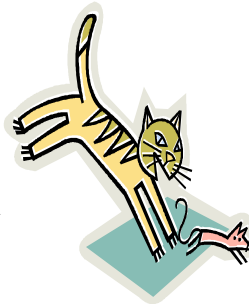
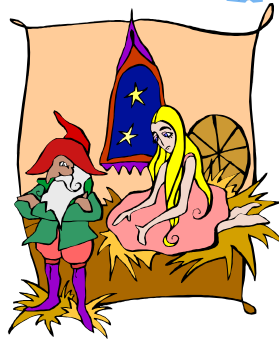


Virginia
Opera

Presents

Tales from the Brothers Grimm

Music and Lyrics
By
Glenn Winters



Teacher Guide

Selected Activities by Melissa Sullivan and William Hamilton
Virginia Opera Association © 2010



TALES FROM THE BROTHERS GRIMM

Teacher Evaluation Form

Date of Performance: _____ School: _____

Total Students in Attendance: _____ Grade Levels: _____

Name of Teacher: _____ Grade(s) Taught: _____

Address: _____

City: _____ State: _____ Zip Code: _____ County(Please Include): _____

Demographics. For Virginia Opera grant documentation, please list the number of students attending who were:
White _____ Black _____ Asian _____ Hispanic _____ Other _____ Disabled _____

Pre-Performance.

Did you use the Teacher/Student materials provided? ___ Yes ___ No

If No, please indicate why: _____

If Yes, please rate the quality and suitability of the guide:

___ Excellent ___ Good ___ Fair ___ Poor

Post-Performance.

How would you rate the quality of the performance?

___ Excellent ___ Good ___ Fair ___ Poor

How would you rate the quality of the experience overall?

___ Excellent ___ Good ___ Fair ___ Poor

Did you find the performers easy to understand?

___ Excellent ___ Good ___ Fair ___ Poor

Virginia Opera appreciates any comments or suggestions you may have. Please note that your comments may be included in future marketing materials. Check here _____ if you do NOT wish to have your comments used in promotional materials. (Continue comments on back if you wish) THANK YOU!

Signature _____

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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.



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.



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 a 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>
<i>Soprano</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.)

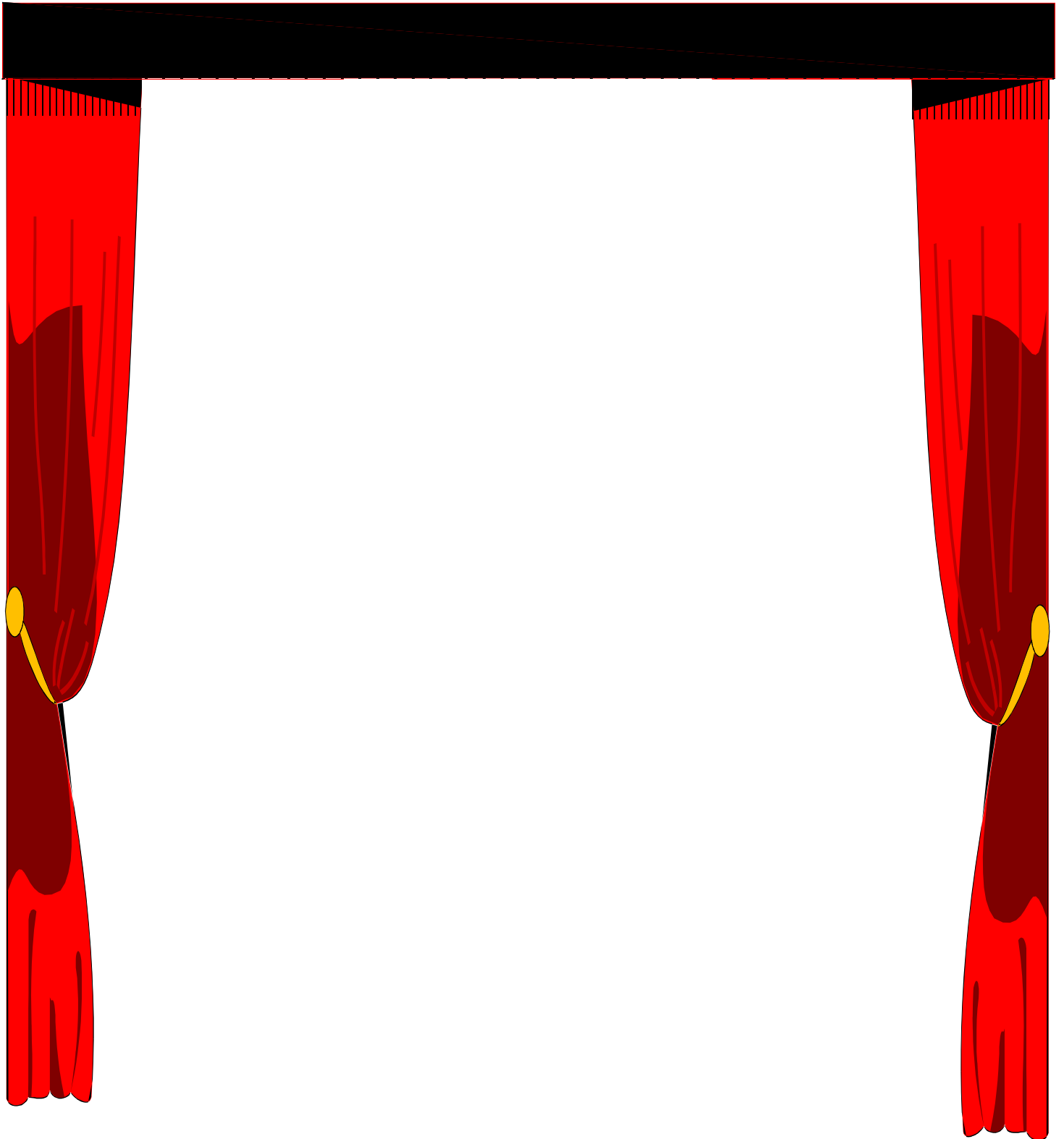
pronounced (vi-BRAH-toe) - The natural way for a voice or instrument to enlarge its sound through a very rapid but very tiny waver in pitch.

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

Draw The Virginia Opera!





Opera Word Search

Find and circle the hidden words. For Grades 3-6.



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

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 _____.

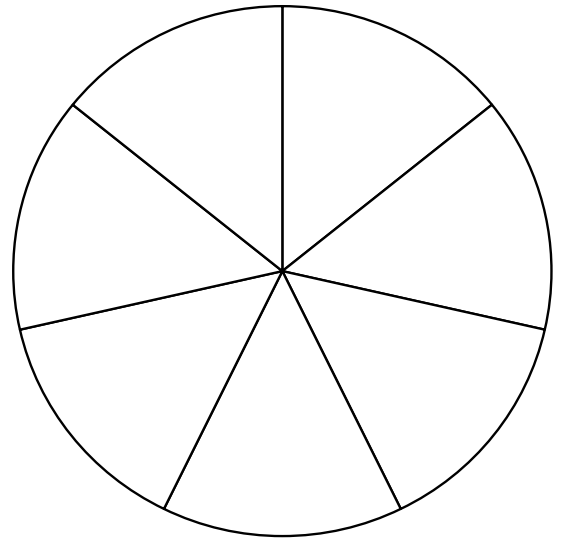
The logo for Virginia Opera, featuring the words "Virginia" and "Opera" in a stylized, cursive script. The "V" in "Virginia" is large and loops around the "i" and "r". The "O" in "Opera" is also large and loops around the "p".

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?

Section 4, Exercise 3

Musical Fractions

Each measure (each box on the scales) should have a total of four beats. Using the guide to your right, use the notes to make each measure contain four beats.

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

Can You See Sound?

Sound is all around. Wind whispering through the trees, birds singing, music playing, and people laughing are all examples of things that reach our ears as sound.

Sounds are produced when objects vibrate or shake back and forth. These vibrations make the air around the object move. This movement of air is called sound waves. When a sound wave reaches another object, it makes that object vibrate as well. If you could see sound waves, they would look like rounded shapes spreading out from the source of the vibration, like the ripples that spread out when a penny is dropped into a well. Try the observation experiments below to hear and see how sound waves travel.

The Wishing Well Experiment

Materials:

- ❖ A large pan of water
- ❖ Pennies

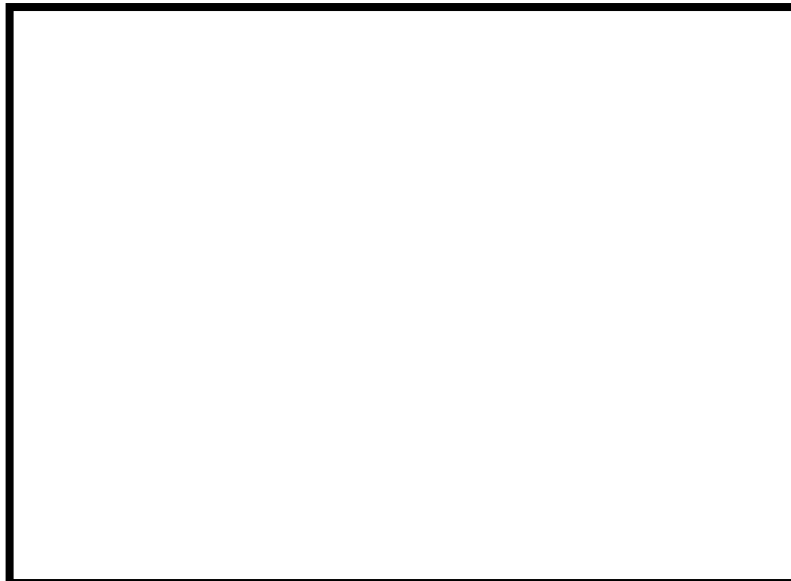
Directions:

Place the large pan of water on the ground. Stand above the pan and drop one penny at a time into the water.

- ❖ Describe what happens.
- ❖ What do you think causes this to happen?
- ❖ Draw what you see in the space provided below.

Try this experiment using different size coins. Describe what happens and why.

Next, try breathing deeply and blowing air at the center of the pan of water. Blow softly, then blow hard. Describe what happens. Do you use more air or less air when you sing softly? Do you use more air or less air when you sing loudly?



What is Resonance or Can You Feel Sound?

When you dropped the penny into the water, you saw waves. You can also see objects vibrate and feel their movement as they produce sound.

Materials:

- Tuning Fork
- Water
- Ping pong ball

- Tape
- Ruler
- Rubber band

- Thread
- Craft Stick
- Pencil

Directions:

Hold one edge of a ruler tightly against your desk. Pluck the other end of the ruler tightly. Listen. Describe what you hear.

What did you see?

Clench the craft stick in your teeth. Pluck the end of the stick and listen. Change the length and try again.

What did you hear? _____

What did you feel? _____

Strike a tuning fork and hold it to your ear. Slowly draw it away from and towards your ear. Draw a picture of what you think was happening between the tuning fork and your ear.



Tape a ping pong ball on a thread. While holding the thread, strike the tuning fork and touch the ball with it. Observe what happens. What makes all these activities the same? _____

TALES FROM THE BROTHERS GRIMM

About the Composer

Glenn Winters

Glenn Winters was born into a musical family in Ann Arbor, Michigan, in 1952. The youngest of four children, all of whom studied piano, he showed early interest and talent for the instrument. He began his formal piano lessons at the age of five with Jasna Bjankini, the famed Chicago-area piano teacher who had herself been a child prodigy. Throughout his childhood, practice routines of no less than three hours per day, competitions, festivals and recitals were his main pursuits. His efforts as a student culminated in a Doctor of Music degree in piano performance from Northwestern University and a successful career in academe.

In addition to his mastery of the piano, Mr. Winter's professional life has encompassed many other areas of the performing arts, including teaching, singing and performing opera, lecturing, composition and arts administration. In the last decade his focus has turned increasingly to opera and composition. His first experience with composition occurred while a faculty member at Christopher Newport University when he was asked to compose incidental music for a college production of the Greek drama *Antigone*. While at Virginia Commonwealth University he directed a community arts school which included a children's theatre program. In this capacity he collaborated on the creation of three children's musicals that were successfully staged for thousands of local students and teachers. He was also cast in several principal roles in a variety of opera productions. These experiences coalesced his preference for composition and more specifically, culminated in a desire to compose an opera. For his subject he selected Shakespeare's play, *Much Ado About Nothing*. He adapted the play into a libretto before beginning work on the music. The opera took three years to complete. The broad spectrum of his compositions includes piano works, chamber and instrumental music, sacred and secular choral works, including many arrangements, vocal music, and a number of works for the stage.

Mr. Winters joined the Education and Audience Development Department of Virginia Opera in June 2004. In that capacity he developed a highly successful regional adult education program called "Operation Opera." Additionally, he has had frequent opportunities to create operas for children. These include the current *Tales From the Brothers Grimm*, *History Alive! A Telling of Virginia History*, which has enjoyed a successful statewide tour since January 2007, and a 45-minute edition of *The Pirates of Penzance* for a cast of three singers, which will be presented during Virginia Opera's 2007-2008 season.

Glenn Winters currently resides in Newport News, Virginia, with his wife, pianist Ruth Winters, and his daughter, flutist Kathleen Winters.

Compositions by Glenn Winters receiving public performance include the following:

Tales From the Brothers Grimm, Virginia Opera Education Department commission

History Alive! A Telling of Virginia History, Virginia Opera Education Department commission

The Pirates of Penzance, reduced edition for three singers, Virginia Opera Education Department commission

The Adventures of Pinocchio's Sister, Virginia Opera Education Department commission

Much Ado About Nothing, a full-length operatic adaptation of the Shakespeare comedy, a scene of which was staged by the Opera Theater of Virginia Commonwealth University;

Three Character Studies for Clarinet and Piano, premiered at the Shenandoah Conservatory of Music in Winchester, VA;

Psalm 65, an anthem for SAB choir and piano written in commemoration of the 65th anniversary of Wythe Presbyterian church;

Three Songs of Stephen Foster for SATB vocal ensemble, premiered by the Chamber Singers of Virginia Commonwealth University's Department of Music;

Dick Whittington and His Amazing Cat; A Dickens of a Christmas, and *Oliver With A Twist*, three musical plays for children staged by Virginia Commonwealth University;

Les Preludes, a concert transcription of the symphonic poem by Franz Liszt, premiered at the School of Music of Indiana University and on other recital programs;

Antigone, a piano work composed as incidental music for a production by the Theater Department of Christopher Newport University.

TALES FROM THE BROTHERS GRIMM

About the Authors

Jacob and Wilhelm Grimm

Jacob and Wilhelm Grimm were born just thirteen months apart on January 4, 1785, and February 24, 1786, respectively. They remained close their entire lives. Both brothers were both born in [Hanau](#) near Frankfurt and were part of a family of nine children, three of whom died as infants. The family moved to Steinau in 1791 where they enjoyed the beauties of the countryside, but these idyllic circumstances came to an end in 1796 when their father died at the age of forty-four. After Philipp Grimm's premature death the family was left in difficult circumstances. Their mother struggled to continue educating the boys, sending them to live with an aunt in Kassel. Ultimately both boys were sent to the University of Marburg to study the law. However, their deepest interest did not lie in the realm of law but in the field of German literature and linguistics. The Grimms possessed a keen curiosity in German folk poetry and began collecting fairy tales in 1806 at a time when this type of research was not common.

They were also inspired in their work by the folk poetry collection of Clemens Brentano and Achim von Arnim in the book *Des Knaben Wunderhorn (The Boy's Magic Horn)*. The Grimms invited storytellers of a variety of backgrounds into their home and recorded the stories the storytellers remembered being told from the time they were children. This first collection of folktales was sent to Brentano and von Arnim with hopes that the stories would be included in a new volume of their work. This hope did not see fruition but the brothers remained undeterred in the process of collecting and editing folk tales. In 1809 their mother died, leaving Jacob to support his younger brothers and sister. He took the job of librarian in Kassel and Wilhelm joined him there not long afterwards.

The Grimm brothers had collected enough tales to publish their first book in 1812. It was called *Kinder- und Hausmärchen (Children's and Household Tales)* and contained 86 German fairy tales. An additional seventy stories were added in a second volume in 1814. Over their lifetimes the brothers added six more editions to this first one, adding and subtracting stories until their final edition, which contained 211 folktales. These volumes became the most influential book in the German language. Between 1816-1818 they published *Deutsche Sagen (German Legends)*, a two-volume work containing 585 German legends. In 1819 they received honorary doctorates from the University of Marburg. Their academic work in linguistics and medieval studies continued unabated and they subsequently published numerous volumes on Old German Forests, medieval German epics and many other commentaries and translations. They also selected fifty stories appropriate for children that were collected into a separate book called the *Kleine Ausgabe (Small Edition)*.

Wilhelm Grimm married in 1825 but Jacob remained a lifelong bachelor. Both men left the library in Kassel when they were offered professorships at the University of Göttingen in 1829-30. In addition to their joint work, the brothers published individually. Some notable titles authored by Jacob were *Deutsche Grammatik (German Grammar)*, *Deutsche Rechtsaltertümer (German Legal Antiquities)*, *Deutsche Mythologie (German Mythology)* and *Geschichte der deutschen Sprache (History of the German Language)*. Wilhelm's personal titles include *Aldänische Heldenlieder, Balladen und Märchen (Old Danish Heroic Lays, Ballads, and Folktales, a translation)*, *Über deutsche Runen (On German Runes)* and *Die deutsche Heldensage (The German Heroic Legend)*.

Both Grimm brothers were also politically active, fostering a democratic German movement that had far-reaching impact. They were part of a group of seven professors at the University of Göttingen who protested the actions of the King of Hannover in a constitutional

dispute in 1837. They were known as *Die Göttinger Sieben* (*The Göttingen Seven*). The professors were fired and three were deported, including Jacob Grimm. Jacob and Wilhelm and his wife relocated to Kassel and moved in with their brother Ludwig. The following year the brothers were appointed to the University of Berlin by the King of Prussia. They remained there for several years before leaving the University to focus entirely on their own research and scholarly work.

Another important area of their work, which began in 1838 and continued until their deaths, was the *Deutsches Wörterbuch*, the German dictionary. During their lifetimes there was no unified German nation. What did exist were small and medium-sized kingdoms and hundreds of principalities. One unifying factor was a common language. Their desire to help foster a national German identity ran parallel with their interest in linguistics and philology. Their work on the dictionary was extensive, encompassing thirty-three volumes. By the time of their deaths they had completed words beginning with the letter “A” through part of the letter “F.” Wilhelm died on December 16, 1859, and Jacob died on September 20, 1863. The dictionary, which is still used as a standard reference, was not regarded as complete until 1960.

Tales From the Brothers Grimm

An Original Children's Opera
by
Glenn Winters

based on fairy tales by
Jacob and Wilhelm Grimm

Cast of Characters

Dr. Know-It-All

Poor Slob, Dr. Know-It-All.....Baritone
Dr. Knows-A-Lot, Sick Lady..... Soprano

Rumpelstiltskin's New Adventure

Rumpelstiltskin.....Baritone
Cobbler's Daughter.....Soprano

Cat and Mouse Together

Cat.....Baritone
Mouse.....Soprano

TALES FROM THE BROTHERS GRIMM

Themes and Morals

DR. KNOW-IT-ALL

- ◆ Anecdotal amusing story
- ◆ Good nutrition and exercise are keys to good health
- ❖ Being in the right place at the right time (Grimm category of story-type)
- ❖ Consequences of a guilty conscience (Grimm version)
- ❖ Appearances are not always what they seem (Grimm version)

RUMPELSTILTSKIN'S NEW ADVENTURE

- ◆ Wanting the right things but using the wrong ways to get them
- ◆ Telling the truth is the best way
- ❖ Finding name of mysterious helper (Grimm category of story-type)
- ❖ Consequences of boasting and lying (Grimm version)
- ❖ Consequences of deceit and greed (Grimm version)
- ❖ Don't make promises you won't want to keep (Grimm version)
- ❖ Don't do a victory dance until the prize is in your hand (Grimm version)

CAT AND MOUSE TOGETHER

- ◆ It's wrong to tell a lie
- ◆ Lying is hurtful
- ◆ Importance of forgiveness
- ◆ Friendship
- ❖ Fable about cats and mice (Grimm category of story-type)
- ❖ Deceit (Grimm version)
- ❖ Gluttony (Grimm version)
- ❖ Be careful whom you trust (Grimm version)

TALES FROM THE BROTHERS GRIMM

Fairy Tales

Storytelling in Traditional Children's Literature

Stories we call fairy tales are older than the written word and can be traced back into the far reaches of human history. Fairy tales are not usually about fairies. They are stories involving figures from folklore engaged in a fanciful and implausible set of events that usually includes magic or enchantment. Their origins are part of oral tradition and as such they are a subset of folktales. Storytellers learned their tales by hearing them, retelling them and passing them along to new generations. Over the centuries it is not known how tales originated or how these stories might have been altered, embellished, or changed by the storyteller's point of view or intent. Once the process of collecting and writing stories was well underway, the connection with the oral folktale was broken and the story became a literary fairy tale.

Fairy tales are an important part of traditional literature that encompasses a variety of genres that can be difficult to differentiate. These genres are usually defined as myth, legend, fable and folktale. Generally speaking, myth is a story derived from a culture's heroes, history, or religion; a legend is usually a story about historical events or people whose story has been exaggerated or distorted; a fable is a story that uses animals in place of humans to teach a lesson or demonstrate a moral truth; a folktale draws on local customs and beliefs to tell a story that is handed down through generations to teach values or guide behavior.

The successful effort of Jacob and Wilhelm Grimm to collect and produce a written record of German fairy tales in the early 19th century galvanized efforts in many other countries to document their own folklore and tales as part of their culture's history. The Grimm brothers attempted at first to record the tales as close to their oral forms as possible. Their later editions, however, showed alterations to stories to communicate messages they thought important, or to address negative public opinion on some of the subject matter.

Examples of the written fairy tale, however, existed long before the work of Jacob and Wilhelm Grimm. The earliest known written fairy tale is from ancient Egypt and dates from about 1300 BC. Vishnu Sarma produced the fairy tale collection *Panchatantra* in India in the 2nd century AD. In ancient Greece, the fables of Aesop (600 BC) were written down in 300 BC by the philosopher Demetrius Phalereus. The fairy tales of *The Arabian Nights* date from about 1500 AD. During the 17th century the Italian writers Straparola and Basile and the Frenchmen La Fontaine and Perrault all produced collections of fairy tales or fables. Charles Perrault is credited with the tales of *Sleeping Beauty*, *Cinderella*, *Little Red Riding Hood*, *Puss in Boots* and *Bluebeard*.

As the literary fairy tale was analyzed and compared to others, it became clear that regardless of definition, classification or scholarly analysis, there has been much crossover and sharing of themes between types of stories or genres, literary tales and tales from oral tradition, and among peoples of various cultures. It was also noted that similar thematic material appeared independently in the fairy tales of diverse cultures around the world. The common values that are seen across all cultural lines and time frames are the desire for truth to be triumphant, for generosity to be rewarded, and for love and kindness to be valued above all else.

TALES FROM THE BROTHERS GRIMM

Adaptations

The three stories that comprise the children's opera **TALES FROM THE BROTHERS GRIMM** are adaptations of fairy tales published by Jacob and Wilhelm Grimm. The manner in which any existing work is recast into a new form makes for a fascinating and worthwhile study. Turning a book into a play, a book or play into a movie, creating a musical from a spoken drama, or a fairy tale into an opera are just a few of the creative ways that writers, composers, choreographers, screen directors, dramatists and many others can formulate new works from old.

Glenn Winters, the creator of **TALES FROM THE BROTHERS GRIMM**, has the view that operatic adaptations of stories are a very valuable educational tool:

“There are many ways for human beings to tell stories: prose fiction, non-fiction, paintings, photography, cartooning, poetry, mime, dance, etc. Opera is an example of the story being told primarily with music; the words take a back seat. This is because words must be processed intellectually for meaning and context, whereas music is understood immediately and intuitively. This seems an important way of communicating to me, and it's not exactly the same as how music functions in even the best rock & pop music. Not all pop music is narrative, i.e. telling a story. The ability of operatic music to define character, belie character's words, reveal their inner thoughts & feelings, and represent point of view much as a novelist does is unique. And in my opinion, a lot of what children learn in school is how to communicate with the world. This makes opera a crucial component in providing students with the complete range of methods of communication.”

In transforming the Grimm's stories into works of opera suitable for children, he faced a variety of challenges. His first concern was age-appropriateness. Many of the Grimm's fairy tales are not suitable for young children. Elements of some of the stories are dark, violent and cruel. For the purposes of a touring opera for elementary-age children, the most child-friendly themes were required. A second consideration for the adaptation was purely practical. The requirements of Virginia Opera's Education Department stipulated that the opera was to be written for a cast of two performers. For two singers to handle all roles in an opera, the story must have only two characters, the two performers must play multiple roles, or characters must be eliminated to reduce the number of roles. Once the stories are chosen, the narrative must be transformed into a libretto. The libretto is the text of the opera that must be set to music and is usually in the form of verse. Then the music, both vocal and instrumental must be written.

For *Dr. Know-It-All*, the narrative was transformed into a simpler tale that retained the essence of the original and made it possible for the two singers to sing the number of roles required. For *Rumpelstiltskin's New Adventure*, it was necessary to eliminate minor characters and focus only on the young girl and Rumpelstiltskin. The Rumpelstiltskin character recaps plot details from the original Grimm's version, which then leads into the new adventure. *Cat and Mouse Together* had the ideal number of characters but there was concern about the ending of the original in which the cat eats the mouse after his deception is exposed. Composer Glenn Winters could see that changing the ending to include the theme of forgiveness would provide a powerful message for the young audience to take away from the opera. He found an interesting

parallel between the simple cat and mouse story and the final scene of Mozart's *The Marriage of Figaro*:

The arrogant, greedy Cat (Count) satisfies his appetites at will, thinking that he's pulling the wool over the eyes of the virtuous Mouse (Countess). In the final moments, however, his duplicity is exposed, leading to a moment when he humbly asks for her forgiveness and she graciously grants it, leading to a high-spirited conclusion.

The adaptations of Cat and Mouse in Partnership, Dr. Know-All and Rumpelstiltskin into *Cat and Mouse Together*, *Dr. Know-It-All* and *Rumpelstiltskin's New Adventure* show how much leeway an artist has in this creative process. Something new has been produced that is familiar and yet different. The process provides the opportunity for added depth, dimension, a new point of view or even a new ending. Teachers and students have gained an interesting new work to discuss and ample opportunities to compare the old with the new. These adaptations provide not only wonderful entertainment but are an instructive, edifying and enriching experience that will be long remembered.

TALES FROM THE BROTHERS GRIMM

Opera Story Summaries

based on
Grimm's Fairy Tales

Dr. Know-It-All

by
Glenn Winters

A poor slob has decided he wants to get rich by becoming a doctor. He doesn't know how to become a doctor so he asks a woman he meets who looks like a doctor. Her name is Dr. Knows-A-Lot. She tells him that she is sure he can become a doctor. All he has to do is wear doctor's clothes, wash his hands and wear a stethoscope. The poor slob is pleased that it's so easy, but wants to know about going to medical school. Before Dr. Knows-A-Lot is forced to answer his question, she quickly leaves because she's so busy. Not discouraged, the poor slob follows her advice and becomes Dr. Know-It-All. As he anxiously awaits patients with money, a sick lady comes in. She is carrying a big bag of chips and a large soda and is barely able to drag herself into a chair. The sick lady is so weak and breathless she thinks she is going to die!

Dr. Know-It-All becomes agitated and calls out for help because he doesn't know what to do. The sick lady pleads with him to give her a pill and make her healthy. After all, she is very wealthy and can pay a large bill. Dr. Know-It-All calms down and tells her that he has consulted with experts and will give his diagnosis momentarily. But first he asks her what she thinks she should do. The sick lady is unsure and thinks a moment. Then she replies that she could cut down on drinking soda, stop eating junk food and start exercising. She is so thrilled with the solution she has thought of that she thanks the doctor for leading her to the answer to her problem. She thinks he is the greatest doctor alive and will tell all her friends. She and the good doctor exclaim that he really does know it all!

The Brothers Grimm: Doctor Know-All

There once was a poor peasant named Crabbe who went into town to sell a load of wood to a doctor. Crabbe was very impressed by the doctor's good life and decided he would ask how he could become a doctor. The doctor replied that he needed to sell his two oxen and wagon and use the money to buy some nice clothes, an A-B-C book, some medical supplies, and a sign that said Dr. Know-All. The sign should be nailed above the door to his house. So, Crabbe did what the doctor suggested and became a doctor.

After a while, a rich lord who lived nearby had some money stolen. He heard about Dr. Know-All and went to his house. The lord told Crabbe that he must come to his castle and find his stolen money. Crabbe said he would come but he wanted his wife Grete to come as well. The lord agreed and they all left in the lord's carriage. When they arrived the servants brought out food. As the first servant brought in a dish Crabbe said to his wife, "That was the first." Crabbe meant that it was the first course, but the servant thought he meant that he was the first thief. The second servant brought in the second dish and Crabbe said, "That was the second." Again, he meant that it was the second course, but the servant thought Dr. Know-All meant that he was the second thief. The same thing happened to the third servant. When the fourth servant came in carrying a covered dish of crabs, the lord cried out for Dr. Know-All to show his skill and guess what was in the covered dish. The doctor looked at the dish not knowing what to say and cried out, "Ah, poor Crabbe." The rich lord was excited. He exclaimed, "There! He knows it! He must know who has the money."

The servants were very uneasy and motioned for the doctor to speak with them privately. When he met with them the servants confessed that they had stolen the money, but they would give the money back and give him a reward if he did not point them out as the thieves. The doctor returned to the lord and said he would look in his book to find the missing gold. One of the servant hid, hoping to hear something important. The doctor flipped through his A-B-C book and became impatient saying loudly, "I know you're in there!" The hidden servant leaped out of his hiding place and ran, yelling, "He knows everything!" Dr. Know-All showed the lord where the money was hidden, but did not say who had stolen it. Both the lord and the servants paid him a handsome reward and the doctor became a man of renown.



Rumpelstiltskin's New Adventure

by

Glenn Winters

Rumpelstiltskin appears and introduces himself. He wants to be sure everyone knows his name! He reminds everyone about the old story about him but declares that today is a new day, this is a new story and it will have a different ending! He has heard that there is a King holding a cobbler's daughter prisoner and he is sure she needs his help. This time things will go his way. This new girl will never guess his name!

He appears to the cobbler's daughter who is sitting forlornly beside a large sack. When she asks who he is he replies that he is a troll. She tries to explain her predicament but Rumpelstiltskin interrupts her saying he already knows what her problem is. He attempts to have her sign a contract stating his terms for providing

help, but she stops him when she realizes that the troll thinks that she must spin straw into gold. The cobbler's daughter says there is no spinning wheel and no gold. Her task is different and she cries out, "Alas! Who will help me?" Rumpelstiltskin decides to look in the sack and pulls out a piece of bread. "BREAD?" he says, "Do you have to turn the bread into gold?" She replied that she has to turn the sack of bread into toast by morning and the King's toaster was broken!! "Alas!" she cries. Rumpelstiltskin agrees to help her after she signs the contract which states that she must give up her first-born child unless she can guess the troll's name. He leaves and returns with his own personal toaster and quickly turns all the bread into toast. The troll turns to leave, but the cobbler's daughter stops him saying she wants to guess his name. He scoffs at her but quickly becomes upset when she says his name is Rumpelstiltskin. He accuses her of cheating and spying, but she laughs, saying his name was stamped on his toaster! Rumpelstiltskin is dejected but the cobbler's daughter convinces him to remain and become the new Royal Chef because his toast was so delicious. This was always Rumpelstiltskin's dream. He and the cobbler's daughter happily sing that there is nothing more wonderful than TOAST !!

The Brothers Grimm: Rumpelstiltskin

There was once a poor miller who had a beautiful daughter. When he had to go and speak to the King he wanted to seem important, so he bragged that he had a daughter who could spin straw into gold. The King was impressed and told the miller to bring her to the palace. When the girl arrived, the King took her to a room full of straw and told her to spin the straw into gold overnight or she would die. Then the King locked the door and left. The miller's daughter had no idea what to do and began to cry.

Suddenly the door opened and a strange little man walked in. He asked why she was crying. When she told him her predicament he asked what she would give him if he spun the straw into gold. She said she would give him her necklace. He took the necklace and the spinning wheel whirred all night. By morning all the straw was spun into gold. The King was delighted but also greedy. He moved the miller's daughter into a bigger room full of straw and told her to spin it into gold before morning if she valued her life. Left alone the girl began to cry and the little man appeared once again. He asked what she would give him if he spun the straw into gold. She gave him her ring and again he spun the straw into gold. However, the King was still not satisfied and put the girl into an even bigger straw-filled room. This time, however, he said she would become his Queen if she turned the straw into gold. When the little man appeared that night the girl had nothing left to give him. But the man asked instead for a future gift – her first-born child. The girl agreed and the little man spun the straw into gold.

A year passed and the Queen gave birth to a beautiful child. Soon after, the little man appeared and demanded the child. The Queen began to cry and the little

man pitied her. He said that she could keep her child if she could guess his name within three days. The Queen thought of every name imaginable and sent a messenger out in the countryside to find any other name he could. But by the third day the Queen had not discovered his name. Then the messenger returned and told her of seeing a strange little man dancing around a fire singing boastfully that no one knew his name was Rumpelstiltskin. When the little man arrived, the Queen asked him if his name was Rumpelstiltskin and the little man screamed that the devil must have told her. He stomped so hard that his right leg was buried in the earth. When he pulled hard on his left leg, he pulled himself in two!



Cat and Mouse Together

by
Glenn Winters

A cat and mouse are the best of friends. They're buddies and pals and share a house where they live very happily. Cat likes to think of his stomach and has a worrying thought – what will they eat in the upcoming winter? He is sure they will starve. Mouse reassures him that she would never let him starve. She has already planned for winter and made an enormous pot of chicken noodle soup, enough to last the winter. She asks Cat to promise not to eat the soup until they need it during the winter. Cat promises.

In no time, however, Cat has thought of a way to go sample the soup. He tells Mouse that his sister has called and said she has a new baby kitten and she wants him to be its godfather that very day! Mouse thought this was all very sudden, but wished Cat well and pondered how confusing it can be when a mouse lives with a cat. When Cat returned, Mouse asked what the new kitten was named. Cat, thinking of the soup, replied, “Chicken Whiskers.” “What?” said Mouse. “Chicken Whiskers? What a very, uh, colorful name.”

Mouse continued talking, saying they had much housework to do. But the thought of all that work made Cat hungry. He quickly said that while he was at the christening, his other sister told him she also had a new baby kitten. He must leave right now because the second christening was taking place very shortly. Mouse was truly astonished but imagined that Cat just had strong family ties. Shortly thereafter Cat returned, licking his whiskers. Mouse asked again about the name of the new baby kitten. Cat announced that his new godchild's name was “Noodle Belly!” “I am so lucky. I'm godfather to little Chicken Whiskers and Noodle Belly!”

A short time later Mouse called out, “Look, it is starting to snow! Winter has arrived. It's time to get the chicken noodle soup.” Now, Cat is very worried. He has eaten all the soup and he has lied to Mouse. What should he do? Cat is

ready to confess when Mouse carries in the big pot of soup. At the last moment he realizes that the pot is full! Cat is confused and Mouse asks if he has been truthful today. Cat says that he has not and wants to know if Mouse is angry. Mouse replies that he is not angry because Cat ate the soup but he is disappointed that Cat lied to him. Cat is very contrite and asks for forgiveness. Mouse does forgive him. Now they can play in the snow, eat chicken noodle soup from the extra pot Mouse made, and remain the very best of friends.

The Brothers Grimm: Cat and Mouse in Partnership

A certain cat became friends with a mouse and after a time they decided to live and keep house together. Thinking ahead, the cat suggested they plan for the winter and together they bought a pot of fat. They stored it in the church under the altar because it was the safest place they could think of. They agreed not to touch the pot of fat until they were truly in need of it. Before too much time had passed, the cat began to yearn for a taste of the fat. She told the mouse that she needed to go out because her cousin had asked if she would be her son's godmother and this day was the christening. The mouse cheerfully bid her to go.

But the cat, who had no cousin, ran to the church, found the pot and licked the top off the fat. When she returned home the mouse greeted her and asked what the child had been named. The cat replied, "Top Off!" The mouse replied that Top Off was a very odd name. Before long the cat yearned again for a taste of the fat. The cat asked the mouse if she could manage the house alone because she again had been asked to be a godmother. The mouse agreed and the cat once again ran to the church and ate up half of the fat in the pot. When she got home the mouse asked what the child had been christened. The cat replied, "Half Done!" The mouse thought that was a very curious name. After a time the cat's mouth began to water for more fat. She told the mouse she had been asked to be godmother once again. "All good things go in threes." The mouse, once again, managed the house by herself while the cat found the pot of fat and ate until it was gone. When the cat returned home the mouse asked about the child's name. "All Gone," said the cat. The mouse exclaimed that this name was the most suspicious of all!

Time passed and eventually it became winter. The cat and the mouse could find little food so the mouse suggested they go to the church and eat the pot of fat they had stored there. When they arrived the pot was there but it was empty. The mouse cried out, "Now I see! Now it comes to light! You have eaten all while you were standing godmother." "First top off, then half done, then..." "Will you hold your tongue," cried the cat, "One word more and I will eat you too!" But "all gone" was already spoken. The cat pounced on the mouse and swallowed her up! Alas, that is the way of the world.



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ACTIVITY ONE (Grades K-5) Introducing the Brothers Grimm

Getting to Know the Brothers Grimm

*This lesson is differentiated by a method called *tiering*. It is a great way for students to discuss what is read at their own level and then come together to all share what was learned.

Objective: To introduce who the Brothers Grimm to the students.

Procedure:

- 1) Either orally read or have the students read *Guardians of the Fairy Tale: The Brothers Grimm* (see below)
- 2) Either use the cube or put different questions on different colored pages to tier your students comprehension. Have them either roll the die or pick a question to work on. You can have all the students get in leveled groups to discuss their answers.

Questions:

(Grade K-2)

Below Average:

Tell – who was in the Grimm Family

Draw – what the village of the Grimm’s might look like

Explain – why you think the Grimm’s collected fairy tales

Write – a sentence or two about how the Grimm’s collected their tales

Compare – How are Wilhelm and Jacob alike

Act Out – Wilhelm and Jacob collecting a tale

Average:

Tell – the events that happened in the Grimm family’s life

Draw – what the one of the brother’s room might have looked like

Explain – what character was the Grimm’s favorite, explain why

Write – a sentence or two about why the Grimm’s collected their tales

Compare – How Wilhelm and Jacob are like their father

Act Out – Wilhelm and Jacob discussing a tale

Above Average:

Tell – who was the most important person in the Grimm family and why they were

Draw – (in detail) a storyteller visiting the brothers Grimm

Explain – how you think the storyteller’s felt when the Grimm’s did not give them credit

Write – write a sentence or two about how the Grimm’s felt when they collected their tales

Compare – How Wilhelm or Jacob is like you

Act Out – Wilhelm and Jacob talking to their family about their tales

Questions:

(Grade 3-5)

Below Average:

Tell – why the author wrote this article about the Grimms

Draw – a timeline of events in the Grimm’s life

Explain – what you think of the brothers Grimm after reading about them

Write – a paragraph or two about how the Grimm’s collected their tales

Compare – How are Wilhelm and Jacob alike

Act Out – the big events in Wilhelm and Jacob’s life

Average:

Tell – if the author respected the Grimms, explain your answer

Draw – what the brother’s might look like when collecting their tales

Explain – what kind of people the brother’s Grimm were like

Write – a paragraph or two about why the Grimm’s collected their tales

Compare – How Wilhelm and Jacob is like one member of their family

Act Out – Having a dinner discussion with Wilhelm and Jacob

Above Average:

Tell – what approach the author took when writing this article

Draw – (in detail) a storyteller visiting the brothers Grimm

Explain – why you would or wouldn’t be friends with Wilhelm or Jacob

Write – write a paragraph or two about how the Grimm’s felt when they collected their tales

Compare – How Wilhelm or Jacob is like you

Act Out – the ending of *The Golden Key*

- 3) After the student’s discuss questions in their own groups (levels) pull them all together to discuss as a class

SOLs met in this activity:

E/W: K.8, 1.9, 2.8, 3.4, 3.5, 3.6, 4.3, 4.4, 4.5, 5.4, 5.5, 5.6

**Guardians of the Fairy Tale:
The Brothers Grimm
By Thomas O'Neill**

Once upon a time there lived in Germany two brothers who loved a good story—one with magic and danger, royalty and rogues. As boys they played and studied together, tight as a knot, savoring their childhood in a small town. But **their father died unexpectedly, and the family grew poor.** One brother became sickly; the other, serious beyond his years. At school they met a wise man who led them to a treasure—a library of old books with tales more interesting than any they had ever heard. Inspired, **the brothers began collecting their own stories, folktales told to them mostly by women, young and old.** Soon the brothers brought forth their own treasure—a book of fairy tales that would enchant millions in faraway places for generations to come.

The Brothers Grimm, Jacob and Wilhelm, named their story collection *Children's and Household Tales* and published the first of its seven editions in Germany in 1812. The table of contents reads like an A-list of fairy-tale celebrities: Cinderella, Sleeping Beauty, Snow White, Little Red Riding Hood, Rapunzel, Rumpelstiltskin, Hansel and Gretel, the Frog King. Dozens of other characters—a carousel of witches, servant girls, soldiers, stepmothers, dwarfs, giants, wolves, devils—spin through the pages. Drawn mostly from oral narratives, the 210 stories in the Grimms' collection represent an **anthology of fairy tales, animal fables, rustic farces, and religious allegories** that remains unrivaled to this day.

Grimms' Fairy Tales, as the English-language version is usually called, pervades world culture. So far **the collection has been translated into more than 160 languages, from Inupiat in the Arctic to Swahili in Africa.** In the United States book buyers have their choice of 120 editions. The stories and their star characters continue to leap from the pages into virtually every media: theater, opera, comic books, movies, paintings, rock music, advertising, fashion. The Japanese, perhaps the most ravenous of all the Grimms' fans, have built **two theme parks devoted to the tales.** In the United States the Grimms' collection furnished much of the raw material that helped launch Disney as a media giant.

As for the brothers, they are recognized as pioneers in the field of folklore research. The Grimms extensively edited and rewrote drafts of the narratives—has influenced generations of children's writers and paved the way for other masters of the genre, from Hans Christian Andersen to Maurice Sendak. But the Grimms' stories do not speak only to the young. **"The age for hearing these fairy tales is three years to death,"** says **Elfriede Kleinhaus**, a professional storyteller in Germany. "Our world can seem so technical and cold. All of us need these stories to warm our souls."

Jacob and Wilhelm viewed themselves as patriotic folklorists, not as entertainers of children. They began their work at a time when Germany had been overrun by the French under Napoleon. The new rulers were intent on suppressing local culture. As young, workaholic scholars, single and sharing a cramped flat, **the Brothers Grimm undertook the fairy-tale collection with the goal of saving the endangered oral tradition of Germany.**

For much of the 19th century teachers, parents, and religious figures, particularly in the United States, deplored the Grimms' collection for its raw, uncivilized content. Despite its sometimes rocky reception, *Children's and Household Tales* gradually took root with the public. The brothers had not foreseen that the appearance of their work would coincide with a great flowering of children's literature in Europe. English publishers led the way, issuing high-quality picture books such as *Jack and the Beanstalk* and handsome folktale collections, all to satisfy a newly literate audience seeking virtuous material for the nursery. Once the Brothers Grimm

sighted this new public, **they set about refining and softening their tales.**

In the 20th century the Grimms' fairy tales have come to rule the bookshelves of children's bedrooms. And why not? The stories read like dreams come true: Handsome lads and beautiful damsels, armed with magic, triumph over giants and witches and wild beasts. They outwit mean, selfish adults. Inevitably the boy and girl fall in love and live happily ever after. *Read me another one, please.*

And parents keep reading because they approve of the finger-wagging lessons inserted into the stories: Keep your promises, don't talk to strangers, work hard, obey your parents. According to the Grimms, the collection served as "a manual of manners."

Americans fell in love with the Grimms' tales when Walt Disney in 1937 released his animated film *Snow White and the Seven Dwarfs*, the first of three wildly popular Disney adaptations. In converting a short story into an 80-minute musical, **the Disney studio sweetened the material**, giving the dwarfs names like Sneezy and Happy. In *Cinderella* (1950) Disney frosted the plot by adding a carriage that turns into a pumpkin at the stroke of midnight. The Grimms' texts have undergone so many adaptations and translations, often with the intent of softening the tales.

The oldest of six children, Jacob and Wilhelm were born a year apart in the mid-1780s in Hanau, a market town less than a day's carriage ride from Frankfurt. Their father, Philipp, the son of a clergyman, was educated in law and served as Hanau's town clerk, a solid middle-class vocation. Father Grimm preached a life of faith, zealous work, and family loyalty. Their mother, Dorothea, gave the boys freedom to wander the countryside where, as Wilhelm later noted, their "collector's spirit" was born as they chased down butterflies and bugs.

Nothing remains of the Grimms' birthplace in Hanau. Like most of the houses they occupied, it was destroyed by aerial bombing during World War II. A bronze statue of the brothers sits in front of the *Rathaus*, or city hall. It features two long-haired men in frock coats absorbed in reading a book, their greatest joy.

By 1791 the family had moved northeast to Steinau, another small trade center, where the father took the position of district magistrate. **The Grimms lived well in a large turreted stone house that doubled as the local courthouse.** The Steinau years marked the end of ease and innocence for Jacob and Wilhelm. **In 1796 their father died at the age of 44.** Dorothea was forced to move her family of six children out of the government residence.

With financial help from Dorothea's sister, a lady-in-waiting for a Hessian princess, **Jacob and Wilhelm, at 13 and 12, were sent north to the city of Kassel to attend the Lyzeum, an upper-crust high school.** Sharing the same room and bed, the boys coped with loneliness and social slights by studying for ten hours a day. **They proved themselves brilliant students**, graduating at the top of their classes. The physical effort took its toll on Wilhelm, however. Already of delicate health, he suffered a serious asthma attack at school. Weak lungs and recurring illnesses would vex him the rest of his life.

"We know from his letters that Jacob walked this route many times," Fischer said. "In one he complained that there are more steps on the streets than stairs in the houses." We continued past a spiky Gothic church, an organ booming inside, to a three-story stone house just below the town

castle. It was here that **a young aristocratic law professor, Friedrich Carl von Savigny, impressed by Jacob's appetite for learning, opened his private library to the older Grimm brother.** That changed Jacob's life. He spent hours poring over Savigny's collection of rare manuscripts of medieval epics and hero's tales. **The experience awoke in Jacob a passion for deciphering and saving ancient German literature and folktales,** a cause that his younger brother would also embrace.

Jacob did not look and act the part of a fiery activist. Short and sturdy, he was by temperament an introvert, his whole being dedicated to bookish research. At Marburg he would decline invitations to stroll the countryside, saying he preferred "a walk in literature." Fellow students called him "the old one." Wilhelm, a determined scholar like his brother, was more outgoing. **"Wilhelm had an eye for women, and women had an eye for him,"** Heinz Rölleke, a Grimm scholar at the University of Wuppertal, told me. Fervent letters passed between Wilhelm and Jenny von Droste-Hülshoff, a wealthy young woman whom he met in a storytelling circle.

Class differences foiled any chance of marriage. Wilhelm at the age of 39 would marry a childhood friend, Dortchen Wild, daughter of a pharmacist and herself a prominent source of fairy tales for the collection. **Jacob, a lifelong bachelor, was by far the dominant partner intellectually, initiating most of their projects.** Yet the brothers worked well together, signing their joint undertakings simply "Brothers Grimm."

Children's and Household Tales, their great collaboration, began in an almost offhand fashion. Immersed in editing and translating medieval manuscripts, the brothers started to gather fairy tales as a favor for a friend planning a collection of German folk literature. **After several years the Grimms had assembled 49 tales,** taking a few from old books, the rest from acquaintances in Kassel. But when the friend failed to produce the collection, the brothers decided to expand their efforts and publish their own volume.

Collecting fairy tales must have provided Jacob and Wilhelm a welcome distraction from their living circumstances. Their mother had died in 1808. Money grew scarcer. Employed as a librarian for the detested resident French ruler, Jacob could barely support his five siblings. Wilhelm was sick from asthma and a weak heart and was unable to work. **In 1812, the year the fairy tales were first published, the Grimms were surviving on a single meal a day—**a hardship that could explain why so many of the characters in their book suffer from hunger.

Though new editions of the fairy tales continued to appear until 1857, two years before Wilhelm's death, collection of almost all the oral tales took place when the brothers were in their impressionable 20s.

Altogether some 40 persons delivered tales to the Grimms. Many of the storytellers came to the Grimms' house in Kassel. The brothers particularly welcomed the visits of Dorothea Viehmann, a widow who walked to town to sell produce from her garden. An innkeeper's daughter, Viehmann had grown up listening to stories from travelers on the road to Frankfurt. Among her treasures was "Aschenputtel"—Cinderella.

With the exception of Viehmann, **the brothers rarely identified their correspondents.** **The Grimm tales feature many spinners, most famously in "Rumpelstiltskin,"** in which a poor miller's daughter, ordered by a king to spin straw into gold—failure means death, success a royal marriage—enlists the aid of a devilish little man, Rumpelstiltskin. **Mild commercial success did not come until 1825, when the Grimms published the *Small Edition*,** a condensed collection of 50 stories with illustrations by their brother Ludwig. The

1825 volume, of which 1,500 copies were printed, is even rarer than the 1812; only four or five copies survive in libraries. With the debut of the cheaply priced *Small Edition*, the Grimms had at last figured out who their true audience was: children.

By the second edition in 1819 Wilhelm had taken over the lead responsibility for the fairy tales, Jacob having turned his attentions to a scholarly exegesis on German grammar. **Wilhelm proved an inspired editor.** By streamlining plots to emphasize action, weaving into the narrative old proverbs and folk poems, and using poetic language to set scenes, **Wilhelm created a style that remains a model for fairy-tale writing.**

Wilhelm continued to polish and reshape the tales up to the final edition of 1857. Jacob and Wilhelm moved on from their jobs as librarians in Kassel to teach at universities in Göttingen and Berlin. **Between them they published more than 35 books.** The brothers also made a name for themselves as patriots, risking their livelihoods by speaking out in favor of democratic reform. But in their last years they retreated from politics and teaching to concentrate on writing the *German Dictionary*, one of the most ambitious scholarly projects of 19th-century Europe.

The brothers did not live to finish the dictionary or to see the fulfillment of their abiding dream: the founding in 1871 of the German nation. **Wilhelm died of an infection in 1859 at the age of 73.** Jacob in his eulogy bestowed upon his beloved Wilhelm the name Märchenbruder, the "fairy-tale brother." **Jacob died four years later.** He had just finished writing the dictionary definition for *Frucht*, or fruit, a fitting end to a fertile life.

The Brothers Grimm, for the **final fairy tale** in their collection, chose a short, parable-like tale called "**The Golden Key.**" A poor boy goes out into a wintry forest to collect wood on a sled. **In the snow he finds a tiny key and near it an iron box.** The boy inserts the key. He turns it. He lifts the lid.

That is where the story ends. For once the brothers avoid a tidy ending. Instead, they have issued a golden invitation, since accepted by countless readers, to **open the brothers' books with the key of the imagination.** Only then can readers discover what wonderful things await them.



Make a Cube

Tell

Cube for

Name: _____

Activity: _____

Gluing flap

Gluing flap

Compare

Explain

Draw

Act Out

Gluing flap

Gluing flap

Write

Gluing flap

Gluing flap

Gluing flap

ACTIVITY TWO (Grades K-5) A Short History of Opera

A Short History of Opera

Objective:

The students will brainstorm ideas, select & sequence appropriate information, and write a "how to" paragraph.

Procedure:

- 1) Either read aloud or have students read *A Short History of Opera*
- 2) Review sequencing. Have students think about how Opera began.
- 3) Brainstorm the steps aloud.
- 4) Sequence the events that happened as Opera began and went through its changes until the 20th century. Discuss how to put ideas into sentences. Students write their paragraphs on paper or a beanstalk (whatever you want to use for creativity).

For Your Information:

If you use Thinking Maps, you can use a Circle Map for the brainstorming part of the lesson and the Flow Map for the sequencing part of the lesson.

Extension:

This is an excellent activity for reinforcing the use of sequencing words other than "second", "third", "fourth", etc.

Class Discussion Questions:

What do we need to do to turn these ideas into sentences?

What do you call the special sentence needed at the beginning of the paragraph? (main idea)

What does a main idea sentence tell the reader about the paragraph?

English SOLs met in this lesson:

E/W.1.12 E/W.1.13 E/W.2.10 E/W.2.9 E/W.3.7 E/W.4.7 E/W.4.8 E/W.5.7

<p>ACTIVITY THREE (Grades K-5) Anticipation Guide</p>

Objective:

- Students will self-assess their knowledge, understanding and opinions about *Opera Production* using an Anticipation Guide

Procedures:

1) The teacher should write statements about *Opera Production*. Most of the statements should be open-ended enough for students to agree or disagree with the statement. All statements should be ambiguous enough so that students don't agree or disagree based upon what they "think" is the correct answer.

2) Create the anticipation guide to include the following three columns:

Before	Statement	After
<i>Agree</i> <i>Disagree</i> _____ _____	<i>Example:</i> 1. <i>You need a light designer before you can perform an opera</i> 2. <i>A stage director does not have an important job</i>	<i>Agree</i> <i>Disagree</i> _____ _____

3) Include 5-6 statements about the article.

4) At the start of your opera lessons, have the students complete the **BEFORE** column by reading the statement and deciding whether they agree or disagree with the statement. Students should place a check on the line which corresponds with their decision.

5) After you have seen the opera (or read the story), have the students revisit the anticipation guide and complete the **AFTER** column in the same manner as the **BEFORE** column.

6) Use the anticipation guide as a catalyst for class discussion, conferencing with the students and/or groups, writing prompts, and essay questions. Focus students on how their thinking has changed through studying the opera.

SOLs met in this lesson:

E/W K.8 (a), 1.9 (a, b, c, d), 2.7 (a, b) 2.8 (a, b, c), 3.5 (a, b, c), 4.5 (a), 5.5 (a,b,c)

ACTIVITY FOUR (Grades K-5)

Activate prior knowledge *Tales from the Brothers Grimm*

Objective: To activate prior knowledge of *Tales from the Brothers Grimm* 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?
---------------	-----------	----------

- 2) In the “Here’s What” Column, list all the things the students know about the story of *Dr. Know-It-All, Rumpelstiltskin, OR Cat and Mouse Together*
- 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 FIVE (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

<p>ACTIVITY SIX (Grade K-5) Comparing Fairy Tales Then and Now</p>
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Objective:

Fairy Tales, Then and Now

Objectives:

- 1) read or listen to a fairy tale or story, and discuss the story's main events and themes;
- 2) list words and phrases to describe the story's geographical setting and characters;
- 3) write paragraphs explaining if they would like to live in the world depicted in the story;
- 4) discuss whether the story would make sense if it took place in their community, and list the ways they could change the story to make it more relevant to the world they live in today;
- 5) discuss whether old fairy tales can still be interesting and relevant today; and
- 6) plan and perform an updated version of the fairy tale or story.

*This lesson will probably take 3 class periods

Materials Required:

- Computer with Internet access (optional)
- Art materials to make props and scenery for the performance

Procedure:

- 1) Read the class a fairy tale or story of your choice. It should take place in another time period. You can use National Geographic's [Grimms' Brothers](http://www.nationalgeographic.com/grimm/) site (<http://www.nationalgeographic.com/grimm/>)
- 2) Discuss the main events and themes of the story to make sure students understand what it is about and what major lesson, or moral, the story is trying to teach.
- 3) Have students describe the story's setting in a class discussion or in small groups. Ask them to list words and phrases that describe the natural environment depicted in the story, including the climate, scenery, and landscape features. Have them make additional lists to describe the story's main characters.
- 4) Ask students if they would like to live in the world depicted in this story. Why or why not? Have them write short paragraphs answering this question and providing examples from the story to support their position.
- 5) In a class discussion, ask students to imagine that this story was just written by someone at their school or in their community. Would the story make sense? Would things have happened the same way in their town today? Ask them how the story would be different if it took place today. What would the setting look like? What clothes would the characters in the story wear? What objects would they use? What would they say? Write the students' ideas on the board.
- 6) Discuss whether students think old fairy tales can still be interesting and relevant today. What can these stories teach us about the past? What can they teach us about other countries and cultures? Does the moral of the story they have read still apply today?

- 7) Ask students to modernize the story so that it takes place in the world they are familiar with, and then have them perform it. If you teach younger students, rewrite the story as a class and request volunteers for different roles. If your students are older, they can perform the story in smaller groups so that each group has its own modern version. Have them use modern props and set the story in a place they're familiar with (e.g., the school or an amusement park).

SOLs met in this lesson:

E/W: 3.1, 3.4, 3.5, 3.9, 3.10, 3.11, 4.1, 4.4, 4.7, 4.8, 5.2, 5.5, 5.8, 5.9 Social Studies:
VS.1, USI.1

ACTIVITY SEVEN (Grades K-5) Question Cubes

Objective:

· Students will be prompted to create questions about *Tales from the Brothers Grimm*

Procedures:

1) Discuss the opera, *Tales from the Brothers Grimm*

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 (SEE LESSON #1). 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 that Dr. Know-It-All faced?”. 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 EIGHT (Grade K-5)
“Brain Dump” of *Tales from the Brothers Grimm*

Objective:

Students will work together to list information from the opera, *Tales from the Brothers Grimm*

- 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 Rumpelstiltskin doesn’t tell anyone his name?
 - Did you like the Cat character? Why or why not?
 - How do you know that Dr. Know-It-All 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

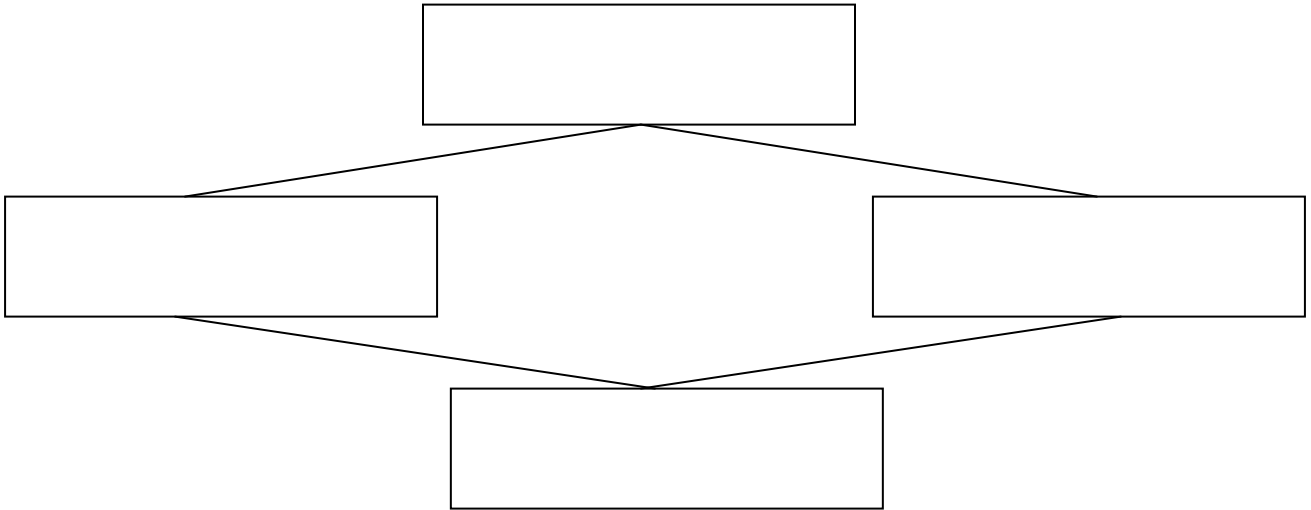
ACTIVITY NINE (Grades 3-5)
Creating Generalizations

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 TEN (Grade 1 - 5) Compare different versions of Fairy Tales

Fairy Tale Variations

*You should either have access to a computer or have run off the variations of the fairy tales.

Objective:

To let children discover there are more ways than one to tell the same story.

To allow children to see that the setting for a story can change it, yet it can be told from a different location.

To encourage children to rewrite a story, keeping the same theme, but changing the time and place and or characters.

To show that there are patterns in stories that carry the plot through and that it can be recognized and identified.

Versions of Folktales

Cat and Mouse - <http://www.pitt.edu/~dash/cat.html#partnership>

Rumpelstiltskin - <http://www.pitt.edu/~dash/type0500.html#rumpelstiltskin>

Dr. Know It All - <http://www.pitt.edu/~dash/type1641.html>

Procedure:

1) Read the traditional fairy tales; Dr. Know-It-All, Rumpelstiltskin, OR, Cat and Mouse together, to refresh memories of the characters and setting and plot.

- 2) Then pick another version one of those to share with the class (websites are located next to the titles on a previous page).
- 3) After, do a Venn diagram with the class to compare and contrast the characters, setting and plot traditional Jack with the one you read.
- 4) Read another version of one of the fairy tales. Make a web for each story: characters and setting. Chart title, author and illustrators adding to lesson one's information.
- 5) Keep track of the things that the main character does in the story.
- 6) Read another version of the fairy tale. Do a story map of where the main character goes during the story. Use symbols to show things he/she climbs, where he/she goes, people he/she meets. Make a key showing the meaning for each symbol. Chart title, author, and illustrators adding to lessons one and two. Keep track of the things that the main character does.

Conclusion: main idea: The ultimate would be for the class or groups to rewrite Jack and the Beanstalk changing the setting to somewhere not in any of the books read.

SOLs met in this lesson:

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

Fairy Tale Characters and Adjectives

Adjectives make nouns come to life. When we read a fairy tale the adjectives help us to imagine characters. Remember the *kind* huntsman, the *mean* stepsister, or the *evil* queen. See if you can put an adjective that describes these characters.

The _____ Dr. Know-It-All

The _____ Poor Slob

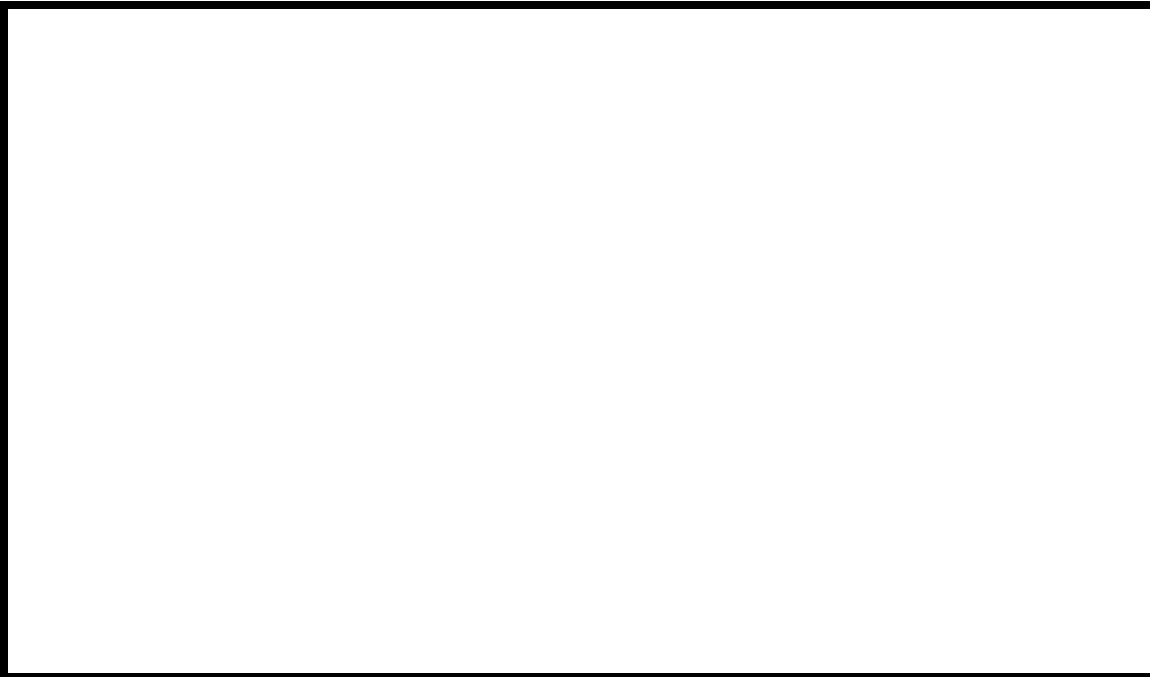
The _____ Cat

The _____ Mouse

The _____ Cobbler's Daughter

The _____ Rumpelstiltskin

Now draw a picture of what you think one of these characters may look like.



Share the completed drawing with the class to see if they can figure out which character you chose.

Grimm Brothers Cloze Activity

The _____ brothers lived in _____
between 1785 and 1863. They were educated and could
read and _____. They collected lots of
_____ from the _____ who lived on
_____ and in villages. They _____ these
stories down and called them _____ tales.
_____, _____, and
_____ are just three of the many
fairy tales that the brothers published.

Word Bank: Cinderella, Grimm, write, stories, fairy, Rumpelstiltskin, Germany, people,
farms, wrote, Hansel and Gretel

Do some research and write the name of two more Grimm
Brother fairy tales

1. _____
2. _____

Good Food, Bad Food

Doctor Know-It-All mixed up this list of good food and bad food. See if you can put these foods under the right heading.

Whole Milk
Hot Dogs
Seasoned, air-popped Popcorn
Veggies
Frozen Yogurt
Candy Bar

Low-sugar Cereals
Chocolate Bars
Fresh Fruit and
Bottled Water
Can of Soda

Good Food

Bad Food

Dr. Know-It-All's Vitamin Vitals

Match the vitamin on the left with its purpose for good nutrition and wellness.

1. Vitamin A _____ Essential for normal growth, needed for healthy red blood cells
2. Vitamin B12 _____ Removes toxic substances from blood prevents bad cholesterol
3. Vitamin C _____ Helps make bones stronger, essential for normal growth and development
4. Vitamin D _____ Maintains skin tissue, important in healing wounds and allergic reactions. Helps with the common cold
5. Vitamin E _____ Involved in red blood cell production and nerve function
6. Vitamin B6 _____ Helps with vision and growth

Similarities and Differences

In opera the written story line is called a “libretto”. The librettos of the three tales in our show are different from the tale told by The Brothers Grimm. Go to the Internet and download a copy of the original tale for:

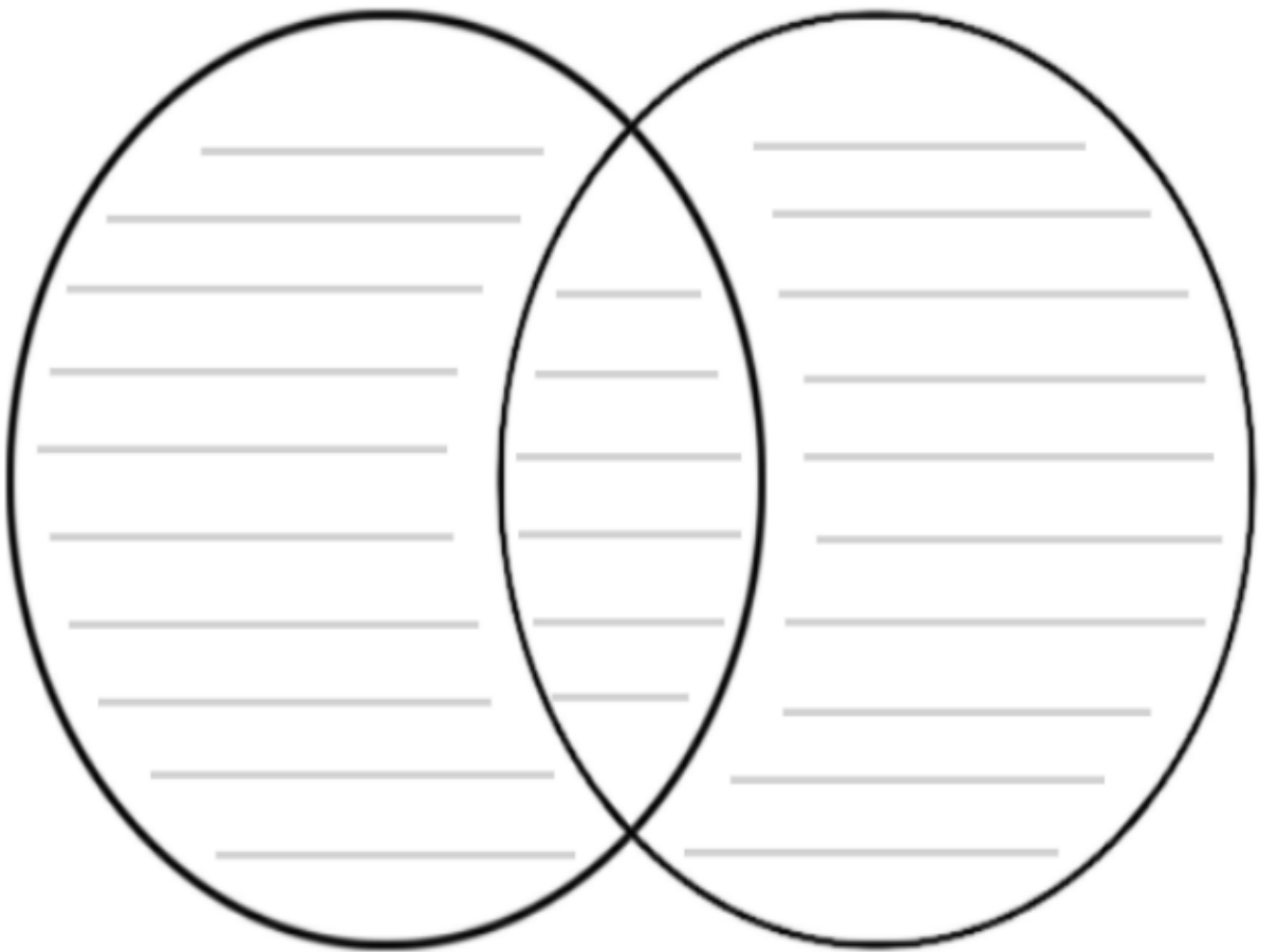
- A. Cat and Mouse in Partnership
- B. Doctor Knowall
- C. Rumpelstiltskin

Read each of the original tales to the class and have them list the similarities and differences of the two versions.

Use the Similarities and Differences Venn Diagram as a guide.

Virginia Opera Libretto

Grimm Fairy Tale



Dr. Know-It-All's Dental Experiment

Dr. Know-It-All suggests this easy and fun experiment to demonstrate the effects of dark colored soda on your teeth. Don't try this unless you are supervised by an adult. The good Doctor says you also may find out the reason Mom or Dad bug you about brushing your teeth!

Supplies:

- one hard boiled white egg per child**
- Coke, Pepsi or other dark colored soda**
- one toothbrush per child**
- toothpaste containing fluoride**
- clear plastic cups**

Procedure:

- 1. Before the experiment boil the eggs.**
- 2. Pour some dark soda in the clear plastic cup.**
- 3. Place the egg in the soda for 24 hours. Make sure the egg is covered with soda.**
- 4. After 24 hours take the egg out of the soda and notice the color change.**
- 5. Carefully take a toothbrush with a little toothpaste on it and "brush" your egg.**

Follow up:

You have just witnessed the damaging effects of dark colored soda on your teeth and how brushing your teeth using fluoride toothpaste is a great way to brighten your smile.

Write a letter to Dr. Know-It-All about what you have learned by doing this experiment.

Send to: Dr. Know-It-All
Virginia Opera - Education Department
PO Box 2580
Norfolk, VA 23501

