

The Three Little Pigs

A one act opera for young audiences

February 23—March 27, 2015

Music by W.A. Mozart

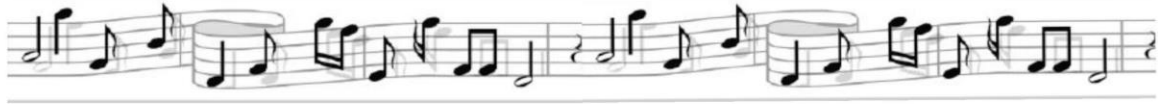
Libretto & Story Adaptation by John Davies

OPERA
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Teacher Resource Guide

A to Teachers!



Dear Educators,

I am thrilled that you have chosen Opera Saratoga's Opera to Go to be a part of your school year. We are certain that you will find our program, ***The Three Little Pigs***, to be engaging and educational for your students. The Teacher Resource Guide was designed to present a wide range of materials and activities, including information specific to our presentation of ***The Three Little Pigs***, general information about Opera, activities for before and after the performance, and activities intended to integrate opera performance into other areas of the curriculum. Please feel free to use and adapt any of the suggested activities.

March is National Music In Our Schools Month – a great time to highlight the importance of comprehensive, sequential music education taught by exemplary music educators for all through concerts, lessons, and public performances and advocacy activities. The National Association for Music Education (NAfME) provides great resources, including educational activities and music education advocacy tools, on their website <http://musiced.nafme.org/events/music-in-our-schools-month/>.

In addition to ***The Three Little Pigs***, I encourage you to attend our mainstage productions at The Spa Little Theater in Saratoga Springs, NY. This summer Opera Saratoga will present ***La Cenerentola*** by Giacchino Rossini and ***The Long Walk*** by Jeremy Howard Beck. A third production, ***Dido & Aeneas*** by Henry Purcell, will be presented during the festival at the National Museum of Dance in Saratoga Springs. ***La Cenerentola*** (Cinderella) is an ideal opera for families.

Should you have any questions regarding the performance, this guide, or Opera Saratoga, please don't hesitate to contact me. Thank you.... See you at the opera!

Chris

Christopher Patregnani
Community and Education Program Liaison

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Cast of Characters

Despina

Brittany Fouché, soprano
A little girl pig who loves the Library.

Cherubino

Aaron Casey, tenor
A little boy pig, Despina's brother

Don Giovanni

Geoffrey Penar, baritone
A little boy pig, the big brother to Despina and Cherubino

Wolfgang Bigbad

Stephen Clark, bass
The Big Bad Wolf, himself

Accompanist/Music Director

Zalman Kelber

Piggy Personnel

Words and Story Adaptation

John Davies

Music

W. A. Mozart

Stage Director/ Musical Director

Lawrence Edelson

Costume Designer

Patricia Pawliczak

Technical Director

Peter Kobor

Community and Education Program Liaison

Chris Patregnani



What is opera?

An opera is simply a play in which people sing. In most operas, all the words are sung, and none are spoken. There are other types of operas, however, in which there is as much speaking as singing.

If an opera is just a play, then why do people sing?

The theater has been around for hundreds of years. People were being entertained by plays long before television and radio were even invented. Music was added to enhance the feelings that were being portrayed on the stage. Singing is a very special form of music because the instrument (like our feelings) comes from inside. Our voice is a part of us which expresses how we feel, whether we sing, talk, shout, laugh, cry, moan, growl, whisper, gasp, hiss, etc. It is the actor's job to express such feelings, and singing is a perfect way of doing just that. Naturally, singing was used very early in the history of the theater; however, opera as we know it is only about 400 years old.

Opera powerfully combines drama of the theater with music – vocal and instrumental – to create the lasting art form that is enjoyed throughout the world today.



The Three Little Pigs

Scene 1: Mom's House

Once upon a time there were Three Little Pigs. Their names were Despina, Cherubino, and Don Giovanni. One day while Despina was reading a book from the library, Cherubino and Don Giovanni play a trick on her, telling her that the Big Bad Wolf is coming to Mom's house. She doesn't believe them at first, but after they show her a scarecrow of a wolf, she gets scared. The other boys are delighted at the success of their joke. After the pigs play for a while, Mother tells them that they must go out in the world and make homes of their own.

Cherubino decides to build a house out of straw. Don Giovanni decides to build a house of sticks from a tree. Both Cherubino and Don Giovanni believe they are the smartest, and give reasons why their building material is the best. But Despina decides she doesn't know which is better - sticks or straw. She decides she will go to the library to read about how to build houses. Despina explains, if you have any questions, you can always find the answers at the library.

Don Giovanni and Cherubino cannot understand what is so special about the library. To them, the idea of learning how to build a house at the library doesn't make any sense at all.

Scene 2: Outside the Library

While Despina walks through the woods to the library, her brothers follow closely behind. Despina arrives first. When Cherubino and Don Giovanni arrive a few moments later, a scary thing happens just outside the library door. Wolfgang Bigbad, the Big Bad Wolf, is pacing back and forth. He had not had anything to eat all day, and at that very moment, was in a stinky mood.

Inside the library Despina reads while Cherubino and Don Giovanni play around. Cherubino and Don Giovanni leave the library without reading anything at all.

Outside the library, Wolfgang Bigbad removes a statue from its place. He stands in place of the statue, very still. The new statue (Mr. Bigbad) gets the attention of Cherubino and Don Giovanni as they leave, and Cherubino dares Don Giovanni to go up and touch the statue (Mr. Bigbad). Don Giovanni is very scared, especially after he thinks he sees the wolf moving. Inside the library, Despina finishes reading. As she walks out the wolf follows her.

Scene 3: Stick House

Don Giovanni should have been working as quickly as possible to finish his stick house before the sun went down. Instead, he was wasting his time playing his video game, Little Mutant Ninja Pigs. Meanwhile, Wolfgang Bigbad got himself lost in the woods, but he wasn't lost for a very long. Soon Wolfgang approaches the stick house and knocks on the door.

Don Giovanni won't open the door, not by the hair on his chinny chin chin. But Wolfgang Bigbad insists. Bigbad huffs, and puffs, and blows his stick house down! But Don Giovanni escapes just in time.

Scene 4: The Straw House

Don Giovanni ran as fast as his little piggy legs could take him to Cherubino's straw house. When he got there he was very frightened, because he knew that Wolfgang Bigbad was following closely behind.

Shortly after he arrives at Cherubino's house Wolfgang Bigbad appears at the door. Cherubino won't open the door, not by the hair on his rinny chin chin. But Wolfgang Bigbad insists. Bigbad huffs, and puffs, and blows the straw house down! The boy pigs run away just in time. Wolfgang is determined to catch them and follows quickly behind.

Scene 5: The Brick House

Don Giovanni and Cherubino ran as fast as they could to Despina's beautiful new brick house, but when they go there, Despina wasn't home. She was returning her books to the library before they were overdue. Bigbad follows close behind the other two pigs. He knocks on the door and pretends to be Despina - Cherubino and Don Giovanni almost let Mr. Bigbad into the house, until Don Giovanni realizes that it is the wolf, not Despina, at the door.

Cherubino and Don Giovanni won't open the door, not by the hair on their chinny chin chins. But Wolfgang Bigbad insists. He huffs, and puffs, but is for the first time unable to blow the house down. While Wolfgang searches for the back door, Despina unlocks the front door and comes into the house with her brothers. Frustrated, Wolfgang climbs onto the roof and goes down the chimney, right into the pigs cooking pot!

Here is the moral of the story. When you fear something that's scary, just take your questions to the library.

About John Davies

Born in 1946, John Davies (Words and Story Adaptation) is an established performer and composer. His is also a husband and father of six children. He lives in a little town in central New York called DeWitt, where he loves to walk, read, and write for fun. Mr. Davies' attention turned seriously toward music at age 16. He spent that summer waiting tables in Lennox, Massachusetts during the famous music festival at Tanglewood. At 19, he saw his very first opera, *Falstaff* by Guiseeppe Verdi, and began studying music formally at the Boston University School of Fine and Applied Arts. Mr. Davies has written, directed, and performed in countless operas.

Types of Operas

Grand Opéra is a style of opera that originated in France and is characterized by its magnificence. It is performed with elaborate sets and costumes, and many people are needed to make it happen. Grand Opéra always involves royalty, heroism, an elaborate ballet scene, and is often quite long.

Opera Seria this Italian phrase means “serious opera,” and is characterized by noble, dramatic, and serious qualities. It is the type of Italian opera that dominated Europe in the mid-1700s. These stories are often tragic, and typically involve heroes and kings or ancient myths and gods. Some of Mozart’s operas were written in this style.

Opera Buffa is a style of opera meaning “comic opera,” and is the counterpart to opera seria. It is always sung in Italian. The characters that supply the jokes represent the working class, such as maids, peasants, or servants. These operas usually end with a happy lesson and with the antagonist defeated. Mozart’s *Le Nozze di Figaro* and *Don Giovanni* fall under this category of opera.

Singspiel evolved in German-speaking countries out of the comic opera tradition. It includes elements of comic opera (funny lower-class characters); spoken dialogue interjected among the sung phrases, and often includes an exotic or fanciful theme. Mozart’s *Die Zauberflöte* (The Magic Flute) is an example of this style.

Operetta is a genre of light opera that is “light” both in terms of the musical texture and subject matter. It is also closely related to musical theatre. Jacques Offenbach developed and popularized operetta. English-language operettas were first composed in England in the 1860s. Gilbert and Sullivan solidified the format in England with their long-running collaboration producing 14 comic operas.

The Music of The Three Little Pigs

The arias, duets, ensembles and choruses by W.A. Mozart, which are featuring in this operatic version of *The Three Little Pigs*, are listed below in the order in which they appear in the show.

Three Little Pigs Music	Operatic Source
Music #1 Duet Cherubino & Don Giovanni "Oh, help me Despinetta"	Music #1 <i>The Marriage of Figaro</i> Susanna and Cherubino Duet "Aprite, presto aprite"
Music #2 Trio Cherubino, Don Giovanni, & Despina "What is so funny?"	Music #2 <i>Così fan Tutte</i> Ferrando, Guglielmo & Don Alfonso Trio "E voi ridete?"
Music #3 Trio Cherubino, Don Giovanni, & Despina "I will build my house..."	Music #3 <i>Così fan Tutte</i> Ferrando, Guglielmo & Don Alfonso Trio "Una bella serenata..."
Music #4 Trio Cherubino, Don Giovanni, & Despina "Let me make just one suggestion..."	Music #4 <i>Così fan Tutte</i> Ferrando, Guglielmo & Don Alfonso Trio "E la fede delle femmine..."
Music #5 Aria Wolfgang "On the go from morn till night..."	Music #5 <i>Don Giovanni</i> Leporello, Don Giovanni & Commendatore Trio "Notte e giorno faticar..."
Music #6 Trio Cherubino, Don Giovanni, & Wolfgang "It's the Library"	Music #6 <i>Don Giovanni</i> Leporello, Don Giovanni & Commendatore Trio "Ah, soccorso."
Music #7 Duet Cherubino & Don Giovanni "Excuse me, Mr. Bigbad..."	Music #7 <i>Don Giovanni</i> Leporello, Don Giovanni & Commendatore Trio "O statua gentilissima..."

Continued on next page

Three Little Pigs Music	Operatic Source
Music #8 Aria Despina “I know the answer.”	Music #8 <i>The Marriage of Figaro</i> Cherubino Aria “Voi che sapete.”
Music #9 Duet Wolfgang & Don Giovanni “Where am I now...?”	Music #9 <i>The Magic Flute</i> Papageno & Monostatos Duet “Wo bin Ich wohl?”
Music #10 Duet Wolfgang & Don Giovanni “Oh, little piggy...”	Music #10 <i>Don Giovanni</i> Leporello & Don Giovanni Duet “E via buffone...”
Music #11 Trio Wolfgang, Cherubino & Despina “Out you come...”	Music #11 <i>The Marriage of Figaro</i> Count, Countess & Susanna Trio “Esci omai...”
Music #12 Aria Wolfgang “Now I am really very very hunger”	Music #12 <i>The Magic Flute</i> Queen of the Night Aria “Der Holle Rache...”
Music #13 Finale Wolfgang, Cherubino & Despina “What can be going on there?”	Music #13 <i>Don Giovanni</i> Leporello, Don Giovanni, Commedatore, & Men’s Chorus Act II Finale
Music #14 Epilogue Cherubino, Don Giovanni, Despina & Wolfgang “That’s the end of the big bad...”	Music #14 <i>Don Giovanni</i> Masetto, Zerlina, Donna Elvira, Donna Anna, Leporello & Don Ottavio Epilogue

Visit [YouTube](https://www.youtube.com) to hear the musical selections from the classic operas. Just type in the title of the piece of music and composer name, watch and listen!

*All of the opera excerpts in The Three Little Pigs are by composer **W.A. Mozart***

Meet the Composers

Wolfgang Amadeus Mozart (1756-1791)

Born on January 27, 1756 in **Salzburg, Austria**, Wolfgang Amadeus Mozart was a multi-instrumentalist who started playing in public at the age of 6. Over the years, Mozart aligned himself with a variety of European venues and patrons, composing hundreds of works that included sonatas, symphonies, masses, concertos and operas, marked by vivid emotion and sophisticated textures. Mozart's many operas include: *The Abduction from the Seraglio*, *Don Giovanni* and *The Marriage of Figaro*.



Gaetano Donizetti (1797-1884)

Born on November 29, 1797 Donizetti was an **Italian** composer from Bergamo, Lombardy. His best-known works are the operas *L'Elisir d'Amore* (1832), *Lucia di Lammermoor* (1835), and *Don Pasquale* (1843), all in Italian, and the French operas *La favorite* and *La fille du régiment* (both from 1840). Along with Vincenzo Bellini and Gioachino Rossini, he was a leading composer of **bel canto** opera.



Sir Arthur Sullivan (1842-1900)

Sir Arthur Sullivan was born on May 13, 1842. He was an **English** composer. He is best known for his series of 14 operatic collaborations with the dramatist W. S. Gilbert, including such enduring works as *H.M.S. Pinafore*, *The Pirates of Penzance* and *The Mikado*. The innovations in content and form of the works that he developed, particularly with Gilbert, directly influenced the development of the modern musical throughout the 20th century. Sullivan composed 23 operas, 13 major orchestral works, eight choral works and oratorios, two ballets, incidental music to several plays, and numerous hymns and other church pieces, songs, and piano and chamber pieces. The best known of his hymns and songs include "Onward Christian Soldiers" and "The Lost Chord."



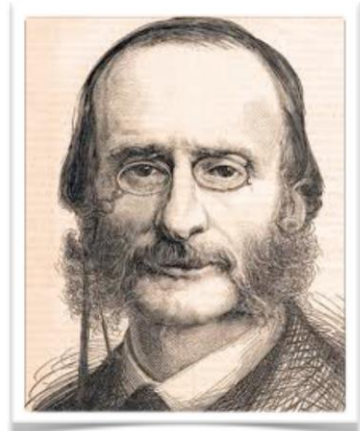
Giovanni Battista Pergolesi (1710-1736)

Pergolesi was born at Jesi in the Kingdom of Naples Italy. He studied music there under a local musician, Francesco Santini, before going to Naples in 1725, where he studied under Gaetano Greco and Francesco Feo among others. He spent most of his brief life working for aristocratic patrons like the Colonna principe di Stigliano, and duca Marzio IV Maddaloni Carafa. Pergolesi was one of the most important early composers of **opera buffa** (comic opera). His opera seria, *Il prigionier superbo*, contained the two act buffa intermezzo, *La Serva Padrona* (The Servant Mistress, 28 August 1733), which became a very popular work in its own right. When it was performed in Paris in 1752, it prompted the so-called Querelle des Bouffons ("quarrel of the comic actors") between supporters of serious French opera by the likes of Jean-Baptiste Lully and Jean-Philippe Rameau and supporters of new Italian comic opera. Pergolesi was held up as a model of the Italian style during this quarrel, which divided Paris's musical community for two years.



Jacques Offenbach (1819-1880)

Offenbach was born on June 20, 1819. He was a German-born French composer, cellist and impresario of the romantic period. He is remembered for his nearly 100 operettas of the 1850s – 1870s and his uncompleted opera **The Tales of Hoffman**. He was a powerful influence on later composers of the operetta genre, particularly Johann Strauss, Jr. and Arthur Sullivan. His best-known works were continually revived during the 20th century, and many of his operettas continue to be staged in the 21st. The Tales of Hoffman remains part of the standard opera repertory.



Gioacchino Antonio Rossini (1792-1868)

Rossini was born on February 29, 1792. He was an Italian composer who wrote 39 operas as well as sacred music, chamber music, songs, and some instrumental and piano pieces. His best-known operas include the Italian comedies *Il barbiere di Siviglia* (The Barber of Seville) and *La Cenerentola* and the French-language epics *Moïse et Pharaon* and *Guillaume Tell* (William Tell). A tendency for inspired, song-like melodies is evident throughout his scores, which led to the nickname "The Italian Mozart." Until his retirement in 1829, Rossini had been the most popular opera composer in history.



Opera Terms

A capella	Without accompaniment
Alto	A low female voice
Aria	A solo vocal song that presents emotions; a showpiece for the singer, usually with rich orchestra accompaniment
Audition	When a singer or actor tries out for a director, hoping to be cast in a show; usually involves singing 2 or 3 contrasting arias and possibly a monologue
Baritone	A low male voice
Bass	The lowest male voice
Beat	The underlying pulse of a song; what you would clap along with at a concert
Bel Canto	“Beautiful singing;” an Italian style of singing
Blocking	Where the singers stand and move during a scene; singers are given their blocking by the director, and have to memorize it along with their music
Bravo!	A word that audience members shout when they like a performance – it means “well done” or “great job”
Cadence	A closing statement at the end of a musical phrase; an open cadence sounds like a resting point or a thought that is incomplete; a closed cadence sounds like a stopping point or the end of a song/section
Cadenza	A passage usually near the end of a piece; the singer performs “flashy” difficult music while the orchestra waits
Chorus	A group of singers who sing and act en masse, not as soloists
Chorus master	The leader of the chorus
Composer	The person who writes music to go with the words so that the story can be sung
Conductor	The person who leads and coordinates a musical ensemble
Contralto	An extremely low female voice that almost sounds like a male voice
Costume	The clothing the singers wear so that they look like the character they are portraying
Countertenor	An extremely high male voice that almost sounds like a female voice
Director	The person who “stages” the opera or show by telling the singers what to do, where to stand, etc. when they are performing, so that it looks real. This may include staging fights or making up dances, although the director occasionally has a <i>choreographer</i> to help with the dancing
Downstage	The position on a stage nearest to the audience; because the “raked stage” prevalent in early opera houses was slanted, the closer a singer came to the audience, the lower the stage was to the ground
Duet	A musical piece for two instruments or voices
Ensemble	A group singing or playing together; a piece that a group sings or plays together

Entr'acte	A piece of music between the acts of an opera; usually signals the beginning of the next act
Finale	The end, usually a grand scene involving as many members of the cast as possible
Grand opera	The most elaborate and formal presentation of opera, signified by size and grandeur in cast, orchestra, and sets
Harmony	Several notes played and/or sung together, to create a richer sound
Interval	The distance between two pitches
Legato	A smooth manner of playing or singing with no perceptible breaks between notes
Librettist	A person who writes a libretto
Libretto	Italian word for "little book"; the printed text of the opera
Melody	The tune
Meter	The grouping of beats in a piece of music into groups of 2 (duple meter) or 3 (triple meter); meter is sometimes irregular or mixed between groups of 2 and 3
Mezzo-soprano	A medium-to-low female voice
Monologue	A long speech given by a single actor in the context of a play; the operatic equivalent is the aria
Note	A sound with a specific pitch; eight notes played in a row with a specific pattern of intervals make up a scale
Opera	A drama expressed in music, in which the characters sing instead of speaking all or part of the time
Opera buffa	Italian comic opera (<i>opéra comique</i> in French)
Opera seria	Opera that is serious in nature
Operetta	A work for the stage that is less serious in subject matter and musical complexity; has spoken dialogue and lots of humor
Orchestra	A group of instruments made up of strings, woodwinds, brass, and percussion that provides accompaniment for the opera performance
Overture	An orchestral piece that introduces the opera, often making use of the melodies that are heard again during the opera
Pants Role	A male part usually sung by a female
Patter	A style of singing where the words are sung very quickly
Pit	A large space below the stage where the orchestra and conductor are during a performance
Prima donna	Italian term for "first lady;" the lead female role in an opera
Props	Items other than costumes or scenery used as part of a dramatic or operatic production, such as a knife or a mirror; short for <i>properties</i>
Quartet	A musical piece for four voices or instruments
Recitative	Speech singing that tells the plot line of the opera, imitates natural speech patterns, and is usually heard before an aria
Ritardando	Italian word meaning "slowing down"
Rhythm	The feeling of movement in music
Scene	The surroundings or location where the action takes place; also a subdivision of an act
Score	The pages upon which the vocal and instrumental music of an opera are written

Set	The scenery, representing a particular location (short for <i>setting</i>)
Set designer	The person who decides how to make the stage look like a castle, or a forest, or whatever it should look like for the story; this person usually has assistants that build the set once it has been designed
Singspiel	A form of opera that is a play with singing
Soprano	The highest female voice
Stage Direction	An instruction in the script of a play or an opera, directing the movements of the actors, the arrangement of the scenery
Stage left/right	The division of the stage from the singer's point of view; for example: a singer moves to stage right, which is the audience's left
Tempo	The speed at which a piece of music is performed
Tenor	A high male voice
Theme	A central melody in a piece of music; in opera, a theme may be associated with a particular character, setting, object, or emotion; this kind of theme is also called a leitmotiv
Timbre	(rhymes with amber) Tone quality or tone color of a voice or instrument
Trio	A musical piece for three voices or instruments
Tutti	Italian word that means "everyone"
Unison	When two or more people sing the same notes and the same words at the same time
Upstage	The position on stage farthest from the audience (see downstage for further explanation)
Vibrato	Vibrating quality that produces warmth of feeling in the human voice

That's an Opera!

Lesson Objectives:

- Students will become familiar with the format of the performance
- Students will explore some of the elements of an opera

Activities:

1. The teacher might first ask how many in the class have attended a live performance. What performance did they attend? Was it a play? Did the performers sing and dance? Where did they attend the performance?

2. Introduce the term 'opera.' Ask students to think about what the word might mean. Use a K-W-L (what I know, what I want to know, what I learned) chart to help identify what the students already know about opera. Guide students to think about what kinds of things might be involved in an opera—what might they expect to see when attending an opera production (real actors, singing, sets, costumes, music, etc.)

3. Explain that the performance that the students will attend is an opera production of ***The Three Little Pigs***. Tell students that a group of actors will be acting and singing the story of The Three Little Pigs using music, sets, costumes, props, etc. (use the Opera terms section of this study guide): costume—what an actor wears on stage; prop—an object used by an actor on stage; set—scenery for a play.

4. Ask students to think of any movies or television shows that might have seen that use some of these same elements. You might consider showing a cartoon version of The Three Little pigs and then talking about how the film makers used animated characters and music to tell the story. Ask the students how they expect the live performance to be different from the film version. How might the two performances be similar? (use of music and characters in the story)

5. This would be a good time to discuss with the students how to be good audience members for a live performance. Remind them that there will be real actors on stage and that the students will need to sit quietly and listen carefully in order to hear and understand the story the actors will be telling. Let them know that it is okay to laugh when the actors do something funny. Being a good audience will help them enjoy the performance even more.



Getting to Know

The Three Little Pigs



Lesson Objectives:

- Students will become familiar with the story of *The Three Little Pigs*
- Students will consider how a story might be dramatized

Activities:

1. Ask the students if they are familiar with the story of *The Three Little Pigs*. On the board, write 'Three Little Pigs' and guide students to create a web with all of the information they know about the story (Three houses, big bad wolf, blow your house down, etc.)—any ideas they may already.
2. Have students create drawings of what they think the Pigs might look like.
3. Next read an excerpt from the fairy tale to the class. If there is time available, you might want to read the entire story to the class.
(http://www.storybus.org/stories_and_activities/the_three_little_pigs/story.)
4. After the class has read a version of the story, let students revisit their story web. What might they change or add to the web? Ask them about their drawings. Do they picture the Pigs differently after reading the story?
5. Now, ask students to think about how the story of *The Three Little Pigs* might be acted out on stage. How might an actor “be” a Pig or a Wolf? What might make it difficult to act out the story? As a class, create a list of some of the ‘problems’ actors might have with this story. Tell students that when they attend the performance they should think about the ways the actors deal with some of these problems.

Puppets on Parade

Lesson Objectives:

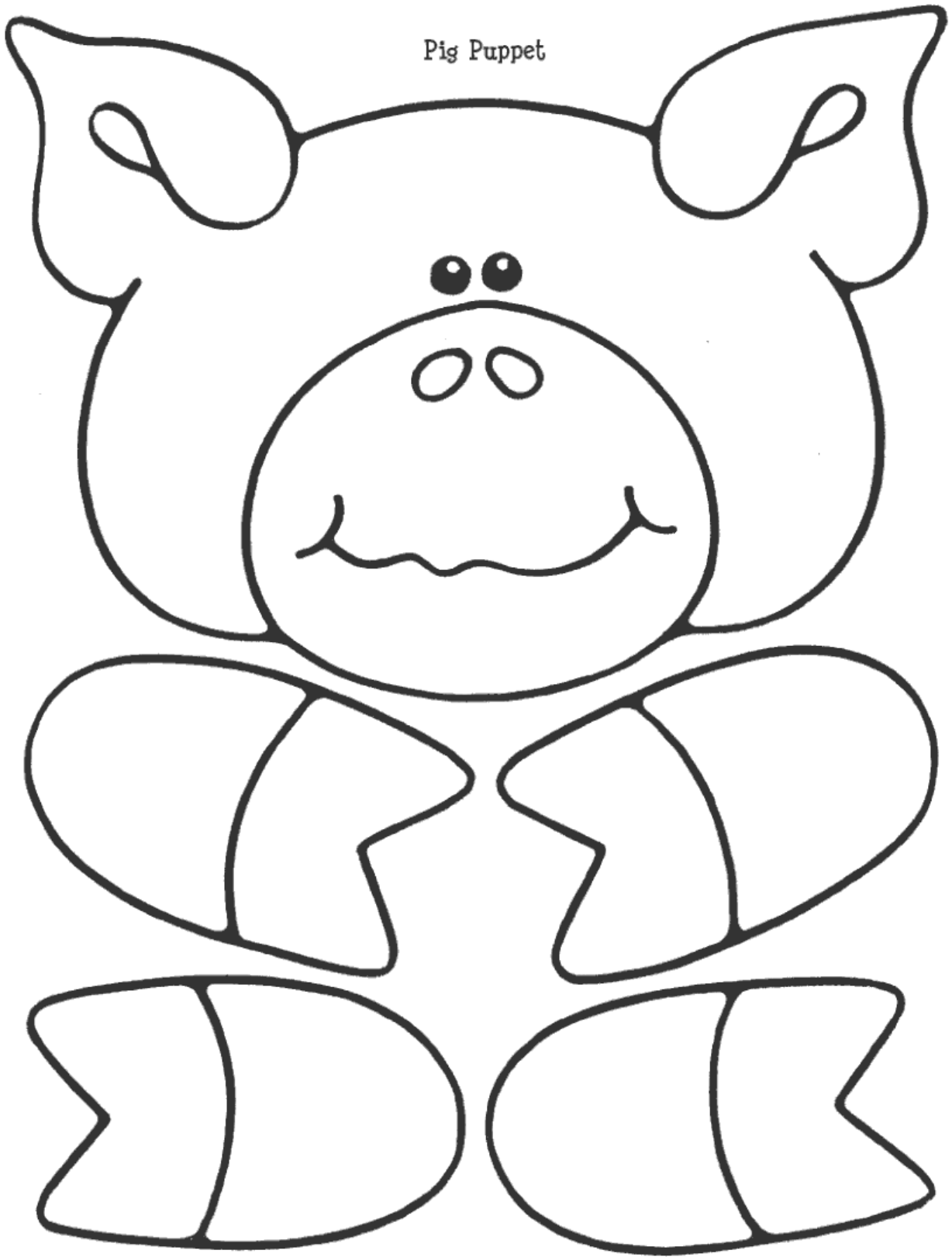
- Students will evaluate what they already know about the story and the production
- Students will consider what they don't know about the story and the production
- Students will analyze what they have learned

Activities:

1. In this activity, students will be creating paper puppets to display the information they know and discover about the story and the production.
2. Have each student cut the shapes on the following page cut from pink and black construction paper. Students will also need a paper bag, paper fasteners, glue, and pencils or markers.
3. First, as a class discuss what you already know about the story of ***The Three Little Pigs***. You might make a simple list on the board.
4. Give each student one 6-inch circle of pink construction paper (this will be the puppet's head) and have them write on the circle the things they already know about ***The Three Little Pigs***.
5. Next, discuss what you hope to find out when you attend performance of ***The Three Little Pigs***. Again create a simple, brief list.
6. Have students take the circle and glue it to the paper bag (the puppet body). On the paper bag, have students list the things they want to find out when they attend the opera.
7. After attending the performance, have students complete their puppets. Cut out and to create arms (attached with paper fasteners) on which they write some of the things they learned on the field trip. Finally, cut the hooves out of black construction paper and club onto the legs. Students can add embellishments to their puppets as time and resources allow.
8. Display the puppets in the classroom.



Pig Puppet



After the Show

Opera to Go is created in the city of Saratoga Springs by a talented team including a set designer, costume designer, stage director, music director, pianist, and singer/actors. The singers in **Opera to Go** were chosen from over one thousand singers who apply for positions in **Opera to Go** as well as for **Opera Saratoga's Young Artist Program** in the summer.



Because “The Three Little Pigs” is a live performance, it is very different from a television show or a movie. As a class, discuss what you experienced when you attended the performance.

1. What was the first thing you noticed on the stage?
2. Name three things you noticed about the set. Did the set help tell the story? What sort of set would you have designed?
3. What did you like about the costumes? Did they fit the story? What sort of costumes would you have designed?
4. What role did the music play in telling the story? How did the music enhance what you were seeing?
5. Talk about the singer/actors. Were there moments you were so caught up in the story that you forgot you were watching an opera? Talk about those moments.
6. Is there a TV or movie version of the play you saw today? What makes a live performance unique?
7. How did the singer-actors make the characters come to life?
8. Did the singer's voice types fit their characters?
9. What did you think about the big opera voices that you heard?
10. What did you like most about the performance?

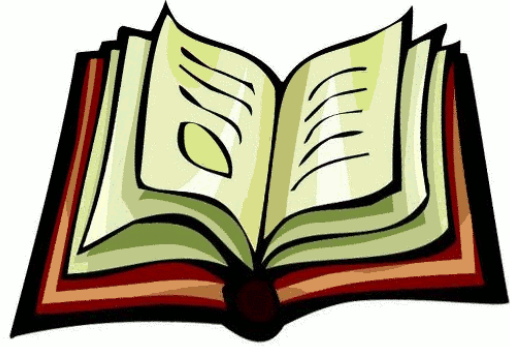
Telling the Tale

Lesson Objectives:

- Students demonstrate their comprehension of the story by creating storyboards
- Students work as groups to retell the story

Activities:

1. After students have seen the performance of *The Three Little Pigs*, divide them into groups to retell the story.
2. Give each group several sheets of drawing paper and one large sheet of poster board or butcher paper. Have the students work together to recall the main events of the story as shown in the opera. Each group member should then complete a drawing of one of the events.
3. When the drawings are complete, have each group put their drawings in the order that the events occurred and mount them to the poster board or butcher paper.
4. Students can then share their versions of the story with the class. Students can retell the story using their drawings, or, if time permits, you might want to give students an opportunity to act out their retelling as a group.



Critic's Corner

Pretend you are an opera critic for a newspaper. Write a review telling about your favorite part of the show. Tell what you liked about the opera and why. Was the opera funny, sad, scary, or all of the above? Did the Opera Saratoga singers give a good performance?



Remember it is the critic's job to report both the positive and the negative accurately. Have your teacher send us your review. Make sure your name, grade, and school are on your review. Your opinion really counts!

THE DAILY NEWS

FOR IMMEDIATE RELEASE

By:

Grade:

School:

My Review of The Three Little Pigs:

RECIPE FOR A GREAT OPERA!

Let's Make An Opera! Opera, meaning a story told to music, is a historical art form that incorporates many other art forms including dance, music, visual arts, drama, poetry and more! Most operas have an orchestral accompaniment made up of various instruments or sometimes they are accompanied by just a piano. Operatic stories come from literary sources including mythology, fairy tales, folk stories, world history and literature. Operas have been around since about 1600 AD and are still written today. People who write operas have one thing in common. They take something very special, often ordinary ideas from everyday life, and write a story about it.

So what makes an opera?

Like making your favorite chocolate chip cookies, in order to have a great opera, you must have a fantastic recipe. As you know, cookies have a lot of yummy ingredients, and so does opera! Although, each ingredient is good by itself, in order to make it perfect, all of the ingredients must be properly mixed together.

Let's Make A Really Great Opera!

Ingredients:

1 Cup – a great story and lots of action
1 Cup – talented singers
½ cup – Costumes, wigs and make-up
½ cup – Magical stage lights
Sprinkle with lots of fun and excitement

1 cup – Beautiful music
½ cup – Scenery and sets
½ cup - Administrative staff
Dash of Musical and Stage Direction
10 cups – Creativity!!!

Instructions:

Mix one well-rounded cup of a great story with lots of action and a cup full of beautiful music. Let these ingredients sit for a while so creative ideas can start to brew. Consult with an artistic staff while mixing together the costumes, wigs, make-up, scenery, sets, props and stage lights. These ingredients need to fit together just right! Next, you need to blend in a cup of talented singers with an optional ½ cup of chorus. Mix together all of the singers with a dash of stage and musical direction for about two weeks. These ingredients need to be stirred together nicely to avoid any lumps. Add ½ cup of administrative staff to cover any office stuff, including selling the tickets! Be sure to sprinkle LOTS of fun and excitement for the audience as you go along! Your last ingredient is creativity! You will add 10 FULL cups, so your opera is a success. Bake for about three hours, sit back and enjoy!

After the performance have the students list the ingredients in Opera Saratoga's *The Three Little Pigs*: The story (a fairy tale), music, piano accompaniment, singers, sets and scenery, props, costumes, musical and stage direction, Administrative Staff, and lots of creativity and fun!

Creating an Opera Integrated Classroom

Opera can easily be connected to other area of your everyday classroom. In fact, opera and all of the arts have a wonderful way of connecting subjects together to meet the needs of all learners in your classroom. So give it a try in your classroom! Here are some ideas on how to link opera to art, geography, history, science, language arts and health and safety.

Art: Unlike any other art form, opera includes several different mediums of art including music, drama, dance, visual art, poetry, lighting design, costume, wig and make-up design, scenery and character creation and more! All of the elements of art that make up an opera involve several different artists working together to create the best “look” for the show. Have your students design and sketch what they think *The Three Little Pigs* sets and costumes will look like. Encourage students to verbally discuss why they made the artistic choices they did. Students can display their sketches for the day of the performance to compare and contrast their designs with ours.



Geography: Opera come from many different countries of the world. Explore and research the origins of the composer who wrote *The Three Little Pigs* music. Have students give individual or group reports about the countries the composers are from. Does the historical background of the composer affect how their music sounds or what language it is written in? Another lesson could be formed around exploring how the geographical customs, language and characteristics of the people affect a way a story is told.



History: The possibilities of using opera to teach history are endless! Operas are rich with historical information from many time periods and parts of the world. Play a history game with your students and brainstorm how *The Three Little Pigs* would change if the story took place in a different country or time period. What if *The Three Little Pigs* took place now in your neighborhood? It is also important to research the history of opera itself!



Science: Many instruments produce different types of sounds even when they are playing the same note, including the human voice. Explore with your students the sounds created when materials vibrate at a variety of frequencies. Additionally, some instruments produce tone sounds while others have many “overtones”. Have students think about each of the characters in the opera, *The Three Little Pigs* and guess what voice type they will have. Will the wolf be a soprano or a bass? Will Despina be a soprano or a mezzo-soprano?



Technology: In order to produce an opera, many technological devices must be used including computers, lights, sound equipment, headsets, etc. See if your students can come up with a list of technology needed to produce an opera and have them explain why each is needed. Computers are a great source for research. Have your students make a list of web sites they find that contain information about opera.



Language Arts: There are many language arts skills that are basic to opera including diction, language use, memory, and writing. Teachers can generate a weekly spelling list from the “opera terms” page for students to practice. These terms can be used as students keep a daily journal of their experiences. In this journal, students can explore writing their own opera based on a story they enjoy, or can create their own original plot! The opera *The Three Little Pigs* is based on a traditional fairy tale. Read the original story with your students and have them brainstorm how they think the opera might differ from the story. How do different fairy tales defer and change as they are retold? What do you think the characters of the three pigs and wolf will look like? What type of music do you think they will sing? Something happy and cheerful or sad and slow? What type of personalities will the characters have? How do you think they feel? Have your students make lists of these attributes and give a reason for their choices.



Health and Safety: A singer’s “instrument” is their body and more specifically their voice. Like professional athletes, singers must work very hard to build up their bodies for singing. It takes a great deal of energy and stamina to sing a three-hour opera, especially without a microphone over an orchestra. Opera singers are often required to move gracefully around a stage, engage in battles, jump up and down and then sing without sounding out of breath! Have students practice doing some type of brisk exercise and then see how it affects their breathing and their ability to sing. Encourage students to take special notice of how the professional opera singers move, breath AND sing when they perform *The Three Little Pigs*. Have your students brainstorm the things that singers do to stay healthy for the singer’s body is their instrument.... Like making healthy food choices, getting plenty of sleep, drinking plenty of water, getting regular exercise ...things that are good for all of us.



The Three Little Pigs: A Fairy Tale

Fairy tales have been around for thousands of years, beginning with oral traditions. These fictional stories come from all cultures, and many have their own versions of well-known tales in the English world.

Adaptations of fairy tales continue today, and the nature of the fairy tale makes them particularly appealing for children. Young children's minds are best taught through storytelling, and fairy tales enhance a child's ability to "make a movie" in his or her mind while listening, thus improving comprehension.

Common elements found in fairy tales are:

- They are set in the past
- Use a "Once upon a time" beginning (or something similar)
- Include fantasy or make-believe elements
- Setting is enchanted, and can include forests, castles, water or kingdoms
- Clearly defined good and evil characters
- Involve magical elements
- The granting of wishes
- The use of threes
- People can take unusual forms (giants, witches, dwarfs)
- Animals often talk and can have special abilities
- Most often include objects, people or events in threes
- Clearly defined problem and climax
- Most often have a happy ending based on resolving the problem
- Usually teach a lesson that is of importance to the culture it comes from

For Discussion:

What are the Fairy Tale elements found in *The Three Little Pigs*?

Cook up a Fairy Tale

You can make your own fairy tale with the help of the “ingredients” shown below. Fill in the lines to plan your fairy tale. Then write your own story on a separate sheet of paper.



Good Characters

Bad Characters

Setting

Problem

Solution

Happy Ending

Draw a picture to illustrate your fairy tale.

The Big Picture

The elements of a story are like a picture. There are many different pieces that all fit together to make one picture. Explore the following pieces to discover what makes up this big picture. You can even create a web for each element, using the questions provided to guide the web's development.

<i>Theme</i>	<i>Characters</i>
<i>Setting</i>	<i>Plot</i>

<p>Theme</p> <ul style="list-style-type: none"> • What is a theme? • What are some themes of the opera? How were they shown? • Can you apply these themes/lessons in your own life? Which ones? 	<p>Characters</p> <ul style="list-style-type: none"> • Who are the characters in the opera? • Who are the main characters? • Who is the protagonist? • Who is the antagonist? • What are some of the character traits of the main characters? • Would you change any characters' traits? • What obstacles does the main character face?
<p>Setting</p> <ul style="list-style-type: none"> • Where does the opera take place? • Did the set help you determine the location and time period? • Is the setting important to the story? Why or why not? • How would you change the setting of opera? • What would change if you set the opera in a different culture, time period, or country? 	<p>Plot</p> <ul style="list-style-type: none"> • What happens in the opera? • What are the problems encountered? • What happens at the climax? • How are the problems solved? • Would you change the ending? Why? How would the characters solve their problems?

Listen and Learn

Listen to the story *The Three Little Pigs* and use the boxes below to make notes or create illustrations.

<p style="text-align: center;"><u>Characters</u></p>	<p style="text-align: center;"><u>Setting</u></p>
<p style="text-align: center;"><u>Problem</u></p>	<p style="text-align: center;"><u>Solution</u></p>

Write a summary of *The Three Little Pigs*:

A Tall Tale to Tell

Students will write a sequel to *The Three Little Pigs* story.

WHAT YOU NEED:

- Any version of *The Three Little Pigs*
- Blank story maps for each student (found on next page)
- Colored markers or crayons

WHAT TO DO:

1. Have students read *The Three Little Pigs*.
2. Have students use their story maps to write a draft of their stories.
3. Have students read their drafts aloud to you or a writing partner. Encourage them to ask questions such as, “Is my writing clear?” or “Is there anything I should add?”
4. Have students make any necessary revisions and proof read.
5. Encourage students to draw illustrations and make a cover for their stories.
6. Have students read their stories to the rest of the class in a special Three Little Pigs story hour.



Parts of the Story

Title

Characters

Setting

Problem

Solution

STORY MAP

Title: _____

Author: _____

Setting:

Characters:

_____	_____
_____	_____
_____	_____

Problem:

Event 1: _____

Event 2: _____

Event 3: _____

Event 4: _____

Event 5: _____

Solution:

My Opinion: I liked this story because _____.

Special notes: Use this space for quotes worth remembering, favorite characters, etc.

Main characters

Setting

Problem of the story

A story event

A story event

How the problem is solved

The ending

Take Our Advice

Mr. Wolf!



Activity #1

- Invite the students to talk about the differences between being happy and pleasant and being mean and grumpy. Students will eager to share experiences they have had with other people's behavior. Encourage them to think about what makes someone happy or grumpy. When do children feel unhappy or cranky? What makes someone feel sad?
- Discuss the Wolf's behavior and have children speculate about why he seems to be so unpleasant.
- Invite the children to contribute to a list of suggestions about how the wolf could become more pleasant.
- Write the sentences on a chart as they dictate their suggestions to you.
- Have the children decorate the chart with their own drawings of the wolf.

Activity #2

- Have the students write their own letter to the wolf. The letter should contain advice on how to be more pleasant.

Activity #3

- Invite the students to talk about how they could go about showing kindness to others.
- Create a "Kindness is Contagious" chart for the classroom.

Activity #4

- Have the children draw before and after pictures of the Wolf. Before their advice (mean and grumpy) and after their advice (happy and pleasant).

Fun with Words

Use the following words to complete the sentences below. Each word may only be used once.

WOLFGANG
BRICKS
BOOKS

HAIR
CHIMNEY
STRAW

LIBRARY
STATUE
HUFF

STICKS
LOST

In the beginning of the story, Despina decides she doesn't know what the best way to build a house is, so she goes to the _____ .

Outside the library, Cherubino and Don Giovanni do not recognize Wolfgang Bigbad when he stands and acts like a _____

When the wolf gets mad, he says he is going to _____ , and puff, and blow the house down.

Cherubino, Don Giovanni, and Despina won't let the wolf in, not by the _____ on their rinny chin chin.

The wolf frequently gets _____ in the woods, which means he doesn't quite know where he is or where he is going.

Don Giovanni builds a house of _____ and it gets blown down first. Next, Cherubino builds a house of _____ and it gets blown down second. Finally, the wolf tries to blow down Despina's house of _____ .

Despina brings her _____ to the library when they are overdue.

When hiding in the brick house, Cherubino and Don Giovanni mistake _____ for Despina because he is disguising his voice.

At the end of the story, the wolf comes down the _____ .

The Three Little Pigs

Out of Order

Directions: Read the sentences, which are out of order. Cut out the sentences and put them into the correct order so the story makes sense. Students may glue the pieces onto another piece of paper.

While Wolfgang Bigbad looks for the back door, Despina enters the brick house to find Don Giovanni and Cherubino very scared.

Don Giovanni and Cherubino arrive at the brick house but Despina is not there.

Wolfgang Bigbad disguises himself as a statue in front of the library. Cherubino and Don Giovanni get scared and go home.

Wolfgang Bigbad chases Don Giovanni to the straw house that Cherubino built.. Cherubino and Don Giovanni won't let Bigbad in. Wolfgang huffs, and puffs, and blows down the straw house.

The wolf comes down the chimney into the pigs' cooking pot.

Wolfgang Bigbad tries to blow down the brick house but is not able to blow it down because it is strong and sturdy.

Despina walks through the woods to the library with her brothers fighting closely behind.

Wolfgang Bigbad finds Don Giovanni at his stick house, but Don Giovanni won't let him in. Bigbad huffs, and puffs, and blows the stick house down.

Mother tells the Three Little Pigs that they must go out into the world and make homes of their own.

Reader's Theater Script

This script is designed for use with elementary students. Reader's Theater is a tool for developing children's reading comprehension skills. Teachers will need to provide direction in oral interpretation.

Characters:

Narrator

Mother Pig

First Little Pig

Second Little Pig

Third Little Pig

Big Bad Wolf

Narrator:

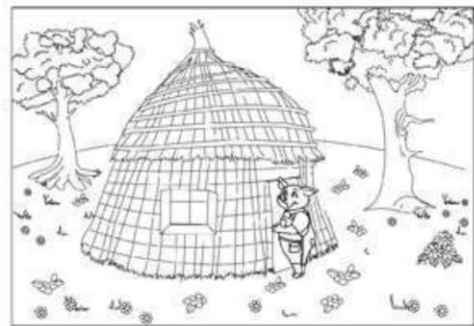
Once upon a time, there lived three little pigs. One day it was time for the three little pigs to go out into the wide, wide world!

Mother Pig:

Look out for Big Bad Wolf!

Narrator:

The first little pig found some straw.

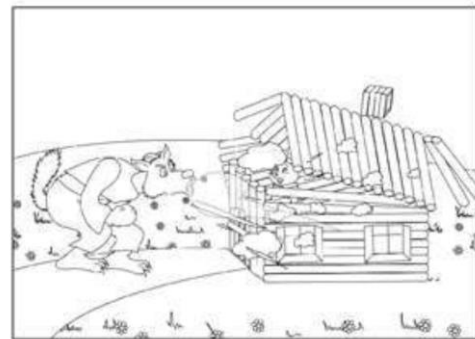


First Little Pig:

I'll build a house of straw. I can build it fast!

Narrator:

The first little pig built the house quickly and went inside for lunch. Meanwhile, down the road the second little pig found some sticks.

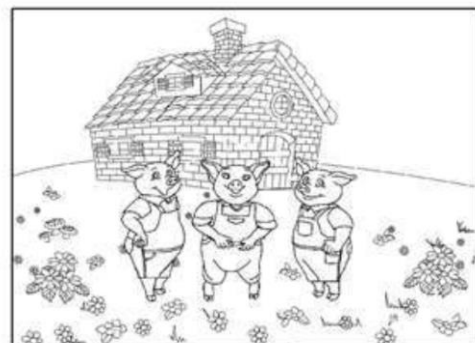


Second Little Pig:

I'll build a house of sticks. This is stronger than straw and I can build it fast!

Narrator:

The second little pig built the house quickly and went inside for lunch. Meanwhile, down the road the third little pig found some bricks.



Third Little Pig:

Oh good, bricks! I'll build a house of bricks. It will be strong and safe!

Narrator:

Soon Big Bad Wolf went to the house of straw. He was hungry!

Big Bad Wolf:

Little pig, little pig, let me come in!

First Little Pig:

No! Not by the hair of my chinny-chin-chin!

Big Bad Wolf:

Then I'll huff and puff and blow your house in!

Narrator:

Wolf huffed and puffed and he blew the house down! The little pig ran to his brother's house. The wolf ran after him.

Big Bad Wolf:

Little pigs, little pigs, let me come in!

Second Little Pig:

No! Not by the hair of my chinny-chin-chin!

Big Bad Wolf:

Then I'll huff and puff and blow your house in!

Narrator:

Wolf huffed and puffed and he blew the house down! The little pigs ran to their brother's house. Soon Big Bad Wolf knocked on the door. He was really hungry now!



Big Bad Wolf:

Little pigs, little pigs, let me come in!

Third Little Pig:

No! Not by the hair of my chinny-chin-chin!

Big Bad Wolf:

Then I'll huff and puff and blow your house in!

Narrator:

Big Bad Wolf huffed and puffed, but he could not blow the house down.

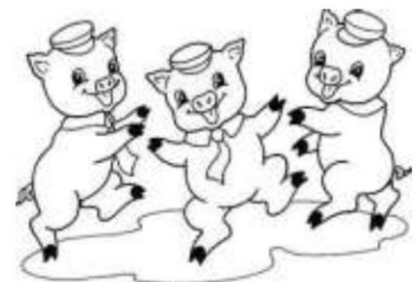
Big Bad Wolf:

I will come down the chimney to eat you!

All Three Little Pigs:

Please do! We have a surprise for you!

Narrator:



The three little pigs put a very hot pot of stew at the bottom of the chimney. When the wolf came down the chimney he landed in the pot!

Big Bad Wolf:

Ouch! Ouch! Ouch!

Narrator:

The wolf ran far, far away as fast as he could!

All Three Little Pigs:

Hooray!! Now the big bad wolf will never bother us again!

Narrator:

And the three little pigs lived in their house of bricks happily ever after.

THE END.

Musical Mapping



Opera composers come from all over the world. Mozart was born in Austria. Rossini was born in Italy. Here is a list of composers and the countries they come from. Have your students find these countries on a map!

Wolfgang Amadeus Mozart – Austria
Gaetano Donizetti – Italy
Sir Arthur Sullivan – England
Giovanni Battista Pergolesi – Italy
Gioachino Rossini – Italy
Jacques Offenbach – German born, French Composer

(Italy is often referred to as the birthplace of Opera)

As a mapping exercise, identify the country associated with each composer. Identify the shape of the country, the bodies of water and landforms that connect with it. Compare and contrast the similarities and differences of the countries.

Discuss the route that Sir Arthur Sullivan might follow to hear the music of Donizetti, Offenbach to Rossini or Pergolesi to Mozart. What were the modes of transportation at that time?

Map out a route to Austria or France from your school. What states, countries, oceans, or other bodies of water would you have to go through if you were to travel by land and water, instead of in an airplane?

What do Austria and England look like? Are there trees? Hills? Mountains? Lots of buildings? How are the landscapes of both of these countries different from the United States? What are the most prominent industries in these two countries? Are there geographical issues that make them so prominent?

Have students draw a map of The Three Little Pigs' Neighborhood. Include a Compass Rose, a Legend, and possible geographical details.

What do you think Pigs like to eat?

After reading the story, invite children to tell what they know about pigs. Display a picture of real pigs. Have the children tell what other animals such as horses and cows eat and then invite them to think about what pigs might eat.

Prepare a chart similar to the one shown. Read the words with the children. Then have them take turns predicting what they think goats might eat by making Xs in the YES or NO columns for each food listed.

Count the total votes.

Use an encyclopedia or picture books about pigs to confirm what pigs do eat. Pigs are omnivores so they eat both plants and animals; they eat worms, dead insects, garbage, trees, roots, corn, oats, cereal grains, hay, roots, silage, and commercial feed. Pigs also like to eat roots, fruits, grass, leaves, and flowers.



What do you think pigs eat?
Will they eat....

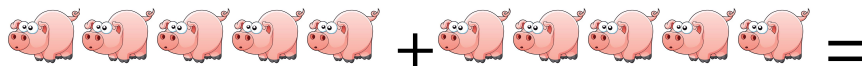
	YES!	NO!
shoes		
grass		
dog food		
flowers		
pizza		
apples		

Let's find out what they really eat. Do a search online.

If you had a pig what would you name it?

Counting Pigs

NAME _____



Greater Fun with The Pigs



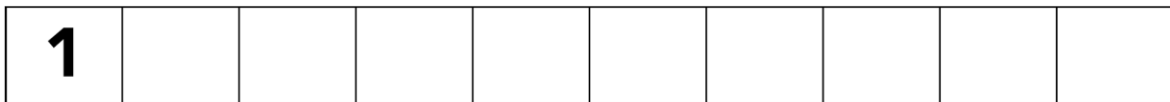
$$5 > 3$$

5 is greater than 3

$$3 < 5$$

3 is less than 5

Complete the number line. The first number, 1, is already filled in for you.



Write $>$ or $<$. Use your number line to help you.

$5 \underline{\quad} 2$

$1 \underline{\quad} 7$

$1 \underline{\quad} 9$

$8 \underline{\quad} 5$

$3 \underline{\quad} 4$

$9 \underline{\quad} 3$

$8 \underline{\quad} 7$

$2 \underline{\quad} 4$

$6 \underline{\quad} 5$

$5 \underline{\quad} 3$

$5 \underline{\quad} 7$

$3 \underline{\quad} 5$

$7 \underline{\quad} 3$

$7 \underline{\quad} 6$

$2 \underline{\quad} 8$

$4 \underline{\quad} 2$

Math Stories

Name: _____ Date: _____

Show your work.

1. The wolf lives in the forest. He has lots of toes. He has 14 toenails on one foot and the same on the other foot. How many toenails does he have on both feet?
2. The smallest pig eats one pound of grass for breakfast, two pounds of grass for lunch, and three pounds of grass for supper. How many pounds of grass does he eat in one day?
3. The Three Little Pigs began building their homes at 8:00 a.m. They finished ten hours later. What time did they come home?
4. During the winter, the Three Little Pigs stay in the barn and eat hay. Hay cost \$0.50 for each bale. They all share one bale each day. How much does it cost each week for hay?
5. Apples are a real treat for the Pigs. Apples cost \$0.15 each. Despina, the smallest pig, has one quarter, one dime, three nickels, and ten pennies. How many apples can she buy?
6. When he is not eating the sweet green grass, the middle pig Cherubino likes to count clover leaves. Help him finish counting:
3, 6, 9, _____, 15, _____, _____, 24, 27, _____
7. The wolf went to visit his mother in Saratoga Springs. There are seven wolf children in his family. He is the middle child. How many are older than he?
_____ How many are younger than he? _____
8. The wolf ran a total of 2 miles in 30 minutes. If he runs at the same pace, how long will it take him to run another $1\frac{1}{2}$ miles?

Cookie Court

The Pigs need help counting their cookies and milk. Counting in tens and ones would be an easy way to do this!



Ten

+



Ten

+



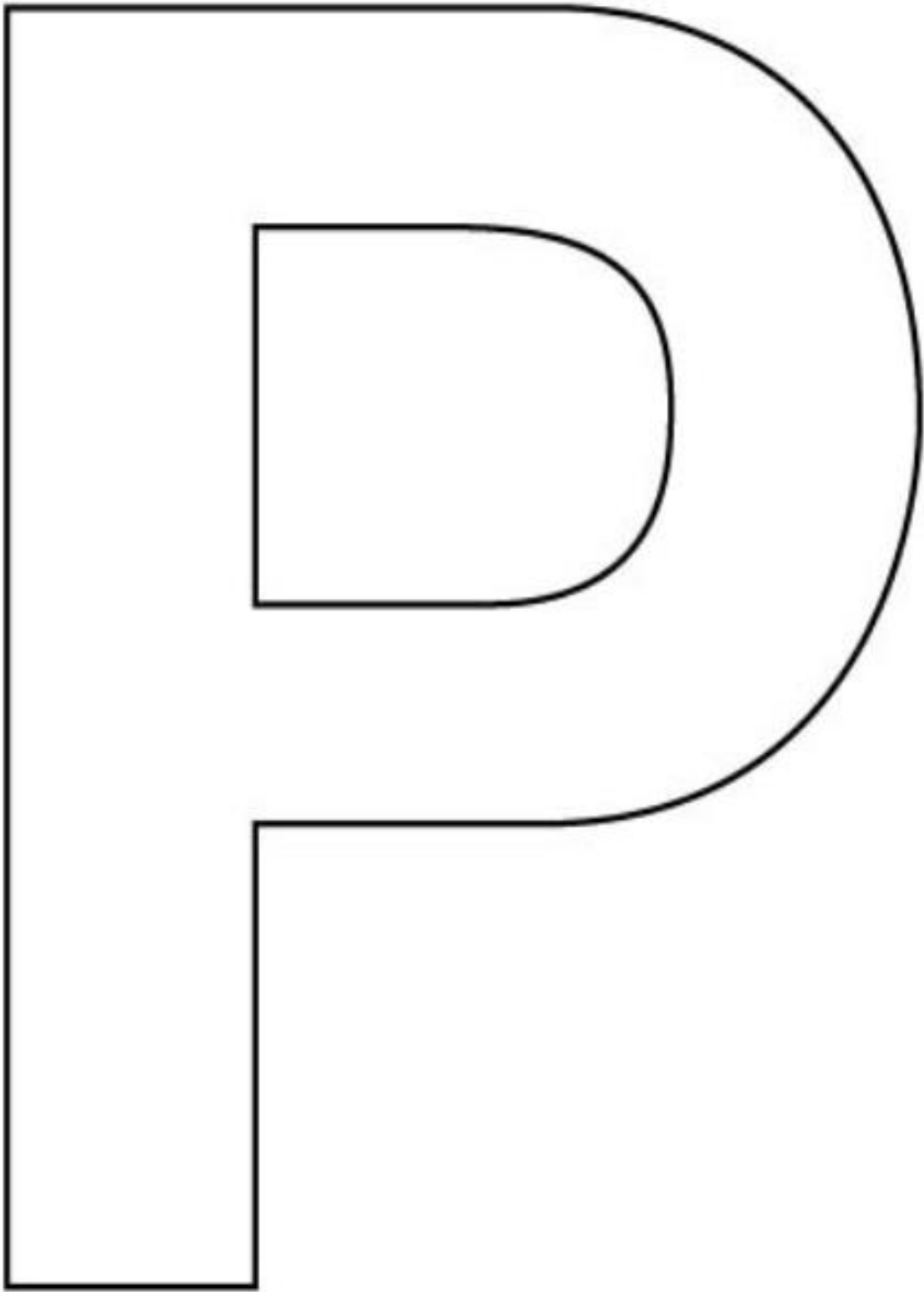
One

= 21

Name _____

Place Value: Tens and Ones

	tens	ones	
2 tens 8 ones	___	___	= ___
4 tens 6 ones	___	___	= ___
5 tens 7 ones	___	___	= ___
3 tens 8 ones	___	___	= ___
9 tens 1 ones	___	___	= ___
1 tens 4 ones	___	___	= ___
6 tens 2 ones	___	___	= ___
8 tens 3 ones	___	___	= ___
7 tens 4 ones	___	___	= ___
1 tens 7 ones	___	___	= ___
9 tens 5 ones	___	___	= ___
2 tens 6 ones	___	___	= ___
5 tens 5 ones	___	___	= ___
2 tens 9 ones	___	___	= ___
3 tens 3 ones	___	___	= ___



Pigs