

# PALM BEACH OPERA

## CONCERTS IN THE CLASSROOM

22-23 Season



## OPERA: Stories Told Through Singing

We believe that opera tells stories to which we can all relate. Palm Beach Opera's education programs strive to immerse the community directly into these stories, celebrating timeless tales of love, passion, and joy. We challenge each person to find his or her own connection to opera's stories, and hope to inspire learners of all ages to explore the world of opera. At Palm Beach Opera, there is something for everyone!

**#PBOperaForAll**

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# What to Expect

Concerts in the Classroom is an interactive educational experience for students and teachers that turns the classroom into a stage.

Two Palm Beach Opera Bailey Apprentice Artist singers and a pianist come to your site to perform and spend time talking with your group. The artists will answer questions and discuss elements of opera: performing, practicing, healthy behaviors, productions, traveling, working as a team, singing in foreign languages, pedagogy, and more. Our artists discuss topics that promote positive behaviors across disciplines—this provides excellent learning moments for your students.

The Concerts in the Classroom program takes place from November through March. If you would like to host us at your school, begin by completing [our registration form](#).

We can customize Concerts in the Classroom to meet your educational needs. Is there a particular topic or subject that you would like us to address during our visit? Contact Palm Beach Opera to design a concert event that will enhance your curriculum and reinforce concepts you are teaching your students.

*There is no cost associated with this program.*



# How It Works

## Setup

The Palm Beach Opera artists and personnel will arrive together and enter your school approximately 15 minutes before our scheduled start time. If possible, please arrange for a student or a school employee to be in the main office to escort us to the concert space.

Our program requires the use of a tuned piano in good condition or an 88-key weighted keyboard. If you do not have one in your space, we travel with a keyboard we can use as long as there is easy access to an electrical outlet.

Please have two “adult sized” chairs for our artists to use when they are not singing.

No microphones are needed for the performance (artists do not use them when they sing). However, if the concert is in a large space, a microphone or two would be helpful for speaking with your group.

## The Concert

When we’re ready to begin the concert, we ask that a classroom teacher set the ground rules with the students so they know what to expect. This is a good time to remind students about concert etiquette: to stay in their seats, refrain from speaking or making noise during performances, to raise their hands to participate, and to have a great time!

A Palm Beach Opera staff member will take it from there and emcee the event. We’ll start by introducing the fundamental definition of opera as “a story told through singing” and the artists who will be performing.

Throughout the performance, artists will explain part of the story they are singing. They will interact with your students when they talk about the character they are portraying, what language they are singing, and musical features of each selection.

Some examples:

- An artist might sing an aria in French and teach the class the word for “love.” The students are then encouraged to listen for that word and make a heart shape with their hands every time they hear it sung.
- Another artist may sing about soldiers and “enlist” a few students to march during the aria (in an orderly fashion, of course!).
- Our staff could talk about how an orchestra usually accompanies an opera and that it takes 50-75 people playing various instruments to make up that orchestra. Students can imagine how the music would sound different with an orchestral accompaniment.

There are endless connections in the world of opera!

Please let us know how we can customize our time with you to reinforce standards you are currently teaching or a topic you would like applied to our performance. We want to do everything we can to make this an exciting and educational experience for everyone in attendance.

We always leave time at the end for questions. We want your students to have the opportunity to ask about opera, the pieces they heard, and a little bit about our artists. After all, opera singers love to talk about themselves; honestly, there’s a bit of a *prima donna* or *primo uomo* in all of us!

# The Artists

The Bailey Apprentice Artist Program of Palm Beach Opera is an opportunity for recent university or conservatory graduates to gain valuable experience at the professional level.

The Apprentice Artists are Palm Beach Opera's community ambassadors. They perform throughout the region in education and community engagement events and add strength and consistency to all of our mainstage production choruses. During their five-month residency, the Bailey Apprentice Artists further their artistic development through regular coaching with the Palm Beach Opera music staff and guest faculty.

*The Bailey Apprentice Artist Program is generously sponsored by  
The Glenn W. and Cornelia T. Bailey Foundation.*

## 2022-2023 BAILEY APPRENTICE ARTISTS



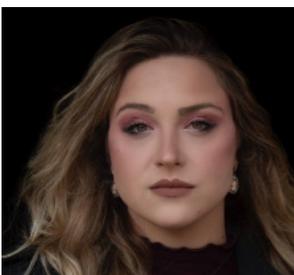
Maria Vasilevskaya  
Soprano



Kathleen O'Mara  
Soprano



Anna Kelly  
Mezzo-Soprano



Ashlyn Brown  
Mezzo-Soprano



Devin Eatmon  
Tenor



Bergsvein Toverud  
Tenor



Edward Bland  
Baritone



Jacob O'Shea  
Bass-Baritone



Hyemin Jeong  
Piano

# CURRICULUM AND LESSON PLANS

The following pages contain lesson plans and accompanying materials for grades K-12. Our lesson plans were crafted according to curriculum standards as set forth and approved by the state of Florida. They are designed to be adaptable to your students' needs. Palm Beach Opera's curriculum is approved by The School District of Palm Beach County. [PBO's Opera Basics: A Learning Guide](#) is a valuable companion to the material you find here.



# Learning Standards for Concerts in the Classroom Visits

## Kindergarten

MU.K.C.1.4	Identify singing, speaking, and whispering voices.
MU.K.C.2.1	Identify similarities and/or differences in performance. (i.e. compare/contrast a soprano voice and a bass voice; compare/contrast musical characteristics of two pieces, etc.)
MU.K.C.3.1	Share opinions about selected pieces of music. (i.e. respond to live music, be respectful of the opinions of others, etc.)
MU.K.O.3.1	Respond to music to demonstrate how it makes one feel.
MU.K.F.3.1	Exhibit age-appropriate music and life skills that will add to success in the music classroom. (i.e. take turns, share, be a good listener, be respectful, display good manners, etc.)

## First Grade

MU.1.C.3.1	Share different thoughts or feelings people have about a selected piece of music. (i.e. answer the question, “How did the singing make me feel?”)
MU.1.F.2.1	Describe how he or she likes to participate in music. (i.e. sing at school, play in a band, listen to music on the radio, etc.)
MU.1.F.3.1	Demonstrate appropriate manners and teamwork necessary for success in a music classroom. (i.e. work together in a scene with an artist, take turns, share, be a good listener, be respectful, display good manners, etc.)
MU.1.O.1.1	Respond to contrasts in music as a foundation for understanding structure. (i.e. high/low, long/short, fast/slow, phrases, etc.)
MU.1.O.3.1	Respond to changes in tempo and/or dynamics within musical examples. (i.e. raising a hand when a tempo change is heard, student demonstrates and assigned gesture when they recognize a change in dynamic level, etc.)

## Second Grade

MU.2.C.1.2	Respond to a piece of music and discuss individual interpretations. (i.e. answer the question, “If you were the character, what gesture might you use to show you are happy or angry?”)
MU.2.C.3.1	Discuss why musical characteristics are important when forming and discussing opinions about music.
MU.2.O.1.1	Identify basic elements of music in a song or instrumental excerpt. (i.e. melody, rhythm, pitch, form, etc.)
MU.2.O.3.1	Describe changes in tempo and dynamics within a musical work. (i.e. students use their own words to describe changes in tempo or dynamics)
MU.2.F.2.1	Describe how people participate in music. (i.e. singing with family or friends, school music class, live concerts, sound recordings, etc.)

## Third Grade

MU.3.C.1.1	Describe listening skills and how they support appreciation of musical works. (i.e. focusing helps us identify form, voice types, tempo, dynamics, etc.; active listening helps us engage with music and identify how we feel about a piece, etc.)
MU.3.C.1.4	Discriminate between unison and two-part singing. (i.e. understanding an aria and a duet)
MU.3.O.1.1	Identify, using correct music vocabulary, the elements in a musical work. (i.e. rhythm, pitch, timbre, form, etc.)
MU.3.O.3.1	Describe how tempo and dynamics can change the mood or emotion of a piece of music. (i.e. students use their own words to describe how/why a tempo or dynamic change evokes or represents an emotion or mood)

## Fourth Grade

MU.4.C.1.2	Describe, using correct music vocabulary, what is heard in a specific musical work. (i.e. movement of melodic line, tempo, repeated and contrasting patterns, etc.)
MU.4.C.1.4	Identify and describe the four primary voice parts. (i.e., soprano, alto, tenor, bass)
MU.4.C.3.1	Describe characteristics that make various musical works appealing. (i.e. tempo, rhythm, dynamics, blend, timbre, form, texture, instrumentation, etc.)
MU.4.O.3.1	Identify how expressive elements and lyrics affect the mood or emotion of a song. (i.e. tempo, dynamics, phrasing, articulation, meaning of a word, repetition, etc.)
MU.4.F.3.1	Identify the characteristics and behaviors displayed by successful student musicians, and discuss how these qualities will contribute to success beyond the classroom.

## Fifth Grade

MU.5.C.1.4	Identify, aurally, the four primary voice parts. (i.e., soprano, alto, tenor, bass, of a mixed choir)
MU.5.O.3.1	Examine and explain how expressive elements, when used in a selected musical work, affect personal response. (i.e. tempo, dynamics, timbre, texture, phrasing, articulation, etc.)
MU.5.F.2.1	Describe jobs associated with various types of concert venues and performing arts centers.
MU.5.F.2.2	Explain why live performances are important to the career of the artist and the success of a performance venue.
MU.5.F.3.1	Examine and discuss the characteristics and behaviors displayed by successful student musicians that can be applied outside the music classroom.

## Sixth through Eighth Grades

MU.68.C.1.1	Develop strategies for listening to unfamiliar musical works. (i.e. active listening: learning foreign language words and identifying them in the music, listening for tempo and dynamic changes, etc.)
MU.68.O.3.1	Describe how the combination of instrumentation and expressive elements in a musical work can convey a specific thought, idea, mood, and/or image.
MU.68.F.3.1	Describe how studying music can enhance citizenship, leadership, and global thinking. (i.e. dedication to mastering a task, problem-solving, self-discipline, dependability, ability to organize, cultural awareness, mutual respect, etc.)
TH.68.H.1.6	Discuss how a performer responds to different audiences.

## Ninth through Twelfth Grades

MU.912.C.1.1	Apply listening strategies to promote appreciation and understanding of unfamiliar musical works. (i.e. active listening: learning foreign language words and identifying them in the music, listening for tempo and dynamic changes, etc.)
MU.912.C.2.2	Evaluate performance quality in recorded and/or live performances.
MU.912.S.3.4	Analyze and describe the effect of rehearsal sessions and/or strategies on refinement of skills and techniques.
TH.912.F.3.4	Discuss how participation in theatre supports development of life skills useful in other content areas and organizational structures. (i.e. dedication to mastering a task, problem-solving, self-discipline, dependability, ability to organize, cultural awareness, mutual respect, etc.)

# Lesson Plan K-1: Opera Senses

## Topics

Science, Theatre

## Objectives

Compare a story that is read to a story told through a staged opera production.

Identify how an audience member uses the five senses to experience an opera performance and how a performer uses the five senses to create a performance.

## Suggested Time Frame

One 45-minute session

## Learning Standards

Kindergarten

SC.K.L.14.1	Recognize the five senses and related body parts.
SC.K.N.1.2	Make observations of the natural world and know that they are descriptors collected using the five senses.
SC.K.N.1.5	Recognize that learning can come from careful observation.
ELA.K.C.1.4	Using a combination of drawing, dictating, and/or writing, provide factual information about a topic.
TH.K.C.2.1	Respond to a performance and share personal preferences about parts of the performance.
TH.K.O.3.1	Compare a story that is read to one that is acted out.

First Grade

SC.1.L.14.1	Make observations of living things and their environment using the five senses.
SC.1.N.1.2	Using the five senses as tools, make careful observations, describe objects in terms of number, shape, texture, size weight, color, and motion, and compare their observations with others.
ELA.1.C.1.4	Write expository texts about a topic, using a source, providing facts and a sense of closure.
TH.1.S.3.3	Distinguish stage space from audience space to show understanding of the physical relationship between audience and actor in performance.

## Vocabulary

Opera, Synopsis

## Technology and Materials

Senses Chart worksheet, *Hansel and Gretel* video playlist, computer with speakers and internet access, *Hansel and Gretel* scene synopsis.

## Steps

Step 1	Distribute the Senses Chart. Ask children to identify what part of their bodies helps them perceive each sense. Discuss examples of each sense. (i.e. "I hear a bird with my ears." "I see my shirt with my eyes.")
Step 2	Ask students to compare a story read from a book to a play.

Step 3	<p>Direct students to observe the senses they use to listen to the synopsis of Hansel and Gretel’s time in The Witch’s house from Engelburt Humperdink’s opera.</p> <p>Read the synopsis a second time. Ask them to observe the senses that are described in the story.</p>
Step 4	Direct students to complete the top row in the Senses Chart. Invite students to explain their observations to the class.
Step 5	Define opera as an art form that tells a story through singing, sets, and costumes.
Step 6	Play one or more of the examples from the <i>Hansel and Gretel</i> video playlist. Direct students to observe the senses they use to experience the videos. Ask them to think about what senses the performers are using to create their performances.
Step 7	Direct students to complete the second and third rows in the Senses Chart.
Step 8	<p>As a class, compare the students’ observations:</p> <ul style="list-style-type: none"> <li>• How senses are used when a story is read out loud and how are they used when a story is told in an opera performance?</li> <li>• What are the advantages and disadvantages are for both types of storytelling?</li> <li>• What other types of storytelling do the students know? Invite them to explain which type of storytelling they prefer.</li> </ul>
	Optional: Discuss the differences between the three versions of Engelbert Humperdinck’s opera.

### **Hansel and Gretel Meet The Witch**

The children spy a house in the woods made of sweets. They race to the tasty house to take a bite. All of a sudden, the Witch emerged from the gingerbread house saying, “Nibbling, nibbling, little mouse. Who is nibbling on my little house?” Afraid of the witch, Hansel and Gretel start to run but the witch casts a spell, freezing them in place.

Hansel and Gretel are now trapped inside the gingerbread house; Hansel is locked in a cage and Gretel is forced to help make gingerbread with the witch’s magical oven. The children learn that anyone pushed into the oven is turned into gingerbread!

The Witch asks Gretel to see if the magical oven is ready to make more gingerbread. Gretel pretends she does not know how to do that and asks the Witch to teach her. As the Witch leans towards the magical over, Gretel quickly pushes her in and locks the door. The magical oven sparks and flares, turning the Witch into gingerbread.

## Opera Playlist: Engelbert Humperdinck's HANSEL AND GRETEL

Below are links to three productions of *Hansel and Gretel*. The timings listed with each link indicate the section of the opera described in the synopsis:

1) Sena Jurinac as The Witch, Brigitte Fassbaender as Hansel, and Edita Gruberova as Gretel, with the Wiener Philharmoniker, 1981. In the original German, with English subtitles. The Witch's scene: 1:12:37- 1:38:00.

<https://www.youtube.com/watch?v=JnMEI4aoUfo>

2) Scottish Opera, Nadine Benjamin as The Witch, Kitty Whatley as Hansel, and Rhian Lois as Gretel, 2020. In English translation with English subtitles. The Witch's scene: 1:18:24-1:44:14.

<https://www.youtube.com/watch?v=PHFQpXzL6PI>

3) The Australian Opera Company, Margaret Haggart as The Witch, Susanne Johnston as Hansel, and Christine Douglas as Gretel, 1992. English translation, with no subtitles. The Witch's scene: 1:14:15-1:39:00.

<https://www.youtube.com/watch?v=sjqjNkCokk4>

### Assessment

4	3
Student made observations about using each sense for both the synopsis reading and the opera performance.	Student made observations for some senses, but not all, for both the synopsis reading and opera performance.
Student made accurate observations about the differences between the two types of storytelling.	Student made an effort to compare the types of storytelling.
2	1
Student made observations for some senses, but not all, for both the synopsis reading and opera performance.	Student only made observations for one type of storytelling, or made no observations.
Student did not draw clear comparisons between the two types of storytelling.	Student did not demonstrate understanding of the differences between the types of storytelling.

### Extention

Have students witness a performance wearing blindfolds or earplugs. Ask them to make observations about how this change affected their experience of the story.

# PALM BEACH **OPERA** SENSES CHART

How are each of the senses being used?

	Sight	Sound	Touch	Taste	Hearing
Listening to a Story					
Watching an Opera					
Performing in an Opera					

# Lesson Plan K-3: Teamwork at an Opera Company

## Topics

English Language Arts, Music, Theatre

## Objectives

Learn about the professional roles at an opera company and recognize how people in these roles must work together to make a production possible.

## Suggested Time Frame

One or two 45-minute sessions

## Learning Standards

### Kindergarten

ELA.K.C.1.4	Using a combination of drawing, dictating, and/or writing, provide factual information about a topic.
ELA.K.C.4.1	Recall information to answer a question about a single topic.
ELA.K.V.1.3	Identify and sort common words into basic categories, relating vocabulary to background knowledge.

### First Grade

ELA.1.C.1.4	Write expository texts about a topic, using a source, providing facts and a sense of closure.
ELA.1.V.1.3	Identify and use picture clues, context clues, word relationships, reference materials, and/or background knowledge to determine the meaning of unknown words.
MU.1.F.3.1	Demonstrate appropriate manners and teamwork necessary for success in a music classroom.
TH.1.S.3.3	Distinguish stage space from audience space to show understanding of the physical relationship between audience and actor in performance.
TH.1.F.3.1	Describe and discuss how to work together as actors.

### Second Grade

ELA.2.V.1.3	Identify and use picture clues, context clues, word relationships, reference materials, and/or background knowledge to determine the meaning of unknown words.
ELA.3.C.1.4	Write expository texts about a topic, using one or more sources, providing an introduction, facts and details, some elaboration, transitions, and a conclusion.
MU.2.F.2.1	Describe how people participate in music.
TH.2.F.2.1	Identify the jobs people can have in a theater.

### Third Grade

ELA.3.C.1.4	Write expository texts about a topic, using one or more sources, providing an introduction, facts and details, some elaboration, transitions, and a conclusion.
TH.3.S.3.4	Describe the relationships between scenery, properties, lighting, sound, costumes, and makeup in dramatic scenes and informal play productions.
TH.3.F.2.1	Identify non-theatre professions that require the same skills as are used in theatre.

## Vocabulary

Composer, librettist, director, conductor, orchestra, choreographer, costume designer, prop master, set designer, and stage manager.

## Technology and Materials

Roles in an Opera Company worksheet, computer with speakers and internet access, Opera Operations Playlist.

## Steps

Step 1	Define Opera as an art form that tells a story through singing, sets, and costumes. Brainstorm the jobs that need to be done to make an opera performance happen. (i.e. “someone to sing,” “someone to make the costumes”)
Step 2	Screen one or more examples of opera performances from the Opera Operations Playlist.
Step 3	Ask children to add to and revise their brainstorm list.
Step 4	Review the roles of composer, librettist, conductor, choreographer, costume designer, prop master, set designer, stage manager, and singer by reading the definitions and reviewing the appropriate videos from the Opera Operations Playlist. Match the information from these resources to the brainstorm list. Add additional jobs where necessary.
Step 5	Distribute the Roles in an Opera Company worksheet. Direct students to add to the diagram by drawing in the placement of the members of the opera company in the opera house. Students may also include labels or short descriptions if appropriate.
Step 6	Ask children to imagine what would happen to a production if any member of the company who they have identified and drawn does not complete the appropriate responsibilities. (i.e. “What if the costume designer does not provide clothes for the singers?” “What happens if the conductor stops giving cues?”)

## Opera Operations Playlist

Select video examples from the playlist below to illustrate the interlocking responsibilities of the many people who contribute to creating an opera production. Suggested time codes are included in the list below for longer videos.

### Sample Productions

1) Gioachino Rossini’s *La Cenerentola* (Cinderella). Glyndebourne Festival Opera, 2004. In Italian. Quartet “Zitto zitto, piano piano” 1:16:00-1:21:20. <https://www.youtube.com/watch?v=VkJJeZo4qE8>

2) Charles Gounod’s *Faust*. Metropolitan Opera, 2011. In French. “Le veau d’or” (“The Golden Cow”). <https://www.youtube.com/watch?v=xRuGNal1ie0>

3) Richard Wagner’s *Die Walküre*. Metropolitan Opera, 2012. In German. Ride of the Valkyries. <https://www.youtube.com/watch?v=xRwBiu4wfQ>

### Behind the Scenes at an Opera Company

1) *Making Opera: The Theatre & Costume Designer Bob Crowley*. Victoria and Albert Museum. <https://www.youtube.com/watch?v=YyDFu0-D3Dw>

2) *Creative Development in Set Design*. Sydney Opera House. <https://www.youtube.com/watch?v=BxYc2RKpQqs>

3) *A Day at the Metropolitan Opera in New York with Sarah Willis*. <https://www.youtube.com/watch?v=iYwZaurJGxk>

4) *What Happens Backstage During an Opera?* Opera Theatre Saint Louis. <https://www.youtube.com/watch?v=8mUHPdcPEk0>

## Roles in an Opera Company

**Composer**- writes the music in the opera. Sometimes the composer will also write the words for the opera. The music can help the audience feel and understand the emotions or intentions of the characters on stage.

**Librettist**- from the Italian word *libro*, meaning “book,” the librettist writes the words of the opera, just like a playwright pens the words for a play or a screenwriter develops the script for a movie. The librettist’s words tell us the action (or plot) of the opera.

**Director**- decides how the opera story should be told on stage by interpreting the librettist’s words and the composer’s music. The director tells the performers what to do on stage. The director helps the audience understand the story!

**Conductor**- uses physical movements, gestures of the hands, and facial expressions to lead the orchestra and the singers during the performance. The conductor cues the performers so that they know when to play or sing, when **not** to play or sing, and how loudly or softly to do so.

**Orchestra**- the instrumentalists who play the music written by the composer. The orchestra is made up of many different instruments divided into groups: strings, woodwinds, brass, and percussion.

**Choreographer**- plans the movements for any dances in the opera.

**Costume designer**- helps create the look of a show through careful design and construction of clothing.

**Wigs/Hair/Makeup artists**- this team plans and executes the construction of wigs for the opera singers and helps finish the look of each character with makeup. This job is very important because makeup will highlight the singer’s facial expressions, allowing each audience member to see the singer’s emotions.

**Set designer**- designs the physical surroundings on stage to depict where the action of the opera takes place.

**Stage manager**- supervises everyone on stage, calls all show cues (when the curtains close, when backdrops are changed, when singers come on stage, etc.), and oversees backstage action.

## Assessment

4	3
Student accurately identifies the responsibilities of members of an opera company, and is able to describe how these roles work together to produce a performance.	Student identifies some of the jobs in an opera company and how the roles work together, but there may be some inaccuracies.
2	1
Student identifies roles in an opera company, but does not identify the ways these roles work together.	Student does not identify roles in an opera company.

## Extentions

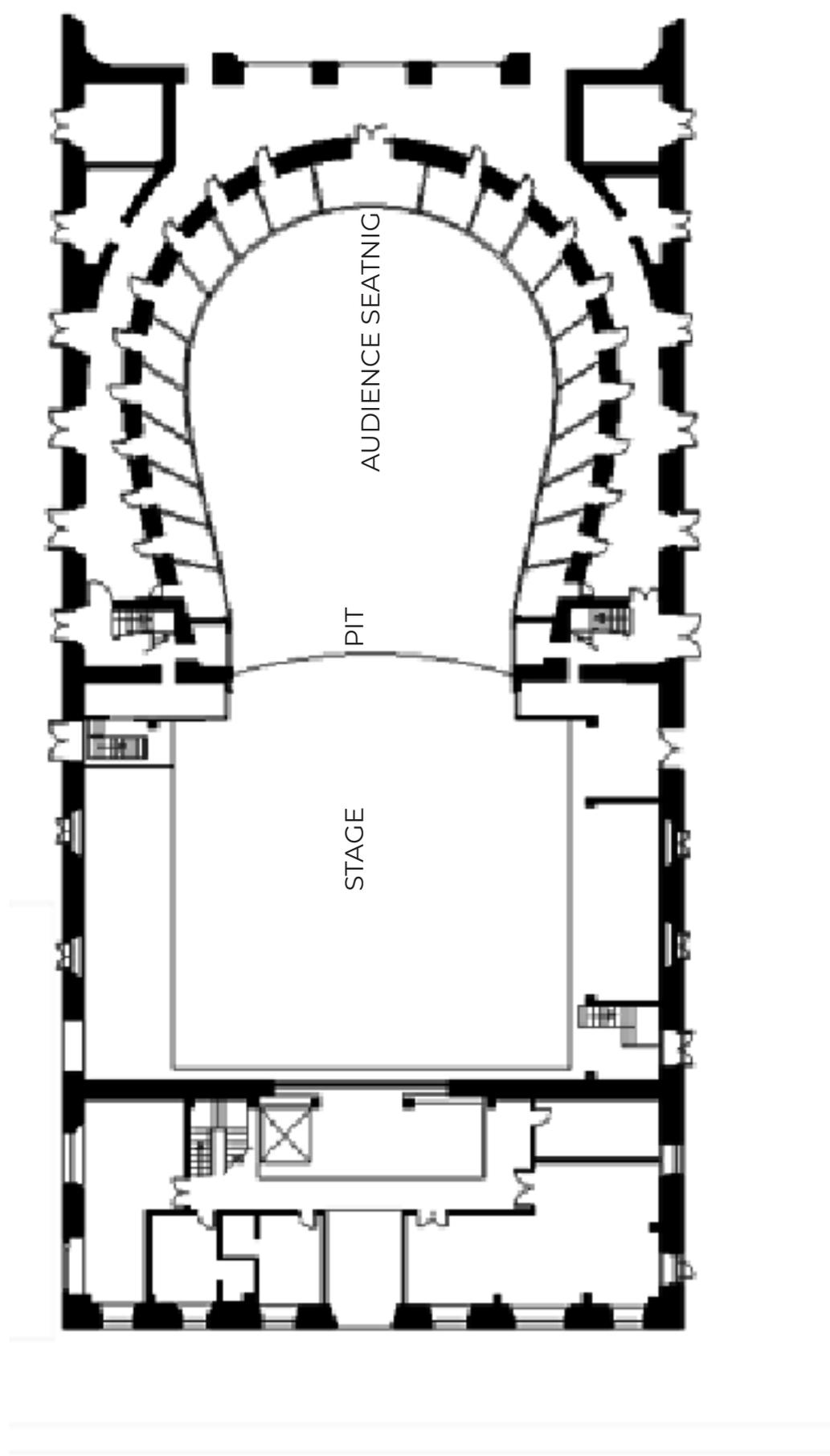
Ask students to explain which of the roles in an opera company they might like to try and why.

Discuss the types of communication that are necessary among company members and how communication changes from the planning phases to a performance for an audience. (i.e. one-on-one discussions, staff-wide meetings, emails, phone calls, etc.)

Discuss the members of the team who do not work in the theater. (i.e. the marketing team, finance staff, etc.)

# <sup>1∞</sup>PALM BEACH **OPERA** ROLES IN AN OPERA COMPANY

Add the members of an opera company to this diagram of an opera house.



# Lesson Plan 3-5: Opera Playlist

## Topics

Math, Music

## Objectives

Create a playlist based on personal preference using specific time requirements.

## Suggested Time Frame

Two 45-minute sessions

## Learning Standards

Third Grade

MA.3.M.2.2	Solve one- and two-step real-world problems involving elapsed time.
MU.3.C.1.1	Describe listening skills and how they support appreciation of musical works.

Fourth Grade

MA.4.NSO.1.5	Plot, order, and compare decimals up to the hundredths.
MA.4.AR.1.1	Solve real-world problems involving multiplication and division of whole numbers in which remainders must be interpreted within context.
MA.4.M.1.2	Convert within a single system of measurement using the units: yards, feet, inches; kilometers, meters, centimeters, millimeters; pounds, ounces; kilograms, grams; gallons, quarts, pints, cups; liter, milliliter; and hours, minutes, seconds.
MU.4.C.3.1	Describe characteristics that make various musical works appealing.

Fifth Grade

MA.5.M.1.1	Solve multi-step real-world problems that involve converting measurement units to equivalent measurements within a single system of measurement.
MU.5.C.1.1	Discuss and apply listening strategies to support appreciation of musical works.

## Vocabulary

Opera, aria, duet, chorus, number line diagram

## Technology and Materials

Master Opera Playlist, Playlist Listening Worksheet, Number Line Worksheet, computer with speakers and internet access

## Steps

Step 1	Ask students to write down the titles of their favorite songs.
Step 2	Invite students to share their lists with the class and explain why they like their songs. During the discussion, compile a list of words that describe musical sound from the students' responses. (i.e fast, slow, upbeat, exciting, lists of instruments, etc.)
Step 3	Explain to students that they are going to create their own playlist of songs based on the Master Opera Playlist. Explain that the music they will hear represents a wide variety of opera styles and types of opera compositions.
Step 4	Distribute the Student Playlist Listening Worksheet. Ask students to write down their observations about each opera selection from the Master Opera Playlist as they listen. Explain that they could make notes about what they enjoy about each example. Explain that they will use their notes to choose the selections they like best to build their own playlist.  They might address: <ul style="list-style-type: none"><li>• the tempo/pace of the song [fast beat, slow beat]</li><li>• the quality and register opera singer's voice</li><li>• the high notes or the low notes</li><li>• the orchestration [which instruments the composer chose and how the instruments are used]</li><li>• how the selection makes them feel</li></ul>
Step 5	Play each selection from the Master Opera Playlist. Allow time for students to make notes after each.
Step 6	Play the Master Opera Playlist a second time. Ask students to star or circle their favorite selections and add to their notes.
Step 7	Hand out the Number Line Worksheet. Explain how the number line can be used to keep track of the timing of their selections.  (For instance: if a student selected "Votre toast", they will subtract the total (4 minutes 53 seconds) from 18 minutes 0 seconds, the result being that they only have 13 minutes and 7 seconds remaining for their playlist.)
Step 8	Ask students to complete their playlists. They should fill out the number line diagram and explain their choices briefly below each selection.
Step 9	Once the playlists are completed, students may share their playlists and provide reasons for their choices. This can be done in peer-to-peer sessions or as a class presentation.
Step 10	Explain to students that this kind of exercise is often done by radio broadcasters. If they have an hour program, they must plan out to the second how many songs they can play in addition to news reports, advertisements/commercials, and song introductions.

## Master Opera Playlist ([playlist available on Spotify](#))

The following examples are suggestions. Timings and performers from our Spotify playlist are included here.

You may find many more operatic examples on any streaming service. Be sure to pre-screen the entirety of each example before you play them for your class. We recommend muting the video for all examples to encourage students to focus on description of the sound of opera.

- 1) 4:53 “Votre toast” from Bizet’s *Carmen* (also known as the Toreador song). Baritone Kostas Paskalis and the Choeurs de l’Opéra National de Paris.
- 2) 3:45 “Belle nuit, o nuit d’amour” from Offenbach’s *Tales of Hoffman* (also known as the barcarolle). Edita Gruberova and Claudia Eder with the Orchestre National de France.
- 3) 4:30 “Come scoglio” from Mozart’s *Così fan tutte*. Elizabeth Schwartzkopf and the Philharmonia Orchestra.
- 4) 1:41 “Come Away, Fellow Sailors” from Purcell’s *Dido and Aeneas*. English Chamber Orchestra Chorus.
- 5) 2:53 “Anvil Chorus” from Verdi’s *Il Trovatore*. London Symphony Orchestra and Chorus,
- 6) 6:39 “Ain’t It a Pretty Night?” from Floyd’s *Susannah*. Cheryl Studer and the Orchestre de l’Opéra de Lyon.
- 7) 4:42 “Una furtiva lagrima” from Donizetti’s *L’elisir d’amore*. Juan Diego Flórez and the Orchestra Sinfonica di Milano Giuseppe Verdi.
- 8) 2:20 “O tu ch’innanzi mort’a queste rive” from Monteverdi’s *L’Orfeo*. Antonio Abete and Le Concert des Nations.
- 9) 3:29 “Vissi d’arte, vissi d’amore” from Puccini’s *Tosca*. Kiri Te Kanawa and the London Philharmonic Orchestra.
- 10) 5:08 “Du bist verflucht” from Strauss’s *Salome*. Cheryl Struder, Bryn Terfel, and the Orchester der Deutschen Oper Berlin.
- 11) 2:12 “Di sì felice innesto” from Rossini’s *Barber of Seville*. Kathleen Battle, Gabriele Sima, Frank Lopardo, Plácido Domingo, Lucio Gallo, Ruggero Raimondi, and the Chamber Orchestra of Europe.
- 12) 4:19 “The First Door” from Bartók’s *Bluebeard’s Castle*. Elenz Zhidkova, Willard White, and the London Symphony Orchestra.

## Assessment

4	3
Student successfully executed both the quantitative and qualitative parts of the assignment.	Student indicated favorite songs, took notes, used the Number Line, but did not fall within the 16 to 18-minute time parameters for the final playlist.
2	1
Student indicated favorite selections, took some notes, but did not use the Number Line Worksheet.	Student did not participate in the exercise.

## Extentions

Challenge students to manipulate their playlists by considering:

- How many times would they have to repeat the playlist to fill a day or a week?
- What is the mean time of the selections on their playlists?
- What is the remaining time left in their maximum limit of 18 minutes? How might a radio host use the remaining time (i.e. explain the selected tracks, the selected operas, etc)? How could the students distribute this empty time to add explanations for their audience between the tracks?

Choose two or three examples from your Master Playlist to analyze contracting musical styles. (i.e. Baroque vs. Romantic)

Ask students to imagine the story being told in their favorite example. Have them do some research to match their guess to the opera's story.

Student Name:

Make notes about each selection as your class explores the Master Opera Playlist with your teacher. Observe the musical characteristics that stand out to in each example. Think about which examples are your favorites on this list!

1) 4:53 “Votre toast” from Bizet’s *Carmen* (also known as the Toreador song). Baritone Kostas Paskalis and the Choeurs de l’Opéra National de Paris.

2) 3:45 “Belle nuit, o nuit d’amour” from Offenbach’s *Tales of Hoffman* (also known as the barcarolle). Edita Gruberova and Claudia Eder with the Orchestre National de France.

3) 4:30 “Come scoglio” from Mozart’s *Così fan tutte*. Elizabeth Schwartzkopf and the Philharmonia Orchestra.

4) 1:41 “Come Away, Fellow Sailors” from Purcell’s *Dido and Aeneas*. English Chamber Orchestra Chorus.

5) 2:53 “Anvil Chorus” from Verdi’s *Il Trovatore*. London Symphony Orchestra and Chorus.

6) 6:39 “Ain’t It a Pretty Night?” from Floyd’s *Susannah*. Cheryl Studer and the Orchestre de l’Opéra de Lyon.

- 7) 4:42 “Una furtiva lagrima” from Donizetti’s *L’elisir d’amore*. Juan Diego Flórez and the Orchestra Sinfonica di Milano Giuseppe Verdi.
- 8) 2:20 “O tu ch’innanzi mort’a queste rive” from Monteverdi’s *L’Orfeo*. Antonio Abete and Le Concert des Nations.
- 9) 3:29 “Vissi d’arte, vissi d’amore” from Puccini’s *Tosca*. Kiri Te Kanawa and the London Philharmonic Orchestra.
- 10) 5:08 “Du bist verflucht” from Strauss’s *Salome*. Cheryl Struder, Bryn Terfel, and the Orchester der Deutschen Oper Berlin.
- 11) 2:12 “Di sì felice innesto” from Rossini’s *Barber of Seville*. Kathleen Battle, Gabriele Sima, Frank Lopardo, Plácido Domingo, Lucio Gallo, Ruggero Raimondi, and the Chamber Orchestra of Europe.
- 12) 4:19 “The First Door” from Bartók’s *Bluebeard’s Castle*. Elenz Zhidkova, Willard White, and the London Symphony Orchestra.



# Lesson Plan 3-5 : Opera Poster Design

## Topics

English Language Arts (B.E.S.T.), Visual Art

## Objectives

Use written communication to explain an image.

Use images to communicate key elements of an opera story.

## Suggested Time Frame

Two 45-minute sessions

## Learning Standards

Third Grade

ELA.3.C.1.2	Write personal or fictional narratives using a logical sequence of events, appropriate descriptions, dialogue, a variety of transitional words or phrases, and an ending.
VA.3.C.1.2	Reflect on and interpret works of art, using observation skills, prior knowledge, and experience.
VA.3.C.3.2	Describe the connections between visual art and other contexts through observation and art criticism.

Fourth Grade

ELA.4.C.1.2	Write personal or fictional narratives using a logical sequence of events and demonstrating an effective use of techniques such as description and transitional words and phrases.
VA.4.C.1.2	Describe observations and apply prior knowledge to interpret visual information and reflect on works of art.
VA.4.C.3.2	Compare purposes for the structural elements of art and organizational principles of design in artworks and utilitarian objects.

Fifth Grade

ELA.5.C.1.2	Write personal or fictional narratives using a logical sequence of events and demonstrating an effective use of techniques such as dialogue, description, and transitional words and phrases.
VA.5.C.1.2	Use prior knowledge and observation skills to reflect on, analyze, and interpret exemplary works of art.

## Vocabulary

Opera, act, scene, librettist, composer, scenario, conflict, resolution

## Technology and Materials

Movie Poster examples, Opera Poster examples, Opera Poster Worksheet, paper, writing utensils, a computer with speakers and an internet connection and one of the opera scene examples listed in this lesson plan.

## Steps

*Part 1 and Part 2 of this lesson plan may be used independently, depending on the teacher's goals. If you elect to teach only Part 2, we recommend including Steps 1-3 in your session.*

<b>PART 1: INTERPRETING POSTERS</b>	
Step 1	<p>Ask students to identify a selection of movies based on their theatrical posters. We have provided posters for teacher use, or you may prefer to gather your own examples.</p> <p>For each image, ask the students to name the movie. Ask students to explain how the poster tells the viewer about the story.</p> <p>For example, we know from looking at the <i>Coco</i> movie poster that 1) the movie is about a boy who plays a guitar and 2) he and his dog cross the divide between two worlds.</p>
Step 2	<p>Discuss Opera as an art form that, like a movie, tells a story. It's a story told through singing, acting, costumes, and staging. Each opera is made up of a series of scenes (like chapters in a book) that unfold to tell the story.</p>
Step 3	<p>With the class, discuss the Opera Poster examples. Ask students to explain what they think the opera's story is about and what features of the images led them to their conclusions.</p> <p>Explain that students will select one of the posters and imagine a scene, based on the information they identify in the opera posters.</p>
Step 4	<p>Distribute the Opera Poster Worksheet. Explain that students should imagine dialogue from an opera scene, based on their understanding of the image. The scene could include the creation of a conflict, resolution of an existing conflict, or both!</p> <p>Students might complete this exercise during focused writing time in class, or they could take the worksheet home.</p>
Step 5	<p>Once the scenes are complete, encourage students to share their dialogues with fellow students reading parts for each character.</p>
<b>PART 2: CREATING POSTERS</b>	
Step 6	<p>Explain to students that they will flip the process from Part 1 of this lesson. Select one of the opera scenes from Opera Scene Examples. Tell students they will create an opera poster based on this scene. Advise them to pay close attention to the characters, the subtitles, and the music.</p>
Step 7	<p>Give students time to design their poster. Remind them to apply the context clues that helped them make sense of the opera posters the class discussed in Step 3. What do they want to give away about the opera scene they have watched, and what do they want to keep a surprise for the audience?</p>
Step 8	<p>Encourage students to share their work and explain their thinking, either in small groups or to the whole class.</p>

## Opera Scene Examples

We suggest using one of the scenes below to inspire your students to create their own opera posters for the following operas:

1) “Una voce poco fa” from Rossini’s *Barber of Seville*. Isabel Leonard as Rosina.

<https://www.youtube.com/watch?v=P5y0YWX1Vku>

2) “Away, away” from Gilbert and Sullivan’s *The Pirates of Penzance*.

[https://www.youtube.com/watch?v=UGNrm31\\_qKQ](https://www.youtube.com/watch?v=UGNrm31_qKQ)

3) “Un di felice, eterea” from Verdi’s *La traviata*. Angela Gheorghui as Violetta and Frank Lopardo as Alfredo.

<https://www.youtube.com/watch?v=SXZNX32E3ew>

4) “Der Hölle Rache kocht in meinem Herzen” (Queen of the Night’s aria) from Mozart’s *The Magic Flute*.

Diana Damrau as the Queen of the Night. <https://www.youtube.com/watch?v=9HEjAkFBBz0>

5) “Johohoe!” from Wagner’s *De Vliegende Hollander* (The Flying Dutchman).

Vida Miknevičiūtė as Senta. <https://www.youtube.com/watch?v=htbHjf6pud8>



**EXPLORER IS HER MIDDLE NAME**



**IN THEATRES AUGUST 2**

 nickelodeon  Dora Movie





Disney

NOVEMBER 2021

# Opera Poster A



Puccini's  
**TURANDOT**

**19-20**  
SEASON

**PALM BEACH OPERA**

*Kravis Center for the Performing Arts*

London photo by Todd Rosenberg

# Opera Poster B



JOHANN STRAUSS II'S

# DIE FLEDERMAUS

*A comedic series of mischief, intrigue, and revenge*

Photo Credit: Tim Fisher for Alamy.com



PALM BEACH **OPERA**

2019 SEASON • 561.833.7888 | [PBOPERA.ORG](http://PBOPERA.ORG)

# Opera Poster C

GIUSEPPE VERDI'S  
**RIGOLETTO**  
THE POWER OF A CURSE  
MARCH 10-12



**2017**  
**SEASON**



PALM BEACH **OPERA**

561.833.7888 | [PBOPERA.ORG](http://PBOPERA.ORG)

Photo by Palm Beach Opera

# PALM BEACH **OPERA** INSPIRATION: CREATE YOUR OWN SCENE

STUDENT NAME:

Choose one of the Opera Posters you and your class discussed. You are going to use that image as the inspiration to write your own opera scene.

1. The Opera Poster I chose is \_\_\_\_\_

2. Who are the characters in your scene? Remember, like movie posters, opera posters don't always show all of the characters in the story. You may include characters who you imagine, but are not on the poster. You should have between 2 and 4 characters. Name and write a short description of each character.

**Character 1:**

Name:

Description:

**Character 2:**

Name:

Description:

**Character 3:**

Name:

Description:

**Character 4:**

Name:

Description:

3. Describe the setting for your scene (think about place and time!):

4. Like movie scenes, operas scenes often show a conflict and a resolution. Librettists and composers often start the process of writing an opera by creating a *scenario*, a short summary of the drama, before they begin to write dialogue and music. Create a short scenario for your scene below:

The conflict in my scene is:

The resolution of my scene is:

5. Use the space below to begin telling your opera scene's story by writing the dialogue among your characters. When you write your scene, you are writing out what each character is saying to the others. Use more paper to complete your scene!

# PALM BEACH **OPERA** POSTER!

CREATE YOUR OWN OPERA

STUDENT NAME:

It's your turn to create an Opera Poster! Pay close attention to the opera scene your teacher shows you. Make notes about who the characters are, what their costumes look like, what the sets look like, and what the central conflict and resolution is. Design a poster for the production based on your observations below!

## Assessment

4	3
Student created a scene that followed all guidelines and is clearly related to the chosen Opera Poster.	Student created a scene inspired by the chosen Opera Poster. The narrative logic of the scene is generally clear.
Student has designed an Opera Poster that makes a logical connection to the screened opera scene.	Student has designed an Opera Poster that shows some connections to the screened opera scene.
2	1
Student created a scene that is loosely based on the chosen Opera Poster.	Student did not participate in the scene and/or poster creation, or did not complete the exercise.
Student has designed an Opera Poster that shows some understanding of the screened opera scene.	

## Extentions

For Part 1: Challenge students to research the opera represented on their chosen Opera Poster. Ask them to compare a summary of the opera to their scenes.

For Part 1: Challenge students to *sing* their opera scenes by selecting melodies they know. For instance, one student might sing all of Character 1's lines using the tune of "Row, Row, Row Your Boat," and a second student might sing all of Character 2's lines using the tune of "The Star Spangled Banner."

For Part 2: Ask students to imagine the visual elements of their own productions the opera for which they have created a poster. These elements could include costume design, set and prop design, and wig and makeup design. Ask them what they would keep and what they would change from the video example they watch in class.

For Part 2: Ask students to provide feedback on original Opera Posters. Challenge students to edit their original designs in response to their peers' feedback.

# Lesson Plan 6-8 : Be an Opera Critic!

## Topics

Theatre, English

## Objectives

Understand the roles and responsibilities of opera critics.

Observe and evaluate the characteristics of an operatic performance.

Express and justify a personal opinion about an operatic performance.

## Suggested Time Frame

Two 45-minute sessions

## Learning Standards

Sixth through Eighth Grades

TH.68.C.1.5	Describe how a theatrical activity can entertain or instruct an audience.
TH.68.C.2.4	Defend personal responses to a theatre production.
TH.68.S.1.3	Describe criteria for the evaluation of dramatic texts, performances, direction, and production elements.
TH.68.O.1.3	Explain the impact of choices made by directors, designers, and actors on audience understanding.
TH.68.H.1.5	Describe personal responses to a theatrical work and show respect for the responses of others.

### Sixth Grade

ELA.6.R.1.1	Analyze how the interaction between characters contributes to the development of a plot in a literary text.
ELA.6.R.2.2	Analyze the central idea(s), implied or explicit, and its development throughout a text.

### Seventh Grade

ELA.7.R.1.1	Analyze the impact of setting on character development and plot in a literary text.
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### Eighth Grade

ELA.8.R.1.1	Analyze the interaction between character development, setting, and plot in a literary text.
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## Vocabulary

Opera, scene, critic, criticism, stage design

## Technology and Materials

Opera Criticism Examples, Opera Scene Examples, Opera Criticism Worksheet, computer with speakers and an internet connection and one of the opera scene examples listed in this lesson plan.

## Steps

Step 1	Ask students to describe types of criticism they know. Some examples could be: theatre criticism, food reviews, YouTube reaction videos, social media posts.
Step 2	Have students brainstorm their thoughts on what an opera/music/theater critic does. Use prompting questions such as: <ul style="list-style-type: none"><li>• What is a critic's responsibility?</li><li>• How does a critic circulate opinion?</li><li>• Why do audiences care what a critic has to say?</li><li>• How do artists respond to critics?</li></ul>
Step 3	In groups, ask students to read and analyze the Opera Criticism examples. Students should summarize the critic's evaluation of the performance, explain the elements that are the critic's focus, and justify their interpretation with evidence from the text.
Step 4	Define opera as a staged story told through singing. Ask students to explain what their expectations for opera are. Have students explain what qualities they think might make a good opera performance. Discuss what elements of an operatic performance might be described in an effective piece of critical writing.
Step 5	Discuss the types of language that are appropriate for expressing an opinion in a piece of written criticism. Your discussion might include a consideration of the types of language that are appropriate for different media (i.e. a newspaper article vs. a social media post), discussion of the difference between critical evaluation and personal attacks, etc.
Step 6	Screen one or more of the Opera Scene Examples listed below. Ask students to take notes on the Opera Criticism Worksheet to keep track of their reactions.
Step 7	During focused writing time in class, or as a take-home assignment, ask students to complete the opera criticism prompt on the Opera Criticism Worksheet using their notes from the screening.
Step 8	Invite students to share their completed criticisms. Ask them to explain the choices they made to express their opinions in the two different media they chose on the Opera Criticism Worksheet.

## Opera Scene Examples

Once your students have discussed the role of an opera critic, and have analyzed examples of opera criticism, screen one of the scenes to encourage students to shape their own critique of an operatic performance:

1) "Away, away" from Gilbert and Sullivan's *The Pirates of Penzance*. Karsten Powell as Frederic, James McGoff as the Pirate King, and Rebecca Morris as Ruth. [https://www.youtube.com/watch?v=UGNrm3l\\_qKQ](https://www.youtube.com/watch?v=UGNrm3l_qKQ)

2) "Gloria all'Eggitto" from Verdi's *Aida*. Metropolitan Opera Chorus and Orchestra. <https://www.youtube.com/watch?v=czEfHr8YGPA>

4) "Sull'aria" from Mozart's *Le nozze di Figaro* (The Marriage of Figaro). Sally Matthews as the Countess and Lydia Teuscher as Susanna. <https://www.youtube.com/watch?v=B2mF8aHXnWU>

5) "Johohoe!" from Wagner's *De Vliegende Hollander* (The Flying Dutchman). Vida Miknevičiūtė as Senta. <https://www.youtube.com/watch?v=htbHj6pud8>

## Opera Criticism Examples

### EXAMPLE A:

**Jeremy Reynolds, “Magic Flute’: Pittsburgh Opera Returns Triumphant to Benedum Center,”** *Pittsburgh-Post Gazette*, November 9, 2021.

There was much to celebrate on opening night Saturday. Rigazzi, a staff director at the Metropolitan Opera, emphasizes the humanity of his characters rather than the absurdity of the situations, helping many of the opera’s more poignant moments land. (This is an opera to attend for the music and theatricality, not so much the plot.) A minimalist set design of portrait frames emerging from the stage elegantly frames the action with simple projections and lighting completing the mood.

Conductor Antony Walker and the orchestra delivered an excellent account of Mozart’s music, almost as though they hadn’t skipped a beat. A shoutout here to principal flutist Barbara O’Brien, whose playing during the “magic flute” passages was, if not magical, splendidly graceful.

Vocal standouts include returning guest David Portillo as protagonist Tamino, who arrives in a strange land to seek truth and wisdom and woo a princess and immediately faints at the first sign of trouble. Portillo’s upper register is butter-smooth, and he sent his voice spinning to the very back of the hall with apparent ease. Soprano Kathryn Bowden as the Queen of the Night, the vengeful mother whose daughter spurns her by the finale, was delightfully “pingy” in one of opera’s best-known and most difficult second-act arias. (Her first act was a bit pitchy, however, perhaps due to opening-night jitters?)

Saturday evening’s purest delight was Benjamin Taylor, an alumnus of the opera’s renowned resident artist program for early career singers, as bird catcher Papageno, the folksy friend in a buddy comedy whose side quest is more whimsically entertaining than the main plot. Taylor’s voice is a supple and robust baritone that he wielded with Mozartian lightness. His physical comedy may ruffle some feathers for its extreme cheese, but for my money it brightened the production by preventing it from taking itself too seriously. Put simply, he killed on opening night.

One small quibble: The pan flute Papageno sounds throughout the opera is distractingly out of tune. Very much not magical.

### EXAMPLE B:

**George Loomis, “I Puritani’ at the Metropolitan Opera, New York,”** *The Financial Times (FT.com)*, February 13, 2017.

Fanciers of bel canto/ were rewarded with beautiful singing when Bellini’s touchstone work returned to the Met, but the evening was hardly free from flaws. The musty 1976 production by Sandro Sequi is one of the company’s oldest, and even when new it aped a production style from a century before. Also disquieting was a tiny faction of the audience that loudly expressed enthusiasm at inopportune moments.

And then there was Diana Damrau’s conception of Elvira, whose madness (unlike that of Donizetti’s Lucia, which is the real thing) is triggered solely by doubts about her lover Arturo’s fidelity and ultimately vanishes when they are favourably resolved. Giorgio, a father figure, informs concerned friends and servants that Elvira is alternately happy and sad -- emotions that Damrau underscores with such forcefulness in flitting about the stage as to obscure the character’s demure sweetness. Still, Damrau’s approach often resulted in affecting musical interpretations, and the voice consistently soars with gleaming purity, catching the essence of the rhythmically lilting polacca /”Son vergin vezzosa”, the elegiac central aria “Qui la voce” and the joyful final cabaletta/, which Bellini cut but which now is happily included in many productions.

Previous appearances here heightened expectations for the Mexican tenor Javier Camarena, who like Damrau was singing his role for the first time with the company. To the extent they were not fulfilled, they were supplanted by promise. His voice has an alluring blend of liquidity and metallic resonance. Sometimes, as in his opening cavatina “A te, o cara”, he favoured soft, graceful singing where one wanted a stronger tonal underpinning with no loss of grace. After the daunting ensemble “Credeasi misera” some boor yelled “No high F!” and we leave the matter at that, except to say that modern preferences for chest voice make the note almost impossible.

Alexey Markov, singing in a powerful, occasionally stodgy baritone, and Luca Pisaroni, bringing articulate elegance to a role normally assigned to plusher bass voices, contribute to the evening’s star power. That power would surely have shone brighter had the performance been led by a conductor with more inspiration than that shown by Maurizio Benini.

EXAMPLE C:

**Anthony Tommasini, “Review: The Met’s ‘Ring’ Stops Creaking, but Still Doesn’t Work,”** *The New York Times*, **March 10, 2019.**

The Machine is back. But does it still creak?

This question loomed over the return, on Saturday afternoon, of Robert Lepage’s production of Wagner’s “Das Rheingold” to the Metropolitan Opera after a six-year absence.

Mr. Lepage’s ambitious staging of Wagner’s four-opera “Ring” cycle relies on a massive, complex set: 24 planks that rotate like seesaws on an axis that can rise and fall. This 44-ton “Machine,” as it became widely known, was prone to glitches on a Wagnerian scale, starting when “Das Rheingold,” the first installment, was introduced in 2010.

The planks can be twisted into sculptural set pieces and bathed in intricate video imagery. Debate among Wagner lovers over the Lepage “Ring” was heated from the start. But there was one thing everyone agreed on: The Machine too often squeaked and groaned when it kicked into action.

After a major retooling, it has been tamed — well, mostly. There were occasional creaking sounds on Saturday. But things seemed to work smoothly.

[...]

Even though the set seemed to be working, the cast is clearly distracted by the physical demands of the production. It was hard not to fear for the feisty tenor Norbert Ernst, making his Met debut as Loge, when he had to walk backward up steep planks to report on the approach of the two giants. Why backward? Well, the wire securing him was attached to his back. There was no way Mr. Ernst could make this moment look natural.

The good news is the eloquent and urgent performance of Wagner’s score that the conductor Philippe Jordan drew from the orchestra. Back at the Met for the first time since 2007, Mr. Jordan, 44, currently the music director of the Paris Opera, will assume the directorship of the Vienna State Opera in 2020.

I hope this busy conductor can make time to appear at the Met in the future. He led a refreshingly lithe and transparent account of “Rheingold,” keeping things fleet and colorful during playful stretches, but drawing out dark, heaving undercurrents when the music turned ominous. There were a few too many passing fumbles in the brasses to ignore. Still, Wagner’s two-and-a-half-hour score seemed to flow right by.

# PALM BEACH **OPERA** OPERA CRITICISM WORKSHEET

STUDENT NAME:

It's your turn to be an Opera Critic! You will: 1) Gather your thoughts on an opera scene; 2) Write a short review article for a newspaper about the scene; 3) Create a version of your review for social media.

TITLE OF OPERA:

TITLE OF SCENE:

NAMES OF PERFORMERS AND THE CHARACTERS THEY PLAY:

**Performer 1:** \_\_\_\_\_ **Role 1:** \_\_\_\_\_

**Performer 2:** \_\_\_\_\_ **Role 2:** \_\_\_\_\_

**Performer 3:** \_\_\_\_\_ **Role 3:** \_\_\_\_\_

OBSERVATIONS:

In the space below, record your observations and reactions to the opera scene. Remember to notice sights and sounds; pay attention to the singer's voice and acting choices; notice the costumes and sets; and think about any special stage effects in the scene.

# PALM BEACH OPERA OPERA CRITICISM WORKSHEET

OBSERVATIONS, CONTINUED:

## FOCUS QUESTIONS:

Briefly answer the questions below to help you organize your thoughts and observations:

- 1) What was your favorite part of the performance?
- 2) What was your least favorite part of the performance?
- 3) What was the most memorable part of the performance?
- 4) Did you have a generally positive or negative impression of the performance? Why?
- 5) If you were one of the performers or the director, what would you have done differently?
- 6) What adjectives would you use to describe the overall effect of the performance?

## WRITE YOUR REVIEW!

- 1) Using your notes and your answers to the Focus Questions, write a newspaper review of the performance. Your review should be 2 or 3 paragraphs in length.
- 2) In 2022, a lot of opera critics use social media! Choose a social media platform, and design a post to draw readers into your completed newspaper review.

## Assessment

4	3
Student wrote a review that expresses a clear opinion about the performance and justifies the reasoning behind the opinion.	Student wrote a review that expresses an opinion about the performance, but the review does not include clear reasoning.
Student has created an engaging social media post that relates to the review and is appropriate for the chosen platform.	Student has created a social media post that relates to the review and is generally appropriate for the chosen platform.
2	1
Student has expressed an opinion about the performance, but does not include specific observations.	Student did not complete one or both parts of the assignment.
Social media post is not appropriate for the chosen platform.	

## Extentions

Challenge students to find reviews expressing a different opinion than Tommasini's evaluation of the LePage "Ring" production at the Metropolitan Opera (EXAMPLE C).

Compare opera criticism to popular music criticism that students might know (i.e. YouTube reaction videos, blog posts, or newspaper reviews of recent releases). Discuss the similarities and differences between the critics' modes of expressing their opinions and the elements that are most prevelant in the critiques.

Examine the YouTube comments for your selected Opera Scene YouTube clip. Discuss with students the difference between opinions expressed in a comments section and opinions published by professional critics.

# Lesson Plan 9-12: Marketable Skills in Opera

## Topics

Music, Theatre

## Objectives

Match marketable skills that students have acquired or would like to acquire with careers in the performing arts.

Develop a working résumé that students can use for school and job applications.

Gain familiarity with common interview questions and practice interviewing for admission into a school or for a job.

## Suggested Time Frame

Two 45-minute sessions

## Learning Standards

Ninth through Twelfth Grade

MU.912.F.2.1	Design or refine a résumé for application to higher education or the workforce that highlights marketable skills and knowledge gained through music training.
MU.912.F.3.1	Analyze and describe how meeting one's responsibilities in music offers opportunities to develop leadership skills, and identify personal examples of leadership in school and/or non-school settings.
TH.912.F.2.1	Create and maintain a portfolio for a variety of college or job interviews that can be customized for each opportunity.
TH.912.F.2.2	Assess the skills needed for theater-related jobs in the community to support career selection.
TH.912.F.3.6	Examine how skills in putting on a production can be applied in the general work place and design a résumé showing marketable skills for a college or job application.

## Vocabulary

Marketable Skills, résumé

## Technology and Materials

Opera Scene Playlist, Assistant Stage Director Job Description, Opera Stage Director Bio and Résumé, Basic Résumé Outline, Common Interview Questions List, computer with speakers and an internet connection.

## Steps

### PART 1: MATCHING SKILLS WITH JOB RESPONSIBILITIES

Step 1	Have students discuss their experiences looking for and securing a job. Students should discuss what steps they took (or would take) to find a job, describe the application and interview process (or what they imagine that process might be), and list any questions they have about searching and interviewing for a job.
Step 2	Screen one of the opera scenes from the Opera Scene Playlist. Ask students to identify the jobs that were required to make the production run smoothly. Remind them to think about people who work behind the scenes as well as the people who they see on stage.

Step 3	Discuss the students' list of jobs from Step 2. Ask them to identify key responsibilities and skills they think are required for each position.
Step 4	Ask students to read the Assistant Stage Director Job Description. Instruct them to take note of the ways this description matches their thoughts on the role of a director from Step 3, list anything that surprised them about the job description, and compile any questions they have about the job's requirements after reading the description. Students should note, for instance, that this is a seasonal position.
Step 5	Prompt students to discuss the reasons why a person selects a career or a job in performing arts (ex. salary, location, travel opportunities, enjoys the arts, etc.)
Step 6	Ask students to examine the Stage Director Bio and Résumé.
Step 7	Prompt students to discuss how the Stage Director's experience, skills, and interests relate to the Assistant Stage Director Job Description. Prompt students to brainstorm questions a hiring committee might ask the Stage Director based on her résumé and the expectations outlined in the job description.
<b>PART 2: CREATING A RESUME</b>	
Step 1	Ask students if they have had to create a résumé. Ask them to discuss what they have included (or think they should include) on a résumé.
Step 2	Instruct students to brainstorm a list of experiences and skills that they might include on a résumé. Have them explain why they think potential employers would be interested in these points.
Step 4	Pass out the Basic Résumé Outline. Instruct students to use their brainstormed list of marketable skills to create a résumé that represents their skills and interests <i>now</i> . This step may happen in class, or may be assigned as homework.
<b>PART 3: APPLYING AND INTERVIEWING FOR A JOB</b>	
Step 1	Ask students to explore the <a href="#">OPERA America job list</a> . Instruct them to choose a job listing that appeals to them, and explain why. Ask students to take a screenshot or print the job listing, in case it is taken down from the site.
Step 2	Instruct students to underline the skills on their completed résumés that are relevant to their selected job listing. Ask them to create a list of additional training, skills, or experience they think they would need to be eligible for the job.
Step 3	Review the Common Interview Questions List as a group. Discuss why these are common questions in performing arts job interviews, and how these questions might be adapted depending on the job in question.
Step 4	In pairs, have students practice mock interviews for the jobs they selected from the OPERA America job listings. One student will take on the role of the interviewer, asking questions from the Common Interview Questions List; the other will be the job candidate.
Step 5	Discuss with the class how they might prepare for a real job interview based on their understanding of the job descriptions they chose and their experience in the mock interviews.

## Opera Scene Examples

Once your students have discussed the role of an opera critic, and have analyzed examples of opera criticism, screen one of the scenes to encourage students to shape their own critique of an operatic performance:

1) “Vesti la giubba” from Leoncavallo’s *Pagliacci*. Roberto Alagna as Canio.

[https://www.youtube.com/watch?v=f6Fz50kR\\_hs](https://www.youtube.com/watch?v=f6Fz50kR_hs)

2) “Gloria all’Eggitto” from Verdi’s *Aida*. Metropolitan Opera Chorus and Orchestra.

<https://www.youtube.com/watch?v=czEfHr8YGPA>

3) “Der Hölle Rache kocht in meinem Herzen” (Queen of the Night’s aria) from Mozart’s *The Magic Flute*.

Diana Damrau as the Queen of the Night. <https://www.youtube.com/watch?v=9HEjAkFBBz0>

5) “Sull’aria” from Mozart’s *Le nozze di Figaro* (The Marriage of Figaro). Sally Matthews as the Countess and

Lydia Teuscher as Susanna. <https://www.youtube.com/watch?v=B2mF8aHXnWU>

6) “The Ride of the Valkyries” from Wagner’s *Die Walküre*. Metropolitan Opera.

<https://www.youtube.com/watch?v=xeRwBiu4wfQ>

## Assessment

4	3
Student participated actively in discussion and all activities.	Student participated in discussions by offering some input.
Student demonstrated a working understanding of how to identify and describe marketable skills.	Student demonstrated understanding of how to identify and describe marketable skills.
Student created a résumé according to the guidelines.	Student produced a résumé according to the guidelines.
2	1
Student was engaged in discussions through non-verbal communication.	Student did not participate in the discussions.
Student made an effort to understand marketable skills.	Student did not produce a résumé.
Student created a résumé that does not match the guidelines.	

## Extentions

Challenge students to compile a database of job listing websites and sources for positions and industries that are of interest to them.

Ask students to create a cover letter to accompany the résumé they created, focusing on tailoring the letter to a selected job description.

Invite students to conduct an informational interview with a performing arts professional.

## **Assistant Stage Director Job Description**

### **Full-Time Seasonal Employee**

The Assistant Director is responsible for supporting the Stage Director in coordination with the Stage Management Department in the running and preparation of staging rehearsals, technical rehearsals and performances and related paperwork; participate in Palm Beach Opera events as needed or required. Palm Beach Opera expects all employees to adhere to the company's policies and procedures; work in a safe manner; maintain a positive and respectful attitude; communicate effectively; demonstrate efficient time management and prioritize workload; demonstrate regular and consistent attendance and punctuality.

### **Duties Include:**

- Assisting the stage director in staging of the principals, chorus, supers, and covers.
- Serve as stage director for the childrens performance. Modifying the existing staging for a modified version and leading all rehearsals.
- Maintain an organized score with all necessary staging and directorial notes clearly marked, for both practical uses during production weeks and for archival purposes. Ensure all directorial information is communicated clearly and effectively in a timely manner.
- Assist Stage Management with the scheduling of all rehearsals, cueing sessions, technical rehearsals, performances and the creation of necessary paperwork as assigned.
- Ensure rehearsal environments are clean, organized and prepared as required with the appropriate set, props, costumes and other effects necessary.
- Provide support for other Palm Beach Opera events as requested and required.
- Other related duties as assigned.

### **Qualifications:**

- Strong verbal, quantitative, and organizational skills.
- Ability to read music and cue performers accurately and consistently.
- Ability to maintain artistic direction, rehearse covers or replacements and direct a rehearsal.
- Ability to work calmly under pressure using tact, diplomacy and flexibility.
- Ability and desire to show exceptional attention to detail in all aspects of work. Capacity to solve problems and engage in creative thinking to overcome challenges.
- Demonstrated ability to work with creative and technical personnel and performers.
- Demonstrated ability to cover for an Assistant Stage Manager in his/her absence for staging rehearsals, technical rehearsals and performances.
- Able to work nights and weekends as required, climb stairs and step ladders and occasionally lift and carry up to 50 pounds.
- Must be computer literate and hold a valid driver's license.
- Knowledge and background in movement, dance, fight choreography, language and diction preferred.
- Stage Management experience preferred but not required.

**Reports to: Director of Artistic Administration and Director of Production and Facilities**

**Palm Beach Opera is an equal opportunity employer.**

## Stage Director Bio

*Opera News* called Fenlon Lamb “moving and convincing” and *Seen and Heard International* complemented her “well-honed theatrical sensibility.” Ms. Lamb brings these qualities of experience and perspective as an outstanding singing actress to her work as a stage director.

Ms. Lamb is the new Director of Opera at UMKC Conservatory of Music and Dance where she directed *Die Zauberflöte* and *The Turn of the Screw*. Currently, she is also the Director of Opera and Vocal Programming at Bar Harbor Music Festival. She has designed and directed engaging productions of *Carmen*, *L’Elisir d’Amore*, *Madama Butterfly*, *Il Barbiere di Siviglia*, *Le nozze di Figaro*, *La Bohème* and *La Cenerentola* while she continues to program innovative recitals and pops concerts each festival season.

Most recently, Ms. Lamb returned to Palm Beach Opera for her fifth season to direct *Tosca*, directed *Don Giovanni* for Bar Harbor Music Festival, and debuted with Finger Lakes Opera for a new production of *La Traviata* with set designer Jeff Ridenour. Additionally, she joined the production team as director for the world premiere of *Riders of the Purple Sage* with Arizona Opera and led Dayton Opera’s *Carmen*.

Previously, Ms. Lamb made her company debut with Opera Santa Barbara directing a double-bill of *Suor Angelica* and *Gianni Schicchi*. She directed *Don Pasquale* for the Crested Butte Music Festival, returned to UMKC for a production of *Little Women*, and made her debut at Dayton Opera directing *The Pearl Fishers*. Ms. Lamb also directed *La Bohème* at Palm Beach Opera, joined Mobile Opera for *Werther* with Gran Wilson in the title role, and returned to Arizona Opera as stage director for a “grand and gripping” *Rigoletto*.

## Stage Director Resume (abridged)

# Fenlon Lamb Stage Director

### Education

1998	Peabody Conservatory Master of Music in Opera Performance	Baltimore, MD
1994	U C Santa Cruz Bachelor of Arts in Music	Santa Cruz, CA

### Professional Experience

January 2018	director Palm Beach Opera	Tosca
July 2016	director Bar Harbor Music Festival	Don Giovanni
August 2016	director Finger Lakes Opera	La Traviata
April 2016	director Opera Santa Barbara	Suor Angelica/Gianni Schicchi
March 2016	director UMKC Conservatory Opera	The Turn of the Screw
February 2016	director Palm Beach Opera	Don Pasquale
November 2015	director UMKC Conservatory Opera	Die Zauberflöte
July/Aug 2015	director Crested Butte Music Festival	Don Pasquale

### Skills

Conversational French, Working German, Working Italian, Basic Spanish  
Fight Choreography (MJ Johnson)  
Ballet and Dance Training (12 years)  
Bikram Yoga Instructor (6 years)

**References available upon request**

## Basic Résumé Outline

### General Formatting:

1 inch margins are widely preferred

1 page is required

Major headings are often bolded, underlined, or all caps

A traditional, easy-to-read medium sized font is expected

Your formatting should be consistent

Use the information below to help craft your résumé. You should include:

### NAME

**CONTACT INFORMATION.** Be sure this information is current.

**EDUCATION.** Include where you go to school, expected graduation date (and GPA if helpful)

### EXPERIENCE

This is a place for work experience, or in the case of a performer, stage experience.

When formatting this area, you can list the work location and dates on one line, with bullet points below that describe the tasks you performed at the work location:

Palm Beach Opera (2014-2016)

- Maintained ticket buyer database
- Coordinated Story Time Series outings
- Organized education stations at Children's performance

OR

When formatting this area, you list the name of the work location and dates on one line followed by a description written in prose form:

Palm Beach Opera (2014-2016)

Maintained ticket buyer database, coordinated seven Story Time Series outings, and organized education stations at annual Children's Performance.

### ACTIVITIES

This area can include clubs, sports teams, performing arts/arts lessons, etc.

If you don't have outside activities, you can use this as a **SKILLS** section and include skills that are relevant to the job you are trying to earn.

### AWARDS

This section can include any awards or honors that showcase your abilities, talents, and/or desirable character traits; keep in mind that this section should be in some way relevant to the job you are trying to earn.

### REFERENCES

Ask references if you may include their information as it is likely that they will be contacted by your prospective employer.

*You do not need to use thick resume paper for this project; however, keep in mind that you will want to use a thicker paper when printing your resume for a professional job.*

## Common Interview Questions

1. What are your Strengths?
2. What skills do you hope to improve?
3. Why do you want to work with us?
4. Where do you see yourself in five years? How will this job help you achieve this?
5. Tell us about an accomplishment of which you are particularly proud.
6. Describe a challenge you have encountered and how you navigated it.
7. Do you have any questions for us?  
*Make sure you have two or three questions about the job and/or the company to ask!*

# PALM BEACH OPERA

Palm Beach Opera's Concerts in the Classroom Program is presented as part of the Goldner Center for Children's Opera Education.

Palm Beach Opera's educational programming is also generously supported by the following partners:

