

**OPERA
LYRA
OTTAWA**

Studio Program Presents

Hansel and Gretel



By Engelbert Humperdinck
Adapted & Directed by Ann Hodges

Opera Lyra Ottawa is dedicated to the music, the passion, and the magic that is opera, through its excellent productions, showcasing of Canadian talent and educating and inspiring young audiences.

Operating within this mandate, *Opera Lyra Ottawa* is the region's premiere professional opera company, encompassing a level of performance and community service that inspires the many constituencies that we serve – the public; our audience and future audiences; arts community stakeholders; and the artists, craftspeople and staff who have committed their lives to opera.

ACKNOWLEDGEMENTS

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OPERA LYRA OTTAWA

Studio Program Presents:

Hansel and Gretel

The Cast (in order of vocal appearance)

Marie-Claire Fafard-Blaiss	<i>Soprano</i>	Gretel
Sarah Christina Steinert	<i>Mezzo-soprano</i>	Hansel
Bethany Först	<i>Soprano</i>	Mother, Witch
Mark Gough	<i>Baritone</i>	Father, Cat

Artistic / Production Staff

Music Director/Accompanist	Judith Ginsburg
Stage Director	Ann Hodges
Scenery & Costume Designer	Christine Reimer
Stage Manager	Erin Finn
Director of Production	Rick Banville
Carpenters	Peter Woolnough, Ron Ward
Costumes Supervisor	Pat Nuell
Properties	Rick Banville
Accompanist	Evelyn Greenberg

THE MAGIC BEGINS

Do you remember how exciting it was the first time you experienced an opera? The magical combination music, voices, and story stays with you forever.

This workbook helps your students in kindergarten to grade 6 to learn more about the opera and *Hansel & Gretel*, which helps them enjoy and appreciate the opera experience.

Opera Lyra Ottawa believes in the importance of nourishing and cultivating young people's appreciation of music and the fine arts. So much can be learned about the world and about ourselves from our experiences with music, art and theatre.

The Value of the Arts:

The arts provide an excellent experience for audience, creating vivid memories that often have a long and lasting impact. As a first exercise with your students, have a group discussion using the following prompts.

Have you ever been to a live performance? (Music, Theatre, Art Museum, Concert, Ballet or Dance...)

Tell the class about it:

Does anyone know what an opera is?

HANSEL and GRETEL

THE STORY

Once upon a time, two children lived with their mother and father in a small cottage in the woods. The family was very poor and everyone had to help out to make ends meet. While their parents were out working, Hansel stayed home to make brooms to sell and Gretel cleaned and mended the family's clothes. Although the family was poor, they had each other. Their father always told them "when the skies are darkest grey, trust and faith will show the way".

Many days the children were hungry and when they were hungry sometimes it was easier to play than it was to finish their work. Hansel was

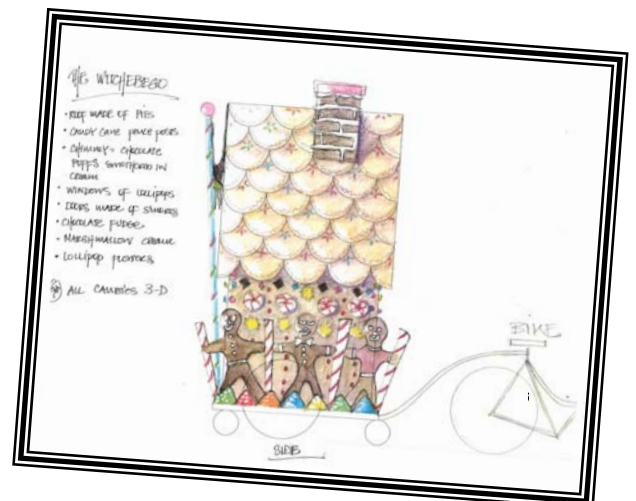


clever and knew how to distract Gretel from her chores. All he had to do was ask her to

dance. Gretel, who loved to dance, would stop what she was doing to spin and sing and whirl around. One step led to another and before they knew it, Hansel & Gretel were dancing on the dining room table...when Mother came home and caught them! She was so mad they were playing instead of working; she sent them out into the woods to find strawberries for supper. What she didn't

know, was that there was a witch called the 'Snacking Sorceress' who traveled around the forest looking for scrumptious children to eat. When Father returned from work, they rushed out to find the children and bring them safely home.

At first Hansel & Gretel were happy to be out of the house but soon they were lost and forced to spend the night in the deep, dark woods.



Hansel & Gretel Explained

The next morning, their tummy's rumbling with hunger, the children saw an amazing sight – a cat, in a chauffeur's hat, riding a bicycle and pulling a magnificent gingerbread house behind him. Doors of s'mores,



lollipop windows, and a roof of pies that touched the skies. Yum! When Hansel & Gretel start filling their bellies with sugary treats, the 'Snacking Sorceress' - with the help of her cat in the chauffer's hat and her magic wand - captured them. Her real name was Rosina Prettyput and she couldn't see very well. So, her plan was to make Gretel to start the cooking fire, fatten up Hansel and pop both of them into the oven. Then, using her favourite ingredients of sugar and butter with a pinch of dread, turn



them into gingerbread!

Hansel and Gretel had to trust each other and work together to escape. It was very tricky to do because everyone was trying to trick each other. Hansel tricked the Witch, so Gretel could steal her magic wand. When the Witch was trying to trick Gretel into checking the fire in oven, Hansel distracted the cat in the chauffeur's hat. Together, they tricked the Witch into looking into the oven and when she did, they quickly pushed her inside. Hansel & Gretel were singing, dancing, and celebrating when Mother and Father finally found them. When Father asked how they broke the Witch's spell, together they sang, "When the skies are darkest grey, trust and faith will show the way!"

THE END

* Sketches by Scenery & Costume Designer, Christine Reimer

ASK THE EXPERTS!

We asked some of our singers to describe their characters for you!

SARAH CHRISTINA STEINERT - HANSEL

Hansel is the younger brother of Gretel and is about 7 years old. He is an energetic young boy, who never wants to do his chores and would rather play all day. He is also always hungry and has a sweet tooth. Hansel is particularly good at distracting his sister Gretel from her chores, and gets up to all sorts of things that he shouldn't. Hansel may be lazy about doing his chores but he is an intelligent, brave, and curious child.



MARIE-CLAIRE FAFARD-BLAIS - GRETTEL

Gretel est une jeune fille qui vit avec ses parents et son frère Hansel. Ils sont très pauvres. Elle doit travailler très fort pour aider sa maman, mais elle aimerait mieux passer son temps à danser ou à jouer avec Hansel. Elle est naïve, douce et a un grand cœur. Elle a beaucoup d'imagination. Elle aime beaucoup ses parents, mais a un peu peur de sa maman lorsque celle-ci se fâche. Elle devra faire preuve de beaucoup de courage pour affronter la sorcière, mais, aidée de Hansel, elle sait qu'elle peut tout réussir.

BETHANY HORST - MOTHER

I am the mother of Hansel and Gretel. I met and married their father many, many years ago. Since then we've tried to make a nice house for our little family, but we are very poor. I work really hard to keep our household going. I do all the cleaning, cooking, laundry, gardening, looking after the kids and my husband. I take care of everything! Sometimes it's hard to make meals out of the few things we have around the house, but I do the best with what I have. I try to teach the kids manners and skills, but they are easily distracted. They can be very lazy children! My dream would be to have a big house someday with a staff to help me to take care of everything!

THE WITCH

The Witch travels around the forest in her "Witchibago" mobile home. The "Witchibago" is a candy house on wheels that is pulled by her pet cat. The Witch is very colourful and friendly on the outside, but not very nice on the inside. She has very bad teeth from eating too much candy. She also has very poor eyesight which means she often bumps into things, including her cat. She loves dancing, camping and cooking outdoors on her giant barbeque. The only problem is: her favourite food is gingerbread children! She travels through the forest in her mobile home made of candy, looking for children that are tempted to nibble the candy house without asking. Sometimes she captures them with a large butterfly net. She likes to fatten them up on lots more candy before she barbeques them. Only the very smart children manage to get away - you'll have to see the opera to see if Hansel and Gretel manage to escape!

LIBRETTIST & DIRECTOR ANN HODGES

How & why is your version of Hansel & Gretel different?

In this new adaptation of Humperdinck's opera *Hansel and Gretel*, the story focuses on how two children learn that the greatest resource they have is actually each other. It's a story of empowerment - where children learn to appreciate and celebrate other children.

Hansel and Gretel are smart, vibrant children, full of mischief -- and, like real siblings, eager to get the other in trouble if at all possible. Each has different talents, although neither likes to give the other any credit whatsoever. Only when they find themselves alone in the frightening woods do they begin to appreciate having each other around. However, their newfound 'friendship' soon leads them into another trap -- the belief that it's okay to use their talents to have fun at someone else's expense -- in this case, the inhabitant of the candy house they are illegally 'breaking' into. It is only when they are in a life-or-death situation that they begin to appreciate each other and work together. Using the talents they formerly mocked in the other, they literally save each other's lives. By the end of the opera, Hansel and Gretel finally appreciate and respect each other's different skills. Only then are they re-united with their



parents - forming, no doubt, a stronger family than when they began.

We tried to ensure that our production looked at this well-known story in a fresh way. Set and Costume Designer Christine Reimer made the marvelous suggestion of giving the Witch her own 'mobile home' (we call it the "Witchebego") - very Canadian, and very fun. We were intrigued by Gretel's description that the Witch is "too friendly", and used this as an excuse to avoid green

makeup and black hats! Instead, the Witch is a rather dotty woman who loves camping and cooking outdoors, her menace deeply hidden behind her colourful clothing, friendly manner and enormous sun-hat. We've also added a character to the opera - like many Witches, ours has a 'familiar' - a very snobby and colourful cat who of course makes things even more difficult for Gretel and Hansel as they try to escape.

I hope you enjoy our production of this fun and engaging story. As the children watch the show, I also hope that they see themselves, their siblings, and their classmates in the story - children with different skills and talents -- each of whom are valuable in their own unique way.

Ann Hodges

Fun Facts!

The opera *Hansel und Gretel* by Engelbert Humperdinck was first performed in Weimar, Germany on December 23, 1893, and is often performed at Christmas today.



In 1954, the opera was adapted into a stop-motion animated film "*Hansel and Gretel: An Opera Fantasy*" with comedienne Anna Russell providing the voice of the witch. The film featured spoken dialogue, but also retained some of Humperdinck's music, sung in English instead of German.



The same year, Looney Tunes released an animated short called "*Bewitched Bunny*."



In this version of *Hansel and Gretel*, the Witch is called 'Witch Hazel' and the twist is that Bugs Bunny rescues all the children from the Witch and then is captured himself.



In 1982, Tim Burton's "*Hansel and Gretel*" is a live action film short featuring Japanese actors and striking set designs. You will notice similar design styles in his later films such as "*Beetle Juice*" and "*Edward Scissorhands*."





In an episode of Disney's "*House of Mouse*," a cartoon version of the story stars Mickey Mouse as Hansel and Minnie Mouse as Gretel.



In a Halloween edition of *The Simpsons*, *Treehouse of Horror XI*, titled '*Scary Tales Can Come True*,' they parody the story of *Hansel & Gretel* along with other fairytales. Bart and Lisa Simpson play Hansel and Gretel.



Check this out with your students!

[Hansel and Gretel in 3D](#) is an action packed visual FX filled version of the classic [Grimm Brothers](#) fairytale. It is in production now. In addition to the infamous witch in the gingerbread house, the film showcases the legendary creatures of [German mythology](#). The [Teutonic](#) beings will be designed by Joseph C. Pepe, the lead character designer from [Avatar \(2009 film\)](#).

This live action film is being produced by Kalliope.

<http://www.hanselandgretelin3d.com/>

GINGERBREAD RECIPE

1 ½ cups packed brown sugar
1 ½ cups shortening
1 ½ cups dark molasses
¾ cup cold water
1 ½ teaspoons baking soda
2 teaspoons ground ginger
¾ teaspoon ground allspice
2 teaspoons ground cinnamon
¾ teaspoon ground cloves
2 teaspoons salt
7 1/2 cups all-purpose flour

In mixing bowl beat shortening, sugar, molasses and water together until well blended. Then add in baking soda, ginger, allspice, cinnamon, cloves and salt. Blend together and add flour. Form into a ball and chill for 1-2 hours. Roll out dough onto a floured surface and using a gingerbread house pattern (or make your own pattern by cutting out cardboard pieces). Bake in a 375 degree oven for 8-10 minutes. Do not allow to brown. Lay your pattern pieces on top of the cooked gingerbread and trim if needed. The dough may have spread while cooking and you want your pieces to fit nicely together. Let cool and construct your gingerbread house.

Here is a pdf [Gingerbread House Pattern](http://www.kids-cooking-activities.com/support-files/gingerbreadtemplate.pdf) * that you can download.

* [HTTP://WWW.KIDS-COOKING-ACTIVITIES.COM/SUPPORT-FILES/GINGERBREADTEMPLATE.PDF](http://www.kids-cooking-activities.com/support-files/gingerbreadtemplate.pdf)

ASSEMBLING YOUR GINGERBREAD HOUSE

Prepare a serving tray or square piece of cardboard for the base of your house. Pipe frosting along the edges of wall pieces and assemble the walls. Let dry for 20-30 minutes. Then pipe frosting on edges of roof pieces and assemble the roof. Let dry for another 20-30 minutes or overnight if your kids can wait that long! Then let the decorating begin.

GINGERBREAD HOUSE - DECORATION IDEAS

Pretzel sticks for windows or fences
Miniature chocolate bars for roof tiles
Peppermint candies
Ice cream cones decorated with green frosting for evergreen trees
Chopped nuts for gravel
Gum drops
Jellybeans
Candy canes
Cake decorations or sprinkles
Mini marshmallows
Use your imagination. Anything goes.



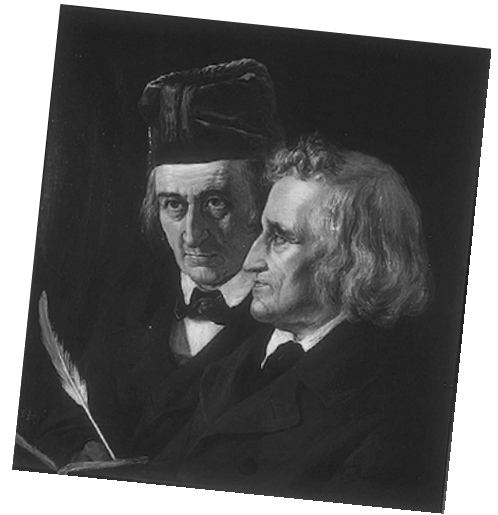
THE BROTHERS GRIMM

Did you know that the Hansel & Gretel was written by the Grimm brothers?

The Grimm brothers, Jacob and Wilhelm, were two 19th century German scholars of philology¹ and folklore. They were the oldest of six children. Their parents died when they were quite young and Jacob was responsible for his five siblings. Wilhelm became a librarian and Jacob became a lecturer in ancient law, philosophy and literary history. Wilhelm married Dorothea Wild and had three children. They wrote educational books and created a German dictionary. But the Grimm brothers are most famous for collecting stories.

The brothers began collecting folk tales around 1807, in response to a wave of awakened interest in German folklore. They searched the countryside for stories and even traded in an old pair of pants in exchange for a good scary tale. The Grimm brothers edited and shaped the stories to make religious, political, and moral elements more appropriate for young children. In 1857, the collection, called "Children's & Household Tales," was published.

Wilhelm died in 1859 and Jacob 1863. They left behind approximately 200 published stories that have been translated into 70 languages and enjoyed by millions.



The brothers take **note**:
When euro was adopted as the currency in Germany, the Grimm brothers were depicted on the 1000 Deutsche Mark notes—the largest available denomination.

¹ philology – the study of language

MUSICAL/OPERA TERMS

A CAPPELLA [ah kuh-pél-luh]

Singing without instrumental accompaniment.

ARIA [áh-ree-uh]

An extended vocal solo, usually a showpiece for the singer.

BEAT

The underlying PULSE of a song. What you would clap along with at a concert.

BRAVO!

Audience members shout this Italian word after an exciting aria, scene, act, or performance. It is pronounced "brah-voh" and means "well done." A female performer would be accorded a "brava," and a group of performers (duets and ensembles) would receive a "bravi."

COMPOSER

One who creates musical works.

COSTUME

The outfit worn by each actor to reflect the time and place of an OPERA, as well as the personality of each character.

CRITIC

One who describes and analyzes artistic works and performances, also judging their merits and faults.

DOWNSTAGE

The position on a stage nearest to the audience. Because the "raked stage" prevalent in early opera houses was slanted, the closer a singer came to the audience, the lower the stage was to the ground.

ENSEMBLE

The delicate equality of singing together in tonality and emotional contact. Also, a piece for three or more singers.

LIBRETTIST [lih-brét-tist]

Author of an opera's text or the LIBRETTO.

LIBRETTO [lih-brét-toe]

The text of an opera (Italian word for little book).

OPERA

A drama expressed through music, in which the text of a drama is set to orchestral music and sung instead of spoken.

PROPS

Objects, other than costumes or scenery, used as part of dramatic or operatic productions (short for properties).

PULSE

The underlying BEAT of a song. What you would clap along with at a concert.

QUARTET

A musical piece for four voices or four instruments.

RHYTHM

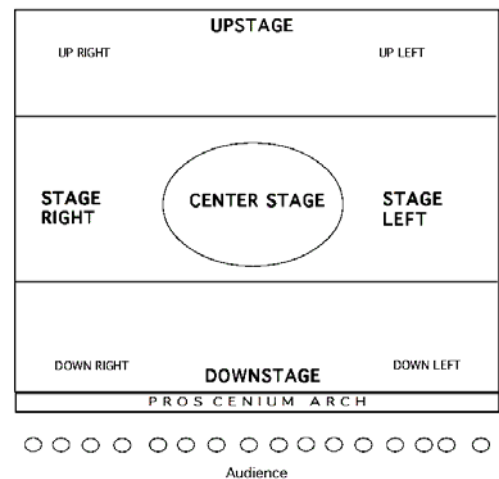
The pattern of beats created by the notes in a musical line.

SET

The scenery on the stage, built to represent a particular location (short for setting).

STAGE LEFT/RIGHT

The division of the stage from the singer's point of view on stage. For example: A singer moves to his/her left, which is the audience's right.



TECHNICAL

The stage management, lighting, scene-building, and other mechanical aspects of a theatrical production.

UPSTAGE

The position on stage farthest from the audience. (see DOWNSTAGE for further explanation)

EVERYTHING YOU WANTED TO KNOW ABOUT OPERA

Q: What is opera?

A: A story that is told through singing, acting, and staging.

Q: What kind of story?

A: One music critic suggests that most opera plots boil down to a soprano and tenor wanting to hook up but being prevented from doing so by the baritone! While that's not always the case, the theme of unrequited love does turn up in opera frequently. The stories of opera are human stories of love, loss, triumph, and hope.

Q: Sometimes it sounds like the singers are singing songs and other times it sounds like they are half speaking and half singing. What's that all about?

A: The songs you hear are called ARIAS. The parts that sound almost like speaking are called recitative. Recitative is similar to the spoken dialogue of a play, but since it's opera, it has to be sung.

Q: Does the composer write everything? The story and the music?

A: In this opera, the composer was Engelbert Humperdinck and he used a libretto by his sister. Librettist and Director Ann Hodges adapted his version to create a shorter, more modern version of the opera.

Q: What about all those voices? They all sound so different.

A: They *are* different. No two voices are ever the same. The most we can generalize by is their range and colour. Check out this handy chart for the voice categories.

<i>Coloratura Soprano= highest</i>
<i>Soprano= high</i>
<i>Mezzo-Soprano = medium-high</i>
<i>Contralto= low</i>
<i>Countertenor = highest</i>
<i>Tenor = high</i>
<i>Baritone = medium-high</i>
<i>Bass= low</i>

Q: What does it take to be a great opera singer?

A: You need a big voice that is distinctive, an understanding of at least four different languages, incredible musical skills, deep artistry, a healthy body, and a strong work ethic.

WHAT IS OPERA?

1

Opera is storytelling!

Take a really interesting group of characters. Add an exciting plot with adventure, danger, and maybe even a love story. Use a setting that is unusual, perhaps even far away in time and place.

2

Opera is drama!

Next, take that story and act it out on a stage. Turn the conversations into dialogue for actors. Put the actors into costumes; give them make-up. Add scenery that takes people into a different world. Emphasize the conflicts and act out the struggles so that everyone can see them and feel them. Have heroes and villains – and maybe even dragons or monsters.

3

Opera is good music!

Then, write music for your play. Use singing in place of all the spoken parts. When the characters are talking, use simple melody for their speech. When the characters are thinking out loud or presenting a little story, give them a song that is longer and gives them a chance to shine. When they are excited, you may have them sing higher and louder. Use an orchestra (just like the movies) to emphasize the mood of each part: fast for the exciting action part, soft for the love scene, heavy drum beats for the approach of the monsters. Have the orchestra play its music through most of the drama and even a few minutes before it starts (Overture or Prelude).

4

Opera is a spectacular event!

Finally, take your musical drama, where everything (including even “hello” and “goodbye”) is sung, and add dancing and parades and lightning and thunder and a wind storm and lots of conflict and emotion

and...

...You've got an OPERA !

VOICE TYPES BASED ON RANGE

Soprano: The highest female voice has a range similar to a violin. In opera, the soprano is most often the heroine, since a high bright voice traditionally suggests femininity and virtue. The normal range of a soprano is two octaves up from middle C, sometimes with extra top notes.

Mezzo-Soprano: Also called a mezzo, the middle female voice is similar to an oboe in range. The mezzo sound is often darker and warmer than the soprano. In opera, composers generally use the mezzo voice to portray older women such as mothers, villainesses, seductive heroines, and sometimes even young boys (like Hansel). This is a special operatic convention, called 'trouser' roles. The mezzo's normal range is from the "A" below middle C to the "A" two octaves above it.

Contralto: The lowest female voice. A true contralto is a very rare voice type, similar in range to a clarinet. It is usually used for an older female or special character parts such as witches and old gypsies. Its range is two octaves from F below middle C to the top line of the treble clef.

Tenor: Usually the highest male voice in opera. It is similar to a trumpet in range, tone, color, and acoustical ring. The tenor is usually the hero or the love interest in an opera. His voice ranges from the C below middle C to the C above.

Baritone: The middle male voice, close to a French horn in range and tone color. In comic opera, the baritone is often the ring-leader of the comedy, but in tragic opera, he is usually the villain. The range is from the G that is an octave and a half below middle C to G above.

Bass: The lowest male voice is similar to a trombone or bassoon in range and color. Low voices usually suggest age and wisdom in serious opera. In comic opera, they are generally used for old characters who are foolish or laughable. The range is roughly two octaves down from the F above middle C.



A CHECKLIST FOR OPERA SINGERS

A good opera singer must have...

✓Volume

Opera singers are trained to be heard in large theaters, such as Southam Hall at the National Arts Center, without using microphones. Singers train for years to be able to sing loudly enough to be heard over other soloists, a chorus and a large orchestra of about 70 instruments. How loudly can an opera singer sing? When a jet takes off, the sound reaches 110 – 120 decibels, the human threshold level of pain. A powerful opera singer, singing very close to another person's ear, could reach up to 110 decibels.

✓Stamina

Opera requires the ability to sing for two to three hours or even longer. Opera singers rarely perform on consecutive evenings because they are so physically exhausted by the performances. Opera Lyra Ottawa plans its schedule so that the artists can rest for a day or two between performances.

✓Range

Operatic music, as written, requires singers to have a large range – to be able to sing very low notes as well as extremely high notes.

✓Acting ability

Opera singers don't just stand on stage and sing; they must be able to act as well. Just like actors in a play, the singers must make the audience believe in their characters. For example, *Hansel & Gretel* would not be as entertaining if the singers could not act well.

✓Familiarity with different languages

Since opera was developed in Europe, most operas are written in languages other than English. A singer must be familiar with the pronunciation of foreign languages as well as the meaning of each word that they sing. It is not unusual for an American singer to perform in Italian, French, German, or even Russian.

AUDIENCE ETIQUETTE

Believe it or not, the audience is probably the most important participant in any live production! One of the most exciting aspects of attending a live performance is the interactive relationship between the audience and the performers. When the audience is at its best, the performers will put on the best show possible. It's a good idea to prepare your students for their role in our production of *Hansel & Gretel* by reviewing these basic guidelines:

Respect: Opera is not like TV; the singers on the stage can see you too. Be respectful of all the hard work that has gone into the performance. Don't get up, talk to your neighbour, or otherwise call attention to yourself.

Respond: It's ok to applaud and laugh. In Italy they say "Bravo!" to show that they are enjoying a performance.

Things you probably should NOT do during a live performance:

- ❖ GET UP AND WALK AROUND.
- ❖ TALK, WHISPER, OR YELL.

Things that are OK to do during a live performance:

- ❖ LAUGH if something is funny.
- ❖ APPLAUD at the end of a song, after a scene, or at the very end of the opera.
- ❖ SHOUT "BRAVO!" when the performers take their bows.



FOLK TALE RECEIPE

Listed below are the common elements of folk tales. As you read these stories, discuss them and fill the chart with the appropriate response. List any specific information you know about events, places, and characters in the stories. Using the information you have gathered, create your own folk tale. Then use this chart to complete the *Write a Classic Folk Tale* exercise. For grades 3 – 5.

	<i>Beauty and the Beast</i>	<i>Cinderella</i>	<i>Hansel and Gretel</i>
The youngest and smallest of siblings is successful after others in the family fail. Wishes are granted.			
Magic objects (rings, beans, or tablecloths) are standard props.			
Monsters often appear.			
Animals talk.			
Use of trickery.			
The number three is significant (however, in Native American folktales, four is the magic number).			
Use of a variety of tools.			
A poor person becomes rich.			

KINDERGARTEN TO GRADE 2 ACTIVITIES

PRE-PERFORMANCE

READ ALOUD

- Read to the students a grade appropriate version of *Hansel & Gretel*
- Discuss, using strategies appropriate for your students.

CHARACTER SOUNDSCAPE (*Visual Arts and Music*, 30 minutes)

EDUCATIONAL FOCUS: Students represent a Hansel & Gretel character in a class “soundscape”.

EXPECTATIONS:

- **10.** explores a variety of tools and materials of their own choice (*Music*, KE)
- **2.** explores a variety of tools, materials, and processes... to create visual art forms (*Visual Arts*, KE)
- **CI.3** creates compositions for a specific purpose and a familiar audience. (*Music*, Gr. 1 & 2)
- **C 1.5** demonstrates understanding that sounds can be represented by symbols.... (*Music*, Gr. 1 & 2)
- **C 2.3** identifies and gives examples of their strengths and areas for growth as musical performers, creators, interpreters.... (*Music*, Gr. 1 & 2)
- **DI.4** uses a variety of materials, tools, and techniques ... (*Visual Arts*, Gr. 1 & 2).

TEACHING STEPS:

1. Students choose their favorite character from the story and draw it on construction paper. Have them cut it out and then paste on a large sheet of mural paper.
2. Have students choose a sound to represent their favorite character from a collection of assorted instruments (rhythm sticks, triangles, jingle bells, drums, finger cymbals, sand blocks, etc.).
3. Tell students that you are going to be the “remote control” for their sounds and that they should play their instrument only when your hand passes over their picture on the mural.
4. Move your hand back and forth over the mural, changing speed or hovering over a picture for emphasis.
5. Ask students what they noticed about the soundscape created. What did they like? What would they change?
6. Have fun! Have students come up and take turns as the “remote control”.

STORYTIME MIX-UP (*Language*, 30 minutes)

EDUCATIONAL FOCUS: Students re-tell *Hansel & Gretel* by arranging sentences into their proper order.

EXPECTATIONS:

- Retells a simple story in proper sequence and recall information in it accurately (*Language*, RTC – Gr.1)
- Retells a story in proper sequence, identify the main idea and the characters, and discuss some aspects of the story (*Language*, RCT – Gr. 2)

TEACHING STEPS:

1. Write the following single sentences on chart paper ahead of time:

- Once upon a time, two children lived with their mother and father in a small cottage in the woods.
- Hansel & Gretel were dancing on the dining room table...when Mother came home and caught them!
- She was so mad they were playing instead of working; she sent them out into the woods to find strawberries for supper.
- At first Hansel & Gretel were happy to be out of the house but soon they were lost and forced to spend the night in the deep, dark woods.
- The next morning, their tummy's rumbling with hunger, the children saw an amazing sight – a cat, in a chauffeur's hat, riding a bicycle and pulling a magnificent gingerbread house behind him.
- When Hansel & Gretel start filling their bellies with sugary treats, the 'Snacking Sorceress' - with the help of her cat in the chauffer's hat and her magic wand - captured them.
- Her eyesight was very poor so her plan was to use Gretel to start the cooking fire, fatten up Hansel and pop both of them into the oven. Then, using her favourite ingredients of sugar and butter with a pinch of dread, turn them into gingerbread!

- Hansel and Gretel had to trust each other and work together to escape

- Hansel tricked the Witch, so Gretel could steal her magic wand.

- When the Witch was trying to trick Gretel into checking the fire in oven, Hansel distracted the cat in the chauffeur's hat. Together, they tricked the Witch into checking the fire in the oven and when she did, they quickly pushed her inside.

- Hansel & Gretel were singing, dancing, and celebrating when Mother and Father finally found them.

2. Cut out each single sentence in strips and rearrange them on the pocket chart. Have the students work in small groups or as a class to put the sentences back in order.

EXTENSION:

Depending on the literacy level of the class, modify the exercise as necessary. For example, draw pictures instead of words or group two sentences together, or divide sentences into two for more of a challenge.

DURING THE PERFORMANCE

EDUCATIONAL FOCUS: Ask the students to think of two examples of how a dramatic or musical moment was effective.

EXPECTATIONS:

- **C2.1** expresses initial reactions and personal responses to musical performances in a variety of ways (*Music*, Gr. 1 & 2)
- **C2.2** describes ways in which the elements of music are used for different purposes in the music they...listen to... (*Music*, Gr. 1 & 2)

POST-PERFORMANCE

FREEZE! (*Drama*, 40 minutes)

EDUCATIONAL FOCUS: Students use a “freeze” to show their favourite moment in the opera and articulate why they enjoyed it the most.

EXPECTATIONS:

24. communicates their understanding of something (*e.g., ...a piece of music*) through drama (*Drama*, KE)

B2.1 expresses feelings and ideas about a drama experience or performance in a variety of ways...(*Drama*, Gr. 1 & 2)

TEACHING STEPS:

1. Discuss as a class what they thought the **MOST** exciting part was in the opera.
2. In groups of four, have students create a tableau (frozen picture) of their favourite part of the opera.
3. Share the performances saying “3,2,1, freeze!” for each tableau. Have the class guess what the scene is.
4. Ask students to explain what their scene is and why it was their favorite.

GRADE 3 & 4 ACTIVITIES

PRE-PERFORMANCE

READ ALOUD

Read to the students a grade-appropriate version of *Hansel & Gretel*
Discuss, using strategies appropriate for your students.

CREATE YOUR OWN FOLK TALE(Language, 3 x 30 minutes)

EDUCATIONAL FOCUS: Students find common elements in three different folk tales, then create their own, using the same components.

EXPECTATIONS:

- 1.1 reads a variety of literary texts
- 1.2 generates ideas about a potential topic, using a variety of strategies and resources

TEACHING STEPS:

1. Explain that *Hansel & Gretel* is an example of a folk tale. List on the board the following characteristics of folk tales, and identify the example from the story:
 - begins with “Once there was” or “Once upon a time” or similar phrase
 - characters are common people or animals (not royalty)
 - some characters are good and some are evil
 - the good character(s) have a problem to solve
 - there is something magic or very exaggerated in the story
 - the problem is solved and the good characters live happily ever after
2. For this activity select three (or more) very short folk tales from Canadian, Aboriginal or world collections in your school or local library (one excellent source is *The Singing Sack* by Helen East, ISBN 0713658053). Divide students into groups of four, and give each group a folk tale to read aloud, taking turns. When students have completed their read aloud, they make a list on chart paper of how the same characteristics are present (or not) in their story.
3. Post the charts and discuss. Did most of the tales have most of the characteristics?
4. Create a new folk tale as a whole-class activity, brainstorming ideas for each of the characteristics. Once the plot is decided upon, students return to their groups to develop one section of the story.
5. Send your story to Opera Lyra Ottawa at marketing@operalyra.ca or my mail at 110-2 Daly Avenue, Ottawa, Ontario K1N 6E2

SAME TUNE, DIFFERENT STORY(Language, Music, 40 minutes)

EDUCATIONAL FOCUS: Students create lyrics to tell the story of *Hansel & Gretel* using the tune of Frère Jacques.

EXPECTATIONS:

- C1.1 sings, in tune, unison songs, partner songs, and rounds (*Music*, Gr. 3 & 4)
- C1.3 creates compositions for a specific purpose and a familiar audience (*Music*, Gr. 3 & 4)
- Divides words into syllables (*Writing, S* – Gr. 3)
- Chooses words that are most appropriate for their purpose (*Writing, WU&VB* – Gr. 3 & 4)

- Uses a variety of sentence types correctly and appropriately (*Writing, G – Gr. 4*)

TEACHING STEPS:

1. Write the words to Frère Jacques on the board, using a new line for each phrase.
2. Clap the rhythm (all the syllables) while singing the words.
3. Circle the rhyming words (John, dong).
4. As a class, create a new verse for the song, telling the first part of the story of *Hansel & Gretel*. Start with "Tummy's rumbling, tummy's rumbling..." and be sure to use a rhyme in the same place as the original song.
5. Divide the students into four groups to create four more verses to the song for Hansel, Gretel, the witch and the mother.
6. Share the songs with the class.

DURING THE PERFORMANCE

EDUCATIONAL FOCUS: Think about the scenery, costuming and props, and how one item can become something else. Try to find at least three examples.

POST-PERFORMANCE

FROZEN PICTURES (*Drama, 30 minutes*)

EDUCATIONAL FOCUS: Students work cooperatively in groups to re-tell scenes of the story of *Hansel & Gretel* through the convention of tableau.

EXPECTATIONS:

- **BI.1** engages in dramatic play and role play, with a focus on exploring themes, ideas, characters, and issues from imagination or in stories from diverse communities, times, and places (*Drama, Gr 3&4*)
- **BI.2** demonstrates an understanding of how the element of time and place can support the development of role (*Drama, Gr 3&4*)

TEACHING STEPS:

1. Review the storyline of *Hansel & Gretel*.
2. As a class, reduce the story to three sentences (beginning, middle, and end).
3. Divide into groups of three or four, and assign each group one part of the story.
4. The students create a tableau (frozen picture) for each sentence. Remind students to use different levels and exaggerated facial expressions make a more exciting picture.
5. Share each group's scenes with the class. Select one student to read the sentence aloud before each presentation.

GRADES 5 & 6 ACTIVITIES

PRE-PERFORMANCE

READ ALOUD

Read to the students a grade-appropriate version of *Hansel & Gretel*.
Discuss, using strategies appropriate for your students.

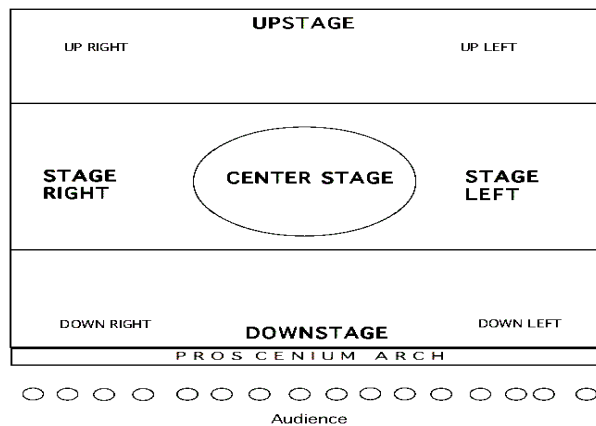
STAGE INSTRUCTIONS!(Drama, 40 minutes)

EDUCATIONAL FOCUS: Students learn about the terminology of stage instructions by playing a game in open space.

EXPECTATIONS: B2.2 explain, using drama terminology, how different elements are used to communicate and reinforce the intended message in their own and others' drama works (*Drama, Grade 5 & 6*)

TEACHING STEPS:

1. Share the following diagram with the class:



2. Label the different areas of your floor and room space, and practice pointing to upstage, down right, stage left etc. Once students are comfortable with the terminology, remove the labels.
3. Divide the class into four teams. Give each team in turn an instruction involving three different stage terms, e.g., "Stand downstage facing stage right and pointing stage left." The team members must follow the instruction as quickly as they can. Give points to each team (2 for very fast, 1 for slow, 0 for a mistake). Play until each team has had several turns and declare a winner.
4. Over the next few days play the game whenever your students need a quick break from their classroom activities. Ask students to create the challenge instructions.

DURING THE PERFORMANCE

EDUCATIONAL FOCUS: Ask the students to remember one or more places where characters or storylines from other folk/fairy tales are introduced into this opera. Compare the story in the opera to the story version that was read in class.

PULLING IT TOGETHER

It takes a lot of people to produce an opera! An opera production not only involves soloists, chorus and orchestra, but many other people involved in planning, working behind the scenes, in the auditorium and marketing the performance.

Match the following Job Title to their Work Descriptions

Example: 1. to I)

Job Title	Work Descriptions
1. COMPOSER	A) I plan or design the costumes and supervise their construction.
2. LIBRETTIST	B) I choose the repertoire for the ensemble, come up with an artistic vision for the company and also a long-term strategy for programming.
3. ARTISTIC DIRECTOR	C) I am the author of words to be set to music in an opera.
4. MUSIC DIRECTOR	D) I make sure the technical equipment in the theatre is functional, maintained and safe.
5. TECHNICAL DIRECTOR	E) I coordinate between the artistic and business aspects of production; insure that everything happens on time and within budget.
6. REHEARSAL PIANIST	F) I block the action of the show; help the singers interpret characters; show actors how to move and gesture; work with designers to create sets and costumes.
7. STAGE DIRECTOR	G) I play for all music and staging rehearsals.
8. PRODUCTION MANAGER	H) I am in charge of the overall musical performance, including ensuring that the cast knows the music thoroughly.
9. COSTUME DESIGNER	I) I create music, usually by musical notation, for interpretation and performance.
10. STAGE MANAGER	J) I plan or design the color, intensity, and frequency of the light onstage.
11. LIGHTING DESIGNER	K) I oversee scheduling and supervise singers and technical staff during rehearsals and performances ensuring the correct flow of such things as the singers' entrances and exits, lighting and occasional sound cues, set changes and the organization of and distribution of props, the movement of scenery, the use of props.

ANSWERS: 1. (I) 2. (c) 3. (b) 4. (h) 5. (d) 6. (g) 7. (f) 8. (e) 9. (a) 10. (k) 11. (j)

HAPPILY EVER AFTER THE PERFORMANCE

We hope that your students will have a great experience attending Opera Lyra Ottawa's production of *Hansel & Gretel*. To make the experience more meaningful we would like to suggest a number of possible additional classroom activities following the performance. In addition, we ask each teacher to complete the EVALUATION FOR TEACHERS which is located at the back of this study guide, and return it to address provided.

Discussion Activities

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 responses differ from their expectations.



If some students have had 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.

Writing Activities

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

Assist students in writing a critical review of the performance of *Hansel & Gretel*. This project will facilitate students' listening, writing skills, communication and aesthetic judgment skills. Use the *Ottawa Citizen* worksheet on page 30 as a prompt, reminding students to include **who, what, when, where** and a **personal response**. Then please take a few minutes and send these critiques to Opera Lyra Ottawa, 2 Daly Avenue, Suite 110, Ottawa ON, K1N 6E2.

We really do appreciate your and your students' feedback. Let us know if the child's parents would allow for their review to actually be submitted to the *Ottawa Citizen*.

RESOURCES

Children's Literature

- Gencetti, Greta. Wagner. *School Specialty Children's Publishing*, 2001. ISBN: 1588454746 (recommended 2-5th)
- Gross, Milton. *The Complete Stories of the Great Opera*. Doubleday, 1952
- Elliott, Donald. *Lambs' Tales from Great Operas*. Boston: The Harvard Common Press, 1991. ISBN: 0-876-45120-2
- Ganeri, Anita. *The Young Person's Guide to the Opera*. [Book and CD set]. Harcourt, 2001. ISBN: 0-152-16498-7
- Geras, Adele. *The Random House Book of Opera Stories*. New York: Random House, 1997. ISBN: 0-679-99315-0
- Gruelle, Johnny and Jack Zipes, trans. *The Complete Fairy Tales of the Brothers Grimm All-New Third Edition*. Bantam 2003. ISBN: 0553382160
- Hooper, Caroline R. *Learn to Play Opera Tunes*. Tulsa: EDCP, 1997. ISBN: 0-746-02420-7
- Husain, Shahrukh and Mayhew, James. *The Barefoot Book of Stories from the Opera*. New York: Barefoot Books, 1999. ISBN: 1-90228328-7
- Kobbe, Gustave. *The Complete Opera Book*. G. P. Putnam's Sons, 1976
- Orgel, Doris. *The Bremen Town musicians and Other Animal Tales from Grimm*. ISBN: 1596430109
- Rosenberg, Jane. *Sing me a Story: The Metropolitan Opera's Book of Opera Stories for Children*. New York: Thames and Hudson, 1996. ISBN: 0-500-27873-3
- Siberell, Anne. *Bravo! Brava! A Night at the Opera: Behind the Scenes with Composers, Cast, and Crew*. Oxford: Oxford University Press, 2001. ISBN: 0-195-13966-6
- Tatchell, Judy. *Understanding Music*. EDC Publishing, 1990. ISBN: 0746003021

Recordings and Multi-Media

- Grolier Electronic Publishing Inc. *Grolier Multimedia Encyclopedia 1997*. Danbury, CT: Grolier Electronic Publishing Inc., 1996. CD-ROM.
- Harmonic Vision*. Music Ace. CD-ROM. A series of 24 lessons designed to develop and reinforce fundamental music skills.
- Meriam-Webster Inc. *Webster's Family Encyclopedia*. Chatsworth, CA: Cambrix Publishing Inc, 1997. CD-ROM.
- Subotnick, Morton. *Making Music*. Voyager CD-ROMS. Children learn the basics of musical composition in a visually and aurally interactive format.
- The Children's Group. *The World's Very Best Opera for Kids*. NAXOS. CD: 84341-2. Teachers Guide with CD: 84368-1

Opera Websites for Educators

- www.artsalive.ca - The National Arts Centre resource site for arts education.
- www.teachopera.net - Great resource for lesson plans, composer bios and other information on opera.
- www.aep-arts.org - Arts Education Partnership Website Support for arts in the classroom
- www.operaamerica.org - Opera America Website Find research and COUNTLESS other resources here.
- www.operainfo.org - A project of the Metropolitan Opera Guild with synopses, composer bios, photographs, lesson plans, etc.

WHO DOES WHAT AT OPERA LYRA OTTAWA?

Opera Lyra Ottawa has a great staff who works passionately to promote and develop opera in the National Capital region.

General Director

Elizabeth Howarth

Production Director

Rick Banville

Artistic Director and Principal Conductor

Tyrone Paterson

Director of Marketing and Communications

Tara Lapointe

Strategic Communications & Outreach Manager

Sheilagh D'Arcy McGee

Development Manager

Tricia Johnson

Opera Studio Manager

Judith Ginsburg

Box Office Manager

Laura Beks

Box Office Assistant

Justine Gratton

Volunteer Coordinator

Patricia Blute

Thank you

Opera Lyra Ottawa sincerely appreciates the time and effort you have invested to allow us to perform for you. We look forward to providing more opportunities such as this to schoolchildren in the National Capital Region. Your feedback will be greatly appreciated so that this outreach program can continue to flourish.

Special thanks to the National Arts Centre for the loan of equipment for Opera Lyra Ottawa's Opera Studio program.

OPERA

LYRA

OTTAWA

Hansel & Gretel Evaluation

School Name _____ Teacher/Contact _____

Total number of students viewing production _____ Grade levels _____

Please take the time to evaluate the following aspects of your participation in the *Hansel & Gretel* production.

Study guide:

The study guide was a tool developed to assist teachers in preparing their students for attending the opera at the NAC.

The Guide was distributed two weeks prior to production. Was this an appropriate time frame to receive this document?

Yes No

If No, what would you recommend as appropriate timing for its distribution?

Please rate the usefulness of the information provided in the guide in preparing your students for this production?

Not Useful 1 2 3 4 5 Very Useful

Did you use the activities? Yes No

Which of the activities were most useful?

What would you recommend to improve the study guide?

Administration:

What other arts programs will be at your school this year?

Would you be interested in working with the Opera Lyra Ottawa on other projects?

Yes No

Did you find the opera staff helpful in planning the event? Yes No

Do you have any suggestions for making the booking process easier?

Do you have any suggestions for improving the NAC experience?

Please comment on the quality of the:

Performers: _____

Venue: _____

Did your students enjoy the experience? **Yes** **No**

As a result of this initiative, have your students:

Developed an understanding of basic opera/ music terminology? **Yes** **No**

Learned audience etiquette? **Yes** **No**

Expressed an interest in learning more about opera and music? **Yes** **No**

Learned enough about opera to explain it to someone else? **Yes** **No**

Describe how you integrated this performance into your overall curriculum:

Do you have any other comments?

Would you be interested in receiving additional information on the programs and productions of Opera Lyra Ottawa?

Yes **No**

May we have permission to reproduce your comments in programmes and brochures?

Yes **No**

We would greatly appreciate any comments from your students or completed activities to assist in preparing for future shows.

Thank You!

Opera Lyra Ottawa sincerely appreciates the time and effort you have invested to attend this performance and provide feedback on the experience. Your comments will help the Opera improve this outreach opportunity for children.