.'" In 2012, Campbell's opera *Silent Night* received the Pulitzer Prize for music, prompting Campbell to focus on writing full time. Campbell's 39 operas include *The (R)evolution of Steve Jobs* (2018 GRAMMY winner), *Stonewall*, and *The Manchurian Candidate*.

In addition to his writing, Campbell seeks to champion recognition for librettists in the field. In 2020, he funded the Campbell Opera Librettist Prize, the first award for opera librettists.



The Shining: Novel



In 1973, Stephen King achieved his first big financial success as a writer through the sale of the paperback rights to *Carrie*. King wanted a change of scenery as he contemplated starting his next novel, and, the following year, King and his family moved to Boulder, Colorado. When a family member offered to babysit one weekend, King and his wife Tabitha made an impromptu trip to the mountains. The couple pulled up to The Stanley Hotel just in time to check in for the last night before the hotel closed for the winter.

Stephen and Tabitha spent the night as the only guests in the historic hotel, listening as a storm brewed outside. King combined this experience with an incident less than a year before when his son had suffered a terrible

choking fit at home at the exact moment when King's mother had passed away. Fantasizing about the horror of a ghost-filled hotel preying on a boy with special abilities, King fashioned the story of *The Shining* and completed a draft while working in a rented space in the Flatirons near Boulder.

Although King's residence in Colorado was short-lived, his connection to the region endures through the popularity of *The Shining* and its various adaptations. Most famously, Stanley Kubrick directed and co-wrote a film adaptation in 1980. The film, which Kubrick adapted with Diane Johnson, established the tale as a staple of American horror.

(Continued on next page)

The Shining: Film



Kubrick's film made several departures from the novel and established some of the most iconic images now associated with *The Shining*.

Although the Grady children receive only a brief mention in the novel, Kubrick and his co-adaptor Diane Johnson gave them a more prominent role in the film, making them identical twins who interact with Danny as he rides his tricycle around the hotel. Kubrick's version also did away with King's living topiary animals that attack Danny, opting instead for a complex hedge maze, in which the protagonist ultimately freezes to death when he is unable to escape the labyrinth.

Most notably, Kubrick and Johnson's script made major changes to the novel's central characters, which King has famously criticized as being "cold" and unsympathetic. King describes

The Shining as a novel about "the terrible attraction violence sometimes has for fundamentally good people." The author's view of his characters as "fundamentally good" emerges through the novel's focus on cycles of abuse. In the novel, Jack mulls over memories of his abusive father and struggles against this legacy, even as he repeats it. Kubrick and Johnson eliminated this element from the film, removing much of the context for Jack's violence against Wendy and Danny.

The film does preserve the alcoholism that plagues Jack's character, fueling both his inner and outer demons. King himself heavily abused alcohol for many years, swayed, in part, by the myth that drinking aided his writing.

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The Shining: Film (continued)

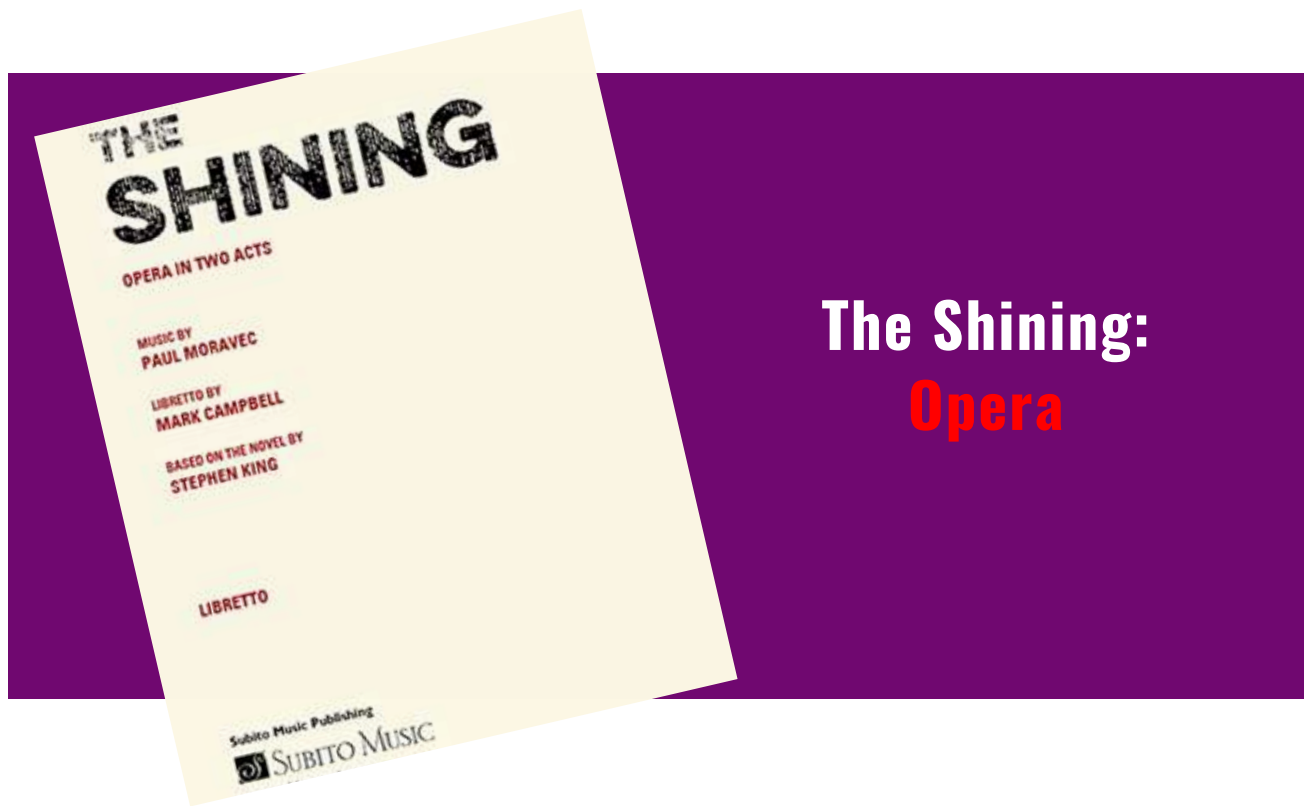
Although Jack shares both King's profession and his addiction, King says he wrote *The Shining*, "without even realizing . . . that I was writing about myself." King explains, "the deep part [of me] that knew I was an alcoholic as early as 1975, when I wrote *The Shining* . . . it began to scream for help in the only way it knew how, through my fiction and through my monsters."



King's monsters emerge in *The Shining* through The Overlook's fiendish inhabitants, who ply Jack with alcohol and urge him to murder his family.

Kubrick and Johnson also altered Wendy's character, played by Shelley Duvall. According to film historian Geoffrey Cocks, Kubrick "felt that the confident blonde bombshell in King's novel was not the sort of woman who would put up so long with a self-indulgent and violent loser like Jack." Instead, Kubrick crafted Wendy as a dowdy, disheveled woman, unsure of herself and afraid of Jack. Garrett Brown, who operated the Steadicam for the film, described Kubrick/Duvall's Wendy as "something so odd and unusual and vulnerable and almost in a way abuseable by circumstance." The film's ethos, that Wendy is at fault for "putting up with" Jack or is in some way "abuseable" has prompted King to describe her character as "one of the most misogynistic characters ever put on film."

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The Shining: Opera

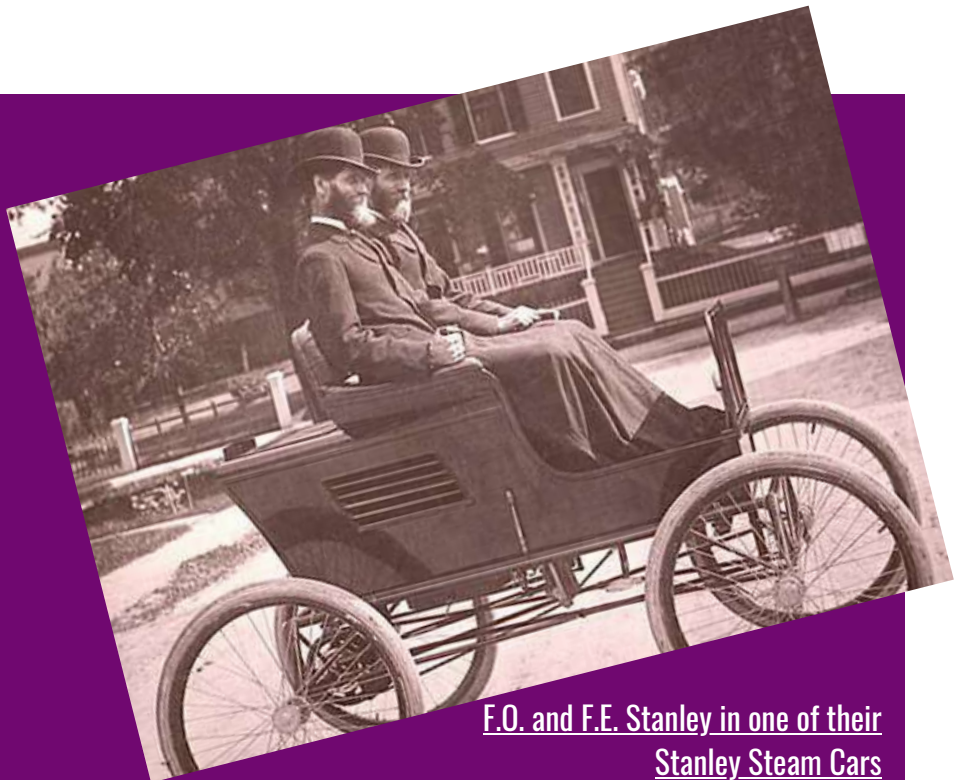
Despite King's widely-publicized dislike of the film adaptation, Minnesota Opera's former artistic Director, Dale Johnson, saw potential in the novel for an opera adaptation. In 2012, Johnson enlisted Moravec and Campbell in the endeavor, and their adaptation of King's novel premiered in 2016.

In many ways, Moravec and Campbell's opera follows King's novel more closely than the film. In keeping with King's novel, the opera positions Jack as a more developed and sympathetic character than in the film. As Moravec explains, "From the get-go in our collaboration, Mark and I agreed on the importance of focusing on the musicalization of Jack Torrance as a flesh-and-blood, three-dimensional character . . . so that we can feel the transformation of a basically decent guy trying to do the right thing as he is overwhelmed by madness and evil."

The opera preserves the novel's central theme of Jack's struggle as both a victim and perpetrator of abuse. Campbell, who begins every adaptation process by crafting a simple thematic sentence for the opera he is writing, describes the theme of *The Shining* as "generations of child abuse will only end with a strong love to overcome it." Indeed, one of the main differences between the novel and the opera is its ending. Rather than racing to save the hotel from its volatile boiler, Moravec and Campbell's Jack achieves a moment of lucidity when his love for Danny momentarily overcomes the evil spirits of the hotel. Defying their orders, Jack refuses to attack Danny and, instead, ensures that the boiler explodes, destroying both him and the malicious hotel.

Moravec and Campbell's focus on the familial elements of the story paid off, and the libretto received full approval from King just twenty-four hours after Campbell submitted the script!

The Shining: Location



F.O. and F.E. Stanley in one of their
Stanley Steam Cars

History of The Stanley Hotel

In 1903, Freelan Oscar Stanley, known as F.O., arrived in Colorado. Under the advice of his doctors, Stanley had come to Denver with his wife Flora in the hope of recovering from recurring tuberculosis. F.O. Stanley made his fortune in the late 1800s through a system he and his identical twin brother, F.E. Stanley, developed for coating glass plates used in photography. The Stanleys' method used a stable gel, which hardened into a dry substance that retained its photosensitivity. The high quality and low cost of The Stanley Dry Plate made the brothers' product one of the most popular on the market. In 1904, the Stanley brothers sold their process to Kodak for \$540,000, a sizeable sum for the time.

In addition to profit, the Stanley twins had two main reasons for selling their photographic plate business. The first motivation was that their interest had turned to the invention and

manufacture of steam-powered automobiles. The brothers created a small boiler wrapped tightly with steel piano wire so it could withstand 250 pounds of pressure. The process allowed them to produce a light-weight, steam-powered vehicle that could travel up to 30mph, an impressive speed in 1889. Selling their dry plate business allowed the brothers expand production of Stanley Steamer automobiles. (Learn about the Stanley boiler [here!](#))

The second reason the Stanley twins were eager to sell was F.O.'s deteriorating health. In 1903, F.O. was diagnosed with tuberculosis, a disease that had killed his mother and two of his brothers. His condition was so dire that when Stanley arrived in Colorado, his doctors did not expect him to live another six months. The mountain air, however, agreed with Stanley, and he soon recovered.

(Continued on next page)

The Shining: Location (continued)



The Stanley Hotel in 1909

Although the climate in the Rockies agreed with Stanley, the rural lifestyle did not. The Stanleys continued to winter back East and summer in Estes Park. The annual shift from New England luxury to the rugged Rockies inspired Stanley to invest in bringing a few modern conveniences to his mountain home and community. In 1907, Stanley began construction on a hotel, working with architect T. Robert Wieger (who also designed the original Fitzsimons General Hospital). In order to power his hotel, Stanley simultaneously began work on a small hydroelectric plant above Fall River, and he improved the roads that would bring tourists to his hotel. Ultimately, Stanley's efforts would support the development of power and waste systems for the town of Estes Park.

When The Stanley Hotel opened in 1909, it was the epitome of luxury and invention. A stay at the hotel cost visitors anywhere from \$5.00 to \$8.00 per night. Thanks to Stanley's hydroelectric

plant, the hotel was the first fully-electric hotel in the world. Guests traveled from floor to floor via a brass Otis elevator that ran on hydraulics.

In the Music Room, a beautiful Steinway grand piano stood ready to entertain, a gift from Flora to F.O. for the grand opening of the hotel. (During the 1930s, John Philip Sousa regularly played and tuned the piano, which has since accompanied famous singers, including opera stars Caruso, Lily Pons, and Marian Anderson.) In the mornings, the Music Room served as a ladies' parlor where women could write letters and gather for conversation. The hotel's Piñon Room was a smoking room for men and featured the hotel's only bar. Stanley himself abhorred alcohol and did not permit alcoholic beverages to be served anywhere else in the hotel. Moreover, The Stanley Hotel's namesake drank neither coffee nor tea and refused to serve either beverage at the establishment.

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The Shining: Location (continued)



[The Stanley Hotel Today](#)

F.O. Stanley loved and maintained his grand hotel, but the enterprise never made him any money. Stanley confided to a friend, “I come out here in the spring and bring thirty thousand dollars . . . to operate, and I go back in the fall with ten or fifteen thousand.” Stanley’s other enterprises made up for the losses, but, eventually, the founder decided to sell. In 1926, Stanley sold his hotel to a group of three investors calling themselves The Stanley Corporation. The corporation, however, was unable to fulfill its obligations. When the hotel fell into foreclosure, F.O. repurchased the hotel in 1929 before selling it again the following year.

Connections to *The Shining*

Although Stephen King never claimed any narrative connections between *The Shining* and F.O. Stanley’s history, the parallels in their stories are uncanny. King’s novel ends with the explosion of The Overlook’s boiler, which obliterates the hotel and kills the novel’s

protagonist—an ironic end for an edifice based on The Stanley, whose namesake invented the uniquely reliable boiler that powered hundreds of motor cars.

Equally ironic, *The Shining* features a protagonist overcome by addiction to alcohol, a substance F.O. Stanley abhorred and barely tolerated at his hotel. In addition to King’s novel, Stanley Kubrick’s film adaptation has forever linked *The Shining* with the image of identical twin girls, dressed alike, speaking and moving in unison. F.O. Stanley and his identical twin F.E. dressed similarly throughout their lives, making it difficult for even family members to tell them apart. The twins continued this practice until F.E.’s tragic death in 1918 when his Stanley Steamer swerved to avoid another car and overturned, crushing him underneath.



[Click here to watch a video on the Stanley legacy.](#)

WRITING

Theme and Structure

Grade Level: High School (adaptable for other grades)

Time: 45-60 minutes

Overview: Students use librettist Mark Campbell's writing process as a model for examining narrative structures.

(Evidence Outcome a:iii).

Materials:

- Paper and writing utensils
- Activity may be performed individually or in small groups

COLORADO ACADEMIC STANDARD

Standard

3. Writing and Composition

GLE

3. Write engaging real or imagined narratives using multiple plot lines.

Theme and Structure (45-60 minutes)

Detailed Steps:

1. Introduction: Librettist Mark Campbell begins every adaptation process by crafting a simple thematic sentence for the opera he is writing (find his sentence for *The Shining* on page 16).
2. Instruct students to choose a story, perhaps one read recently for class, and compose a simple sentence that encapsulates the theme. Try one as a class and then write one individually or in small groups (5-7 minutes).
3. After composing the theme sentence, Campbell then begins to outline. For *The Shining*, Campbell says, "My process began by identifying what events in the story were crucial, what were stage-worthy and what would keep the story's propulsion going." Ask students to outline the events crucial to their story. Aim for at least fifteen events if working individually or twenty if working in groups.
4. Instruct students to use the theme sentence they created to help them pare down their list of events to ten to twelve. Anything not necessary for conveying the theme can be eliminated.
5. Lastly, have each group or individual choose a medium other than that of the original story (i.e. film, stage play, opera, musical, television show, blog, twitter, etc.) and write the events in this form. If working in groups, each member can take a separate event. By the end of the exercise, the students will have written an adaptation!

SOCIAL STUDIES

Evaluate Primary and Secondary Sources

Grade Level: High School (adaptable for other grades)

Time: 30-45 minutes

Overview: Students use materials curated by the Stanley Home Museum to evaluate primary and secondary sources. (Evidence Outcome a).

Materials:

- Equipment for playing video
- Access to pages 16-18 of this Guidebook for each student
- Paper and writing utensils

COLORADO ACADEMIC STANDARD

Standard

1. History

GLE

1. Use the historical method of inquiry to formulate compelling questions, evaluate primary and secondary sources, analyze and interpret data, and argue for an interpretation defended by textual evidence.

Evaluate Primary and Secondary Sources (30-45 minutes)

Detailed Steps:

1. Introduction: Review the definition of primary and secondary sources. Ask students to read pages 16-18 of this Guidebook and identify primary sources, such as photographs and direct quotations, and secondary sources.
2. After confirming familiarity with the concept of primary and secondary sources, display the webpage for the Stanley Home Museum. Ask students to speculate regarding the point of view presented on the site, i.e. do they expect a favorable or unfavorable portrayal of the Stanleys' legacy, what topics do they expect the presentation to highlight, etc.
3. Before showing the video, instruct students to find three primary sources in the video and identify three instances of the organization's point of view in this presentation on Colorado History. Each student should write their examples down as they watch the video.
4. As a class, view the Stanley Legacy video, available here (8:25 minutes). (*Note, the video specifies historic photos and their sources at the end of the presentation.)
5. Following the video, ask students to write down or discuss in small groups their examples of primary sources. Have them be sure to explain why each example qualifies as a primary source.
6. Finally, have students discuss as a class or in small groups the instances of point of view in the video. Ask them to explain how a different point of view might change the presentation.

RESOURCES AND HELPLINES

As a horror story, *The Shining* contains fictional portrayals of disturbing subject matter. Below is a list of organizations offering resources for anyone needing support.

ORGANIZATION

CONTACT INFORMATION



National Domestic
Violence Hotline

- 1-800-799-7233 (SAFE) or
- 1-800-787-3224 (TTY)
- ncadv.org/get-help



Suicide Prevention
Hotline

- 1-800-273-8255
- suicidepreventionlifeline.org/



Substance Abuse
and Mental Health
Services
Association

- 1-800-662-HELP (4357)
- samhsa.gov/find-help/national-helpline



National Alliance
on Mental Illness

- 1-800-950-NAMI (6264)
- Email: info@nami.org
- nami.org/help



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Brian Mulligan, Kelly Kaduce, and Alejandro Vega in Minnesota Opera's production of *The Shining*
Photo: Minnesota Opera/Ken Howard