



canadian **OPERA** company  
ALEXANDER NEEF, GENERAL DIRECTOR

**EXPLORE & LEARN**

# Cinderella

**GIOACCHINO ROSSINI & JULES MASSENET**



The performances this school year will take place from November 8 – December 3, 2010.

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Sung in English and French

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# Opera 101

## HISTORY OF OPERA... in two minutes or less!

Opera started in the late 16th century in Florence, Italy, at the beginning of the Baroque period of music. The first opera composers took many of their ideas from the ancient Greeks, who combined music and drama to tell a story more effectively. The Greeks also used a chorus to further the plot and comment on the action of the story.

Early operas recreated Greek tragedies with mythological themes. During the 17th and 18th centuries, opera used many different stories: some serious (called *opera seria*) and some light-hearted (called *opéra comique* or *opera buffa*). These stories include topics such as cultural clashes (*Madama Butterfly*), comedic farce (*The Barber of Seville*), politicians on foreign visits (*Nixon in China*), the celebration of Canadian heroes (*Louis Riel*), or the adaptation of children's stories (*The Little Prince*).

## WHAT IS OPERA?

The term "opera" comes from the Italian meaning "work" or "piece", and it is usually applied to the European tradition of grand opera. Opera is a story told through music, drama and design. Musical equivalents to European opera can be found in Japan at the Peking Opera and in Africa where it is called Epic Storytelling. The Canadian Opera Company presents works in the western European tradition.

### The Most Curtain Calls

On February 24, 1988, Luciano Pavarotti received 165 curtain calls and was applauded for one hour, seven minutes after singing in Gaetano Donizetti's *L'elisir d'amore* at the Deutsche Oper in Berlin, Germany.

## OPERA TERMS

- A capella** .....vocal music without instrumental accompaniment
- Aria** .....a song for one singer, often reflective in nature
- Arioso** .....aria-like, lyrical and expressive passage
- Bel Canto** .....Italian for "beautiful singing" (also a style of music)
- Chorus** .....a group of singers who act and sing together as a unit
- Coloratura** .....ornamental vocal music where several notes are sung for each syllable of the text
- Composer** .....the individual who writes music
- Conductor** .....the musical director of the orchestra
- Duet** .....a musical piece written for two singers
- Ensemble** .....connected singing by a number of performers
- Finale** .....the final musical number of an opera
- Legato** .....flowing transition from one note to another
- Librettist** .....the individual who writes the libretto of an opera
- Libretto** .....the words and story of the opera set to the composer's music
- Octave** .....the distance between one tone of scale and the next higher or lower tone of similar pitch (e.g., middle C and the C above are an octave apart)
- Overture** .....the introductory musical passage played by the orchestra
- Pitch** .....the highness or lowness of sound
- Recitative** .....a type of singing unique to opera when words are delivered in a way that imitates speech
- Scale** .....succession of ascending and descending steps and degrees; in music scales are distinguished by the pattern of the intervals between adjacent notes.
- Score** .....music in written form with all the parts set down in relation to each other
- Tempo** .....the speed at which a piece of music moves
- Timbre** .....the quality of tone (vocal or instrumental)



# Voice Types

Just as each person's speaking voice has a certain range and sound, each singer's voice falls within a certain range and possesses a unique tone or quality. In the same way that no two people are physically identical, no two voices sound the same. There is a tremendous variety within each vocal range.

## FEMALE VOICES

### *Soprano:*

The soprano is the highest of the female voices. Some are able to sing very high notes and skip through rapid passages with ease (coloratura soprano). Others specialize in singing with great intensity and power (dramatic soprano). Still others have voices of exceptional beauty that can sustain long melodies (lyric soprano). Sopranos tend to play the heroines in opera.

### *Mezzo-soprano:*

These are the middle female voices. Mezzo-sopranos have a darker sound and can reach low notes beneath the range of the soprano. Mezzo-sopranos often sing the roles of mothers, witches, confidantes, or even young male characters.

### *Contralto:*

This is the lowest female voice. Canadian Maureen Forrester is a famous contralto. This voice type is often written for a very strong character, such as a goddess.

## **CINDERELLA VOICE TYPES**

Cinderella.....	Mezzo-soprano
Clorinda.....	Soprano
Tisbe.....	Mezzo-soprano
The Fairy Godmother .....	Soprano
The Prince.....	Tenor
The Page.....	Bass

## MALE VOICES

### *Tenor:*

The tenors are the highest male voices, and like the soprano, cover a wide variety of vocal colours. Luciano Pavarotti was an example of a "lyric tenor" with his ability to soar through melodies, while Plácido Domingo exemplifies the darker-hued intensity of the "dramatic tenor." Tenors often play the hero.

### *Countertenor:*

These male singers sing in a very high register, so much so, that at first hearing they can sound similar to a female voice.

### *Baritone:*

These are the middle male voices. Composers only began to write for this range in the 19th century. As with all the ranges, there are a number of types of baritones. Many have extremely flexible wide-ranging voices. They play the villains or fools, the friends, the fathers and character parts.

### *Bass:*

The lowest of all voice types, the bass has a rich sound particularly suited to the wise, older characters in the opera. Composers often challenge basses by writing notes at the extreme low end of their range.



# Synopsis for *Cinderella*

Cinderella, a kind and thoughtful girl, lives with her cruel stepsisters, Clorinda and Tisbe. They make her clean the house, cook their meals, and sleep by the fireplace in the cinders – which is why they call her “Cinderella.” One day, while Cinderella works and her sisters tease her, a beggar comes to the door asking for food. The stepsisters turn him away in disgust, but Cinderella offers him something to eat and drink. The beggar promises her good fortune in return for her kindness, and soon, an invitation arrives – the lonely Prince is throwing a ball in order to find a wife. The excited stepsisters take the invitation, prepare for the ball, and leave Cinderella alone at home to continue her work, laughing when she asks to come along.

Tired and sad, Cinderella falls asleep by the fire. Her Fairy Godmother appears, and with the help of a few spirits, transforms the sleeping Cinderella into a beautiful Princess. When she wakes up, Cinderella is delighted, but is afraid her stepsisters will recognize her at the ball. The Fairy Godmother gives her magic slippers, which will make her unrecognizable, but warns her to be home by midnight, or the spell will be broken.

Meanwhile, worried the ladies only want his power and money, the Prince does not want to attend his own ball. He and his page hatch a plan – they will trade clothing, and disguised as a servant, the Prince will see who might love him for himself. When the stepsisters arrive, they fight over the page, who they think is the Prince, and ridicule the Prince, who they think is a page. When Cinderella arrives, the real Prince falls in love with her instantly, and they dance and sing together. Soon, the clock strikes midnight, and Cinderella remembers she must leave. As she rushes out, one of her slippers falls off. The Prince sees it, and decides to find Cinderella by searching for the owner of the shoe.

When they return home, the stepsisters make fun of the beautiful girl from the ball, pretending they humiliated her. Soon, the Prince and the servant, still disguised as each other, arrive in search of the owner of the shoe. The stepsisters insist it is theirs, but of course it does not fit them. Cinderella tries the shoe, and it fits her perfectly. The Prince removes his disguise, revealing his true identity, and declares his love for her. They agree to get married. The kind Cinderella forgives her sisters’ cruelty.

By Miriam Greenblatt, former OISE intern with the COC’s Education and Outreach department



# Meet the Composers

The *Cinderella* you will be watching is actually a combination of two operas: *La Cenerentola* by Rossini, and *Cendrillon* by Massenet. They were brought together so that viewers could benefit from the best of both operas – the most exciting parts of each story, and the most beautiful music from both composers! This version also provides a great opportunity to compare and contrast the two works, and to observe how differently the two composers approached the same story.

Listen carefully to the opera – Can you tell which songs are by Massenet, and which ones are by Rossini?

## **GIOACCHINO ROSSINI (1792 – 1868)**

Rossini was the composer of *La Cenerentola*. He began playing in a band at age six, and composed his first opera at the age of 18. Rossini produced 20 operas between 1815 and 1823. He composed *La Cenerentola* in just over three weeks during January, 1817 in Rome. A very successful production, it was performed extensively throughout Europe. The *libretto* (the words and story of the opera set to the composer's music) was written by Giacomo Ferretti, and was based on the French version of the fairytale by Charles Perrault written in 1697. Instead of a glass slipper, though, Ferretti gave Cinderella a set of matching bracelets, one of which she gives to the Prince so that he can find her. Why did he make this change? Most likely, Ferretti did not want to upset Roman censors, who would have been shocked by the sight of women's bare feet on the stage as the sisters tried on the slipper.

### **Rossini's Musical Checklist**

- Tuneful, brilliant and catchy melodies
- Rhythmically vital, sprightly orchestrations
- Repetition of melodies and structure

## **JULES MASSENET (1842 – 1912)**

Massenet, composer of *Cendrillon*, was one of the most successful of all French opera composers. *Cendrillon* premiered in Paris in 1899, and was performed over 50 times by the end of that year. The libretto, written by Henri Cain, was also based on Perrault's version of the Cinderella fairy tale. Massenet was very strict and regular in his work habits, and composed very quickly. He preferred to work in the same setting as his operas, and for his work on *Cendrillon*, stayed in a 17th-century house on the Seine in Normandy that belonged to a French princess called, the Duchesse de Longueville. He even bought a large antique table on which to spread his manuscript as he worked.

### **Massenet's Musical Checklist**

- Simple, sweet melodies (often tender and melancholic)
- Emotional and sentimental operas
- Delicate music, creating a shimmering, sparkling effect

By Miriam Greenblatt, former OISE intern with the COC's Education and Outreach department

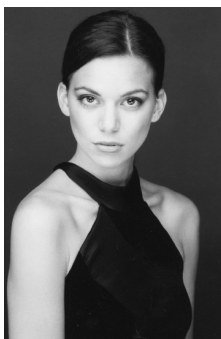


# Meet the Cast of *Cinderella*



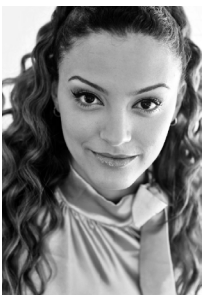
**Michael Barrett** – The Prince

Born in Newfoundland, tenor Michael Barrett is a former member of the COC Ensemble Studio. Mr. Barrett recently sang with the COC as an American and a Gondolier in *Death in Venice*, the High Priest of Neptune in the Ensemble Studio's presentation of *Idomeneo*, and Trojan Man 1 in both the mainstage and Ensemble performances of *Idomeneo*. Previous COC roles include Lieutenant Bonnet and Aide de Camp to General Compans in *War and Peace*, First Prisoner in *Fidelio*, the Gamekeeper in *Rusalka*, Captain of Archers in *Simon Boccanegra*, Parpignol in *La Bohème*, Snout in *A Midsummer Night's Dream* and Ferrando in the Ensemble Studio production of *Così fan tutte*. At the University of Toronto Opera School he performed Eisenstein in *Die Fledermaus*, and regularly appears with the Aldeburgh Connection, where he performed in *Our Story* for the 25th anniversary celebrations.



**Ambur Braid** – *Clorinda*

Toronto-based soprano Ambur Braid is a new member of the COC Ensemble Studio. She holds her bachelor of music degree from The Glenn Gould School of The Royal Conservatory of Music and her master of music from the San Francisco Conservatory of Music. Ms Braid has performed the role of Diane in *Iphigénie en Tauride* with Opera Atelier; Konstanze in *Die Entführung aus dem Serail*, Queen of the Night in *Die Zauberflöte*, *Princess/Fire in L'enfant et les sortilèges* and Peaseblossom in *A Midsummer Night's Dream* with the San Francisco Conservatory; and, Hippolyta in *A Midsummer Night's Dream* with The Glenn Gould School. Ms Braid has won the East Bay Opera Competition, the San Francisco Conservatory Concerto Competition, and the Palm Beach Opera Competition. With the COC this season she performs the Danish Lady in *Death in Venice*, the Queen of the Night in the Ensemble Studio production of *The Magic Flute*, and Amore in *Orfeo ed Euridice*. Ms Braid also understudies roles in *The Magic Flute*, *La Cenerentola*, and *Ariadne auf Naxos*.



**Rihab Chaieb** – *Cinderella*

Tunisian-born mezzo-soprano Rihab Chaieb is a new member of the Ensemble Studio. She graduated this year from the Schulich School of Music at McGill University with a bachelor of music in vocal performance, where she performed the title role in *Carmen*, Baba the Turk in *The Rake's Progress*, Sister Mathilde in *Les dialogues des Carmélites*, and Suzy in *La Rondine*. She recently performed Dido in *Dido* and Aeneas with the McGill Chamber Orchestra, and Third Spirit in *Die Zauberflöte* with Opéra de Montréal. Ms Chaieb has studied with Opera Nuova in Edmonton and the International Vocal Art Institute in Tel Aviv. In 2007, she received first prize and the most promising singer award at the National Association of Teachers of Singing. With the COC this season she performs the roles of the French Mother in *Death in Venice*, Third Lady in the Ensemble Studio production of *The Magic Flute*, Second Secretary to Mao in *Nixon in China*, and Tisbe in *La Cenerentola*. Ms Chaieb also understudies roles in *The Magic Flute* and *Ariadne auf Naxos*.



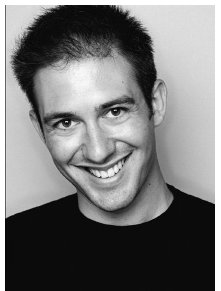
**Neil Craighead** – *The Beggar/The Page*

Bass-baritone Neil Craighead was born in Cape Town, South Africa, and raised in Calgary. Last season for the COC he sang the roles of the Oracle and the Trojan Man in *Idomeneo*, Japanese Envoy 2 in *The Nightingale and Other Short Fables*, and the Official Registrar in *Madama Butterfly*. Mr. Craighead graduated from the University of British Columbia in 2009 with a bachelor of music and was a member of the Vancouver Opera Chorus. He recently performed Don Alfonso in *Così fan tutte* and Sarastro in *Die Zauberflöte* with Opera NUOVA; the bass solo in St. John's Passion with Vancouver Voices; and Pistola in *Falstaff*, Dr. Furtwängler in *The Dream Healer* and Colline in *La Bohème* with University of British Columbia Opera Ensemble. He has received the Gordon S. Lumb Bursary, the UBC School of Music's 25th Anniversary Scholarship and the Ben Heppner Scholarship. This season, he performs the Russian Father in *Death in Venice*, The First Priest in *The Magic Flute*, The Speaker in the Ensemble Studio performance of *The Magic Flute*, and understudies roles in *Aida*, *The Magic Flute*, *La Cenerentola*, and *Ariadne auf Naxos*.



**Heather Jewson** – *Tisbe*

Mezzo-soprano Heather Jewson is making definitive performances throughout North America in her young career. In addition to a master's degree of music from the University of Toronto, Ms Jewson also holds a postgraduate diploma from the Royal Northern College of Music in Manchester, England, where she was a Major Scholar of the Peter Moores Foundation. Ms Jewson's operatic roles include; Tisbe (Aspen Summer Music Festival), Jessica in John Estacio's *Frobisher* (premiere at the Banff Centre for the Performing Arts); Prince Orlofsky in *Die Fledermaus*, Frau Reich in *Die Lustigen Weiber von Windsor* and Marcellina in *Le nozze di Figaro* all with the University of Toronto's Opera Division. She has also made appearances with the Sheffield Symphony Orchestra (U.K.), and Preston Opera. Recently Ms Jewson returned to the Aspen Summer Music Festival to sing the title role in Britten's *The Rape of Lucretia* with acclaimed conductor Jane Glover. She also made her debut with both the Jeunesses Musicales du Canada and Pacific Opera Victoria in the roles of Nicklausse (*The Tales of Hoffmann*), and Flora (*La Traviata*). Her upcoming concert performances include Duruflé's *Requiem*, and a concert of new music at the Alliance Francaise.



**Michael Uloth** – *The Beggar/The Page*

Born in Kitchener, bass Michael Uloth appeared last year with the COC as The Bonze in *The Nightingale and Other Short Fables* and the Imperial Commissioner in *Madama Butterfly*. Previous roles with the COC include Don Alfonso in the Ensemble Studio production of *Così fan tutte*, Snug in *A Midsummer Night's Dream* and Gavril in *War and Peace*. An alumnus of Glimmerglass Opera's 2007 Young American Artists Program, other operatic credits include Sarastro in *Die Zauberflöte*, Bartolo in *Le nozze di Figaro*, Il re di Scozia in *Ariodante*, Collatinus in *The Rape of Lucretia*, Superintendent Budd in *Albert Herring*, and Reverend John Hale in *The Crucible*. Mr. Uloth is a graduate of the University of Toronto with a master of music in opera, and also holds a bachelor of music and an opera diploma from Wilfrid Laurier University. This season, he appears as the Priest in St. Mark's in *Death in Venice*, Second Armed Man in *The Magic Flute*, Sarastro in the Ensemble Studio performance of *The Magic Flute*, and Truffaldino in *Ariadne auf Naxos*, as well as understudying roles in *The Magic Flute*.



**Kate Carver** – *Music Director*

Kate Carver is a much sought-after vocal coach, répétiteur and accompanist. She has been regularly employed by the Canadian Opera Company, the Opera Division at the University of Toronto, and Opera York. In addition Ms Carver has also been on the music staff in Marlena Malas' voice program at the Chautauqua Institute in Chautauqua, New York, at England's Britten Pears School, Broomhill Opera in Kent, British Youth Opera, the Banff Centre, University of Montreal, the Toronto Summer Music Academy and Stratford Summer Music. In addition she is highly in demand as a private vocal coach to professional and student singers in Toronto. Ms Carver was an apprentice with the Canadian Opera Company's Ensemble Studio and was sponsored by the Friends of Covent Garden Bursary to attend the prestigious National Opera Studio in London, England. She received a vocal coaching diploma from the Guildhall School of Music. While in England, Ms Carver studied Art Song with master coaches Martin Isepp and Graham Johnson. Ms Carver holds a bachelor and master's of music from McGill University, where she studied with Luba Zuk, Dale Bartlett, Michael McMahon and Dixie Ross Neill.





**Andrea Grant** – *Music Director*

Andrea Grant is a full time member of the music staff of the University of Toronto's Opera Division, a faculty member of the Banff Centre's *Opera as Theatre* program, and a member of the music staff of Wexford Festival Opera. She is active as a freelance collaborative pianist, and enjoys a variety of experiences encompassing recital, opera and musical theatre. Recent recital highlights include an evening of English song with British tenor Adrian Thompson, in Banff, and a lieder recital this March as part of the 2010 Hong Kong International Arts Festival with Canadian soprano, Simone Osborne. Ms Grant has been involved in the development and production of several new works with various North American companies, including Tapestry New Opera Works, Queen of Puddings Music Theatre, Soundstreams Canada, Calgary Opera, and Opera Omaha. She works regularly with Opera Atelier, Canada's Baroque Theatre Company, and also plays for Mirvish Productions, Toronto. Andrea received her honours bachelor of music in piano performance from Wilfrid Laurier University, and went on to complete a master of music degree in collaborative piano from the University of Western Ontario, and a diploma in operatic performance from the University of Toronto.



**Anne Larlee** – *Music Director*

Born in Campbellton, New Brunswick, Anne Larlee joins the COC Ensemble Studio program as an intern coach. She recently participated in the Opera Course at the Guildhall School of Music and Drama in London as a répétiteur. Upon completion of the course Ms Larlee was made an Artist Fellow, and as such she took on assistant conducting and coaching duties, along with accompanying recitals and chamber music. Ms Larlee holds an honours bachelor of music from the University of Windsor and a master of music in piano performance from Boston University. She has held accompanying positions at the Conservatoire National de Région de Nice, Boston University and the McGill Conservatory of Music, and has appeared on stages across Canada, the United States, France, Italy and the United Kingdom including London's Wigmore Hall. Operatic credits include work with the Centre for Opera Studies in Sulmona Italy, where she was the vocal coach for *Così fan tutte*; the British Youth Opera where she was the vocal coach and celeste player for *La rondine*; and, the Glyndebourne Festival.



**Ashlie Corcoran** – *Director*

A former Canadian Opera Company Ensemble Studio intern director, Ashlie Corcoran directed the COC's production of William Walton's *The Bear*, and apprentice directed the *Ring Cycle*, *Faust* and *La Traviata*. She has been the assistant director for *Tosca*, *Don Giovanni* and *Fidelio* at the COC, as well as assistant director for Opera North's production of *Roméo et Juliette*. Ms Corcoran is Artistic Producer of Theatre Smash for which she has directed *Tiny Dynamite*, *The Bus*, *Tijuana Cure* and produced *Norway.Today*. She was one of the Shaw Festival intern directors for the 2009 season, directing Sean O'Casey's *Bedtime Story*. Other directing credits include productions for Resurgence Theatre, Summerworks Festival, Luminato Festival, The Wrecking Ball and Alumnae Theatre. Ms Corcoran received an undergraduate degree from Queen's University and a master's in directing, awarded with distinction, from the University of London. She is a member of the Lincoln Center Theater Directors Lab and participated in a directing residency at Berlin's Maxim Gorki Theater. Upcoming engagements include directing the world premiere of *A Boy Called Newfoundland* for Theatre Smash.



**Robin Fisher** – *Designer*

Robin Fisher makes her COC debut with this production. Ms Fisher graduated from the costume studies program at Dalhousie University and the scenography program at the National Theatre School of Canada. She has worked for many Canadian theatre companies including the Canadian Stage Company, the Great Canadian Theatre Company, the Lorraine Kimsa Theatre for Young People and the Belfry Theatre, among others. Theatre credits include set and costume design for *The Syringa Tree*, *The Tempest*, *I, Claudia*, *The Ends of the Earth*, *You're a Good Man, Charlie Brown*, *My Fellow Creatures* and *The Danish Play*. Ms Fisher received a Dora Mavor Moore award in 2007 for Best Costume Design for *36 Views* with the Actors Repertory Company.

**Michael Lewandowski – Stage Manager**

Michael Lewandowski has worked with a large variety of Canada's foremost performing arts companies. Most recently, he worked as a Stage Manager for the Toronto Just For Laughs Festival. Other Stage Managing credits include *Dry Streak* (Grand Theatre), *Love Songs* (Queen Of Puddings), *Da Kink in My Hair* (UK Tour), and *Hansel & Gretel* (Canadian Opera Company: School Tour). Lewandoski has worked as an Assistant Stage Manager on such productions as *The Pillowman* (CanStage) and *They're Playing Our Song* (Welcome Wood Theatre). He has extensive Assistant Stage Managing experience with the Canadian Opera Company, having held the title for many productions, including *Maria Stuarda*, *Tosca*, *Elektra*, *Lady Macbeth of Mtsensk*, *Die Walküre*, *Carmen* and *The Nightingale and Other Short Fables*. Outside of live theatre, Lewandoski has also worked as the Floor Director for MTV Live (MTV), and Assistant Floor Director for CTV Fall Launch (CTV) and National Aboriginal Achievement Awards (Calgary, Vancouver for CBC; Saskatoon, Edmonton for Global TV).



# Cinderella Glossary

There are some words that appear in the libretto that may be new for your students!

- Beck and call**.....to be responsive to someone's every request  
**Celestial** .....blissful, divine or heavenly  
**Clamour**.....any loud and continued noise  
**Conceited** .....holding a very high opinion of oneself  
**Condescension** .....the act of patronizing a person and making them feel inferior  
**Disdained**.....to consider another as beneath oneself  
**Effrontery**.....shameless boldness  
**Impudence** .....rudeness  
**Lackey** .....an attendant or servant  
**Lament**.....to feel or express sadness for something or someone  
**Marquis**.....a nobleman  
**Melancholic** .....a prolonged sad state  
**The Sandman**.....A folk tale figure who puts sand in the eyes of children to make them sleepy  
**Torrent**.....an outburst  
**Vain** .....excessively proud of or concerned about one's own appearance, qualities, achievements, etc.  
**Well-bred** .....brought up with good behaviour and manners; properly trained and educated

## FRENCH & ENGLISH TEXT SUNG IN CINDERELLA

### *La Fée*

Ah! Douce enfant,  
 Ta plainte légère comme l'haleine d'une fleur  
 Vient de monter – jusqu'à mon coeur...  
 Ah, thy Godmother sees and will protect thee  
 Ah! Despair not.

### *Les Esprits*

Espere!

### *La Fée*

Come fairies sylphs and elves  
 Accoutrez à ma voix.  
 De tous les horizons à travers les espaces...  
 And do precisely what I say  
 Apportez-moi tous vos talents, toutes vos grâces!...

### *Les Esprits*

Que nous ordonnes-tu? We await your commands...

## ENGLISH TRANSLATION

### *The Fairy*

Oh! Gentle child,  
 Your pathetic plaint is like the breath of a flower  
 It finds its way – to my heart...  
 Ah, thy Godmother sees and will protect thee  
 Ah! Despair not.

### *The Spirits*

Hope!

### *The Fairy*

Come fairies sylphs and elves  
 My voice you must obey.  
 Come from near and distant places...  
 And do precisely what I say  
 Bring me your tricks, and all of your graces!

### *The Spirits*

What do you ask of us? We await your commands...

*La Fée*

It is my desire this charming maiden you see there,  
Be this day forth without a care  
Je le veux! Je le veux!  
Et que par vous, splendidement parée  
Elle connaisse enfin le Bonheur à son tour.

That a web you may weave, magical, silky fine  
Of which her dresses you shall make  
Que votre main adroitement derobe aux astres radieux  
La subtile splendeur de leurs rayons joyeux!  
Au clair de lune empruntez ses pâleurs.  
Empruntez à l'arc-en-ciel ses harmonies  
Et que pour son bouquet par vous soient reunies,  
En un philtre d'amour, les senteurs les plus douces!  
And you, go make ready the carriage! *(to a group of spirits)*  
You, you shall help him too. *(to a single spirit)*

*Un Esprit*  
And Me?

*La Fée*  
You'll be a page.  
Yes to the ball. Yes, she shall go.  
Come my helpers  
Now thou must wake, my dearest!

*Les Esprits (to Cinderella)*  
It is thy Godmother though hearest.

*La Fée et les Esprits*  
O Cendrillon!  
O fleur d'amour!  
Wilt thou go to the palace ball?  
Tes voeux son exaucés. Eveille-toi!  
Awake, awake, my dear! Awake, awake!

*La Fée (to Cinderella)*  
Ecoute bien.  
When chimes the midnight bell  
I wish that you should be back here again.  
So, no matter what pleasures there may be to detain you,  
Now mind! Back from the ball you steal.

*La Fée et les Esprits*  
When chimes the midnight bell  
Souviens-toi bien.  
Away my princess of princesses!  
Now go, and leave behind your tears and sighs!

*The Fairy*

It is my desire this charming maiden you see there,  
Be this day forth without a care  
'Tis my will! 'Tis my will!  
And by you, splendidly dressed  
She will at last understand joy after all.

That a web you may weave, magical, silky fine  
Of which her dresses you shall make  
Your hands will skillfully steal from radiant stars  
The subtle splendour of their joyous beams!  
Of moonbeams, borrow its paleness  
Borrow colours from the rainbow  
As for her bouquet make sure you assemble,  
as a love potion, the sweetest of scents!  
And you, go make ready the carriage!  
You, you shall help him too.

*A Spirit*  
And Me?

*The Fairy*  
You'll be a page.  
Yes to the ball. Yes, she shall go.  
Come my helpers  
Now thou must wake, my dearest!

*The Spirits*  
It is thy Godmother though hearest.

*The Fairy and the Spirits*  
Oh Cinderella!  
O flower of love!  
Wilt thou go to the palace ball?  
Your wishes are granted. Wake up!  
Awake, awake, my dear! Awake, awake!

*The Fairy*  
Listen carefully.  
When chimes the midnight bell  
I wish that you should be back here again.  
So, no matter what pleasures there may be to detain you,  
Now mind! Back from the ball you steal.

*The Fairy and the Spirits*  
When chimes the midnight bell  
Remember well.  
Away my princess of princesses!  
Now go, and leave behind your tears and sighs!



## What to Look For

- ◆ The story of *Cinderella* has many variations worldwide. Director Ashlie Corcoran wanted to ensure the production concentrated on celebrating the good in people rather than accentuating the importance of beauty (which is prevalent in some versions of the story).
- ◆ This school tour opera is a completely new production, meaning that the director and designer have the freedom to create entirely original ideas for the set, costumes, and staging.
- ◆ A key requirement for the school tour design is that all costumes and set pieces must fit snugly into the back of the van...along with the singers of course! Therefore, Designer Robin Fisher had to design set pieces that act as one object but easily be transformed into another. Keep an eye out for the ways the set pieces transform from the scene in the prince's palace to Cinderella's house.
- ◆ Audience members searching for a single visual theme in this production will need to look hard! Robin and Ashlie took their inspiration from two very different fashion eras. They took the fun, flamboyant, vivid, and heavily accessorized outfits popular in the '80s and integrated them with the ornate and full-skirted silhouettes of the eighteenth century. They were heavily influenced by images American pop singer and fashion icon Cyndi Lauper. Therefore this combination of genres can be accurately dubbed "Cyndi Lauper meets Marie Antoinette."
- ◆ Keep your eyes open for props that you might use in your everyday life, like iPods or cell phones. By incorporating modern day technology with the 1980s and 1700s inspired costumes, director Ashlie Corcoran wants to show that the classic story of *Cinderella* can be set in any time period. The morals of the story remain true regardless of the time or place in which the story is set.



Designer Robin Fisher's set models for the Xstrata Ensemble Studio School Tour production of *Cinderella*. Photo: COC

- ◆ Typically the fairy godmother acts as a motherly figure to Cinderella. Wanting this character to relate to the young audience, Robin and Ashlie decided to make the Fairy Godmother more of a cool older sister. What are the ways in which this was achieved through costume design and staging?
- ◆ The world of privilege that the stepsisters live in is shown through their brightly coloured costumes. This offsets the neutral colour tones in Cinderella's costume and represents her life of hard labour living with her stepsisters.
- ◆ Magic plays an important role in this fairy tale. The designer had to find quick and believable ways to visually represent the magical elements of the story (for example: the transformation of Cinderella into her ball gown). Magic and transformation are shown through the use of costume changes, simple lighting effects and multi-purpose set pieces.



# Spotlight on director Ashlie Corcoran

Director Ashlie Corcoran opens up about her experiences in the arts, how she developed a fondness for opera, and offers an insider's scoop on what it takes to direct an opera.

**Question:** Did you like opera and/or theatre when you were a kid? Did you ever participate in productions growing up?

**Ashlie:** I loved theatre as a child – and participated in some productions as a youngster. But by the time I was in high school, I was primarily focused on music, playing the piano, singing in jazz choir, and playing the trumpet in concert and jazz band. At university I studied theatre, and realised I wanted to become a stage director. However, it was actually through my first professional theatre job at the Tarragon Theatre that I was introduced to opera. Craig, one of my colleagues, also sang in the COC's chorus. He began giving me dress rehearsal tickets to the operas that he performed in – and I was hooked.

**Q:** What is your favourite thing about operas?

**Ashlie:** My favourite thing about opera is definitely the communicative and emotional power of music. There is nothing like it.

**Q:** Do you have a favourite opera, and if so, why do you like it?

**Ashlie:** I have too many favourite operas – it is impossible to choose! I'll stick to three right now: *Tosca*, *Così fan tutte* and *A Midsummer Night's Dream*. Each of these operas sound very different from one another, but in every one the music really suits the story being told. All three are also very dramatic and have fantastic characters. I'd love to direct them!

## Ashlie Corcoran (Director of *Cinderella*)

A former Canadian Opera Company Ensemble Studio Intern Director, Ashlie Corcoran directed the COC's production of William Walton's *The Bear*, and apprentice directed *Ring Cycle*, *Faust* and *La Traviata*. She has assistant directed *Tosca*, *Don Giovanni* and *Fidelio* at the COC, as well as assistant directed in the UK for Opera North's production of *Romeo et Juliette*. Ashlie is artistic producer of Theatre Smash for which she has directed *Tiny Dynamite*, *The Bus*, *Tijuana Cure* and produced *Norway.Today*. She is also one of the Shaw Festival Intern Directors for the 2009 season, where she is directing Sean O'Casey's *Bedtime Story*. Other directing credits include productions for Resurgence Theatre, Summerworks Festival, Luminato Festival, The Wrecking Ball and Alumnae Theatre. Ashlie received her undergraduate degree from Queen's University and a Master's Degree in Directing, awarded with distinction, from the University of London. These studies were funded through a British Foreign & Commonwealth Office Chevening Scholarship. Ashlie is a member of the Lincoln Center Theater Directors Lab and participated in a directing residency at Berlin's Maxim Gorki Theater.



**Q:** What type of music do you listen to outside of opera?  
What music is on your ipod?

**Ashlie:** I listen to as much music – and as many kinds of music – as possible! My ipod is full of opera, indie music, world music, classical music, musical theatre, jazz, folk music, pop music from the 1930s until today, soul and funk, German language classes, etc. etc. I love listening to pop music in other languages – such as Quebecois music, as well as listening to music that I can't find on mainstream radio. I like to find musical treasures.

**Q:** What is your favourite fairytale/childhood story?

**Ashlie:** Billy Goats Gruff, A Little Match Girl and Princess and the Pea all share a soft spot in my heart. I am not sure why – when I reread them as an adult, I find them pretty sad stories. I think my parents must have given great bedtime renditions of them!

**Q:** What motivated you to become a director?

**Ashlie:** I want to tell stories – and I want to tell those stories on stage. I love the art form, and I also want to work with a team of artists – I love performers, writers, musicians and designers.

**Q:** When you start working on a new production, what comes first?

**Ashlie:** When I am working on an opera, it is definitely the music that comes first. Everything else falls out of it.

**Q:** How do you come up with your concepts? Do you work by yourself, or in a team?

**Ashlie:** I spend a lot of time with the score or script myself, and once I know the material well, ideas come quickly at the least expected time – when you are in the shower, when you're making lunch, etc! By the time I collaborate with my designers I have strong instincts about how we should move forward. The fun really starts, however, when you start to collaborate and share ideas with your team.

**Q:** Who are some of the people you work with to put on a show?

Watch out for ASHLIE ALERTS found in the Lessons in which she offers teachers and participants some personal tips and reminders specifically geared towards each activity.

**Ashlie:** In opera, the stage director shares leadership with the music director. You are usually also working with the conductor (maestro), the singers, a design team: lighting design, costume design and set/props design and the stage management team. Sometimes there is also a video designer.

**Q:** What are things you do to ensure you work together as a team?

**Ashlie:** I think that teams feel more comfortable when there is clear leadership – and it is important as the director to provide this with a strong vision. At the same, it is important as a leader to be open to everyone's ideas and to value each of your artists. They are experts in their own field, and understand the piece from a particular perspective. For example, a lighting designer will have a very strong visual understanding of the piece, while your performers are going to be in tune with their character's instincts.

**Q:** What do you tell performers before opening night?

**Ashlie:** To have fun! At that point, we've done the work we needed to do in rehearsal. They just need to go out there, enjoy themselves, and do what they do best!

**Q:** Why is Cinderella an important story for kids today?

**Ashlie:** Cinderella isn't really a story about a girl who gets dressed up and goes to the ball where she meets the prince. Instead, it is a story about the importance of being a good person – and of having a kind heart. At the same time, you will see our Cinderella isn't a wimp. She believes in herself and respects herself.

By Miriam Greenblatt, former OISE intern with the COC's Education and Outreach department



# Cinderella Around the World

Though most of us are familiar with the Disney movie of *Cinderella*, there are actually over 350 versions of this much-loved tale, which come from all over the world. The passing down of stories from generation to generation is one of the most ancient forms of recording history. The oral tradition of storytelling plays a major role in many civilizations and cultures. Despite differences in location or cultural traditions, some stories seem to come up again and again. *Cinderella* is one of them. *Cinderella*-type stories have been recorded in China, Vietnam, Korea, the Philippines, India, Egypt, England, Russia, Czechoslovakia, Germany, several First Nations, Iraq, Portugal, Iceland, and France, to name a few! The character known in North America today as Cinderella has many different names: Peu d'Anisso, Aschenputtel, Allerleirauh, Cap o' Rushes, Katie Woodencloak, Oochigeaskw, Little Two-eyes, Benizara, Turkey Girl Mjadveig, Vasilisa, Nomi, Ashpet, and more! Yet despite having different names, settings, or characters, the story remains recognizable.

What elements are common to all these versions? Who are the recurring characters? What makes the *Cinderella* story recognizable in all of them? What is the common theme or lesson?

Some say that the roots of the story lie in early legends, which attempt to explain the natural phenomenon of night becoming day. Cinderella is seen as **dawn**. She is bowed down by her cruel relations (signifying the shadows of **night**) and is delivered from them by the Prince (signifying the **sun**).

## **Yeh-Shen** (850 AD China)

This Chinese tale was the first *Cinderella* story to be written down. Yeh-Shen is an orphan living with her stepmother and stepsister in a cave. The stepmother kills Yeh-Shen's only friend, a golden-eyed fish, and serves it up for supper. A wise man tells Yeh-Shen to save the fish bones, and they will grant her whatever she asks. When her stepmother and stepsister go to the cave festival, Yeh-Shen asks the magic bones for a beautiful jeweled gown to wear to the festival, and suddenly finds herself majestically adorned, complete with golden shoes. At the festival, she is worried her family has recognized her, and she leaves in such a hurry that she drops a shoe behind. The shoe eventually comes into the possession of the king, who sets out in search of its owner. When Yeh-Shen finally tries it on, it fits her perfectly. She produces the matching shoe, as well as the gown, and marries the king. He becomes greedy, asking the fish bones for riches galore, and they eventually stop granting his requests. Her stepfamily continues to live in the cave, and die in a shower of rocks.

## **Rhodopis** (Egypt)

This version of the Cinderella story contains the earliest record of the shoe motif, which is used as a test for choosing a bride. As Rhodopis bathes one day, an eagle swoops down and takes one of her sandals. The eagle flies to the Egyptian city of Memphis, and drops the sandal into the lap of the king. The king, fascinated by its shape and size, sends messengers throughout the land to find its owner. They find Rhodopis, and bring her to the king, who marries her.

## **Billy Beg and the Bull** (Ireland)

Billy Beg, son of the king, is hated by his new stepmother. She pretends to be sick, and claims that only three mouthfuls of Billy's bull's blood will save her. Hearing this, Billy and his bull run away. The bull gives Billy a napkin



which will always hold food, a stick which will transform into a sword when needed and give him the strength of a thousand men, and a belt made of his hide which will protect Billy from death. Billy hears that a nearby princess is in danger of death by a dragon, unless someone can kill the dragon first. The king will give his daughter in marriage to anyone who can save her. Billy succeeds by using his

Though the story is about a boy, can you still recognize the Cinderella pattern? How does the story change, and how does it stay the same if Cinderella is a boy?

gifts, but runs away before anyone can see who he is. As he is rushing off, the princess manages to pull the shoe off his foot. She promises to marry whomever the shoe fits, and Billy goes to claim it. He and the princess are married.

### **The Little Red Fish and the Clog of Gold** (Iraq)

In this story, a young girl begs her widowed father to marry a neighbour woman who is kind to her. Her father resists, but eventually they are married, and immediately the new stepmother becomes jealous of the girl. She treats her poorly, forcing her to do all the work. One day the girl catches a little red fish, who promises to help her when she is sad. A great man announces his daughter is to be married, and the customary gathering of women at the bride's house is arranged. This event is an important opportunity for mothers of sons to meet unwed girls. The girl is left behind by her stepmother, but the fish gives her a gown and clogs of gold, making her promise to leave the gathering before her stepmother. On her way home, the girl crosses a bridge; and one of her golden clogs falls into the river below. The clog is swept by the current to the king's garden, where the Prince finds it and decides to marry its owner. When he comes searching, the stepmother tries to hide the girl, but magic intervenes to reveal her and prepare her for the wedding.

### **Cinderella, or the Little Glass Slipper**

(Charles Perrault– French)

This version of the story was used by Disney to create their well-known animation. It is also very close to the story that the Xstrata Ensemble Studio School Tour production tells. Perrault introduced the mice, rats, lizards and the pumpkin to make the coach and horses to take Cinderella to the ball. The ball goes on for three whole days, and every day she appears in a new gown. At her wedding, Cinderella forgives her stepsister and finds them husbands at the court.

### **Cinderella** (The Brothers Grimm)

In this version, Cinderella's mother is watching over her, like a good fairy. The stepfamily is very nasty, but the birds help her with her tasks, picking lentils out of the cinders. The birds also make the dress and shoes. She goes to the ball three times, each time with a different dress. The stepsisters cut their toes and heels off to try to make the shoe fit them, but are discovered when the birds tell the Prince that they see blood running out of their shoes. At the wedding, the same birds peck out the stepsisters' eyes for being so mean.

Why does this story appear all over the world? Why is it so universally appealing?



# Online *Cinderella* Resources

## LINKS TO GENERAL *CINDERELLA* REFERENCES

<http://www.classicsforkids.com/>

A great website for music education, it provides information on music history and composers, including listening excerpts.

<http://www.lib.rochester.edu/camelot/cinder/cinintr.htm>

A bibliography of all things *Cinderella*, this website includes links to adaptations, as well as to educational resources.

<http://nancykeane.com/rl/322.htm>

A list of all *Cinderella* stories by continent.

<http://www.surlalunefairytales.com>

A great resource on fairy tales, this website includes a huge section on *Cinderella* as well as the text for several versions.

<http://www.tooter4kids.com/classroom/FairyTaleUnit.htm>

This website provides a wealth of links to fairy tale/*Cinderella* lesson plans and units.

<http://www.ucalgary.ca/~dkbrown/cinderella.html>

A list of internet resources on *Cinderella*, this website also includes some lesson plans made for different versions of the fairy tale.

<http://www.usm.edu/english/fairytales/cinderella/cinderella.html>

This website contains dozens of versions of the *Cinderella* story.

## LINKS TO *CINDERELLA* OPERA EXCERPTS

### Rossini's *La Cenerentola*:

"Angelina's Act I entrance (Pesaro, 1998)"

<http://www.youtube.com/watch?v=8WarLwK-6UQ>

Early in the opera the audience is introduced to the stepsisters and Cinderella.

"*La Cenerentola* – Introduzione"

[http://www.youtube.com/watch?v=U3SX\\_eaavkw&feature=related](http://www.youtube.com/watch?v=U3SX_eaavkw&feature=related)

Another production showing the introduction, going up to the sisters preparing for the ball and ordering Cinderella around.

"*La Cenerentola* (Extrait 2)"

<http://www.youtube.com/watch?v=8hxWTPowvcE&feature=related>

The Prince and his advisor prepare for the ball, the two stepsisters arrive, and they try to seduce the page who they think is the Prince, and reject the Prince who they think is the page.

“Cecilia Bartoli – *La Cenerentola* – ‘Non piu mesta’”

[http://www.youtube.com/watch?v=qVZNx39xYiA&feature=PlayList&p=3A5115F7D017D49C&playnext=1&playnext\\_from=PL&index=21](http://www.youtube.com/watch?v=qVZNx39xYiA&feature=PlayList&p=3A5115F7D017D49C&playnext=1&playnext_from=PL&index=21)

The final song by Cinderella, when she is about to marry the Prince.

### **Massenet’s *Cendrillon***

“Ruth Welting – Massenet – *Cendrillon*”

<http://www.youtube.com/watch?v=01JfDnuNKwY>

The fairy godmother protects Cinderella as she sleeps.

“*Cendrillon* Act 3 Von Stade”

<http://www.youtube.com/watch?v=28FEGAnkY04&feature=PlayList&p=656AF556DCD9097F&index=2>

<http://www.youtube.com/watch?v=PUFiCMdskzs>

Cinderella returns after the ball and sings of her fear that she will be discovered.

By Miriam Greenblatt, former OISE intern with the COC’s Education and Outreach department

The 2010/11 *Cinderella* Study Guide is an updated version of the 2009/10 Study Guide, and is produced by the COC’s Education and Outreach Department.

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## LESSON 1

# Introduction to Opera and *Cinderella*

### OVERVIEW

Students explore story telling methods, specifically examining the elements of the fairy tale, and learn the story of *Cinderella*. Students are introduced to the opera medium and opera-related vocabulary. Students listen to opera excerpts and identify emotions in music. In this lesson, students are exposed to new art forms, and practice their listening skills.

### MATERIALS

- ♦ chart paper and markers
- ♦ CD player
- ♦ COC *Cinderella* Study Guide
- ♦ Reaction Wheel (Worksheet 1.1)

### INTRODUCTION TO FAIRY TALES/*CINDERELLA*

- ♦ What stories do you know and how did you hear them?
- ♦ What is a fairy tale and where did they come from? Write your answers on chart paper. *A story with magical elements, orally passed down, all cultures, etc.*
- ♦ Ask students if they are familiar with the story of *Cinderella*. Have them share what they know or remember. Share the plot for this *Cinderella* (see *Cinderella* Study Guide synopsis).
- ♦ Identify the elements of a fairy tale in *Cinderella* – what are the magical elements? Is there a task that brings a reward? Are there good and evil characters?

### EXTENSION

This might also be a good place to introduce the many versions of *Cinderella* (see *Cinderella* Study Guide: *Cinderella* Around the World). Ask students to identify the common elements, and what makes them recognizable *Cinderella* stories. Many more versions of the story are easily accessible (see *Cinderella* Study Guide: Resource List).

### INTRODUCTION TO OPERA

Suggested discussion questions:

- ♦ How many different ways can you think of to tell a story? i.e. in a play, in a film, with puppets, with a song
- ♦ What do you think an opera is? Write the answers on chart paper, and group them according to music, drama, and design elements.
- ♦ What makes opera different from a play?
- ♦ What do you think you need to put on an opera?

### 1.1 LISTENING ACTIVITY

Play four musical excerpts, each representing a different emotion. Ask students to complete the Reaction Wheel (Worksheet 1.1). With younger students, fill out the Reaction Wheel as a class.

### ASSESSMENT

Students can be assessed on their overall participation and comprehension.

Credit: All lessons for the *Cinderella* School Tour Study Guide were developed by former OISE intern, Miriam Greenblatt.

## WORKSHEET 1.1

### Reaction Wheel

Things to consider for each excerpt:

- ♦ Do you like this music? Why or why not?
- ♦ Is the music fast or slow? Soft or loud?
- ♦ How do you feel while listening to the song?
- ♦ Do the voices sound different from one another, or the same? In what ways?

The diagram is a large circle divided into four equal quadrants by a vertical line and a horizontal line. Each quadrant is connected to an external rectangular box. The boxes are labeled 1), 2), 3), and 4) in the top-left, top-right, bottom-left, and bottom-right positions respectively. The boxes are empty, intended for students to write their reactions to the music excerpts.



## LESSON 2

# Bullying / Drama

### OVERVIEW

Students will examine the concept of bullying, while also developing their drama skills. Using examples from *Cinderella*, students will identify types of bullying, as well as possible solutions for dealing with these situations. Students will act out these solutions. This lesson will also explore the theme of forgiveness, using the conclusion of *Cinderella* as a springboard for discussion. Qualities of empathy, kindness, respect, and cooperation are promoted throughout.

### MATERIALS

- ♦ chart paper and markers
- ♦ *Cinderella's Solutions* (Worksheet 2.1)
- ♦ Rubric (2.2)

### INTRODUCTION: WHAT IS BULLYING?

Discuss the concept of bullying with students:

- ♦ Ask students: What do you think of when you hear the word "bullying"? What is a bully? Have students each share a word they think relates to bullying, and record them on chart paper.
- ♦ Develop a definition of bullying with the students – some things to keep in mind: Bullying is an aggressive behaviour (physical and/or verbal), is a purposeful act, and includes power (through status or physical size), frequency, and intent to harm.
- ♦ Ask students: What types of bullying are there? Does all bullying look the same? Introduce the concept of PVIS: **Physical** (pushing, spitting etc), **Verbal** (name calling, teasing, threats, coercion etc), **Intimidation** (threats, pressure to do something etc), and **Social** (gossiping, embarrassing, spreading rumors, excluding etc.) bullying. Give examples and ask students to name examples for each type. Can the different types happen together?

### 2.1 ACTIVITY: BULLYING IN CINDERELLA – WHAT CAN WE DO?

Examine the examples of bullying in *Cinderella* on Worksheet 2.1. Ask students to compare the examples of bullying in *Cinderella* with examples of bullying in their own lives. How do you think Cinderella felt when being bullied? Have you ever been bullied? How did it make you feel?

Explore solutions for students who encounter bullying. What can students do if they are being bullied? What could Cinderella have done? Have students brainstorm solutions. Solutions could include: Writing in a diary, finding a safe place, ignoring the bully, telling an adult, maintaining a positive attitude. (Prompt: What are things you can think of to keep yourself positive? If you have to interact with a bully, how should you act?) Students complete *Cinderella's Solutions* (Worksheet 2.1), identifying the type or types of bullying in each example from *Cinderella*, then brainstorming solutions for these situations. This can be completed in groups or as a class, depending on the level of the students.

Prompt: At the end of the opera, Cinderella forgives her stepsisters for treating her so badly. Should she have forgiven them for everything they did? Should we forgive people who hurt us?

### 2.2 ACTIVITY: ACT IT OUT

Choose one of the examples of bullying in *Cinderella*. Decide what Cinderella could have done in that situation – what are some of the applicable solutions to bullying? Write a libretto\*, and act out the solutions in a short skit. Things to keep in mind: When writing a libretto, it is important to establish which characters are present, where the scene is taking place, and then write words that clearly explain what is happening and what the characters are thinking. The number of characters, as well as the location for each of the examples is listed on Worksheet 2.1.

## EXTENSION

For older or more advanced classes, students can be divided into small groups, and given different examples of bullying from the opera. Each group must come up with a solution and act it out for the class.

## ASSESSMENT

Students can be assessed based on discussion and participation throughout this lesson. Skits can be assessed using Rubric 2.2 below.

## CULMINATING ACTIVITY

If this lesson is being used as part of the overall unit, keep the libretto or libretti developed here for the final performance in the culminating activity. Keep in mind which characters are present, and where the scene is taking place.

\*In opera, there is no such thing as a “script.” Instead, there is a libretto: the words and the story which are set to the composer’s music. The libretto, including all dialogue, is sung throughout the opera – nothing is spoken.

### ASHLIE ALERT!

*Are there things to remember when writing a libretto?*

Before you start writing, ask yourself some questions: Who are the characters? When is this happening? Where are they? Why do they meet? And most importantly – what is their conflict? To keep a script active, each character should want something different from the other characters. What happens because of this conflict?

Writing a libretto is just writing a story, but the words that characters say become dialogue and any actions or narrative become stage directions.



Credit: All lessons for the *Cinderella* School Tour Study Guide were developed by former OISE intern, Miriam Greenblatt.

**WORKSHEET 2.1: Cinderella’s Solutions**

<b>Bullying in Cinderella</b>	<b>Type(s) of bullying (PVIS)</b>	<b>Solutions</b>
<p>Cinderella’s stepsisters make her do all the housework – she cleans, cooks, and sews for them. They threaten her if she doesn’t do it.  <i>Number of characters: 3</i>  <i>Location: kitchen/Cinderella’s room</i></p>		
<p>When Cinderella starts to sing, her stepsisters pretend they can’t hear her, blocking their ears and singing “la la la la la.”  <i>Number of characters: 3</i>  <i>Location: kitchen/Cinderella’s room</i></p>		
<p>The stepsisters hit Cinderella when they find out she gave the beggar some bread.  <i>Number of characters: 4</i>  <i>Location: kitchen/Cinderella’s room</i></p>		
<p>When the invitation for the ball arrives, the stepsisters don’t let Cinderella come with them.  <i>Number of characters: 4</i>  <i>Location: kitchen/Cinderella’s room</i></p>		
<p>The stepsisters are getting ready for the ball, and they order Cinderella around. They make her run around, working hard to help them prepare.  <i>Number of characters: 3</i>  <i>Location: stepsisters’ room</i></p>		
<p>The stepsisters make fun of the mysterious girl from the ball (who is, of course, actually Cinderella), calling her a “cow” and a “nobody.”  <i>Number of characters: 3</i>  <i>Location: stepsisters’ or Cinderella’s room</i></p>		
<p>The stepsisters pretend to humiliate the mysterious girl by ignoring her until she leaves.  <i>Number of characters: 3</i>  <i>Location: stepsisters’ or Cinderella’s room</i></p>		
<p>When the Prince arrives with the shoe, looking for its owner, the stepsisters try to prevent Cinderella from trying it on.  <i>Number of characters: 4</i>  <i>Location: kitchen/Cinderella’s room</i></p>		



## RUBRIC 2.2

CATEGORY	1. Below Standard	2. Approaching Standard	3. Meets Standard	4. Above Standard
Comprehension	Demonstrates little knowledge of bullying, solutions are not offered or are not conducive to problem solving in situation.	Demonstrates an emerging knowledge of bullying, solutions offered are helpful but not the most appropriate to situation.	Demonstrates good understanding of bullying and offers appropriate solutions to situations.	Demonstrates deep understanding of bullying, and offers appropriate and original solutions to situation.
Presentation skills: staying in character	Rarely speaks in role as the character in the story. Tells the story but assumes minimal facial expressions or movements of the people they are playing.	Sometimes speaks in role as character in the story, the student tries to assume facial expressions and movements of the people they are playing.	Mostly speaks in role as character in story, assuming the facial expression and movements of the people they are playing.	Always speaks in role as character in story, assuming facial expression and movements of the people they are playing. Characters are believable and story is easily understood.
Presentation skills: voice	Volume is too low to be heard by the audience, who may have trouble understanding. Speaks too softly or mumbles. Would benefit from more practice.	Volume is inconsistently loud enough to be heard by the audience. Mostly speaks loudly and clearly, but could speak a little louder or more slowly.	Volume is loud enough to be heard by most audience members throughout the presentation. Usually speaks loudly, slowly and clearly.	Volume is loud enough to be heard by all audience members throughout the presentation. Always speaks loudly, slowly and clearly.
Performance	Puts little effort into the performance. Is apathetic about the group and gives limited support to the project.	Gives a good effort in the performance. Gets flustered or angry at their own or others mistakes. Shows some support towards their group either on or off stage.	Gives their best during the performance. Does not get flustered or is able to regain calm if mistakes occur. Supports group consistently.	Gives their best effort in the performance. Does not get flustered if mistakes occur. Supports the group before, during, and after the performance.
Working with others	Rarely listens to, shares with, and supports the efforts of others. Often distracts other group members and does not display team player qualities.	Sometimes listens to, shares with, and supports the efforts of others, but can improve on skills required to be a good team member.	Usually listens to, shares, with, and supports the efforts of others. Does not cause problems or discomfort in the group.	Always listens to, shares with, and supports the efforts of others. Uses appropriate team member skills such as cooperation, encouragement and positive communication.



LESSON 3

# French Design and Props

**OVERVIEW**

Some of the text in the opera *Cinderella* is sung in French. The bilingual libretto was used to highlight the magical moments in the story, such as when the Fairy Godmother comes and transforms Cinderella. Students learn French vocabulary in and related to *Cinderella*. Students also explore a design aspect of opera through an examination of props. Students will create an invitation to the ball using the acquired French vocabulary. They will also learn about the design and use of props in an opera. This exercise also focuses on writing for a specific purpose.

**MATERIALS**

- ◆ Invitation Template (Worksheet 3.1)
- ◆ Rubric (3.1)

**VOCABULARY RELATED TO CINDERELLA**

- Le bal .....the ball
- Beauté .....beauty
- Le carrosse.....carriage or coach
- Les cendres.....ash, burned pieces left over from a fire
- La chaussure de verre.....glass slipper
- Le cocher .....coachman
- Le compte de fée.....fairy tale
- Charmant (adj).....charming (ie Prince Charming)
- La Fée .....fairy, in this case, refers to the Fairy Godmother
- Minuit .....midnight
- Le page .....page (young male servant)
- Le Prince.....prince
- La souris.....mouse
- La robe .....dress or gown

Add these words to your word wall, and if you don't have one, consider creating one!

**Suggested activity:** review the plot of *Cinderella*, and as you encounter each word in English, ask students for the French translation.

**PROPS**

Props, a term which comes from “theatrical property,” are any objects held or used on stage by an actor to advance the plot of a production. The difference between a set decoration and a prop is use – set decorations remain untouched, while props are used as needed throughout the story. Props that are used on stage are sometimes larger and more vivid from objects used in real life. This is done for a variety of reasons – ask students why they think a designer might do this. *Prompt:* comedy, visibility, surrealism, perspective.

Ask students if they have ever seen a play: what are examples of props that were used? Refer to the plot of *Cinderella*: what are some props that might be used to advance the storyline? Examples could include the invitation to the ball, or a mirror for the stepsisters to fight over. Often, one object is used to represent several different things – a trunk full of clothes could turn into a seat. After watching the *Cinderella* performance, ask the class to make a list of props they saw. Were any objects used more than once to represent different things? Why might this be done?

**3.1 ACTIVITY: INVITATION CREATION**

The Prince is having a ball, and he must send invitations to all the potential princesses in the land! Students can create the invitations in French, using some of the vocabulary from above, as well as other vocabulary they have learned. The invitation is also a prop and the designer has requested it be oversized!

- ◆ First, ask students what kinds of things need to be included on an invitation (date, time, location, etc). Use an example, such as a birthday party, and imagine all the necessary information. Write all the information on the board.
- ◆ Using the Invitation Template (Worksheet 3.1), ask students to fill out all the information in French for the name of the person invited, the date, time, dress code, place, and a final salutation. Students are using some of the vocabulary above, as well as basic vocabulary

they have learned in class (such as date and time).  
More advanced students can create their own invitation without a template.

- ◆ Once students have completed the template, and have all the necessary information, ask students to create an invitation prop. Students can decorate them as they please.

## **ASSESSMENT**

Invitations can be assessed using Rubric 3.1 below.

## **CULMINATING ACTIVITY**

If this lesson is being used as part of the overall unit, then it is possible to use the invitations as props in the final skit, depending on the libretto which has been developed in Lesson 2. If the invitation does not work for your libretto, consider creating other props with your students.

Credit: All lessons for the *Cinderella* School Tour Study Guide were developed by former OISE intern, Miriam Greenblatt.

Invitation:  
Le Bal du Prince

Cher/Chère \_\_\_\_\_,

Vous êtes invité au bal royal.

Quand? \_\_\_\_\_

A quelle heure? \_\_\_\_\_

Où? \_\_\_\_\_

Comment s'habiller? \_\_\_\_\_

\_\_\_\_\_  
Salutation

## RUBRIC 3.2

CATEGORY	1. Below Standard	2. Approaching Standard	3. Meets Standard	4. Above Standard
Vocabulary	Demonstrates little knowledge of French invitation vocabulary. Many words are incorrectly employed or unknown. Consistently makes mistakes (more than 5).	Demonstrates some knowledge of French invitation vocabulary, but some words used incorrectly or in wrong context. Makes a few mistakes (3 or 4).	Demonstrates considerable knowledge of French invitation vocabulary. Vocabulary words are employed correctly.	Demonstrates skillful use of French invitation vocabulary. Words are correctly employed and there are no mistakes.
Ability to follow model and completeness of the task	Template is not followed, and is largely incomplete (more than two categories not done).	Mostly follows template, though some information may be incomplete (one or two categories not done).	Follows template appropriately, completing all sections.	Follows template and completes all sections, adding other original information and details.
Prop Conventions	Prop is poorly made And doesn't follow the designer's requests. Would benefit from more time and thought.	Prop is somewhat well made. Follows the designer's request.	Prop is well made. follows the designer's requests and has some creative or original elements.	Prop is exceptionally well made, following the designer's requests as well as being very creative.
Decorations	Decorations are drawn and/or colored carelessly. Information on the invitation is hidden or hard to read.	Decorations are drawn and colored neatly, but some are too large or too small. Some of the information may be hidden or hard to read.	Decorations are drawn and colored neatly and are a good size – they do not obscure the information.	Decorations are creative, drawn and colored neatly and are a good size for the invitation – they do not obscure the information.

## COMMENTS



## LESSON 4

# Character Analysis / Creating a Set (Production)

### OVERVIEW

Students explore production by designing a set for *Cinderella*. By examining how a space can represent a personality or a mood, students broaden their understanding of *Cinderella* and its characters, as well as experience another piece of the world of opera creation.

### MATERIALS

- ♦ What Does Your Room Say About You? (Worksheet 4.1A)
- ♦ Draw Your Set (Worksheet 4.1B)
- ♦ Rubric (4.1)

### CHARACTERS/CHARACTERISTICS IN CINDERELLA

Explain to your students the concept of a characteristic, using yourself as an example. Ask students to name some characteristics they themselves might possess. Choose a character with your students, and make a list of their characteristics in the *Cinderella* story (i.e. a stepsister is jealous, mean, selfish, and vain).

*Modification:* Younger classes can do this as a whole for one character, while older students can be divided into groups, or asked to describe several characters.



### ASHLIE ALERT

*How does the design of an opera come together?*

- ♦ Listen carefully to the music: what key words, images or ideas come to mind?
- ♦ Talk with your team: what is the core story you want to tell?
- ♦ Brainstorm as many ideas as possible, then start thinking about the nuts and bolts of the piece: where and when is it set, how will that be clear to the audience, etc.

*Do you have any tips about working with others in a team?*

- ♦ I love working in theatre and opera because I love working in a team!
- ♦ Work with everyone in the team, as each artist brings their own ideas, talent and energy. Listen to each other.

#### 4.1 ACTIVITY: SET DESIGN

Someone's home or private space can be a reflection of who they are. Ask students to describe what objects they have in their own room that represent who they are. In the same way, the set of an opera production is a reflection of the wider story, themes, and characters. Based on their characteristics, ask students to describe what objects various characters might have in their room.

- ♦ Students complete Worksheet 4.1A, assigning characteristics and corresponding objects to the characters. Students can use the suggestions on the sheet, or create their own. With younger students, consider creating a class list of objects that represent characteristics.
- ♦ Students create a set design by choosing one of the characters, and drawing their room (including the objects determined above) in Worksheet 4.1B.

#### ASSESSMENT

Student work can be assessed using Rubric 4.1 below.

#### CULMINATING ACTIVITY

If this lesson is being used as part of the overall unit, the set developed here is used for the final performance. In this case, students must draw a set that is appropriate for the previously developed script.

Students create the set. It is not necessary to buy objects or create elaborate pieces. Use what is easily available either in the school or from home. Be creative – a purple couch can be two chairs with a piece of purple cloth over top, a bed can be a pillow and a blanket. Ask students to create objects with their bodies (ie an armoire is two people standing facing each other and making an archway with their arms).

Credit: All lessons for the *Cinderella* School Tour Study Guide were developed by former OISE intern, Miriam Greenblatt.

**WORKSHEET 4.1A: What Does Your Room Say About You?**

Characteristic	Object
Comfortable	Purple couch
Happy	Flowers
Vain	Mirrors
Helpful	A ladder

Characteristic	Object
Hardworking	A stool
Magical	Flowy fabric / blankets
Jealous	Green everything!
Curious	Lots of books

Person	Characteristics: Name three of this person's characteristics - what are they like? What words best describe them?	Objects: What objects would represent those characteristics well? What kinds of things would that person have in their room?
Your Name <hr/>	1.	
	2.	
	3.	
Character from <i>Cinderella</i> <hr/>	1.	
	2.	
	3.	
Character from <i>Cinderella</i> <hr/>	1.	
	2.	
	3.	



## RUBRIC 4.2

CATEGORY	1. Below Standard	2. Approaching Standard	3. Meets Standard	4. Above Standard
Characteristics	States less than two characteristics for the character, which are inaccurate or unclear.	States less than three characteristics for the character. Ideas could benefit from more thought or time.	States three clear and appropriate characteristics for the character.	States three clear, appropriate, and thoughtful characteristics for the character.
Understanding	Demonstrates poor understanding, choosing less than two objects which are only marginally appropriate for set design. Limited thought was put into choice.	Demonstrates emerging understanding, choosing two or three somewhat appropriate objects for set design. Object choice would have benefited from more thought.	Demonstrates understanding, choosing three appropriate and justifiable objects for set design. Choice of objects for characteristics is logical.	Demonstrates in depth understanding, choosing appropriate, justifiable, and creative objects for set design. Object and characteristic suit each other nicely.
Completeness	Template is poorly followed, and is largely incomplete (more than two categories were left out).	Mostly follows template, though some information may be incomplete (one or two categories were left out).	Follows template appropriately, completing all sections.	Follows template and completes all sections, adding other original information and details.
Set Design Drawing	Drawing does not include the chosen objects, and is not a good representation of intended set. Lack of details or effort in overall product.	Drawing has few details. Mostly represents objects, but may be missing one. Very little use of pattern, shading or texture.	Drawing clearly represents the chosen objects. Somewhat detailed, but could include more patterns, shading, or texture.	Drawing is expressive and detailed, clearly and creatively representing the chosen objects. Shapes, patterns, shading and/or texture are used to add interest to the drawing, and other objects have been added.

## COMMENTS



## LESSON 5

# Compose an Aria

### OVERVIEW

Students explore the form of an aria by using familiar tunes to create original songs.

### MATERIALS

- ◆ Chart paper and markers
- ◆ Rubric (5.1)

### EMOTIONAL ARIAS

An *aria* is a song which is sung by one singer in an opera, and it is usually reflective. Arias do not move the story forward; they do not contain any action. Rather, they represent moments of reflection, as the character explores their feelings about the situation they are in. Arias, therefore, are usually very emotional.

Ask your students to name songs that talk about emotions.

What songs do they know, and what emotions do they talk about? How do they know what emotion the song is trying to convey – from the lyrics? the melody? the speed? the volume?

### 5.1 ACTIVITY: CLASSROOM COMPOSERS

As a class, choose a moment in the *Cinderella* story (if you are using this lesson as part of the overall unit, choose the scene you are already working on, or have students work on a song in their groups which have already been established). Choose a character, and decide which emotion they are feeling at that moment. For example, as Cinderella leaves for the ball, she is happy or excited or nervous. Next, decide on a familiar song which is associated with that emotion. Choose a simple song that everyone knows well – it can be a nursery rhyme, like *Row, Row, Row Your Boat*, or *Mary Had a Little Lamb*. An example of a taunting song for the stepsisters might be *Red Rover Red Rover*, or a happy song could be *Happy Birthday*.

Credit: All lessons for the *Cinderella* School Tour Study Guide were developed by former OISE intern, Miriam Greenblatt.

As a class, write new words for the song which talk about the character's emotion.

For example (*Happy Birthday*, re-written for Cinderella's happy departure to the ball):

*I'm go-ing to the ball,  
In the great pa-lace hall,  
I can't wait to get there,  
To da-ance with all!*

### ASSESSMENT

Student can be assessed using Rubric 5.1 below.

### CULMINATING ACTIVITY

If this lesson is being used as part of the overall unit, the music developed here is used for the final performance in the culminating activity. Be sure to create a song that is appropriate for the script you have already written.



### ASHLIE ALERT

#### *Any tips for writing text for music?*

Remember the words are not going to be spoken, but sung. This is really important, as some sounds are easier to sing than others. For example, if a singer is to sing a long note, an open vowel, such as an "ah" or "oh" sound, is pretty important.

## RUBRIC 5.1

<b>CATEGORY</b>	<b>1. Below Standard</b>	<b>2. Approaching Standard</b>	<b>3. Meets Standard</b>	<b>4. Above Standard</b>
Selection of Song	Demonstrated an emerging understanding of link between music and emotion. Song selected is not very appropriate.	Demonstrates some understanding of link between music and emotion. Song selected is somewhat appropriate.	Demonstrates understanding of link between music and emotion by selecting an appropriate song to re-write.	Demonstrates in depth understanding of link between music and emotion by selecting an appropriate and original song to re-write.
Writing Process	Student devotes little time and effort to the writing process.	Student devotes some time and effort to the writing process but is not very thorough.	Student devotes sufficient time and effort to the writing process (drafting, reviewing, and editing). Works diligently	Devotes a lot of time and effort to the writing process (prewriting, drafting, reviewing, and editing). Shows care and creativity in writing.
Lyrics: Focus	No attempt has been made to relate the lyrics to the chosen emotion and moment.	Some of the lyrics are related to the chosen emotion and moment, but a listener does not learn much about how the character is feeling.	Most of the lyrics are related to the chosen emotion and moment. The listener can learn something about the character's emotions.	All lyrics are related to the chosen emotion and moment and allow the listener an insight into the characters thoughts on the situation.
Creativity in the lyrics	There is little evidence of creativity in the lyrics. Lyrics and music seem disjointed.	The lyrics contain a few creative details and/or descriptions, but they distract from the emotional expression. Lyrics and music are not a perfect fit.	The lyrics contain a few creative details and/or descriptions that contribute to the listener's enjoyment. Lyrics and music suit each other well.	The lyrics contain many creative details and/or descriptions that contribute to the listener's enjoyment. Lyrics and music suit each other nicely.
Use of class time (Time and Effort)	Class time was not used wisely and the student put in no additional effort.	Class time was partially used, but a better effort to concentrate and participate could have been made.	Class time was used wisely. Student concentrated and participated most of the time.	Class time was used wisely. Much time and effort went into writing well thought out lyrics.
Working with others	Rarely listens to, shares with, and supports the efforts of others. Often distracts other group members and displays poor team player qualities.	Sometimes listens to, shares with, and supports the efforts of others, but sometimes is not a good team member.	Usually listens to, shares, with, and supports the efforts of others. Does not cause problems or discomfort in the group.	Always listens to, shares with, and supports the efforts of others. Constantly encourages others to work well together.



## LESSON 6

# Culminating Activity

### OVERVIEW

Students combine their work from the previous lesson plans for this final activity. They create a set, and have the option to add a second song to their libretto. Depending on how the scene has been prepared up to this point, students perform as a class or in their groups. Students put on their own versions of *Cinderella* scenes including design, drama, and music.

### MATERIALS

- ◆ Students' libretti from Lesson 1
- ◆ Props (these can be the invitations from Lesson 3, or other props you create as a class)
- ◆ Set pieces (objects that can easily be found in the classroom or brought from home)
- ◆ Rubric (6.1A)
- ◆ Self Evaluation (Worksheet 6.1B)

### 6.1 ACTIVITY: PUTTING ON AN OPERA!

Each group (or the class as a whole) looks over their libretti and makes any final adjustments to the dialogue and stage directions. The group can discuss the motive and actions of the scene, refreshing their memories and ensuring focus for the performance.

- ◆ Bring your set to life! Groups create the set that was designed in Lesson 4. It is not necessary to buy objects or create elaborate pieces. Use what is easily available either in the school or from home. Be creative, and use your own bodies as set pieces if necessary.
- ◆ In addition, groups add another song to their scene: an ensemble piece. Like the aria, the ensemble piece must express emotion, but this time, it is sung by all the performers, instead of just one. Groups work together to write this second piece, which can also be written to the tune of a familiar song.

The group should rehearse towards their final performance. The final performance may contain the invitation prop, and must contain the set design, an aria and an ensemble piece.

### EXTENSION

Older students can consider writing a brand new libretto, adding another perspective to their performance. For example, the first bullying example in Lesson 2 shows the sisters making Cinderella do all the housework. Write a libretto from the stepsisters' perspective, which explains their reasons for acting that way. Were they once bullied as well? Did the used to have to do all of the house work?

### ASSESSMENT

Final presentation can be assessed using Rubric 6.1A below.

Self evaluation can be done using the Checklist 6.1B below. Consider giving students the self-evaluation sheet during rehearsals, so that they can monitor their own performance throughout the process.



### ASHLIE ALERT!

#### *Is there a key to a successful opera?*

Opera is a mysterious combination of music, acting, staging, and design – there is no single magic element. Everyone and everything has to work together for a production to succeed.

#### *Do you have any tips for nervous performers?*

- ◆ Learn your music before you rehearse.
- ◆ Be ready to play and have fun in the rehearsal – explore your character's thoughts, feelings and actions with freedom.
- ◆ Just before you step on stage, stop and take a deep breath

Credit: All lessons for the *Cinderella* School Tour Study Guide were developed by former OISE intern, Miriam Greenblatt.

## RUBRIC 5.1

CATEGORY	1. Below Standard	2. Approaching Standard	3. Meets Standard	4. Above Standard
Prepared for Rehearsals	Did not bring in the necessary materials and did not actively participate in the rehearsal process. Does not know their lines.	Eventually brought in the materials and participated in the rehearsal process but needed constant reminders and encouragement to focus. Struggles with their lines.	Arrived with necessary materials for most rehearsals. Participated well in rehearsal process and stayed focused. Knows their lines and applies some body language.	Showed up to class with necessary materials- props, set pieces, script. Participated energetically in rehearsal process - lines memorized, applied body language, etc.
Rehearsals	Does not participate in rehearsals, does not listen to others' or contribute ideas. Causes frustration in the group.	Participates in rehearsals but can be bossy. Doesn't always listen to others' ideas. Makes suggestions and gives responses. Gets frustrated by the group.	Participates well in rehearsal, making an effort to listen to others' ideas as well as making their own suggestions. Functions well within the team, though may get frustrated at times.	Participates in rehearsals without being bossy. Listens to others' ideas. Makes suggestions and gives responses in a positive way. Is a team player in the process.
Set Creation	Objects are made with little creativity. They are not easy to identify, and therefore take away from the intended effect.	Objects use a range of materials, but may not be easy to identify – some of effect may be lost.	Objects make good use of available materials, are easily identifiable, and create the intended effect in the space.	Objects are creative, easily identifiable, make good use of available materials, and create the intended effect in the space.
Performance	Puts no effort into the performance. Is apathetic about the group and gives limited support to the project.	Gives a good effort in the performance. Gets flustered or angry at their own or others mistakes. Shows some support towards their group either on or off stage.	Gives their best during the performance. Does not get flustered or is able to regain calm if mistakes occur. Supports group consistently.	Encourages others to work together. Gives their best effort in the performance. Does not get flustered if mistakes occur. Supports the group during the performance both on and off stage.
Voice	Volume is too low to be heard or the student is not singing.	Volume is not consistently loud enough to be heard by the audience. Songs are sung but not always clearly. In group songs the student is out of sync with others.	Volume is loud enough to be heard by most audience members throughout the presentation. Student sings mostly in sync with the others and uses their best voice.	Volume is loud enough to be heard by all audience members throughout the presentation. Songs are well sung and group songs are sung together.
Working with others	Rarely listens to, shares with, or supports the efforts of others. Needs practice on team work skills.	Sometimes listens to, shares with, and supports the efforts of others, but sometimes is not a good team member.	Usually listens to, shares, with, and supports the efforts of others. Does not cause problems or discomfort in the group.	Almost always listens to, shares with, and supports the efforts of others. Tries to keep people working well together.

## WORKSHEET 6.1B

### Self Evaluation

Place a checkmark next to the statement if you think it's true.

I stood up straight.

My voice was easy to hear.

I did not talk too fast.

My voice showed I was interested, not bored.

I used my hands, face, and eyes to communicate and represent my character.

I looked at my classmates, not at the floor.

I looked at everyone, not just one or two friends.

My words were said clearly and were easily understood by the audience.

I did not fidget, rock back and forth, or pace.

I did not forget what I was saying.

My props and set were nice and helped tell the story.

My singing was easy to hear, and I sang with my group.

I worked well with my group, listening to others and not being bossy.

I listened to and encouraged all of my classmates when it was their turn to present.

Name two things you want to improve next time you are in a performance:

1)

2)



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