

*Virginia
Opera*

The Wonderful Wizard of Opera



Teacher Guide **Activities created by Melissa Sullivan**

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In your hands is a teacher guide to accompany the Virginia Opera Education Performance you will be presenting at your school. It is our hope that this teacher guide will assist you and your students in making the most of your experience with Virginia Opera. Opera brings together music, drama, dance, language, literature, history, and geography, and we encourage you to incorporate this teacher guide into your curriculum and use the art form of opera to supplement your students' educational experience.

This teacher guide includes background information and essay/discussion topics as well as a series of ready to use student activity sheets. This guide is designed to benefit both educator and student with regard to the inter-disciplinary approach to education. Also included are follow up worksheets which encourage students to express what they saw, heard, and learned from the performance. We invite you to use this guide to augment your existing curriculum for language arts, music, social studies, science, and mathematics.

We at Virginia Opera believe that the performing arts are an essential component of every student's education and that all students should be afforded the opportunity to experience live theater. We sincerely hope that your experience with Virginia Opera is entertaining, educational, and inspiring and will serve as a catalyst for a life long appreciation of opera.



The Operatic Voice

A true (and brief) definition of the “operatic” voice is a difficult proposition. Many believe the voice is “born,” while just as many hold to the belief that the voice is “trained.” The truth lies somewhere between the two. Voices that can sustain the demands required by the operatic repertoire do have many things in common. First and foremost is a strong physical technique that allows the singer to sustain long phrases through the control of both the inhalation and exhalation of breath. Secondly, the voice (regardless of its size) must maintain a resonance in both the head (mouth, sinuses) and chest cavities. The Italian word “*squillo*” (squeal) is used to describe the brilliant tone required to penetrate the full symphony orchestra that accompanies the singers. Finally, all voices are defined by both the actual voice “type” and the selection of repertoire for which the voice is ideally suited.

Within the five major voice types (*Soprano, Mezzo-Soprano, Tenor, Baritone, Bass*) there is a further delineation into categories (*Coloratura, Lyric, Spinto, Dramatic*) which help to define each particular instrument. The *Coloratura* is the highest within each voice type whose extended upper range is complimented by extreme flexibility. The *Lyric* is the most common of the “types.” This instrument is recognized more for the exceptional beauty of its tone rather than its power or range. The *Spinto* is a voice which combines the beauty of a lyric with the weight and power of a *Dramatic*, which is the most “powerful” of the voices. The *Dramatic* instrument is characterized by the combination of both incredible volume and “steely” intensity.

While the definition presented in the preceding paragraph may seem clearly outlined, many voices combine qualities from each category, thus carving an unique niche in operatic history. Just as each person is different from the next, so is each voice. Throughout her career Maria Callas defied categorization as she performed and recorded roles associated with each category in the soprano voice type. Joan Sutherland as well can be heard in recordings of soprano roles as diverse as the coloratura Gilda in *Rigoletto* to the dramatic Turandot in *Turandot*. Below is a very brief outline of voice types and categories with roles usually associated with the individual voice type.

	<i>Coloratura</i>	<i>Lyric</i>	<i>Spinto</i>	<i>Dramatic</i>
	Norina (Don Pasquale) Gilda (Rigoletto) Lucia (Lucia di Lammermoor)	Liu (Turandot) Mimi (La Bohème) Pamina (Magic Flute)	Tosca (Tosca) Amelia (A Masked Ball) Leonora (Il Trovatore)	Turandot (Turandot) Norma (Norma) Elektra (Elektra)
Mezzo-Soprano	Rosina (Barber of Seville) Angelina (La Cenerentola) Dorabella (Cosi fan tutte)	Carmen (Carmen) Charlotte (Werther) Giulietta (Hoffmann)	Santuzza (Cavalleria) Adalgisa (Norma) The Composer (Ariadne auf Naxos)	Azucena (Il Trovatore) Ulrica (A Masked Ball) Herodias (Salome)
Tenor	Count Almaviva (Barber of Seville) Don Ottavio (Don Giovanni) Ferrando (Cosi fan tutte)	Alfredo (La Traviata) Rodolfo (La Bohème) Tamino (Magic Flute)	Calaf (Turandot) Pollione (Norma) Cavaradossi (Tosca)	Dick Johnson (Fanciulla) Don Jose (Carmen) Otello (Otello)
Baritone	Figaro (Barber of Seville) Count Almavira (Le nozze di Figaro) Dr. Malatesta (Don Pasquale)	Marcello (La Bohème) Don Giovanni (Don Giovanni) Sharpless (Madama Butterfly)	Verdi Baritone Germont (La Traviata) Di Luna (Il Trovatore) Rigoletto (Rigoletto)	Scarpia (Tosca) Jochanaan (Salome) Jack Rance (Fanciulla)
Bass	Bartolo (Barber of Seville) Don Magnifico (Cenerentola) Dr. Dulcamara (Elixir of Love)	Leporello (Don Giovanni) Colline (La Bohème) Figaro (Marriage of Figaro)	Buffo Bass Don Pasquale (Don Pasquale) Don Alfonso (Cosi fan tutte)	Basso Cantate Oroveso (Norma) Timur (Turandot) Sarastro (Magic Flute)

Opera Production

Opera is created by the combination of myriad art forms. First and foremost are the actors who portray characters by revealing their thoughts and emotions through the singing voice. The next very important component is a full symphony orchestra that accompanies the singing actors and actresses, helping them to portray the full range of emotions possible in the operatic format. The orchestra performs in an area in front of the singers called the orchestra pit while the singers perform on the open area called the stage. Wigs, costumes, sets and specialized lighting further enhance these performances, all of which are designed, created, and executed by a team of highly trained artisans.

The creation of an opera begins with a dramatic scenario crafted by a playwright or dramaturg who alone or with a librettist fashions the script or libretto that contains the words the artists will sing. Working in tandem, the composer and librettist team up to create a cohesive musical drama in which the music and words work together to express the emotions revealed in the story. Following the completion of their work, the composer and librettist entrust their new work to a conductor who with a team of assistants (repetiteurs) assumes responsibility for the musical preparation of the work. The conductor collaborates with a stage director (responsible for the visual component) in order to bring a performance of the new piece to life on the stage. The stage director and conductor form the creative spearhead for the new composition while assembling a design team which will take charge of the actual physical production.

Set designers, lighting designers, costume designers, wig and makeup designers and even choreographers must all be brought “on board” to participate in the creation of the new production. The set designer combines the skills of both an artist and an architect using “blueprint” plans to design the actual physical set which will reside on the stage, recreating the physical setting required by the storyline. These blueprints are turned over to a team of carpenters who are specially trained in the art of stage carpentry. Following the actual building of the set, painters following instructions from the set designers’ original plans paint the set. As the set is assembled on the stage, the lighting designer works with a team of electricians to throw light onto both the stage and the set in an atmospheric as well as practical way. Using specialized lighting instruments, colored gels and a state of the art computer, the designer along with the stage director create a “lighting plot” by writing “lighting cues” which are stored in the computer and used during the actual performance of the opera.

During this production period, the costume designer in consultation with the stage director has designed appropriate clothing for the singing actors and actresses to wear. These designs are fashioned into patterns and crafted by a team of highly skilled artisans called cutters, stitchers, and sewers. Each costume is specially made for each singer using his/her individual measurements. The wig and makeup designer, working with the costume designer, designs and creates wigs which will complement both the costume and the singer as well as represent historically accurate “period” fashions.

As the actual performance date approaches, rehearsals are held on the newly crafted set, combined with costumes, lights, and orchestra in order to ensure a cohesive performance that will be both dramatically and musically satisfying to the assembled audience.



MUSIC VOCABULARY & PRONUNCIATION GUIDE

ALTO (It.)

The lowest female voice. Also called contralto.

ARIA (It.)

pronounced (AH-ree-ah) - A song for solo voice.

BARITONE

pronounced (BARR-ah-tone) - The middle range male voice, between tenor and bass.

BASS

pronounced (BASE) - Lowest of the male voices.

COSTUME

Clothing a singer wears to portray a character.

COMPOSER

The person who writes the music.

DESIGNER

The person who creates the scenery, costumes and lights.

DUET

pronounced (do-ET) - Music written for two people to sing together, usually to each other.

ENSEMBLE

Two or more singers singing at the same time to express their emotions and tell the story.

LIBRETTO (It.)

pronounced (lih-BRET-oh) - The word literally means "little book." The text or words of an opera.

MELODY

A series of musical tones that make up a tune.

MEZZO-SOPRANO (It.)

pronounced (MEDZ-oh soh-PRANH-oh) - The middle female voice, between soprano and contralto.

OPERA

pronounced (AH-per-ah) - A play that uses singing instead of speaking and is accompanied usually by piano in rehearsals and orchestra in performances.

PIANO (It.)

pronounced (pee-AN-oh) - A musical instrument used to accompany singers in rehearsals when there is no orchestra. The orchestral score is reduced from parts for many instruments to one part

for the pianist, which combines all the important music that must be played to give a complete sound for the singers.

RECITATIVE

pronounced (ress-it-uh-TEEVE) - A type of music using words sung with the rhythm of natural speech with some melody added. Recitative can come before an aria or stand alone and it gives information or moves the story along.

REHEARSAL

The time singers and musicians spend practicing before a performance.

PROPS

Objects placed on the stage, excluding scenery. Short for “properties.”

SCORE

The book which contains both the music and the text of the opera.

SET

The scenery used on the stage to show location for the action.

SOPRANO (It.)

pronounced (soh-PRANH-oh) - The highest female voice.

STAGE DIRECTOR

The person who decides how the singers will move on stage and how they will act while they are singing their parts.

TENOR

pronounced (TEH-nor) - The highest male voice.

TRIO (It.)

pronounced (TREE-oh) - Music written for three characters to sing together.

VIBRATO (It.)

pronounced (vi-BRAH-toe) - The natural way for a voice or instrument to enlarge its sound through a very rapid but very tiny waver in pitch.

VOCAL RANGE

The scope of the human voice from its highest to its lowest sounds. Voices fall into these categories:

female:	soprano-high	male:	tenor - high
	mezzo-soprano - middle		baritone - middle
	alto or contralto - low		bass – low

The Wonderful Wizard of Opera

Dorothy.....Mezzo-Soprano
Pa, Wizard, Glindo, Wicked Winter Warlock, Cherubino and the Opera King.....Baritone

The music from “The Wonderful Wizard of Opera” is from many different opera including *Susannah*, *The Elixir of Love*, *Faust*, *Don Giovanni*, *Marriage of Figaro*, *The Barber of Seville*, *Porgy and Bess* and *Madame Butterfly*.

Synopsis

Scene 1

Dorothy enters with her new book “Wizards, Warlocks and Spells”. As she starts to read her book her father comes to get her because a big storm is coming.

Scene 2

Dorothy returns to her blanket to finish her book. She starts to sing about the sky and how she is going to leave her home in order to visit all the places she reads about in books. As a storm starts, Dorothy grabs her book, puts it in her basket and sees the twister that is coming her way.

Scene 3

Dorothy is swept away by the twister to a strange land. The Wizard enters the scene to tell her all about the opera and how much he knows about each of them. The Wizard tell her that the opera started in Italy, moved to France, spread to Spain, traveled to Germany, and ended up in Japan. Dorothy tells the Wizard she has never been to an opera before but wants to see all the lands where opera has started. The Wizard instructs Dorothy to follow the yellow brick road to see Glindo. Glindo, who is the finest Italian shoe maker in all of Italy, will make Dorothy a pair of magical shoes that will take her to any land she desires.

Scene 4

Dorothy follows the yellow brick road and finds Signore Glindo speaking Italian. When Glindo discovers that Dorothy is not from Italy, he wonders if Kansas is a good land or a bad land. When Dorothy reassures him it is a good land, she tells him that the Wizard has sent her for the magical shoes. Signore Glindo tells her he is not making any more magical shoes today and to come back tomorrow. When Dorothy tells him that he can’t come back tomorrow, he suggests that they find a pair of magical shoes from the ones he has already made. Both Signore Glindo and Dorothy look through many types of shoes until they find the magical ruby slippers. Though Dorothy is ecstatic about her new slippers, she is warned by Glindo that the Wicked Winter Warlock will be out to get her ruby slippers. Dorothy clicks her heels together to start her next adventure.

Scene 5

Dorothy finds herself in France. She hears a French waltz from Gounod’s opera *Faust* and picks a partner to dance with from the audience. The disguised Wicked Winter Warlock enters and wants to break into the dance. Dorothy lets him and has a wonderful time. She introduces herself and the Winter Warlock lies to her, introducing himself as Francois, in order to get her ruby slippers. He suggests that she take them off in order to dance better. He receives a shock when he tries to grab the slippers. He asks her to just slip them off, but then Dorothy realizes she is being tricked by the Wicked Winter Warlock. The Warlock freezes her into place and then casts a spell on her that only gives Dorothy an hour left to live unless she gives the shoes to him. He disappears. Dorothy unfreezes herself using a cloth from her basket.

Scene 6

Dorothy sings about being tricked by the Wicked Winter Warlock before she returns to the yellow brick road. She then finds herself in Spain where she meets Cherubino, the page boy from *The Marriage of Figaro*. Cherubino is not sure why he is in trouble and Dorothy explains that he was caught flirting with Barbarina. He is now being sent off to battle by the Count. Dorothy and Cherubino then sing about what is in store for him. Cherubino exits and Dorothy is happy that she is no longer near the Winter Warlock; however, the Warlock has followed her to Spain. The Winter Warlock freezes Dorothy into place, but the Wizard of Opera unfreezes her so she can move to the next land.

Scene 7

Dorothy makes a short stop in Munchkin Land and meets the Opera King. They sing a song about various Opera characters. Dorothy then finds her way to Japan. The Winter Warlock finds her and disguises himself as the Emperor. He tries another way to get the shoes. He gives her poisonous flowers in order to put her to sleep. When Dorothy falls asleep the Warlock takes her shoes. We hear Dorothy's father call to her from far away and Dorothy realizes how much she misses home. When Dorothy meets up with the Wizard he asks her what she has learned. Dorothy tell us that she has learned if she ever looks for her hears desire she will look in the music and won't have to go farther than her own backyard. She then sings herself back home and to her father to tell him about all of her adventures.

ACTIVITY ONE (Grades K-5) Activate prior knowledge <i>The Wizard of Oz</i>

Objective: To activate prior knowledge of *The Wizard of Oz* using the “Here’s What, Now What, So What” Strategy

Procedure:

- 1) Create a chart for the class to fill out together. The chart should have three columns that read:

Here’s What !	Now What?	So What?
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- 2) In the “Here’s What” Column, list all the things the students know about the story of *The Wizard of Oz*.
- 3) Tell them you will be seeing a version of the story told through opera. In the “Now What?” column, have the students list things they want to see or learn about the story as they view the opera.
- 4) After the opera, have the class come back together to discuss the “So What?” column. In this column, they could compare the story they knew to the one they just saw or talk about how opera can enhance a story.

Extensions: .

- Have students write about the story using the “Here’s What”, “Now What”, and “So What” chart as a graphic organizer.

SOLs met in this activity:

E/W: K 1.1, 1.2, 1.3, 1.9, 2.1, 2.2, 2.3, 2.7, 2.8, 2.11 (extension activity), 2.12 (extension activity), 3.1, 3.4, 3.5, 3.9 (extension activity), 3.10 (extension activity), 3.11 (extension activity), 4.1, 4.4, 4.7 (extension activity), 4.8 (extension activity), 5.2, 5.5, 5.8 (extension activity), and 5.9 (extension activity)

ACTIVITY TWO (Grades K-5) Writing to Explain

The plot line in *The Wonderful Wizard of Opera*

Objective:

The students will brainstorm ideas, select & sequence appropriate information, and write an informative paragraph.

Procedure:

- 1) Review the events in *The Wonderful Wizard of Opera* with your class. *See synopsis of play.
- 2) As you discuss the events with your students, list them on the chart.
- 3) Have the students write an informative paragraph from the items on the chart.

English SOLs met in this lesson:

E/W.1.12 E/W.2.11 E/W.2.12 E/W.3.9 E/W.3.11 E/W.4.7 E/W.4.8 E/W.5.8, E/W 5.9

<p>ACTIVITY THREE (Grades 1-3) Locating Places on the Map</p>

Objective:

- Students will locate the places Dorothy visits in the *Wonderful Wizard of Opera*.

Procedures:

1) Dorothy visits the following places in the *Wonderful Wizard of Opera* (Italy, France, Spain, Germany, Japan)

2) Provide your class with a world map to have them locate the countries that are visited in the story. You can find a map at the following website;

http://www.eduplace.com/ss/maps/pdf/world_country.pdf

SOLs met in this lesson:

Geography 1.4, 2.5, 3.5

ACTIVITY FOUR (Grade K-5) Gathering and Organizing Information

Objective:

- Students will use a graphic organizer tool to gather and organize information.

Procedures:

- 1) Identify a topic of study at the top of the *data retrieval chart*. You could choose *opera, fairy tales, Italian composers*, etc.
- 2) Identify the sub-topics or questions for investigation on the subject and create columns on the data retrieval chart. Much like a matrix, categories may overlap one another on the chart.
- 3) Have students work independently or in small groups to investigate the sub-topics or questions and complete their data retrieval chart.

- 4) Have the class work together to review the information gathered.

Topic: _____

	Sub-topic (question)	Sub-topic (question)	Sub-topic (question)
Feature			
Feature			

SOLs met in this lesson:

E/W K.11, K.12, 1.12, 2.8, 2.11, 3.7, 3.9, 3.10, 4.5, 4.6, 5.6, 5.7

ACTIVITY FIVE (Grade K-5)
Questions from the *Wonderful Wizard of Opera*

Objective:

- Students will use a strategy for debriefing during and after viewing the *Wonderful Wizard of Opera*

Procedures:

1) As the students come into class, each is handed a sealed envelope which contains a question pertaining to the discussion of the *Wonderful Wizard of Opera*. This is a good opportunity to differentiate according to student readiness as the questions posed may be tiered in accordance with readiness levels.

Examples of basic questions:

Who were the main characters in the Wonderful Wizard of Opera?

How did Dorothy get to all those places of Opera?

How did Dorothy get home?

What things did Dorothy learn?

Why did Dorothy fall asleep in the middle of the story?

Examples of harder questions:

How is Dorothy like the Wonderful Wizard of Opera?

Why do you think Dorothy never knew how to get home?

How do you think Dorothy felt as she learned about each type of Opera?

2) The students are instructed to keep the envelope sealed until the end of the lesson. Your lesson should be basically to review the story of *The Wonderful Wizard of Opera*.

3) At a time designated by the teacher, the students may open their envelopes, read their questions, and respond (orally or in writing) based upon the information provided during the lesson.

SOLs met in this lesson:

E/W K.1, K.2, K.3, 1.1, 1.2, 2.3, 3.1, 4.1, 4.2, 5.1, 5.2

ACTIVITY SIX (Grades K-5) Question Cubes

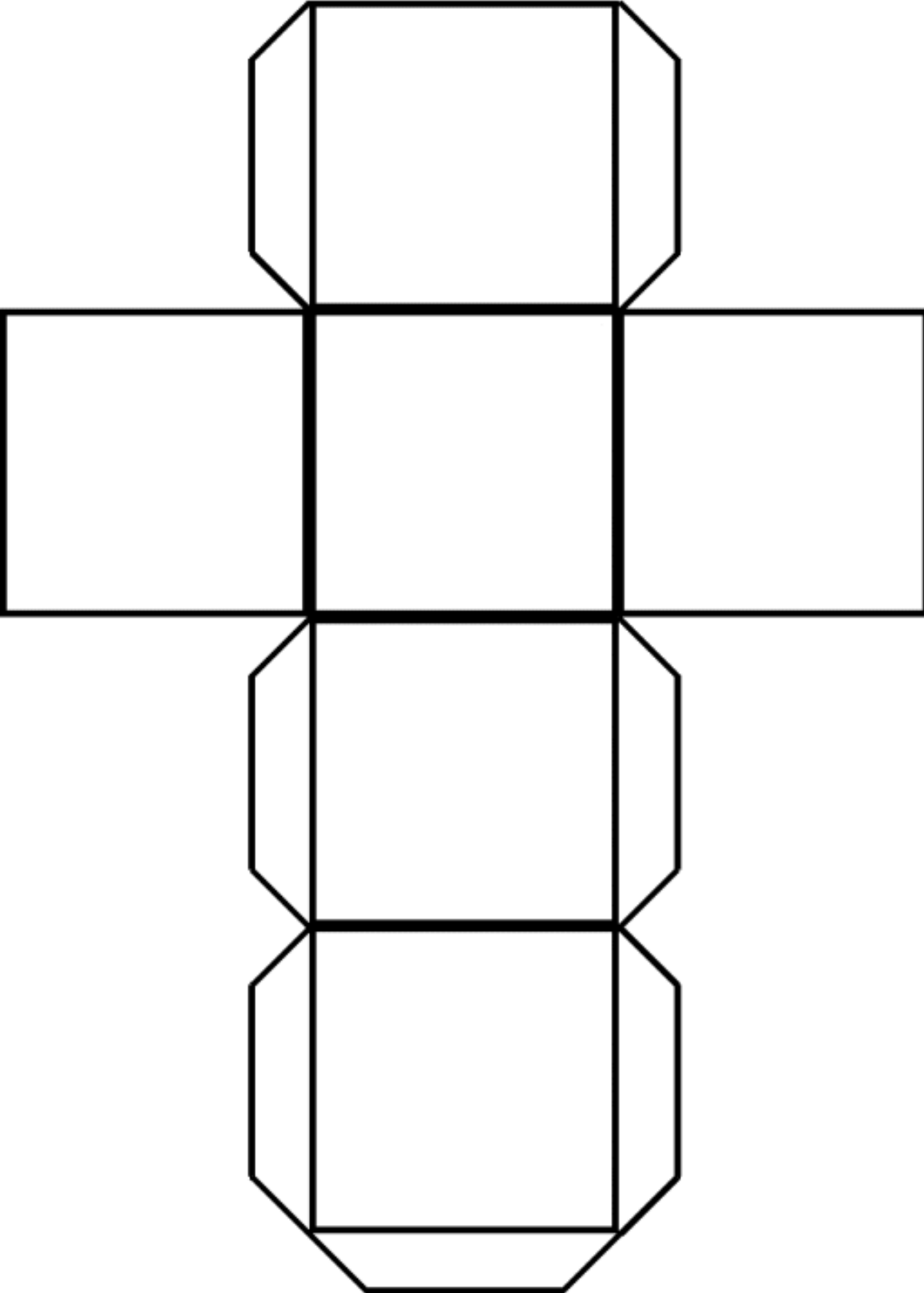
Objective:

- Students will be prompted to create questions about *The Wonderful Wizard of Opera*

Procedures:

- 1) Discuss the story of the *Wonderful Wizard of Opera*.
- 2) You should then give pairs of students “cubes”. You can either print words on wooden cubes (purchased from a craft store) OR make paper cubes (design below). Students may work individually, in pairs, triads or quads. No more than 4 students per group is recommended for this activity. One cube should have the words; *how, where, why, who, what, when*. The other cube should have the words; *might, would, can, is, did, will*
- 3) Have the students roll both cubes. Using the words that appear on both cubes, have the students write a question For example, if the words “how and “would” appear on the cubes when rolled, a question may be “How would you have solved the problem of Dorothy not getting home?”. Questions must include both words that appear on the cubes.
- 4) Have the students create a list of questions without editing, revising, or eliminating ideas. In the beginning, this is similar to brainstorm.
- 5) Have the students review their list of questions in order to create a final list of questions. Some questions may be repetitive while others may need to be revised or edited.

SOLs met in this lesson: E/W K.2, K.3, K.8, K.11, 1.1, 1.2, 1.3, 1.9, 1.12, 2.1, 2.3, 2.8, 2.12, 3.1, 3.5, 4.1, 4.2, 4.4, 4.8, 5.1, 5.2, 5.5. 5.8, 5.9



ACTIVITY SEVEN (Grade K-5)
Square Dancing

Objective:

TSW will distinguish fiddle playing and violin playing.

TSW read descriptions of barn/square dances in literature.

TSW describe a barn/ square dance after reading a variety of descriptions in literature.

TSW perform a square dance while following selected calls.

Lesson:

Before the class begins, write the following square dance calls on the board:

"Begin! Get yourself a partner an' jump right in!"

"Right hand! Left hand! Around you go!"

"Now back-to-back your partner in a do-si-do!"

"Mules to the center for a curtsy and a bow!"

"Now spin once again an' that's a-plenty!"

When the class comes in, go over these calls. Ask the following questions:

Can anyone guess what these are?

What are they used for?

Has anyone ever seen or heard anything like this before?

Read aloud *Barn Dance!* by Bill Martin, Jr. and John Archambault. Talk about this book in verse that is about a distinctive American dance style, barn or square dancing. Note the calls in the book are on the board. Divide the students into pairs and have students go through the calls with their partner.

Point out the fiddler in the book. Play a CD of fiddle playing and another of traditional, classical violin playing. Discuss the violin's sound on the two recordings. Are they alike? Are they different? Give examples of how they are alike or different. Are the Instruments any different. Have a demonstration by a music teacher or a student who plays the violin.

Tell students that they are going to learn certain calls that, when put together, form a square dance. Remind them of the book, *Barn Dance*, that you read to them previously. Tell them that the class will do the Virginia Reel, a square dance. Remind the class that a square dance has a caller. On the record they will hear the caller telling the dancers what square dance steps to do. Explain to the students that square dance calls started about the same time as the War of 1812.

"...Some smart American invented 'calling' which made it unnecessary to memorize the dance beforehand. Like all great inventions, it was simple: the fiddler or the leader of the orchestra merely kept telling the dancers what to do next. Nobody who knew the six or eight fundamental calls could go very far wrong." (Damon, p.25)

Assign students partners or have them choose and stand across from a partner, forming two long parallel lines facing each other. Name the calls, demonstrate, and then have the students execute the calls:

forward up and back: take three steps to your partner, bow or curtsy and take three steps back.

right elbow swing: in eight counts, walk or step forward, hook right elbows with your partner, go around one time, then let go of the elbows and go back to place.

left elbow swing: same as the right elbow swing, only with the left arm.

two hand swing: walk or skip forward and join both hands, moving clockwise, go around the circle one time and go back to place.

do-si-do move forward: while facing the same direction all of the time, make a circle around your partner, passing right shoulders first back to back and then left shoulders and back to place.

head couples-sashay down: the couple at the end or top steps forward and joins hands out to the sides and slides down the center for eight counts while the others are stomping and clapping.

sashay back: the same head couple slides back the other way in eight counts and ends up back where they started.

cast off: everyone turns in the direction of the head couple and walks forward - each of the two people as the head couple turns toward the outside of the group and walks back to where the end of the line of 2's used to be. The others in his/her line follow.

make an arch and pass through: the head couple comes together again, makes an arch, and the other couples join hands as they go under the arch and then straight forward to form two lines again, but with a new head couple.

After teaching forward up and back, right elbow swing, left elbow swing, two hand swing, and do-si-do move forward, have the students practice these calls with music. Then teach head couples-sashay down, sashay back, cast off, and make an arch and pass through, and do these calls with music. Later, do the entire dance with music. Repeat a number of times. Have the students practice saying two or three of the calls that you select.

SOLs met in this lesson:

E/W K.1, K.8, 1.1, 1.2, 2.2, 2.8, 3.1, 3.5, 4.1, 4.4, 4.5, 5.2

PE K.1, K.2, 1.1, 1.2, 2.1, 2.2, 3.1, 3.2, 4.1, 4.2, 5.1, 5.2

ACTIVITY EIGHT (Grade K-5)

“Brain Dump” of *The Wonderful Wizard of Opera*

Objective:

Students will work together to list information from the opera, *The Wonderful Wizard of Opera*

- 1) Have pieces of chart or butcher paper on desks. There should be no more than four or five students working on a piece of paper
- 2) If there are five students at a chart, have five questions. If there are four, have four students working on the chart paper
- 3) Students start at a question and answer the question for 60 seconds. They literally “dump” their brain of the information.
- 4) The students should answer open ended questions like;
 - Why do you think Dorothy wants to travel to so many places?
 - Did you like the Glindo character? Why or why not?
 - How do you know that Dorothy was changed at the end of the story?
- 5) The students start at their question and then rotate until they have answered all the questions on the paper. Each student answers and/or adds to the answer of the previous student.
- 6) At the end of the activity, the students look at all the answers to decide what is the best one.

SOLs met in this lesson: E/W K.2, K.3, K.8, K.11, 1.1, 1.2, 1.3, 1.9, 1.12, 2.1, 2.3, 2.8, 2.12, 3.1, 3.5, 4.1, 4.2, 4.4, 4.8, 5.1, 5.2, 5.5. 5.8, 5.9

ACTIVITY NINE (Grades 2-5) Reflective Writing
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Objective:

- Students will be asked to write about *The Wonderful Wizard of Opera*

Reflective writing focuses on the goal of metacognitive thinking and provides students to pause and reflect on their learning.

- 1) Give students a focus question related to *The Wonderful Wizard of Opera*. Tell them the time allotment for their reflective writing. A minimum of 4 minutes is recommended
- 2) Reflective writing is not graded and therefore students should be encouraged to write freely. This is not an exercise where students should edit anything including their thoughts. Thus, if a seemingly unrelated thought pops in their minds, students should put it in their reflective writing. The reason behind recording all thoughts is that the brain is making connections.
- 3) As students participate in a reflective writing, there may be times when they can't think of anything to write. When this happens students should write the following phrase: "I can't think of anything to write" and repeat it until their brains interject something to write.

SOLs met in the lesson: E/W.2.11 E/W.2.12 E/W.3.9 E/W.3.11 E/W.4.7 E/W.4.8
E/W.5.8, E/W 5.9

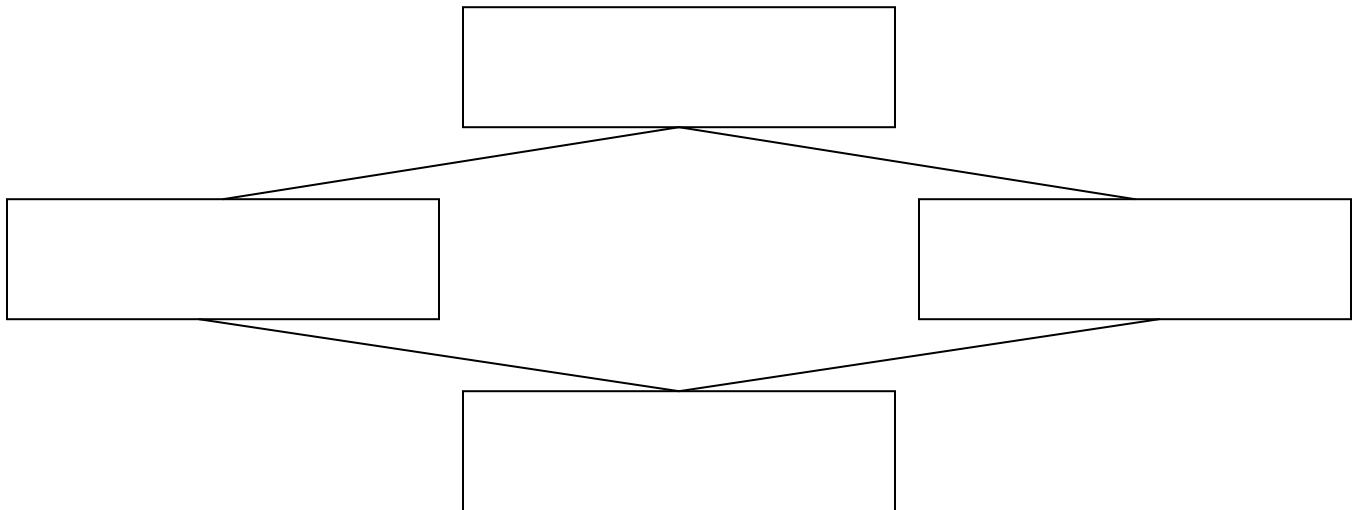
ACTIVITY TEN (Grades 3-5)
Creating Generalizations

Objective:

- Students will create generalizations using vocabulary

Procedures:

- 1) Using chart paper, the chalkboard, a smart board, or overhead, create the four dance diagram:



- 2) Write the content focus keyword in the box at the top and ask students to visualize the topic. (You may want to use *opera* for this activity). Ask the students, “What word or phrase comes to mind?”

- 3) Field various ideas and work with the class to select two of the ideas. Write those words in the middle boxes.

- 4) Cover the keyword and ask students to focus on the words in the middle boxes. Ask students for a one-word connection between the two words. Place this word in the bottom box.

- 5) Have the students work in groups of two or three to create sentences that use two or more of the words in the boxes (the sentences they are creating are called *generalizations*). Have them create 5-10 generalizations.

- 6) Each group should pick one or two of their “best” generalizations to write on chart paper. Discuss each of the generalizations with the class.

SOLs met in this lesson:

E/W 3.3, 3.4, 4.3, 5.4

ACTIVITY ELEVEN (Grades 3-5)

Position/Claim

Objective:

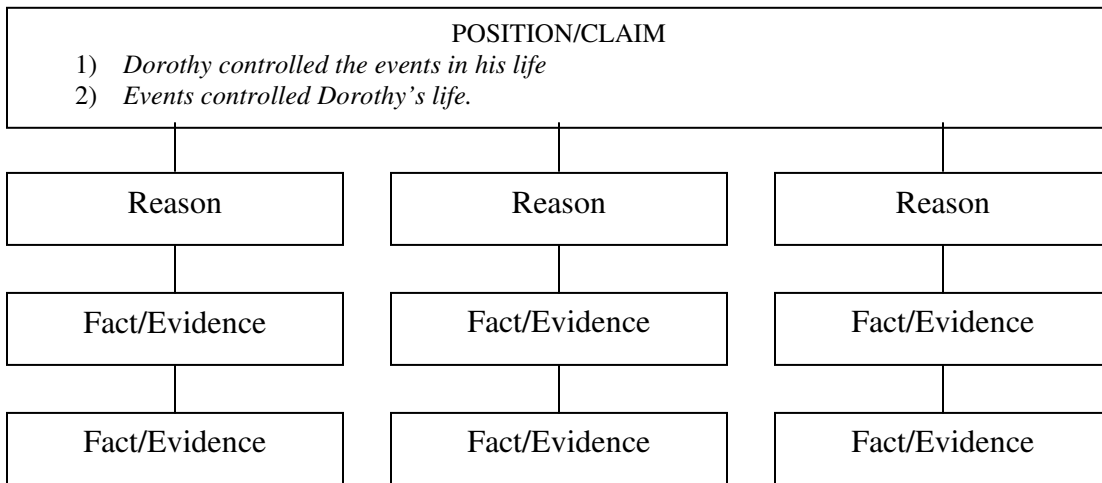
· Students will take a position or establish a claim about *The Wonderful Wizard of Opera*. They will then build reasons as well as evidence to support their statement.

· Students will use an advanced organizer to plan for writing.

Procedures:

1) Discuss the story of *The Wonderful Wizard of Opera*.

2) With the students, establish two positions about the opera and place the position on the graphic organizer (example below)



3) Divide the students either by interest or randomly to one of the two positions. It is quite effective to poll the students informally or their initial reactions to an issue and then assign the opposite position to them for the graphic organizer. In this way, there are far more analytical in their approach to the task.

4) Have students review the opera and then give reason, which are the general causes that prove the position to be correct. Fact/Evidence are the specifics that support the reasons. A minimum of three facts or pieces of evidence that support each reason are required for ample support.

5) Using the graphic organizer for written work or discussion in small or large group is the last step in the process.

6) Guiding questions that assist students in backing up opinions, claims, or assertions with support or proof include:

- Am I stating facts or opinions?
- If it is an opinion, do I need to support it with facts or evidence?
- How can I present the facts to support my opinion in a logical way?
- If I can't support my claim, should I tell people that I am not sure about the information?

SOLs met in this lesson: E/W 3.1, 3.5, 4.1, 4.2, 4.4, 4.8, 5.1, 5.2, 5.5, 5.8, 5.9

ACTIVITY TWELVE (Grades 1-5) Position/Claim
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Objective:

- Students will study tornados

Procedures:

- 1) Have the students investigate tornadoes (or understanding storms in general).
- 2) Use the sites; <http://www.nhc.noaa.gov/HAW2/english/tornadoes.shtml> and <http://www.tornadoproject.com/> to start the project.
- 3) Students can pick how they would like to present the information they find out about tornados.

SOLs met in this lesson: Science 1.2, 2.6, 3.10, 4.2, 5.7



Investigate..... the opera!!

WHAT DOES THE WORD OPERA MEAN?

The meaning of the word "opera" comes from the Latin word "opus" which means a "work." What is a "work?" It is something that a person makes or thinks up. It is a poem or a song or a drawing or a composition or any other creative thing a person makes. The plural of opus is opera. "Opera" means "works" in the Latin language. Today we use the word "opera" to describe one large work of performing art that combines many kinds of performances. Opera = many works that are combined together. In opera there is a symphony orchestra, a dramatic play or comedy, singing and acting, scenery, costumes, special lighting and sometimes dancing.

WHERE DID OPERA BEGIN?

Opera was created over 400 years ago in Florence, Italy. In 1597 a composer named Jacopo Peri wrote a play that was sung throughout instead of spoken. He did this because he was trying to write a play the way the ancient Greeks did. During this time period educated people were trying to learn all they could about the world of ancient Greece and imitate it. This first opera was about a character in Greek mythology and was called Daphne. The idea of presenting plays that were sung became very popular and more and more composers began to combine music and drama. Love of opera spread all over Europe and eventually the world. Operas have been written in every language and their popularity shows no signs of slowing down.

As in a play, designers must be called in to create the costumes, lights, sets and makeup for an opera production. As the actual performance approaches, the singers have dress rehearsals where they get to wear their new costumes and perform in front of the newly crafted scenery. Rehearsals give the singers an opportunity to practice their music and their acting with each other.

In opera, the composer sometimes writes both the words and the music. However, the person who usually writes the words is the librettist.

HOW IS THE OPERATIC VOICE DIFFERENT?

Operatic singing is different from popular singing. There is more vibration in an opera singer's voice. This vibration is called vibrato, an Italian word. It helps the singer hold notes for a long time without taking a breath. Proper breathing is very important because the air in the lungs must be let out very slowly in a controlled way. Opera singers must be able to sing very high and very low, in a wide range and sing fast runs, which are many notes in a row, sung very rapidly. They do not use microphones or amplifiers to project their voices. All the power in their voices must come from inside their bodies. It takes years of study and breath control to learn how to do this. The highest singing voice is called soprano and the lowest voice is bass. Opera singers must also be able to sing in different languages because most operas are performed in the language in which they were originally written.

Opera Fill in the Blanks

Now that you know all about opera, see if you can fill in the blanks below with the correct answer. For Grades 3-6.

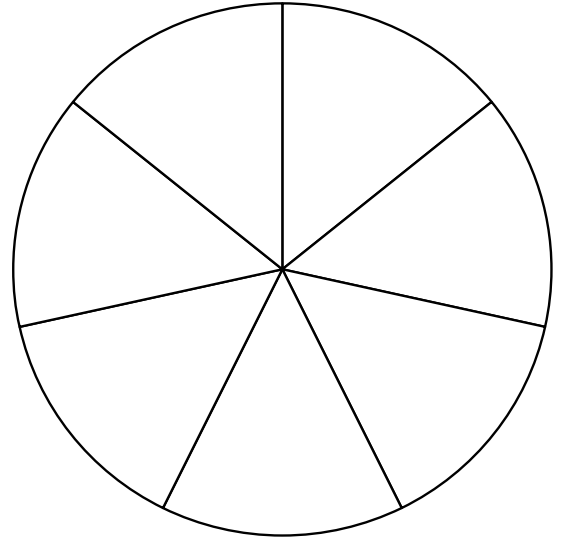
1. The person who writes the music is the _____.
2. The first opera was about _____, a character in Greek mythology.
3. The person who writes the words to an opera is called a _____.
4. Opera was first performed in _____.
5. The person who creates the sets and costumes is a _____.
6. _____ composed the first opera when he wrote a play that was sung instead of spoken.
7. The singers have _____ so they can practice their music.
8. A play that is sung throughout is an _____.
9. The Italian word for the vibration of an opera singer's voice is _____.
10. Many notes in a row that are sung very rapidly are called _____.

Opera Pie

For Grades 2-6.

Make your own opera pie by listing the different kinds of performing arts that make up one whole opera.

Make each pie piece a different color. Color in the boxes next to the different components of opera.



PIE

<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____

The 5 W's of Opera History

WHO	wrote the first opera?	_____
WHAT	was the name of the first opera?	_____
WHERE	was the first opera?	_____
WHEN	was the first opera?	_____
WHY	was the play sung not spoken?	_____

Opera Word Search

Find and circle the hidden words. For Grades K-3.



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

ARIA

OPERA

SINGER

BASS

PIANO

SOPRANO

COSTUME

PROPS

STAGE

DUET

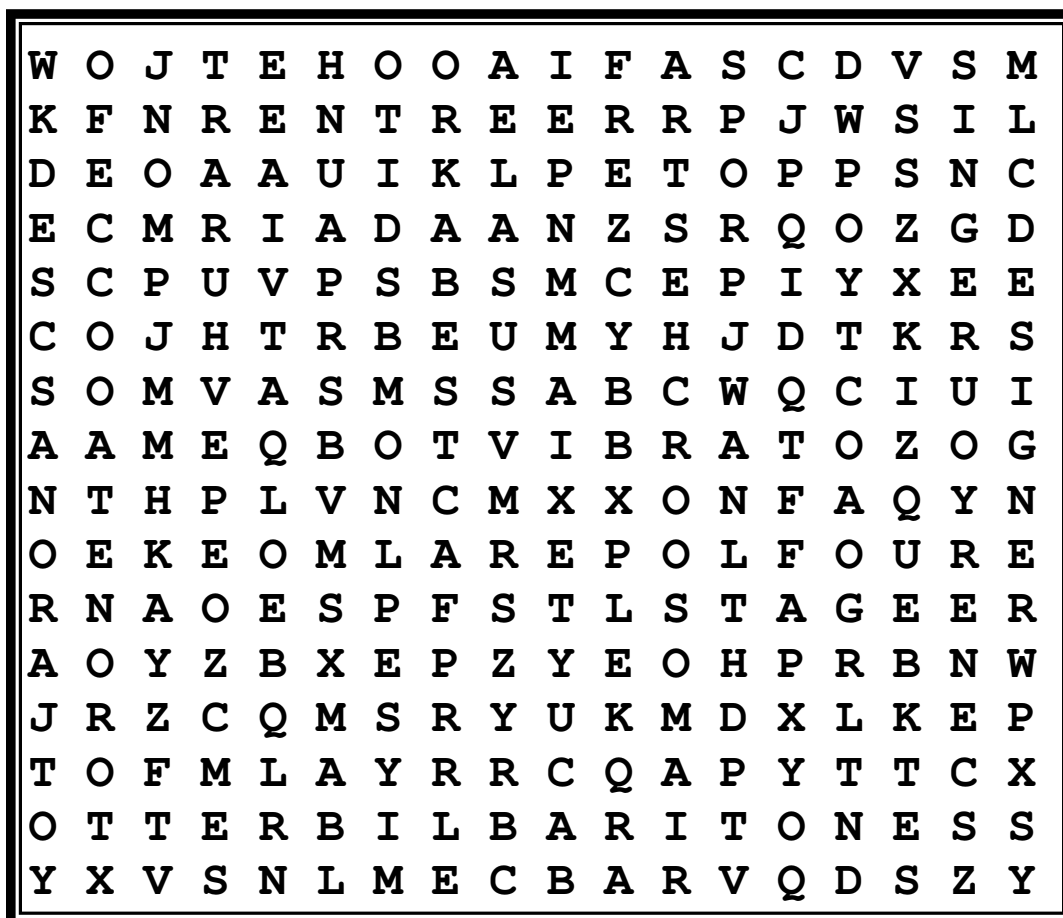
SET

TEMPO



Opera Word Search

Find and circle the hidden words. For Grades 3-5.



ARIA
BARITONE
BASS
COMPOSER
COSTUME
DESIGNER
DUET
ENSEMBLE
LIBRETTO

MELODY
MEZZO
OPERA
ORCHESTRA
PIANO
PROPS
REHEARSAL
SCENERY

SCORE
SET
SINGER
SOPRANO
STAGE
TEMPO
TENOR
VIBRATO