



CINDERELLA

CINDERELLA

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 Gioachino Rossini's *Cinderella*. In the spirit of exploration, we have included various lessons that connect *Cinderella* with different subjects of learning.

The lessons reference the new Colorado Department of Education's Academic Standards: specifically, focusing on the fifth-grade expectations. This does not mean, however, that these lessons should be limited to this age group. While we would be incredibly pleased if you used these lessons in the exact format provided, we encourage you to expand, alter, and adapt these lessons so that they best fit your students' abilities and development. After all, the teacher knows their students' needs best. Our Manager of Education & Community Engagement will email you an evaluation form after the performance, and we would greatly appreciate your feedback. We hope that you enjoy all that Opera Colorado has to offer!

THANK YOU!

CHERITY KOEPKE

she/her

Director of Education & Community Engagement
ckoepke@operacolorado.org
303.778.0371

KASSANDRA MESTEMAKER

she/her

Manager of Education & Community Engagement
kmestemaker@operacolorado.org
303.778.7250



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MEET THE ARTISTS



KERBY BAIER

soprano

Tisbe



RANDY HO

tenor

Don Ramiro



SAANE HALAHOLO

soprano

Clorinda



ALEXANDER GRANITO

baritone

Dandini



MELANIE DUBIL

mezzo-soprano

Angelina (Cinderella)



TURNER STATON

bass-baritone

Don Magnifico/Alidoro



CERITY KOEPKE

Director



OLEG BELLINI

Pianist

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SYNOPSIS

Scene 1

Don Magnifico's daughters, Clorinda and Tisbe, admire themselves while their stepsister Angelina (a.k.a. Cinderella) tells a story about a lonely king who falls in love with a humble and kind lady. It infuriates the sisters, who threaten Angelina. They are interrupted by Alidoro, the wise advisor to Prince Ramiro. Alidoro is visiting the house in disguise, searching for a suitable bride for the prince. Disguised as a poor man, he is treated very rudely by the sisters. Angelina, on the other hand, kindly offers him something to eat and a place to rest.

A court herald arrives to announce that Prince Ramiro himself will appear shortly to invite Magnifico and his daughters to a ball, at which he will choose his bride. Clorinda and Tisbe are beside themselves with excitement, and each frantically calls for Angelina to help them get ready. Observing their behavior, Alidoro has the answer he was looking for and leaves.

Having been awoken by his noisy daughters, Magnifico enters and tells his daughters of a dream he has just had, which he believes is a sign that the family's fortunes are about to improve. His daughters will become royal wives and he will be rich. Clorinda and Tisbe tell Magnifico that the prince is coming to visit, and they hurry off to make themselves ready.

Prince Ramiro enters quietly, disguised as his own valet, Dandini. They have switched places to discover the true nature of the lady who could become his bride. Alidoro has told Ramiro that there is a lady in this house that he should meet. When Angelina suddenly enters, he is entranced, and the two fall deeply in love.

Dandini arrives, disguised as the prince, carrying out his part of their plan. He charms Clorinda and Tisbe and invites them to the ball along with Magnifico. Angelina begs her stepfather to let her go as well, but Magnifico refuses and becomes angry and threatens her.



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SYNOPSIS

Everyone heads to the carriage to attend the ball, and Angelina is left alone. Heartbroken, she begins her chores as ordered by Magnifico and she hears a voice telling her that all will be well. Shocked, she sees Alidoro enter, this time as himself. He comforts Angelina, telling her not to be afraid and that her life is about to change. He will help her go to the ball!

Scene 2

At the palace, Dandini tries his best to get away from Clorinda and Tisbe. Prince Ramiro, still disguised as his valet, about Clorinda and Tisbe. Dandini tells him they are fickle, rude, and vain, but before he can go on, the two girls return. Believing him to be the prince, they enthusiastically pursue Dandini, trying to win his hand. Desperate to escape, he finally declares that he can marry only one of them and that the other should wed his valet. The girls are horrified and begin to throw a tantrum. Alidoro enters to announce the arrival of an unknown lady. Everyone is astonished when she enters. Clorinda, Tisbe, and Magnifico are confused by her resemblance to Angelina and Prince Ramiro has a feeling that he's met her before. Dandini invites everyone to join him for a banquet and he escorts Angelina into the palace to learn more about her.



Magnifico questions his daughters about their progress in securing the prince's hand in marriage. They both insist that they've won him and go into the banquet arguing over who is right. As they leave, Angelina enters, followed closely by Dandini. He charms and flirts with her. Flustered, she confesses that she is already in love with his valet. Ramiro appears and reveals his feelings to Angelina. He proposes as the clock strikes midnight. Angelina tells him that before she can marry him, he must discover her identity. Before leaving, she gives him one of a matching pair of bracelets she is wearing so that he may recognize her. Confused by her sudden departure, but certain he has found his bride, Ramiro tells

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SYNOPSIS

Dandini that it's time to stop pretending.
He pledges his love and faithfulness
to Angelina and vows to find her.

Scene 3

Magnifico, Clorinda, and Tisbe return home to find Angelina awaiting their arrival. Not seeing the bracelet on her wrist, they are reassured that she is not the mysterious lady at the ball. Now, dressed as themselves, Dandini the valet and Ramiro the prince enter. Magnifico is astonished to learn that they have been tricking him about their true identities all this time and Clorinda and Tisbe quickly shift their attentions to the true prince. Ordered by Magnifico, Angelina brings a footstool for the prince. As she places it at his feet, he sees the bracelet and realizes that the lady at the ball and the lovely, kind girl he met earlier are the same. He has found his bride! He announces his intention to marry Angelina to the astonishment of Magnifico and his daughters and he whisks her away to the palace.

Scene 4

Angelina and Ramiro marry. Now a princess, Angelina has the power to punish her stepfather and stepsisters for their cruelty. However, true to her nature, she shows them forgiveness and happily proclaims that surrounded by the man she loves, her family, and her friends, she is truly happy.

“Before leaving,
she gives him one
of a matching pair
of bracelets she
is wearing so that he
may recognize her.”



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MEET THE COMPOSER: GIOACHINO ROSSINI



WHO WROTE THE MUSIC?

Gioachino Rossini

Rossini wrote the music for *Cinderella* in 1817 in Rome, Italy.

Gioachino Rossini, was born into a musical family in Pesaro, Italy in 1792. His father, Giuseppe, was a reputable horn player and his mother, Anna, was a seamstress and a singer. As a boy, he was known to be mischievous, always playing practical jokes. But when it came to music, he was a genius; by the age of six, he was playing the triangle in his father's band. When he was fourteen, he was admitted into Bologna's Accademia Filarmonica, and was exempted from military duty when he was sixteen.

Rossini left his school to pursue work at Teatro Moisè in Venice and then moved to Milan, where he was able to gain sizeable success with his popular operas. Rossini's success and popularity made him one of the first composers able to survive financially, independent from a wealthy patron. During this time, his

creative output was impressive, writing eighteen operas, including *The Barber of Seville*. In 1812, he wrote seven operas in sixteen months, and he completed *The Barber of Seville* in thirteen days.

He did have a trick that allowed him to write music so quickly: Rossini was known to steal his own music consistently! For example, the overture written for the *The Barber of Seville* was originally written for *Aureliano in Palmira*, an earlier opera. The aria of Tancredi, "Di Tanti Palpiti," was the most popular aria of its time and was known as the "rice aria" because Rossini wrote it one day in Venice while waiting for his risotto to cook.

Nearing the end of his time in Naples, Rossini accepted work in Paris and began his life there. Rossini's popularity in Paris was so great that Charles X gave him a contract to write five new operas a year; and at the expiration of the contract, he was to receive a generous pension for life. He wrote several more operas while in Paris, his last being *Guillaume Tell* (also known as *William Tell*). During this creative and successful time, he married famed Spanish soprano

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MEET THE COMPOSER: GIOACHINO ROSSINI

Isabella Colbran. Rossini and his wife returned to Italy in 1829 to assist his now widowed father and a year later the French government collapsed, severing most of his ties.

Rossini would continue to write smaller works, but with his declining mental and physical health, he was limited in his activities. However, he did write a short piece of music for his dog's birthday each year!

While in his retirement, Rossini became a major figure in the social and cultural life of Paris. He had become esteemed as Europe's leading composer, and his overtures were even compared to those of Beethoven. He relished the title, "the music emperor of Europe," and he certainly lived like one, maintaining homes in Italy, Paris, and a summer villa in rural France.

Rossini's death was brought about by complications following a heart attack. He was buried in Père Lachaise cemetery in Paris, but at the request of the Italian government, his body was removed to Florence where he is buried in the cemetery of the Santa Croce Church.

Many historians have their theories as to why the composer retired from music at the early age of thirty-seven. Some believe that he just enjoyed life too much and that he ran out of musical ideas. Rossini was known to be a rather large man, capable of eating twenty steaks a day!

At the end of his life in 1868, Rossini was known around the world for his numerous operas and their popular overtures. He is considered by many to be the master of comic opera, and his role in shaping Italian and French operas will forever be significant.



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MEET THE LIBRETTIST: JACOPO FERRETTI



WHO WROTE THE LYRICS?

Jacopo Ferretti

Ferretti wrote the words for the opera, based on Charles Perrault's version of the fairytale, *Cendrillon*.

Jacopo Ferretti (1784-1852) came from a middle class Roman family. His father was his teacher and instructed him in music, literature, and languages such as Latin, Greek, French, English, and of course, Italian. Ferretti wrote many odes for funerals and weddings, love letters, speeches, as well as over seventy libretti. *Cinderella* was his first major success and the work for which he is most famous. Ferretti used Perrault's fairy tale *Cendrillon ou La petite pantoufle de verre* (*Cinderella or The Little Glass Slipper*) as inspiration. There were, however, substantial differences in Ferretti's version including the use of matching bracelets instead of a glass slipper and the absence of magic.

When staged in France, *Cinderella* initially received bad reviews. This was probably because of the changes from Perrault's fairy tale and the popularity of a competing 1810 version of *Cendrillon* by Nicholas Isouard.

Of course the favorite argument of its opponents was the "betrayal" of Perrault's ideas. An article in a Paris paper (*Journal des débats*, 10 June 1822) criticizes the libretto for the substitution of a bracelet for Cinderella's shoe, jesting that the substitution might have been made for a prima donna with a beautiful arm and ugly feet. Gertrude Righetti Giorgi, for whom the opera had been written, was not amused, and displayed her stage temper in an open letter to the press:

"You miserable people who soil paper to earn undeserved attention from your readers!

On Roman stages, it is not permitted to display the same situations that are seen in France. It seemed that decency might be offended by displaying a slipper, and since it was a musical comedy it was easy to substitute a bracelet."

As it turns out, the idea of using a bracelet was genius, and *Cinderella* has become one of Rossini's most popular and enduring works.

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LESSON 1: HEAR THE ACTION

Colorado Academic Standard: 2022, Music – Fifth Grade, Standard 4.

Respond to Music

GLE: Create and use specific criteria in responding to a musical performance.

Think of your favorite movie. Now recall the music from that movie in your mind. How does the music reflect the action and plot of the movie? Would the movie be the same without the music? The music of opera tells the story to the audience. Other visual elements—like the set, costumes, and acting choices—are there to support the music and create a captivating experience for you. The visual and auditory elements go hand in hand.

Part 1:

For this lesson, students should listen to the following excerpts from *Cinderella* without reading the descriptions or titles. Instruct students to write what the music is about in their notebooks as they listen to each excerpt and consider these questions:

- What actions are taking place on stage?
- What point of the narrative are you listening to?
- What is happening in the plot?

Part 2:

Allow students to share their notes with the class for each excerpt, then share the correct answers. Complete the following reflection questions:

- Did you get any of them correctly? Why do you think you answered those correctly?
Was there a pattern or a recurring cue that you were able to use?
- What tools did you use to understand, even though the words are sung in Italian?

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LESSON 1: HEAR THE ACTION

“Una volta c’era un re”



The opera begins with Angelina seated by the fire. Feeling sad and lonely, she cheers herself up by singing a little song about a king looking for a wife who finally settles for a kind and loving heart in preference to beauty, wealth, and glamour. These feelings mirror Angelina’s desire to be loved for who she is.

“Miei rampolli femminini”



Don Magnifico enters and scolds his daughters, Clorinda and Tisbe for being so loud and waking him from his dream. He sings his dreams; his daughters will be royalty, he will be rich and a happy grandfather to lots of grandchildren, but above all, rich.

“Un soave non so che”



The Prince, Don Ramiro, enters Don Magnifico’s household disguised as his own valet. His mentor, Alidoro, has told him he will find a model of warm-heartedness and beauty. He calls to see who is home, no one answers. Suddenly, Angelina enters. She is startled to find a stranger in the room and drops the tray she is carrying. The Prince offers to help her and the pair gaze into each other’s eyes, feeling an instant attraction. They sing of their excitement in finding someone who could be their true love.

“Come un’ape nei giorni d’aprile”



Dandini, the valet masquerading as the Prince, enters the house and proceeds to sing the praises of Don Magnifico and his daughters. Fully relishing his new princely status, he flatters and woos them to secure their admiration and reverence, ensuring the plot to find the Prince a worthy bride succeeds. In truth, Dandini thinks the sisters and their father are appalling and enjoys their roles as unwitting pawns in the plot.

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LESSON 1: HEAR THE ACTION

“La del ciel nell’arcano profondo”



Alidoro, the Prince’s advisor, appears to Angelina. He tells her that because of her kind spirit, noble virtue and loving heart, she will soon be rewarded with a new, happy life. He describes her future, surrounded by beauty and loved for who she is. With joy and fatherly pride, Alidoro announces that he will help Angelina attend the ball and she rushes off to begin her transformation.

“Sprezzo quei don...”



Angelina arrives at the ball with a veil covering her face so no one will recognize her. She boldly offers herself as wife only to one who will give her respect, love and kindness. Upon hearing her voice, the Prince is stunned and tries to remember where he has heard it before; he knows it as a voice that captured his heart. The company sings of the mysterious lady and her kindness and integrity, all the while wondering who she is.

“Si ritrovarla io guiro...”



Having been left with Angelina’s bracelet, the Prince decides that the time for disguises is over and tells Dandini that he is to resume his duties as his valet. Declaring his love for the mysterious woman he met at the ball, he and vows to find her and swears to triumph over anything that stands in his way.

“Questo è un nodo avviluppato”



Driven into Don Magnifico’s house by a fierce storm, the Prince again lays eyes on the shy young woman who dropped the tray. With astonishment, he realizes Angelina and the mysterious veiled woman from the ball are one and the same. Angelina is shocked upon realizing the “valet” she fell in love with is in fact the Prince. Their true identities are revealed. Everyone expresses their bewilderment in this ensemble.

“Non più mesta”



The Prince and Angelina are married and everyone gathers to celebrate. With the past behind her and the love and support of her new husband, Angelina forgives her family and delights in her new-found happiness.

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LESSON 2: AROUND THE WORLD

Colorado Academic Standard: 2018, Writing – Fifth Grade, Standard 3.

Writing and Composition

GLE: Write engaging, real or imagined narratives using literary techniques, character development, sensory and descriptive details, and a variety of transition words to signal a clear sequence of events.

Did you know that there are over 1,500 versions of the *Cinderella* story from all over the world? This includes places such as France, the United States, Africa, the Americas, Asia, Europe, and the Middle East. People have been collecting Cinderella stories as far back as the nineteenth-century and putting them into books, creating plays from them, and writing operas. Check out some of these variations via the lists below! These stories can be quite different from what we're used to here in the United States!

IN THE MOVIES

- *Ella Enchanted* (PG)
- *A Cinderella Story* (PG)
- *Ever After* (PG-13)
- *Into The Woods* (PG)
- Rodgers & Hammerstein's *Cinderella* (musical – not rated)
- Walt Disney's *Cinderella* (G)
- Walt Disney's *Cinderella* live action (PG)
- *The Slipper and the Rose* (G)
- *The Glass Slipper* (VHS only – not rated)
- Faerie Tale Theater: *Cinderella* (G)
- *La Cenerentola* by Rossini (opera – not rated)
- *Cinderella* (Prokofiev ballet – not rated)
- *Three Wishes for Cinderella* (Czech with English subtitles – not rated)
- *A Tale of Cinderella* (Italian version, stage to screen production – rated G)

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LESSON 2: AROUND THE WORLD

Part 1:

Reflect upon the differences in Rossini's *Cinderella* from the familiar fairy tale students are familiar with. Create a list as a class of all the differences. For example, rather than an evil stepmother, Don Magnifico is the evil stepfather, and instead of a glass slipper, Rossini utilizes a bracelet.

Part 2:

Create your own version of *Cinderella*! Try to make it as creative and different as possible. Instruct students to use writing or typing materials to weave the familiar story into something entirely their own. Students must consider the following elements:

- Setting / Place / Location:
- Time period:
- Type of characters (are they human or alien, animal, or things?!)
- Costumes / Clothing
- Cinderella's item (Rossini used a bracelet, what will you choose?)

Encourage students to write a version as outlandish and fantastical as possible. Perhaps instead of two stepsisters, Cinderella has two mermaid sisters, or a two-headed dragon as a stepsibling!

Students must ensure they utilize the following conventions and techniques:

- Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
- Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
- Use a variety of transitional words, phrases, and clauses to manage the sequence of events.
- Use concrete words and phrases and sensory details to convey experiences and events precisely.
- Provide a conclusion that follows from the narrated experiences or events.

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LESSON 3: OPERA MAP AND LINES

**Colorado Academic Standard: 2022, Drama and Theatre Arts– Fifth Grade,
Standard 2. Perform**

**GLE: Perform thoughts and emotions that create dialogue and scenes in a play.
Explain how theatrical learning connects oneself to a community or culture.**

Part 1:

Accept volunteers from the class to assume the Character roles. Have the group read their lines aloud to the class with as much animation and emphasis as possible. Then complete the Opera Map below.

Part 2:

As a class, discuss what connections Rossini's *Cinderella* has to our world and society today. What is the message or theme of the story? What takeaways can we learn? What lessons does it teach?

Characters Needed

Alidoro, Angelina Dandini, Maginifico, Narrator, Ramiro, Tisbe, Clorinda (8)

Character Lines

RAMIRO: Tell me, tell me, and be truthful – your opinion of Clorinda and her sister!

DANDINI: Softly, softly, I assure you! Flirty, flighty and conceited as can be!

RAMIRO: Zitto, zitto, piano, piano. Must I marry either Tisbe or Clorinda?

DANDINI: Don't be silly, don't be silly! They're both selfish and bad tempered as can be.

RAMIRO: But how can Alidoro be wrong? He promised I would find my true love in Don Magnifico's home.

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LESSON 3: OPERA MAP AND LINES

DANDINI: Oh, my Prince, do you really believe Alidoro is a royal match maker?

NARRATOR: Suddenly, everyone's attention is drawn to the arrival of a mysterious lady in a fancy carriage.

DANDINI: Good evening.

ANGELINA: Thank you. This is indeed a wonderful ball.

DANDINI: How lovely you are even under this delicate veil. Would you please reveal the beauty beneath it?

ANGELINA: *(slowly removes the veil that covers her face)*

MAGNIFICO: She looks so like Angelina.

TISBE: She can't be Angelina!

CLORINDA: Angelina is not elegant, and she certainly doesn't have a fancy ball gown.

RAMIRO: I think she's looking at me. She likes me!

ALIDORO: Prince Ramiro is surely in love. The plan is working.

DANDINI: Oh, fairest lady, will you marry me?

ANGELINA: I cannot accept because my heart belongs to another, your valet.

DANDINI: *(insisting)* Would you so easily give up riches and a princely title?

ANGELINA: A true and faithful heart means more to me than rank and riches.

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LESSON 3: OPERA MAP AND LINES

NARRATOR: Upon hearing these words, the true Prince rushes to Angelina.

RAMIRO: My heart is bursting! That soft and loving voice – it must be hers! (*takes Angelina's hand*) Will you marry me?

ANGELINA: Take this bracelet. Search until you find its companion. Only then will I give you my answer. (*exists*)

RAMIRO: What shall I do? Where will I find her?

NARRATOR: You must follow your heart. (*turning to the audience*) The masquerade must now end! Dandini confessed to Don Magnifico that he was not really the Prince. Don Magnifico left with Tisbe and Clorinda in a huff. Prince Ramiro, Alidoro, and Dandini were caught in a storm outside Don Magnifico's mansion. Seeking shelter, they entered. Don Magnifico was shocked to learn the identity of the real Prince. The Prince was amazed to find the beautiful bracelet he was looking for. Angelina was wearing it! Ramiro exclaimed: "You were the veiled lady at the ball!" Angelina replied, "And you are the Prince, not the valet?" This time Angelina accepted Prince Ramiro's proposal. And so they celebrated a wedding blessed with love. Don Magnifico, Clorinda and Tisbe, humbled by the power of Angelina's goodness, attended the festivities and came to live with her in the Palace.

Opera Map Directions

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LESSON 3: OPERA MAP AND LINES

Complete the opera map below:

Title of Opera: _____

Characters:

Don Magnifico: _____

Alidoro: _____

Dandini: _____

Prince Romiro: _____

Angelina: _____

Clorinda: _____

Tisbe: _____

Setting: _____

Problem: _____

Solution: _____

Connections between the opera and our world today: _____

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ACTIVITY 1: MAKE A BRACELET

In Rossini's *Cinderella*, Angelina is wearing a pair of matching bracelets. She gives Don Ramiro one of these bracelets so that he can recognize her when he finds her.

Student Questions

- Imagine the bracelets in your mind. What did the bracelets look like?
- What were they made out of?
- Who gave the bracelets to Angelina?
- Do you think they were special to her? If so, why?
- What do other *Cinderella* stories use instead of bracelets?

Materials

- Found items such as: Construction Paper, Beads, Recycled Items like toilet paper roles or aluminum, Fabric, String, Glitter, Stickers
- Drawing Materials: Markers, Crayons, Colored Pencils or Paint
- Glue and/or Tape
- Scissors

Directions

Consider making two matching bracelets like Angelina wore!

1. Select your bracelet material such as paper or fabric. Size it to your wrist and cut it to the right shape and size for you with enough room to slide it on and off. Do not glue ends together yet.
2. Assemble your decorations like glitter, stickers, beads, and set aside.
3. Decorate your bracelet with the drawing materials first.
4. Add your decorative items with glue or tape next.
5. Carefully form the bracelet into a circle and glue the ends together. Make sure it is large enough to slide on and off your wrist.
6. Glue, tape, or staple the ends together and let dry if need.
7. Wear proudly!



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ACTIVITY 2: WORD SEARCH

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

Find the following words in the puzzle. The words are hidden → ← ↖ ↗

ALIDORO
ANGELINA
BRACELETS
CLORINDA
DANDINI
DON MAGNIFICO
DON RAMIRO
DUET

FAIRY TALE
FERRETTI
MUSIC
OPERA
PALACE
ROSSINI
TISBE

Created by Kassandra Mestemaker using Word Search Generator on Super Teacher Worksheets
(www.superteacherworksheets.com).

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ACTIVITY 3: COLORING PAGE

