THE FROG PRINCE

OPERA IN THE CLASSROOM

The arts have the capacity to engage, inspire and enrich all students, exciting the imagination and encouraging them to reach their creative and expressive potential.

Opera is a multi-disciplinary artform combining music, drama, dance, media and visual arts and is rich in historical, social and cultural diversity. Steeped in tradition, the arts play a major role in the development and expression of cultures and communities, locally, nationally and globally and provide a foundation upon which to explore and celebrate our shared humanity.

Introducing students to opera-based arts experiences can assist in the skills development of;

• multi-literacy — verbal, visual, symbolic and kinaesthetic languages
• communication
• observation
• critical thinking and improve;
• self-expression
• knowledge and understanding
• social awareness and
• personal wellbeing.

Exploring the operatic artform provides students with the opportunity to engage with intellectual, emotional and sensory experiences that enrich their knowledge and understanding of local, regional and global cultures.

Like media and visual arts, dance and drama, opera is a method of storytelling through singing and orchestration in a theatrical setting. As the world evolves, so too does the operatic artform with contemporary companies harnessing new technologies, innovative approaches and exciting collaborations to present works that reflect our time and place whilst celebrating the riches of an operatic repertoire spanning over 400 years.

USING THIS KIT

This resource kit has been created especially for primary school teachers and students to provide a platform for exploring the historical, social and artistic aspects of the Grimm's' tale of *The Frog Prince* and can be used to support an in-school performance, Open Stage Workshop or serve as a broader tool for investigating opera as an art form. The kit includes behind-the-scenes information from collaborators on this exciting new production as well as a variety of activity ideas relating to the Australian Curriculum (AC).

CURRICULUM LINKS

Opera is a multi-disciplinary art form combining music, drama, dance, media and visual arts and links with the Australian Curriculum in the following areas:

The Australian Curriculum (AC) Essential Learnings:

• AC The Arts — Drama
• AC The Arts — Media Arts
• AC The Arts — Music
• AC The Arts — Visual

THE STORY AND CHARACTERS

In this classic Grimm tale, as spoiled princess encounters a sassy frog and an unlikely friendship blossoms. The stakes are heightened as the loyalty of the selfish princess is tested and the frog is magically transformed into a punk-ish prince. They embark on a fantastical and uplifting journey as they learn about acceptance and the importance of friendship.

The Frog Prince

Juniper May

Dwayne

Remington, Raph and Reagon

Phion, Phoebe and Phelix

SCENE SYNOPSIS

Scene 1

Reagan, a special amphibian with powers and who watches over the waterways, could see that Gilbert, our young prince, was selfish and wasteful. During a photoshoot, Reagan put a spell on Gilbert that banished him to the waterways. He could only return to the land of humans when he could convince someone, as selfish and wasteful as himself, the importance of taking care of the planet.

Down the road, a 10 year old girl (soon to be 11), Juniper, was preparing for school camp with her Dad, Dwayne. Juniper was spoilt and heading further down the selfish path.

Scene 2

Juniper is on school camp trying to impress the Phees (Phelix, Phoenix, Phion) who are the "coolest kids in the whole wide world". The Phees enter, complaining about camp and teasing Juniper for not having a mobile phone.

Scene 3

Juniper returns home from camp, begging Dwayne for a mobile phone for her birthday, but he reminds her that she will get one when she turns 13. Juniper leaves in a huff.

Scene 4

Juniper prays to the "Birthday Gods" for a mobile phone for her birthday tomorrow.

Scene 5

The next day, Dwayne surprises Juniper with a mobile phone for her birthday. Juniper races to the abandoned swimming pools to take a "super cool selfie" to show off to the Phees.

Scene 6

While trying to take the perfect photo, Juniper loses balance and drops her phone into the murky water of the pool. While trying to fish her phone out of the water, Juniper manages to pull Gilbert out instead.

Gilbert tells Juniper that he saw her phone go through the filter and into the drain. Gilbert offers to help get back the phone, as long as Juniper followed Gilbert into the drain to meet Reagan.

Scene 7

Juniper and Gilbert enter the sewers and run into Remington, Gilbert's turtle friend, who lives there. Remington and Gilbert explain to Juniper that they are not living in Crystal Creek anymore due to the rubbish and pollution. Remington and Gilbert explain to Juniper about recycling and the responsible disposable of rubbish.

Scene 8 & 9

Juniper and Gilbert run into Raph the Rat, who explains about food wastage and reusing.

Scene 10

Reagan shows Juniper that the world has become a wasteland. Forests littered with nothing but tree stumps, rivers and creeks bubbling and gurgling with chemicals and muck. Clouds cloaked in a thick brown smog; the air so dense it is difficult to breath. Lungs filled with pollution. Eyes watery with grime.

Juniper agrees to spread the word to reduce, reuse and recycle and Gilbert turns back into the Prince.

Scene 11

Gilbert has returned to being the Prince and leaves the sewers with Juniper (who has forgotten all about her phone!).

Scene 12

The Phees see that Gilbert has been found and that he and Juniper are promoting "Reduce, Reuse and Recycle".

HOPPING MAD ABOUT THE FROG PRINCE

1. *The Frog Prince* dates back to at least the 13th century, possibly earlier, but being written and published by the Brothers Grimm helped make it one of the best-known fairy tales.

2. The Grimm brothers where among the best known storytellers of folk tales and popularised stories including *Cinderella* (*Aschenputtel*), *The Goose-Girl* (*Die Gänsemagd*), *Rapunzel*, *Rumpelstiltskin* (*Rumpelstilzchen*), *Sleeping Beauty* (*Dornröschen*), *Snow White* (*Schneewittchen*), *Hansel and Gretel* (*Hänsel und Gretel*) and *The Frog Prince* (*Der Froschkönig*).

3. The Grimm brothers chose a version of *The Frog Prince* that emphasized two values they felt were especially German and important: obedience to parents, and keeping promises.

4. *The Frog Prince* has earlier variations where the frog (or toad) is a girl and the prince must discover the beautiful princess.

5. The original versions of fairy tales can be gruesome, so they are often rewritten and toned down to appeal to the masses.

6. In early versions of *The Frog Prince*, the princess throws the frog against a wall instead of kissing him.

7. In 2009, Disney released *The Princess and The Frog*, which took around four years to create and was Disney's 49th animated film.

8. Some versions of the story are called Iron Henry. In this version, the Frog Prince had a loyal servant named Henry who had three iron bands affixed around his heart to prevent it from breaking in his sadness over his master's curse. When the Frog Prince transforms into his human form Henry's overwhelming happiness causes all three bands to break, freeing his heart from its bonds. (Wikipedia)

AUSTRALIAN CURRICULUM LINKS

YEAR LEVEL	MUSIC	DRAMA	DANCE
F	• Explore how and why the arts are important for people and communities **AC9AMUFE01** • Use play, imagination, arts knowledge, processes and/or skills to discover possibilities and develop ideas **AC9AMUFD01** • Create arts works that communicate ideas **AC9AMUFC01** • Share their arts works with audiences **AC9AMUFP01**	• Explore how and why the arts are important for people and communities **AC9ADRFE01** • Use play, imagination, arts knowledge, processes and/or skills to discover possibilities and develop ideas **AC9ADRFD01** • Create arts works that communicate ideas **AC9ADRFC01** • Share their arts works with audiences **AC9ADRFP01**	• Explore how and why the arts are important for people and communities **AC9ADAFE01** • Use play, imagination, arts knowledge, processes and/or skills to discover possibilities and develop ideas **AC9ADAFD01** • Create arts works that communicate ideas **AC9ADAFC01** • Share their arts works with audiences **AC9ADAFP01**
1-2	• Explore where, why and how people across cultures, communities and/or other contexts experience music **AC9AMU2E01** • Develop listening skills and skills for singing and playing instruments **AC9AMU2D01** • Select and combine elements of music when composing and practising music for performance **AC9AMU2C01** • Sing and play music in informal settings **AC9AMU2P01**	• Explore where, why and how people across cultures, communities and/or other contexts experience drama **AC9ADR2E01** • Use the elements of drama and imagination in dramatic play and/or process drama **AC9ADR2D01** • Create and co-create fictional situations based on imagination and/or experience **AC9ADR2C01** • Share their drama in informal settings **AC9ADR2P01**	• Explore, improvise and organise ideas to make dance sequences using the elements of dance **ACADAM001** • Use fundamental movement skills to develop technical skills when practising dance sequences **ACADAM002**
3-4	• Explore where, why and how music is composed and/or performed across cultures, times, places and/or other contexts **AC9AMU4E01** • Develop listening skills and skills for manipulating elements of music when singing and playing instruments **AC9AMU4D01** • Manipulate elements of music to communicate ideas, perspectives and/or meaning when composing and practising for performance **AC9AMU4C01** • Sing and play music they have learnt and/or composed in informal settings **AC9AMU4P01**	• Explore where, why and how drama is created and/or performed across cultures, times, places and/or other contexts **AC9ADR4E01** • Use the elements of drama to explore and develop ideas for dramatic action in improvisations and/or devised drama **AC9ADR4D01** • Improvise and/or devise and shape drama using the elements of drama to communicate ideas, perspectives and/or meaning **AC9ADR4C01** • Perform improvised and/or devised drama in informal settings **AC9ADR4P01**	• Explore where, why and how dance is choreographed and/or performed across cultures, times, places and/or other contexts **AC9ADA4E01** • Practise and perform dances in informal settings **AC9ADA4P01**

AUSTRALIAN CURRICULUM LINKS

YEAR LEVEL	MUSIC	DRAMA	DANCE
5-6	• Explore ways that the elements of music are combined in music across cultures, times, places and/or other contexts **AC9AMU6E01** • Develop listening/aural skills and skills for manipulating elements of music to achieve expressive effects when composing, singing and playing instruments **AC9AMU6D01** • Manipulate elements of music and use compositional devices to communicate ideas, perspectives and/or meaning when composing and practising music for performance, and notate, document and/or record the music they compose **AC9AMU6C01** • Perform music in a range of forms they have learnt and/or composed in informal and/or formal settings **AC9AMU6P01**	• Explore ways that the elements of drama are combined to communicate ideas, perspectives and/or meaning in drama across cultures, times, places and/or other contexts **AC9ADR6E01** • Explore ways to combine the elements of drama to communicate ideas, perspectives and/or meaning in improvisations, devised drama and/or scripted drama **AC9ADR6D01** • Develop characters and situations, and shape and sustain dramatic action to communicate ideas, perspectives and/or meaning in improvised, devised and/or scripted forms **AC9ADR6C01** • Rehearse and perform improvised, devised and/or scripted drama in informal and/or formal settings **AC9ADR6P01**	• Explore ways that the elements of dance are combined to communicate ideas, perspectives and/or meaning in dance across cultures, times, places and/or other contexts **AC9ADA6E01** • Practise and perform dances using technical and expressive skills in informal and/or formal settings **AC9ADA6P01**

YEAR LEVEL	ENGLISH: LANGUAGE	ENGLISH: LITERATURE	ENGLISH: LITERACY
F	• Understand that language can be used to explore ways of expressing needs, likes and dislikes **ACELA1429** • Recognise that sentences are key units for expressing ideas **ACELA1435**	• Recognise that sentences are key units for expressing ideas **ACELA1435** • Share feelings and thoughts about the events and characters in texts **ACELT1783** • Identify some features of texts including events and characters and retell events from a text **ACELT1578** • Retell familiar literary texts through performance, use of illustrations and images **ACELT1580**	• Identify some familiar texts and the contexts in which they are used **ACELY1645** • Listen to and respond orally to texts and to the communication of others in informal and structured classroom situations **ACELY1646**
1	• Understand that language is used in combination with other means of communication, for example facial expressions and gestures to interact with others **ACELA1444** • Explore different ways of expressing emotions, including verbal, visual, body language and facial expressions **ACELA1787**	• Discuss how authors create characters using language and images **ACELT1581** • Discuss characters and events in a range of literary texts and share personal responses to these texts, making connections with students' own experiences **ACELT1582** • Express preferences for specific texts and authors and listen to the opinions of others **ACELT1583** • Discuss features of plot, character and setting in different types of literature and explore some features of characters in different texts **ACELT1584** • Listen to, recite and perform poems, chants, rhymes and songs, imitating and inventing sound patterns including alliteration and rhyme **ACELT1585** • Recreate texts imaginatively using drawing, writing, performance and digital forms of communication **ACELT1586**	• Respond to texts drawn from a range of cultures and experiences **ACELY1655** • Engage in conversations and discussions, using active listening behaviours, showing interest, and contributing ideas, information and questions **ACELY1656** • Use interaction skills including turn taking, recognising the contributions of others, speaking clearly and using appropriate volume and pace **ACELY1788** • Make short presentations using some introduced text structures and language, for example opening statements **ACELY1657** • Create short imaginative and informative texts that show emerging use of appropriate text structure, sentence level grammar, word choice, spelling, punctuation and appropriate multi-modal elements, for example illustrations and diagrams **ACELY1661** • Re-read student's own texts and discuss possible changes to improve meaning, spelling and punctuation **ACELY1662** • Construct texts that incorporate supporting images using software including word processing programs **ACELY1664**
2	• Understand that spoken, visual and written forms of language are different modes of communication with different features and their use varies according to the audience, purpose, context and cultural background **ACELA1460** • Identify language that can be used for appreciating texts and the qualities of people and things **ACELA1462** • Understand that different types of texts have identifiable text structures and language features that help the text serve its purpose **ACELA1463**	• Discuss characters and events in a range of literary texts and share personal responses to these texts, making connections with students' own experiences **ACELT1582** • Compare opinions about characters, events and settings in and between texts **ACELT1589** • Create events and characters using different media that develop key events and characters from literary texts **ACELT1593** • Innovate on familiar texts by experimenting with character, setting or plot **ACELT1833**	• Use interaction skills including initiating topics, making positive statements and voicing disagreement in an appropriate manner, speaking clearly and varying tone, volume and pace appropriately **ACELY1789** • Create short imaginative, informative and persuasive texts using growing knowledge of text structures and language features for familiar and some less familiar audiences, selecting print and multi-modal elements appropriate to the audience and purpose **ACELY1671** • Identify the audience of imaginative, informative and persuasive texts **ACELY1668**

YEAR LEVEL	ENGLISH: LANGUAGE	ENGLISH: LITERATURE	ENGLISH: LITERACY
3	• Examine how evaluative language can be varied to be more or less forceful • Understand how different types of texts vary in use of language choices, depending on their purpose and context (for example, tense and types of sentences) **ACELA1478**	• Discuss texts in which characters, events and settings are portrayed in different ways, and speculate on the authors' reasons **ACELT1594** • Develop criteria for establishing personal preferences for literature **ACELT1598**	• Identify the point of view in a text and suggest alternative points of view **ACELY1675** • Identify the audience and purpose of imaginative, informative and persuasive texts **ACELY1678** • Plan, draft and publish imaginative, informative and persuasive texts demonstrating increasing control over text structures and language features and selecting print, and multi-modal elements appropriate to the audience and purpose **ACELY1682**
4	• Understand differences between the language of opinion and feeling and the language of factual reporting or recording **ACELA1489**	• Make connections between the ways different authors may represent similar storylines, ideas and relationships **ACELT1602** • Create literary texts by developing storylines, characters and settings **ACELT1794**	• Interpret ideas and information in spoken texts and listen for key points in order to carry out tasks and use information to share and extend ideas and information **ACELY1687** • Plan, draft and publish imaginative, informative and persuasive texts containing key information and supporting details for a widening range of audiences, demonstrating increasing control over text structures and language features **ACELY1694**
5	• Understand that patterns of language interaction vary across social contexts and types of texts and that they help to signal social roles and relationships **ACELA1501** • Understand how to move beyond making bare assertions and take account of differing perspectives and points of view **ACELA1502**	• Present a point of view about particular literary texts using appropriate metalanguage, and reflecting on the viewpoints of others **ACELT1609** • Recognise that ideas in literary texts can be conveyed from different viewpoints, which can lead to different kinds of interpretations and responses **ACELT1610** • Create literary texts using realistic and fantasy settings and characters that draw on the worlds represented in texts students have experienced **ACELT1612** • Create literary texts that experiment with structures, ideas and stylistic features of selected authors **ACELT1798**	• Identify and explain characteristic text structures and language features used in imaginative, informative and persuasive texts to meet the purpose of the text **ACELY1701** • Plan, draft and publish imaginative, informative and persuasive print and multi-modal texts, choosing text structures, language features, images and sound appropriate to purpose and audience **ACELY1704**

ACTIVITIES

PRE-PERFORMANCE ACTIVITIES F—6

Going to the theatre or viewing a live performance might be a new experience for some of our audience members. It is important to brief students on theatre etiquette and appropriate behaviour when viewing a live performance. We believe through educating young people on appropriate theatre behaviour, we are preparing them for a positive arts experiences both during this performance and performances in the future. The activities below can be easily adjusted to suit students age and or grade.

THEATRE ETIQUETTE

Arriving on time

Please ensure that students arrive at least 5 minutes prior to the commencement time of the performance. This will ensure that the production runs smoothly and that there is time at the end of the performance for students to ask the performers any questions they might have about the production. Mobile phones: Please ensure that students have their mobile phones on silent or turned off during the performance. Texting, taking photos or filming on mobile devices is strictly prohibited before, during and after the performance.

Talking

Unless the performance encourages call and response or audience interaction, please ensure that students do not talk during the performance out of respect for the performers and other audience members.

Toilet stops

Please encourage your students to visit the bathroom prior to the commencement of the performance. This ensures limited interruptions during the performance for the artists and the other audience members.

Applause

Applause is always appreciated. Encourage your students to show their appreciation for the artists and their performance by applauding where appropriate.

Q&A forum

After the show there will be an interactive discussion with the artistic team. This is an opportunity for students to ask questions that are specific to the themes and topics they are currently studying and is an important part of the learning process.

SUGGESTED ACTIVITIES AT THE BEGINNING

• As a class, investigate students' prior experiences of watching a live performance.

Suggested questions for your class discussion:

• What show/s have you seen?
• Where was it performed?
• What type of show was it?
• What was your expectation as an audience member?
• As a class, create a list/poster of appropriate and inappropriate behaviour. Analyse the reasons for their decisions.
• Identify and evaluate the similarities and differences between the classroom or school rules and the theatre etiquette outlined above.
• Ask students to create and role play a short scene that demonstrates the impact of theatre etiquette. The scene could explore the negative or positive impact of students' actions.

WHAT IS OPERA

THE ARTS: MUSIC (YEARS 2–6)

Opera is a drama set to music. An opera is like a play in which everything is sung instead of spoken. Operas are usually performed in opera houses.

The singers who sing and act out the story are on the stage, and the orchestra is in front of the stage, but lower down, in the orchestra pit, so that the audience can still see the stage.

The first ever opera was written and performed in Italy in 1597 over 400 years ago! Traditionally operas have big sets and elaborate costumes, but that's not always the case! It really depends on the director of each production, and their creative vision for the piece.

Operas are often performed in Italian, German, French, English or Russian. Sometimes when you go to the opera, if it is performed in another language, the English translation appears on a screen behind or above the performers so you can understand what they are saying.

Traditional opera consists of two modes of singing:

Recitative: A recitative is a song that sounds similar to spoken word and is used to drive the plot and deliver the narrative.

Aria: An aria is a song that is sung solo by a character, usually to reveal their emotions, thoughts and reflections on what is happening in the story. A Simile Aria is a similar mode of singing; however, the lyrics often include similes to help explain what the character is feeling. A simile is when you compare one thing as being similar to another — for example — I felt brave like a lion.

Opera singers have powerful voices that need to be projected loudly so the people at the back of the opera house can hear them. In Opera there are 5 main voice types:

1. Soprano — a high voice (usually female)
2. Alto — a low voice (usually female)
3. Tenor — A high adult male voice
4. Baritone — A male voice lower between tenor and bass
5. Bass — A low adult male voice

CLASSICAL MUSIC

ACTIVITY 1 — THE ARTS: MUSIC (F—6)

The Frog Prince uses music from different composers

1. Download, print and read the following poster from National Geographic on Mozart: https://www.natgeokids.com/au/primary-resource/mozart-music-primary-resource/

2. You can also watch this short clip on his life https://www.youtube.com/watch?v=_-gyNPeYhYc

3. Read through the listening guide on the following page before playing an extract of 'Zu Hilfe!' (*The Magic Flute* — Mozart)

4. Ask children to listen to a piece of music composed by Mozart and discuss their opinions as a class.

   • What did they like?
   • What didn't they like?
   • What kinds of instruments can they identify in the piece?
   • What mood did the piece of music evoke?

5. Play a second piece of music from the performance of '*The Frog Prince*' from the list below:

   • *Quel guardo il cavaliere* (*Don Pasquale* by Donizetti)
   • *Brindisi* (*La Traviata* by Verdi)
   • "*Champagne Aria*" — Fin Ch'han dal vino calda la testa (*Don Giovanni* by Mozart)
   • *O mia babbino caro* (*Gianni Schicchi* by Puccini)
   • *Vainement, Ma Bien-Aimee*
   • *La donna e mobile* — (*Rigoletto* by Verdi)

6. Ask students to compare the piece they have listened to with an extract from the list above. Students can use the space on the 'Listening Guide' handout to record answers

Extension

In pairs, students are to investigate one of the composers. After gathering information about their live, work and features of their music, they can present findings to the class so that all students have an awareness of all three composers prior to the performance.

LISTENING GUIDE

What do you listen for when a piece of music is playing?

Melody

Also known as the tune. This is the part of the music you can hum or sing along to.

Meter

This is part of the music you can tap your foot to. It is similar to a beat and usually fits into two's, threes or fours.

Tempo

This is the speed of the music — how fast or slow the music is. The speed of music is often described in Italian words.

Adagio: Very Slow
Andante: Moderate
Allegro: Lively
Presto: Very Fast

Dynamics

This refers to how loudly or softly the music should be played. This can change during a piece of music.

Timbre

The distinct sound each instrument makes is referred to as timbre. A violin and a trumpet can play the same note, but it will sound very different. The mixture of different instruments playing together and combinations of different instruments makes the same piece of music have different sounds and communicate different moods.

Harmony

Underneath the melody are clusters of notes called chords. Chords can be harmonious and sound gentle and pleasant or they can clash and have a harsh sound. The use of these chords helps create mood and communicate a feeling or emotion.

NAME OF PIECE	Zu Hilfe	
MELODY		
METER		
TEMPO		
DYNAMICS		
TIMBRE		
HARMONY		

Which piece of music did you prefer? Use your notes from table above to support your answer:

_____

_____

_____

AURAL SKILLS AND COMPOSITION

ACTIVITY 2 — THE ARTS: MUSIC (F–6)

Using the score below, adjust the following activities to suit student's age:

1. Say the score out loud using the name of the notes

2. Clap the rhythm together as a class — try to do this in canon!

3. Sing the melody — explore the use of adagio, allegro, andante, presto

4. Students can play the melody on chosen instrument

5. Older students can provide score analysis by asking them to identify the key, time signature, tempo and other notation

Theme from Piano Sonata in A, K. 331

Soprano Recorder

W. A. Mozart
Arr. Mario Duschenes

Andante grazioso

Extension: Musical Dice Game

After playing the score above, cut the music into 8 separates boxes in two bar sections. Match and glue in the boxes labelled 'beginning' and 'end'. Take a dice, whatever number turns up, find the box with the matching number and glue it into the second place. Continue until all boxed have been used. Enjoy playing your new composition!

Beginning			
			End

RECONTEXTUALISING FAIRY-TALES

ACTIVITY 3 — THE ARTS:
DRAMA / ENGLISH
(ADJUST FOR STUDENT LEVEL)

The story of *The Frog Prince* relevant for a modern-day audience. The basic outline and some themes and morals from the story are the same, however, the characters, setting and language has been updated to engage young people today.

A: Freeze Frames

In small groups select a fairy tale. Each group will re-tell the fairy tale using 5 freeze frames. After presenting your freeze frames to the class, see if they can tell which story you are communicating. When creating your freeze frames consider:

1. Everyone in your group needs to have a role that the audience can identify

2. Re-tell the story in order of the events that take place — what key events do you need to communicate to your audience?

3. Use levels to make your freeze frames interesting

4. Use body language and eye level help to focus the audience's attention on key information

5. The audience should be able to see everyone on the stage

6. Rehearse your freeze frames in order so that everyone in your group can confidently move from one freeze frame to the next.

B: Fractured Tales

In the same groups, use your chosen fairy tale from the freeze frame task to add a modern twist. Re-tell your chosen fairy tale using contemporary settings, language and character types, however, you need to stick to the original plot and theme. For example, Rapunzel's tower could be an apartment building in the city.

In your new fairy tale, you need to:

1. Change the view point or perspective — tell the story from a different character's point of view

2. Change relationships between characters — this will help develop your plot — for example

3. Change the genre — change your fairy tale into an adventure, horror, science fiction, western or comedy

4. Change the time period — set your tale in modern times — for example, characters might use computers, talk on mobile phones

Students can write a script or use the devising process to create their performance.

POST-PERFORMANCE ACTIVITIES

POST-PERFORMANCE ANALYSIS

The questions below are adapted from The Arts: C2C Unit mapping for the Responding dimension. Students' responses can be verbal or written.

DRAMA

F–2

- What was the drama about?
- Where did the drama take place?
- How is live drama different to watching a movie?
- What type of movements did they use in the drama you watched?
- What did the movements create?
- What type of voice did the main character use and why?
- Where else have you seen drama happening?

3–4

- What was the drama about? What did you learn watching the performance?
- How did the actors tell the story? Did they use dance, projection, music, storytelling or other conventions in the performance?
- What was your favourite part and why?
- How was it different or similar to other dramas you have seen performed?

5–6

- What was the mood of the performance and how was it created?
- How did the performance recontextualise the story of *The Frog Prince*?
- Choose two elements of drama and explain how effectively they were used in the performance to communicate meaning
- Choose one dramatic convention and explain how effectively it was used in the performance to communicate meaning.

MUSIC

F–2

- When did you hear music in the performance?
- How was music made?
- Why were they making music in the performance?
- What was different and the same about the music you like to listen to and the music in the performance?
- Why do people tell stories through song?

3–4

- Choose one song from the performance and describe it to a friend
- Use the elements of music in your description
- How did the elements of music help to communicate meaning?

5–6

- Explain how the elements of music created meaning throughout the performance
- Choose one specific example from the performance and describe how the elements of music created mood
- What features of classical music could you identify?
- Describe two contrasting pieces of music in the performance using the elements of music to explain how meaning was created.

UNPACKING THEMES

ACTIVITY 4 — THE ARTS: DRAMA / ENGLISH (ADJUST FOR STUDENT LEVEL)

1. Students find and search the original Brothers Grimm story (or appropriately adapted edition) for words that are unused today. They could attempt at defining these and giving their contemporary equivalent. Older students could use digital media to search online/in a library for other versions and variations on the *The Frog Prince* story, including the Opera, and notice and discuss various cultural and contextual.

2. Younger students can read the story of *The Frog Prince* or use the animation clip below https://www.youtube.com/ watch?v=hbssX6Eso_0

3. Students compare and contrast the original story with the performance they viewed using a Ven diagram.

4. Students brainstorm a list of themes from the story:
   - keeping promises
   - friendship
   - courage
   - don't judge people by their appearances
   - the Environment

5. Ask students what other stories they know that use the same themes

6. Introduce students to THE HUMAN CONTEXT

• The Elements of Drama — These are a list of things you need to use effectively to create a successful drama — a bit like ingredients to make a cake!

• The Human Context is the first element of drama.

• The Human Context is made up of three sections: Role, Relationship and Situation
   - Role — Who are you? What is your purpose? What do you want to achieve?
   - Relationship — what is your relationship to other people in the scene and your environment (consider discussing status with students)
   - Situation — What is the context? Where are you and what is happening?

• You need to communicate The Human Context to your audience.

ROLE PLAY

1. Split students into 5 groups and allocate each group one of the themes (friendship, family, adventure, leaving home and lost)

2. As a group, ask students to brainstorm a list of stories they know that are centered around the theme they have been given. This can be a discussion, or you can provide butcher paper and markers.

3. Ask each group to create a short 2–3-minute role play based on the theme or topic they have been given. They must communicate The Human Context. Encourage students to have a beginning, middle and end for their role play and to ensure that each group member has a role to play. For younger students consider giving them the first and last line of dialogue.

RESPONDING

In response to the role plays above, ask students to answer the following questions:

1. What theme did your group have to work with?

2. What was the problem or complication in the performance you created?

3. How did the story resolve — what happened in the end?

4. What role did you play in the scene?

5. What did your role want to achieve in the scene? What was their purpose?

6. What was your relationship with the other characters in the scene?

7. What needed improvement in your role play?

8. Who was an effective member of your group and why?

EVERYBODY SING

ACTIVITY 5 — THE ARTS: MUSIC (F—6)

1. Choose a song about the environment. Below are some websites with songs for all ages. https://childrensmusic.org/songs/environment/toc
https://www.songsforteaching.com/earthdaysongs/

2. For older students or choirs consider using a well-known song such as 'Earth Song' by Michael Jackson or Julian Lennon's 'Saltwater'.

3. Learn the song below as a class. Perform in small groups adding gestures and actions to communicate meaning.

4. Ask students to walk around the room as:

- a prince
- a princess
- a frog
- a king

5. In pairs, students are to select a character. Students compose an accompaniment for their chosen character using percussion instruments. Students are to compose four bars of music that will play when their character enters the stage. Students to notate their composition as a score. For example:

Frog: The frog jumps on the I of the clapsticks and the drum. The ti-ti accent is used as the frog performs two small bounces before the big jump.

CLAP STICKS	⊓I ⊓I	⊓I ⊓I	⊓I ⊓I	⊓I ⊓I
DRUM	ZI ZI	ZI ZI	ZI ZI	ZI ZI

(extract from QCAA Unit Mapping)

Extension Task:

In small groups, students are to pull a section of text from the Opera and compose their own song around this segment. The performance of this is to be recorded.

PRESENTING THE SCENE

ACTIVITY 6 — THE ARTS: DRAMA / ENGLISH (YEARS 2–6)

Using the script extract below, students are to rehearse and present the scene. Challenge students to use body language, voice and staging to make the performance engaging to watch.

Think about:

1. How does your character walk and move?

2. How does their voice sound? How do you communicate emotion in your voice?

3. Use different levels (high, medium, low) in your staging

4. Can everyone in the audience see you on the stage? Remember — keep your body towards the audience

Juniper:	What even are you?
Gilbert:	I'm a frog. Obviously.
Juniper:	Gross.
Gilbert:	You're gross!
Juniper:	No I'm not!
Gilbert:	Yes you are! Look at all this rubbish!
Juniper:	Well, you're a frog. You have slime and warts…
Gilbert:	Toads have warts, not frogs.
Juniper:	You live in drains! In gross dirty water.
Gilbert:	Do you think I want to live in your filth?
Juniper:	Whatever…
Gilbert:	Whatever
Juniper:	Why are you here? And how can you even understand me? Frogs don't speak, they ribbett…
Gilbert:	I've never ribbetted in my life. You…pulled me in with that net. What were you searching for?
Juniper:	My phone….
Gilbert:	Your phone?
Juniper:	This is sooo unfair! My first mobile phone and now it's ruined, gone forever. Any my slurpy is all melted and warm…All I wanted was just one candid selfie in the abandoned town pool and now I'm stuck with this slimy green frog and it's my birthday.
Gilbert:	I know how we can get your phone back. Follow me!

Extension:

In small groups, students create a new scene for *The Frog Prince*. Allocate each group a different way of framing the dramatic action. Dramatic action can be framed in three different ways.

Inside the event:	Use characters from within the story to show an event within the action.
On the edge of the event:	Take one of the characters from within the story and place them in a new context outside of the main action.
Outside the event:	No characters from original event are used in the scene and the action is distanced by time and place.

HOW BIG IS YOUR ENVIRONMENTAL FOOTPRINT?

ACTIVITY 8 – ENGLISH, HASS (2–6)

1. *The Frog Prince* has been recontextualized to educate audiences on environmental issues and how consumer behaviour is impacting our planet's environment.

2. Introduce students to the term 'carbon footprint'. The short clip provided below gives a simple overview.

3. Read through the handout and complete the activities to help students understand their carbon footprint and how it can be reduced https://www.youtube.com/ watch?v=8q7_ aV8eLUE

4. After students record their own ecological footprint ask students to create a list of 3–5 things they can do as individuals, as a class and within their wider communities at home to reduce their ecological footprint.

5. Traditional Indigenous cultural practices over 65,000 years left a minimum ecological footprint. Introduce students to some key concepts of their rich culture and ask students what we can learn today from the traditional owners of this land and compare and contrast their land management practices to our contemporary lifestyle.
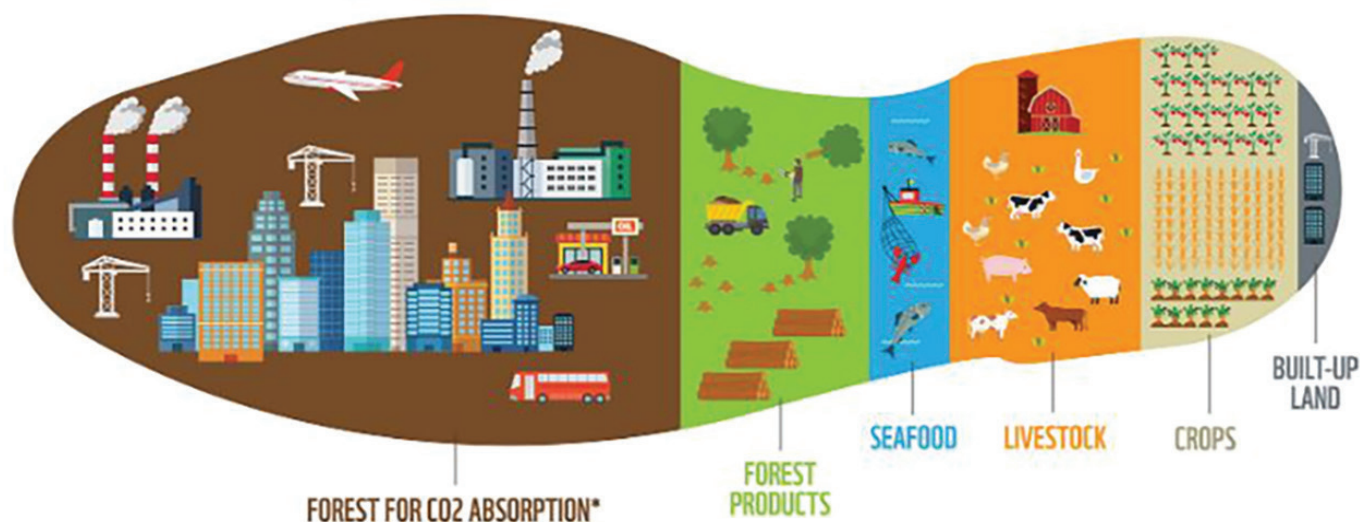
ECOLOGICAL FOOTPRINT?

An ecological footprint measures how much people take from nature (energy, timber, food, water, fibre, farming and seafood). It then compares what we take from nature with how much time these natural resources can renew. With the world population rising, we need to be concerned about the earth's ability to keep up with human demand.

Your environmental footprint is a measure of your personal impact in the environment. It takes into account everything you use such as food, water, energy, clothes, roads, buildings etc. The larger your footprint, the more resources needed to support your lifestyle.

The ecological footprint of most developed countries requires more land that is available and Australia's ecological footprint is severe. People in Australia have an average footprint of 9.4 hectares, which is approximately 14 sports fields. If everyone on Earth lived like the average Australian, we would need a least 4 Earths to provide all the materials and energy we use and the waste we produce.

https://pollinatemedia.com.au/ecological- footprint-what-is-yours/

FOREST FOR CO2 ABSORPTION*

FOREST PRODUCTS

SEAFOOD

LIVESTOCK

CROPS

BUILT-UP LAND

WHAT IS YOUR ECOLOGICAL FOOTPRINT?

Consider your day and what activities you do that use natural resources. Think about everyday activities like brushing your teeth, catching the bus to school, eating lunch, and recreation activities like playing on our iPad, watching television or participating in sport.

Write down 12 of these activities in the table below and record what resources are used (water, energy or waste produced). Also record how much of the resource you used using the terms low, medium or high.

LENGTH OF ACTIVITY	USAGE	SCORE
Less than 10 Minutes	Low	1
11 minutes - 1 hour	Medium	2
over 1 hour	High	3

ACTIVITY	TIME	RESOURCE	USAGE			SCORE
			Low	Medium	High	
Brushing Teeth	3 mins	Water	√			1

How do you rate?   10–15: Low   16–20: Medium   21–30: High

ENGLISH TASKS

ACTIVITY 9 - ENGLISH (F-6)

Foundation — 2

1. Students can use images of words to complete the 'First, Then, Next, Finally' worksheet to re-tell the story of *The Frog Prince*. Use hand out on page 23 as a template.

2. Use the poem on page 24 to explore pitch, pace, volume and articulation as students learn and perform the poem as a class.

3. Students can create their own poems about frogs.

Grade 2–4

1. Procedural texts

   • As a class brainstorm a list of features, conventions and structure of fairy tales.

   • Using this list, students can write a procedural text on 'How to Write a Fairy tale'.

   • Use handout on page 27 to help with the planning and writing of 'Procedural Texts'.

2. Write a persuasive text on one of the following topics — choose one for your class, let students select their own, or create your own topic. Handouts to support this genre of writing provided on pages 25 & 26.

   • Frogs are adorable

   • You should always keep your promises

   • Friendship is more important than love

   • Bottled water should be banned

   • Single use plastic should be banned

   • Schools should enforce 'nude lunch boxes'

3. Students can rewrite the story from the perspective of the frog or they can write a missing chapter explaining why the prince was cursed in the first place.

Grade 5

1. Students create a short story based on an ethical dilemma from the performance. Support material can be found on page 27.

Grade 6

1. Students can create newspaper articles on an aspect of the story. It could focus on the performance itself and include elements of a review, or an aspect of the story itself. See page 24 for supporting resources.

STORY SEQUENCING

Name:

_____

  _____ _____ _____ _____ 	 _____ _____ _____ _____
First	**Next**
  _____ _____ _____ _____ 	 _____ _____ _____ _____
Then	**Finally!**

My favourite part of the performance was:

_____

_____

_____

_____

FROG POEM

Mary had a little frog
The frog croaked everyday.
And Mary always wondered
What the frog was trying to say.

To Freshen up the critter's breath,
She fed the frog some mints.
And when she gave the frog a kiss,
It turned into a prince.

Mary and the prince were wed,
And on that happy day,
Mary asked the prince just what
The frog had tried to say.

"Mary" said the handsome prince,
I'm going to tell you true:
When the frog croaked it was saying
"I love you".

Bruce Lansky

HOW TO WRITE NEWSPAPER ARTICLES

Purpose

The purpose of a newspaper article is to inform people. A newspaper discusses current or recent events in a factual manner and can include eyewitness accounts and/or interviews.
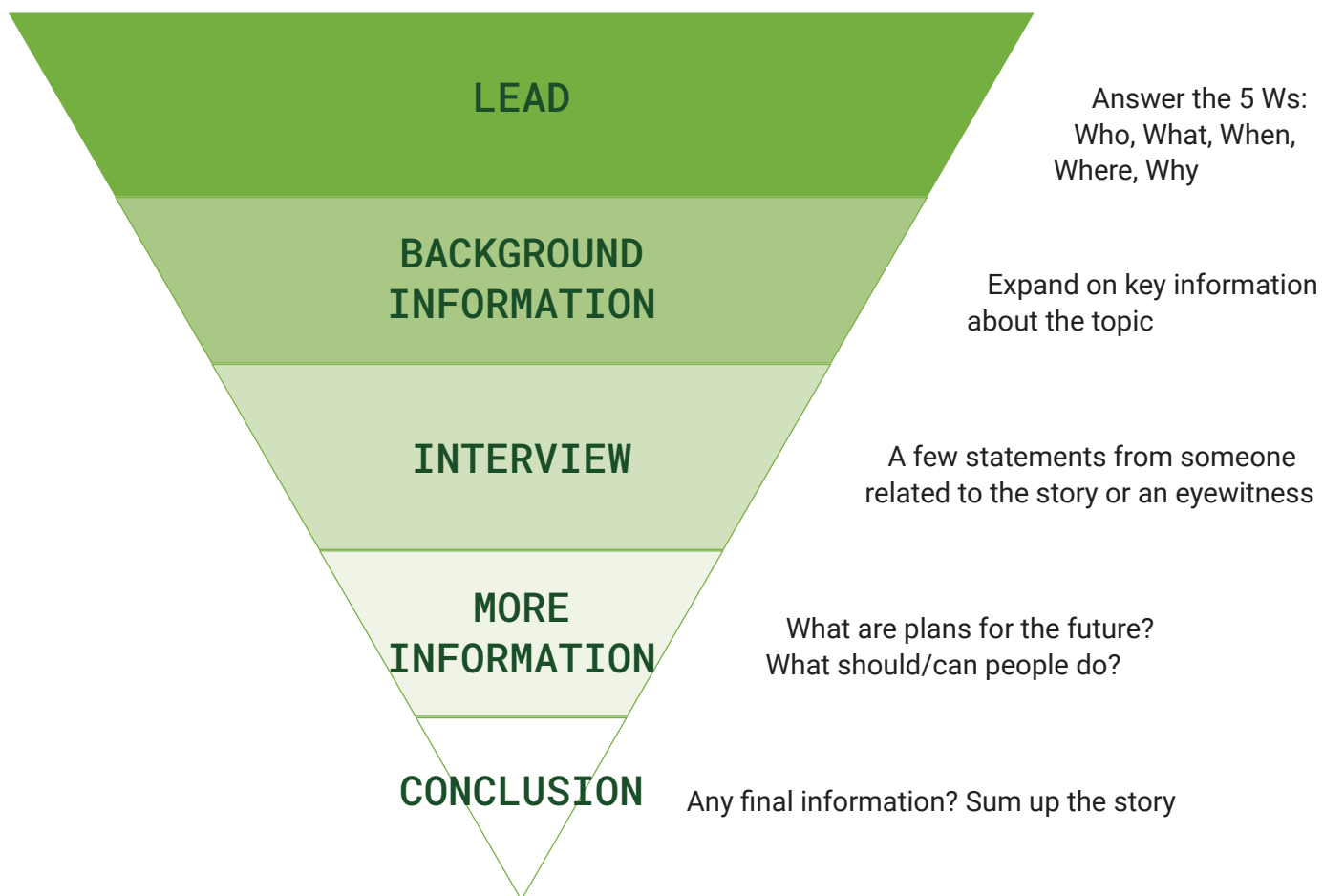
Structure

All newspaper articles should have a catchy headline and a by-line that tells us who wrote the article. For example:

NEWS WITHOUT NEWSPAPERS

By Samantha Smith

The article itself then has 5 main segments:

Segment	Description
LEAD	Answer the 5 Ws: Who, What, When, Where, Why
BACKGROUND INFORMATION	Expand on key information about the topic
INTERVIEW	A few statements from someone related to the story or an eyewitness
MORE INFORMATION	What are plans for the future? What should/can people do?
CONCLUSION	Any final information? Sum up the story

ACTIVITY

After viewing the performance of *The Frog Prince*, create a newspaper article reporting on an aspect of the story.

Use the structure above to assist you!

WHAT IS PERSUASIVE WRITING?

PERSUASIVE EXPOSITION TEXTS

Persuasive texts are a piece of non-fiction writing used to convince the reader to agree with the author on a point of view. The author must have a clear opinion on the topic and then use facts and evidence to support their opinion.

STRUCTURE OF EXPOSITIONS

Introduction:
- A clear statement providing the author's point of view on the topic
- A brief overview of the arguments that will be presented and/or background information
- Grabs the audience's attention

Body:
- One paragraph per argument/piece of evidence
- Use a strong topic sentence
- Keep to the point and only include information that strengthens your argument

Conclusion:
- Restate your point of view
- Sum up main arguments — do not include any new information
- You can include a 'call to action' if appropriate

Grammar of Expositions:
- Use present tense
- Use persuasive language (see next section)
- You can include a 'call to action' if appropriate

Vocabulary of Expositions:
- Feeling words: Believe, should, feel, opinion
- Action words: fight, save, take a stand, rise up
- Strengthen your argument: Best, certain, vital, clearly, most important, advantage, superb
- Sentence Connectors: Firstly, however, on the other hand

PERSUASIVE WRITING PLANNING TEMPLATE

TITLE
_____
_____

POINT OF VIEW
_____
_____
_____

FIRST SUPPORTING EVIDENCE/ARGUMENT
_____
_____
_____
_____
_____

SECOND SUPPORTING EVIDENCE/ARGUMENT
_____
_____
_____
_____
_____

SECOND SUPPORTING EVIDENCE/ARGUMENT
_____
_____
_____
_____

CONCLUSION
_____
_____
_____
_____
_____

ETHICAL DILEMMA WRITING PLANNING TEMPLATE

TITLE	
_____	

ETHICAL DILEMMA

_____

FIRST CONFLICTING VALUE	SECOND CONFLICTING VALUE
_____	_____
_____	_____
_____	_____

CHARACTERISATION	CHARACTER 1	CHARACTER 2
Name	_____	_____
Personality traits	_____	_____
Opinion on the ethical dilemma	_____	_____
How does the character behave towards the other character during the conflict?	_____ _____ _____	_____ _____ _____
Character's appearance	_____	_____

Briefly outline what happens in the:

BEGINNING	_____ _____
MIDDLE/CLIMAX	_____ _____
RESOLUTION	_____ _____

PERIODS OF MUSIC

Baroque Composers

Bach, Cavalli, Handel, Monteverdi, Purcell, Scarlatti, Telemann, Vivaldi

Baroque (1600–1750)

The Baroque period marked the beginning of what is commonly considered classical music.

Music during this tie developed from Renaissance music into the tonal music with which we are familiar today. Baroque music is primarily characterised by its polyphonic texture, meaning that the music contains two or more independent melodic voices.

• Polyphonic texture: multiple melodic lines in different voices

• Unity of mood: each piece features a single emotion i.e. a piece that begins happy will remain happy

• Continuity of rhythm: rhythmic patterns are often repeated throughout a piece

• Repetition of melody: the melody is repeated; though it is distinct, is not lyrical

• Terraced dynamics: dynamics change suddenly rather than gradually

• Ornamentation: music flourishes, often fast notes, to decorate the main note

• Less use of instrumental music; large use of the harpsichord

Classical Composers

Beethoven, Bellini, Gluck, Haydn, Mozart, Paganini, Rossini

Classical (1750–1830)

Music from the Classical period shifted away from the Baroque period's emphasis on polyphonic texture and more towards a single melody with accompaniment. This created music with less texture but with a more clearly defined melody.

• Single melody with accompaniment: one voice carries the primary melody while another voice plays a simpler line that supports the melody

• Larger variety of keys, melodies, rhythms and dynamics

• More contrast in a piece

• Shorter, clearer melodies than in Baroque music

• More emphasis on instrumental music

• Primary forms of composition: sonata, trio, string, quartet, symphony, concerto

Romantic Composers

Bizet, Dvorak, Offenbach, Puccini, Tchaikovsky, Verdi, Wagner

Romantic (1830–1920)

The Romantic period is characterised by its greater passion and expression than that of earlier periods. Romantic works display an expansion of form (like they key and instrumentation of a piece).

• Freer form and more personal expression of emotion

• Emphasis on lyrical melodies and themes

• More modulation (change in key) to unexpected keys

• More chromaticism and scales other than major/minor

• Greater variety in pitch, dynamics and rhythm

• Less traditional chord progressions

• Program music: more pieces inspired by literary/artistic sources

• Greater emphasis on Nationalism: many composers infused cultural songs or dances into their works.

20th Century Composers

Bernstein, Britten, Gershwin, Glass, Prokofiev, Stravinsky

Contemporary (1920–Present)

The Contemporary or 20th Century period is described as the 'age of musical diversity' because composers had more creative freedom and were willing to experiment with new music forms or reinvent those of the past. They also took advantage of the resources and technology that were available to them which, in turn, influenced the innovative nature of the period.

• A large variety of influences from world music to technology

• Huge variation of styles i.e. Modernism, Nationalism, Neoclassicism, Experimental, Minimalism, Contemporary Classical, Electronic, Folk, Bluegrass, Pop, Blues, Country, Disco, Hip Hop, Jazz, Rock and Roll, Punk Rock, Salsa

OPERA GLOSSARY

Aria (Italian for 'air')
a musical piece for solo voice used to express feelings about or to comment on a particular situation in the opera plot.

Bel Canto (Italian for 'beautiful singing)
a vocal technique demanding agility, precision and beautiful tone. This term generally refers to the elegant Italian vocal style of the 17th to 19th centuries.

Bravo/Brava (Italian for 'well done')
a term often yelled out by appreciative audiences at the end of an opera, or particularly difficult aria. 'Bravo' should be directed towards male singers and 'brava' to female singers.

Castrato (Italian; plural Castrati)
a male singer who has been castrated before puberty to preserve the soprano or contralto range of his voice. Castratos were used in the Roman Catholic Church for over 300 years and were dominant in Italian opera during the 17th and 18th centuries. Prepubescent castrating for the purpose of opera was outlawed in Italy in 1870.

Choreography
the process of creating dance or movement.

Chorus
a group of singers, often mixed vocal types, which perform in an opera in such roles as town's people, servants, party goers or any group of people.

Composer
the person that creates the music.

Conductor (also called Maestro)
the person responsible for rehearsing and directing musical performances by visible gestures, designed to keep everyone in unison. The conductor's baton was introduced in the early 19th century.

Cover (also called Understudy)
a singer that learns the same role as a principal artist and can replace the principal in case of illness or injury.

Director
the person responsible for creating the overall concept of a production, interpreting the dramaturgical elements and staging the production. The director works closely with the conductor.

Duet
a piece of music for two voices or instruments.

Dynamics
the degree of volume required in a piece i.e. how loud or soft a piece must be sung or played.

Ensemble (French for 'together')
a group of players or singers performing together in unison.

Finale
the concluding segment of an act of a production.

Grand Opera
a spectacularly staged, four or five act production in which opera and ballet are typically combined. This form of opera was popular in the 19th century and examples include Verdi's Don Carlos and Aida.

Librettist
the person/s who writes the libretto for an opera.

Libretto
literally translated as 'little book', traditionally the libretto was given out to be read during a performance listing the cast and stage directions. The printing of libretti declined in the 19th century. Today the term is used to refer to the text of the opera, similar to lyrics.

Musical
a staged story told by interweaving songs and music with spoken dialogue.

Opera (Italian for 'work'; singular opus)
a dramatic musical work in which the artists sing some or all of their parts. A combination of singing, instrumental music, drama and spectacle.

Opera Buffa (Italian; plural opera buffe)
a full- length Italian comic opera with recitative instead of spoken dialogue. This type of opera developed from commedia dell-arte. Rossini's The Barber of Seville is an example of opera buffa.

Opera Comique
A French term referring to a stage work of songs interspersed with spoken dialogue. The best example is Bizet's Carmen.

Opera Seria
a heroic, tragic or serious style of Italian opera of the 18th and early 19th centuries. Opera seria corresponded with the rise of popularity of the castrati and was often considered the opera of the court. Popular opera seria composers included Handel, Gluck and Mozart.

Operetta
a light opera with spoken dialogue and dances. This type of opera evolved in the 1850s from the French opera comique. Examples include Strauss' Die Fledermaus and Lehar's The Merry Widow.

Orchestra
a group of musicians who play together on a variety of instruments, combining string, woodwind, brass and percussion instruments. A typical symphony orchestra is made up of more than ninety musicians.

Overture
a musical introduction to the opera played by the orchestra.

Pants Role (also called Trouser Role)
a male character sung by a mezzo-soprano. These characters are typically younger men which require a higher voice than a tenor.

Prima Donna (Italian for 'first lady')
refers to the leading female singer in an opera company. The male counterpart is a primo uomo.

Principal Artist
a term referring to the more accomplished opera singers within a production that play the title and lead roles.

Quartet
a piece of music for four voices or instruments.

Recitative
a style of delivery in which a singer adopts the rhythms of ordinary speech. These sections, placed between arias and ensembles, provide major plot points in a opera and allow the action to move along quickly.

Score
the written music of an opera or other musical composition.

Singspiel
typically a German play with music, the Singspiel is now more commonly recognised as the light or comic operas involving spoken dialogue of the 18th and 19th centuries. By the 1870s the Singspiel had merged with operetta.

Solo
a piece sung, played or danced by one performer.

Tessitura (Italian for 'texture'; plural tessiture)
the most musically acceptable and comfortable range for a singer.

Tempo
the overall speed of the music.

Trio
a piece of music for three vocalists or instruments.

Tutti
meaning all together; in a music or vocal score when all of the instruments or voices come in at the same time. It can also refer to people involved in a rehearsal; 'Tutti Chorus' indicates the entire chorus is required.

Vocal Score
slightly different to a music score, where the vocal parts are written out in full, but the instrumental accompaniment is reduced down and adapted for piano.

STAGE CRAFT TERMS

Apron: the stage space in front of the curtain.

Backstage: the area behind or beside the performance space, traditionally not accessible to the general public.

Beginners Call: a backstage announcement made 5 minutes before curtain up, when performers are expected to be in position for the start of the production.

Bump-In: the process of moving a production into a venue, including set, props and costumes.

Bump-Out: the process of moving the production out of a venue.

Centre Stage: as the phrase suggests, is the middle of the stage.

Cue: a point in the score or script which marks an action. For the crew it may mean a change in props or set. For the cast it may mean the entry on to the stage of a character. Every cue is called by a designated member of the Stage Management team.

Curtain Call: at the end of a performance when the performers return to stage for recognition.

Downstage: the front half of the stage towards the audience.

Drop: a piece of scenery, generally flat fabric, suspended above the stage and often 'dropped' into a scene.

Flat: a flat scenery piece, typically representing walls or building, used to define the performance space. These are generally constructed on wooden frames covered with either heavy canvas or a thin lightweight wood.

Front of House: everything accessible to the public outside the performance space, such as the foyer, toilets and bars.

Gel: heat resistant coloured cellophane that is placed in front of a beam of light to colour it. Gels can be coloured and patterned.

Half-Hour Call: the 30 minute warning given to the cast and crew before the performance commences.

House: the area of the venue where the audience sits. When the doors to the theatre open, often the Stage Manager will announce to the performers that "the house is now live".

Offstage: the area immediately to the left and right of the stage that is concealed from the audiences' sight.

Opposite Prompt: the performer's right side of the stage (abbreviated to OP). Also known as Stage Right.

Orchestra Pit: the area in the theatre in which the orchestra performs; typically a sunken area in front of the stage.

Plotting: the process of working out which lighting states are used in which sections of the production. Performers will often rehearse or stand on stage whilst the lighting designer decides on the appropriate lighting state in each scene.

Prompt: historically the prompter's corner was situated on the performer's left side of the stage, therefore this side of the stage is commonly referred to a Prompt. Also known as Stage Left.

Props: an object held or used on stage by a performer. The difference between the set and the props is their use on stage. If the item is not touched it is considered part of the set decoration.

Proscenium Arch: the large frame or arch at the front of the stage where the curtain traditionally hangs. In a proscenium theatre, the audience sits directly facing the stage.

Stage Manager: the individual responsible for maintaining order and ensuring a production runs as smoothly as possible.

Strike: the process of disassembling a production after the final performance.

Technical Crew: the team that run all of the off- stage elements of a production, including sets, sound, lighting and props.

Upstage: the back half of the stage.

Wings: points of entry/exit between the offstage area and the stage. These are often hidden from the audiences' view by drapes or flats.

OPERATIC VOICES

FEMALE OPERATIC VOICES

Let's start at the top with the `Coloratura` Soprano. This is the highest lyrical soprano voice and ranges from approximately middle C to high F. Coloratura Soprano was a very popular voice type during the Baroque period.

The `Soprano` is a high female voice, two octaves from middle C and sometimes with extra top notes. You will find that the soprano usually plays the heroine in an opera as she will have a highly bright voice which suggests youth, innocence and virtue. Juliette from *Romeo and Juliette* and Mimi from *La bohème* are prime examples of roles for this voice type.

The older woman (mothers or seductive heroines) are usually played by a mezzo-soprano. The `Mezzo` is the middle female voice and goes from the A below middle C to the A two octaves above. The Mezzo can also play young men in some operas (called trouser or pants roles) including Hansel in *Hansel & Gretel*.

Finally, there is the `Contralto`, which is the lowest female voice. You will find that these singers will be cast in the older female roles or special character parts (such as witches or gypsies). Their vocal range is from two octaves from the F below middle C.

MALE OPERATIC VOICES

The `Counter-Tenor` is the rarest and highest male operatic voice, distinguished from the male alto voice by its strong, pure tone. It is the equivalent to the female contralto or mezzo soprano voice types.

The most common highest male voice type in opera is the `Tenor`. His range is from the C below middle C to the C above and is usually cast as the hero of a production. Major roles for a Tenor would include Pinkerton from *Madama Butterfly* or Alfredo from *La traviata*.

The middle male voice type is the `Baritone` or Bass-Baritone. In comic operas he would usually be cast as the ringleader whereas in a tragic opera he would be cast as the villain. Count Almaviva from *The Marriage of Figaro* and Rigoletto from *Rigoletto* would be two main roles played by a Baritone.

Finally, the `Bass` singer has the lowest vocal range, roughly two octaves from F above middle C.