

*Virginia
Opera*

Little Red Riding Hood

By Seymour Barab



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-EI) - 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

Opera Etiquette

At an opera performance:

Etiquette means the proper way to behave. Here are rules for audience behavior when going to the opera:

1. Remain quiet – don't do anything that will disturb or distract the performers or the audience.
2. Do not leave your seat during the performance.
3. No gum, candy, or drinks are allowed in the theater.
4. Applaud politely at the end of a scene or act.
5. Dress appropriately for a special occasion.

Why we follow these etiquette rules:

1. Because the performers really can hear the whispers from on stage, and other people are trying to watch.
2. Because it's dangerous to try to step over people in the dark, and because it's disrespectful to the performers and the other audience members.
3. Gum, candy, and drinks make noise that will distract the performers, and could make a mess in the theater.
4. Because it is respectful to the performers and the theater to dress nicely.
5. When applauding it is acceptable to yell "Bravo!" to show appreciation for a male singer, "Brava!" to show appreciation for a female singer, and "Bravi!" to show appreciation for a group of singers. Yelling out anything other than those three words, as well as screaming or whistling, is inappropriate unless prompted by the performers.

Suggestions for Question & Answer Session when opera visits your school:

An integral part of our visit to your school is our attempt to involve students in the performance. There will be a short question and answer period immediately following the show. Teachers are requested to prompt students to think of questions to ask before the date they are scheduled to see the opera. Students should be prepared to ask in a voice loud enough to be heard by everyone. Listed below are some sample questions.

- What made you decide to become a singer?*

- What do you do to warm up your voice and keep it in shape?*

- How do you learn the opera?*

- How much did you rehearse?*

- What is your favorite type of music?*

- Where did the set and props come from?*

- Who made the costumes?*

- How do you sing so loudly?*

See how many others your students can come up with!

Meet the Authors

The History of Fairy Tales

Folklore is sometimes referred to as the “mirror of a people.” It reveals their efforts to explain the phenomena of nature, which they did not understand. It expresses their interpretation of the relationships among human beings and their fears and desires, and it records the mores and the cultural patterns of the society from which it stems. Folklore gives expression to such deep, universal emotions as joy, grief, jealousy, and awe.

Stories involving fantasy are older than the written work and can be traced back over 100 years. Fairy tales first appeared in written form in Venice, Italy circa 1550. Despite their cultural origin, fairy tales are able to transcend ethnic carriers while retaining their universal charm and appeal. The enduring charisma of fairy tales is the sense of fantasy and wonder that they engender. It is through these tales we first experience humor, romance, adventure, and terror. While the forces of good and evil are clearly present in these stories, justice usually prevails. However, it was not until much later that moralizing theme could be attributed to these tales. Invariably these fairy tales do provide the right solutions to predicaments in any society. It is no wonder that the fairy tale has become the fundamental building block in the development of children, laying the groundwork for the child’s appreciation.

Charles Perrault (1628-1703)

Credited as the first author of *Little Red Riding Hood*, Perrault was born in Paris, the son of a barrister. After finishing a law degree, Perrault quickly became dissatisfied with his profession and took to writing folk stories. He authored the *Tales of Mother Goose*, *Cinderella*, *Little Red Riding Hood*, and *Puss in Boots* among many others. As a scholar and member of the Academie Française, he is credited with creating fairy tales of courtly manners and costumes from pure imagination that were based on folklore of the past. As was the fashion of the Louis XIV court, Perrault wrote fairy tales to amuse and delight the ladies of the court. Through the years the stories have achieved simplicity in their telling and retelling. In 1697, Perrault first published his works under the title, *Histoire ou Contes du temps passé avec des Moralitez*. This collection contained such notable tales as *Chat Botte* (Puss in Boots), *Le Belle au bois dormant* (Sleeping Beauty), *Le Petit Poucet* (Hop O’ My Thumb), and *Le Petit Chaperon Rouge* (Little Red Riding Hood). This publication helped establish the standardized version of stories on this theme. Perrault’s tales have been translated into many languages and have been reprinted again and again (it should be noted that there was speculation that Charles’ son Pierre, at the age of 18, may have authored some of these stories, or at least assisted his father in writing down a collection of fairy stories for print.

Brothers Grimm: Jacob (1785-1863) and Wilhelm (1789-1859)

The Brothers Grimm were born in Hanau, a little town near Frankfurt, Germany. When the boys were relatively young their father died, leaving them indigent. Despite their pecuniary constraints, they were both able to complete law degrees from the Marburg University. However their interests did not lie in the realm of law but in the field of German literature. They possessed a keen curiosity for German folk poetry and began collecting fairy tales at a time when it was considered an unusual activity. Wilhelm, the younger of the two brothers, suffered from ill health, making regular employment impossible. Since childhood, the relationship between the two brothers was extremely close, making this collaboration to record German literature ideal. The Grimms began assembling material that would eventually serve as the definitive collective work for recording the history of German literature and the heroic legends of Germanic culture.

The Brothers Grimm began publishing their collection of fairy tales in 1812 under the title *Kinder und Hausmärchen* (Children's and Household Tales). The Brothers Grimm's anthologies soon appeared in other European countries, eventually becoming international in their popularity. While Grimms' tales, as Perrault's, were not specifically written for children, they found immediate appeal by that group. To this day, the Grimms have been revered as the founders of the study of folklore and their tales translated into some seventy different languages.

Composer: Seymour Barab (1921-)

Seymour Barab was born in Chicago, Illinois, on January 9, 1921, and currently resides in New York City. He began his musical career on the piano and became the regular organist for a local church by the age of thirteen, in high school, Me. Barab took up the cello and eventually played professionally in several major symphony orchestras touring the United States. His successful children's opera, *Little Red Riding Hood*, was composed in 1954. Over the years *Little Red Riding Hood* has gained distinction as "one of the most performed contemporary children's operas." In 1988, Mr. Barab wrote *Snow White and the Seven Dwarfs*, an opera for Cimarron Circuit Opera that included school children in the production. His experience with interactive opera led to the request by Virginia Opera for two brand new interactive operas for children, *The Pied Piper of Hamelin* and *Cinderella*. *Cinderella* had its world premiere at the Harrison Opera House (Virginia Opera's residency) in Norfolk, Virginia on February 14, 2000.

Little Red Riding Hood

By: Seymour Barab

Story Synopsis

Once upon a time there was a beautiful young girl who lived near the woods with her Mother. She was loved by all who knew her, and she was especially dear to her Grandmother. One day her grandmother sewed a red cloak with a hood and gave it to her granddaughter for her birthday. From that day on, everyone called the girl Little Red Riding Hood.

One day, Little Red's Grandmother telephones to say she is ill. After pleading with her Mother and promising to be back by dark, not to pick any strawberries and not to talk to strangers, Little Red Riding Hood is allowed to set off through the woods to bring her Grandmother something to eat.

Along the way, she meets a stranger (The Wolf) who tricks Little Red into giving him directions to Grandmother's house. While Little Red dawdles to pick strawberries, the Wolf runs ahead to Grandmother's house.

As Grandmother sings on and on about her trials and tribulations, she is suddenly interrupted by a knock at the door. Thinking it's Little Red, Grandmother opens the door to let her in and is surprised by the Wolf. He tries to eat her, but Grandmother locks herself in the closet. The Wolf pleads with her to come out, but Grandmother refuses.

Soon after, Little Red arrives with the strawberries and other food. The Wolf puts on Grandmother's cap and jumps into bed pretending to be the Grandmother. Little Red, at first, believes that the Wolf IS her Grandmother, thinking that the illness has made her Grandmother's voice change. She is further concerned that Grandmother's eyes have changed from brown to blue. "The better to see you with, my dear!" And, she is surprised to see how furry and pointed and BIG her Grandmother's ears have grown. "The better to hear you with, my dear!" And when Little Red remarks on her Grandmother's teeth, the Wolf jumps out of bed, losing his disguise as Grandmother.

Little Red screams and tried to escape and runs around and around the room. Meanwhile, Grandmother comes out of the closet, adding to the confusion. Suddenly Little Red remembers that the Wolf cannot stand to have sweets mentioned, and so she starts listing all her favorite sweets.

The Wolf runs out of Grandmother's cottage screaming. Realizing that he has been foiled again and is locked outside of the cottage, the Wolf begins to pound on and kick the door. Little Red and Grandmother are worried that the Wolf will be able to break the door down and get in.

Then Little Red sees a Huntsman through the window. Little Red and Grandmother shout for the Huntsman to catch the Wolf. As the Huntsman pursues the Wolf, he stumble sand falls, and the Wolf starts to get away. Little Red begins once again to yell all of her favorite sweets. The Wolf slows down and the Huntsman has time to catch the wolf and stop him from ever hurting anyone again.

The Huntsman returns to the cottage with the Wolf skin and the three rejoice and call Little Red's mother. Little Red also laments that she should have listened to her Mother and not have talked to strangers or picked the strawberries.

The History of Little Red Riding Hood

(For teachers)

Stories involving fantasy are older than the written word and can be traced back over 1000 years. Fairy tales first appeared in written form in Venice, Italy circa 1550. Despite their cultural origin, fairy tales are able to transcend ethnic barriers while retaining their charm and appeal. The enduring charisma of fairy tales is the sense of fantasy and wonder that they engender. It is through these tales that we first experience humor, romance, adventure and terror. While the forces of good and evil are clearly present in these stories, justice usually prevails. However, it was not until much later that a moralizing theme could be attributed to these tales. Invariably these fairy tales do provide the right solutions to predicaments in any society. Through the centuries, fairy tales have become more refined; “they have come to convey at the same time overt and covert meanings and speak simultaneously to all levels of the human personality.”¹

Little Red Riding Hood was first published in France by Charles Perrault in 1697 under *Histoire ou Contes du Temps passé avec des Moralitez*. At the time in which they were written, Perrault’s stories were considered gentle and non-aggressive tales set in pleasant verse for the ladies of Louis XIV’s court. The French court did not conjure up new fairy tales but rather revisited old ones with new dresses and decorations. This was especially true with *Little Red Riding Hood*. Through the years the chronicles of *Little Red Riding Hood* that have been attributed to Perrault are varied and diverse. He is known to have created the following accounts:

1. Little Red Riding Hood and the Grandmother are eaten and the Wolf is victorious. This version was intended to be a cautionary story.
2. Little Red Riding Hood undresses, gets in bed with the wolf, and is eventually eaten.
3. The Wolf forces Little Red Riding Hood to eat her Grandmother’s flesh and drink her blood. This version was soon eliminated because of its extreme vulgarity.

A clue to the origins may also be found in the manuscript of Perrault’s *Contes* where there is dialogue between the Wolf and the Child written in the margin. Annotated instructions were given to the Storyteller to use specific words (i.e. use a big voice to frighten the child). The story was meant to be a game, ending with the Storyteller pouncing on the listener.

It was not until 1729 when the tales of Perrault were published in *Tales of Past Times* for British children that there was any assurance the story could be told repeatedly without danger of losing a word or syllable. The English felt that the language and form of the folktale was integral to its preservation. For the first time, the reader found a less gruesome ending that was more adaptable for telling to children. Perrault’s fairy tales were never written nor intended for children. It was not until the Brothers Grimm’s publication, that fairy tales were written and actually designed to be read to children. The majority of today’s accounts of *Little Red Riding Hood* were derived from these renditions, not Perrault’s.

After the peace and restraint of the 18th century, there was a movement in literature that swung back to the reality of the times. In 1812, the Brothers Grimm resolved to write and adjust fairy tales to fit the social conventions of their age. And although these tales were collected more than a century before, the Brothers Grimm assured that these folk tales would be savored by an entirely new generation of boys and girls. The Grimms were only interested in employing authentic material to document a history of German literature. The structure of the fairy tale was constant; virtue was always rewarded and vice punished.

¹ Bruno Bettelheim, *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* (New York, 1989)

A version of the story in the Brothers Grimm's collection, entitled *Little Red Cap*, continues the tales beyond the devouring of the child. The Grimms are known for the following account:

The Wolf, replete, falls asleep and snores so loudly that he alerts the Huntsman. The Huntsman opens the Wolf's stomach with a pair of scissors and resuscitates the Grandmother and Little Red Cap. The Huntsman fills the Wolf's belly with stones, mortally encumbering the Wolf.

There is speculation that the Brothers Grimm's version was invented to meet the needs of children for whom Perrault's tale was unsuitable.

In the three hundred years since the first noted version of *Little Red Riding Hood*, hundreds of interpretations have been written. But one common element remains in these versions: their ability to entertain: "For a story to truly hold the child's attention, it must entertain him, arouse his curiosity, and stimulate his imagination. With rare exception nothing can be as enriching and satisfying to a child and adult alike as the folk fairy tale."²

² Bettelheim

ACTIVITY ONE (Grades K-5) Creating Generalizations about Red Riding Hood

Objective: To have students create generalizations about *Little Red Riding Hood*

Procedure:

- 1) Either orally read or have the students read *Meet the Authors*, *Meet the Composer* and *Little Red Riding Hood Story Synopsis*
- 2) Write a concept such as *conflict*, *change*, or *patterns* on the board or group students to have them do the activity in small groups of 4. (If you have a concept that you are focusing on currently in your curriculum, use that). Discuss the concept with the class.
- 3) Ask students to use examples from the reading and prior knowledge to show examples of the concept connected to *Little Red Riding Hood*. (for example a student might suggest “Little Red Riding Hood *changed* after she met the Wolf). That example should go on a post-it note and put around the concept word.
- 4) List at least 30 examples
- 5) Now group the examples together. As the class is doing this, have them discuss why they are putting things in certain groups. Use the discussion questions; “Do any of these items belong together?” “Why would you group them together?”
- 6) Now create titles for each of the groups. Ask the question; “What would you call this group of items you have formed?”
- 7) Once you list the titles, evaluate if any of the post-its need to be moved to other groups. Ask the question; “Are there items in one group that now belong in another?”
- 8) Now ask the class to look over the entire activity, consider all the labels, and try to summarize all the ideas into one sentence (a generalization). Ask the question; “Can someone say in one sentence something about all these groups?”

SOLs met in this activity:

E/W: K.1, 1.1, 2.1, 3.1, 4.1, 7.1, 5.1, 6.1, K.2 1.2, 2.2, 3.5, 4.4, 5.6

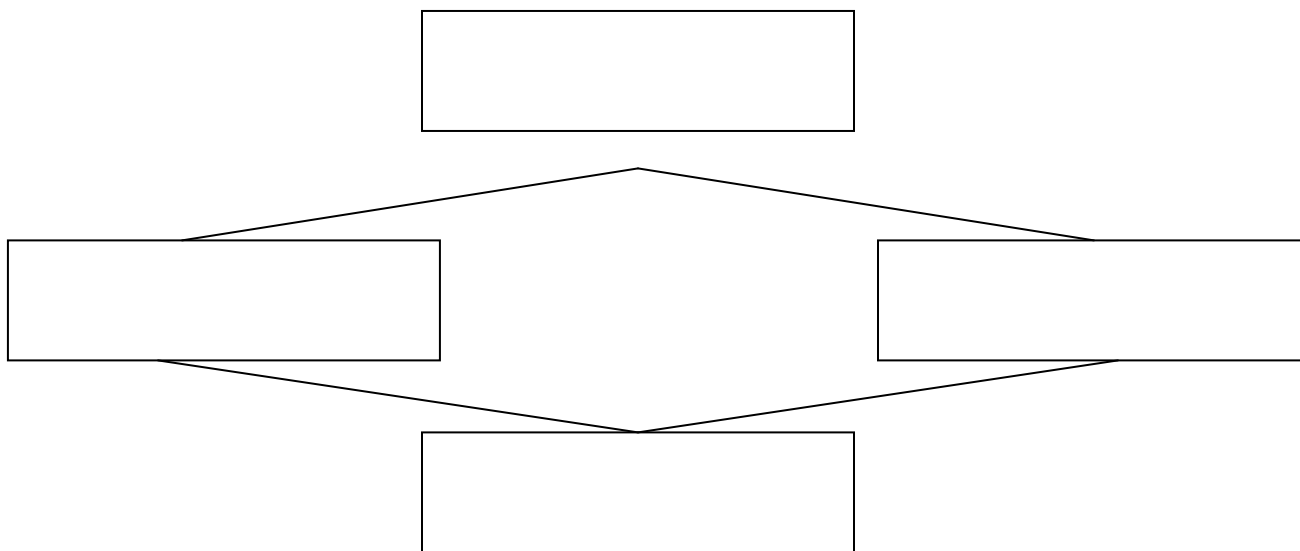
ACTIVITY TWO (Grades K-2)
Using New Vocabulary

Objective:

The students will use vocabulary to create generalizations.

Procedure:

- 1) Review vocabulary from *Little Red Riding Hood Vocabulary* page.
- 2) Using chart paper, the chalkboard, a smart board, or overhead, create the four dance diagram:



- 3) Write a vocabulary keyword in the box at the top and ask students to visualize the word. 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: English/Writing K.2 1.2, 2.2, 2.6

ACTIVITY THREE (Grades K-5) Socratic Seminar

Objective:

- Students will discuss the opera in a Socratic Seminar

Procedures:

- 1) Have the students sit in a circle facing each other.
- 2) Put the following on index cards for the students to discuss. If this is the first time the class has done a Socratic Seminar, the teacher can interject. If the class has had experience with Socratic Seminar, then have students ask and lead the questions.

What are the most important characteristics of an opera as it tells a story?

How did the audience learn about the different characteristics of each character?

What do you think is the role of the director when rehearsing the opera?

SOLs met in this lesson:

E/W 3.7, 5.7, 6.5, 7.6, 8.6, 5.1, 6.1, K.1, 1.1, 2.1, 3.1, 4.1

<p>ACTIVITY FOUR (Grades K-5) Anticipation Guide</p>
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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>An opera can tell a story just as well as it can be read.</i> 2. <i>You can learn how characters act in an opera.</i>	<i>Agree</i> <i>Disagree</i> _____ _____

3) Include 5-6 statements about the story or opera.

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, 1.9, 2.7, 2.8, 3.5, 4.5, 5.5

ACTIVITY FIVE (Grades K-5) Think Dot Activities
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Objective:

- Students will complete activities that are related to *Little Red Riding Hood*

Procedures:

- 1) Have students sit in small group with a die. Each student rolls the die and completes the activity that they have rolled OR give them a choice of which activity to complete.

SOLs met in this activity:

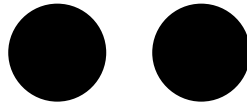
E/W: K.1, 1.1, 2.1, 3.1, 4.1, 7.1, 5.1, 6.1, K.2 1.2, 2.2, 3.5, 4.4, 5.6

Think Dot Activities

Find a new vocabulary word from the opera we are studying. Look up its' definition and write it down. Create your own sentence using that word. Then draw a picture that matches your sentence with your new word in it. Write new vocabulary word here:



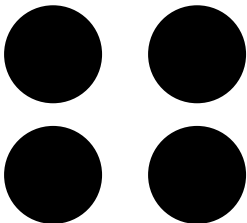
Use a Venn diagram to compare and contrast the story of *Red Riding Hood* to the opera. You must find at least 3 similarities and 3 differences.



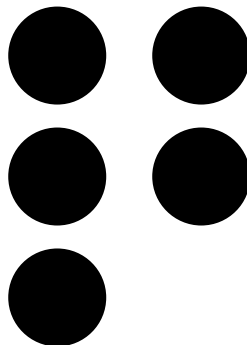
Fill out a story map to tell me about the opera you just saw. You must include: characters, setting, problem and solution. Then write a summary of the story.



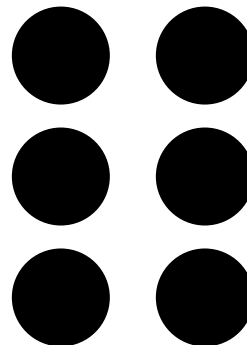
Create a greeting card using opera words. Include at least 5 of your opera words. Make sure you have spelled words correctly and your writing is neat. Be creative and make a colorful picture to match your card.



Write a paragraph (5-7 sentences) describing a scene from the opera. You must include at least 5 adjectives to describe nouns within the paragraph. Underline your adjectives. Draw a picture to match your description.



Write a letter to the author of the opera. Make sure you tell them why you really enjoyed about it and what part was your favorite. Make sure you have a greeting, a body (5-7 sentences) and a closing to your letter.



ACTIVITY SIX (Grades K-5) 1-1-1 Reflection Activity
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Objective: To have students reflect on the opera using a 1-1-1 exit ticket.

Procedure:

1) Either have a half sheet of paper with:

1 –

1 –

1 –

OR have students complete the statements on their own paper to hand in to you as they exit the classroom.

2) The statements should be;

1-Question you still have about an opera

1-Connection you've made between opera and *Little Red Riding Hood*

1-Thing you will remember about your performance experience

SOLs met in this activity:

E/W: K.11, 1.12 5.8

ACTIVITY SEVEN (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, 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 EIGHT (Grade K-5) “Brain Dump” of <i>Little Red Riding Hood</i>

Objective:

Students will work together to list information from the opera, *Little Red Riding Hood*

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

- 1) If there are five students at a chart, have five questions. If there are four, have four students working on the chart paper
- 2) Students start at a question and answer the question for 60 seconds. They literally “dump” their brain of the information.
- 3) The students should answer open ended questions like;
 - Why do you think Little Red Riding Hood ate so much?
 - Did you like the Wolf character? Why or why not?
 - How do you know that Red Riding Hood was changed at the end of the story?
- 4) 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.
- 5) 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

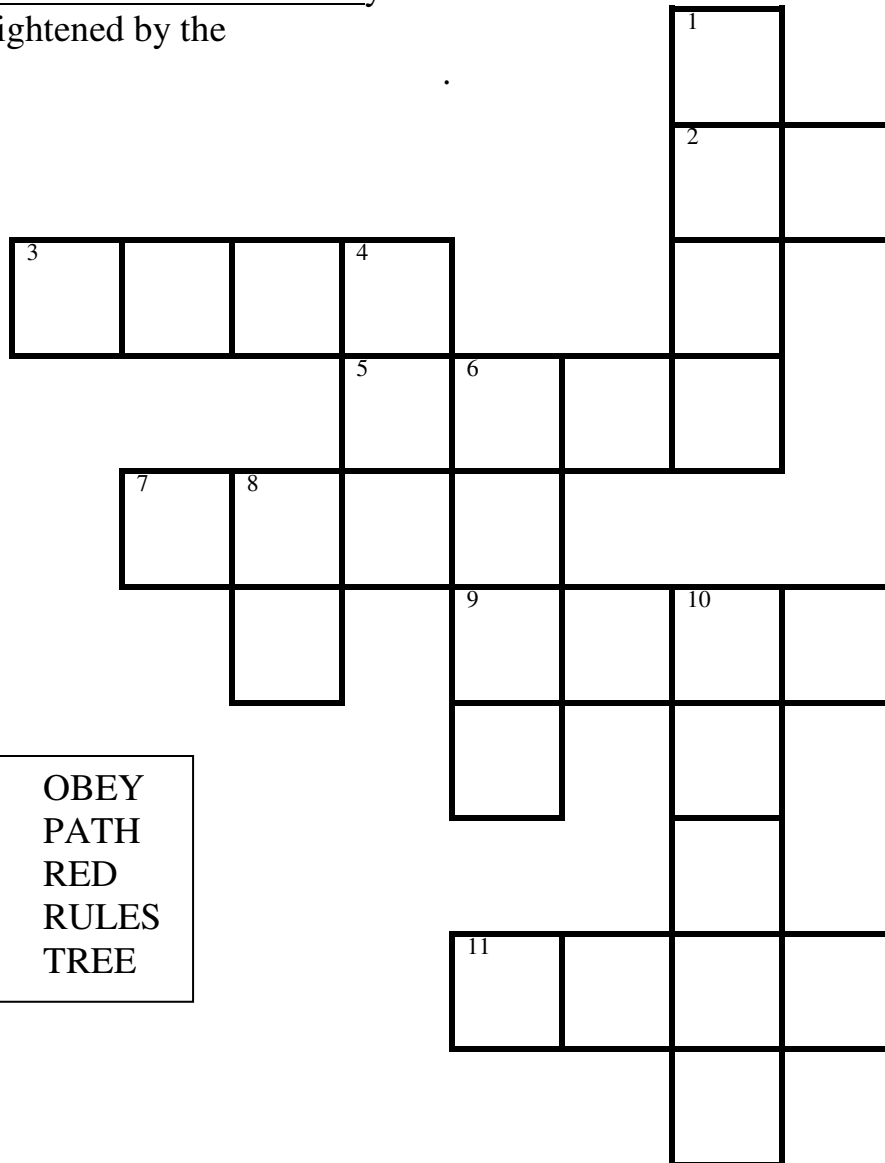
Crossword Fun (Grades 1-2)

ACROSS

2. She got her name from the _____ velvet cape she always wore.
3. The Wolf tries to _____ when he sees the Woodsman.
5. When you overeat you get a tummy _____.
7. Red Riding Hood took the wrong _____ to grandma's house.
9. Red Riding Hood noticed that the Wolf had big _____.
11. Red Riding Hood will always _____ her mother now.

DOWN

1. The Woodsman cut down a _____.
4. The Wolf was hungry and wanted to _____.
6. You must _____ your food well.
8. The Wolf was frightened by the Woodsman's _____.



- | | |
|------|-------|
| ACHE | OBEY |
| AX | PATH |
| CHEW | RED |
| EARS | RULES |
| EAT | TREE |

WORDSEARCH

Find all the hidden words from the word list below. For grades 1 - 2.

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



ACHE	PATH
AXE	READ
ATE	RED
CAKE	TEETH
EAT	TREE
FOOD	WALK
HOOD	WOLF
OBEY	WOODS

Strawberry Patch Math

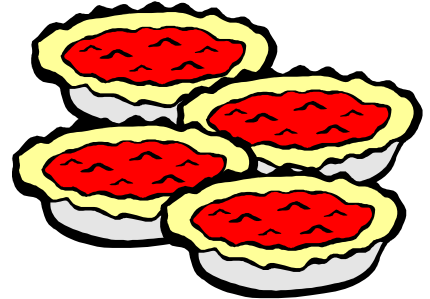
Draw a line from the number sentence to the matching number picture.

For grades K - 1.

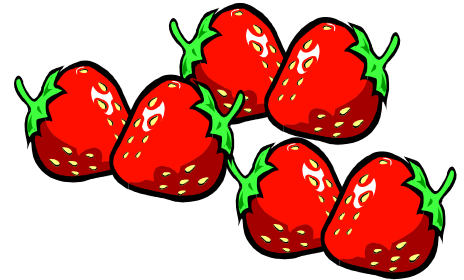
$$3 + 2 =$$



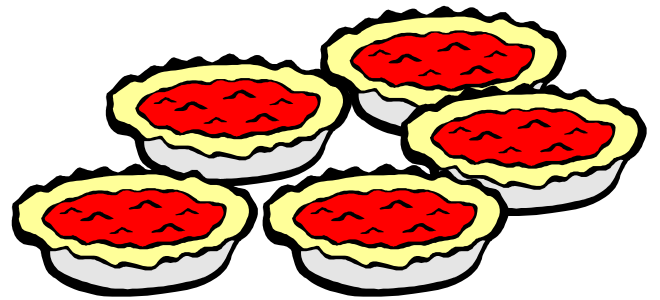
$$10 - 4 =$$



$$6 - 2 =$$



$$4 + 3 =$$



$$5 - 3 =$$

