The Florentine Opera

CINDERELLA

Activity Guide
In the following sections of the guide, you will find numerous activity ideas for diverse curricula, as well as easy-to-copy worksheets for your students. The activities are divided by subject area, but many activities can be used in relation to several different subject areas – so don’t be afraid to glance through each section! Feel free to amend and duplicate the activities to meet your specific needs.

*Note: Included in the study guide are supplemental activities to promote motor and language arts skills, as well as creativity and critical thinking. These activities are typically best suited to the early elementary grades (Pre-K – Grade 2). Other activities and worksheets, such as those devoted to history, culture, and logic, encourage further critical thinking for older students.

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**Additional Information & Resources for Teachers**
After the Performance Questions!

How did the composer use music to create emotions and understanding for the characters. Help the students to recall the music in the program (Did the Prince ever sound like he was sad?). What moods were created? What story did the music convey?

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How did rhythm, volume, and tone affect the story the music was telling? This exercise can be used to learn both mood and rhythm words.

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Did you think the music added to the story telling? Would the story be different if there was no music?

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Discover Musical Form

Help your students to understand what makes up musical form. Music is built in phrases, much like sentences that we speak. (Like an author of a book, they don’t write the whole book in one idea, rather they break it up into smaller pieces: chapters, sentences, phrases...)

Try the following steps to find the form of any song they might already know.

1. Listen to a familiar song and decide where commas and periods would go if the melody were written down like a sentence.
   - For instance in the song *Row, Row, Row your Boat* has two musical phrases or sentences.
   - Row, row, row, your boat, gently down the stream.
   - Merrily, merrily, merrily, merrily, Life is but a dream.

2. Figure out how many phrases or “sentences” are in the song. Do they sound like questions (open cadence) *an open cadence will sound like the music isn’t quite finished* or answers (closed cadence) *a closed cadence should feel like the music is finished?* Do any of the phrases sound like they start with the same musical idea?

3. Label each phrase with a shape: circle, square, etc. If one sounds like another, label them both with the same shape. Go back and change the shapes to letters: A, B, C, and so on.

4. Once all the phrases are labeled, the form of the song is spelled out: ABA, AABB, ABABA, etc.

**Why is this important to learn?**
This teaches students that bigger stories, structures, or ideas are not necessarily one great thought, but rather a series of pieces that built together make something great. Knowing how something is built helps us understand and appreciate the whole that much more.

**Example of musical form:**
The following page helps break down Pharrell Williams’ song *Happy.*
The form of this piece is: Intro (5 beats) ABABCBBCBB, which sounds incredibly complex, but all listeners can hear its structure.

- Introduction: is very short and your students will know its done the moment they hear words sung by Pharrell
- A Sections = Versus
  - (for older students see if they can sense a different between the versus, we call this A’ because its mostly like A but slightly different)
- B Sections = Chorus
- C Sections = Bridge

1) Start by having your students listen to the song and raise their hands when a new section happens.
2) Make up a move for each section (For Instance: wave your hands above your head during the B section)
3) Play through the song and add the different movements for each section.
Happy by Pharrell Williams

It might seem crazy what I'm 'bout to say
Sunshine she's here, you can take a break
I'm a hot air balloon that could go to space
With the air, like I don't care baby by the way

Huh, because I'm happy
Because I'm happy
Because I'm happy
Because I'm happy
Clap along if you feel like a room without a roof
Clap along if you feel like happiness is the truth
Clap along if you know what happiness is to you
Clap along if you feel like that's what you wanna do

Here come bad news, talking this and that
(Yeah) Well, give me all you got, and don't hold it back
(Yeah) Well, I should probably warn you I'll be just fine
(Yeah) No offense to you, don't waste your time
Here's why

Because I'm happy
Because I'm happy
Because I'm happy
Because I'm happy
Clap along if you feel like a room without a roof
Clap along if you feel like happiness is the truth
Clap along if you know what happiness is to you
Clap along if you feel like that's what you wanna do

Hey, come on, uh
Bring me down, can't nuthin' (happy)
Bring me down
My level is too high to bring me down (happy)
Can't nuthin', bring me down (happy)
I said, let me tell you now, unh (happy)
Bring me down, can't nuthin', bring me down (happy, happy, happy)
My level is too high to bring me down (happy, happy, happy)
Can't nuthin' bring me down (happy, happy, happy)
I said

Because I'm happy
Because I'm happy
Because I'm happy
Because I'm happy
Clap along if you feel like a room without a roof
Clap along if you feel like happiness is the truth
Clap along if you know what happiness is to you
Clap along if you feel like that's what you wanna do

X 2

Come on, unh bring me down can't nuthin' (happy, happy, happy)
Bring me down my level is too high (happy, happy, happy)
Bring me down can't nuthin' (happy, happy, happy)
Bring me down, I said

Because I'm happy
Because I'm happy
Because I'm happy
Because I'm happy
Clap along if you feel like a room without a roof
Clap along if you feel like happiness is the truth
Clap along if you know what happiness is to you
Clap along if you feel like that's what you wanna do

X 2

BB

C

BB

C
Listen, Watch, & Explore

Watch opera on Looney Tunes! Search for the “Rabbit of Seville” and “What’s Opera, Doc?” on YouTube. (The “Rabbit of Seville” is based on Rossini’s “Barber of Seville,” and “What’s Opera, Doc?” uses the music of Richard Wagner, specifically “The Ride of the Valkyries.”)

Before watching, give students several questions with which to guide their viewing experience. (What kind of feelings does this give you about opera? How would the cartoon have been different if they had used music different then opera? How do you think the director of the episode picked the music to go with certain parts of the story?)

Write your reactions to these two opera-infused cartoon episodes.

*Rabbit of Seville*

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__________________________________________________________
__________________________________________________________
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__________________________________________________________
__________________________________________________________
__________________________________________________________
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*What’s Opera Doc?*

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__________________________________________________________
Beat versus Rhythm

Demonstrate the difference between beat and rhythm. Have the students look at the second hand of a clock or stopwatch and try to clap or march to that beat, notice how the beat always stays the same, never faster or slower.

To demonstrate rhythm, clap to the speed of the syllables in these animal names: notice how they differ in speed from each other. Have the students mix up the animal names and repeat animal names to create their own rhythms.
Listen and Create

Explore how a singer’s voice type affects his/her character’s personality. Using the following links discuss with your students how a voice type can help an audience understand a character better.

Some Examples: (Also look for more examples at the end of the Activity Section)

Diana Damrau: “Les oiseaux dans la charmille” from Les Contes D’Hoffmann (Doll’s Aria: Tales of Hoffmann).
https://www.youtube.com/watch?v=2LPkdv_gbQA

Elina Garanca Carmen: “L’amour est un oiseau rebelle” (Habanera from Carmen)
https://www.youtube.com/watch?v=K2snTkaD64U

Lawrence Brownlee - Una furtiva lagrima de L’elisir d’amore by Donizetti (A Furtive Tear, ElixIr of Love)
https://www.youtube.com/watch?v=DKYhlk7YzGc

Tae-Joong Yang (양태중) “Largo al Factotum” (Make way for the Handyman, Barber of Seville, Rossini)
https://www.youtube.com/watch?v=Z6uSR1VrYl0

After listening to these opera excerpts from YouTube, draw what you hear, feel, think, or see.
Create your own Play

Have your students make up their own story. Select several students to tell their stories. Use vivid descriptions to make the characters real, funny, emotional, etc.

Divide students into small groups and read a story or use one of the students’ stories, then act it out for the class.
Play’s Viewpoint

Determine the viewpoint from which the story is told. Cinderella is told usually through the eyes of Cinderella, the title character of the story.

Divide students into groups and have them write their own Cinderella story from the perspective of one of the other characters from the story. How does this change of perspective differ from the original? Allow students to perform their plays for one another. List the differences between each version and discuss how a situation can seem different when looked at from someone else’s perspective.
Become the Designer

Have students design the set, costumes, and make-up for Cinderella. Divide the students into 3 groups to become creative teams.

Things to think about while designing!

Sets: How many scenes/sets (places) are in the story? What distinguishes one place from another? Do any of those places need other things to tell the story (a chair, a table, a lamp, ext.)?

Design space:

EXTRA CREDIT!
Create a favorite scene in the production three-dimensionally using a shoebox. Scene designers make such working models when designing a set for production. Look at all the visual elements in opera. Opera isn’t just music. It incorporates all the arts, especially visual art. Have students list all the elements of an opera or play that are visual (i.e. set, costumes, props, makeup, etc.). Discuss how these things can be considered “art.”
Poster Design for your school Performance

Design a poster to promote the opera. Create posters or programs for the production of Cinderella that might represent the “look” of the show. Ask your teacher for the date and time of the performance to add to your poster.

We at the Florentine opera would love to see your posters, feel free to email images to jstumpff@florentineopera.org
Create a Storyboard

Make your own storyboards. Before building the scenery for an opera, the production designer draws out plans of the look of each major scene in the show. Have students pick out the most important moments in Cinderella or a story they are working on and draw what they think each scene might look like.

Here is an example of a storyboard of an episode of Spongebob, notice that a storyboard tries to give the big moments of the story, not every detail, this helps the designer map out the story scenically.

Build your own storyboard on the next page!
Create your own Storyboard!
Cinderella Coloring Pages
Help Cinderella get to the Royal Ball!
Draw the Prince’s Palace
Draw your own picture of the Prince’s Palace!
CHARACTERS AND SETTINGS

Draw a picture of two main characters in *Cinderella*. Show what they are doing. Be sure to show the setting for each of them.

Character: ___________________  Setting: ___________________

Character: ___________________  Setting: ___________________
Draw the Costumes

Sketch one of the costumes used in the production of Cinderella.
Uncovering themes: Incorporate *Cinderella* into a “themes” unit in your writing curriculum. Have students choose one of the many themes in the Florentine’s production of *Cinderella* (particularly the importance of being kind and helping others) and use it for a separate activity. This activity could be writing a new short story with the same theme, or simply exploring how this theme is treated in *Cinderella*—what parts of the story provide examples of this theme?

Discuss the parts of a story. Identify the beginning, middle, and end of *Cinderella.*

Talk about the story’s conflict. Stories generally have some conflict that needs to be resolved. What is the conflict in *Cinderella?* How is it resolved?

Read the original book *Cinderella,* did the opera follow every detail in the book? What is different? What is new? Does this happen with other books are made into movies, plays, or operas?

Identify character types in *Cinderella.* Is there “bad guy,” a “hero,” etc.?

Character discussion: Which characters are fully developed? Which are not? Are there major changes that affect a character’s growth in the story? What are each of the characters’ strengths and weaknesses? How do the characters differ from each other—physically and emotionally? What makes Cinderella the “good guy?” What makes the step-sister more of a “bad guy?” What kind of character is the Prince or the Dad?

Stories are often written to teach a lesson to young children. What is the lesson that *Cinderella* wanted to teach? Is it different from the lessons that other stories teach?

New Endings: Read the synopsis for the opera *Cinderella.* Write a new ending for the story.

Write another version of *Cinderella* that takes place in a location the students are familiar with. What would be different? What would be the same?
STORY MAP

Main characters

Problem of the story

Setting

A story event

A story event

How the problem is solved

The ending
**Cinderella Vocabulary**

Use the following list of words to fill in the blanks.

<table>
<thead>
<tr>
<th>Smart</th>
<th>Escape</th>
<th>Kind</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transforms</td>
<td>Bully</td>
<td>Guests</td>
</tr>
</tbody>
</table>

The Prince invites Cinderella and her family as _________________ to the ball at the palace.

The Fair Godmother _________________ Cinderella’s clothes into a beautiful gown.

Tisbe can seem like a _________________ telling Cinderella what to do all the time.

Cinderella makes a quick _________________ from the ball at midnight before the Fairy Godmother’s spell is broken.

Cinderella is beautiful, especially on the inside, because she is _________ and _________.

Here is a list of other vocabulary words from *Cinderella*. Define each of the following words. Can you use them in your own sentence?

<table>
<thead>
<tr>
<th>Ball (party)</th>
<th>Escape</th>
<th>Moral</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bully</td>
<td>Fortunes</td>
<td>Smart</td>
</tr>
<tr>
<td>Clever</td>
<td>Gasp</td>
<td>Transformation</td>
</tr>
<tr>
<td>Echoes</td>
<td>Guest</td>
<td>Worry</td>
</tr>
<tr>
<td>Environment</td>
<td>Magnificent</td>
<td>Worthy</td>
</tr>
</tbody>
</table>
Cinderella Poetry

Acrostic Poem: An acrostic poem uses the letters in a word to begin each line of the poem. All lines of the poem relate to or describe the main topic word. The poem can have one word, several words, or free flow on each line.

Use a word from the Opera Cinderella and create your own acrostic poem. On a blank sheet of paper, write the word vertically and then fill in words or phrases next to each letter. (Bonus Points if you draw a picture to go with your poem!)

Here is an example using the name Cinderella.

C - Courteous
I - Independent
N - Nice
D - Determined
E - Elegant
R - Royal
E - Exciting
L - Loving
L - Loyal
A - Amazing
Many things in the world are a creation of other simpler things being added together. Create your own Venn Diagram, write a subject for each circle and then name what happens when they are mixed together. Use ideas from *Cinderella* to help create these ideas (subject ideas: Kind + Smart = Cinderella)
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 Florentine Opera 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 Newspaper

FOR IMMEDIATE RELEASE

By: ___________________ Grade: _______ School: ___________________

Review of “Cinderella”

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

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____________________________________________________________________

____________________________________________________________________
ACROSS
3. The main vocal line is the _________
4. A piece for four singers
7. A large group of singers
8. A high male singer
9. The speed of the music
10. A piece for a solo singer
12. A high female singer
13. The words of an opera

DOWN
1. The clothing worn in an opera
2. The scenery and furniture on the stage
3. A low female singer
5. A piece for two singers
6. A production with acting and singing
7. The person who writes the music
11. When the singer speaks a simple melody

WORD HINTS
Composer
Soprano
Tenor
Libretto
Chorus
Mezzo
Set
Opera

Answer Key:

12. Soprano 13. Libretto
History

Read about composers such as: Wolfgang Amadeus Mozart (from Austria), and Gaetano Donizetti and Gioacchino Rossini (both from Italy). Do some research with your students and try to determine what important world and US events happened while they lived. Discuss which events might have been most influential to the composers.

The Metropolitan Opera in New York City (The Met), is one of the oldest opera houses in the United States. It opened in 1883, what other events were happening in the United States at this time? What kinds of entertainment were popular? How much did things like gas and milk cost? Did your school exist in 1883? What has changed in your town since that time?

Opera stars aren’t just known for their artistry. A few have made a real difference in the cultural and social landscape of the United States. In 1939, African American contralto Marian Anderson gave a historical concert on the steps of the Lincoln Memorial for an integrated audience of more than 75,000 people. This landmark performance was 24 years before Martin Luther King’s March on Washington! (For more information, go to http://www.kennedy-center.org/ and search “Marian Anderson;” click on the link leading to her biographical information.)

Geography

Most popular operas were written in Europe and take place all over the world. Have your students find the countries in which different operas were written and those in which they take place.

Map out a route to Italy, the place opera originated, 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?

More mapping: Composer Mozart lived in Austria. What states, rivers, and geographical regions would you have to pass through? Can you drive there? Is it near any other countries?

Culture

Opera originated in Italy, discuss its culture. What kind of foods do people eat? What kind of traditional clothing do they historically wear? What is the most popular form of entertainment for elementary-aged students? Do they celebrate the same holidays that we celebrate?

Do some basic research on the major cities in Europe. Compare them with major cities in the United States. Do the buildings look the same? Do people drive, ride a bike, or walk? Is there public transportation?
MUSICAL GEOGRAPHY!

Opera composers come from all over the world. For instance Mozart was born in Austria, Donizetti and Rossini were born in Italy. Here is a list of other composers and the countries they come from. Have your students find these countries on the map! (Bonus points for adding more composers to each country!)

<table>
<thead>
<tr>
<th>COUNTRY</th>
<th>COMPOSER</th>
</tr>
</thead>
<tbody>
<tr>
<td>AUSTRIA</td>
<td>Wolfgang Amadeus Mozart</td>
</tr>
<tr>
<td>ENGLAND</td>
<td>Henry Purcell</td>
</tr>
<tr>
<td>UNITED STATES</td>
<td>George Gershwin</td>
</tr>
<tr>
<td>RUSSIA</td>
<td>Nikolai Rimsky-Korsakov</td>
</tr>
<tr>
<td>ITALY</td>
<td>Gaetano Donizetti</td>
</tr>
<tr>
<td></td>
<td>Ruggero Leoncavallo</td>
</tr>
<tr>
<td></td>
<td>Gioachino Rossini</td>
</tr>
<tr>
<td>GERMANY</td>
<td>Ludwig von Beethoven</td>
</tr>
<tr>
<td></td>
<td>Richard Strauss</td>
</tr>
<tr>
<td></td>
<td>Ricard Wagner</td>
</tr>
<tr>
<td>FRANCE</td>
<td>Georges Bizet</td>
</tr>
<tr>
<td></td>
<td>Charles Gounod</td>
</tr>
</tbody>
</table>
Quick link to Oxford Music Online giving the history of opera
http://www.oxfordmusiconline.com/public/page/operatimeline

Opera History Break-down by periods:
To help historians understand history better, they often group events into ranges of times (often many years long). We call these groups of times “periods” or “eras” and they often have a specific name associated with that time frame. Below is a list of different periods that have occurred since the origin of Opera.

Using the link above, can you place the Opera Composer in the appropriate period? After you’ve matched up the opera composer to their time, what other events were happening during the time periods.

A Few Opera Composers
-Monteverdi (1567-1643)
-Purcell (1659-1695)
-Scarlatti (1660-1725)
-Handel (1685-1759)
-Gluck 1714-1787)
-Mozart (1756-1791)
-Rossini (1792-1868)
-Wagner (1813-1883)
-Verdi (1813-1901)
-Puccini (1858-1924)
-Debussy (1862-1918)
-Gershwin (1898-1937)
-Barber (1910-1981)

A Few Historical figures/events
-Gutenberg invents the printing press (1440)
-Galileo uses first complete telescope (1609)
-Sir Isaac Newton formulates the law of motion. (1687)
-US: Declaration of Independence (1776)
-Sarah Mather invents the first underwater telescope (1845)
-Thomas Edison invented to Light Bulb (1878)
-Garrett Morgan created first modern three-way traffic light (1923)
-Henry Ford produced the Model T (1927)
-Dr. Martin Luther King Jr., civil rights activist, is born (1929)
-Inge Lehmann discovers the Earth’s inner core (1936)
-Michelle Obama, lawyer and First Lady is born (1964)

What other significant people, places, or events occurred that are not listed? Add them to your lists in the correct periods.
How big is the Prince's Palace

Figure out the total area of the Prince's Palace. Remember square footage is calculated by **WIDTH X LENGTH = AREA**. After you've figured out the area of each room, add them together to find out the area of the entire house!

```
4 ft   2 ft   4 ft
2.5 ft Kitchen   Living Room   Bathroom
2.5 ft Dinning Room   Ball Room  2 ft
               3 ft
```
How big is the Prince's Palace:
Using the diagram on the previous page, calculate the area of the Prince’s Palace. Show your work!

Kitchen:

Dinning Room:

Living Room:

Bathroom:

Ball Room:

Whole Palace:
Music Note Math
Use the key to figure out the number of beats.

Key:♩=1, ♩=2, ♩=3, ♩=4

♩+♩+♩=_______
♩+♩=_______
♩+♩=_______
♩-♩=_______
♩-♩=_______
♩+♩=_______
♩+♩=_______
♩+♩=_______
♩+♩=_______
♩-♩=_______
♩+♩-♩=_______
Cinderella Math

Figure out what each symbol is worth in 1-3. Use their values to answer the final question.

1. + = 10

2. + = 20

3. + = 6

4. + + = _____
Cinderella: Fun with Math & Logic!

Name: __________________________  Date: ______________

Show your work.

1. Cinderella walks 5 miles to get to the library from her house. How many miles does she walk in total from her house to the library and then back to her house?

2. The Prince and his coachman can each carry 2 shoes back to the palace at a time. How many trips do they need to make for each of them to collect 10 shoes?

3. Cinderella cleans 4 rooms on Monday, 3 rooms on Tuesday, 7 rooms on Wednesday, 2 rooms on Thursday, and 5 rooms on Friday. How many rooms did Cinderella clean in the week?
Cinderella:
Fun with Math & Logic!

4. Tisbe had a total of $5.00 in overdue book fines. She was given 5 days to pay the bill. The first day she paid $2.00. How much did she pay each of the remaining days if she paid an equal amount each time?

5. Clorinda’s dad gave her $6.32 to buy shoes like Cinderella’s at the store. When she arrived back home she had a total of $0.52 left in change. How much did she spend on shoes?

6. The Prince ran a total of 2 miles in 30 minutes. If he ran 1000 yards in 15 minutes how many feet did he run in the remaining 15 minutes? (1 mile = 1740 yards = 5280 feet; 1 yard = 3 feet)
Appendix
Additional Project Ideas for Continued Opera Education
After the Florentine’s Performance

- Encourage personal responses by suggesting they write thank-you notes to the singers, draw pictures of what they saw, write reviews of the performance, etc.

- If opera is a completely new art form to your students, this first exposure may have been quite different from what they expected. Discuss how their experience differed from their expectations.

- If some students have previous experience with opera, talk about how they felt returning to the art form and how seeing opera for a second (or third) time compared with the first.

- Discuss how the main characters in the opera change over the course of the action. What do they learn about themselves and each other? What do they learn about friendship? What do they learn about making responsible choices?

- Offer extra credit for students who undertake an opera-related project (e.g., writing a review of the next opera televised on public television, clipping a magazine or newspaper article about a famous opera singer to share with the class, etc.).

- Pick a well-known opera to study. (Bizet’s Carmen has a powerful story and many famous melodies.) Over a period of time, read the story of the opera to your students, one “chapter” (act, scene, etc.) at a time. As you read through the story, play excerpts from a recording (available at your local public library or record store) for students and help them identify the music that goes with different characters and parts of the narrative. Have students act out parts of the story using the recorded music as a soundtrack. You can find narratives of famous operas on the following websites:
  - http://www.metoperafamily.org/metopera/history/stories/
  - http://www.authorama.com/opera-stories-from-wagner-1.html (This website has Wagner’s complete Ring Cycle divided up into short chapters.)
  - http://info.royaloperahouse.org/Synopses/index.cfm?ccs=77
  - The Metropolitan Opera has published a book entitled Sing Me a Story: The Metropolitan Opera’s Book of Opera Stories for Children. This book was written by Jane Rosenberg, with an introduction written by world-renowned tenor Luciano Pavarotti.
Evidence of Learning

We believe that introducing students to opera is a perfect opportunity to foster an appreciation for the arts. Teachers frequently recognize improvement in a student’s attitude or growth in perspective, but unfortunately these things are nearly impossible to test for quantitative documentation.

Method of Documenting Learning

A simple method of tracking and documenting a student’s progress is to have them complete a simple written survey before and after their opera unit. Here are some suggested questions to include on your survey:

Before the unit begins...
- List some adjectives you think of when you think about opera.
- What do you think an opera might be?
- What might you see in an opera?
- Do you think you would enjoy watching an opera?

After completing the unit...
- List some adjectives you think of when you think about opera.
- What is opera?
- Did you enjoy learning about opera?
- Would you like to see an opera again?
FAMOUS OPERA SINGERS OF DIFFERENT VOICE TYPES

Listed with each singer is an example of one album in case you would like to build your library. Some of their websites are included too.

**Sopranos**


Maria Callas, Greek opera singer, impossible to categorize. Sang both soprano and mezzo roles. Maria Callas: The Voice of the Century – EMI Classics label. www.callas.it

Other sopranos to consider:
Edita Gruberova, Angela Gheorghiu, Anna Netrebko, Mirella Freni, Renata Scotto, Birgitt Nilsson, Jessye Norman, Barbara Bonney, Sylvia McNair, Joan Sutherland, Kiri Te Kanawa.

**Mezzo-Sopranos**

Cecilia Bartoli [BAR-toh-lee], Italian singer once categorized as a mezzo, now singing literature written for castrati in the 17th and 18th centuries. The Vivaldi Album – Decca label. Viva Vivaldi! DVD.


Marilyn Horne, American singer also difficult to categorize. Rossini Heroes and Heroines – Decca label. www.marilynhornefdn.org


Marian Anderson, American contralto. Made history in 1955 as the first African-American female to sing at the Met. Also sang on the steps of the Lincoln Memorial in 1939 for an integrated audience of 75,000. Marian Anderson – RCA Victor label. www.mariananderson.org

Other mezzo-sopranos to consider:
Frederica von Stade, Denyce Graves, Anne Sophie von Otter, Lorraine Hunt Lieberson, Ewa Podles
**Counter-tenors**


Other countertenors to consider:
Brian Asawa, Russell Oberlin, Drew Minter, Yoshikazu Mera

**Tenors**


Other tenors to consider:
Fritz Wunderlich, Enrico Caruso, Placido Domingo, Jose Cura, John Mark Ainsley, Jose Carreras

**Baritones**


Thomas Hampson, American lyric. The Very Best of Thomas Hampson – EMI Classics label. www.hampsong.com


Other baritones to consider:
Dietrich Fischer-Dieskau, Rodney Gilfry, Thomas Quastoff, Thomas Allen, Robert Merrill, Sherrill Milnes

**Basses**

Samuel Ramey, American. A Date with the Devil – Naxos label. www.samuelramey.com

Nicolai Ghiaurov, Bulgarian. Great Scenes from Verdi Operas – Decca label. www.deccaclassics.com/artists/ghiaurov/biog.html#


Other basses to consider:
Kurt Moll, Robert Milne, Rene Pape, Ezio Pinza
OPERA-RELATED LITERATURE FOR CHILDREN AND EDUCATORS


WEBSITES FOR MUSIC EDUCATORS

Opera Websites

www.florentineopera.org ✦ Florentine Opera Company website

www.operaamerica.org/notes ✦ OPERA America Website. Find research and countless other resources here.

www.lincolncentereducation.org ✦ Lincoln Center Education. Learn about Capacities for Imaginative Learning

Arts in Education Websites

www.aep-arts.org ✗ Arts Education Partnership website. Support for arts in the classroom.


www.aate.com ✗ American Alliance for Theatre and Education.


www.americansforthearts.org ✗ Americans for the Arts.

www.namfe.org ✗ National Association for Music Education.

www.exploratorium.edu/music Interactive website for music and science.

www.juliantrubin.com/topicprojects/musicprojects.html Music-centered science projects and experiments. Topics, Ideas, Experiments, Reference Resources and Sample Projects
The Florentine Opera