



The Secret World of Og

CLASSROOM STUDY GUIDE

MICHIGAN OPERA THEATRE
Department of Education and Community Programs
www.MichiganOpera.org





Table of Contents

Michigan Opera Theatre Children's Chorus.....	3
The Role of the Audience.....	5
Before & After the Performance.....	6
The Story.....	9
From The Creator.....	11
The Creators.....	12
A Brief Overview of Opera.....	14
Opera Terms Glossary.....	15
Discussion Questions.....	17
In the Classroom.....	18
Further Reading.....	23
Michigan Opera Theatre.....	25
Contact & Sources.....	27
Addendums.....	Appendix

MICHIGAN OPERA THEATRE

CHILDREN'S CHORUS

The mission of the Michigan Opera Theatre Children's Chorus is to provide exceptional choral music and theatrical performance instruction in a professional environment to young people. This instruction will foster their creativity, personal expression and social growth. Offering a curriculum that embraces diverse cultures and traditions and a rich and extensive range of musical genres, the program will seek to instill personal and artistic excellence in its students. In keeping with its role as a major cultural resource to the entire community, Michigan Opera Theatre will offer these unique learning opportunities to a diverse group of students from varied economic, cultural and social backgrounds.

History of the Michigan Opera Theatre Children's Chorus

The Michigan Opera Theatre Children's Chorus (MOTCC), led by Michigan Opera Theatre Chorus Master Suzanne Mallare Acton, is a permanent children's ensemble for metropolitan Detroit youth interested in vocal musical theatrical art. The Principal Chorus, ages 10-16, is directed by Assistant Director Dianna Hochella and the new Preparatory Chorus, ages 8-11, is directed by Jane Panikkar. The MOTCC performs as a separate ensemble as well as with international opera stars in Michigan Opera Theatre main stage productions.

Now in its 17th year, the MOTCC presents an annual holiday concert at the Detroit Opera House in December and produces its own fully staged children's opera every spring. Past performances have included the Detroit premiere of Seymour Barab's *The Maker of Illusions*, the Detroit premiere of Cary John Franklin's *The Very Last Green Thing*, Malcolm Williamson's *The Happy Prince*, and Gilbert and Sullivan's *H.M.S. Pinafore* and *The Mikado*. In March, 2014 the MOTCC presented Hans Krása's *Brundibár* with Ela Stein Weissberger, a Holocaust survivor and original cast member who will participate in the production. All of the MOTCC opera performances include a student dress rehearsal during the weekday making it possible for schools to attend, averaging more than 1500 students per dress rehearsal.

The MOTCC has sung in the ballet *The Nutcracker* at both the Detroit Opera House and the Fox Theatre and the main stage productions for Michigan Opera Theatre's *Carmen*, *Tosca*, *La Bohème*, *The Magic Flute*, and *Carmina Burana*. The children repeated their performance of *Carmen* at Lansing's Wharton Center for the Performing Arts. Additional appearances have included a concert with Andre Rieu at the Fox Theatre, the Detroit premiere of Anne LeBaron's *Sukey*, a work for string quartet and children's choir with the Scarab Club Chamber Ensemble at Marygrove College and Wayne State University, and "The Star Spangled Banner" and "God Bless America" at several Detroit Tigers' Games at Comerica Park.

Community appearances have included numerous holiday presentations at malls in the Detroit Metropolitan area, America's Thanksgiving Day Parade, Random Acts of Culture throughout Detroit and the Detroit and Partridge Creek Tree Lighting Ceremonies. The children were invited to perform in concerts for the Franklin Community Church's Vespers Concert Series and at the Ida Holiday Festival at St. Joseph's Catholic Church in Ida, Michigan. The Ida concert was made possible in part by a grant from the Michigan Touring Directory. The MOTCC sang in Rackham Symphony Choir's "Voices for the Homeless: A Concert for Hope and Help" at Metropolitan United Methodist Church in Detroit, helping to raise awareness and support for the homeless. In December, 2011, the MOTCC were featured in "Sing Out for Cass" a benefit concert for the Cass Community Social Services at the First United Methodist Church of Birmingham.

The chorus has made numerous television and radio appearances on Fox 2 News and WJR news. They were featured in the PBS television show "Ariel & Zoey, Eli Too" which aired nationally. The children were invited by composer Tim Janis to participate in his PBS special "Celebrate America". This special was aired on WTVS in March, 2012. Recently, the children participated in Allee Willis' music video of her new song "The 'D'".

If you would like to sing with MOTCC, please visit the MOTCC website www.motcc.org.



Photo: MOTCC in 2012



The Role of the Audience

When Mozart lived, formal operas lasted four to six hours, during which time the audience would feel free to wander around, talk, sing along, and eat things like fruit and candied chestnuts. If they did not like a performance they might even begin to throw fruit at the singers! Times have changed considerably since then, and these behaviors are inappropriate. Here are some guidelines for today's audiences.

Students attending Michigan Opera Theater educational performances are expected to know how to be good audience members. Please take the time to educate your students for this live performance; it may be their first opera! Have students discuss and develop their own guidelines for audience behavior; the students then become active members of the performance. Please share the following with your students:

As an audience member, your role is to:

- Listen closely!
- Respect fellow audience members by keeping your hands and feet to yourself.
- Make sure you don't talk or whisper during the performance.
- Laugh at the parts that are funny.
- Make sure that gum, candy, food, or drink stays OUT of the theater.
- Stay in your seat during the performance.
- Clap and shout "Bravo! Brava! Bravi!" when you like the performance.

Applause, applause! As a general rule, each performance ends with applause from the audience. This is how the audience thanks the performers for a job well done!

Applause says, "Thank you, you're great!" In most opera performances it is traditional to applaud after the overture (opening music) is played and the curtain rises. It is traditional to applaud at the end of each musical selection. In opera there are arias, duets, and acts where the audience may clap at the end. When the final scene of the opera has ended, the cast will often take a bow at the curtain call while they are rewarded with audience applause. If audience members really enjoy the performance, they may stand and clap in what is called a "standing ovation".

Before & After the Performance

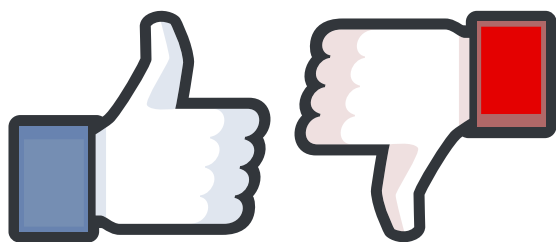
- Make sure to establish expectations for audience behavior (page 5).
- Conduct the activities on pages 7 & 8, along with appropriate lessons from pages 18-20.
- Allow plenty of time for discussion with students before the performance in order to contextualize what they are about to see. After the performance, allow students think, talk, and write about their experience.
- After the performance, students can write thank-you letters, make drawings, or even try their hand at being an opera critic and turn in a review! These items will be shared with the artists and financial supporters who make these performances possible. Encourage students to be creative and write letters and/or draw pictures, murals, dioramas of scenes, etc. Send these to:

Michigan Opera Theatre
Department of Education and Community Programs,
Attn: Andrea Scobie
1526 Broadway, Detroit, Michigan 48226
E-mail: ascobie@motopera.org

Activity 1: “Thumbs Up, Thumbs Down, Thumbs All-Around”

Assign two ends of the room as “Thumbs Up” and “Thumbs Down”. When a statement is read, students should move to the side of the room that correlates with their choice while making a “thumbs up” or “thumbs down” gesture. If the teacher chooses, students can also meet in the middle with a “thumbs to the side” gesture if they partially agree or disagree.

After several minutes of discussion in their groups, choose one student from each area to share with the whole class some of the reasons they answered Thumbs Up or Thumbs Down.



Pre-and Post-Performance Example Statements:

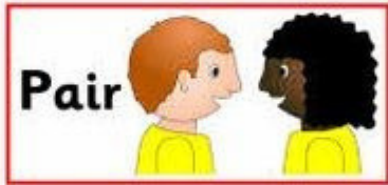
- I think that attending a live performance is more fun than watching the same event on television.
- I think that attending live performances is an important thing to do.
- When I attend live performances, I feel like the story is relevant to my life.
- I am looking forward to the opera! (Pre-performance) / I would like to see another opera! (Post)

Notes on this activity:

Remember to encourage your students to talk about WHY they chose their answer. Follow questions with more questions- for example, if students give a thumbs down when asked if operas and live performances are relevant to their lives, make sure to ask why. And how can we change that? Who is telling the stories right now? How do we position ourselves to make sure our stories, and stories that are important to us, get told? What stories would we like to see represented on stage? Also, if this activity is conducted both pre- and post-performance, make sure to encourage students to note if their answer has changed, and why it changed

Activity 2: “Think. Pair. Share.”

Think, pair and share prompt cards



Before and/or after the performance, pose some or all of the following questions. Allow students a moment to think, and then let them move about the room to find a partner and discuss their answers. After a few questions have been asked, allow students to share with the whole class their own thoughts or any interesting points they heard from a partner.

These questions can also be prompts for journals, art-making, or full group discussions.

- Have you attended a live performance before? If you have, what was it? If you haven't, what do you think it would be like to attend? What do you expect to experience with this opera? What did you enjoy about the opera? What would you change about the opera? Would you see another opera? Why or why not?
- Do you know what kinds of jobs are associated with an opera company? What is a costumer, dancer, director, singer, stage manager, set designer, orchestra member, etc.? If you could work in the theater, which job would you choose? If you were writing an opera, what kind of story would you want to tell?

The Story

Penny and Pamela read in their playhouse. Banished for painting the windows green, their younger sister Patsy sits outside with her snake, Snavelly. Pamela sees a green creature enter through a trap door to steal toys and books but, feeling the others will not believe her, says nothing.

The girls' brothers, Peter and Pollywog, and Earless (the cat) and Yukie (the dog) come to play dress-up. Without them noticing, the green creature reappears and takes Pollywog and Earless. When Pamela tells them about her earlier encounter, the siblings and Yukie descend through the trap door to save them.



In the tunnel, Penny tells the others to hide while she investigates. She enters a cavern with mushroom houses inhabited by green beings that seem to only say "OG!" Though Yukie tries to protect her, she is captured by Ogs dressed as cowboys and led to jail. On the way she spots Earless in a butcher's cage but is powerless to help. Reunited with Pollywog at the jail, Penny is amazed to hear the Sheriff speaking English.

Using a tube of green paint, Pamela and Patsy disguise Peter as an Og. He frees Earless but raises suspicion when paint rubs off his hands. During their escape, two Ogs named Hook and Smee assume Peter is Peter Pan and call on their 'pirates' to capture the pair. Peter pretends Earless is the crocodile from the fairytale, and the Ogs flee.

At the jail, Pollywog steals the Sheriff's keys and frees Penny. It becomes clear that the Sheriff's gun is only a toy and the Ogs are pretending. Penny plays along and captures the Sheriff just as Peter and Earless arrive. Continuing to play, the siblings disguise Peter as the sheriff, write a note to their sisters to be delivered by Earless, and make their escape.

Continued...

The Ogs intercept Earless and think the note is in code. They pretend to be spies in search of infiltrators but run in fear when Snavelly escapes from Patsy's pocket. Delighting in their terror, she runs after the Ogs with Snavelly in her hand.

In the cavern the Ogs discuss the invaders as Peter, Penny, and Pollywog arrive with their hostage, the Sheriff, and demand to know what is going on.

In the form of a pageant, the Ogs explain that originally the only word they had was "OG". After discovering a book, they stole more and learned to talk like the characters in the stories. Their only fear is the Snake People who live up the river.

The children explain they must return home, but the Ogs worry they will tell others of their existence. While trying to escape, Peter 'shoots' Hook with the toy gun and the Ogs become enraged. Meanwhile more Ogs arrive with news of Snavelly, who they think is a Snake Person. The siblings tell the Ogs they have a secret weapon to defeat the Snake People but will use it only if they are released and the Ogs stop using the tunnel beneath their playhouse. The Ogs agree, and Patsy returns with Snavelly hidden. With the crisis averted all agree that, while make-believe can be fun, the real adventure is life itself.

Synopsis by Sarasota Youth Opera

About *The Secret World of Og*

"Life can be a real adventure. The world is full of thrilling secrets, too. Never stop pretending. Never stop believing. And find the brave adventurer in you." - The Secret World of Og

I first entered Berton's Og-world back in 2000 when Ann Cooper Gay (then Artistic Director of the Canadian Children's Opera Company) asked me to find the subject for a new children's opera. *The Secret World of Og* was one of about a hundred books I scoured that summer but that search ended in an extended vacation to Tolkien's Middle Earth (*The Hobbit*). However, I vowed to return to that subterranean domain of little green Ogs. I'll never forget the day back in late November 2004 when I officially requested permission from Elsa Franklin, Berton's agent. In the morning I sent the request and returned home for supper to a phone message from my parents informing me that Berton had passed away. I was sure that approval would be indefinitely delayed, but the next day, I was invited to Elsa's house for champagne to celebrate the life of an incredible Canadian storyteller. Permission was granted and my underground adventure was OG...I mean off.

It has been a fun and varied trip. Many musical works for the stage are criticized for being too much of a pastiche, stealing their material from too many sources and therefore not achieving unity. I had to snicker when I realized the culture of the Ogs is ALL pastiche, stolen from above: pirate shanties, cowboy hoedowns and jazzy spy themes all have their place in a world where everything is pretend. It feels like a journey back to my own childhood and the power of pretending.

By Dean Burry, Composer and Librettist



Composer and Librettist: Dean Burry

Dean Burry was born in St. John's, Newfoundland and grew up in the town of Gander. In 1998, while working as an educator with the Canadian Opera Company in Toronto, he was commissioned to write *The Brothers Grimm*. The opera has been seen by over 165,000 children across Canada since 2001 and has been produced in North America and Europe. At well over 500 performances, *The Brothers Grimm* is believed to be the most performed Canadian opera.



Other major works include *The Hobbit* for the Canadian Children's Opera Company and Sarasota Opera, *The Scorpions' Sting* for the Canadian Opera Company, *The Vinland Traveler* and *Le nez de la sorcière* for Memorial University of Newfoundland, *Pandora's Locker* for The Glenn Gould School, the CBC serial radio opera *Baby Kintyre* (released on the Centredisc and Naxos labels in September, 2014), and *Beacon of Light* for Rising Tide Theatre. He was recently appointed the Artistic Director of the Canadian Children's Opera Company and is a professor at the Glenn Gould Professional School of the Royal Conservatory of Music.

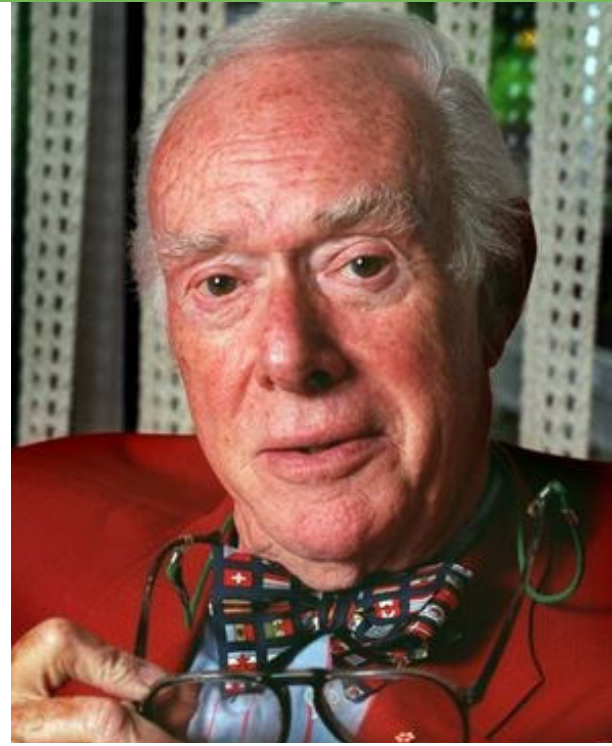
Burry was the 2011 recipient of the Ontario Arts Foundation's Louis Applebaum Composers Award for excellence in the field of music for young people. His most recent compositions include *Tempest in a Teacup*, which premiered in Guiyang, China, *The Bells of Baddeck*, *The Sword in the Schoolyard* (VIVA! Youth Singers of Toronto), the song cycle *The Highwayman*, and a Montreal Chamber Music Festival commission of *Jacob Two-Two Meets the Hooded Fang* featuring Canadian tenor Ben Heppner.



Author: Pierre Berton

Pierre Berton was one of Canada's most popular and prolific authors. His works include books of narrative histories and popular culture, coffee table books, stories for children, and historical works for youth. Many of his fifty books are Canadian classics.

Born in 1920 and raised in the Yukon, Pierre Berton worked in Klondike mining camps during his university years. He spent four years in the army, rising from private to captain/instructor at the Royal Military College



in Kingston. He spent his early newspaper career in Vancouver, where at 21 he was the youngest city editor on any Canadian daily. He wrote columns for and was editor of Maclean's magazine, appeared on CBC's public affairs program "Close-Up" and was a permanent fixture on "Front Page Challenge" for 39 years. He was a columnist and editor for the *Toronto Star* and was a writer and host of a series of CBC programs.

Pierre Berton received over 30 literary awards including the Governor-General's Award for Creative Non-Fiction (three times), the Stephen Leacock Medal of Humour, and the Gabrielle Leger National Heritage Award. He received two "Nellies" (Alliance of Canadian Cinema, Television, & Radio Artist Awards) for his work in broadcasting, two National Newspaper awards, and the National History Society's first award for "distinguished achievement in popularizing Canadian history." For his immense contribution to Canadian literature and history, he was awarded more than a dozen honorary degrees. He is a member of the Newsman's Hall of Fame, as well as a Companion of the Order of Canada.

Pierre Berton died in Toronto on November 30, 2004.



A Brief Overview of Opera

What is an Opera?

An opera is a play with music. In opera, the performers on the stage are normally singers instead of actors. The story is told in song and by the music from the orchestra or piano. Operas can be very exciting- not only is there music to listen to, but there is also a stage to watch, a story to think about, and often subtitles to read. Opera fills the ears, eyes, and mind. The music sets an opera apart from a play or a musical, but these sounds always support the most important part of an opera, the story.

How is an Opera different from a Musical or Play?

A play doesn't have music that is central to the story; in fact, it may not have music at all. Musicals are plays with music. This is something they have in common with operas, but in a musical, the story is told mainly through spoken words, not songs. Music is much more important to the story in an opera than in a musical or a play. That's why the performers in an opera need to be good singers as well as good actors!

Why is Opera so special?

Opera is a unique combination of words, music, and design. All together, these ingredients deliver large amounts of information about the characters to the audience. Many different people--the composer, librettist, set designer, director, musicians, and singers--all work together to produce this special art form. In schools, opera is especially important because it represents literature come to life!

How old is Opera and where did it come from?

Opera is about 400 years old. It started in Italy, towards the end of the 16th century.

What's in an Opera?

Traditionally, operas began with an overture, which usually introduces the audience to musical themes used later in the opera. Because of this, some composers write the overture last! Operas contain musical numbers for many different combinations of characters - solos, duets, trios, quartets, quintets and so on. Then there also may be a chorus as well as an orchestra or piano to provide the music.



Opera Terms Glossary

Act	A section of the story, often followed by an intermission in long operas.
Baritone	An adult male singing voice between tenor (highest) and bass (lowest) range.
Composer	The person who writes the music for the opera.
Conductor	The person who leads the orchestra.
Director	The person who teaches the singers/actors how to do their roles.
Finale	The last or final number in an 'act' or entire opera.
Libretto	The words/lyrics (text) to an opera.
Librettist	The person who writes the words (text) to an opera.
Mezzo-Soprano	Female singing voice whose vocal range lies between the soprano (high) and the contralto (low).
Orchestra	A group of instrumental musicians led by a conductor.
Overture	Music played by an orchestra or a piano before an opera begins.
Opera	A dramatic play set to music and entirely sung by the performers.
Role	The character that a singer portrays
Rehearsal	The practice it takes to get ready for a performance.
Props or Properties	Small items that singers/actors use or carry on stage.
Score	A printed sheet or book with the words and music of an opera.
Set	The scenery on stage.
Soprano	The highest of the four standard singing voices.
Tempo	The speed of the music.
Tenor	The highest of the ordinary adult male singing range.



A Children's Chorus

What will I see and hear?

You'll see and hear boys and girls with unchanged voices. This means that the voices of young children, both the boys and girls, have the same range and tone quality because their vocal chords and larynx are still similar. After puberty, a boy's larynx becomes larger and, as a result, both his singing and speaking voices can become much deeper. At this point, a boy would move into a choir with mature voices.

In *The Secret World of Og* you will hear some singers perform **arias**, or solo songs, **duets**, a song with 2 singers, as well as **ensemble pieces** with the entire chorus.

This Production

Conducted by Diana Hochella

Sung in English by the Michigan Opera Theatre Children's Chorus

Run time is 65 minutes.



Discussion Questions

Part I: Art in Our Lives

- What is art? What is music? How do these fit into our lives?
- Define what opera is, and what it is not. How does it differ from other musical and/or theatrical forms?
- What was your first exposure to opera? What do you remember about it?
- Do you consider yourself an artist? What are the criteria for being an artist?
- Did you identify with any characters in this opera? Why or why not?

Part II: About the Production

- How did you see the technical elements support the story? What did the costumes tell us about the characters, etc.? Did anything in particular stand out?
- How did the music reinforce the action on stage? What musical changes did you note throughout in terms changes in setting and atmosphere?
- How does Dean Burry's music help to build the characters in this opera?

Part III: Story and Themes

- What is play? What is the difference between playing at baking a cake and really baking a cake? What is the difference between playing at math and doing math?
- The Og known as "Captain Hook" says he likes to be a villain, but is he a real villain? Why or why not?
- All of the characters in the opera pretend and imitate other fictional characters, but sometimes this pretending becomes dangerous. Can games that involve pretending become too serious? What are some ways in which playing can stop being fun and become hurtful instead?"
- What would thinking be like to have only one word to speak? What would it mean to have a second word? Why and how do you think the second word was chosen?
- The Ogs take on new vocabulary, and new identities, based on the reading material they happen to find. Have you ever tried to be like a character in a movie, TV show, or book? If so, why? What were the characteristics that you were hoping to take on?

Cross-Curricular Connections: Grades 2-5

English Language Arts

1. Write a review of *The Secret World of Og* and send a copy to the Michigan Opera Theatre. (See Addendum #1)

CCSS.ELA-LITERACY.W.5.1 Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

2. Compare the experience of going to the opera with the experience of reading a book. What is the difference between seeing a story on a stage versus reading it on a page? Do you learn more or fewer details about the plot, setting, or characters from either format? What do you like or dislike about each type of storytelling?

CCSS.ELA-Literacy.RL.4.5 Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

CCSS.ELA-Literacy.RL.5.7

Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

3. Imagine you are one of the siblings in the story. Write a schedule of what you think you might do in the playhouse on a rainy day. Then, imagine you are one of the Ogs in the story, and write a schedule of your rainy day, too. Then, compare the daily lives of each character. How is life different for the siblings and the Ogs? What would it be like to be so small? Why do you think that was?

CCSS.ELA-Literacy.RL.5.3 Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

CCSS.ELA-Literacy.RL.4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

Cross-Curricular Connections: Grades 2-5

English Language Arts

4. Write your own story using characters from *The Secret World of Og*. This can be a “prequel” story (e.g. Write a story about the Ogs discovering new words) or a “sequel” story (e.g. What happens for Penny and her siblings after they return from their adventure with the Ogs?).

CCSS.ELA-LITERACY.W.3.3B Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.

5. Write a blog post about your visit to the Detroit Opera House, including a review of *The Secret World of Og*. Make sure to tag #michiganoperatheatre in your posts, and don’t forget to e-mail a copy of your review to ascobie@motopera.org.

CCSS.ELA-LITERACY.W.5.6 With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.

Cross-Curricular Connections: Grades 6-8

English Language Arts

1. Write a review of *The Secret World of Og* and send a copy to the Michigan Opera Theatre. (See Addendums 1 & 2)

CCSS.ELA-LITERACY.W.7.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

2. Choose a scene from *The Secret World of Og* and rewrite it, changing one detail of the story (you could change what characters are in the scene, what they say, what props are used, where the scene takes place, etc). Then, think about how that small change affected the outcome of the story. How would the opera have turned out differently if events had unfolded the way you imagined them?

CCSS.ELA-Literacy.RL.8.3 Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character or provoke a decision.

CCSS.ELA-Literacy.W.8.3 Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

3. Choose an element from the opera (performance, lighting, scenic design, costume design, directing, composition) and write a short research paper on the topic. When completed, create a corresponding Power Point presentation to share with your class.

CCSS.ELA-LITERACY.W.8.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

Cross-Curricular Connections: Grades 9-12

English Language Arts

1. Write a review of *The Secret World of Og* and send a copy to the Michigan Opera Theatre. (See Addendum #2)

CCSS.ELA-LITERACY.W.11-12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

2. Create and present an informational presentation about opera that utilizes video and/or audio clips, Power Point slides, photos, etc.

CCSS.ELA-LITERACY.SL.9-10.5 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

CCSS.ELA-LITERACY.SL.9-10.4 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

3. Select one of your favorite scenes from the opera and read the correlating selection from Berton's children's book. Do the characters and plot seem the same? Does knowing that Berton's work came first change the way you view either passage?

CCSS.ELA-LITERACY.RH.9-10.6 Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

CCSS.ELA-LITERACY.RL.9-10.9 Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

Cross-Curricular Connections: Grades 9-12

English Language Arts

4. Individually or in small groups, have students brainstorm “Who, what, where, when, why, how” questions they may have relating to *The Secret World of Og*. These could be about the production itself (“What is the process of putting up an opera?”), about the themes represented in the opera (“Do the stories you read shape who you are?”), or the historical context of the piece (“What was happening in Canada in the 1960s, when *Og* was first published as a book?”). Let students choose one question to guide their research project, and then share final projects with the class.

CCSS.ELA-LITERACY.W.11-12.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.



Further Reading

More classic stories of adventure and discovery!

For Middle Grade Readers:

The Secret World of Og by Pierre Berton

Read the book that inspired the opera! The Canadian Classic, written by Pierre Berton and illustrated by his daughter, Patsy, has sold more than 200,000 copies in four editions. Berton often cited *The Secret World of Og* as his favorite of his forty-seven books.

Peter Pan by J.M. Barrie

One of the books read by the Ogs to develop their language, Peter Pan is a character created by Scottish novelist and playwright J. M. Barrie. A mischievous boy who can fly and never grows up, Peter Pan spends his never-ending childhood adventuring on the small island of Neverland as the leader of his gang, the Lost Boys, interacting with mermaids, Native Americans, fairies, pirates, and occasionally ordinary children from the world outside of Neverland.

The Hobbit by J.R.R. Tolkien

A great modern classic and the inspiration for another children's opera by Dean Burry. Bilbo Baggins is a hobbit who enjoys a comfortable, unambitious life, rarely traveling any farther than his pantry or cellar. But his contentment is disturbed when the wizard Gandalf and a company of dwarves arrive on his doorstep one day to whisk him away on an adventure.

The Lion, the Witch, and the Wardrobe by C.S. Lewis

Peter, Susan, Edmund, and Lucy Pevensie - are among many children evacuated from London during World War II to escape the Blitz. They are sent to the countryside to live with professor Digory Kirke. Exploring the professor's house, Lucy finds a wardrobe which doubles as a magic portal to a forest in a land called Narnia.

A Wrinkle in Time by Madeline L'Engle

Everything is wrong in Meg Murray's life. In school, she's been dropped down to the lowest section of her grade. She's teased about her five-year-old brother, Charles Wallace. Not to mention that Meg wears braces and glasses and has mouse-brown hair. One dark and stormy night, the family is visited by a disheveled heap of a woman named Mrs. Whatsit. Eccentric and brilliant, she will turn out to be the force who spurs on Meg, Charles Wallace, and their new friend, Calvin O'Keefe, to embark on a dangerous quest through space to find their father.

For Young Adult Readers:

***The Princess Bride* by William Goldman**

As Florin and Guilder teeter on the verge of war, the reluctant Princess Buttercup is devastated by the loss of her true love, kidnapped by a mercenary and his henchman, rescued by a pirate, forced to marry Prince Humperdinck, and rescued once again by the very crew who absconded with her in the first place. A tale of true love and high adventure, pirates, princesses, giants, miracles, fencing, and a frightening assortment of wild beasts—*The Princess Bride* is a modern storytelling classic.

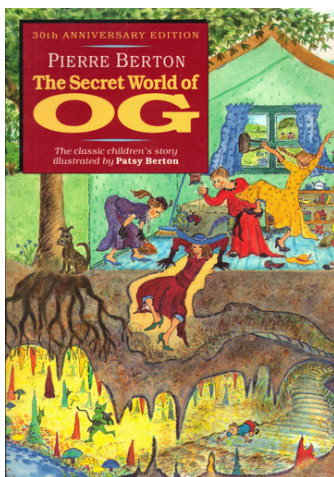
***The Golden Compass* (His Dark Materials, #1) by Philip Pullman**

Set in a parallel universe, it features the journey of Lyra Belacqua to the Arctic in search of her missing friend, Roger Parslow, and her imprisoned uncle, Lord Asriel, who has been conducting experiments with a mysterious substance known as "dust".

Graceling by Kristin Cashore Set in a world where some people are born with a Grace – a unique, sometimes uncanny, gift – this is the story of Katsa, whose Grace, demonstrated at an uncomfortably early age, is for killing. This makes her a perfect tool for her uncle, King Randa, but Katsa chafes at the way she is being used – and even more at the injustices she sees around her. Then she meets Prince Po, who has a Grace to match hers...perhaps. She never expects to become Po's friend. She never expects to learn a new truth about her own Grace – or about a terrible secret that lies hidden far away...a secret that could destroy all seven kingdoms.

***Eragon* (The Inheritance Cycle) by Christopher Paolini**

The book tells the story of a farm boy named Eragon, who finds a mysterious stone in the mountains. Not knowing the origin or worth of the stone, he attempts to use it as payment to a butcher. A dragon he later names Saphira hatches from the stone, which was really an egg. When the evil King Galbatorix finds out about Eragon and his dragon, he sends his servants, the Ra'zac, after them in an effort to capture them. Eragon and Saphira are forced to flee from their hometown.





Michigan Opera Theatre

Introduction

Michigan Opera Theatre (MOT), the state of Michigan's premier opera company, which, through its commitment to producing and presenting the very best professional productions of opera, dance, musical theater, and arts education programming, serves as a statewide cultural resource.

The vision of Founder and Artistic Director Dr. David DiChiera, and led by President and Chief Executive Officer Wayne S. Brown, MOT offers an essential, vibrant contribution to the quality of life for Detroit-area residents and to communities throughout the region. This dynamic cultural resource exemplifies artistic excellence. Since its founding in 1971, MOT has offered southeast Michigan the finest arts and cultural performances, concerts, education, and entertainment. By presenting culturally significant productions relative to the diverse populace of the region, such as *Porgy and Bess*, *Anoush*, *King Roger*, *Dead Man Walking*, and the world premiere production of *Margaret Garner*, MOT has brought the magic of live theatre to thousands of people.

In April of 1996, on the Company's twenty-fifth anniversary, the ribbon was cut for the grand opening of the Detroit Opera House. Michigan Opera Theatre joined the ranks of major opera companies worldwide with the multi-million renovation of a 1922 movie palace. Michigan Opera Theatre is one of only a few opera companies in the United States to own its own opera house. The product of Dr. DiChiera's dream, the Detroit Opera House is comparable to the world's greatest houses in visual and acoustical beauty.

Our Mission

Michigan Opera Theatre is the premier multi-disciplined producer and presenter for opera, musical theatre, and dance in the Great Lakes Region. Based in the city of Detroit, the organization engages artists of national and international stature for stellar main stage and outreach performances, and provides compelling cultural enrichment programs for the diverse audiences and communities that it serves, making it one of Detroit's pillars of arts and culture.

Select Awards and Honors

Best Opera: *Cyrano*, Wilde Awards 2017 | Best Opera: *The Passenger*, Wilde Awards 2016 | Best Opera, *Elektra*, Wilde Awards, 2015 | Founder and Artistic Director Dr. David DiChiera named the 2013 Kresge Eminent Artist | Opera Honors Award to Dr. David DiChiera, National Endowment for the Arts, 2010 | Outstanding Service in the Field of Opera for Youth, National Opera Society, 2006 | Success in Education Award, Opera America, 2002

Michigan Opera Theatre's Department of Education and Community Programs

The Department of Education and Community Programs has brought its varied musical programs to every age group in Michigan for nearly 40 years. Artists visit schools, community centers, and stages throughout Michigan, performing shows that range from lively children's operas to musical revues.

Founded by Karen V. DiChiera, the Department of Education and Community Programs serves the entire state with quality entertainment and education. Since its inception, the Department of Education and Community Programs has been honored with awards and recognitions including the Governor's Arts Award, a Spirit of Detroit Award, and multiple Philo T. Farnsworth Awards for Excellence in Community Programming, among others. Touring productions, concerts, workshops, and residencies have reached many thousands of people throughout the state of Michigan, and programs have extended as far as Wisconsin, Minnesota, Illinois, and



Canada. With an ever-growing repertoire of productions, an exciting roster of up-and-coming singers, and a circle of experienced and passionate teaching artists, the Department of Education and Community Programs continues to provide people of all ages with opportunities for access, growth, and learning through the arts.



Contact and Sources

Contact

For more info about Michigan Opera Theatre Children's Chorus please contact:

TWANETTE NASH | MOTCC Chorus Administrator
313.680.6682 | tnash@motopera.org

Visit us online: Website: www.motcc.org

Facebook: Michigan Opera Theatre Children's Chorus

For more info about the Department of Education and Community Programs please contact:

ANDREA SCOBIE | Director of Education
313.237.3429 | ascobie@motopera.org

Visit us online: Website: www.michiganopera.org

Facebook: Michigan Opera Theatre

Instagram: @MichiganOpera

Twitter: @DetOperaHouse

Sources

Production photos courtesy of Sarasota Youth Opera

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

<https://www.penguinrandomhouse.ca/authors/2215/pierre-berton>

<http://www.sarasotaopera.org/educationandoutreach>

<http://housefulofchaos.com/book-review-the-secret-world-of-og/>

Addendum #1: Writing a Review (Grades 2-5)

Title and Overview: Reviewing <i>The Secret World of Og</i> (for young writers) Students will write reviews of MOTCC's production of <i>The Secret World of Og</i> .	Grade Level: 2-6
Subject: English Language Arts- Writing	Standards Addressed: CCSS.ELA-LITERACY.W.1 (Primary) CCSS.ELA-LITERACY.SL.1 (Secondary)
Learning Targets: <i>(What you want students to know and be able to do as a result of learning process)</i> Begin to analyze, interpret, and critique a live performance, learn to develop a framework for criticism, and practice and improve writing skills.	Assessment (s): <i>(The observable traits and dimensions of meeting the learning target)</i> Students will use language and grammar in an effective and concise way to convey their knowledge of the art and their opinion of the production. They will participate in both writing and discussion.

Instructional Plan

Warm Up Discuss and define "review". Start by having students do a "thumbs-up/thumbs down" review of a variety of things, such as: <ul style="list-style-type: none"> • Soccer • Brussels Sprouts • Snow • Swimming <p>Draw attention to the fact that everyone has a different opinion and reinforce that these opinions are all OK. As we write reviews, they will all be different, and everyone will have something specific that stuck out to them about the performance. Move from here into beginning to reflect on the performance. Ask students to raise their hands if they agree with the following statements:</p> <ul style="list-style-type: none"> • I enjoyed the performance VERY MUCH • I enjoyed the performance somewhat • The music in the opera was exciting • The costumes stuck out to me • I really noticed the lighting during the opera • I would like to see this opera again

Introductory Activity- Word Popcorn

In a circle, get a pat-clap-snap-snap rhythm going (pat on legs, clap, snap right, snap left). On the second snap, let each student around the circle give a word that describes how they felt about the opera ("Fun!" "Exciting!" "Long!"). Teacher should keep a list on the board of all the words used, and should encourage no repeated words if possible. These words can be displayed for reference as students write their reviews.

Developmental Activity

Have students individually fill out the Reviewer's Corner worksheet which allows them to reflect on specific elements of the opera.

Guided Practice

Have students write their reviews. This should ideally be a solo activity, but students could also write in pairs to support one another if necessary. After reviews are written, allow students to share some or all of their reviews in small groups.

Reflective Practice

Gather again in a circle and allow students to respond to the following questions:

- What was challenging about writing the review?
- Did anyone else give a different review than you? What did you hear from others?
- Did hearing someone else's review change your mind on your own? Why do you think that is?
- Are reviews important? Why or why not?
- Even if there were things you didn't like about the opera, does the opera still have value? Why?

Reviewer's Corner

After you attend the opera, think back to what you saw and experienced.

PERSONAL RESPONSE:

- How did the opera make me feel? Was I amused, stimulated, provoked, sad, inspired, angered, afraid, excited, etc. during this opera?

- Did I enjoy the opera?

- What did I learn?

- What were the most and least enjoyable aspects of the production?

MOST ENJOYABLE	LEAST ENJOYABLE

- Would I recommend this opera to others? Why?

THE PLOT:

- What was the opera about?

- Was the ending satisfying? Did it wrap up all of the loose ends?

- Were there any unexpected twists in the plot?

THE PERFORMERS:

- Were the characters natural or exaggerated, realistic or unbelievable, studied or spontaneous? In other words, did they appear to be 'real'?

- How strong was your empathy (understanding, liking, feeling) with particular characters – how strongly did you care for or about them and what was happening to them?

THE DESIGN/SET/COSTUMES:

- What were the sets/costumes/lighting like? What did you like/dislike about these elements? Would you make any changes?

Addendum #2: Writing a Review (Grades 6-12)

Title and Overview: Reviewing The Secret World of Og (for older writers) Students will write reviews of MOTCC's production of The Secret World of Og.	Grade Level: 7-12
Subject: English Language Arts- Writing	Standards Addressed: CCSS.ELA-LITERACY.W.1 (Primary) CCSS.ELA-LITERACY.SL.1 (Secondary)
Learning Targets: <i>(What you want students to know and be able to do as a result of learning process)</i> Build on analytic and interpretive skills, strengthen framework for criticism, practice and improve writing/communication skills, and gain a deeper understanding of what a review can/should be (beyond, "I liked it").	Assessment (s): <i>(The observable traits and dimensions of meeting the learning target)</i> Students will use written and spoken language and grammar effectively to convey their analysis of MOTCC's production. Students will actively participate in discussion and group work, adding their own insight and opinions.

Instructional Plan

Warm Up/Introductory Activity

Start by asking students how they choose what movie to see, book to read, or video game to play. Have students consider the following questions:

- Do you ever read reviews of movies, music, books, games, restaurants or anything else? How much do they determine whether you will or won't choose to experience something?
- Have you ever reviewed something online? What was that like?
- Where are you most likely to read reviews? Do you tend to turn to professional critics, like those you find writing for The Free Press or the New York Times and other newspapers, or do you tend to read user reviews on sites like Amazon, Yelp, GoodReads or Rotten Tomatoes?
- Is there any difference between professional reviews and the kinds of user reviews you find on those sites? What role do you imagine professional critics in particular play in shaping public opinion about the things they review?
- What responsibility do you think reviewers of all kinds have to the subjects they are reviewing, or to their readers?

Developmental Activity- Theory of Critique

Have students get in small groups, and have each group read one of essays on reviewing by a New York Times critic (Appendix 2). As a group, have students discuss the main ideas and be prepared to share with the full class each reviewer's theory of criticism. Allow for some reflection once all groups have shared; did any of what they read or heard come as a new insight? Do they disagree with any of what they read or heard?

Guided Practice

Have students write their reviews and then share some or all of them with either a partner or a small group. You may hand out the Reviewer's Corner worksheet found in Appendix 1 (or modify it for older students) if it will be helpful to them in structuring their reviews.

Reflective Practice

Count students off by 5's, and have each student in the number group briefly address their numbered questions before the class.

Group 1: Is everyone qualified to be a critic?

Group 2: How did the process of writing your own review influence or change your opinion on the role of reviews/reviewers?

Group 3: Is it possible to write a wholly non-biased review?

Group 4: If an opera, play, video game, etc., gets universally bad reviews from professional critics, does it still have merit?

Group 5: Does criticism matter?

Step 2: Writing the Review

After you have seen the opera and written some responses in the lines above, you must then write your review. This should be written in a series of paragraphs, with a catchy title, incorporating the following format:

1. Introduction

Include a short introduction and thesis statement. State the facts about the opera – the title, the director, the company, date and place of production and any other useful information.

2. The Plot

This is where you write about what the opera was about (see your notes above), including the style of opera this is. Give your personal impression of the production here, and any other insights into the plot/themes etc.

3. Performances

Write about the acting, and give examples from the opera. Consider movement, mannerisms, gestures, relationships with other character etc.

4. Production Elements (Designs, staging, etc.)

Be specific! What makes this production unique? Describe the setting and the costumes (see notes above) and give your opinion on them. Comment on the use and effectiveness of lighting and sound.

5. The Conclusion

Make any other comments you feel are relevant. Decide whether the opera was successful overall. You could give a recommendation- should others go see this opera?

Advice on How to Write a Review by *Three New York Times* Critics (For Grades 7-12)

Adapted from The Learning Network: Teaching and Learning with the New York Times

Advice on How to Write a Review

Neil Genzlinger, Television Critic

A lot of people think a review is simply watching a movie, playing a video game, reading a book or whatever and then saying whether you liked it. And that is all that a lot of reviewers do.

But to me, a review like that is useful only to readers who have the exact same tastes and interests as the person writing it. That's why I always try to keep two things in mind when I'm reviewing: One, who am I writing this for? And two, who is the movie, video game, etc. that I'm reviewing made for?

Let's start with the first point, because it really shapes the way you try to experience the thing you're reviewing and the way you write about it. Say you're reviewing a movie. Are you writing your review for a newspaper like *The Times*, which circulates to a vast, general audience — that is, it's read by a broad cross-section of people? Or are you writing your review for a film journal or magazine, which is read primarily by people who see lots and lots of movies and know a lot about how films are made, the history of movies and so on?

If you're writing for a general audience, keep in mind that most people see maybe six movies a year in a theater and that they aren't experts on the terminology of filmmaking. They won't know what movie terms like “anamorphic” and “locked-down shot” mean. And there's a low probability that they will have seen all of the movies that you (since you're a film reviewer) have seen, so if you compare the film you're reviewing with six others you're familiar with, they'll be lost. But if you're writing for a film magazine, the opposite of all those things is true. Readers of those magazines know all the filmmaking jargon, and they might see 100 movies a year. The same principles hold true for a review of something like a video game. Are you writing the review for a general audience, or for hard-core gamers?

Just as important, a good review takes into account who the target audience for the product is. If you're a 15-year-old guy and a hard-core gamer but you're reviewing a video game made for 9-year-old girls, well, of course you're not going to like the game. In fact, you'll probably be tempted to make fun of it. But that's not your job. Your job is to figure out whether a 9-year-old girl would like the game, and if so to say why, and if not to say why not.

This is where reviewing gets difficult, because you may have to do some homework in order to approach the game as a 9-year-old girl would. Is the game play easy enough for a kid that age, but hard enough that it will be challenging for her? Is the story likely to be interesting to a 9-year-old girl? What other games are popular with 9-year-old girls, and is the one you're reviewing different from and better than those games, or is it just ripping them off?

I take the same approach when I review a movie, a TV show, a play or a book. The review isn't really about whether I liked the thing at all. It's about whether the people it's intended for would like it.

Advice on How to Write a Review

Jon Pareles, Popular Music Critic

Reviews are where an experience meets ideas. You go to a concert, a movie, an art exhibition, a restaurant, and it makes you think. Maybe the experience is a catalyst for a brand-new idea; maybe it crystallizes something you've been thinking about for a while. It becomes something worth writing about.

The job of the reviewer is to get both the experience and the ideas into words — and into proportion. In some ways, a review is the same as reporting: The facts have to be correct and presented in a coherent way. And in some ways, a review is very different from reporting: Your subjective experience and your reactions — intellectual, emotional, visceral— are a big part of it.

The best criticism merges the details of the individual experience — the close-up — with a much broader picture of what the experience means. It's not just about that concert or art exhibit. It's about how to listen or how to look. It's about changing the perception your readers will bring to the next experience because your ideas awakened theirs.

Yes, that's a tall order. You need to select your details. You need to make sure your ideas are clearly expressed. You need the writing itself to be engaging, to be worth that reader's attention. It can be serious, a little poetic, even funny — whatever communicates the ideas.

You'll probably do best if you write about something that leaves you with a strong opinion, positive or negative. (It's always illuminating, and part of a critic's education, to experience something you hate but a lot of people love. Figure out how it works and what it does for its fans, and feel free to explain why you still hate it.)

A review is not about the reviewer. As a reader, I don't care about when you got there or your mood or the weather that day. It's about what you experienced when you met the work head-on with full attention: what your knowledge tells you about the work, what your immediate experience added to that and where the work can lead next. You might be writing about something your readers don't know about but you've discovered; help them share that sense of discovery. Or you might be bringing a new perspective to something familiar. Make it convincing. It's about feeling, learning, thinking, judging. And making all that vivid to your reader.

Advice on How to Write a Review

Maria Russo, Children's Book Editor

When I review a book, I think of it as something that has been entrusted to me. I am taking on a responsibility. But the responsibility goes in two directions. First, you have to be sure to do right by the author — that is, to show that you understand the book on the terms the author intended it. You have to get the facts right, as in all journalism. I always keep in mind how hard an author works to finish a book, and I try to respect that work.

But the second — and probably the paramount — responsibility is to my own readers, the people reading my review to figure out whether they should spend their money and valuable time on a book. I would never want to recommend something that I think would be a waste of someone's time, or even just an “eh” way to spend time, when there are tons of great books out there for every taste.

When I read a book that I'm going to be reviewing, I pay close attention to my own instincts. How does it make me feel? Am I finding myself reluctant to put it down? Or is it giving me nagging, bad feelings in my

stomach? When I sit down to write the review, what I'm ultimately trying to do is document my reaction. That's I guess what makes a review feel "honest."

The first job when writing a review is to make it clear, probably in the first few paragraphs, that you know what the book is about and what the author is trying to do. That means making clear whether this book is, say, fantasy or taking place in the real world, who the characters are, what the basic plot is.

Still, you don't want to give away the entire plot. This is a big rule of reviewing. It's true for movies and TV, but especially for books. People get really angry about spoilers. What you have to do is describe the basic plot structure, the challenge or predicament the characters are in. Then you want to talk about how they are going to solve their problem without being too specific, because that would be a spoiler. You can say what they learn and how they changed; you just can't say exactly what happens to them.

The second task — and privilege — you have, is to convey your opinion. It used to be that you never ever, or very rarely, used "I" in a review. I didn't like this, or this isn't my favorite part of the book. But that has changed, and so the challenge for a reviewer is not to use too many I's, because that can weaken the review. Make sure you have some statements in there that, even if they're your opinion, you can state them in a direct way, without saying "I think." You can say, for instance, "This book succeeds in painting a believable picture of middle school life in contemporary America" without saying "I think." You have, after all, been to middle school in America! So you've earned the right to assert that.

The most important difference between a book report and a book review is that when you write a book report for school, it's a book that is already out there. It has an audience and reputation built already — that's why teachers assigned it. But when you're writing a book review, it is always going to be something new — even something that hasn't been published yet. But that also makes it even more of a responsibility. You can't do any damage to a book when you're writing a school report, but a new book is still building an audience. People are still figuring out: Is this a good book? Is this an important book? You have to be fair to this book, but it's also a privilege to influence the reputation of a book and its life in the world.

The final thing I would say is that in a book review, as far as I can tell, teachers often give a lot of rules about stuff like transition sentences and topic sentences. The writing can be really cut and dried that way. When you're writing a review, you should think of it as a literary form. Literary criticism is an old and storied literary genre in itself. You should feel that you can be creative. You can make your sentences start with unexpected words. You can make short paragraphs. You can create lists in there if you want. You can really play around with the form, in a way that your teachers sometimes don't let you, but you should feel free to do because writing a book review is purely about the pleasure and excitement of reading. You don't have to prove anything to your teacher, you just have to express your own passions, opinions and perceptions.

Addendum #3: Make it Yours

<p>Title and Overview: Make it Yours</p> <p>Students will use the stylistic elements adopted by the Ogs as inspiration for writing and performance.</p>	<p>Grade Level: 2-8</p>
<p>Subject: ELA/Theatre</p>	<p>Standards Addressed:</p> <p>Theatre ART.T.I.2-4.2 Dramatize real and non-real characters ART.T.I.5.2 Improvise real and non-real characters. ART.T.I.8.2 Utilize role playing and characterization skills to perform in ensemble scenes.</p> <p>Writing CCSS.ELA-LITERACY.W.3.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. CCSS.ELA-LITERACY.WHST.6-8.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p>
<p>Learning Targets: <i>(What you want students to know and be able to do as a result of learning process)</i></p> <p>Identify and differentiate styles of character and language; write scenes or short stories in different styles.</p>	<p>Assessment (s): <i>(The observable traits and dimensions of meeting the learning target)</i></p> <p>Students will successfully write and perform original work with clearly defined characteristics and style.</p>

Instructional Plan

<p>Introductory Activity</p> <p>Review the different characters you met in the World of Og, and the personas that they took on, and write them where all students can see.</p>

You should be able to recall:

- Sherriff
- Captain Hook
- Smee
- Spies
- Ogs

Developmental Activity

Assign each student a partner (or allow them to choose) and let everybody practice greeting one another in each of these character styles (as a pirate, a cowboy, an Og, etc.).

Guided Practice

Group 2-3 partner pairs together into larger groups and assign or let them self-select one these character styles. Each group is responsible for writing a scene or short story which includes:

- Introduction
- Conflict
- Resolution

Allow students time to write, and once scene/short story is completed, allow students time to rehearse on their feet. Each student might be required to play a character, or there could be a "director" or "stage manager" role if desired.

Reflective Practice- Partner Swap or Group Discussion

Have students find a different partner with whom to answer and discuss each question, or conduct a full class discussion.

- How could you tell who each performer was portraying?
- How did it feel to play your character?
- How did you use language in this activity? (E.G. How did a pirate character speak differently than a spy?)
- How did you use movement in this activity? (E.G. How did a spy move differently than an Og? How did you know you were meeting a cowboy?)
- How did you know an Og was saying, "Hello!" and not "I'm hungry!"?
- As a writer, what did you learn from writing in one unique style? Did it help or hinder your creativity? Why?
- As a performer, what will you take away from this activity?

When you come to the Detroit Opera House there are many people working behind the scenes to create an amazing performance.



Let's see what everyone does. Maybe you can help out!

Let's get started...

Ushers:

Ushers assist visitors by showing them the way to their appropriate seats.

Will you find the following seats and color them in?

B: 1,2,3	C: 1,3	D: 1,2,3	E: 1,3	F: 1,2,3	F: 10	E: 5,7
B: 18,19,20	D: 13,15	D: 5,7	F: 18,19,20	C: 9,11	B: 14	B: 5,7
D: 5,6,7	E: 18,20	B: 9,11	D: 18,20	C: 14,15	F: 13,16	E: 9,11
	C: 18,20	E: 13,16	D: 9,10,11	F: 13,16		

G	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	G
F	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	F
E	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	E
D	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	D
C	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	C
B	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	B
A	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	A

What does it spell? _____

This is what you say at curtain call when you like an opera!

Orchestra:

An orchestra is a large, instrumental ensemble that contains sections of string, brass, woodwind, and percussion instruments.

Instrument word search:

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

BASS
BASSOON
CELESTE
CELLO
CIMBASSO
CLARINET
FLUTE
HARP
HORN
OBOE
PERCUSSION
PIANO
TIMPANI
TROMBONE
TRUMPET
TUBA
VIOLA
VIOLIN

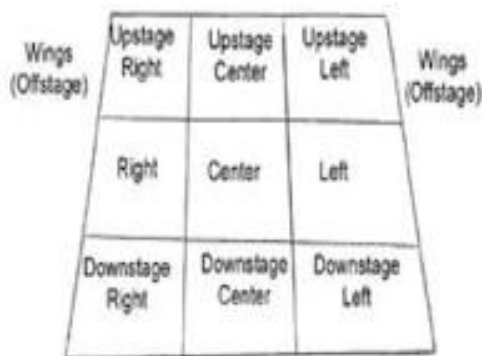
Conducting is the art of directing a musical performance by way of visible gestures. The primary duties of the conductor are to unify performers, set the tempo, execute clear preparations and beats, and to listen critically and shape the sound of the ensemble.

Production Stage Manager:

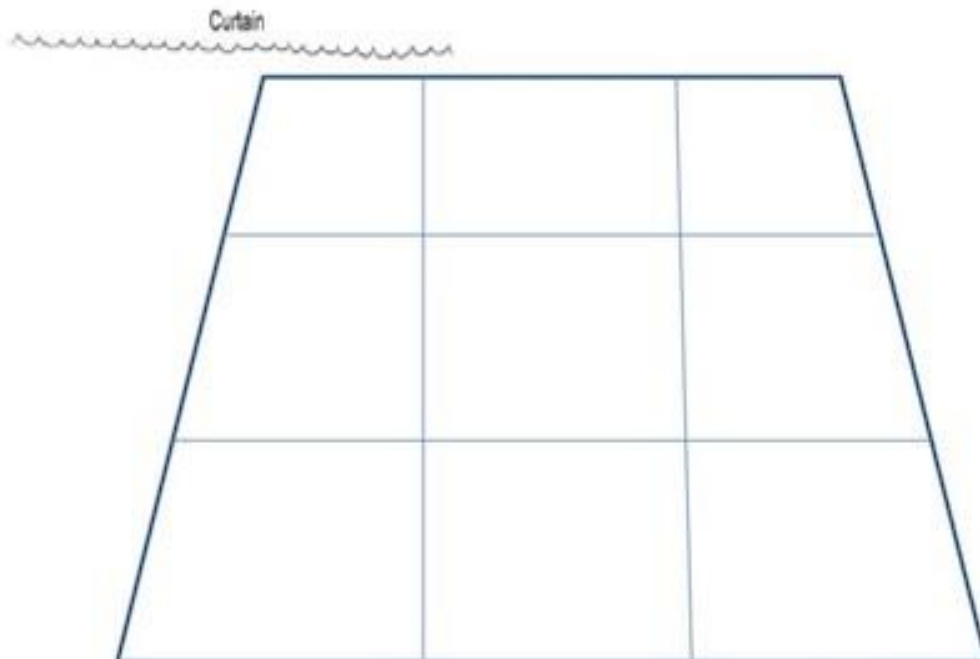
A stage manager is the person who has overall responsibility for stage management and the smooth execution of a production.

He or she is assisted by two assistant stage managers.

One of the many things a Stage Management team does is to keep track of where everyone and everything is on stage. Below is a special map that tells you what we call each area. Will you draw the following things where they go?



- A) A tree Upstage Right
- B) A tree Upstage Center
- C) A tree Upstage Left
- D) A table Center
- E) 2 chairs Right
- F) A person Downstage Center
- G) A person Downstage Left

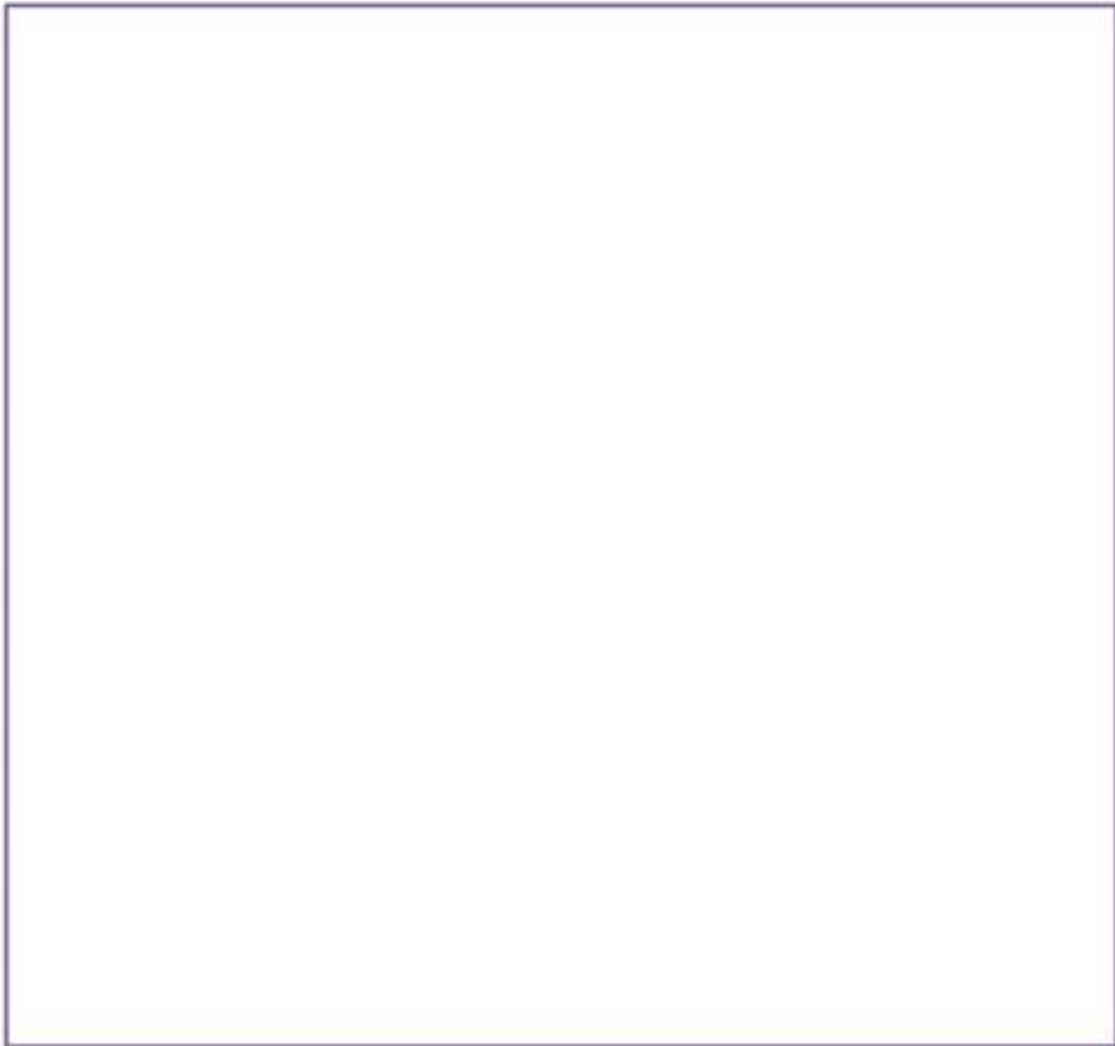


When a stage manager wants everyone to get into place to start the show he calls "Places, places please."

Carpenters:

In theatre, a carpenter is a stagehand who builds sets and stage elements.

Would you like to draw a set that our carpenters can build?



Sound:

Sound Technicians are concerned with the recording, manipulation, mixing, and reproduction of sound. In Opera, the singers are not amplified, so our sound technicians create archival recording and sound effects, among other things.

Would you help us pick out sound effects to tell a story?

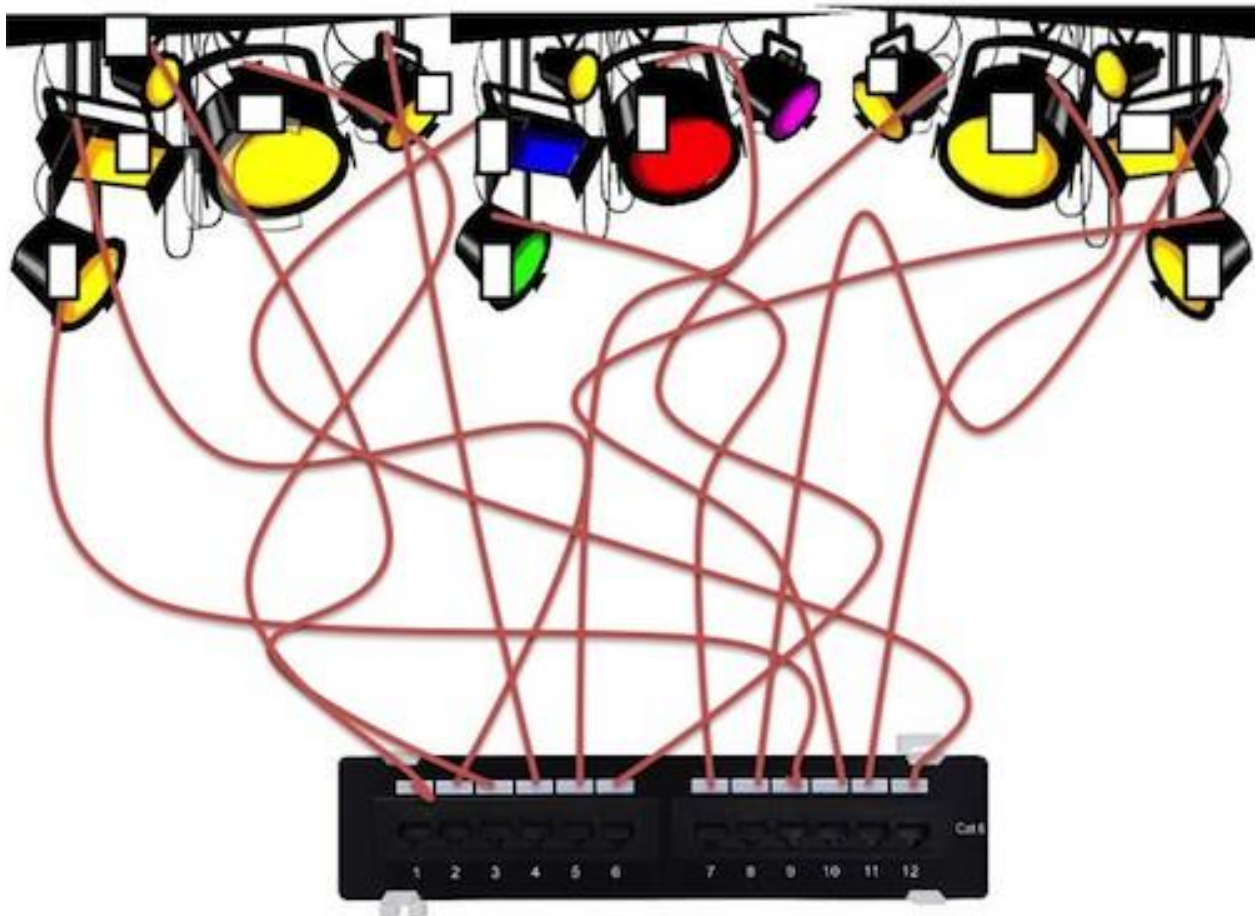
It was a dark and stormy night. Suddenly a loud _____ was heard in the _____ room. This was followed by the sound of _____. I ran to the door to see what was happening and tripped over the _____ and a loud _____ was heard. I have never been so _____ in my life.

The next thing I knew, my alarm clock was _____ing and I had to wake up.

Electricians:

Electricians work with the various aspects of lighting. Some of the positions include the Lighting Supervisor, Master Electrician, Deck Electrician, Light Board Operator, Moving Light Programmer, and follow spot Operator, as well as simply Electrician.

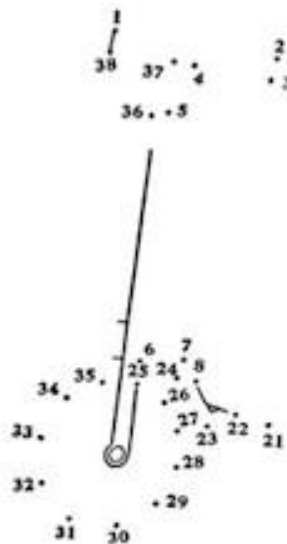
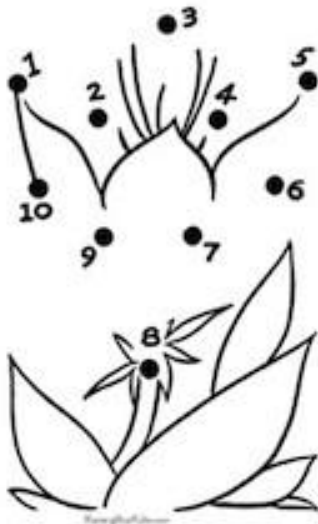
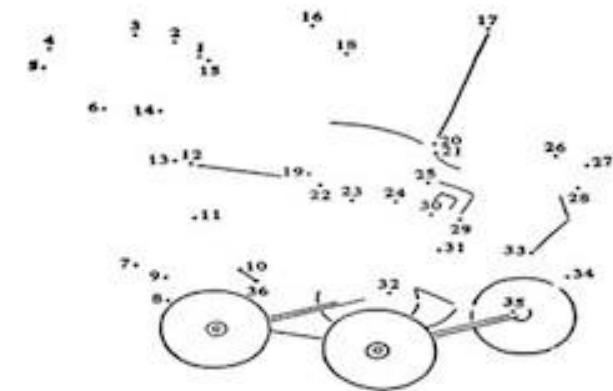
- **Would you help us untangle all these cords and figure out what light is plugged into what plug? You can write the number of the plug into the box on the light.**



Props:

A prop is an object used by a performer on stage. The Props technicians build, repair, organize, and distribute all of the props in an Opera.

Would you help us figure out what props we have by finishing the drawing? Follow the numbers and then color the props.



Wardrobe:

These people are responsible for the maintenance of costume pieces and dressing the performers.

Can you find 5 differences between these 2 pictures?



Hair:

A hair artist uses a performer's own hair, a wig, or extensions to create the correct hair style for a character.

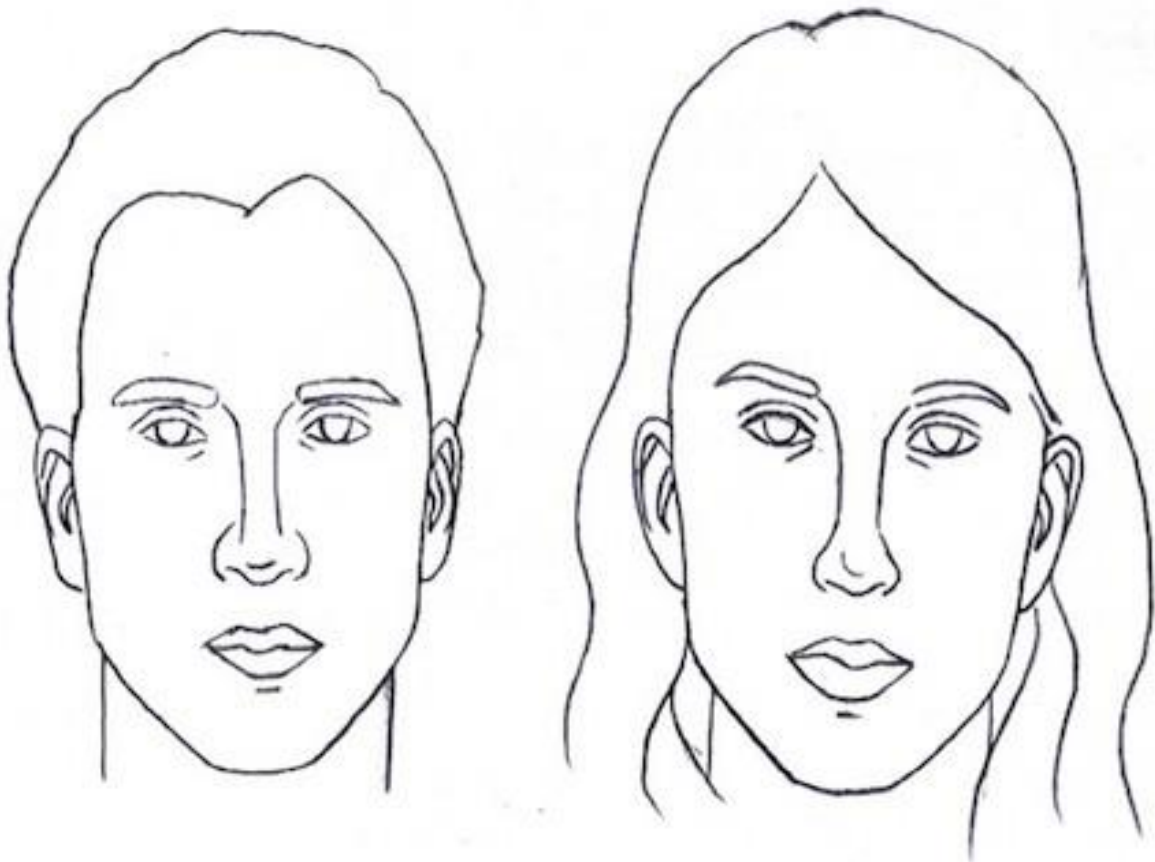
Please connect the hair style to the character:



Makeup:

A makeup artist uses makeup and prosthetics to help transform a performer into their character.

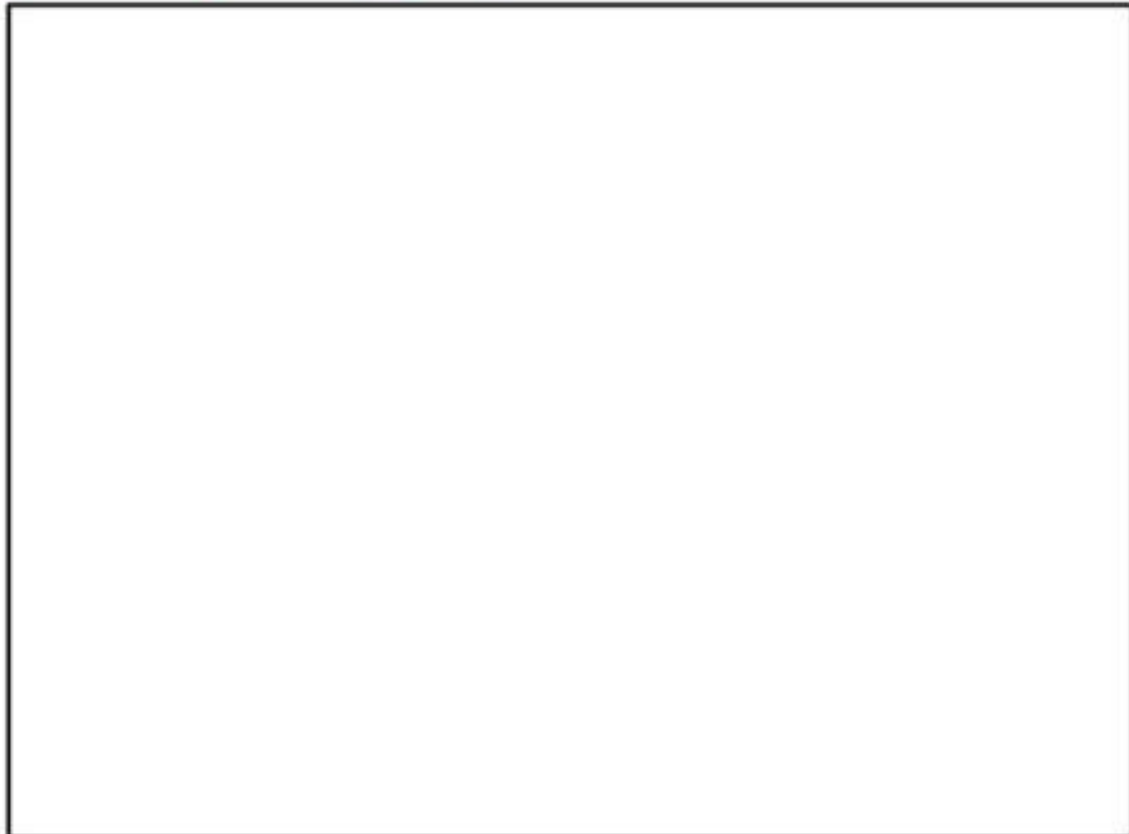
Design makeup for these performers:



Michigan Opera Theatre Children's Chorus:

The Michigan Opera Theatre Children's Chorus is a chorus of children, ages 8-16, who learn musical skills and perform in special concerts, children's operas, and main stage operas at MOT.

Every year the Michigan Opera Theatre Children's Chorus presents A Winter Fantasy Concert. Would you like to draw your idea of a winter fantasy?

A large, empty rectangular box with a black border, intended for a child to draw their idea of a winter fantasy.