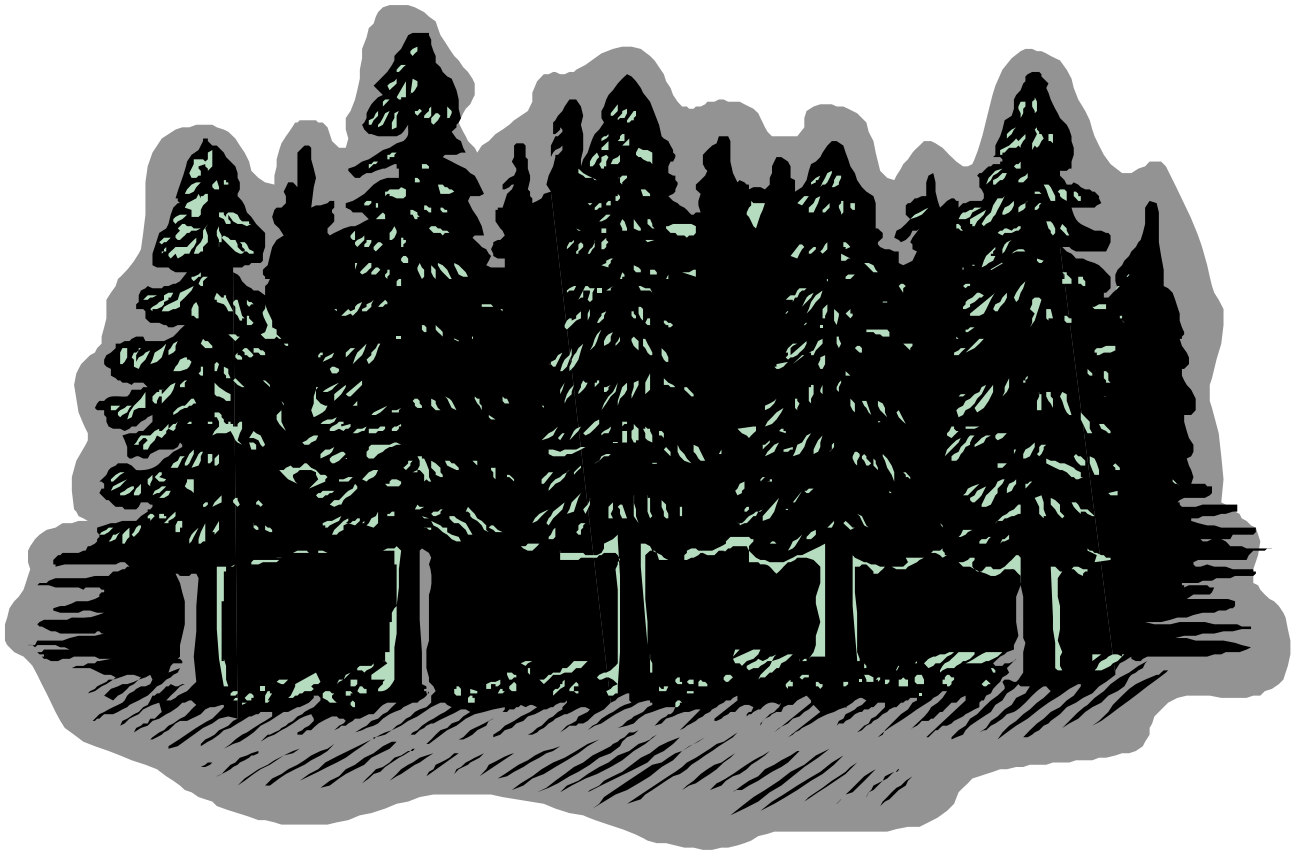


OPÉRA
LYRA OTTAWA



Dean Burry
THE BROTHERS *Grimm*

Opera Lyra Ottawa Study Guide Series

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The Magic Begins

Think back and remember how exciting it was the first time you experienced an opera. The magical experience of the music the voices and the story can be one to stay with you forever.

This workbook will allow for your students in grades 2 to 5 to learn more about the opera *The Brothers Grimm* by Dean Burry so that they will have an even better experience during the production.

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 its audience, often leaving very vivid memories that sometimes have a long lasting impact. As a first exercise with your students, ask them to answer the questions in the box below to explore their experience with the arts to this day.

Describe a meaningful, special Arts experience you have had: (Music, Theatre, Art Museum, Concert, Ballet or Dance...)

When did this take place?

Who was with you?

Describe how you felt about the experience:

OLO Opera Studio
Presents:

Dean Burry
THE BROTHERS *Grimm*

The Cast

(in order of appearance)

Michael Carty	<i>Tenor</i>	Wilhelm Grimm
Marc-Antoine D'Aragon	<i>Baritone</i>	Jacob Grimm
Mark Sampson	<i>Bass</i>	Herr Brentano/Colonel Krause/ The Miller/ Rumpelstiltskin
Kimberley Bentham/ Danielle Dudycha	<i>Soprano</i>	Dortchen Wild/ Rapunzel/Little Red Cap/ Miller's Daughter
Jennifer Cullen/ Jillian Yemen	<i>Mezzo-soprano</i>	Frau Viehmann/The Witch/ Granny/The Wolf/Miller's Wife
Christopher Mallory	<i>Bass</i>	<i>Understudy</i> Herr Brentano/Colonel Krause/The Miller/Rumpelstiltskin

Production Crew

Stage Director	Robert Herriot
Principal Repetiteur	Judith Ginsburg
Assistant Stage Director	Cassandra Silver
Apprentice Conductor/Repetiteur	Elliott Braganza
Stage Manager	Samira Rose
Production Manager	Ron Ward
Wardrobe	Pat Nuell
Make-Up	Liz Ciesluk
General Director	Elizabeth Howarth
Artistic Director	Tyrone Paterson

Musical/Opera Terms

Pronunciation for Italian words is included.

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.

BLOCKING

Where the singers stand and move during a SCENE. Singers are given their BLOCKING by the DIRECTOR and have to memorize it along with their music.

BRAVO!

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.”



CADENCE [káy-dens]

A closing statement at the end of a musical phrase. An OPEN CADENCE sounds like a resting point or a thought that is incomplete. A CLOSED CADENCE sounds like a stopping point or the end of a song/section.

CADENZA [kuh-dén-zuh]

A fast, fancy-sounding passage sung by a soloist, usually in an aria.

CHORUS

A group of singers who sing and act together; also a piece of music sung by such a group of singers.

CHORUSMASTER

The leader of the chorus.

COLORATURA [color-uh-tóo-ruh]

A highly decorative style of singing with many flourishes, trills, and CADENZAS, usually for the soprano voice.

COMPOSER

One who creates musical works.

COMPRIMARIO [kahm-prih-máh-ree-oh]

A secondary role in an opera, usually the maid, servant, messenger or confidante on one of the leading characters. Often provides comic relief.

CONDUCTOR

The leader of a musical ensemble responsible for controlling such matters as speed, volume, balance and togetherness through the use of silent gestures.

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.

DUET

A musical piece for two voices or two instruments.

ENSEMBLE

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

FINALE [fih-náh-lee]

The ending of a large piece of music such as an opera.

GRAND OPERA

The most elaborate and formal presentation of opera, signified by grandeur and size in cast, orchestra and sets.

LEITMOTIV [líght-moh-teef]

A melodic theme used throughout an opera to identify a character or idea (love, hate, jealousy, etc). German Romantic opera composer Richard Wagner developed this concept in the late 19th century.

LEGATO [le-gáh-toh]

A smooth manner of playing or singing with no perceptible breaks between notes.

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).

METER

The grouping of beats in a piece of music into groups of 2 (duple meter) or 3 (triple meter). Meter is sometimes irregular or mixed between groups of 2 and 3.

OPERA

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

OPERA BUFFA

A comic opera with elements of farce.

OPERA SERIA [opera sair-ee-ah]

A dramatic opera, usually dealing with serious or historical subject matter.

OVERTURE

An instrumental introduction to an opera that often makes use of thematic material from the body of work.

PIT (or ORCHESTRA PIT)

A large space below the stage, where the orchestra and conductor are during a performance.

PRIMA DONNA

A “leading lady” in an opera.

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.

RECITATIVE [reh-sih-tah-téev]

A style of singing designed to be similar to natural speech.

RHYTHM

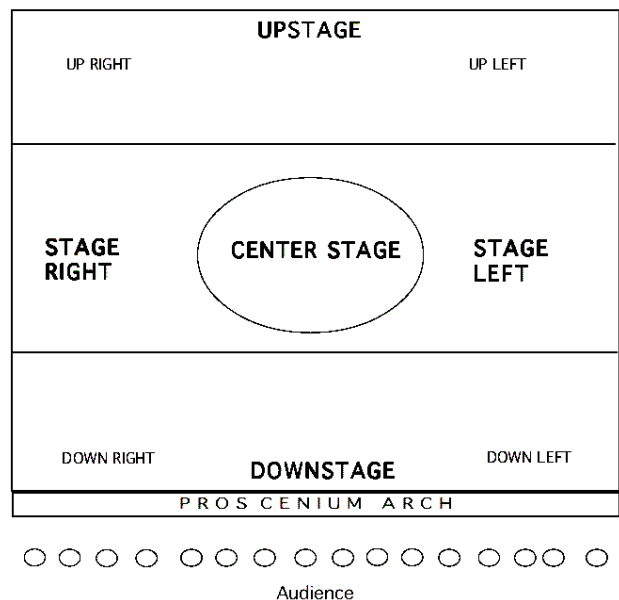
The pattern of beats created by the notes in a musical line.

SCENE

The time and location where the action takes place; also a section of an act in a dramatic or operatic production.

SCORE

The written music used by the CONDUCTOR during a performance. Includes all the vocal and instrumental parts.



SOTTO VOCE

A musical direction that asks the performer to sing, or play "under the voice," or in a subdued manner. Singing sotto voce can be compared to declaiming in a stage whisper and can be very effective in a large theatre.

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. For example: A singer moves to his/her left, which is the audience's right.

SUPER

A non-singing, non-speaking actor in an opera (short for supernumerary).

TECHNICAL

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

TEMPO

The speed at which a piece of music is performed.

THEME

A central melody in a piece of music. In opera, a theme may be associated with a particular character, setting, object, or emotion. This kind of theme is also called a LEITMOTIV.

TIMBRE [tám-burr] like amber

Tone quality or tone colour of a voice or instrument that distinguishes it from others with the same pitch and volume.

UPSTAGE

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

VIBRATO [vih-bráh-toh]

Italian for vibration. Slight and rapid fluctuations in pitch. The quality that produces warmth in the human voice.

What Is OPERA, Anyway?

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 !

Operatic Voices

Every culture in the world makes music. Often we can recognize the origin of a song based on the musical elements that are featured within it. For example, Eastern cultures like China and Japan base their compositions on the pentatonic scale (which is roughly represented by the black keys on the piano). Indian musicians (from India) use instruments like the sitar and the tabla, which have very distinct sounds.

In the same way, each culture has developed its own style of singing. What most people think of as operatic or classical singing developed in Europe. This style flourished during the seventeenth century as opera became a popular form of entertainment, and operatic music increased in complexity. The most recognizable characteristics of a classically trained voice are:

- an extensive range (the ability to sing both high and low)
- varying degrees of volume (loud and soft)
- resonance in the chest and sinus cavities (produces a “full” or “round” sound)
- an ability to fill a large space or project without amplification.

Singing in Europe and America is now generally divided into two categories: classical and popular. The main differences between these styles are resonance, timbre and volume. Essentially all singers in the “pop” field depend upon microphones to be heard in a large performance space. This enables the singers to deliver their message in either a loud, dramatic style, or in an intimate, conversational style, with little physical effort.

Opera singers, however, depend solely on the ability to project their voices naturally; for this reason, they train intensely for many years, taking voice lessons and practicing every day to strengthen their vocal cords. In order to make the large sound needed to fill an opera house without using a microphone, it is necessary that the singer use all the natural resonance of the upper chest cavity, as well as the sinus cavities in the face. These natural spaces serve as little amplifying “echo” chambers.

The singer must breathe in a specific manner, making use of the whole torso area (lungs, ribs, diaphragm and viscera). As they breathe in, each part of this network does its job: the lungs fill up, which forces the ribs to expand and the diaphragm (a flat muscle below the lungs) moves down. As the diaphragm descends, the viscera (stomach, intestines and other organs) are forced down and out. Singers describe this feeling as “fatness in the low stomach” or “filling an inner-tube” around their waist.

Expelling the air, or singing, is essentially a slow and controlled movement of those muscles. If all of the air escapes from the lungs quickly, the tone of the voice will sound breathy and will lack intensity. Successful opera singers must be able to isolate the diaphragm and ribs, controlling the rate at which they return to their original positions. This allows for a consistent stream of air that travels from the lungs, through the larynx (also called the “voice box”); the larynx houses the vocal cords, which vibrate against one another as air passes through.

Proper breathing is essential for producing a clear vocal tone with an even vibrato (the Italian word meaning “to vibrate”). Vibrato can be described as a “wobble” in the voice or technically, a consistent variation in the pitch of a tone. While many pop singers try to remove this element of singing for the sake of style, vibrato in an opera singer’s voice is a must – it increases the warmth and resonance of the tone, and also allows for accurate tuning.



Voice types based on range

Soprano: The highest female voice, with 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 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, it 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.

Voice types based on size and quality

Voices are also categorized according to size and quality. There are small, medium, medium-large and large voices in opera. The quality of a voice can be defined using the following terms:

Coloratura: Great vocal agility and high range, able to sing complicated vocal ornamentation.

Dramatic: The heaviest voice, capable of sustained declamation and a great deal of power, even over the largest operatic orchestra of about 80 instruments.

Falsetto: The upper part of a voice in which the vocal chords do not vibrate fully, more often used in reference to male voices. Falsetto is frequently used by male characters when they are imitating females, but it is not only used for comic effects. Some tenors have been able to integrate the falsetto into the rest of their voice, which makes for beautiful soft singing.

Helden-: A German prefix meaning heroic, applied to a large voice capable of performing the most demanding roles, usually used in reference to roles written by Richard Wagner.

Lyric: Average-sized voice, specializes in singing long phrases with a very beautiful tone.

What is Opera?

Lyric-Spinto: Spinto literally means pushed, but understood as somewhat heavier than a true lyric.

Soubrette: A soprano or mezzo of very light vocal weight and comparatively small range, generally cast as a young girl with a happy disposition.

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, the Witch in Hansel and Gretel would not be effective if the singer could not act well.

✓ The right look

Just like in a movie, it is important for an opera singer to look the part of the character he or she is portraying. For example, even though the singers who perform the roles of Gretel or Hansel will probably be about 25 years old, they should look very young so we can believe that they are children.

✓ 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 and Gretel* by covering these two 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 shouldn't 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.

Composer & Librettist Dean Burry



Dean Burry was born in St. John's, Newfoundland and grew up in the small town of Gander. Music is in the blood of Newfoundlanders, and it was in this environment that Burry began his own artistic journey. Early piano lessons were not completely satisfying, and it wasn't until a teacher encouraged his desire for composition, at age 10, that music became a passion. Theatre was another great interest and soon he was writing plays and music for the school drama club. His first produced script, *Good Gods*, won the local drama festival in 1987. In 1990 Burry released a pop/rock album, *Plant Your Seed*, with guitarist/vocalist Brad Davidge.

Following high school, Burry began studies as a saxophone major at Mount Allison University in Sackville, New Brunswick. In seeking ways to combine his love of theatre and music, he began composing operas and musicals. In his first three years at Mt.A, he wrote, produced and conducted three major dramatic musical works: *The Resurrection*, *Joe and Mary Had a Baby* and *Unto the Earth: Vignettes of a War*.

Shortly after completing composition studies at the University of Toronto, Burry began working in the box office at the Canadian Opera Company while composing incidental music for small theatrical productions. Working in the box office was the opening he needed to begin immersing himself in the Canadian opera world. Most lunches were spent upstairs in the library or chatting with the Education and Outreach Coordinator. He was able to attend rehearsals and learn a great deal about the ways to create successful opera.

In 1997, Burry was hired to create and run the Ezzo Kids After-school Opera Program, a community program designed to expose children to all the elements of opera. The program has met with great success and is now in its eighth season. Burry has been involved in many other education programs and has taught students from junior kindergarten to university level.

In 1998, while working as an educator with the COC he was commissioned to write *The Brothers Grimm*, a new opera for the annual school tour. The opera was a great success and was the first work to put the composer on a national stage. *The Brothers Grimm* has been seen by over 30,000 Ontario school children since 2001 and has been added to the COC's regular touring repertoire.

Other major works include *Under the Night*, *Rainbow Valley*, *Home and Away*, the film opera *Grace*, and a major operatic adaptation of J.R.R. Tolkien's *The Hobbit*. Burry's second opera for the COC, *Isis and the Seven Scorpions* recently toured Southern Ontario and was the first opera ever performed in The Four Seasons Centre for the Performing Arts. *The Vinland Traveler*, commissioned by Memorial University of Newfoundland, toured 6500 km throughout the province including performances at several Inuit and Innu schools in Northern Labrador. CBC's Musicraft broadcast a complete performance of *The Vinland Traveler* in November 2006.

Burry is currently working on *Children of the Moon*, a lost opera libretto written by Robertson Davies in 1983, but never set to music, and *Pandora's Locker*, an opera for high school audiences commissioned by The Glenn Gould Professional School.

Synopsis of *The Brothers Grimm*

On a typical day in Kassel, Germany in the 1800s, the brothers Grimm are working together researching words to include in a dictionary. Brentano, who is a poet and scholar himself, interrupts them and sets them a task. He would like them to write a book for him of common tales, like the ones that folks tell around the fire. Since the Grimm brothers do not have a background in writing stories, they ask their friends if they know any tales.

Dortchen, a friend of the brothers and sweet on Willhem, suggests the first tale, one of love. She briefly describes a prince rescuing a princess with long hair from a tower owned by a witch. This is too short for the brothers to use, so they adapt it, lengthen it and embellish it into what we know today as the story of *Rapunzel*. They are very happy that they now have their very first story, however, they realize that one story is not enough. Dortchen suggests that she find a lady from the market, Frau Viehmann, who knows the greatest of stories and will be able to help them.

Frau Viehmann tells them a tale of a girl named Little Red Cap who pays a visit to see her lovely grandmother, who lives in the middle of the woods and is not very well. Little Red Cap has been sent to take her some food. Along the way she meets a wolf who takes a short cut and arrives at the grandmother's house long before Little Red Cap. There he eats both the granny and (when she arrives) Little Red Cap. The brothers are horrified at this ending, and try and find a new one.

Colonel Krause, an old soldier who keeps falling asleep, tells them the third and final story, of a mysterious little man named Rumpelstiltskin. This story is of the miller's daughter who is sent by her father to the King's palace to spin straw into gold ... something she could not do. A little man suddenly appears and offers to do the spinning for her, if she agrees to give him her first-born child. Only if she could guess his name, would he not take the child. When the time comes to guess his name, she draws a blank. With a little bit of help, she finally guesses the right name, saving her baby and they all live happily ever after.

Just as the brothers are putting the final touches to these stories, Brentano comes in to tell them that he no longer wants a book of folk tales now, they are far too simple. But so many people had already heard about the book and wanted copies that the brothers decide to go ahead and publish the book themselves as *The Brothers Grimm Fairy Tales*.

Rapunzel

Once upon a time there was a man and a woman who had long, but to no avail, wished for a child. Finally the woman came to believe that the good Lord would fulfill her wish. Through the small rear window of these people's house they could see into a splendid garden that was filled with the most beautiful flowers and herbs. The garden was surrounded by a high wall, and no one dared enter, because it belonged to a sorceress who possessed great power and was feared by everyone.

One day the woman was standing at this window, and she saw a bed planted with the most beautiful rapunzel. It looked so fresh and green that she longed for some. It was her greatest desire to eat some of the rapunzel. This desire increased with every day, and not knowing how to get any, she became miserably ill.

Her husband was frightened, and asked her, "What ails you, dear wife?"

"Oh," she answered, "if I do not get some rapunzel from the garden behind our house, I shall die." The man, who loved her dearly, thought, "Before you let your wife die, you must get her some of the rapunzel, whatever the cost."

So just as it was getting dark he climbed over the high wall into the sorceress's garden, hastily dug up a handful of rapunzel, and took it to his wife. She immediately made a salad from it, which she devoured eagerly. It tasted so very good to her that by the next day her desire for more had grown threefold. If she were to have any peace, the man would have to climb into the garden once again. Thus he set forth once again just as it was getting dark. But no sooner than he had climbed over the wall than, to his horror, he saw the sorceress standing there before him.

"How can you dare," she asked with an angry look, "to climb into my garden and like a thief to steal my rapunzel? You will pay for this."

"Oh," he answered, "Let mercy overrule justice. I came to do this out of necessity. My wife saw your rapunzel from our window, and such a longing came over her, that she would die, if she did not get some to eat."



The sorceress's anger abated somewhat, and she said, "If things are as you say, I will allow you to take as much rapunzel as you want. But under one condition: You must give me the child that your wife will bring to the world. It will do well, and I will take care of it like a mother." In his fear the man agreed to everything.

When the woman gave birth, the sorceress appeared, named the little girl Rapunzel, and took her away. Rapunzel became the most beautiful child under the sun. When she was twelve years old, the fairy locked her in a tower that stood in a forest and that had neither a door nor a stairway, but only a tiny little window at the very top. When the sorceress wanted to enter, she stood below and called out:

"Rapunzel, Rapunzel, Let down your hair."

Rapunzel had splendid long hair, as fine as spun gold. When she heard the sorceress's voice, she untied her braids, wound them around a window hook, let her hair fall twenty yards to the ground, and the sorceress climbed up it.

A few years later it happened that a king's son was riding through the forest. As he approached the tower he heard a song so beautiful that he stopped to listen. It was Rapunzel, who was passing the time by singing with her sweet voice. The prince wanted to climb up to her, and looked for a door in the tower, but none was to be found.

He rode home, but the song had so touched his heart that he returned to the forest every day and listened to it. One time, as he was thus standing behind a tree, he saw the sorceress approach, and heard her say:

"Rapunzel, Rapunzel, Let down your hair."

Then Rapunzel let down her strands of hair, and the sorceress climbed up them to her.

"If that is the ladder into the tower, then sometime I will try my luck." And the next day, just as it was beginning to get dark, he went to the tower and called out:

"Rapunzel, Rapunzel, Let down your hair."

The hair fell down, and the prince climbed up.

At first Rapunzel was terribly frightened when a man such as she had never seen before came in to her. However, the prince began talking to her in a very friendly manner, telling her that his heart had been so touched by her singing that he could have no peace until he had seen her in person. Then Rapunzel lost her fear, and when he asked her if she would take him as her husband, she thought, "He would rather have me than would old Frau Gothel." She said yes and placed her hand into his. She said, "I would go with you gladly, but I do not know how to get down. Every time that you come, bring a strand of silk, from which I will weave a ladder. When it is finished I will climb down, and you can take me away on your horse. They arranged that he would come to her every evening, for the old woman came by day.

The sorceress did not notice what was happening until one day Rapunzel said to her, "Frau Gothel, tell me why it is that you are more difficult to pull up than is the young prince, who will be arriving any moment now?"

"You godless child," cried the sorceress. "What am I hearing from you? I thought I had removed you from the whole world, but you have deceived me nonetheless." In her anger she grabbed Rapunzel's beautiful hair, wrapped it a few times around her left hand, grasped a pair of scissors with her right hand, and snip snap, cut it off. And she was so unmerciful that she took Rapunzel into a wilderness where she suffered greatly.

On the evening of the same day that she sent Rapunzel away, the fairy tied the cut-off hair to the hook at the top of the tower, and when the prince called out:

"Rapunzel, Rapunzel, Let down your hair."

She let down the hair.

The prince climbed up, but above, instead of his beloved Rapunzel, he found the sorceress, who peered at him with poisonous and evil looks. "Aha!" she cried scornfully. "You have come for your Mistress Darling, but that beautiful bird is no longer sitting in her nest, nor is she singing any more. The cat got her, and will scratch your eyes out as well. You have lost Rapunzel. You will never see her again."

The prince was overcome with grief, and in his despair he threw himself from the tower. He escaped with his life, but the thorns into which he fell poked out his eyes. Blind, he wandered about in the forest, eating nothing but grass and roots, and doing nothing but weeping and wailing over the loss of his beloved wife. Thus he wandered about miserably for some years, finally happening into the wilderness where Rapunzel lived miserably with the twins that she had given birth to. He heard a voice and thought it was familiar. He advanced toward it, and as he approached, Rapunzel recognized him, and crying, threw her arms around his neck. Two of her tears fell into his eyes, and they became clear once again, and he could see as well as before. He led her into his kingdom, where he was received with joy, and for a long time they lived happily and satisfied.

Little Red-Cap

Once upon a time there was a dear little girl who was loved by everyone who looked at her, but most of all by her grandmother, and there was nothing that she would not have given to the child. Once she gave her a little cap of red velvet, which suited her so well that she would never wear anything else; so she was always called “Little Red-Cap.”

One day her mother said to her, “Come, Little Red-Cap, here is a piece of cake and a bottle of wine; take them to your grandmother, she is ill and weak, and they will do her good. Set out before it gets hot, and when you are going, walk nicely and quietly and do not run off the path, or you may fall and break the bottle, and then your grandmother will get nothing; and when you go into her room, don’t forget to say, ‘Good-morning,’ and don’t peep into every corner before you do it.”



“I will take great care,” said Little Red-Cap to her mother, and gave her word on it.

The grandmother lived out in the wood, half a league from the village, and just as Little Red-Cap entered the wood, a wolf met her. Red-Cap did not know what a wicked creature he was, and was not at all afraid of him. “Good-day, Little Red-Cap,” said he.

“Thank you kindly, wolf.”

“Whither away so early, Little Red-Cap?”

“To my grandmother’s.”

“What have you got in your apron?”

“Cake and wine; yesterday was baking-day, so poor sick grandmother is to have something good, to make her stronger.”

“Where does your grandmother live, Little Red-Cap?”

“A good quarter of a league farther on in the wood; her house stands under the three large oak-trees, the nut-trees are just below; you surely must know it,” replied Little Red-Cap.

The wolf thought to himself, “What a tender young creature! what a nice plump mouthful —she will be better to eat than the old woman. I must act craftily, so as to catch both.” So he walked for a short time by the side of Little Red-Cap, and then he said, “See Little Red-Cap, how pretty the flowers are about here — why do you not look round? I believe, too, that you do not hear how sweetly the little birds are singing; you walk gravely along as if you were going to school, while everything else out here in the wood is merry.”

Little Red-Cap raised her eyes, and when she saw the sunbeams dancing here and there through the trees, and pretty flowers growing everywhere, she thought, “Suppose I take grandmother a fresh nosegay; that would please her too. It is so early in the day that I shall still get there in good time;” and so she ran from the path into the wood to look for flowers. And whenever she had picked one, she fancied that she saw a still prettier one farther on, and ran after it, and so got deeper and deeper into the wood.

Meanwhile the wolf ran straight to the grandmother’s house and knocked at the door.

“Who is there?”

“Little Red-Cap,” replied the wolf. “She is bringing cake and wine; open the door.”

“Lift the latch,” called out the grandmother, “I am too weak, and cannot get up.”

The wolf lifted the latch, the door flew open, and without saying a word he went straight to the grandmother’s bed, and devoured her. Then he put on her clothes, dressed himself in her cap, laid himself in bed and drew the curtains. Little Red-Cap, however, had been running about picking flowers, and when she had gathered so many that she could carry no more, she remembered her grandmother, and set out on the way to her. She was surprised to find the cottage-door standing open, and when she went into the room, she had such a strange feeling that she said to herself, “Oh dear! how uneasy I feel to-day, and at other times I like being with grandmother so much.” She called out, “Good morning,” but received no answer; so she went to the bed and drew back the curtains. There lay her grandmother with her cap pulled far over her face, and looking very strange.



“Oh! grandmother,” she said, “what big ears you have!”

“The better to hear you with, my child,” was the reply.

“But, grandmother, what big eyes you have!” she said.

“The better to see you with, my dear.”

“But, grandmother, what large hands you have!”

“The better to hug you with.”

“Oh! but, grandmother, what a terrible big mouth you have!”

“The better to eat you with!”

And scarcely had the wolf said this, than with one bound he was out of bed and swallowed up Red-Cap. When the wolf had appeased his appetite, he lay down again in the bed, fell asleep and began to snore very loud. The huntsman was just passing the house, and thought to himself, "How the old woman is snoring! I must just see if she wants anything." So he went into the room, and when he came to the bed, he saw that the wolf was lying in it.

"Do I find thee here, thou old sinner!" said he. "I have long sought thee!" Then just as he was going to fire at him, it occurred to him that the wolf might have devoured the grandmother, and that she might still be saved, so he did not fire, but took a pair of scissors, and began to cut open the stomach of the sleeping wolf. When he had made two snips, he saw the little Red-Cap shining, and then he made two snips more, and the little girl sprang out, crying, "Ah, how frightened I have been! How dark it was inside the wolf;" and after that the aged grandmother came out alive also, but scarcely able to breathe.

Red-Cap, however, quickly fetched great stones with which they filled the wolf's body, and when he awoke, he wanted to run away, but the stones were so heavy that he fell down at once, and fell dead. Then all three were delighted. The huntsman drew off the wolf's skin and went home with it; the grandmother ate the cake and drank the wine which Red-Cap had brought, and revived, but Red-Cap thought to herself, "As long as I live, I will never by myself leave the path, to run into the wood, when my mother has forbidden me to do so."

It is also related that once when Red-Cap was again taking cakes to the old grandmother, another wolf spoke to her, and tried to entice her from the path. Red-Cap, however, was on her guard, and went straight forward on her way, and told her grandmother that she had met the wolf, and that he had said "good-morning" to her, but with such a wicked look in his eyes, that if they had not been on the public road she was certain he would have eaten her up.

"Well," said the grandmother, "we will shut the door, that he may not come in." Soon afterwards the wolf knocked, and cried, "Open the door, grandmother, I am little Red-Cap, and am fetching you some cakes." But they did not speak, or open the door, so the grey-beard stole twice or thrice round the house, and at last jumped on the roof, intending to wait until Red-Cap went home in the evening, and then to steal after her and devour her in the darkness.

But the grandmother saw what was in his thoughts. In front of the house was a great stone trough, so she said to the child, "Take the pail, Red-Cap; I made some sausages yesterday, so carry the water in which I boiled them to the trough." Red-Cap carried until the great trough was quite full. Then the smell of the sausages reached the wolf, and he sniffed and peeped down, and at last stretched out his neck so far that he could no longer keep his footing and began to slip, and slipped down from the roof straight into the great trough, and was drowned. But Red-Cap went joyously home, and never did anything to harm any one.

Rumpelstiltskin

Once there was a miller who was poor, but who had a beautiful daughter. Now it happened that he had to go and speak to the king, and in order to make himself appear important he said to him, “I have a daughter who can spin straw into gold.”

The king said to the miller, “That is an art which pleases me well, if your daughter is as clever as you say, bring her tomorrow to my palace, and I will put her to the test.” And when the girl was brought to him he took her into a room which was quite full of straw, gave her a spinning-wheel and a reel, and said, “Now set to work, and if by tomorrow morning early you have not spun this straw into gold during the night, you must die.” Thereupon he himself locked up the room, and left her in it alone.

So there sat the poor miller’s daughter, and for the life of her could not tell what to do, she had no idea how straw could be spun into gold, and she grew more and more frightened, until at last she began to weep. But all at once the door opened, and in came a little man, and said, “Good evening, mistress miller, why are you crying so.”



“Alas,” answered the girl, “I have to spin straw into gold, and I do not know how to do it.”

“What will you give me,” said the manikin, “if I do it for you.”
“My necklace,” said the girl.

The little man took the necklace, seated himself in front of the wheel, and whirr, whirr, whirr, three turns, and the reel was full, then he put another on, and whirr, whirr, whirr, three times round, and the second was full too. And so it went on until the morning, when all the straw was spun, and all the reels were full of gold.

By daybreak the king was already there, and when he saw the gold he was astonished and delighted, but his heart became only greedier. He had the miller’s daughter taken into another room full of straw, which was much larger, and commanded her to spin that also in one night if she valued her life. The girl knew not how to help herself, and was crying, when the door opened again, and the little man appeared, and said, “What will you give me if I spin that straw into gold for you?”

“The ring on my finger,” answered the girl.

The little man took the ring, again began to turn the wheel, and by morning had spun all the straw into glittering gold.

The king rejoiced beyond measure at the sight, but still he had not gold enough, and he had the miller’s daughter taken into a still larger room full of straw, and said, “You must spin this, too, in the course of this night, but if you succeed, you shall be my wife.”

“Even if she be a miller’s daughter,” thought he, “I could not find a richer wife in the whole world.”

When the girl was alone the manikin came again for the third time, and said, "What will you give me if I spin the straw for you this time also?"

"I have nothing left that I could give," answered the girl.

"Then promise me, if you should become queen, to give me your first child."

"Who knows whether that will ever happen," thought the miller's daughter, and, not knowing how else to help herself in this strait, she promised the manikin what he wanted, and for that he once more spun the straw into gold.

And when the king came in the morning, and found all as he had wished, he took her in marriage, and the pretty miller's daughter became a queen. A year later, she brought a beautiful child into the world, and she never gave a thought to the manikin. But suddenly he came into her room, and said, "Now give me what you promised."

The queen was horror-struck, and offered the manikin all the riches of the kingdom if he would leave her the child. But the manikin said, "No, something alive is dearer to me than all the treasures in the world."

Then the queen began to lament and cry, so that the manikin pitied her. "I will give you three days' time," said he, "if by that time you find out my name, then shall you keep your child." So the queen thought the whole night of all the names that she had ever heard, and she sent a messenger over the country to inquire, far and wide, for any other names that there might be.

When the manikin came the next day, she began with Caspar, Melchior, Balthazar, and said all the names she knew, one after another, but to every one the little man said, "That is not my name."

On the second day she had inquiries made in the neighborhood as to the names of the people there, and she repeated to the manikin the most uncommon and curious, "Perhaps your name is Shortribs, or Sheepshanks, or Laceleg," but he always answered, "That is not my name."

On the third day the messenger came back again, and said, "I have not been able to find a single new name, but as I came to a high mountain at the end of the forest, where the fox and the hare bid each other good night, there I saw a little house, and before the house a fire was burning, and round about the fire quite a ridiculous little man was jumping, he hopped upon one leg, and shouted – "Today I bake, tomorrow brew, The next I'll have the young queen's child. Ha, glad am I that no one knew that Rumpelstiltskin I am styled."

You may imagine how glad the queen was when she heard the name. And when soon afterwards the little man came in, and asked, "Now, mistress queen, what is my name," at first she said, "Is your name Conrad?"

"No."

"Is your name Harry?"

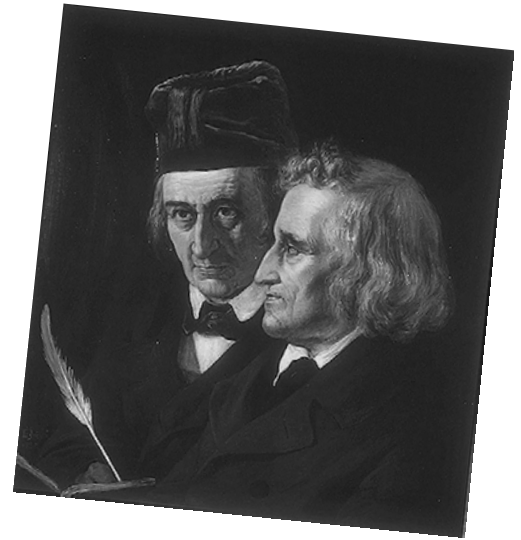
"No."

"Perhaps your name is Rumpelstiltskin?"

"The devil has told you that! The devil has told you that," cried the little man, and in his anger he plunged his right foot so deep into the earth that his whole leg went in, and then in rage he pulled at his left leg so hard with both hands that he tore himself in two.

About 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 folklore and even traded in an old pair of pants in exchange for a good scary tale. The Grimm Brothers edited and shaped them to stress religious, political and moral elements, more appropriate for young children. In 1857, the collection was published under the title *Children's & Household Tales*. 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:

Between 1990 and the 2002 introduction of the euro currency in Germany, the Grimms were depicted on the 1000 Deutsche Mark note—the largest available denomination.



¹ philology – the study of language

Cross-curricular Activities for *The Brothers Grimm*

Grades K – 2

Ministry Expectations Covered

	Kindergarten	Grade 1	Grade 2
Music	<ul style="list-style-type: none"> - Move in response to the tempo and mood of music (e.g., fast, slow, dreamy, or scary music) - Demonstrate understanding of rhythmic patterns (e.g., clap on the beat) 	<ul style="list-style-type: none"> - Identify correctly specific sounds heard in their classroom environment - Identify higher and lower pitched sounds and different tempi (faster and slower speeds) in their environment and in music - Create simple accompaniments and sound effects to songs and poems 	<ul style="list-style-type: none"> - Identify examples of beat in their environment and in music (e.g. ticking of clocks, steady pulse in rhymes or songs) - Produce a specific effect (e.g. create a soundscape as background for a story or poem), using a variety of sources (e.g. the voice, the body, instruments)
Drama	<ul style="list-style-type: none"> - Participate willingly in creative movement - Enact stories from their own and other cultures (e.g., folk tales or nursery rhymes) - Play the parts of characters from folk tales and legends of various countries - Name different elements in performances 	<ul style="list-style-type: none"> - Demonstrate an understanding of different points of view (e.g. by playing the role of different characters, and identifying and solving problems they face) - Describe some basic ways in which the body can be used in space and time (e.g. freezing in position to look like a statue) 	<ul style="list-style-type: none"> - Perform a soundscape or sound collage based on a theme or topic studied in another area of the curriculum - Describe their own and other's work, using drama vocabulary (e.g. identify the tableau as a way of crystallizing a moment of importance in a story)
Social Skills / Visual Art	<ul style="list-style-type: none"> - Adapt readily to new situations (e.g., participating in school functions) 	<ul style="list-style-type: none"> - Produce two-dimensional works of art (i.e. drawing) that communicate thoughts and feelings 	<ul style="list-style-type: none"> - Make artistic choices in their work - Produce two dimensional works of art (i.e. drawing) that communicate thoughts and feelings
Language	<ul style="list-style-type: none"> - Demonstrate understanding of a variety of written materials that are read to them - Write using a variety of tools and media - Write simple messages using a combination of pictures, symbols, letters, phonetic spellings - Begin to distinguish between the imaginary and the real (e.g., between folk tales and personal news; between events in cartoons and events in real life). 	<ul style="list-style-type: none"> - Produce short pieces of writing using simple forms - Organize information so that the writing conveys a clear message - Retell a simple story in proper sequence and recall information in it accurately - Predict what may happen next in a story, and revise or confirm predictions - Express their thoughts and feelings about a story - Communicate messages, and follow basic instructions and directions. 	<ul style="list-style-type: none"> - Use some materials from other media to enhance their writing - Retell a story in proper sequence, identify the main idea and the characters, and discuss some aspects of the story - Express their thoughts and feelings about ideas in a piece of writing - Use appropriate vocabulary and oral language structures to express emotions in a variety of situations - Retell stories, presenting events in a coherent sequence

Listening exercise and character exploration

1. Have students find a spot in the room where they can spread their arms out and not touch anyone. Have them stand in those spots with their arms at their sides.
2. Tell the students they are becoming very sleepy and to sink to the floor as SLOWLY as possible and lie down, using smooth movements.
3. When all students are lying down, ask them to concentrate on the sounds they hear outside the classroom, (people walking by, other classes, sounds outside) and inside classroom (clocks, the lights). Which sounds are high and low and which are loud and soft?

4. Finally ask them to concentrate so hard that they can “hear” their own heartbeat. They can find their pulse on their neck so they can feel the beat as well.
5. Ask them to imagine their favourite character from one of their favourite stories (preferably not TV). Have them imagine that character. What is that person (or animal) wearing? What is he/she/it doing? Tell the students that when you clap three times, they are to wake up and “become” that character, moving silently around the space.
6. Tell the students that their character is doing a job or a task. Have them act out that task.
7. Freeze! Explain to the students that their character has just encountered a problem with the job he/she is doing (they have lost something, something has broken, etc.) Are the students clear enough in their silent actions that you can tell what the problem is?
8. Have the students figure out a way to solve this problem. When they have solved the problem, have them sit down.
9. Ask students to break into groups of three or four and tell the others who they were, what they were doing, what their problem was and how it was solved.

Soundscape

1. Have children sit in a circle. Tell them that they are going to become an orchestra called “Sounds of A Magic Forest.” Give them a few moments to create their special sound.
2. Tell the students that you are going to be the “remote control” for (or conduct) their sounds. When you move your hand(s) with your palms up, up to the ceiling, their sounds get louder. When you lower them (palms down) they are to get softer. When you move your hands in a wave like motion quickly, they are to speed up their sounds. When you wave very slowly, they slow down their sounds.
3. Have a discussion. What sounds are slow sounds in the school? Fast sounds? What songs do they like which are fast in tempo? Slow?
4. Have fun! Have students come up and be the conductor. Divide the groups into two groups and have them each follow a different hand with different commands.

Writing and Illustrating

1. Read with the students, *Rapunzel*, *Little Red Riding Hood* and *Rumpelstiltskin*. Have children use their soundscape noises during the reading to underscore the forest scenes
2. Have students choose their favourite story and decide what they thought the MOST exciting part in the story.
3. Give students a big piece of paper. Have them draw their favourite character solving his/her problem. Have them write at the bottom of the page the words that describe what they see. (Sentences are great, depending on ability). Have them choose a title for this picture.
4. Have them create a visual representation of what they have imagined. They can draw; create a collage using magazine pictures, etc. Students can present their work to the class.

Grades 3 – 4

Ministry expectations covered

Subject	Grade 3	Grade 4
Music	<ul style="list-style-type: none"> - Identify the rhythmic patterns in a piece of music - Sing expressively, showing awareness that changes in volume or speed can help to convey the meaning of the text - Substitute different words in familiar songs or create new verses, using their knowledge of rhythm to ensure that the new text fits with the melody - Communicate their thoughts and feelings about the music they hear, using language and a variety of art forms (e.g. storytelling, creative movement) 	<ul style="list-style-type: none"> - Write new words to familiar melodies using their knowledge of rhythm to ensure that the new text fits with the melody - Create an accompaniment for a story - Sing expressively, giving particular attention to using suitable dynamics and tempi - Communicate their thoughts and feelings about the music they hear, using language and a variety of art forms (e.g. storytelling, collage)
Drama	<ul style="list-style-type: none"> - Interpret and communicate the meaning of stories, poems and plays, and other material drawn from a range of sources and cultures using basic drama technique - Demonstrate the ability to concentrate while in role in drama - Create works of drama and dance, using appropriate elements (e.g. rhythm, form) 	<ul style="list-style-type: none"> - Interpret and communicate the meaning of stories, poems, plays and other material drawn from a variety of sources and cultures, using a variety of dramatic techniques - Enact or create, rehearse and present drama works based on novels, stories, poems and plays - Demonstrate the ability to maintain concentration while in role (using different levels, a specific focus, facial expressions and symbols to convey meaning.
Language	<ul style="list-style-type: none"> - Produce pieces of writing using a variety of different forms - Identify and restate the main idea in a piece of writing - Identify and describe some elements of stories - Communicate messages, follow directions for a variety of activities and events - Retell stories, demonstrating an understanding of basic story structure and include information about characters, action and story ending 	<ul style="list-style-type: none"> - Choose words that are most effective for their purpose - Identify the main idea in a piece of writing - Identify and describe elements of stories (e.g. plot, central idea, characters, setting) - Retell a story by adapting it for presentation in another way (e.g. dramatization) - Communicate a main idea about a topic and describe a short sequence of events

Scene Breakdown

1. Read the students the fairytales Rapunzel, Little Red Riding Hood and Rumpelstiltskin.
2. Have the students break into groups of three to four, each group choose one of the stories.
3. Have them reduce the story to three sentences (beginning, middle and end). Have them write each sentence onto a separate recipe card or piece of paper.
4. Have the students create a tableau (frozen picture) for each sentence. Suggest that different levels, exaggerated facial expressions make a more exciting picture.
5. Share with the class. One student can be chosen to read the sentences aloud before each presentation.

Same Tune, Different Story

In this activity, students will use familiar tunes and create new texts to these melodies. These new texts can be created before or after seeing the COC presentation.

1. Write out the words for “Twinkle, Twinkle Little Star.” Each phrase will get its own line.
2. Have students sing the song out loud, then clap each syllable as they sing the song. This will reinforce the beats they will be matching to new lyrics.

3. Challenge the students to create their own lyrics to the “Twinkle” tune based on the three stories from The Brothers Grimm. If necessary, do a group song first with the entire class. Hand out the black line master “Same Tune, Different Story” on page 28.
4. When finished, students can form groups and share songs. One way to do this is to have students pick their favourite verse, and form groups based on the storyline. In other words: “All Red Riding Hoods to one corner and share, etc”.
5. An extension activity would be to create one giant theme song from the three class groups (or one full class group) for each tale. The words could be printed onto large chart paper, or keyed into a class newsletter for one big sing-along!

FURTHER related activities

WHAT IF? Prior to the opera, lead a discussion about Little Red Cap’s adventures and conversation with the wolf. What consequence did this have for the outcome for the story? If Little Red Cap did NOT talk to the wolf, how might the story have ended? Does the moral or message of the story still apply today and why?

Discuss the passing down of stories orally in different cultures (i.e. First Nations, African, Asian and European). Use the **BROKEN TELEPHONE**. Have the students sit in a circle. One student starts by whispering a sentence to another and they pass it on to another, repeating the pattern until the last student repeats out loud what they heard. Then the first student repeats the original sentence. Note differences between what was first said and what was last said. Point out that the stories in The Brothers Grimm may be different from versions they have already heard.

Have the students pair off and create a mini-dialogue as characters in the opera, describing an event in the day (i.e. a day in the life of the hunter from Little Red Cap, describing how he was able to save her and her grandmother, or how Rapunzel felt the first time that someone used her hair as a ladder, or the day that the princess first tried to spin straw into gold).

Have the students assume the role of a 19th century critics, who have just read the Brothers Grimm collection of stories. Remind the students of the necessary components of a good review (i.e. summary, likes, dislikes, all supported by evidence). They could present their writings orally (as if they were doing a review on the radio or television) or publish a class newsletter on the computer.

Ask the students to bring in examples of a newspaper story or have some handy. Have the class write a newspaper story on Little Red Cap or Rumpelstiltskin, or Rapunzel. Ensure that the students are familiar with the elements of a newspaper story (i.e. written in columns, intriguing headlines, answering the questions, who, what, where, why and how).

Grades 5 – 6

Ministry Expectations Covered

Subject	Grade 5	Grade 6
Music	<ul style="list-style-type: none"> - Read simple notation - Interpret correctly whole notes, half-notes, quarter-notes and eighth-notes 	<ul style="list-style-type: none"> - Read and perform from musical notation - Use correctly the musical terminology associated with the specific expectations for this grade - Read correctly music that contains whole notes, half-notes, quarter-notes and eighth-notes
Drama	<ul style="list-style-type: none"> - Select words, visual images, and sounds from other subjects in the curriculum for interpretation and dramatization 	<ul style="list-style-type: none"> - Describe the skills needed to perform in public
Language	<ul style="list-style-type: none"> - Select and use words to create a specific effect - Speak clearly when making presentations - Contribute and work constructively in groups 	<ul style="list-style-type: none"> - Select words and expressions to create specific effects - Contribute and work constructively in groups - Recognize and interpret figurative language

Musical Notation

1. Use the following to introduce or reintroduce the students to musical notation.

Read through the following poem or magical verse:

Dum diddle dee, diddle dum, diddle doo
 Hum hiddle hee, hiddle hum, hiddle hoo
 Zum ziddle zee, ziddle zum, ziddle zoo.

2. We are going to put this poem into another code using the words TA, Ti-Ti, and TA-AH. Re-write the poem using this code:

Substitute TA for: DUM, DEE, HUM, HEE, ZUM and ZEE
 Substitute: Ti-Ti for: DIDDLE, HIDDLE and ZIDDLE
 Substitute TA-AH for: DOO, HOO and ZOO

What does the poem sound like now? ta ti-ti ta, ti-ti ta, ti-ti ta-ah, etc.

3. Substitute a quarter note for every ta, eighth notes for every ti-ti and a half note for every ta-ah.
4. Further extensions
 - Can you make up your own words to this rhythm?
 - Can you guess what time signature(s) it would indicate it is written in this way?
 - Could you re-write it into another time signature using different notes?
 - How would changing the tempo of this chant affect the mood?
 - Is slower more mysterious and spooky? Is faster happier and more cheerful?

FURTHER related activities

The stories, adapted by the Brothers Grimm, exist in different cultures with modifications consistent with that culture's traditions and beliefs. You could take any of the stories from the opera and adapt it to the country and culture that you are currently studying, or one of your choice. Ensure that appropriate changes in name, dress, shelter/housing, food and other cultural practices are made.

Language Arts Activities:

Pre-Opera Activities

Reading: Every student should know the story line from the opera *The Brothers Grimm*.

Reading: Exploring multi-culturalism: Because of their basic simplicity, many folktales make an excellent introduction to literature for preschoolers. Students in the early elementary grades can discuss the appropriateness of the pictures in illustrated versions of the better known tales, and should be exposed to simpler folktales from a variety of cultures. Upper elementary students can survey the entire range of folktales, noticing the cultural variations in the treatment of common themes and the psychological implications of these tales.

The Brothers Grimm Vocabulary

The following words are used in the libretto of the opera. Before the opera use some of these words below to build vocabulary.

A approve amaze	delicious dictionary dreary	introduce	R rush
B betrayed bibliography blushing bother	E edge	J juvenile	S spinning straw strolling
C care cautious contents curious	F footnotes furious	L ladder	T tales thrilling tower
D deal deceiving	G gazing grammar	M miller	U unique
	I imagine impress impudent	P pirate preface publish	W wander wrath
		Q quotes	

Same Tune, Different Story

Using the tune, “Twinkle, Twinkle Little Star,” compose your own verse that matches the rhythm (or beats, or syllables) of this melody. Clap the syllables out to see how many you need for each line.

Here are some sample first lines:

How can straw change into gold?

Little Red should careful be,

Ra-pun-zel, let down your hair,

Fairy Tale Recipe

Listed below are the common elements of Fairy Tales. As Rumpelstiltskin, Rapunzel and Little Red Cap are read, discuss these elements and identify specific characters and situations. This can be used as a springboard for further discussion, to compare the stories, write an individual or class Fairy Tale

<u>The Fairy Tale begins</u>	<u>Rapunzel</u>	<u>Little Red Cap</u>	<u>Rumpelstiltskin</u>
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“Once Upon a Time”

It happened long ago
And far away

Some characters are
Royalty

Some characters are
good.

Some are characters
are evil.

There is a problem
to solve

Someone makes a
plan to solve the
problem

There is some magic

Someone gets a reward

Someone gets punished

There is a “happily ever-
after” ending

Rapunzel Word Search

Find all the hidden words from the word list below.

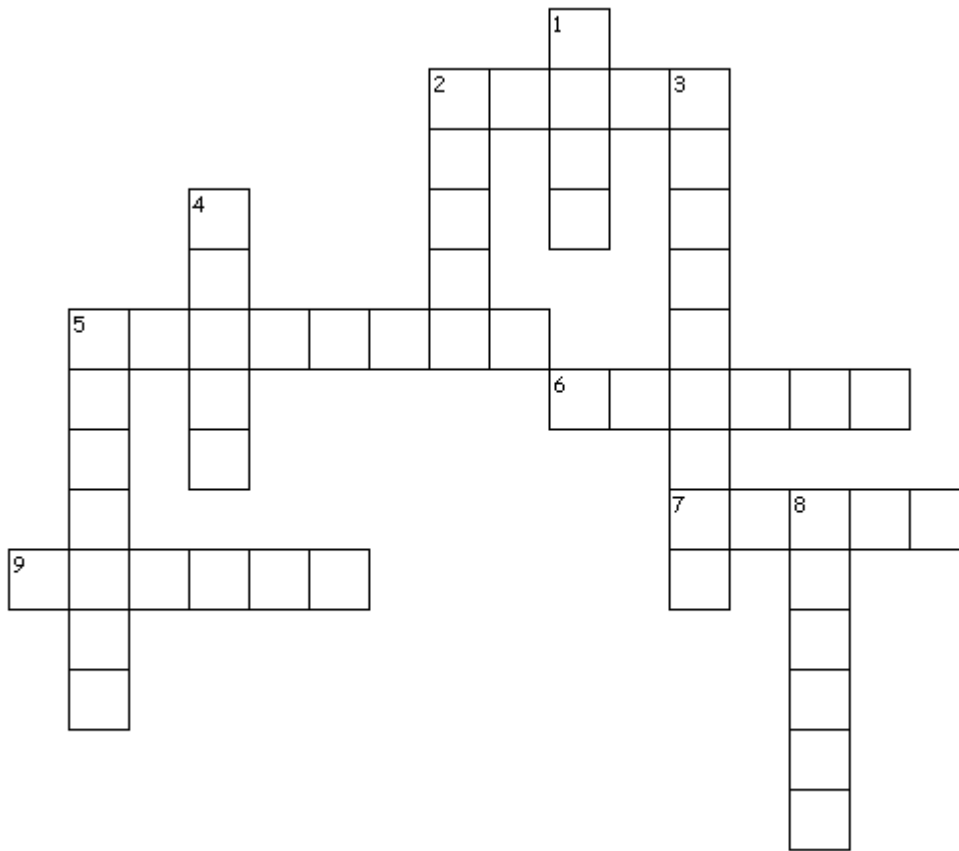
G	L	I	G	R	A	F	K	C	O	N	X
G	G	P	T	M	K	O	D	Y	C	Q	M
R	V	H	I	R	M	R	B	M	U	B	I
U	V	Y	R	T	E	E	S	P	W	E	L
N	Z	X	Y	Y	J	S	T	Z	G	A	L
C	F	S	D	T	Z	T	R	N	N	U	E
O	T	P	A	O	C	S	A	N	A	T	R
M	Q	I	U	M	W	V	W	E	P	I	U
M	U	N	G	O	A	Q	V	C	F	F	A
O	E	N	H	R	N	P	F	K	C	U	Y
N	E	I	T	R	D	V	S	L	D	L	Q
R	N	N	E	O	J	I	F	A	J	O	K
H	Q	G	R	W	J	T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



BEAUTIFUL
DAUGHTER
FOREST
GOLD
MILLER
MOUNTAIN

NECKLACE
QUEEN
SPINNING
STRAW
TOMORROW
UNCOMMON

Rapunzel Criss-Cross



Across

2. The Prince's eyes were cured by Rapunzel's _____
5. What were used to cut Rapunzel's hair?
6. Frau Gothel caught the man in her _____
7. The rapunzel was used to make a _____
9. Rapunzel's room had only a _____

Down




1. "Rapunzel, Rapunzel, let down your _____"
2. When she was twelve Rapunzel was locked in a _____
3. Frau Gothel is called a _____
4. The thorns made the Prince _____
5. Rapunzel passed the time by _____
8. Rapunzel's hair was used as a _____

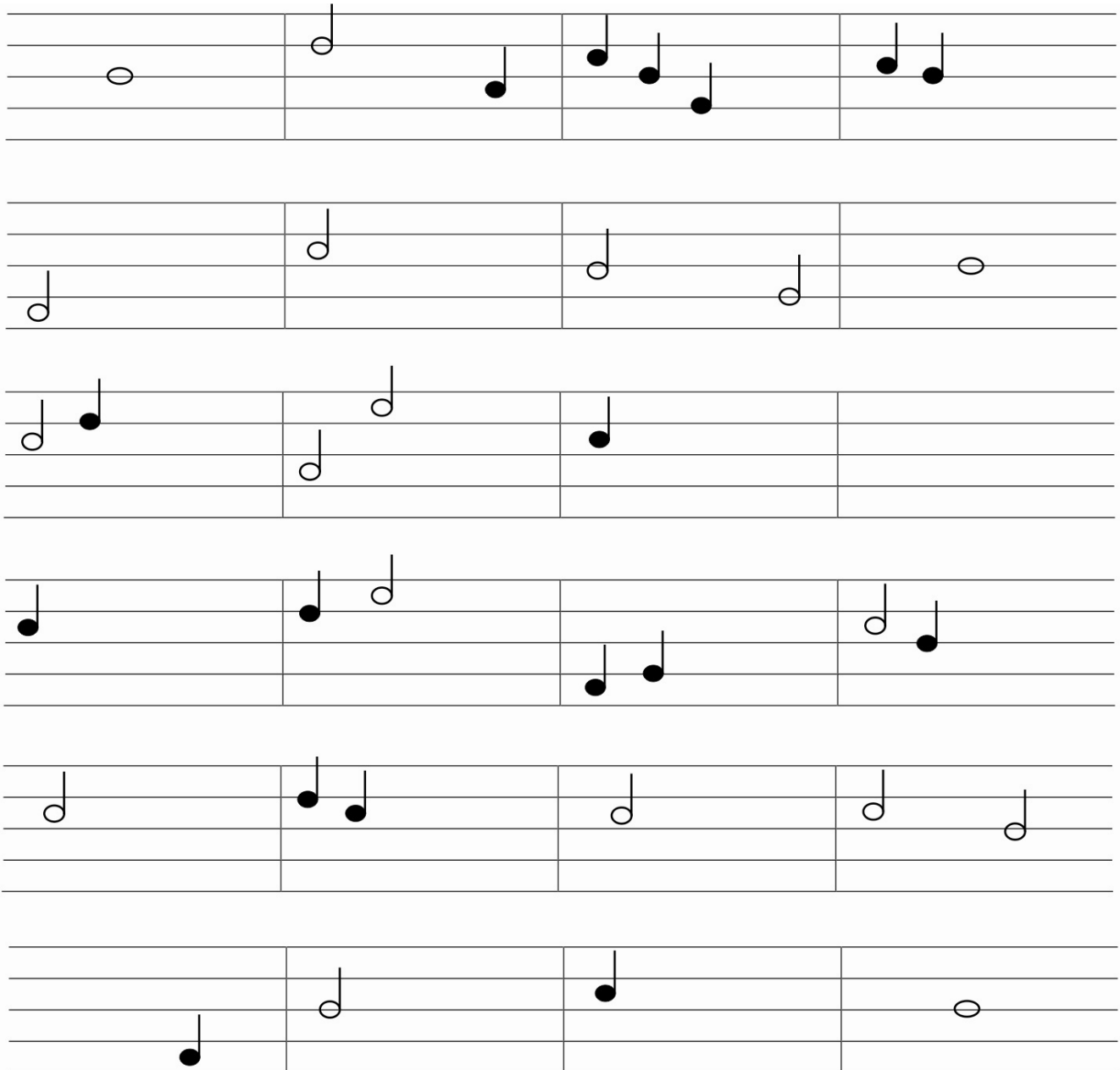


Musical Fractions

Each measure (a measure is each box on the musical scales below) should have a total of four beats. Using the guide to the right, add in the missing notes to make each measure contain four beats.

For Grades 3 – 5.

	Quarter Note – One Beat
	Half Note – Two Beats
	Whole Note – Four Beats



The musical staves are arranged as follows:

- Staff 1:** Measure 1: Whole note (G4). Measure 2: Half note (A4), Quarter note (B4). Measure 3: Quarter note (C5), Quarter note (B4), Quarter note (A4). Measure 4: Quarter note (G4), Quarter note (F4).
- Staff 2:** Measure 1: Half note (G4). Measure 2: Half note (A4). Measure 3: Half note (B4), Half note (C5). Measure 4: Whole note (D5).
- Staff 3:** Measure 1: Half note (G4), Quarter note (A4). Measure 2: Half note (B4), Half note (C5). Measure 3: Quarter note (D5). Measure 4: (Empty).
- Staff 4:** Measure 1: Quarter note (G4), Quarter note (A4). Measure 2: Quarter note (B4), Half note (C5). Measure 3: Quarter note (D5), Quarter note (E5). Measure 4: Half note (F5), Quarter note (G5).
- Staff 5:** Measure 1: Half note (G4). Measure 2: Quarter note (A4), Quarter note (B4). Measure 3: Half note (C5). Measure 4: Half note (D5), Half note (E5).
- Staff 6:** Measure 1: Quarter note (G4). Measure 2: Half note (A4). Measure 3: Quarter note (B4). Measure 4: Whole note (C5).

Opera Composer Word Search

Many, many people have written music for operas. Can you find the names of 16 of the most famous opera composers in the puzzle grid below? Hint: Some words are written right to left, some are bottom to top, and some are on a diagonal going any of four different directions.

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

BEETHOVEN
BRITTEN
GOUNOD
MENOTTI
STRAUSS
WAGNER

BELLINI
DONIZETTI
MASCAGNI
MOZART
THOMAS

BIZET
GERSHWIN
MASSENET
PUCCINI
VERDI

Colouring Fun







Happily Ever After the Performance

We hope that your students will have a great experience attending Opera Lyra Ottawa's production of *The Brothers Grimm*. To make the experience more meaningful we would like to suggest a number of possible activities for in the classroom following their 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 *The Brothers Grimm*. This project will facilitate students' listening, writing skills, communication and aesthetic judgment skills. Use the "Ottawa Citizen" worksheet on page 44 as a prompt. Then please take a few minutes and send these critiques to Karl Balisch, Director of Marketing and Communications, 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.

Thank you

Opera Lyra Ottawa (OLO) sincerely appreciates the time and effort you have invested to attend our performance at the NAC Fourth Stage. 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.

Opera Lyra Ottawa
***The Brothers Grimm* Evaluation**

School Name _____ Teacher/Contact _____

Total number of students viewing production _____ Grade levels _____

Any other special information about your school you would like to share with Opera Lyra Ottawa:

Please take the time to evaluate the following aspects of your participation in the *Little Red Riding Hood* production.

Study Guide:

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

Was this an appropriate time frame to receive the Study Guide? **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? _____

Which of the following do you have available for use in the classroom:

audio **CD player** **DVD-player / TV**

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 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

Examples: _____

Learned audience etiquette? Yes No

Examples: _____

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

Examples: _____

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

Examples: _____

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 programs 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 to provide feedback on the experience.

Your comments will help the Opera improve this outreach opportunity for children.

Return to: Karl Balisch, Director of Marketing, fax: 613-233-5431 email:

kbalisch@operalyra.ca

Opera Lyra Ottawa, 2 Daly Ave, Suite 110, Ottawa, ON, K1N 6E2