



San Francisco Opera's Rossini's *CINDERELLA*

Curriculum Connections California Content Standards Kindergarten through Grade 12

LANGUAGE ARTS

WORD ANALYSIS, FLUENCY, AND VOCABULARY DEVELOPMENT

Phonics and Phonemic Awareness:

Letter Recognition: Name the letters in a word. Ex. **Cinderella = C-i-n-d-e-r-e-l-l-a.**

Letter/Sound Association: Name the letters and the beginning and ending sound in a word. **C-lorind-a**

Match and list words with the same beginning or ending sounds. Ex. **Don Ramiro** and **Dandini** have the same beginning letter “**D**” and sound /**d**/; but end with different letters and ending sounds. Additional examples: Don Ramiro, Don Magnifico, Alidoro; Cinderella, Clorinda.

Syllables: Count the syllables in a word. Ex.: Cin-der-el-la

Match and list words with the same number of syllables. Clap out syllables as beats. Ex.: 1 syllable 2 syllables 3 syllables **bass = bass tenor = ten-or soprano = so-pra-no**

Phoneme Substitution: Play with the beginning sounds to make silly words. What would a “boprano” sound like? (Also substitute middle and ending sounds.) Ex. **soprano, boprano, toprano, koprano.**

Phoneme Counting: How many sounds in a word? Ex. **sing = 4**

Phoneme Segmentation: Which sounds do you hear in a word? Ex. **sing = s/i/n/g.**

Reading Skills: Build skills using the subtitles on the video and related educator documents.

Concepts of Print: Sentence structure, punctuation, directionality.

Parts of speech: Noun, verb, adjective, adverb, prepositions.

Vocabulary Lists: Ex. *Cinderella*, Opera glossary, Music and Composition terms

Examine contrasting vocabulary.

Find words in *Cinderella* that are unfamiliar and find definitions and roots.

Find the definitions of Italian words such as *zito, piano, basta, soto voce, etcetera, presto.*

Find analogies in *Cinderella*.

Examine vocabulary in source material texts: *Cinderella* libretto.

Define words in the story that are unfamiliar: valet, courtier, cinders, pardon.

Opera vocabulary: soprano, mezzo-soprano, bass, contralto.

Visit the website flocabulary.com; create a similar rap for opera vocabulary.

Metaphors: Dandini, disguised as Prince Don Ramiro sings that he has hopped like a bee from "flower" to "flower," but cannot find a woman that he would marry. How do metaphors work? What are some other metaphors in the opera? Can you think of any that apply, even though they're not in the opera?

Reading Comprehension:

Story Development (What's the beginning, middle and end?): Character desires and motivation; Cause and effect: What made this happen?

The sequencing of events, climax, and resolution.

Watch different versions of the opera on DVD; how do they differ and why?

Reflect on your viewing of the opera by sharing your questions about it with the other students.

Read:

Opera source material: Source material for *Cinderella*, *Cinderella* libretto, letter from Rossini, biographies, etc.

Types of text: Poetry, fairy tale, song text, libretto, script for media arts, biography, etc.

Creative writing:

Interpret the story and create a new version. Create your own characters or change the opera's time period and setting. Ex. Don Ramiro = movie star. Create your own characters that are missing from the opera.

Explore different genres of writing: poetry, song text, libretto, script for media arts, biography, autobiography, short story, historical novel, etc.

Explore literary devices such as the use of point of view, internal/external conflict, repetition of phrases and foreshadowing.

CREATIVE WRITING

Reinterpret the story by creating a new version using your own characters, time period and setting.

Explore different genres of writing: poetry, song text, libretto, script for media arts, biography, autobiography, short story, historical novel, etc.

Explore literary devices such as the use of point of view, internal/external conflict, repetition of phrases and foreshadowing.

Analysis and Interpretation: Expository writing, critiques/reviews.

Persuasive Writing: Letter writing, copywriting: advertising, fundraising, press release.

Persuasive writing: create posters, advertisements for one of the characters.

Write about what you would do in Don Ramiro's place, or in Cinderella's place.

Write about what would happen to the characters if the story continued.

Set the story in a different time and place. Update the dialogue.

Pretend you're Cinderella – write a journal/diary entry while living with Don Magnifico and the step-sisters, right after the ball, after being reunited with Prince Don Ramiro.

Pretend you're Prince Don Ramiro – Write a letter to Cinderella after she has gone missing after the ball.

If you had an 'Alidoro', what would you wish for?

LITERARY RESPONSE AND ANALYSIS

Elements of a Story:

Character, plot, setting, conflict.

Identify the following in the opera: Inciting incident; Rising action; Climax; Descending action

Vocabulary:

Reading for understanding using the subtitles on videos and related educator documents.

Genres:

The story of *Cinderella* has many versions. Trace the original (French) and subsequent (German/Brothers Grimm) (Disney) (Sondheim – *Into the Woods*) (Rogers and Hammerstein musical) versions. Can you find any other Cinderella variants? How do they compare and contrast?

In English-language folklore "Cinderella" is a symbolic name for what type of character?

Comedy: Farce, slapstick. Trace history of Commedia characters to current day.

Satire – how is it different than comedy? How is it different from just making fun of someone? Give some examples of satire in the opera.

Where do you see satire in TV shows or films today?

Romantic comedies highlight the relations between men and women.

Themes:

Love and the complexity of the emotion: Forgiveness, Humiliation, Anger, Love, Disbelief, Rejection, Vengeance

Truth, Beauty, Hope and Virtue

Hope and Dreams

Power – Gender, age, class, family

Destiny / Fate

Symbolism/metaphors: Matching bracelets, fire and cinders

Why is Cinderella called Cinderella?

How is the metaphor of cinder used in this story?

The characters in the opera often express themselves using metaphor – Find 3 examples of the use of metaphor in the opera.

What does the storm in Act II symbolize? Are there other symbols in the opera?

Archetypes: Commedia dell'arte characters such as the callous father, the sly servant, and the young lovers.

Which of these character types can be found in different stories? Cinderella, Prince Don Ramiro, Baron Don Magnifico, the step-sisters Clorinda and Tisbe

Character Development:

Character Actions and Motives: Analyze the characters in the Opera. What motivates their actions? What are their main traits?

In Act I, Don Magnifico has a dream – what does this show us about his character?

Who is Alidoro? Is he a magician or a fate decider?

How does Alidoro twist the story?

How is Alidoro different from the Disney film?

Compare and contrast Cinderella's character with that of her two step-sisters, Clorinda and Tisbe. What does Cinderella value as a person? What do her sisters value?

How are Don Magnifico and his daughters the same? How are they different?

How do the characters change over course of the opera?

What does the prince value? Love or duty?

A wide variety of human emotions and behaviors are displayed by the characters over the course of the opera (some are listed here). Who displays them and in what scene?

Dandini (as prince) tells the step-sisters that one of them will marry him and one will marry his valet. They are appalled. What does this tell us about them?

Disguises are an important literary device in the story. (Alidoro as beggar, Prince as valet Dandini, Dandini as Prince). Why do the characters disguise themselves and what is the end result? (Alidoro finds out Cinderella is good and sisters are wicked)(Prince and valet switch: sisters are shallow and only love wealth, Cinderella loves Ramiro even if he is a valet)

At the beginning of the ball, Cinderella is veiled. The chorus sings you have broken our hearts even though you are still veiled. What does this mean? Is it believable that the Baron and his daughters don't recognize her? Why and when do people wear veils? What is the impact of her being veiled in this scene?

Cinderella sings *Una Volta*, a ballad about the story of a king, twice in the opera. Why does she sing it twice? What is its meaning and why do Ferretti/Rossini emphasize it?

What role does Alidoro play in the Opera? Is he a magician like the fairy godmother? Decider of fate?

Alliteration: Recognize the similarities of sounds and rhythmic patterns in the libretto.

How many arias use alliteration?

See how many tongue twisters you can come up with on your own!

At one point they sing "*Tico, tico, piano, piano.*" What does it mean?

Figurative Language: Simile, Metaphor, Hyperbole, Personification, Allegory: Language style and music reflects emotion of characters, and instrumental sounds or musical phrases can be used symbolize character.

Find two more examples of similes in the dialogue of the opera.

Play segments of the opera; students journal after listening to the segments.

Compare the format of the libretto to the format of the original book.

Students respond to a letter from Cinderella asking them for advice.

Chart out the elements of the plot.

Read a synopsis of Act I; how would you complete this story?

What kind of genre does this story fit into?

Examine the relationships in the opera, i.e. between Cinderella and Don Ramiro, between Cinderella and Don Magnifico. How do they interact? How do they feel about each other?

Watch a scene from the opera and list verbs that describe the action that's happening.

Examine how conflicts escalate in the opera.

What are some emotions or feelings the characters exhibit in the story? How do you feel about how they act upon or express their emotions?

List some transformations or changes that the characters experience in the story. How do they respond to the changes? How do their characters change?

Analyze the characters in the opera. What motivates their actions? What are their main traits? Do they change over the course of the opera?

Examine the use of farce in the opera.

Who are the characters that drive the action in this opera?

Pick your favorite character in the opera and describe him/her. Write a letter from his/her point of view to another character.

Play a particular passage from the opera; list adjectives that the music makes you think of, instrumental and vocal.

Examine character development: do the characters grow beyond their expected roles?

Compare and contrast the behavior of the different characters in the opera.

How do the different characters speak? What does that say about their social status?

Explore the nuances of the characters in the opera.

How do the characters go about getting what they want in the opera?

WRITING STRATEGIES

Poetry, fairy tale, song text, libretto, script for media arts, biography, program, program article, synopsis, etc.

Letter writing, copywriting: advertising, fundraising, press release.

Analysis and Interpretation:

Cinderella production materials: artist biographies, program and program notes, synopsis, expository writing, critiques/reviews, etc.

Why is this one of the most retold stories across cultures? What can we learn from this story about relationships and choices?

Compare and contrast the various cultural stories of *Cinderella*.

In Act II, Dandini says the opera is really a tragedy – why does he say this?

What elements of the opera are comedic and tragic? How is comedy used to deal with a serious storyline?

Persuasive Writing:

Write a “me” poem for each of the characters: begin the poem with “I am” and list the characteristics of each person in separate phrases.

Write parrot poems from the point of view of the characters. Parrot poems are conversational poems in which partners write each line in turn.

Writing exercise in which feelings are expressed like those in *Cinderella* arias.

Write a passage expressing several characters' inner thoughts at the same time. Use stream of consciousness writing.

Write dialogue for two of the characters in the opera. Each character only says one line, but uses different inflections each time he/she says it.

Write stage directions for the scene when Alidoro tells Cinderella that he will take her to the Ball, or another scene of your choice.

Rewrite a scene from the opera, switching the genders of the characters. How does the scene change? Rewrite a scene, changing the ethnicities. How does it change?

Rewrite libretto using today as a setting. Use contemporary characters: Who would be Alidoro today? Cinderella?

Divide into small groups. Each group writes the story from the point of view of a different character.

There are many rhymes in Italian in the opera; write a rhyming couplet in another language.

Write passages describing how different characters in the opera move.

Write a "serenade by proxy" when one person pretends to be another.

Write a patter song, like "*Zitto, zitto, piano, piano,*" for a different part of the opera.

Write a different ending for the opera.

Write or draw a deleted scene for the opera; a scene we hear about, but don't see.

Keep journals from the point of view of the characters during the events of the opera.

Write a letter from one character to another.

Create a storyboard of *Cinderella* produced in the style of a sitcom episode (*Glee*) or comic soap opera.

Scenes, letters, diary or blog pages can be written from a particular character's point of view; make sure to take relationships between characters into account. Diary pages could focus on how characters convince themselves to do something — internal debate.

WRITTEN AND ORAL ENGLISH LANGUAGE CONVENTIONS

Debates between characters. Deliver persuasive speeches, identify tactics used.

Write a monologue with two scenes based on the alternate points of view held by a single character.

Spelling: Spell the names of the characters in *Cinderella*.

Facial cues, expressions, gestures can sometimes amplify message being delivered, or can sometimes run contrary to meaning of words (subtext).

Watch different versions of the opera on DVD and write reviews. Read example reviews first.

Examine the structure of *Cinderella*; can you relate it to other stories you've read or seen that have the same character(s) in different stories?

Cinderella comes from a trilogy of plays; what are the other ones? Have any of those been made into operas?

Define climax. Define denouement. How are they used in *Cinderella*?

LISTENING AND SPEAKING

Oral Speaking: Connection between the written words and oral interpretation (recitative and sung), the phrasing and musicality of speech.

Reflection: What did you see, think, hear and feel? Ex. Verbal & written responses to *Cinderella*.

Why do the characters talk to the audience?

Why do the characters reveal their thoughts to the audience throughout the opera?

The opera is filled with moments where the characters reflect and think – how does Rossini pair music and time with talking and silence.

Persuasive language: How does Magnifico try to persuade Dandini (in disguise as Don Ramiro) that he should marry one of his daughters (Clorinda or Tisbe)?

Act out main events of the story, in tableaux or longer scenes. Improvise. Give small groups different scenes, and then act out in succession.

Write dialogue for two of the characters in the opera. Each character only says one line, but uses different inflections each time he/she says it.

Separate into small groups; each group researches and comes up with evidence for certain characters' motivations, then defends them in a classroom debate.

Tell the story of *Cinderella* in your own words to other members of your class.

There is a lot of repetition in *Cinderella*; act out a scene with repetitive scenes, in which each character adds a new word to the phrase.

Characters often make “asides” in *Cinderella*. What are asides? Have one character say one phrase and have another respond with an aside.

The opera's libretto is written with a great deal of rhythm and pattern; have one person start a story with a sentence that begins with “A”; have the next person continue the story with a sentence that begins with “B”, and so on.

Dandini uses a different voice when he pretends to be the prince, Don Ramiro; how would you change your voice to disguise it?

With their voices, the singers express the characters' emotions. How would you express love, happiness, exasperation with your speaking voice?

Try reading some lines of recitative; how does it sound without the music? How does the music change it?

Conduct a debate between two characters in the opera.

BACKGROUND INFORMATION

Gioachino Rossini (composer): biographies, timelines of work.

Who wrote the libretto for Rossini's *Cinderella*? (Jacopo Ferretti) What is the story of *Cinderella*'s composition? What other librettos did Ferretti write and which other composers did he collaborate with?

What was the initial reception of the opera?

ACTIVITIES

Create a character sketch.

Create Reader's Theater of *Cinderella*.

Interview characters in *Cinderella*; write a news story based on the interviews.

Create a news report about *Cinderella* using HyperStudio.

Write a Dear Abby letter from one of the characters in the opera, and Abby's response.

Write a letter from one character to another, choosing a moment in the story to write about. Use the "Friendly Letter" format.

Using a letter from one character to another in the opera; edit the letter down to a tweet or Facebook post.

Write a fake twitter feed for Cinderella or Don Ramiro.

Play "Hot Seat": one student acts as one of the characters from the story, and the other students ask him or her questions based on that character.

Write a prequel for the opera about one of the characters' life.

Write a blog post from the point of view of one character.

Story writing: Adapt existing source material; create story/characters.

Libretto writing: Adapt *Cinderella* (existing source material) or create a new story/characters.

Create written copy: program, poster design, advertising, biography, etc.

Read and report on feature articles from the opera program about *Cinderella*.



San Francisco Opera's Rossini's *CINDERELLA* Curriculum Connections

California Content Standards
Kindergarten through Grade 12

MATHEMATICS

ATTRIBUTES

Comparisons in Cinderella

Sorting and Classifying: What belongs, what does not belong, and why?

MEASUREMENT

Use of Standard Units of Measurement in Story & Set Design.

2D & 3D Dimensions: Area, Perimeter, Volume, Scale, Proportion, Ratio.

- Create a set for *Cinderella* to scale.

Weight: Physical, Metaphorical, Balance.

Time: Passage of time (real & theatrical time), times of day (morning, afternoon and night; yesterday, today, tomorrow; time of everyday events such as dinner & bed time), estimation, reading time, age of characters.

Estimate how many people are in large ensemble scenes.

Count the number of people who need to be paid when putting on an opera; use cast and company listings in the program to calculate.

Create a budget for a production of the opera. Students are responsible for accomplishing production and staying within budget.

Create timelines for Rossini's life, what's happening in other places at the same time.

How far is Rossini's hometown in Italy to London, England where he traveled for work?

Use a metronome to determine the range of musical tempos in *Cinderella*.

GEOMETRY

As found Cinderella's character, costume & set design.

Identification of Shapes, Repetition & Pattern, Rhythm & Symmetry.

Planes (Square, Rectangle, Triangle, Circle) & 3D (Cube, Pyramid, Sphere).

Positive & Negative Space, Interior & Exterior Space.

Calculate area of opera stages today vs. opera stages during Rossini's time.

Build a scale model of a set for *Cinderella*. What materials and what quantities of them will you need?

Look at architecture in Italy; build your models to scale.

Create analogies between polygons and different ensembles in the opera (i.e. a trio is a triangle, a quintet is a pentagon).

Create triangles with different sets of characters in the opera.

NUMBER SENSE

Counting using the production elements and music of Cinderella.

Formulas & calculations: Addition, subtraction, multiplication, division.

More, less, or same as.

Concept of zero (absences, disappearances. Ex. rests/silence in music.

Ordering & sequencing.

Recognizing and creating numerical patterns. Ex. beats, ABA pattern in music.

Survey taking: tallying and graphing.

Predictions.

How many people are in an opera chorus? How much space do you need for them onstage?

Add the number of band members onstage to the number of people in the orchestra; how many musicians are there total?

What are the names for the different ensembles? Quartet, quintet, etc.? Try them out in your classroom.

If you're Prince Don Ramiro and you can visit 7 households in 1 hour, and 8 hours a day to find Cinderella, how many households in one day will you visit?

STATISTICS

What are the odds of Prince Don Ramiro finding Cinderella?

ACTIVITIES

Design a deck of trading cards based on the characters of *Cinderella*.

Research remonetizing formula; how do economists determine how much money was worth then vs. now?

Design ambigrams for the names in *Cinderella*.

Create costume patterns for *Cinderella*. Use yourself as a size model and design the patterns to fit you.

Build a scale model of a set for *Cinderella*. What, and what quantities of, materials would you need to build it? Think about much of the stage will be the courtyard and how much will be the house; how you will you divide the space? What are the percentages? What is usable stage vs. non-usable stage?



San Francisco Opera's Rossini's *CINDERELLA* Curriculum Connections

California Content Standards
Kindergarten through Grade 12

SCIENCE

The principals of science used in Cinderella.

THE FIVE SENSES:

Sight, sound, touch, taste, and smell.

What are senses involved in experiencing opera?

How do senses develop and decline as you get older?

The loss of what sense would most diminish experience of opera.

The science of visual perception – disguise, mistaken identity, recognition

PARTS OF THE BODY:

Identification of body parts important to performing. Ex. Diaphragm, larynx, throat, mouth, etc.

Identification of body parts associated with hearing music, how ears work.

Identification of body parts associated with viewing opera, how eyes work.

How do you care for your vocal cords?

LIFE SCIENCE

Learn more about the life cycle of a rat. How can you tell the difference between a mouse and a rat?

Rats and people co-exist all over the world. Explore the complex relationship between humans and rats.

Why are mice and rats used in science experiments? What kinds of scientific studies have been done with rats?
Explore both sides of the issue of using of animals for experimentation.

THE ELEMENTS

Fire, Water, Earth, Metal, Air, Wood.

Weather.

Sun, Moon, Stars.

What is fire? Explore the chemistry of fire.

What are cinders? Learn more about the coal-burning process.

Learn more about pyroclastic rocks or pyroclastics.

Explore the alternatives to burning coal that to generate clean energy that benefits the environment.

What is fermentation? How is fermentation used in food-making process? (cheese & wine)

The Baron says that wine cannot be adulterated (to make impure by adding extraneous, improper or inferior ingredients) for 15 years. What is the effect of mixing wine with water? How is the alcohol content in wine determined? How is blood alcohol concentration determined?

PHYSICS

Sound: Voice, Instruments, Acoustics, Amplification, Recording.

Concepts of Gravity, Time & Space.

Chaos theory: how to organize chaos? It can be done in science and in art. How does Rossini organize chaos?

What support needs to be in place for a stage to hold the amount of people in the opera's crowd scenes?

The physics of transportation (energy and power; friction; momentum)

ACTIVITIES

Research the sources of light during Rossini's time. How would a theater have been illuminated?

List references to nature in *Cinderella*.

Explore the characters' psychological motivations.

Make your own thunderstorm.



San Francisco Opera's Rossini's *CINDERELLA* Curriculum Connections

California Content Standards
Kindergarten through Grade 12

SOCIAL STUDIES

PERSONAL CONNECTIONS

Self-Identity.

Family: Immediate & Extended. Caring relationships.

Describe the family relationships in *Cinderella*? How are Cinderella and her stepsisters different? How would you describe Cinderella's relationship with her stepfather?

Roles of family members in your life and the choices you make.

Time: Past, Present, Future.

Place: Neighborhood, City, State, Continent, World, Universe.

CIVICS

Social Hierarchy: Class, Status. Ex. royalty, servants.

How is class indicated by the music, the costumes and other elements in *Cinderella*?

What are the relationships between the "commoners" and the nobility in this story?

Examine the power relationships in the opera. What is the position or status of Don Magnifico?

What is happening in Italy in the late 18th century – early 19th century?

What was happening in the world when *Cinderella* premiered?

Examine the position of the royalty at the time of the opera. How does Don Ramiro choose a bride? Does Angelina have the same luxury of choice? How are royal marriages arranged today?

What are the different views of marriage in the opera?

GEOGRAPHY

Where in Italy was Rossini from? Where else did he live?

Where in Italy did *Cinderella* premiere?

The Opera's setting: Where is this place? What is this culture?

Cinderella takes place in Italy. Where is Italy? Map it.

Based on the story, pick a new setting for the opera. How would the story change, if at all?

Review the cast list for this production of the opera; where do the singers come from?

HISTORY

Research when Rossini was born and the time period when Rossini lived.

Research Jacopo Ferretti; what other careers did he have beside librettist?

Where was Rossini when he composed *Cinderella*?

During what time period was *La Cenerentola / Cinderella* written? What was the government of Italy at the time?

What was happening in Italy when the opera was written? What were the social structures in Italy at the time?

Examine class system during Rossini's time.

Dandini (as Prince) in his false flattery tells the Baron and his daughters they are Etruscan. Who were the Etruscans? Why is this a compliment?

Research the development of *Cinderella*. Who commissioned Rossini to write *Cinderella*? Why would an artist be commissioned to write an opera? How do new operas get made today?

Research reception of *Cinderella*, the play and the opera.

What would the audience during Rossini's time have known about character roles before seeing the opera? What would they be expecting from characters like the Angelina and Prince Ramiro? Don Magnifico and Dandini?

How has the status of women changed from when the opera was written?

Comic characters, such as Dandini and Don Magnifico, in *Cinderella* come from the Commedia dell'Arte tradition. What is the history of Commedia? What is the history of comedy in theater?

Create a Venn diagram for *Cinderella* — What is fairy tale vs. reality? Both?

How is historical information reflected in the viewpoints of the characters?

How does news travel in the opera? How is that different today? How does that change the pace of our life?

History of Opera: How Opera began, history of San Francisco Opera, history of the Adler Fellow Program.

ACTIVITIES

Assign different topics from the time of the opera to small groups, and have them present to each other: money and trade, social structures, military, the arts, etc.

Research the stories of *Cinderella*. Compare and contrast two different versions of the story.

Create a timeline of the story of *Cinderella*; include events that were happening elsewhere in the world at the same time.

Map settings in which play and opera take place.

Create a board game or card game that would have been typical of the era involving the characters from *Cinderella*.

Pick another time period in which to set *Cinderella*. Research and design costumes and sets to reflect trends, society at that time.

Write a letter from one character to another using the writing materials used at the time of *Cinderella* (quill pens, wax seals, parchment).

Create timelines of events in opera; Rossini's operas.

Create an organizational chart of the character relationships in *Cinderella*.

Researching the backstory or the story that comes after *Cinderella*.



San Francisco Opera's Rossini's *CINDERELLA* Curriculum Connections

California Content Standards
Kindergarten through Grade 12

PHYSICAL EDUCATION

MOVEMENT

Walking, dancing, jumping, balancing, leaping, lifting, etc. Ex. Move your body in different ways using the example of each character.

Choreograph dances for selected scenes in *Cinderella*.

What would dances of the period have looked like?

Practice dancing to music from the opera. What music selections lend themselves to dancing?

What dances could you do to music from the different scenes?

What kinds of dances would you use to represent different characters?

How do you move differently when you're young and old?

PHYSICALITY OF PERFORMING

Endurance & strength, posture, breathing techniques.

Act out the physical gestures of certain characters of the opera; how are they different? How do their differences indicate their personality traits?

Practice some physical comedy moves from the opera; how does timing play an important role?

Practice your balance, which is very important for physical comedy.

Try doing different moves with different parts of your body to practice coordination.

Move at different speeds to different passages of music from the opera.

Create gestures that express opera vocabulary.

Where does sound come from in our bodies?

TEAM-BUILDING

Cooperative games encourage collaboration and build trust.

Looking at the behavior and choices of Clorinda and Tisbe, when is competition healthy and when can it be bad?

Play number games, where students have to gather in groups of two, three, and so on. The object is to get together as quickly as possible. They can also be instructed to create pictures with their bodies, or move in unison.

Construct relays around relationships between characters, particularly to passages from the overture.

Exercises to move together as a group. Building the ensemble.

Partner dancing, changing partners, partnering exercises, mirroring activities.

Teamwork is very important for physical comedy; practice slapstick in pairs.



San Francisco Opera's Rossini's *CINDERELLA* Curriculum Connections

California Content Standards
Kindergarten through Grade 12

HEALTH EDUCATION

The unifying ideas of health literacy are as follows:

- Acceptance of personal responsibility for lifelong health
- Respect for and promotion of the health of others
- An understanding of the process of growth and development
- Informed use of health-related information, products, and services

MENTAL & PHYSICAL HEALTH

Taking care of your body. Ex. What do performers have to do to prepare their body for performing?

Conflict resolution. Ex. How do the characters resolve all their problems with each other? How don't they?

Dealing with emotions, stress. Ex. Explore from the point of view of each character.

Family issues.

Gender roles & body image.

Examine the scenarios in the opera where people have choices; what kinds of decisions do they make and could they have been better?

How do the characters in the opera communicate with each other? Could they have improved their relationships through empathy?

How do the characters in the opera try to influence each other? Are they experiencing peer pressure?

What pressures act on the characters in the opera? How do they respond?

How does news travel in the opera? How is that different today? How does that change the pace of our life?

How do the characters in the opera relieve their stress? How does Cinderella deal with her stress?

What kinds of love are depicted by the different characters in the opera?

Cinderella and the prince "fall in love at first sight." Have you ever experienced it? What does it feel like?

What do you think is the socio-economic status of Don Magnifico?

What are the challenges of a single parent household?

In the opera, Don Magnifico tastes 30 different types of wine – What are the effects of alcohol on the body? What would the real world consequences of excessive drinking?

How does Don Magnifico treat Cinderella? Is he guilty of mistreatment or neglect?

Give examples of Don Magnifico's questionable behavior.

The Prince (disguised as a valet) get angry when Don Magnifico treat Cinderella badly – have you ever seen anyone treated poorly? How might you respond in a similar situation?

How would you characterize Cinderella's treatment by her step-sisters?

At the beginning of the opera, the step-sisters think they are in a different social class from Cinderella. What is social class?

The step-sisters are in fierce competition with each other. When is competition good and healthy and when can it be bad?

The tables are turned when Cinderella has power over Don Magnifico and her step-sisters at the end of the opera – How does Cinderella react? How would you react?



San Francisco Opera's Rossini's *CINDERELLA* Curriculum Connections

California Content Standards
Kindergarten through Grade 12

CAREER & TECHNICAL EDUCATION

What jobs would people have had at the time of the story? What would their education have been?

How would people do work differently in Rossini's time? How would they be limited by available technology?

How are comedians trained?

Assign jobs from the opera to students in the classroom. Who would be Dandini? Who would be Don Ramiro? What would be the most coveted jobs? What would be the most important jobs? How are jobs different now from then?

Assign jobs for the production of the opera to different students; each has to present a concept for their part of the design. Create an evaluation rubric for their job performance, including creativity, presentation skills, budget management.

Research the careers of opera singers who have played the roles in *Cinderella*.

Explore backgrounds and training of people who work at the Opera.

What are unions? What is their role in the arts?

What would it be like to be a stagehand in *Cinderella*, changing sets, creating the storms, etc.?

What are the jobs of a set designer vs. a carpenter?

Why do artists pursue careers in the arts? What are the benefits of a career in the arts?

Jobs at the Opera. What are the professionals outside the opera who make the opera happen? Police, fire, caterers, etc. What is their education, training? How do the people at the opera collaborate to make performances happen?

Organizational chart of San Francisco Opera.



San Francisco Opera's Rossini's *CINDERELLA* Curriculum Connections

California Content Standards
Kindergarten through Grade 12

VISUAL AND PERFORMING ARTS

MUSIC

STORYTELLING & MUSIC: WHAT IS AN OPERA?

Research the etymology of word, "opera."

Character and plot development through musical themes. What is the difference between major and minor keys and how do changes between keys help tell the story?

How are operas similar to musicals? How are they different? Watch examples of both.

How does orchestral music enhance what characters are singing? How does it act as another character?

How does orchestral music communicate a character's state of mind? Set a mood?

How does music associated with a particular character enhance their class status?

Which voice types usually portray which types of characters and why?

What kinds of ensembles are possible with this story and these characters?

What is bel canto opera? What is its structure? How did opera change after the bel canto period?

What is the purpose of an overture? How does the overture to Cinderella set the stage for the opera?

The overture uses a Rossini crescendo. What is that?

What is recitative? What role does it play in this and other operas?

Music is sung in duets, trios, quartets, quintets and sextets. What are these and what is the effect?

What is the music that is played while the storm is happening? How does it sound?

In Cinderella's final aria *Non piu mesta*, the music directs the singer to sing with a glissando. What is a glissando?

Define a buffo bass. Who is a buffo bass in *Cinderella*?

Rossini includes a number of patter songs in *Cinderella*. What is a patter song? What are its origins? What other composers use this technique. What is a patter song's effect on the listener?

Was the piano developed at the time of the opera, or was the harpsichord still being used? Rossini uses different voice types to enhance the characters in the opera. Cinderella has a warm mezzo-soprano voice and the step-sisters have a shrill soprano voice. How do these voice types impact your view of these characters?

Identify the different vocal styles in *Cinderella*. How do they express different emotions?

Identify the soprano and the mezzo-soprano voices in *Cinderella*

What is choral singing? What is its purpose in this opera?

How does the music describe different plot points?

Pick out words that are emphasized by the music.

How does Rossini use ensembles to tell the story?

How does Rossini use voice types to depict the characters? How do instruments represent characters?

Identify repetition and variation of themes.

Key plot points: The composer and librettist determine the placement of arias within the libretto to heighten emotion in the story.

Source material for Opera: Novels (Puccini's *La Bohème*, Tan & Wallace's *The Bonesetter's Daughter*); Films (*The Fly*), Real-life events (Heggie's *Dead Man Walking*, Adams' *Nixon in China*); Related genres – Musical Theater (*Sweeney Todd*, *Rent*), Rock Opera (*Tommy*), popular song versions of opera.

VOCABULARY

Musical Structure: Solos, duets, trios, choral numbers.

Composition: Arias, recitative, overture, incidental music. Identify characters who have arias in the opera.

Musical Instructions: Tempo, legato; pianissimo; crescendo, etc.

Voice ranges: Soprano, mezzo-soprano, contralto, tenor, baritone, bass-baritone, countertenor, bass.

Create videos that explain different music vocabulary.

Research traditional instruments like a harpsichord that would have been used in Rossini's time.

BACKGROUND INFORMATION

History of San Francisco Opera, the Adler Fellows program.

Gioachino Rossini: Biography, timeline of works, signature sound within genres Listen to some of his other works.

Examine Rossini's career. What did *Cinderella* represent for him?

What was the story of Rossini's life? How many operas did he write? Which ones were successful in his day? Which ones are performed in today's time?

Cinderella was popular when first produced but then fell out of favor. How did it come back into favor?

ACTIVITIES

Listen to multiple recordings of *Cinderella* and study different interpretations.

Watch different versions of the *Cinderella* story — Jules Massenet's opera *Cendrillon* (1899), Prokofiev's *Cinderella*, Rodgers & Hammerstein's *Cinderella*, Sondheim's *Into the Woods*

Learn and memorize songs from *Cinderella*.

Create and perform songs for the characters/events of *Cinderella* using instruments and voices.

Pick modern songs that could tell the story of *Cinderella* or describe the characters.

Listen to the *Cinderella* overture; draw a picture of what you feel while listening to it.

Is there a difference between comedic music and dramatic music? Explain.

Practice “singing-speaking” like there is in the opera.

How does the music for different characters identify their social status?

Write themes, motifs for each character; start by writing themes for things in students’ everyday lives.

Create mood music to go along with certain passages of the story.

Compare the instrumental music of Barber of Seville to movie music. Who are some well-known movie soundtrack composers?

Play the introductory passages for each character for students before they know the story of the opera; have them respond to each piece of music, then see how it matches up to the story.

Create and perform songs for the characters/events of *Cinderella* using instruments and voices.

How does the music announce an entrance of a character? What does their entrance music say about them?

After seeing the opera, write a critique of the music. Focus on how the music communicates the mood, the characters, etc.

Listen for the different styles of music in the opera; do different characters sing in different styles?

Listen to clips from the opera; what moods do they set?

What did you think about the finale of the opera? Does the music live up to the moment in the story?

VISUAL ARTS

How are line, color, shape, and texture used in costumes and sets of *Cinderella*?

LINE

Use of line qualities: soft or hard, wavy or angular, silly spirals.

COLOR

Symbolism of color; color associated with particular characters.

The emotion of color. Ex. red=passionate, blue=calm, yellow=cheerful.

Personal associations with color.

Revealing character traits through the use of color—how do the characters’ costumes, including fabrics and colors, reflect their status?

What colors would you use for different moments in the opera?

How is color used in this opera? For which effects?

How are contrasting colors used in the opera?

SHAPE

The use of shape in character design.

Positive & Negative Space—the stage is a frame.

TEXTURE

Texture: Visual Texture: Material use in sets and costumes.

Pattern and repetition in sets and costumes. How is texture used to convey status?

SPACE

Set design: From 2D plans to 3D construction.

How do you create the illusion of perspective onstage vs. on a piece of paper?

LIGHT

The use of lighting to establish mood and setting.

Examine contrast of light and dark; use of lighting.

The use of lighting to establish mood and setting.

How does time of day affect the lighting and the mood on the stage?

How are lighting, shadows and shading used in the opera to convey meaning?

PRODUCTION DESIGN

Who was Jean-Pierre Ponnelle? What was his role?

Listen to the music and read the libretto prior to viewing the opera. Choose design elements based on the music and text.

How does the opera use clothing to tell the story and advance the action of the opera?

Do different kinds of clothing tell us about the people who wear them?

Study clothing of the time and setting for *Cinderella*. What materials would have been used?

Design paper dolls of characters. Dress them for different eras.

Design a production: dioramas, scale models, backdrops, props, costumes.

Design character make-up, costume, sets and props for classroom operas.

Study use of lighting in production design.

ACTIVITIES

Look at the designs for the sets of *Cinderella*; would you design the sets in the same way? What do you think their inspiration was?

How is this production different from what you expected? Or from other operas you've seen?

Identify leitmotifs that accompany each character. Play the leitmotifs; draw what you think the characters look like based on the music.

In groups, create props for *Cinderella*: bread, banquet table and chairs, bracelets

Examine the sets for *Cinderella*. How does the design create a setting for comedy?

Design a production: dioramas, scale models, backdrops, props, costumes.

Design sets and costumes for a production of *Cinderella* set in a different time and place of your choosing. Or pick a setting out of a hat. Make sure the costumes reflect the characters.

Create illustrations and storyboards outlining the plot of *Cinderella*.

Free-association drawing to music. Ex. Maurice Sendak's *Fantasy Sketches*.

Puppetry: Create your own version of *Cinderella* using puppets (paper bags, stick puppets, shadow puppets, marionettes, and bunraku).

Create dioramas of the story of *Cinderella*.

Create costumes for the characters true to the time period; clothes that are suitable for different tasks.

Create paper dolls of the characters, with outfits for different scenes.

Explore the history of typefaces; design the title in an appropriate typeface.

Masks: Create masks for *Cinderella* characters.

Design character make-up, costume, sets and props for classroom operas.

Listen to audio-only examples prior to viewing the opera. Choose design elements based on the music and text.

Draw silhouettes of characters; draw characters in other styles, like anime.

Create posters and advertisements for the opera, or for a particular character in *Cinderella*.

Compare two different filmed versions of *Cinderella*; which visualization is more effective and why?

RELATED WORKS OF ART

Illustrated children's books of *Cinderella* and other operas.

Cross-cultural examination of the *Cinderella* story. Students will compare and contrast three culturally distinct variations of the *Cinderella* folktale: "Rhodopis," the Egyptian version; "Yeh-Shen," the Chinese version; and "The Hidden One," the Native American version. <http://artsedge.kennedy-center.org/educators/lessons/grade-3-4/Cinderella%20Trilogy>

Examine the fairy tales as inspiration for the costume design of characters in *Cinderella*.

Look at the costume designs of Jean-Pierre Ponnelle from *Cinderella*.

Explore how the *Cinderella* story has been depicted by illustrators, such as Gustave Dore and Walter Crane.

Research the visual artists who were Rossini's counterpart artists.

Learn about artist Mary Blair's work on Disney's animated *Cinderella* (1950).

<http://www.waltdisney.org/storyboard/look-closer-art-cinderella>

Study the work of visual artists who have designed performing arts productions: Gerald Scarfe, David Hockney, Julie Taymor, Marc Chagall, Maurice Sendak, Oskar Kokoschka, Pablo Picasso, Henri Matisse, William Kentridge, Gianni Versace, Bill Viola.

THEATRE

STAGING

Stage vocabulary: Upstage, downstage, levels, blocking.

Theater Exercises: Tableaux, pantomime, improvisation, vocal projection.

Examine storyline, character development through theater games (similar to writing exercises in ELA connections).

Practice movement required for crowd scenes. How do individuals act like individuals in a crowd scene?

Explore different tones/feelings in monologues vs. dialogues vs. crowd scenes.

Explore soliloquies in theater, movies, etc.

Practice slapstick moves from the opera, to the music. Practice doing them in different ways.

List different emotions that the characters display in the operas; how would you act out the emotions without using words?

How would you stage the overture? Would you choose to have the characters onstage or not? Why?

Play theater games around the different power relationships in the opera.

How does the opera mark the passage of time? How does the audience know time has passed between acts?

Practice walking like the Don Ramiro, Alidoro or Don Magnifico, Angelina (Cinderella), Clorinda and Tisbe. How are their walks different?

Practice walking like a member of the opposite sex. How do you carry yourself differently?

How do directors make someone stand out in a crowd scene?

How do performers move onstage differently than offstage? How do they have to move so that the audience can translate their movements?

How do the performers act when they're singing their thoughts vs. singing to each other?

Act out some of the descriptive language in the opera.

Set up your character's personality through gesture before he/she starts singing.

Act out the different ages of the characters in the opera (or the different ages they pretend to be).

Stage a crowd scene.

Create entrances and exits for different characters in opera; what would their music be?

Stage etiquette & audience behavior.

Opera Production Team: Director, stage manager, choreographer, designer, diction coach, choreographer, lighting, supernumeraries, etc.

In-House Personnel: Marketing, accounting, ticket takers, ushers etc.

ACTIVITIES

Compare and contrast Rossini's opera, *La Cenerentola* with a different version of *Cinderella* (musical, ballet or theatre)

What are some of the comedy routines used in *Cinderella*?

Act out scenes about the themes from the opera: love, friendship and loyalty, etc.

Create props required by the opera.

Find some rhymes in the opera; how do they lend themselves to the comedy?

Create movement and gestures to react to particular lines of the libretto.

Examine different versions of the opera with different casts; how do the different performers make you see the story differently?

Cast the roles in the opera with your classmates. Who plays what role and why?

Cast the opera with current-day pop singers. What would play what roles?

Create movement to react to particular musical moments.

Practice moving as a large ensemble.

DANCE

Dance and Creative Movement in Stage-Blocking. Ex: tavern scene.

Research dances of the period. How do they relate to the dances of today?

How is dance incorporated into the opera, into the music of the opera? How are dances used in operas?

How is age and gender communicated through the way performers move in a dance?

How have modern choreographers used Rossini's music? Ex.: NY City Ballet Rossini Quartets

Christopher Wheeldon's production of Prokofiev's *Cinderella* for San Francisco Ballet.

<http://www.sfballet.org/tickets/production/overview/cinderella>

Frederick Ashton's production of Prokofiev's *Cinderella* for American Ballet Theatre.

<http://www.sfballet.org/tickets/production/overview/cinderella>

What are the roles of choreographers, dance captains and dancers?

ACTIVITIES

Character Dances: Mirror dancing—partners and symmetry.

Match movement with vocabulary. Ex. glide, slither, leap, tremble.

Interpret emotions through dance. Ex. Joy, fear, love.

Create movements for characters' emotions.

Interpreting the instruments through dance—improv to music.

Work with media arts students to create a ballet with projected backgrounds.

Create dances to your favorite parts of the opera.

Choose a dance style that best represents each character (or the characters they're pretending to be).
Choreograph movement in which the characters relate to each other.

Practice slapstick moves to music from the opera.

Create movements that reflect the tempi and the rhythms in the opera.

Play a game in which you dance to the music from the opera, then have to freeze when the music stops.

Create pair dances for the different pairs in the opera.

What is a pas de deux? How could you create pas de deux for the pairs in this opera?

Create a dance that tells the story of the opera in abridged version.

Show how characters' movements change when they're in different situations.

Create movements for the themes in the overture.

MEDIA ARTS

Watch DVD of *Cinderella* and other operas. Watch different productions and compare.

Research clips of *Cinderella* found on the Internet, including animated versions

Research how innovations in technology have influenced the development of Opera: Acoustics and Lighting, Audio Recording, Film and Video, the development of Supertitles, Internet.

Watch silent movies; how do they make you pay more attention to the visuals? How do they affect your viewing of operas?

Do the sets in this production of *Cinderella* remind you of movies? What and why?

Learn about projectors and projections, various ways to project light. Create media that can be projected. Explore how images can influence mood.

Explore ways to explore negative space through media.

Create media pieces inspired by *Cinderella*.

Learn about technology currently used by SF Opera: technology used in staging, SFO's Media Suite, podcasts, cinemacasts, simulcasts, opera vision, etc.

Learn about experiments in future technology use involving opera, such as the development of Personal Opera @ MIT Media Lab, *Death and the Powers*.

Use television, films, web content to teach media literacy.

How is opera advertised? Research San Francisco Opera's advertising and media efforts.

Opera & Popular Culture: Cartoons (Bugs Bunny in *What's Opera, Doc?*, *The Rabbit of Seville*); Television (*Sesame Street*); Movies (*Pretty Woman*); Commercials (Nike's 1993 ad *Charles Barkley of Seville*); Event themes (*Nessun Dorma - 1994 World Cup*).

RELATED WORKS OF ART

Films & DVD of *Cinderella* and other Rossini operas, related films

- Rogers & Hammerstein's *Cinderella* <http://www.rnh.com/show/22/Cinderella>
- Disney's animated & live action version *Cinderella* <http://princess.disney.com/cinderella/movies>
- Sondheim & Lapine's *Into the Woods* http://artsedge.kennedy-center.org/educators/lessons/grade-5/Searching_For_Cinderella
- Watch and compare scenes from movies based on the *Cinderella* story, such as *The Glass Slipper*, *The Slipper and the Rose*, *The Princess Diaries*, *Ella Enchanted*, *Ever After*, *Enchanted* and *Cinderella*.
- *Opera Imaginaire*, a collection of animated interpretations of twelve of opera's most popular arias, features Rossini's "*La Cenerentola*."

ACTIVITIES

Film and Animation: Explore photographic stop motion techniques. Ex. Use digital media to create 1-minute scenes from *Cinderella*.

Create a poster to advertise a performance of *Cinderella*. What information needs to be included? What typeface would be appropriate?

Use digital audio to record student readings, musical performances.

Create video interviews of various characters.

Create podcasts from the points of view of various characters.

Create a montage for *Cinderella*.

Create a 30-second audio spot, a one-minute podcast, and/or a *Cinderella* activities website.

Create a graphic treatment for the opera's title.

Create a fake blog or Facebook page for one of the characters.

Create a fake twitter feed for one of the characters in the opera.

Create Facebook status updates for characters in the opera.

Create YouTube video testimonials for characters in the opera.