

Exploring Story Adaptation

Enriching the Humanities Through Opera

**OPERA
AMERICA**

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What is story adaptation and how is it relevant to opera?

Today's Objectives:

- Analyze an opera synopsis based on a literary work.
- Compare a literary work with the opera adaptation synopsis.
- Identify elements of adaptation across multiple versions of the same key scene present in the literary source and opera.
- Collaboratively brainstorm a pitch for an opera adaptation of the literary work.



Write down the first word that comes to mind.

Opera

*One Hundred
Years of Solitude*

Adaptation





Write down the first word that comes to mind.

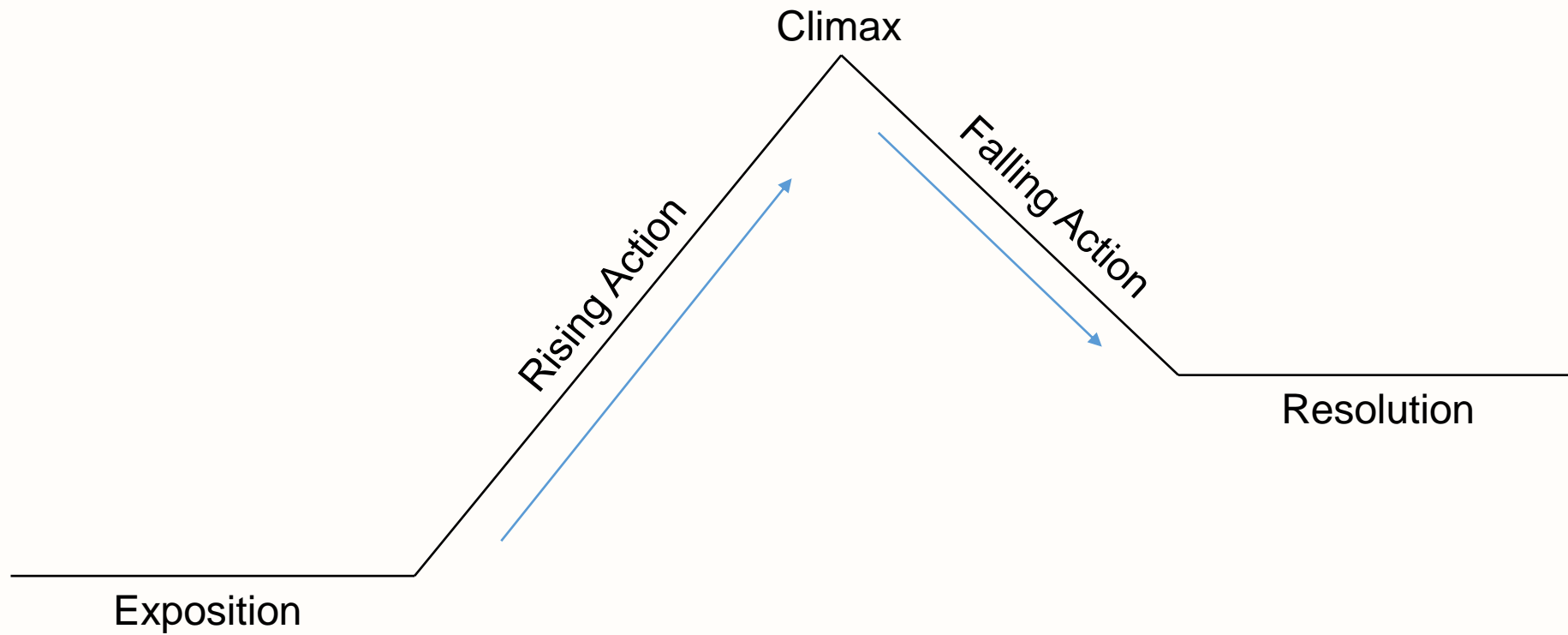
Opera

*Love in the Time
of Cholera*

Adaptation



Story Arc Review



***Florencia en el Amazonas* Synopsis**

The story follows the legendary diva, Florencia Grimaldi, and her fellow passengers on a boat ride down the Amazon. As they travel through the enchanting rainforest toward their destination—the opera house in Manaus, Brazil—each passenger holds a secret hope for what the journey will bring.

Talk & Turn

Compare the story structure of *Love in the Time of Cholera* and *Florencia en el Amazonas*.

- Is the setting/time period the same for both the opera and literary work?
- Is there a difference in point of view? In historical context? In narrative structure?
- What else did you notice?

Key Scene #1: Act I, Scene 4: Londres, Tahiti, Sierra Nevada

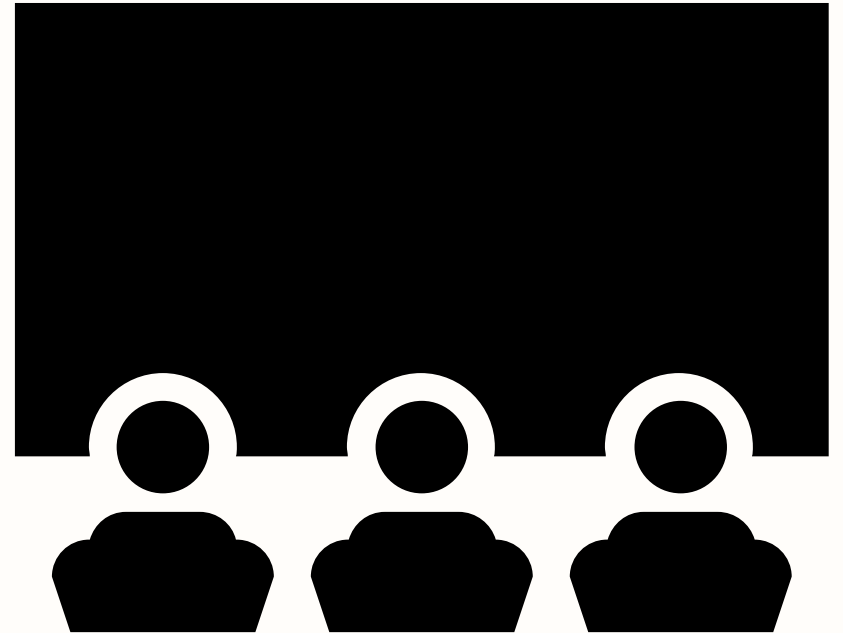
In this moment Rosalba's notebook falls into the Amazon. Arcadio warns her not to reach in to grab it due to the piranhas. Will she get it back or will all her work be lost?



Key Scene #1 continued

Met Opera on Demand: Track #7. ACT I: Londres, Tahití, Sierra Nevada

00:28 – 01:23



Key Scene #2: Act II, Scene 11: Cristóbal, Cristóbal

A storm has caused the *El Dorado* to crash. This scene features the aria, “Eschúchame.” Following the storm Florencia wonders if she is dead or alive, can Cristóbal hear her? Is he alive?

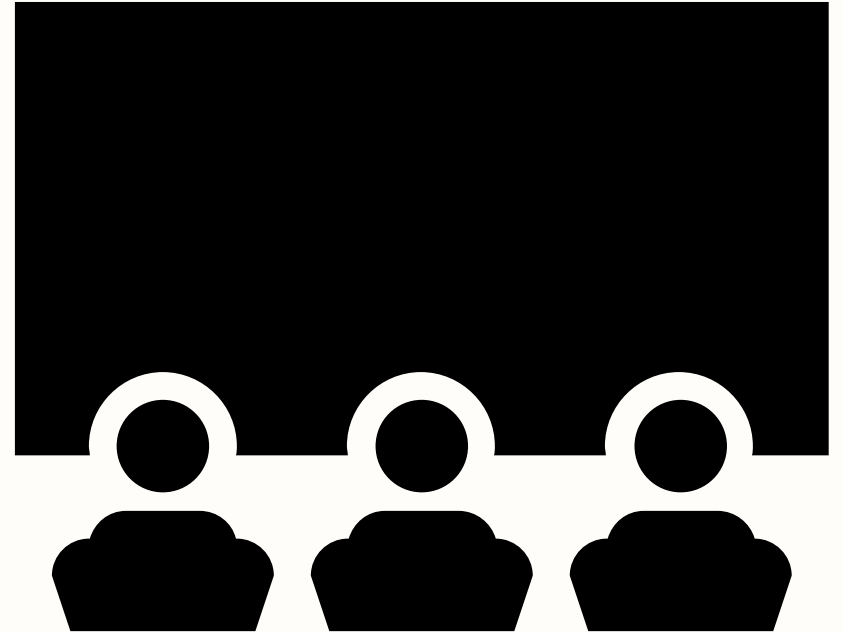


Florencia en el Amazonas, Metropolitan Opera (photo: Ken Howard)

Key Scene #2 continued

Met Opera on Demand: Track #15. ACT II: Cristóbal, Cristóbal

03:56 – 05:32



Key Scene #3: Act II, Scene 16: ¡Ya! ¡Quite esa cara! (Now! Take that face off)

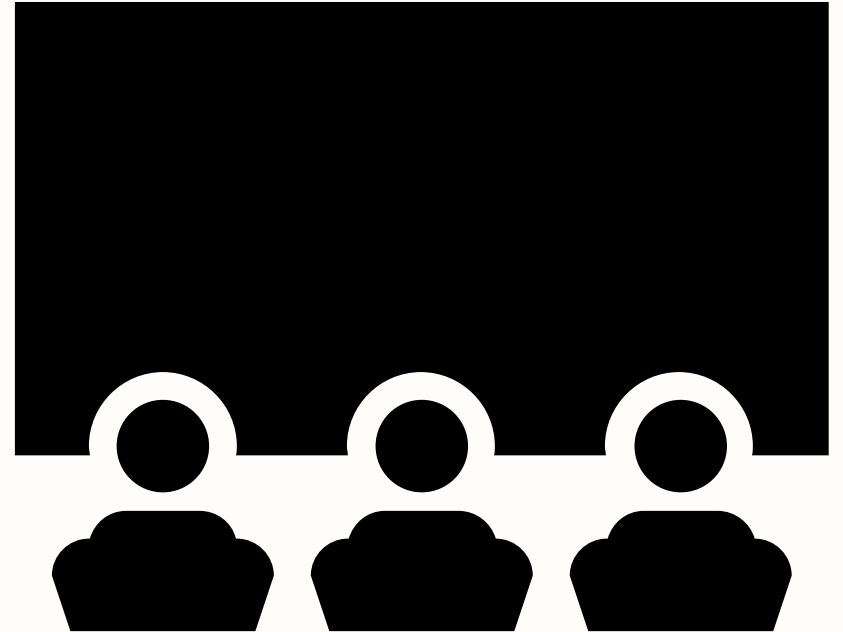


Rosalba has given up on love and yet the incognito Florencia explains that it was love that gave La Grimaldi her musical gifts. Has Florencia revealed herself to Rosalba? Will Rosalba realize she is speaking with heroine? Will Rosalba embrace her love for Arcadio?

Key Scene #3 continued

Met Opera on Demand: Track #21. ACT II: ¡Ya! ¡Quite esa cara!

03:01 – 4:54



Why do we adapt stories?

Adaptation Guidelines

Adapting the Who, What, When, and Where.

- . **Who:** character/character identity

Note: character identity can be adapted, but characters may not be eliminated or added.

- . **What:** key scene, action in the story - what is happening?
- . **When:** time period, time of day, year, etc.
- . **Where:** location and setting

Adaptation Pitch



Who (characters in the scene):

What (scene action):

When (time period, time of year/day):

Where (location/setting):

Why did you choose to adapt the opera this way?

How will these changes affect the rest of the story?

Present 

Reflection

Share thoughts on the story adaptation pitch process.

How did your understanding of the story change as you adapted it?

Were there any new insights or perspectives that emerged?

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