

O|PERA AUSTRALI|A



Cinderella

Original libretto by Liesel Badorrek

Music by Rossini adapted by Robert Andrew Greene

Opera Australia

Opera Australia is one of the world's busiest opera companies, presenting more than 600 performances every year. More than half a million people see our work on stage, and many more can tune into radio broadcasts.

Our mission is to perform some of the greatest music ever written to as many people as possible.

So, we perform operas, musicals and concerts in our home venues the Sydney Opera House and Arts Centre Melbourne. But you'll also catch us performing on basketball courts and in community halls everywhere from the red centre in the Northern Territory to the lush wine regions of Western Australia.

We perform on the beach in Coolangatta, on Sydney Harbour and in schools all over NSW and Victoria. You can even watch our most popular operas in cinemas in Australia and all over the world.

We believe opera is for everyone, even the youngest of us, so we've been touring primary schools for more than 40 years. In that time, more than 2.4 million school children have got a taste of opera.

Since 2009, Artistic Director Lyndon Terracini has led the company in its pursuit of artistic excellence and growing audiences.

Through innovative projects including the now iconic Handa Opera on Sydney Harbour, thousands of newcomers are experiencing opera for the first time. We hope to start them on a journey that will last a lifetime.

On our stages, we present popular works like La Bohème alongside powerful, lesser-known operas, to reach a range of audiences. We also perform some of the great works of musical theatre, and our productions regularly break (their own!) box office records.

Opera Australia has been touring across the country since 1996. Our National Tours have been seen by over 290,000 people at 655 performances in 117 different locations across metropolitan and regional Australia.

You can hear some of the world's greatest performers on the Australian stage, including Australia's own stars. We're also committed to developing and nurturing new Australian talent, so you can watch the stars of the future flourish over the years.

About Cinderella

Original libretto by Liesel Badorrek
Music by Rossini adapted by Robert Andrew Greene

Cinderella

Strap yourselves in and get ready to be transported to the floating city of Venice for a story that will remind you to shine bright and stand out from the crowd.

Angelina is a designer, costumier and seamstress of unparalleled skill. She longs to design bold, beautiful clothing but is stuck making ugly garments for her social-climbing step father Don Magnifico and sister Tisbe.

Prince Ramiro has been charged to host a grand ball during the Venetian Carnival and wants to wear something wild and unusual to prove his uniqueness. He announces a city-wide competition, but is there anyone in Venice who can rise to the challenge?

Based on Rossini's *La Cenerentola*, this brand-new initiative has been especially devised for Victorian school students of primary school ages.

Singing and Storytelling

Singing and Storytelling is a new initiative for primary schools to develop singing and drama skills in teachers and their students as they engage in storytelling activities inspired by Opera Australia's new work *Cinderella*.

This resource consists of eight activities which take up to one hour to complete. The unit of work may be completed over a series of weeks or in a block of intense rehearsal, whatever suits your classroom needs and schedule. As the class works through the activities they build a repertoire of songs, musical skills and drama techniques which become the foundation of their own creative response to a story telling challenge.

The programme engages children in a range of music, drama and cross curricular activity as they explore this original tale based on the fairy tale *Cinderella*. All activities are supported by lesson plans, backing tracks, word sheets, suggested cross curricular activities and extensive teacher notes unpacking the concepts and tasks.

Participation in this classroom program will foster teamwork, listening and communication skills, resilience, creative problem solving and critical thinking skills. By the end of the program they will have devised, rehearsed and performed their own version of the story, and had a lot of fun along the journey!

With thanks to

Deena Shiff and James Gillespie

for their contribution to the creation of this resource

and their valued commitment to

Opera Australia's education initiatives.

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ACTIVITY 1 **Once Upon a Timethere was a girl called Angelina**

Outcomes

In this activity students will:

- Learn the song *Scrappy Little Nothing*
- Engage in creative group work and problem solving activities.
- Start to develop an understanding of the skills and knowledge in singing and drama required to prepare a music and drama performance

Resources

15 pencil cases or bean bags for drama warm up (to be sourced by your school)

Words and music for the song *Scrappy little Nothing*

Plot Point 1

Summary

This introduction lesson provides material for the teacher to start exploring singing and drama as a means of storytelling with their class. It introduces the concept of full body singing – i.e. using your body, facial expression and vocal tone to create character and convey meaning. It is important to deliver the activities as self-consciously as possible to encourage confidence in the children's responses and level of engagement.

Session

Drama warm up:

Outline

1. Eyes Up, Eyes Down Game
2. In pairs, children pass an object (bean bag, pencil case etc) to each other. Experiment with different ways of giving and taking the pillow. Make it something very valuable and precious. Make it something vile and distasteful. Make it very heavy. Make it light. Make it prickly. Pretend that it's a ticking bomb, an injured cat, a hot plate. Discuss how you used your body and face to show each thing.

Music warm up:

1. Learn the 8 Warm Up
2. Angelina is the heroine of our story and she works in a fashion shop. Imagine you are working in a clothes factory. Our song is about the things you need to do your work. Learn Angelina's work song.

Happy Birthday instant mini opera

Our plan is to create our own dramatic presentation of *Cinderella*. To do that we need to understand how we can use our whole body, face and voice as tools for storytelling.

- a) As a group ask the children to sing Happy Birthday to ensure that they are familiar with the song as if it is their best friend's birthday.
- b) Now ask them to sing Happy Birthday sadly, as if at a party but no one else came
- c) Divided the class into groups of 5-6. Give each a scenario for their Happy Birthday:
 - Excitement
 - Help, there is a fire
 - Confused
 - As a lullaby trying not to wake the baby

Each group to perform their Happy Birthday for the rest of the class and the class identify the moods and what about the use of the voices, faces and bodies showed this mood.

Who knows the story of *Cinderella*? Do you know that versions of the story have existed for 2000 years? Each version adds or changes some part of the story.

Learning to sing *Scrappy Little Nothing* using the backing track.

Tell the children that this song sets the mood of their opera.

Conclude by reading Plot Point 1.

**Cross
curricular
option**

Research the history of the story of *Cinderella* from different cultures and countries.

The story of *Cinderella* is a fable of good triumphing in the end. What is a fable?



ACTIVITY 2 It's all about me! Creating a character

Outcomes

In this activity students will:

- Use visual clues and body language to create a character
- Explore ways of using their speaking and singing voices to create a character
- Learn *Tisbe's Song* and understand how it reflects her character
- Begin to understand there are different ways to tell a story

Resources

Tisbe's song
Tongue Twister words
Plot point 2

Summary

In this lesson we explore the way a performer creates a character using their voice, face and body.

Session Outline

Warmup Activities:

It is important to do a number of warm ups to start each session, not only to prepare the voice and body for activity, but to focus the children for a change of activity.

Revise the game Eyes Up, Eyes Down

Revise bean bag vocal projection activity

Angelina work warm up

Learn the Tisbe Warm up: sing the syllables "Me-ya" up the scale and finish on me, accenting the word me each time it is sung. (Capturing the character of Tisbe)



Learn the tongue twister: Angelina you must do

Add some dramatic gestures for each line, asking the children to make creative suggestions

Now say it:

- in a haughty voice
- in a mocking voice
- as fast as you can
- as a round in 2 parts, whispered

Introduce the character of Tisbe, a young woman, the daughter of Magnifico. She thinks she is special and important. She is very self-centred: everything is about her and having people do things her way. She speaks without thinking and is a complete extrovert. She does not like Angelina and keeps telling her to know her place.

Listen to Tisbe's Song while following the words:

I am Tisbe, I am Tisbe

Oh so glam'rous and so glitzy.

Now's my time, the time is ripe for Tisbe.

Soon the world, the whole world will know my name.

Ask the class: What do we learn about Tisbe from the words of her song?
What does the way she sings it suggest about her character?

Sing Tisbe's song imitating her high squeaky voice.

Read to the Plot Point 2.

Conclude by revising *Scrappy Little Nothing*

**Cross
curricular
learning**

Comparison activity:

Watch 2 different versions of the same story e.g. These two different interpretations telling the story of Jack and the Beanstalk:

<https://www.youtube.com/watch?v=9q1dfT0oSrA>

https://www.youtube.com/watch?v=rKB1_wBueFM

Class discussion:

Discuss the differences between the two versions?

What things are the same?

What did you notice about the way the story was told in each?

What differences were there in the characters, their costumes and the scenery?

This is a first task in understanding you can put your own interpretation on a story, when you direct a production.



ACTIVITY 3 **Opportunity Knocks**

Outcomes

In this activity children will

- Create a series of characters from the clues discovered the plot
- Think how their gait and body language is used to create a character
- Consider the point of view of another person

Resources

Recording of the Overture (Rossini *Il Signor Bruschino* Overture)

Plot points 1-3

Character ID cards

Summary

In this activity we build upon the way a performer creates a character using their voice, face and body by applying it to the songs that represent different characters in the story, as an effective story telling tool.

Session Outline

Warmup Activities:

Revise the 8 Game

Step in time game

Ribbon of sound warm up game (vocalising)

Revise Me-ya warmup from last lesson

Learn the round: *This old freedom train* Round

We have met Tisbe – lets meet the rest of the characters!

The King of Venice

He is a typical king. He stands tall and walks proudly amongst the people and knows that everybody in his kingdom loves him and he loves his country. He is traditional and wants things to go on as they are forever and for his son to follow in his footsteps.

Using music of the overture in the background. Become the character of the King, walking around the room, meeting your subjects and moving in time with the music.

What sorts of things might he say in greeting?

What sorts of actions would a King have?

Then call out a new character's name and keep moving as the children morph into another characters:

Prince Ramiro

He does not want to be a traditional Prince. He is not interested in public shows of grandeur, but he loves books and art and music and spending time by himself. He wants to be his own man and sees the world in a totally different way to his father

Angelina

She is a creative designer whose is stuck designing ugly, old fashioned clothes and wants to be her own boss. She has to obey her employers and make their designs, but she wants to misbehave and rebel, and make the kind of clothes she thinks would be better.

Don Magnifico

He is the owner of the fashion shop and the father of Tisbe. He has strong opinions and lots of things to say. He too looks down on Angelina and her ideas and constantly reminds her she works for him and must do what he says. He proudly claims his shop is the best in the world. He makes high quality but boring clothes in his fashion shop.

In groups of up to 8 have the children make freeze frames of plot points 1 – 3 to show the action of the scene.

Revise:

Scrappy little nothing. Which of the characters might have sung this piece?

Conclude by completing a Character ID Card on one of the characters introduced today.

Finish the lesson but listening again to the overture and adopting one of the characters moving freely around the room and interacting with them in character. Each time you hear the knocking when the music stops, switch to a different character and keep moving.

Cross curricular possibilities

Italy and Geography research activity:

Where is Venice and what are the key features of this city?

What is the Venice Carnival?

What things happen in Carnival? (consider Italian festival food, dancing, parades etc)

Why might Prince Ramiro require a special costume to attend the Carnival of Venice?

What sights or activities of the Carnival could you include in your performance of Cinderella?



ACTIVITY 4 Let me tell you a story....

Outcomes In this activity students will:

- Do more singing, to increase confidence and vocal control
- Explore the timbres of their voices as a soloist and ensemble member
- Explore a range of dramatic techniques through a series of freeze frame activities

Resources Recording of *Angelina's Lament*, words and backing track.
Plot points 1-4

Summary In this lesson, the students learn a new song to a familiar tune. Angelina and Ramiro both sing the same lament. The amount of singing contained in each session should be gradually increasing as the students become more confident and familiar with the expectations.

Lesson Outline

Warmup Activities:
Step in time Game
Bean bag
Angelina's work warm up
Learn Mamma will you buy me a banana

Revise *This old freedom train* round

Task 1

Learn to sing *Angelina's Lament*

The *Cinderella* story is a folk tale based on a story of unjust oppression and triumphant reward. Thousands of variants are known throughout the world. The heroine (Angelina in our story) is living in very difficult circumstances that, through some incident or series of incidents, change to remarkable fortune.

Try singing the song as if Angelina is:

- Feeling happy
- Mocking or imitating someone who is complaining
- Feeling desperate and trapped
- Feeling scared

Discuss how the sound of the voices changed with each different attitude

Considering the story line, how is Angelina feeling when she sings this song? (The answer is c)

How might she be using her voice and body to communicate this?

Try singing the song with that thought in mind.

TASK 2

When it comes to telling the story on stage, clarity is the most important thing, so the audience needs to be able to see and hear everything. Your knowledge of the story and the characters involved is really important – if you're unsure about elements, this will be obvious in the final product. To clearly tell a story, you need to know the answer to the following:

Where are you? Who owns the space?

Who is there? What do they think of each other?

What are they doing?

What changes throughout the scene/show, what obstacles does that change come up against and how are they overcome?

Read plot point 4. Divide class into 4 groups and ask head to do a freeze frame of this plot point. Use the questions above as a guide.

Apply this to freeze frame exercise of plot points 1-3 that we started last activity. Share the questions with the students then redo freeze frames with this in mind.

Divide the class in half (one making the freeze frame and the other observing) and ask the questions.

NB Visit by the vocal coach during this session

**Cross
curricular
possibilities**

Creative writing. Divide the children into 8 groups of 3 or 4.

Give each group one of the plot points No 1-4.

Ask each group to write the plot point into a miniplay – with dialogue either:

- a) That could be read out by a narrator while the others mime.
- b) Spoken dialogue that can be learnt and performed as a scene.

So basically this is a task that considers character point of view, dramatic action, and responses to the action but instead of showing it in a freeze frame, it is unpacked through text.



ACTIVITY 5 **The Competition**

Outcomes In this activity students will:

- Sing with purpose and variations of volume , tempo and dynamics
- Respond to spoken work using drama techniques as an individual and as a member of a group.

Resources *Prince Ramiro's Lament* song and backing track
Plot points 5-8
Music to use for your fashion show as the costumes are judged. E.g. use something from a Fashion Week mix online or ask students to select pieces to create a track.

Summary Here finally the class understand how this version of the *Cinderella* story ends. Much of the activity focusses upon story telling in the staging of a song. Also the students learn a new song to a familiar tune as Angelina and Ramiro both sing the same lament, indicating the frustration both are feeling with their different situations.
A core part of this session is the concept of the design competition which can be replicated in the classroom and create costumes for the final production.

Session Outline **Warmup Activities:**
Eyes Down, Eyes Up Game
Strike a pose Game
Ribbon of Sound
Ma, Ma will you buy me a banana
Learn the Dum Dum Song with the actions.

Revise *Angelina Song* – teach *Prince Ramiro's Lament* (same tune, one different word).
Revise *Tisbe's Song* and discuss how the songs show the different situations of each character.

Activity: Responding to narrative

Divide the class into four groups. Each group is given a scene to act out (Plot points 5-8) as it is read aloud. The children in each group are encouraged to improvise their drama being read. Then divide the class into groups to rehearse and refine their response to the narration.

To start the activity each group need to appoint one child to read the narrative; assign the other children to people or objects mentioned in their piece of narrative.

Each group rehearses for about 5 minutes and then performs their miniplay for the class. Encourage them to be aware of audience sight lines and to experiment with levels (standing, crouching etc) and spacing on the stage to make the visual varied and interesting.

Teacher to ask the class who everyone was in the play after and what had been happening and how each character reacted to the drama in the scene.

Staging a song

Once you have considered the directors perspective on clear storytelling, consider the following to the prepare to stage any song, but here use Ramiro's Lament.

- How would Ramiro feel when he is singing this song?
- Who might he be singing it to?
- What might a prince sound like? (posh, well-spoken, maybe with an Italian accent etc)
How can the way you sing this show these parts of his character?
- Consider all this in the way you use your body and voice and perform the song.

Once you have done this with the Ramiro's Lament, do the same with Angelina's Lament after considering the steps above. Experiment by having the two sing at the same time, set in different areas on your "stage" does that work? What message would that tell the audience?

Cross curricular possibilities

Art: Design and create an outrageous costume (which would be worn in the performance by the child).

Use the internet to research how a fashion show is conducted so that the costumes can be paraded as part of your play. Choose a selection of outfits and create a fashion show, exhibiting these, while other students, also wearing their costumes, act as audience members and photographers.

ACTIVITY 6 **Heading in the right direction - Building the framework of your production.**

Outcomes In this activity students will:

- Start to weave together a framework for their version of the Cinderella story
- Learn a new song that involves characters responding to each other

Resources *Back at the Atelier* song and backing track

OA Set design images

A list of all the activities learnt so far and mini plays created by the students

Backing tape, all plot points

Directors Notes section

Summary This is the point where the class take ownership of their performance. Having completed five units of activity, it is time to now plan your own performance of *Cinderella*, choosing which of the material included in this unit of work to include in your show and how it will be done.

Lesson **Warmup Activities:**

Outline Observation game

Step in time game

Angelina's work warm up

Learn Tongue Twister: Simple Cinders

Revise the Dum, Dum Song and try it as a round

Task 1:

Learn the song: *Back at the Atelier* (fashion shop)

Here all the characters – except the Prince are involved. Magnifico and Tisbe are trying to stop Angelina from dreaming and put her in her place. Consider this when singing the lines of the song. Note that after Magnifico and Tisbe sing, Angelina has a spoken part and then furiously responds in song.

Task 2:

Planning your performance.

Explain to the class it is now time to put their performance together and that the next few lessons will be about planning and rehearsing for a performance. In this activity you become directors making decisions about how the drama and look of your show helps with the story telling. Refer to the Directors Notes section at the back

Compile a list of all the material that you have learnt in each of the activity units. Include some of the warmup exercises and songs that you think could fit with this story. You can choose what musical material to include in your performance.

Use the 8 plot points as the structure of your story.

Where will you add the songs?

What other things might you include in your performance?

Will members of the class have particular roles?

What other skills might you bring to your *Cinderella*?

(Consider the warmups, tongue Twisters and any other material that might be included from the additional extracurricular work the class has been doing. Note there will be a song learnt next activity which can be used to conclude the performance.)

As each idea is mooted, revise it and consider how it would work best within the structure of your story.

Conclude by looking at some of the sketches from the Opera Australia production of *Cinderella* and discuss which of the scenes they would best suit.

NB: Suggested school Visit by the director for occurs during Activity 6

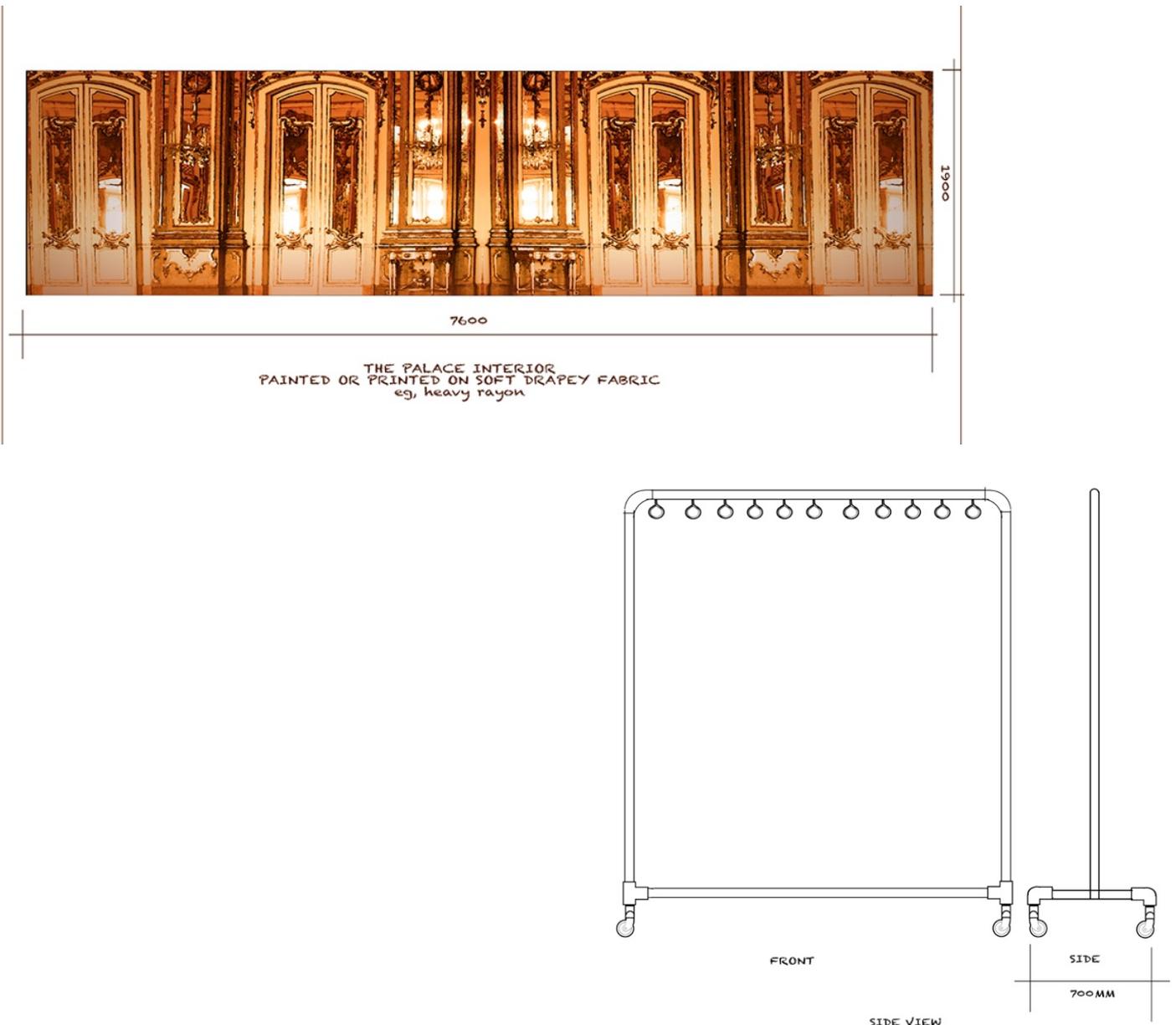
Cross curricular possibilities

Art and Design:

Creating the “look of your performance”; design the set and/or props for your production of *Cinderella*.

How can you be minimal yet create a scene?

Once agreed create or gather together the backdrop and props so the class can incorporate them into rehearsals for Activities 7 and 8.



ACTIVITY 7 Don't let the Team down!

Outcomes

In this activity students will:

- Understand the process of rehearsing as an ensemble
- Create, reflect on and refine their artistic ideas and efforts as they rehearse
- Learn to criticise constructively and problem solve creatively.

Resources

Words and backing track '*The Ending Song*'
Performance plan of your class production of *Cinderella*

Summary

Now that the children have learnt all the material they start to creatively problem solve to put together a performance through singing and storytelling. Refer to the notes you made of the various activities and ideas that could be considered for inclusion.

Session Outline

Warmup Activities: Free choice drama and vocal warmups

Learn to sing: Now our fairy tale is at an end *The Ending Song*'

Once children are confident with the words and melody divide the group into half. One sings the first phrase, the other the second then both groups sing the last phrase. Explain that this song is performed to the audience by all the characters.

Revise the plan for the performance that the class agreed upon, putting an outline up on the board to aid with memory.

Step by step work through the proposed plan. Once completed evaluate as a group:

- a) how you will transition between each component?
- b) is the story line clear and cohesive?

With your directors eye consider the following as your class create their scenes:

- Levels – does all the action take place with people standing up next to each other? Consider having some characters seated, some on the floor to help demonstrate their importance in a scene. Some children may also be playing furniture and props.
- Where characters are supposed to be coming from and exiting to?
- How bodies are distributed within a space. If everyone's always sat round the table when there's a whole stage for them to explore, find reasons to use the space.
- Focusing the action: try to make sure that what's important is always nearer the front and visible to the audience.

Class checklist:

- What does the audience see?
- Are the positions, interactions and action clearly telling the story to the audience?
- Can everyone who needs to be seen be seen?
- Can everyone who needs to be heard be heard?

Cross curricular possibilities

There can be many mathematics problems associated with this activity. These include: tasks like proportions, measuring, estimating, mapping the stage plans and creating a budget.

ALL RACKS STUFFED WITH OLD SHOW COSTUMES
 EG EX ORPHEUS ETC
 SOME TO BE DACRON STUFFED AND PADDED
 TO PROVIDE MORE BULK AND EXTENDED AS LOW AS POSSIBLE
 THESE COSTUMES ARE THE SET.
 LARGE/OVERSIZE METAL HOOKS
 @ 190MM CENTRES



CINDERELLA

SIX MOBILE AND LOCKABLE CASTORED
 METAL COSTUME RACKS X SIX
 FINISH: ALL TO BE GLOSS PAINTED
 ASSORTED RAINBOW COLOURS

NOT TO SCALE

DRAPED PALACE CLOTH



SIX INFINITELY MOVABLE COSTUME RACKS ARE THE SET

CINDERELLA

Activity 8 **The Show must go on!**

Outcomes

In this activity students will:

- Be ready to perform their version of *Cinderella* and do so for an audience
- Develop their confidence and resilience by presenting a performance
- Review their first lesson video of their singing and discuss their progress
- Watch and evaluate footage of their performance to creatively problem solve, evaluate and comment upon the work of themselves and others.

Resources

- All music backing tracks
- Any props, costumes and set created by the class for their performance
- Camera to record the performance

Summary

The main purpose of this week is to polish your performance and then perform it either live in an assembly or school concert; or to record it and share it online for the wider school community to enjoy, thus rounding off the unit of work. Remind the students that this project has been about developing their singing, their ability to sing in character and tell a story with their faces, bodies and voices.

Either before the final performance or after the final performance it is essential that the students take time to compare their singing and performing skills from activity one with the standard they have reached by the end of activity eight. Hopefully the progress made will inspire them to join a school choir, or work towards another performance.

Session Outline

Drama warmup:

Hip Hop

Observation game

Vocal warm up – hum quietly through each of the songs

Dress Rehearsal

This is the final rehearsal – where everything is done as it would be in a show, without stopping. Then sit the class quietly and reflect on the strengths and weaknesses of the dress rehearsal. Explain that this is called giving notes – and is what a professional director would do before opening night.

It is important here for the students to be taking responsibility for remembering the improvements they want to make, to be commenting critically but constructively, and to be problem solving about how to best overcome any issues that are identified.

The Performance

Ensure the students are well warmed up and focussed.

Remind them about projecting and being constantly aware of their audience

Be encouraging and you get them focussed, reminding them about how much they have improved and how important it is to be able to show this in their performance.

Good LUCK or as we say in the opera world “Toi, Toi, Toi!”

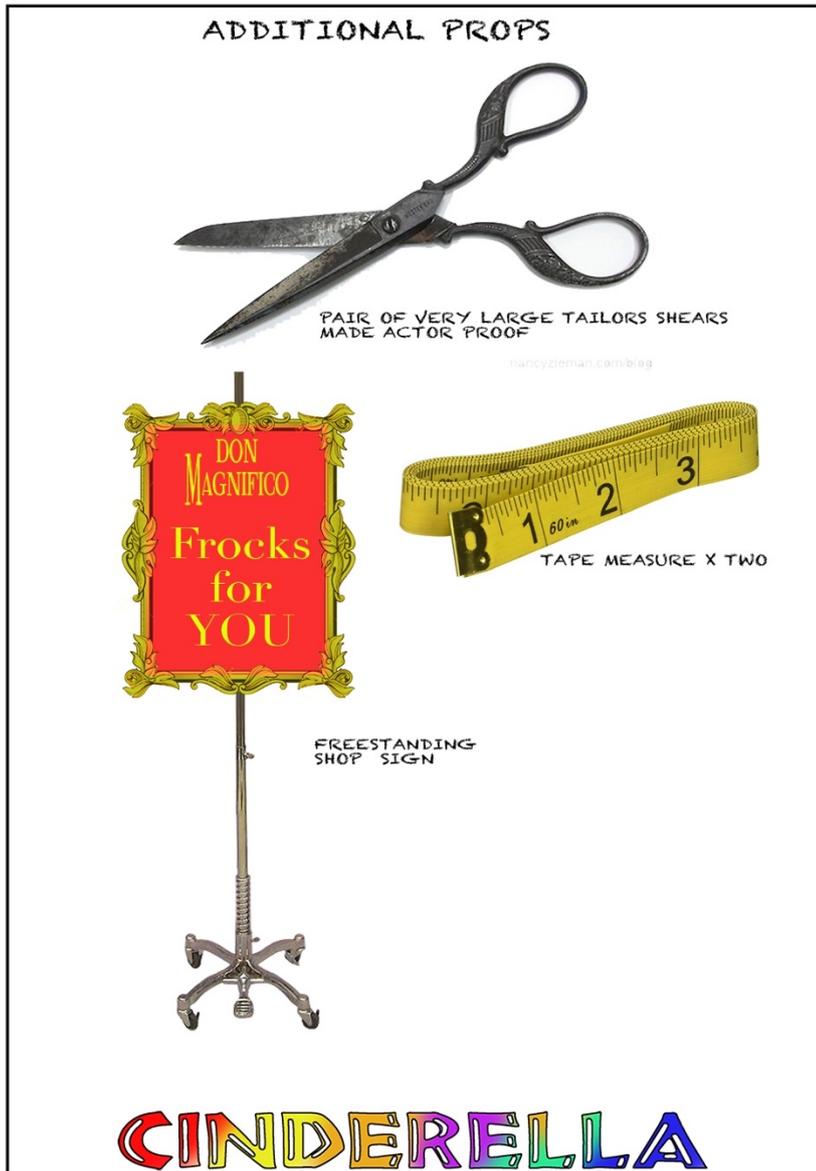
If possible, film the performance so that the students can review and enjoy it too.

**Cross
curricular
Options**

Literacy: Writing program content or an article for the school website.

Art: design some advertising posters

Creative response to the activity: choose a way to sum up your experience of creating the Cinderella project – a photograph, a drawing, a short speech or poem that can be shared with the teacher when evaluating the project.



TEACHER NOTES OF CONTENT FOR CONSIDERATION

As you work through the resource – make a note of the activities which might work well when putting all the parts together.

- Songs from *Cinderella*
- This Old Freedom Train – round
- The overture music (with the knocking sounds)
- Other music that might be useful to change scenes or accompany the carnival or fashion show.
- Warm ups e.g.: Angelina’s work warm up
- Activities associated with plot points 1-8
- Class mini plays
- Freeze frames
- Catwalk activity and costumes
- Research on Venice Carnival
- Creative writing activities about the characters or plot
- Other

Plot Points to the Opera Australia Cinderella Story for use in this unit of work.

1. Our fairy tale is set in a high fashion workshop that makes smart clothes for wealthy people. Angelina works here, and the shop is owned by her stepfather. She works for them like a slave, following their designs and demands.
2. Angelina dreams of being able create her own fashion clothing. But her stepfather Don Magnifico and his daughter Tisbe do not like Angelina, and they tell her to stop dreaming and talking about her ideas and just sew and sweep and do what they want.
3. Ramiro the Prince of the country is unhappy. He wants to escape Palace life and be his own man and follow his own interests. The King of Venice is displeased because his son is always spending his time with music, books and art. He tells his son to stop all that nonsense and start behaving like a Prince.
4. The King orders his son to spend his time organising the annual Carnival festival in Venice for all his subjects. The Prince decides he want a special costume to wear to the Carnival. So, he disguises himself as a messenger. From the palace so he can go and find a designer to make it for him.
5. In disguise the Prince goes to Don Magnifico's fashion shop and announces that the Prince has launched a competition to create a grand design to wear to the Carnival. He says it must be bold, unique and modern. Everyone at the fashion shop is excited about the competition and start planning their designs.
6. It is Carnival day. The King opens the festival, introducing his son the Prince, who proudly enters in the winning costume. It was been made in Don Magnifico's fashion shop and is bold, modern and unique. The King is horrified and furious, but his son is delighted.
7. The Prince goes to Don Magnifico's workshop to meet the person who made his costume. Tisbe and Magnifico claim that they did but Angelina (who really did design it) calls them liars. The Prince believes her.
8. Now the tables have turned: Magnifico and Tisbe are unhappily working for a very happy Angelina. She is now running the fashion shop with Prince Ramiro and is the lead designer in the business. The End.

ADDITIONAL INFORMATION FOR TEACHERS - UNPACKING THE WARMUPS

Before every activity it is important to do some warmups – just as one warms up their body before sport. Warmups are often games or silly vocalisations which relax and focus the class and prepare them for the tasks in each activity. The drama ones mostly encourage an awareness of space and what others are doing around them and encourage less inhibited behaviour. Vocal ones prepare the voice for singing and get the muscles in the mouth and lungs working. Warmups also make a good change of activity task to include during the school day.

DRAMA WARMUPS

Eyes Down, Eyes up Game

Stand in a circle facing inwards. Teacher calls out "eyes down" and the rest of the group in the circle must immediately look down & close their eyes. When teacher says "heads up" all players in the circle must then look up and focus their eyes across the circle at a random person. If they lock eyes with someone else (without moving their eyes) both players who locked eyes stage a quick theatrical death with a last cry. Repeat with remaining players – the others are "dead". Last one standing wins.

Bean Bag voice projection activity

Place three bean bags (or some other object) in front of a row of children. One about 2 metres away from them – the second about 4 metres away, the third about 12 metres away (this can obviously be changed to suit the physical environment of the class).

1. Ask each child to look directly at the first bean bag, say their name and the name of their favourite animal.
2. Instruct them to say the exact same things to the second bean bag.
3. Would they speak with the same volume? No – the "person" is further away.
4. When asked to address the third bean bag, they obviously should be projecting their voices as loud as they can.
5. After the entire group has addressed the bean bags, let them know they were really acting in a play just then – reaching the first three rows, the middle rows, and the back rows of the theatre.

Hip Hop Drama Game

In a circle, one person is the leader (start with the teacher) and the rest respond.

When they call "Time is ticking" all respond "Run for your life" then race to find a new position in the circle. Last one there is in to lead the calls next round.

Call	Action	Response	Action
Hip	Stick out hip	Hop	Hop hands on hips
Crick	Crick neck	Crack	Clap
Roller	Waves 	Coaster	Hands above head
Kissy Kissy	Pucker lips hug self	No, mum!	Hand out indicating stop!
The prince is coming		Strike a pose	
Time is ticking		Run for your life	

Note that you can invert these as well so *No, Mum* can be answered by *Kissy Kissy* etc.

Observation Game

Choose a person to leave the room. The rest of the group stands in a circle. Choose a leader who begins and changes all movements. Everyone else should be aware of the leader but not look directly at him. Change movements when the leader does. Once everyone has the idea, call back the person who left the room. Ask him to stand in the middle and try to identify who the leader is.

Ribbon of Sound Game

Sit in a circle. One person starts a sound. The next person picks it up and it travels around the circle, so it becomes a ribbon of sound. Each person should pick it up and pass it on as quickly as possible. Transform it into another sound with the person next to the one who started the first sound. This is a good calming and focussing activity.

Step in time Game

Use a drum or just clap your hands to start a steady beat - nothing too fast or too slow. Get the students to walk exactly to the beat - when the beat comes their foot should touch the floor, not before or after. While continuing this beat, shout out an emotion, e.g. happy. While still walking at the speed of the beat, they must portray the emotion. Often they want to walk faster, so make sure they stay with you. Then start to change the beat, becoming slower. They still have to keep the emotion and step to the beat, which can be a bit difficult - often if the beat slows, they want to become more subdued, but make sure they keep the energy and the full emotion. Then change the beat again - this time getting faster.

Once they have explored the first emotion, shout out a different one, e.g. scared, and repeat the exercise.

The most important thing is for them to stay in time with your beat, whether it's fast or slow, and keep thinking about the emotion. Emotions that work well: sad, excited, nervous, angry, shocked. You could also use characters and emotions from a *Cinderella* too.

Strike a Pose Game

1. Form a circle. Each person chooses one other person in the circle to secretly watch.
2. Everyone closes their eyes and strikes a pose.
3. On "GO" – everyone opens their eyes and begins to copy the person they chose to watch. (In posture, pose, stance, etc.).
4. Repeat until all are in the room are doing the same pose.

MUSIC WARM UPS

The 8 Warm Up:

Have children find their own space in the room to do this vocal warm up.

- count aloud to 8 from 1
- stamp feet for 8 counts
- slap legs for 8 counts
- Give a literal round of applause for 8 counts
- Make a ch ch sound while clicking up the body from knees to head x 8
- make the ss sss sound as you dance around in a circle on the spot, index fingers pointing skyward
- alternate hands punch action fffu sound for 8 counts.
- breath in with 4 puffs then out 4 puffs

Once children have mastered it and are confident with the sequence of activities, try it as a round which could work in up to eight parts.

Angelina's Work Warmup

This is a series of actions with some added vocalisations

- a. moving shoulders: and up and down and forward and back in time to a beat. X2
- b. shoulder circle (like sewing machine wheel): brrr round voice going up and down pitch x4
- c. whispering "this and that" hands floppy wrists one either side of body ryq x4
- d. Say "chores" as hands move up and down in a wave shape as if gesturing to piles of work – voice pitch follows hands x 4
- e. bickering faces saying "eeee" to rhythm ryrydffg q
- f. "shhh" bend knees as hands does scissor slide through material gesture in slow motion 2 beats per cut
- g. "sew-ing" sung on one note but make the "ing" nasal. Then do the free range pitch to n sound

Ribbon of Sound

Sit in a circle. One person starts a sound. The next person picks it up and it travels around the circle, so it becomes a ribbon of sound. Each person should pick it up and pass it on as quickly as possible. Transform it into another sound with the person next to the one who started the first sound. This is a good calming and focussing activity.

Dum Dum Song.

This is a song that reinforces pitch and encourages beat and ensemble singing.

Actions that can be done to the beat whilst sitting in a circle.

- 1) On your own body: knees, clap, shoulders, clap
- 2) Slap knees: firstly your own, then your partner, own, then partner
- 3) Pat your own knees, neighbour on the right, own knees, neighbour on the left
- 4) Dance one side to other with hands on hip, finish with 3 hip shakes at the end



Dum, dum, da-da, da-da dum, dum da-dah. Dum, dum, da-da da-da dum, dum, da-da, da-da.



Dum, dum, da-da, da-da dum, dum da-dah. Dum, dum, da-da da-da dum, dum dum.

This old freedom train round

This old freedom train is such a,
Long time in a coming,
Everybody can afford it,
So you'd better climb on board it.,
Give me that (CLAP!) Free-ee-dom,
Give me that (CLAP!) Free-ee-dom
Give me that Freedom, freedom, freedom
Chica chi, (train noise 5x)

To perform as a round wait 2 bars for each of 4 entries.



This old free-dom train is such a long time com-ing ev'-ry bo-dy can af-ford it so you
bet-ter get a-board it give me that Free dom, give me that Free dom, give me that
Spoken
Free-dom, free-dom, free-dom chi-ka-chi chi-ka-chi chi-ka-chi chi-ka-chi chi-ka-chi

TONGUE TWISTERS

No 1 – Angelina you must do

Angelina you must do everything I tell you to
Listen now, I'm warning you, Angelina you've no clue
Don't dare to plan, don't dare to dream
Stay somewhere where you won't be seen!

No 2 – Simple Cinders

Simple Cinders sewing shirts for all the sailors
The shirts for all the sailors simple Cinders sewed.
If Simple Cinders sewed the shirts for all the sailors
Then all the sailors wore the shirts that simple Cinders sewed.

**Start slowly so that the children can spit out the words and be confident in their memorisation of the rhyme.
Gradually repeat increasing the tempo (speed) at which you say it.**

Ma, Ma will you buy me a banana?

A silly song useful for practising different vocal colours and expressions.

Ma, ma, will you buy me a, will you buy me a, will you buy me a?

Ma, ma, will you buy me a, will you buy me a ba - na - na?

Ma, Ma, will you buy me a, will you buy me a, will you buy me a, [nagging]
Ma, Ma, will you buy me a, will you buy me a banana?

Yes, yes, I'll buy you a, I'll buy you a, I'll buy you a [frustrated]
Yes, yes, I'll buy you a, I'll buy you a banana

Ma, Ma, will you peel the skin, will you peel the skin, will you peel the skin? [pestering]
Ma, Ma will you peel the skin the skin of my banana.

Yes, yes, I'll peel the skin etc [resigned]
The skin of your banana

Ma, Ma, do you want a bite? Etc [being cute]
A bite of my banana

Yes, yes, I'd like a bite. Etc [matter of fact]
A bite of your banana

Ma, Ma, you took too much etc. [whinging]
Too much of my banana

No, no, it was just one bite. Etc [laughing]
One bite of your banana

Ma, Ma, you're a greedy guts. [outraged]
You ate all my banana

Ma, Ma, will you buy me a, buy me a, buy me a. [sadly]
Ma, Ma, will you buy me a, buy me a banana?

Songs for your performance

This unit of work contains the following songs from Opera Australia's Cinderella

1. **Scrappy Little Nothing**
2. **Tisbe's Song**
3. **Angelina's Lament**
4. **Prince Ramiro's Lament**
5. **Back at the Atelier**
6. **The Ending song**

SCRAPPY LITTLE NOTHING

♩=120



What is the bick-er-ing in the a - te - li-er? No-one cares what you think you have to



say. You are not sty - lish you are not fash-'na-ble So know your place! Just know your

Spoken, frustrated.



place! See what a mess is here! Who do you think you are?



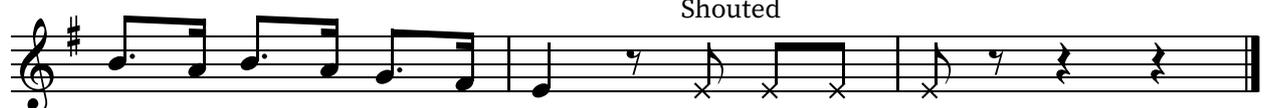
Sketch - ing these dress-es here? Ha! They're bi - zarre!



You'd bet-ter hur - ry up and get this clean ing done or I will throw you out in-to the



street! You are not sty - - lish you are not



fash - 'na-ble, You're ob - so - lete, You're ob - so - lete!

Shouted

TISBE'S SONG

Very fast

I am Tis - be, I am Tis - be, Oh so
glam-'rous and so glit-zy. Now's my time, the time is ripe for
Tis - be Soon the world, the whole world will know my name.

ANGELINA'S LAMENT

Slowly and sadly

I'm un-der lock and key That's how it feels to me Long - ing to be
4 far a - way but stuck in - side this aw - full cage. Drea - ming of the
6 day when I can fly fly and be free.

PRINCE RAMIRO'S LAMENT

Slowly and sadly

I'm un-der lock and key That's how it feels to me Long - ing to be
4 far a - way but stuck in - side this gild - ed cage Drea ming of the
6 day when I can fly fly and be free

BACK AT THE ATELIER

Fast and excited

Ah! The Prince! It's Prince Ra-mi-ro, Prince Ra-mi-ro! Prince Ra-mi-ro Prince Ra-mi-ro

7

Fa - ther come, come now, The Prince is here, He wants to know who made his

13

cos-tume. Fa-ther come, the Prince is here! It is

19

mine, it is mine, the de - sign is mine! It is mine, it is mine the de - sign is mine! It is

23

mine, it is mine, the de - sign is mine! Oh yes, the de - sign is mine! It is

27

fine, oh so fine, such a fine de - sign, It is fine, oh so fine, such a fine de - sign. It is

31

fine, oh so fine, such a fine de - sign a gen - u - ine - ly fine de - sign

Angelina responds to this lie with:

“You two designed this suit, did you? Really? It’s your design? The sings:

I nev - er have heard such a bla - tant lie It a lie, such a lie, what a
pork - y pie, It's a lie, such a lie, what a bare faced lie! And now _ see the feath - ers fly! I
real - ly do not want to be un - kind, But its fi - nal - ly time that I spoke my mind. I con -
sid - der your work to be fash - ion crime and this de - sign is clear - ly mine!

THE ENDING SONG

So our fai - ry tale is at an end. Now this fai - ry tale is at an
end, is at an end this is the e - - nd the end!

SONG WORDS

Scrappy Little Nothing

What is this bickering at the Atelier?
No one cares what you think you have to say
You are not stylish, you are not fash'nable
So know your place – just know your place!

See what a mess is here. Who do you think you are?
Sketching these dresses here. Ha! They're bizarre!

You'd better hurry up and get this cleaning done
or I will throw you out into the street
You are not stylish, you are not fash'nable
You're obsolete! You're obsolete!

Angelina's Lament

I'm under lock and key. That's how it feels to me
Longing to be far away but stuck inside this awful cage
Dreaming of the day when I can fly and be free.

Ramiro's lament

I'm under lock and key. That's how it feels to me
Longing to be far away but stuck inside this gilded cage
Dreaming of the day when I can fly and be free

The Ending Song

So our fairy tale is at the end. Now this fairy tale is at an end
This is the end, this is the end----- the end!

Tisbe's Song

I am Tisbe, Oh so glamorous and so glitzy.
Now's my time, the time is ripe for Tisbe
Soon the world, the whole world will know my name.

Back at the Atelier

Ah! The Prince! It's Prince Ramiro, Prince Ramiro,
Prince Ramiro, Prince Ramiro
Father come, come now, The Prince is
Here, he wants to know who made his costume
Father come, the Prince is here!

It is mine, it is mine, the design is mine.
It is mine, it is mine, the design is mine.
It is mine, it is mine, the design is mine.
Oh yes – the design is mine.

It is fine, oh so fine, such a fine design
It is fine, oh so fine, such a fine design
It is fine, oh so fine, such a fine design
A genuinely fine design.

Angelina spoken: "You two designed this suit, did you?
Really? It's your design?"

Then sings:

I never heard such a blatant lie
What a lie, such a lie, what a porky pie
It's a lie, such a lie, what a barefaced lie
And now we see the feathers fly I
Really do not want to be unkind
But its finally time that I spoke my mind
I consider your work to be fashion crime
And this design is clearly mine!

DIRECTING NOTES

What is a director?

The role of the director was only properly established in the early 1900s – before that, performers used to devise work amongst themselves. Objectivity is required, so the role of the director came about as someone who could watch the action on stage from outside of the scene and make sure that the story was clear.

Over the years, the role has expanded: it's not only the person responsible for rehearsing all the performers' interaction on stage, but also the person responsible for deciding on and overseeing the concept of the piece. On large scale productions, the director collaborates extensively with set designers, costume designers, lighting designers, sound designers, stage management and technicians to stage a coherent and smoothly run performance.

You're basically deciding how you tell the story.

How to direct?

Being a director is a lot like being a teacher – you harness everyone's energy to focus on the same thing. In directing, that is making sure everyone and everything on stage is playing a role in the same story. Lead your class as confidently as possible and run your ideas past people you trust beforehand if you're unsure.

Firstly, you need to decide how you want to tell the story – your concept. Are you doing a very traditional production? Are you trying something very abstract? Choreographed? Atmospheric? Colourful? Disney/Dr Who/etc themed? Set in a certain period in history? It really doesn't have to be the most original idea, you just need to have a reason why it as an appropriate concept for the piece – and it has to serve the story.

Once you've decided on a concept and your designs, you need to make sure your performers know the story – there are some exercises in the "How to Tell the Story" video for some ideas on how to do this. Any set design will need to be decided on before you start rehearsals as your performers need to know what stage layout they're working with, and they also need to know where the audience will be.

A director works very closely with performers to help them understand their roles and how they interact with other characters. Whether they're playing main parts or are members of a chorus, it's important that performers know all the details about their characters. The text and the music should give you lots of information about the characters.

As a director, you should also have an idea of how you're going to stage the performance – essentially, how bodies will be arranged around the stage! You then need to devise and rehearse the action on stage with the performers so that everyone knows what they're doing, understands why they're doing it, and that the story is clear.

Telling the story

The comparison task in Activity 2 is intended to get the students to understand there are many different ways there are of telling a tale. The director gets to choose where to set story (time and place)– and can be daring or as classic as they like, as long as you tell the story coherently and clearly.

Have you ever wondered why some stories are remade as movies or theatre productions so often? It's because audiences like children, love hearing the same story over and over and told in different. The job of a director and story teller is to present the story in as comfortingly familiar, or unsettlingly different ways as you like as long as the audience are engaged.

Having a choreographed action with the whole group at times - especially with children – is particularly impressive to the audience. There's something very engaging about watching a lot of people doing the same thing in perfect unison and being equally committed to what they're trying to communicate. If you've got a big group and not much time, it's also an easy way of getting quick and effective results! You could have a series of poses for the fashion show that the students rotate through – it will create energy, keep the attention of the audience and contrast well with the solo scenes.

How to stage a scene

This is demonstrating to the children how to arrange things in a space, and how to creatively devise and rehearse those things. If two performers stand close together at the back of the stage it's difficult to make out what they're doing and for the audience to work out what the dynamics are between them. Similarly, if they stand far apart, it's very difficult for them to relate to and communicate with each other. So it's not just the performers' placement in a scene, but also their placement in relation to one another that matters when telling a story. You can work these things out in rehearsal. The audience members must be able to see everything in order for the story to be told, so ensure the action of the scene is clearly in view.

A good way to start staging is for performers to play with the script – if it's a musical or an opera, just speak the text and add music later. You need to have done some work on the characters and the story so that everyone understands who they are and where they're going as this helps prepare the singing.

Start with no rules, no furniture and explore the story by having the performers read the words aloud. Give everyone permission to experiment with different ways of saying their lines – have at least one go where everyone totally over-acts to create something a bit ridiculous as it's surprising what dynamics or ways of performing something you might find between characters that hadn't occurred to you before. Let everyone use as much or as little of the space as possible and let them explore the movement of the piece in terms of their own physicality, as well as their presence in the space in relation to each other. Basically, play with it! As a director, you can feel totally free to let the students devise staging and offer different ideas to help them try out new things on the go.

GOOD LUCK- Opera Australia hopes you enjoy creating your own interpretation of *Cinderella*!

CHARACTER CARDS

Name of Character:

Story: Cinderella

Description of character
Words that describe the character's personality
What the character does in the opening
How the character changes in the story

