March 2015

Dear Educator,

It is my pleasure to bring the **Hansel & Gretel: The Tour** performance to your school. Thank you for preparing your students!

We believe that the students’ enjoyment is greatly increased when they are fully prepared. We would like to aid in this process by providing you with a study guide to give you the following information: pre-performance instructions for the Gingerbread Chorus from your school, *Hansel & Gretel* synopsis and cast biographies, composer and creator information, opera guide with key terms and resources, as well as 11 classroom activities, covering a variety of subjects.

Our goals in providing these materials is to instill an understanding and appreciation of our Education and Outreach program, to assist you in integrating this special performance into your curriculum and to encourage your students to read and use critical thinking skills.

These study materials were prepared with elementary school students in mind. Since not all students are the same, I encourage you to adapt and modify these materials to make them appropriate for your class or group. I also encourage you to duplicate any of the materials in this study guide to distribute to your students and colleagues.

I hope that this study guide will be a useful tool in preparing our audiences. If I can assist you in any way, please contact me at Opera Memphis at 901-202-4540 or mbeckford@operamemphis.org. Your comments are most welcome.

Best wishes,

Morgan Beckford
Education and Outreach Coordinator
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BEFORE THE PERFORMANCE:

1. Choose 15-20 students to join Opera Memphis performers onstage as the Gingerbread Chorus.

2. Teach the Gingerbread Chorus the “Finale” music found on page 5 of the Study Guide. Segments that the chorus sings are printed in BOLD print on the lyrics sheet (page 4), and are in black brackets on the sheet music.

3. Help each member of the Gingerbread Chorus prepare a Gingerbread Kid to wear on the day of the performance.

4. Read through the Activities found at the back of this study guide. Use these activities at your discretion to prepare your class for the Hansel & Gretel: The Tour performance!
GINGERBREAD CHILDREN LYRICS

Gingerbread Children:
Released! Set free eternally!

Hansel:
Their eyes are closed and their fast asleep,
But listen! They sing a song so sweet!

Gingerbread Children:
Oh touch me, I pray! The spell will go away!

Hansel:
Hocus Pocus, spell undone!
Arms and legs awaken, come!

Gingerbread Children:
Be praised for all your days! (After H&G sing) Be praised!

Father:
See the witch’s evil spell, thanks to you it turned out well,
In the end, she instead, baked herself to ginger….

Gingerbread Children:
See the witch’s evil spell, thanks to you it turned out well,
In the end, she instead, baked herself to gingerbread!

Father:
For when in need or gone astray,
hope will surely guide our way!

ALL:
When in need or gone astray, hope will surely guide our way!
Scene IV.

Molto tranquillo, \( \text{\textit{p}} \).

Gingerbread Chorus.

Gretel.

But who are you? Your eyes are shut. You’re sleeping, and
yet we hear you sing.

Hänsel (embarrassed)

pray! The spell will go away!

Gretel.

I'll touch them all with both of my hands!

I'm afraid I can't.
(She caresses the nearest child, who opens its eyes and smiles.)

Poco a poco accelerando sin' al

Hänsel.

Ho-cus po-cus el-der-bush! Ri-gid bo-dy loosen, bush!

(Gretel goes and caresses all the rest of the children, who open their eyes and smile; without moving, meanwhile Hänsel strikes the juniper branch.)
Un poco ritenuto.

light!

light!

light!

light!

Father (behind the scene)

Tra la la la, tra la la la, Were our children only here!

Un poco ritenuto.
(The Father appears in the background with the Mother, and stops when he

Tru la la la, tru la la la, Mother! Look! They're really there!

Vivo.

Last Scene.

Hänsele (running towards them)

Allegro molto. (d=120)

Fa ther! Mo ther!

Grütel (the same.)

Mother.

Fa ther! Mo ther! Chi ldren dear! Here's

(joyful embracing)

Hän sel and Gre tel, safe and sound!
(Meanwhile two of the boys have dragged the Witch, in the form of a big gingerbread cake, out of the

rules of the oven. At the sight of her they all burst into a shout of joy. The boys place the Witch in the

Meno mosso. (d. 104)

middle of the stage.)

Children, here's a lesson taught! How the witch herself was caught,

Unaware, in the snare laid for you with cunning.

31957
When past bearing is our grief, God the Lord will send re-

Maestoso.

Piu allargando.

Moltò crez.

When in need or gone a-stray, hope will surely

When past bearing is our grief, God the Lord will

Maestoso.

When past bearing is our grief, God the Lord will
Molto vivace. ($d=120$)

(Whilst the children dance in a joyous circle round the group, the curtain falls)

Our way!
COLOR A GINGERBREAD KID!

DIRECTIONS: COLOR the Gingerbread Kid below to show us what you would look like as a Gingerbread Kid! Then, CUT OUT your Gingerbread Kid and wear it for the Hansel & Gretel performance!

You Will Need:
- Coloring utensils
- Scissors
- Hole-punch
- Yarn or String
  (for wearing your Gingerbread Kid)
Engelbert Humperdinck’s
HANSEL & GRETEL
THE TOUR

Gretel.............................................Chelsea Miller
Hansel............................................Christine Amon
Mother........................................Nora Graham-Smith
Father..........................................Dominic Johnson
Director........................................Jesse Koza
Accompanist.................................Marcie Richardson
ATTENDING THE PERFORMANCE
AUDIENCE GUIDELINES

The audience is important to every performance! In a live event, the performance and audience create a team, reacting with each other in a way that is not possible when seeing a movie or watching television.

Please read the following rules of etiquette, so that everyone can have a good time!

1. One the performance begins, STAY IN YOUR SEAT until the performance has ended, unless there is an emergency.

2. DO NOT talk or whisper with your neighbor. You might miss something!

3. DO NOT EAT during the performance.

4. It is OK to laugh when something is funny.

5. It is OK to applaud when you hear a song that you like! But please, DON’T overdo it! When applause gets too long, it disrupts the flow of the show.

6. It is OK to applaud at the very end of the show.

7. It is OK to applaud when the performers take their bows.
Hansel & Gretel: The Tour Synopsis

The opera begins with two hungry children, Hansel and Gretel, alone at their family’s small cottage. Although their mother has given them chores to do while she is gone, hunger and boredom get the best of Hansel and Gretel. The children sing, dance, and play instead of work. In their excitement, Hansel and Gretel shatter a jug of milk. When their mother comes home, she is very upset at what the children have done. She sends them into the woods, without supper, to pick strawberries. After Hansel and Gretel’s mother catches her breath, their father comes home from a hard day of work selling brooms. Because he was so successful, he brings a sack full of food with him. Hansel and Gretel’s mother regrets sending her children out into the woods, so she tells her husband what she has done. He warns her of the witch that rides his broomsticks in search for children to eat.

The next scene begins with Hansel and Gretel lost in the woods. Hansel has eaten all of the strawberries. Alone and afraid, the children calm themselves by saying their evening prayer and fall asleep. After the night is over, Gretel wakes up Hansel to find their way home in the daylight. Instead, they find a beautiful cottage made of gingerbread and candy. Hansel and Gretel are hungry, so they decide to nibble at the house. A woman named Rosina emerges from the house and lures them inside with cakes and sweets. But, after she feeds them, she traps them with her magic. Hansel and Gretel discover that she is a witch! Rosina puts Hansel in a cage, and makes Gretel do chores with her magic.

After doing a dance with her broom, Rosina asks Gretel to check on the gingerbread, to see if it is ready. Gretel pretends like she doesn’t know how to open the oven and the witch tries to do it for her. Gretel tricks the witch, pushes her into the oven, and frees Hansel! After the witch is gone, Hansel and Gretel discover other “Gingerbread Children” that Rosina has hidden from their families. Hansel and Gretel touch the fingers of these children, and they are finally freed! Everyone returns to Hansel and Gretel’s small cottage, their mother says that she is sorry, and they all live happily ever after.
Chelsea Miller (Gretel) performed Zerlina in Don Giovanni, Gretel in Hansel and Gretel, and Thérèse in Les mamelles de Tirésias this season with Opera Memphis. She is an Artist Diploma candidate at the University of Memphis and an Opera Memphis Artist-in-Residence. She has also performed Miss Silverpeal in The Impressario and Jamie the Adventurer in The Christmas List at Opera Memphis. Ms. Miller’s prior roles include Nannetta in Falstaff at the Bay Area Summer Opera Theater Institute, Micaëla in La tragédie de Carmen at Louisiana State University, and Tisbe in La Cenerentola at Louisiana State University. Ms. Miller received a Master of Music in vocal performance at Louisiana State University where she studied with Dr. Loraine Sims. She also has a bachelor’s degree in music education at Springfield, MO where she studied with Dr. Stephen Bomgardner.

Christine Amon (Hansel) has been seen onstage at Opera Memphis as Pitti-Sing in The Mikado, Gianetta in L’elisir d’amore, and Mitch in Ghosts of Crosstown. Most recently, she has performed Edith in Pirates of Penzance at Nashville Opera and Hansel in Hansel and Gretel at Opera Memphis. Christine was a finalist in the Lotte Lenya Competition hosted by the Kurt Weill Foundation for music and has been awarded first place in the Opera Grand Rapids Collegiate Vocal Competition, the NATS Regional Auditions, the Beethoven Club of Memphis Young Artist Competition and the Dr. Marjoree Conrad Art Song Competition. She received a Bachelor of Music from Grand Valley State University and an Artist Diploma at the University of Memphis. Christine is a former Opera Memphis Artist-in-Residence.

Nora Graham-Smith (Mother) made her Opera Memphis debut in the roles of the Sorceress in Dido and Aeneas, the Witch and Mother in Hansel and Gretel, and La marchande de journaux in Les mamelles de Tirésias in the 2014-2015 season. She also appeared as Cherubino in the University of Memphis production of Le Nozze di Figaro. Ms. Graham-Smith sang the title role in the Spring 2014 Carmen with the Pacific Opera Project in Los Angeles, CA. She traveled with Maestro Lorin Maazel to Italy, Oman, and Virginia where she performed the title role in L’enfant et les sortilèges, Mercédès in Carmen, and covered Rosina in Il Barbiere di Siviglia. Ms. Graham-Smith is an Opera Memphis Artist-in-Residence, and she is pursuing an Artist Diploma at the University of Memphis.
Dominic Johnson (Father) performed Masetto in Don Giovanni and covered the role of Father in Hansel and Gretel in the Opera Memphis 2014-2015 season. Mr. Johnson also performed the title role in Le Nozze di Figaro at the University of Memphis this fall. Other roles include Leporello in Don Giovanni, Junius in Rape of Lucretia, Sam in Trouble in Tahiti, Papageno in The Magic Flute, and Guglielmo in Cosi Fan Tutte. Mr. Johnson was The Lyric Opera of Kansas City Apprentice from 2012-2014. He has also appeared with Seagle Music Colony in New York, Opera in the Ozarks, and The Boston Early Music Festival. He received his M.M. at The University of Kansas and his B.M. at Oberlin Conservatory. Mr. Johnson is an Opera Memphis Artist-in-Residence, and he is pursuing an Artist Diploma at the University of Memphis.

Jesse Koza (stage director) is an Artist-in-Residence with Opera Memphis, and he is pursuing an Artist Diploma in Opera Stage Direction at the University of Memphis. In the Opera Memphis 2014-2015 season, Mr. Koza directed Dido and Aeneas in the Midtown Opera Festival, and he served as Assistant Director for Don Giovanni and Hansel and Gretel. Last season, Mr. Koza served as Assistant Director for Rigoletto and The Mikado, and he directed the touring children's opera Little Red's Most Unusual Day. At the University of Memphis, Mr. Koza served as Assistant Director for Le Nozze di Figaro. Last season, he was the Assistant Director for Cosi fan tutte, and he directed an evening of opera scenes. Other Assistant Director credits with Opera Memphis include La Boheme, Elixir of Love, and the 2013 Midtown Opera Festival. Mr. Koza has worked with Opera Memphis's innovative 30 Days of Opera as Tour Manager and Associate Director, and he remounted the children's opera The Playground King. Mr. Koza directed black box versions of Iolanthe and Trial by Jury for Bowling Green State University where he also was Assistant Director for Don Quichotte auf der Hochzeit des Comacho and L'Elisir d'Amore.

Marcie Richardson (accompanist) has an extensive musical background as a conductor, pianist and coach. She has worked with numerous opera and theater companies including the Cincinnati Opera, Opera Omaha, Pittsburgh Opera, Mississippi Opera, Central City Opera, Arizona Opera, Musical Theater of Arizona and Phoenix Little Theater. While residing in New York she also performed with St. Luke's Chamber Orchestra Children's Free Opera, Il Piccolo Teatro dell'Opera and Bel Canto Opera and worked extensively with Joan Dornemann, both in her private studio and at the Metropolitan Opera. Since moving to Memphis, TN, she has performed with Opera Memphis both in educational outreach programming as well as in the preparation of the main season productions and works as coach-accompanist with a variety of performing artists. She performs actively in the Catholic Diocese of Memphis and her own parish of St. Mary's in various volunteer activities including the music ministry. At the University of Memphis/Rudi E. Scheidt School of Music, she serves as coach/accompanist for the Opera Studies Department, on the administrative staff as the school's Coordinator, Music Facilities Scheduling, and was a charter member of the faculty of the Memphis Opera and Song Academy.
MEET THE COMPOSER:

ENGELBERT HUMPERDINCK

Engelbert Humperdinck was born in the Rhine Province in Germany on September 1, 1854. He received piano lessons as a child and wrote his first composition at the age of seven. He then wrote two Singspiels by the age of 13. Although his parents wanted him to stop spending so much time writing music and study architecture instead, Engelbert chose to follow his passion and keep composing.

Engelbert starting taking lessons at the Cologne Conservatory in 1872 under Frederich Hiller and Isidor Seiss. Four years later, he won a scholarship to attend an even bigger conservatory in Munich, to study with Franz Lachner and Josef Rheinberger. In 1879, Engelbert won the first ever Mendelssohn Award, awarded to him by the Mendelssohn Foundation. This allowed him to travel to Naples where he met Richard Wagner, the most famous German opera composer of the day. Wagner invited Engelbert to Bayreuth, Wagner’s opera house, to assist him on his new opera, Parsifal, and to teach music to Wagner’s son, Sigfried.

After leaving Bayreuth, Engelbert traveled and taught in Italy, France, and Spain. He was appointed professorship at Hoch Conservatory and also taught harmony at a voice school. In 1890, Engelbert began working on Hansel & Gretel, which was his most famous opera. He first composed four of the songs to accompany a puppet show that his sister's children wanted to perform. His sister, Adelheid, liked the songs so much, that she suggested writing a libretto for a full-length Hansel & Gretel production.

By 1893, Engelbert had written the full opera, and it premiered in Weimar on December 23. Richard Strauss, one of the youngest and brightest German composers of the age, conducted the orchestra. It was an overwhelming success and a fantastic Christmas gift to the people of Weimar.

In 1896, Kaiser Wilhelm II appointed Humperdinck a Professorship, and he moved to Boppard. He continued to compose more operas, including a rendition of “Sleeping Beauty.” He stayed involved in community theater until the end of his life, composing music for local productions. His son, Wolfram, directed productions in local theaters also. Engelbert Humperdinck passed away of a heart attack on September 27, 1912, following complications from a heart attack.
MEET THE CREATORS:
THE BROTHERS GRIMM

Once upon a time, a long time ago in a kingdom called Hesse (now a part of Germany), two brothers were born. Jacob Ludwig Carl Grimm, born in 1785, and Wilhelm Carl Grimm, born in 1786, would eventually become two of the most famous storytellers in literary history.

Jacob and Wilhelm’s father died when they were young, so their aunt gave the boys tutors, and later sent them away to school, so they could receive a good education. The brothers learned to love the German language and history. In 1806, Napoleon brought war to the boys’ homeland. As Jacob and Wilhelm watched the French take over their culture and history, they decided that it was important to write down German stories that they loved as children, so other local people could enjoy them, too, in the German language. These stories became the Grimm Fairy Tales.

The brothers spent six years traveling and collecting stories. They compiled these stories into two volumes, called Children’s and Household Tales. Jacob and Wilhelm tried to keep the stories as close to their original versions as possible. Although the brothers had heard these stories in German, many of them could be traced back to the French “Mother Goose,” stories, tales from Arabian Nights, and ancient Hindu myths.

The Children’s and Household Tales volumes were published in 1812 and 1814. The two volumes contained 156 tales in total, in addition to footnotes, prefaces, and epilogues. There were many editions published after the first with minor changes to the stories, including a second “classic” version with illustrations drawn by Jacob and Wilhelm’s younger brother, Albert Grimm. The editions published after 1814 also edited out some of the scarier aspects of the fairy tales. Although we know many of the Grimm Fairy Tales today, such as Snow White and the Seven Dwarfs, Cinderella, and Little Red Riding Hood, their early versions include plot elements that many modern-day audiences would not feel comfortable reading to children.

After the Grimm Brothers had finished collecting their tales, they continued to work closely together until their deaths. They published more books on German legends, culture, and grammar. Wilhelm Grimm passed away first in 1859, while working on the first German dictionary. Jacob Grimm passed away four years later.
OPERA is an art form that combines vocal music, instrumental music, visual art, theater, and dance into one dynamic package. The word “opera” comes from the Italian word for “work,” because this was the first type of work that combined so many art forms.

Isn’t opera for old people?

Although people started writing operas a long time ago, it’s not just an art form for older people. In fact, there are many operas that were written especially for children, like Hansel & Gretel. There are also children that sing in operas – many composers wrote parts just for them!

When did people start writing opera?

People started writing opera in Italy in the late 1500s. A group of scholars, called the Florentine Camerata, influenced this style of work in trying to replicate Greek and Roman plays. In these plays, the “Chorus” was a character that acted as a narrator for the audience. The Florentine Camerata, in their research, came to believe that the chorus was a singing role, and that possibly, all lines in Greek and Roman plays were supposed to be sung. In 1607, Claudio Monteverdi’s L’Orfeo was the first majorly successful opera performed, for the court of Mantua.

All operas are sung in foreign languages, right?

Since opera originated in Italy and grew in Europe, many operas are written in other languages. BUT, NOT ALL OPERAS are in foreign languages! One of the oldest operas still regularly performed today, Dido and Aeneas, was originally written in English.

Additionally, many newer operas set in the United States are sung in English, such as Porgy and Bess, The Ballad of Baby Doe, Susannah, and others. There are just fewer operas written in English because when opera was at its most popular, people weren’t speaking English very much.
I saw The Lion King at the Orpheum. Is that an opera?

Broadway musicals are a little bit like opera. They have music, dancing, costumes, makeup, lights, and all of the things that operas have. But, there is one BIG difference between musical theater and opera: musical theater singers use microphones to amplify their voices. Opera singers don’t use microphones.

Do the people onstage sing EVERYTHING??

Sometimes opera singers will sing through an entire production, and sometimes the creators add dialogue to help the audience understand the show. There are different types of music that make up an opera:

- An ARIA is sung by one singer. Usually, it will tell you how that character feels about something.
- A DUET is sung by two singers. It is usually a conversation between two characters. Sometimes composers write TRIOS for three singers or QUARTETS for four singers, too.
- An ENSEMBLE is performed by multiple singers. Sometimes an ensemble includes a CHORUS, or a group of people with a specific role in the show (like a group of townspeople or gypsies).
- RECITATIVE is where MOST of the action happens in an opera. It is the closest in style to spoken dialogue – it moves very quickly, and helps the performers show what happens between the scenes.

You will see our cast use ALL of these styles during the Hansel & Gretel show!

Why is opera so fancy? Is it expensive?

In some ways, opera is expensive to produce. There are many people involved with each show, including: singers, instrumentalists, dancers, costumers, directors, scene designers, stage managers, and lighting designers, not to mention the people who advertise the opera, sell tickets, and teach the music! Paying those people takes a lot of money, BUT that doesn’t mean that opera HAS to be expensive to see! Opera Memphis has special ticket deals for students and groups, so shows can be more affordable for them.

Before the 19th and 20th centuries, the only people who could afford to pay a whole opera-creating team were royalty, so in some ways, it did start out as a fancy art form. But, later composers believed that opera should focus on every day people, instead of kings and queens. Now, opera is for everyone!
# Opera Key Words and Vocabulary
(or, How to Impress Your Friends with Italian Musical Lingo)

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACCOMPANIST</td>
<td>The person who plays the piano to accompany a singer or instrumentalist.</td>
</tr>
<tr>
<td>ARIA</td>
<td>A musical piece from an opera for solo voice.</td>
</tr>
<tr>
<td>BARITONE</td>
<td>The middle range male voice.</td>
</tr>
<tr>
<td>BASS</td>
<td>Lowest male voice.</td>
</tr>
<tr>
<td>BEL CANTO</td>
<td>Italian for “beautiful singing.” Also a style of Italian opera popular in the early-to-mid 1800s.</td>
</tr>
<tr>
<td>COLORATURA</td>
<td>A singing style where the vocalist sings very light and fast, often on one sound or syllable of a word.</td>
</tr>
<tr>
<td>CONTRALTO</td>
<td>The lowest female voice.</td>
</tr>
<tr>
<td>CONDUCTOR</td>
<td>The person who leads the orchestra.</td>
</tr>
<tr>
<td>COMPOSER</td>
<td>The person who writes the music.</td>
</tr>
<tr>
<td>DESIGNER</td>
<td>The person who creates the concepts for the light, costumes, and scenery.</td>
</tr>
<tr>
<td>DUET</td>
<td>A musical piece for two singers or instrumentalists.</td>
</tr>
<tr>
<td>ENSEMBLE</td>
<td>Two or more singers singing and expressing their emotions at the same time.</td>
</tr>
<tr>
<td>LIBRETTO</td>
<td>“The Book,” or the text or words of an opera.</td>
</tr>
<tr>
<td>MEZZO-SOPRANO</td>
<td>The middle female voice.</td>
</tr>
<tr>
<td>OPERA</td>
<td>A play that uses speaking instead of singing and is accompanied by instrumental music.</td>
</tr>
<tr>
<td>OVERTURE</td>
<td>The prelude to an opera, played by the orchestra alone.</td>
</tr>
<tr>
<td>RECITATIVE</td>
<td>A type of musical singing where the words are sung in the rhythm of natural speech, with melody added.</td>
</tr>
<tr>
<td>PROPS</td>
<td>Objects placed on stage and used by actors.</td>
</tr>
<tr>
<td>SCORE</td>
<td>Book that contains the music of the opera.</td>
</tr>
<tr>
<td>SET</td>
<td>Scenery used onstage to show location.</td>
</tr>
<tr>
<td>SINGSPIEL</td>
<td>A type of opera created in Germany that uses spoken dialogue between the scenes.</td>
</tr>
<tr>
<td>SOPRANO</td>
<td>The highest female voice.</td>
</tr>
<tr>
<td>TENOR</td>
<td>The highest male voice.</td>
</tr>
<tr>
<td>VIBRATO</td>
<td>The natural way for a voice to get louder, causing a small, rapid waver in pitch.</td>
</tr>
</tbody>
</table>

*List compiled courtesy of Fort Worth Opera*
LEARN ABOUT THE ART FORM:

OPERA RESOURCE GUIDE

There are lots of great ways to learn about OPERA and CLASSICAL MUSIC!

Books:
- The Barefoot Book of Stories from the Opera, by Sharukh Husain (ISBN # 1902283287)
- Behind the Curtain, by Christian Thee (ISBN # 1563055252)
- Bravo! Brava! A Night at the Opera, by Anne Siberell (ISBN # 0195139666)
- A Noteworthy Tale, by Brenda Mutchenick and Ron Casden (ISBN # 0810913860)
- Sing Me a Story, by Jane Rosenberg (ISBN # 0500014671)
- The Young Person’s Guide to the Opera, by Anita Ganeri (ISBN # 0152164987)

Internet:
  o Create your own Hansel & Gretel opera online! Be the costumer, choreographer, music director, and more – see what it takes to put on an opera!
  o Metropolitan Opera Hansel & Gretel Study Guide
  o Virginia Opera Hansel & Gretel Study Guide
  o Houston Grand Opera Hansel & Gretel Study Guide

Audio:
- My Favorite Opera for Children (Pavarotti’s Opera Made Easy)
- The World’s Very Best Opera for Kids (Compilation CD)
- The Classical Child at the Opera (Anastasi Marides)
- Mozart’s Magical Fantasy: A Journey Through the Magic Flute (Classical Kids)
ENGLISH LANGUAGE ARTS ACTIVITIES
(Codes at bottom of activities note Common Core Standards met with this activity)

Activity 1: Story Sleuths

1. Read the *Hansel and Gretel* Synopsis to the class, or distribute and have them read the synopsis themselves. (Found on page 20)
2. Copy and distribute the following page and have the students answer the questions individually, in groups, or orally as a class.

   CCSS.ELA-LITERACY.RL.2.1

Activity 2: Make it YOUR story

1. Copy and distribute the following page and have the students answer the questions at the bottom of the page individually, in groups, or orally as a class.

   CCSS.ELA-LITERACY.RL.3.6

Activity 3: Put Music to It!

1. Play “Brother, Come and Dance with Me” from the Audio CD or Dropbox Link.
2. Play “Evening Prayer” from the Audio CD or Dropbox Link.
3. Lead a discussion of the students’ thoughts about both music examples. Possible topics include: lyrics, mood of the scene, the composer’s purpose for writing the pieces, and instrumentation. Document the discussion using lists or Venn Diagram, to compare and contrast.

   CCSS.ELA-LITERACY.SL.1.4
Activity 1: STORY SLEUTHS

1. Read the Hansel & Gretel SYNOPSIS*, or listen to your teacher read it to you.
2. Answer the following questions.

1. WHO sends Hansel and Gretel out into the woods? __________

2. WHY do Hansel and Gretel get sent there? __________

3. WHAT do Hansel and Gretel leave in the woods to find their way? __________

4. WHEN do Hansel and Gretel finally find something to eat? __________

5. WHERE does the witch put Hansel? __________

6. HOW do Hansel and Gretel escape from the witch? __________

Activity 2: Make it YOUR Story!

1. If you found a candy house in the woods, what would you do? Would you nibble at it? Do you think you would find a witch inside?

* a SYNOPSIS is a summary of the storyline of an opera. When opera singers perform in different languages, it can help the audience to be able to read what happens before the show starts!
Activity 4: Dramatic Structure

1. Copy and distribute the following page to the students.
2. Give the students the following definitions. As you give them the definitions, ask the students to choose two plot elements from the *Hansel and Gretel* story for each term (excluding climax, which will have one).
   - **EXPOSITION**: the part of the story that gives background information to the audience
     - Ex: In the woods, lived three bears.
   - **RISING ACTION**: a series of related incidents that lead up to the point of greatest interest
     - Ex: Goldilocks enters the three bears’ house, eats their food, breaks their chairs, and falls asleep in their beds.
   - **CLIMAX**: the turning point of the story that changes the characters’ fates; or, the height of conflict
     - Ex: The bears come home and wake Goldilocks up; she is found out!
   - **FALLING ACTION**: Conflict between the protagonists (good guys) and antagonists (bad guys) unravels
     - Ex: The bears roar at Goldilocks, and she runs out in a hurry.
   - **DENOUEMENT**: conclusion
     - Ex: Goldilocks never broke into the bears’ house again.
3. Discuss their answers as a class.
4. Ask the students to label each element of dramatic structure on the provided graph on the worksheet.

CCSS.ELA-LITERACY.RL.5.5

**ANSWER KEY**
ACTIVITY 4: Dramatic Structure

Your teacher will give you the following definitions for the sections of the graph below. Write which part of the Hansel & Gretel story matches for each section. Write two answers for the elements of dramatic structure with two blanks, and choose one for elements with one blank.

A. Exposition ________________________________
   ________________________________

B. Rising Action ______________________________
   ________________________________

C. Climax ________________________________

D. Falling Action ______________________________
   ________________________________

E. Denouement ______________________________

PART II: Label the graph below with the elements of dramatic structure above.
MATHEMATICAL/QUANTITATIVE REASONING

ACTIVITIES

Activity 5: Candy Crush

1. Copy the following page for each student.
2. Hand each student a red, green, and blue writing utensil.
3. Have them complete the page, and discuss the answers afterward.

ANSWERS:
1. EIGHT LOLLIPOPS
2. SEVEN CANDY CANES
3. SIX BUNCHES OF JELLY BEANS
4. FIFTEEN LOLLIPOPS AND CANDY CANES
5. ZERO PIECES OF CHOCOLATE

BONUS:
A. SIX bunches of jelly beans x FOUR in a bunch = 24 JELLY BEANS
B. They should split the LOLLIPOPS, because they have an even number of them.

CSS.MATH.CONTENT.K.MD.B3

Activity 6: Fourteen Angels Watch Do Keep

1. Copy page ___________ for each student.
2. Ask students to complete worksheet.
3. Discuss as a group afterwards.

ANSWERS
1. FOUR (two right, two left)
2. C.
3. TWENTY-EIGHT
4. C.
5. SEVEN
6. B.

CSS.MATH.CONTENT.3.OA.A.2
ACTIVITY 5: CANDY CRUSH!

Use a RED, BLUE, and GREEN marker, crayon, or colored pencil to help Hansel and Gretel sort their candy!

Answer the following:
1. Circle all of the LOLLIPOPS in GREEN. How many are there? _______________

2. Circle all of the CANDY CANES in RED. How many are there? _______________

3. Put a BLUE SQUARE around the bunches of JELLY BEANS. How many are there? _______________

4. How many LOLLIPOPS and CANDY CANES are there? _______________

5. How many PIECES OF CHOCOLATE are there? _______________

BONUS:
A. If there are FOUR jelly beans in each bunch, and _________ bunches of jelly beans, how many jelly beans are there in all? _______________

B. If Hansel and Gretel want to split a type of candy evenly, should they split the LOLLIPOPS or the CANDY CANES? _______________
ACTIVITY 6: FOURTEEN ANGELS WATCH DO KEEP

Read the evening prayer. Draw a picture of what the poem describes in the box below. Add the angels to your picture as letter A’s (or as pictures of angels.)

“THE EVENING PRAYER”

When at night I go to sleep,
Fourteen angels watch do keep,
Two my head are guarding,
Two my feet are guiding,
Two sit by my right hand,
Two sit by my left hand,
Two sit on my covers,
Two who over me hover,
Two to whom the job is given
To sit by my steps to heaven.

1. HOW MANY angels are next to your hands? __________________________

2. WHICH number sentence tells you this?
   a. $2 + 2 + 2 + 2 = 8$
   b. $2 \times (2 + 2) = 8$
   c. $2 + 2 = 4$
   d. $14 - 12 = 2$

3. IF each angel brought a friend with them to help watch over you, HOW MANY angels would you have? __________________________

4. WHICH number sentence tells you this?
   a. $14 \times 2 = 28$
   b. $(2 + 2 + 2 + 2 + 2 + 2) \times 2 = 28$
   c. A and B
   d. none of the above

5. IF Hansel and Gretel needed to split the angels, how many would each of them have? __________________________

6. WHICH number sentence tells you this?
   a. $28 + 10 = 36$
   b. $14 \div 2 = 7$
   c. $2 + 2 + 2 = 8$
   d. all of the above

7. WRITE a number sentence below that describes how many angels you have in the original picture.
Activity 7: Rosina’s Sweet Shop

1. Copy and distribute the following page to each student.
2. Ask student to complete the worksheet, either individually or in groups.
3. Discuss as a group afterwards.
4. As an optional follow-up activity, use the recipe to make gingerbread with the class.

ANSWERS:
1. yes
2. 6 cups
3. 1 ½ cups of brown sugar
4. 3 more tablespoons
5a. ¾ cup of flour
5b. 1 ½ tbsp of butter
BONUS: Mix an egg, put in measuring cup, add ¼ of it.

CCSS.MATH.CONTENT.5.NF.A.1
ACTIVITY 7: ROSINA’S SWEET SHOP!
Read the recipe below. Then, answer the following questions about the recipe. As an optional follow-up activity, make the cookies in class or at home!

ROSINA’S “SPELLBINDING” GINGERBREAD COOKIES
Recipe yields 24 5-inch tall cookies

Ingredients:
- 3 c all-purpose flour
- 1 ½ tsp baking powder
- ¾ tsp baking soda
- ¼ tsp salt
- 1 tbsp ground ginger
- 1 ¾ tbsp ground cinnamon
- ½ tsp ground cloves
- 6 tbsp unsalted butter
- ¾ c dark brown sugar
- 1 large egg
- ½ c molasses
- 2 tsp vanilla
- 1 tsp finely grated lemon zest

Directions:
1. In a small bowl, whisk together dry ingredients until well blended.
2. In a large bowl, beat butter, brown sugar and egg on medium until well-blended.
3. Add molasses, vanilla, and lemon zest and continue to mix until well-blended.
4. Gradually stir in dry ingredients until smooth.
5. Divide dough in half and wrap each in plastic. Let stand at room temperature from 2-8 hours. (or refrigerate for up to four days, but return to room temp before using).
6. Preheat oven to 375°.
7. Grease baking sheet or line with parchment paper.
8. Place 1 portion of dough on lightly floured surface.
9. Sprinkle flour over dough and rolling pin.
10. Roll dough to ¼ inch thick.
11. Cut out cookies with desired cutter.
12. Bake 1 sheet at a time for 7-10 minutes each.
13. Remove from oven, allow cookies to stand for 2 minutes, then move to wire rack.
14. Top with icing or powdered sugar glaze.

1. There are 48 people in your class, but you see that the recipe only makes 24 cookies. You have 2 teaspoons of salt. Can you make enough cookies for everyone?

2. How many cups of flour will you need to double the recipe? _______

3. How many cups of brown sugar will you need to double this recipe? __________

4. You discover that you only have ½ tbsp of cinnamon for the cookies. How much more do you need to make cookies for your whole class? __________

5. Your cousin asks you to make mini-cookies for her kindergarten class. She wants them to be only HALF as tall as those in the original recipe. She has 12 kindergarteners in her class.
   a. How many cups of flour will you use for the Kindergarten batch, so you won’t have any leftover dough? __________
   b. How much unsalted butter will you use? ______________

BONUS: How will you prepare the egg(s) for the Kindergarten batch?
CREATIVE ARTS ACTIVITIES AND GAMES

Activity 8: Choreographing Rosina’s Ride

1. Lead a discussion about Rosina, the Hansel & Gretel Witch. Possible subjects include where she lives, what she eats, what she does when not looking for children.
2. Come up with 10 verbs that describe things that she does. Examples include: Riding (her broom,) Dancing, Eating, Hiding, Scaring, etc.
3. Write the words on the board, or on large pieces of paper.
4. As a class, create a motion for each of the words.
6. As the music plays, point to different words or hold up different cards to tell the students which motion to perform. You can also allow the students themselves to arrange the cards or point to verbs.
7. As a follow-up for this activity, explain the choreographer’s function in a dance performance or an opera (they design dances for shows, and teach the dancers how to do them.)

Activity 9: Gingerbread Freeze Tag

The object of the game is for the Witch/Wizard to catch Hansel and Gretel.

1. Find an area with a lot of space for the students to run. Choose a spot to be “The Oven.”
2. Out of the class of students, choose one child to be “Rosina” or the “Gingerbread Witch/Wizard.”
3. Ask the Witch/Wizard to walk away from the group and count to 30.
4. Choose two other students to be Hansel and Gretel. Rosina will not know who Hansel & Gretel are. The rest of the students will be “Gingerbread Kids.”
5. When the teacher says “Go,” the Gingerbread Kids, and Hansel and Gretel can start to run away from “The Witch/Wizard.
6. When the teacher says, “Rosina, Go,” The Witch/Wizard will start to tag the Gingerbread Kids. When they are frozen, Gingerbread Kids stand with their arms and legs straight out, similar to a Jumping-Jack position.
7. Hansel & Gretel can free the Gingerbread Kids by tagging them and by saying “Hocus Pocus, spell undone.
8. Players can use “the Oven” as a “Safe” zone. However, a player cannot stay in the Oven for more than 10 seconds at a time, with 1 minute between stops.
9. The game is over when the Witch/Wizard discovers the identity of Hansel & Gretel and tags them, or after 10 minutes is up. At that time, a new Witch/Wizard should be chosen.
Activity 10: Who’s Nibbling at My House?
This game has many of the same rules as “I’m Going on a Picnic”

1. The group refrain is “Nibble, Nibble Mouse-kin, Who’s nibbling off my House?”
2. The child to the right of the teacher says, “My name is [their name] and I ate a [sweet food item starting with the letter “A”] off of your house!”
3. Group repeats “His/Her name is [their name] and they ate a [sweet food item] off of the house!”
4. Group says refrain again.
5. The next student in line chooses a food item starting with the letter “B”.
6. Group repeats the phrase with student and food item with “B”, then student and food item with “A”.
7. Game continues until letter Z, or until allotted time runs out.

Activity 11: Living Storybooks

1. Divide students into groups of 4-6.
2. Assign each group a well-known fairy tale.
3. Give the groups 15 minutes to create a series of 4-5 tableaux of their scene (silent, still pictures without movement). Groups can use props and set pieces (chairs/tables) at teacher’s discretion. Students should consider: levels (using both high and low spaces), balance, mood, and overall story arc.
4. After 15 minutes, groups can perform their scenes of tableaux for each other. Teacher can use “Prelude to Act One” from Hansel & Gretel for background music if he/she wishes (from the Audio CD/Dropbox Link).

Activity 12: Singing the Evening Prayer

1. Copy and distribute the sheet music on the following two pages.
2. Use the “Evening Prayer” recording on the Audio CD/Dropbox Link in combination with the sheet music to teach the “Evening Prayer” to the students. We suggest teaching the top line (melody) first.
"Evening Prayer"

Hänsel (half asleep)  Gretel (dito)  

Sandra was there! Let us first say our evening prayer! (They come down and fold their hands.)

L'istesso tempo.

Gretel. mezza voce

When at night I go to sleep, Fourteen angels watch over me—Two my head are

Hänsel. mezza voce

When at night I go to sleep, Fourteen angels watch over me—Two my head are

L'istesso tempo.

Strpppp

<omission>

... (some on staff)

... guard ing. Two my feet are guarding. Two are on my right hand,

... guard ing. Two my feet are guarding. Two are on my...
(some on left)

sempre p

Two are on my left hand, Two who warmly cover, Two who o'er me right hand, Two are on my left hand, Two who warmly cover,

pp sostenuto

hover, Two to whom tis given To guide my steps to Heaven,

Two who o'er me hover, Two who guide my steps to Heaven

(cresc.)

Tempo.

They sink down on the moss, and go to sleep with their arms twined round each other.

(venetian)

Tempo.

wind

(poco ritard.)
STUDENT QUESTIONNAIRE

Name of School ______________________________________________________

Your Grade __________________________________________________________

1. Have you ever seen an opera or song recital before? __________________

2. What did you like about Hansel & Gretel? ____________________________
   ________________________________________________________________
   ________________________________________________________________

3. What did you NOT like about Hansel & Gretel? ______________________
   ________________________________________________________________
   ________________________________________________________________

4. Was there anything about the show that surprised you? ________________
   ________________________________________________________________
   ________________________________________________________________

5. What was something new that you learned? ____________________________
   ________________________________________________________________
   ________________________________________________________________

Thank you for your answers! They will help us bring better programming to your school in the future!
HANSEL & GRETEL: THE TOUR

EVALUATION FORM FOR TEACHERS

Name of School ______________________ Teacher’s Name (optional) ______________________

Number of Students Attending __________ Grade Levels ________________________________

1. What was your students’ response to the performance? What did they like? _________________

____________________________________________________________________________________

What didn’t they like? __________________________________________________________________

What was your response to the performance? _____________________________________________

2. Were the preparatory materials useful in helping you prepare your students for the program?

____________________________________________________________________________________

What did you use? ______________________________________________________________________

What did you NOT use? __________________________________________________________________

What changes would you suggest? What would you add or delete? _____________________________

____________________________________________________________________________________

____________________________________________________________________________________

3. What suggestions would you have to make future OM performances more effective for you/your
students? _____________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

4. What types of performances would you like OM to offer in the future? Additional Comments? __

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

Thank you for your comments! As always, we are grateful for any help that you can give us in our efforts to bring quality programming to you and your students!

OPERA MEMPHIS

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