



Cinderella

TEACHER RESOURCE GUIDE

This guide is intended to prepare you and your students for the upcoming performance of the adapted opera, Cinderella.

Please use the Table of Contents to navigate through this resource guide. We have supplied all the information needed for you to be successful in preparing your students for the show. However, you are not restricted to the lessons in this resource guide. Be creative!

Education & Community

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Cinderella

TEACHER RESOURCE GUIDE

Dear Educator,

Thank you for scheduling Arizona Opera's Education program "OperaTunity" at your school!

At Arizona Opera, we believe that providing opportunities to explore the performing arts allows students to discover the world around them. We strive to help students find and explore their own, unique voices.

Cinderella is a great way for students to experience opera. The beautiful storyline and colorful production makes this a great opera for all ages.

Throughout the program, students will be introduced to musical concepts including basic voice types found in classical music, diverse musical structures, and operatic terminology. Additionally, they will learn skills such as evaluating content and how language functions in differing contexts.

This Teacher Resource Guide will help you to prepare your students for the performance. Whether you have only 5 minutes to prepare or multiple class periods, this guide should provide you with lesson plan ideas to incorporate opera into your classroom.

We look forward to visiting your school and please contact me at education@azopera.org or at (602) 875-5866 with any questions.

Best,



Cassie Robel
Director of Education
Arizona Opera

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What is Opera?

Before the Opera begins, ask your student what they think Opera is. Write “WHAT IS AN OPERA” on the board and list all of the ideas they come up with.

After the performance, make a new list and see what has changed, and what has stayed the same.

What is an Opera?

What is **opera**? An **opera** is a musical drama or comedy where the actors sing rather than speak their lines. The word “**opera**” derives from the Latin word *opus*, which literally means “a work of art.” Like a play, an **opera** is performed on a stage with singing-actors, scenery, makeup and lighting.

Opera is truly a **multi-disciplinary** art, which means it is a combination of many art forms (singing, orchestral music, theater, visual arts, dance, etc.) and subject areas (history, mythology, literature, etc.). Opera combines these disciplines in a very powerful way to tell a story. Opera can be funny, sad, scary, dramatic, mysterious, fantastical, or any combination of feelings and moods.

How is it performed?

Unlike singers who perform popular music, opera singers do not use a microphone. An opera singer works to use their body as a source of “natural” amplification.

Language

Operas are written in many different languages, so opera singers must study and be prepared to sing in languages other than English. While you will be hearing an opera in English, many of our mainstage productions are sung in Italian, French, German, Spanish, and more!

Singers prepare all of these languages by studying diction, which helps them pronounce the words correctly. They translate the text word-by-word so they know exactly what they are singing. Not only do singers learn what they are saying, but what everyone else on the stage is saying as well!



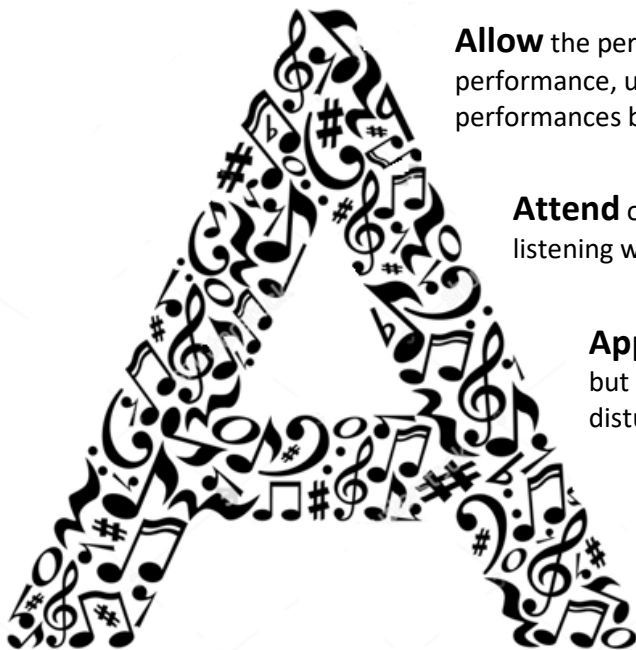
Attending the Opera

Unlike the actors on your television, performers on the stage are aware of their audience and want very much to tell their story.....live! By the time you see a scheduled performance, many people have worked very hard to bring you their best efforts.

In order to show respect for those efforts, every audience member must give the performance their full attention and avoid any behavior that interferes with the performance.

We have rules that help us accomplish this goal, and you should do your best to understand and follow them.

The 4 A's of Audience Etiquette



Allow the performers to do their job by not talking during the performance, unless you are responding to their prompts. Once the performances begins, stay seated.

Attend or pay attention to the performance by watching and listening with both your eyes and ears!

Appreciate the performers by laughing, applauding, etc., but remember, keep your reactions appropriate and do not disturb the flow of the performance.

Applaud at the conclusion of the performance.

Meet the Artists



Laura K. McCauley, soprano – Stepsister, Fairy Godmother

Hailed for her "gleaming soprano" voice and "explosive presentation" (Ken Herman, San Diego Story), Laura K. McCauley, has her Master's Degree in Opera Performance from Arizona State University and her Bachelor's Degree in Voice Performance from Ithaca College. Laura was a Metropolitan Opera National Council District Winner for 2018 and awarded the Encouragement Award in 2019 and 2017. As a Studio Artist with Opera Neo in 2018, she sang the role of Satirino in *La Calisto*, covered Clorinda in *La Cenerentola*, and sang with the chorus of Eugene Onegin. Her past roles also include Tirésias in *Les Mamelles de Tirésias*, Pamina in *Die Zauberflöte*, the title role in *Semele*, Beth in *Little Women*, and Esmerelda in *The Bartered Bride*. She performed scenes as Gilda in *Rigoletto*, Norina in *Don Pasquale*, Lucia in *Lucia di Lammermoor*, Servilia in *La clemenza di Tito* and Lesbina in *Le Pescatrici*. Laura has also played Susanna in the 2018 Graduate Collaborative Recital of Act Two of *Le Nozze Di Figaro*.



Miriam Schildkret, mezzo-soprano - Cinderella

Miriam Schildkret is thrilled to be returning to OperaTunity! This is her fourth season as a Teaching Artist; you may recognize her as Third Lady/Queen of the Night/Papagena in *The Mini-Magic Flute*, Hansel in *Hansel and Gretel* and The Sea Witch in *Rusalka: The Littlest Mermaid*. Most recently, Miriam covered the role of Cherubino in Arizona Opera's production of *Le nozze di Figaro*. Other favorite roles include Dorabella in *Così fan tutte*, Dido in *Dido and Aeneas*, Prince Orlofsky in *Die Fledermaus*, Tisbe in *La Cenerentola*, Third Lady in *The Magic Flute*, and Kate in *Owen Wingrave*.

Miriam has become a local spokesperson for opera in the Phoenix area. She was featured in the Arizona PBS series *Desert Canvas*, a collection of stories about local artists and their impact on the community. Miriam also was a speaker with *TEDx Scottsdale Women*, where she spoke about how opera empowers women.



Molly Cox, mezzo-soprano – Cinderella cover

Molly Cox is from Floyd, VA and has been recognized for having a “fantastic voice, a delightful stage presence, and quite a range” (BroadwayWorld.com). Molly is at home in both the opera and musical theatre worlds playing contrasting roles from Dido (*Dido and Aeneas*) to Veronica Sawyer (*Heathers the Musical*). A few of Molly’s most favorite roles include The Baker’s Wife (*Into the Woods*), the title role in Handel’s *Serse*, and Ciesca (*Gianni Schicchi*). Molly is known for being a kindhearted colleague with a calming energy and she is excited for the opportunity to share this story with you today!



James Grandjean, tenor - Prince

James Grandjean is an Arizona native and has been performing statewide and nationally for the last two decades. After graduating from Oklahoma City University in 2014 with a Bachelor of Music in Vocal Performance, he moved to New York where he was seen as Le Remendado in *Carmen*, Eisenstein in *Die Fledermaus*, and Normanno in *Lucia di Lammermoor*. Some other favorite opera roles include Ferrando in *Così fan tutte*, Lippo Fiorentino in *Street Scene*, Laurie in *Little Women*, and The Stage Manager in Ned Rorem’s *Our Town*. He is currently the tenor section leader at Saint Maria Goretti Catholic Church in Scottsdale.



David Nelson, baritone – Father, King

David Nelson, of Woodbury Minnesota, is an upcoming lyric baritone, dedicated to embracing innovation and capturing audiences through his compelling musical interpretation. During the summer of 2019, Nelson was an Emerging Artist at Seagle Music Colony where he starred as Curly in *Oklahoma!*, portrayed Senator Thomas Jordan in *The Manchurian Candidate*, and studied Count Almaviva in *Le nozze di Figaro*. A recent graduate from the Master of Music program in Opera Performance at Arizona State University, Nelson was seen as Elviro in *Serse*, Sam in *Trouble in Tahiti*, a featured soloist in Bernstein’s *Mass*, Fred in *Kiss Me Kate*, Lysander in *The Fairy Queen*, and The Artist Martinez in the U.S. premiere of *Behold the Man*. Bridging the worlds of opera and musical theater, Nelson strives to bring his passion for storytelling to listeners of all ages. More information can be found at davidnelsonbaritone.com

Maris Bosworth, piano

Originally from Owensboro, Kentucky, pianist Maris Bosworth is currently based in Phoenix. Before moving to Arizona, Maris coached and performed in the Salt Lake City area. She regularly worked with students at the University of Utah and was on staff at Utah Valley University as a pianist and coach for the voice and opera departments. Maris has enjoyed playing operatic repertoire over the last several years. At Utah Valley University, she prepared productions of *Roméo et Juliette* and *Die Fledermaus*, and she was recently on staff for Utah Vocal Arts Academy's production of *Die Zauberflöte*. In 2018, she was a collaborative pianist intern at the Druid City Opera Workshop and a young artist at the Crested Butte Music Festival. Maris has a strong background in promoting arts education and working with young singers. Last year, she was a vocal coach for Westminster College's SummerSong Music Festival for pre-college singers. She has worked with high school students at the Kentucky Governor's School for the Arts, and in 2014, she toured Kentucky with the Schmidt Opera Outreach Program as accompanist and assistant musical director for *The Adventures of Alice in Operaland*. This year, she is excited to be joining Arizona Opera as an Education Teaching Artist. Maris is a graduate of the University of Illinois at Urbana-Champaign, where she received her master's degree in Vocal Coaching and Accompanying under Dr. Julie Gunn. She also holds a bachelor's degree in Piano Performance from the University of Kentucky.

D. Scott Withers, director

D. Scott Withers (Director) is excited to be joining the Arizona Opera Education team! Scott has a long history working in performing arts for and with youth. He was a company member with Childsplay in Tempe for 24 years where he directed *Androcles and the Lion*, *Alexander and the Terrible, Horrible...Day* and innumerable children's educational productions and workshops. At Childsplay, Scott appeared in many, many productions including, most recently: *The Three Javelinas*, *The Color of Stars*, *Lyle the Crocodile* and *Lilly's Purple Plastic Purse*. Scott served as Artistic Director for Greasepaint Youtheatre in Scottsdale where he won Arizoni and National Youth Theatre Awards for his direction of *Into the Woods*, *Rent - School Edition*, *Pippin*, *Oliver* and *The Wiz*. Other directing credits include: *The Women* for Phoenix Theatre, *Little Women* and *To Kill a Mockingbird* (Arizoni Award) for Hale Centre Theatre; *Christmas in the Land of Oz* and *The Selfish Giant* for AZ Broadway Theatre; *The Life* for Black Theatre Troupe; *Meet Me in St. Louis* and *The Philadelphia Story* for Theatre Works; and *Deporting the Divas* and *Jeffrey* (Arizoni Award) for In Mixed Company. Other performance credits: *Anything Goes* and *Gypsy* (Arizoni Awards) for Phoenix Theatre, *Hairspray* for Arkansas Rep; *Baby* for AZ Broadway Theatre; *Lost and Foundling* for The Geva; and *A Year With Frog and Toad* for Seattle Children's Theatre. Up next: directing *Elf the Musical* and performing in *Cookin's a Drag* both at Phoenix Theatre. Scott holds a BFA in Theatre Performance from ASU and is originally from Idaho.

Synopsis

Cinderella, a kind and beautiful girl lives with her evil stepfather and stepsister. They force Cinderella to cook their meals, clean their house and cater to their every need. When the curtain rises, we are in the house of Don Magnifico, Cinderella's stepfather. Cinderella has been working non-stop, but there is no time to rest, as Cinderella must help her stepsister prepare for a Ball at the royal palace that evening. Her stepsister is desperate to make an impression on the Prince, who has announced that he will choose a bride at the ball. Don Magnifico is very excited about this, because their marriage would mean more power and money for him. But Cinderella believes it is silly and ridiculous that her stepsister wants to marry a Prince she hasn't even met! When she tries to share this belief, her stepsister and stepfather scold her.

Just then, there is a knock at the door. It is a beggar, who Cinderella immediately welcomes in and tries to help. But her stepsister is so repulsed by the beggar that she insists on throwing him out. Cinderella shows the beggar kindness and generosity, but Don Magnifico forces the beggar to leave, and yells at Cinderella for showing him any kind of hospitality. Cinderella's stepsister leaves for the ball, Don Magnifico goes upstairs to rest, and Cinderella is alone. Suddenly, a fairy godmother appears! She says to Cinderella that she has been watching her, and she noticed how kind she was to the beggar at the door. She tells Cinderella that she will help her by getting her ready for the ball. At first, Cinderella refuses, saying she has no interest in such a thing. But then, the fairy godmother explains this is Cinderella's chance to change her life. She also explains that the Prince needs to find someone kind like Cinderella to help run the Kingdom, someone who will speak truth and act with kindness. Cinderella agrees to go, the fairy godmother casts her spells, and Cinderella's ragged dress is transformed into a beautiful ball gown. She gives her a pair of glass slippers, and as Cinderella leaves for the ball, she warns her that she must leave the ball by midnight, which is when the magic spell is broken.

At the palace, the Prince tells his father, the King, that he doesn't need the ball to find his bride. He wants to cancel the ball, because he has spent the day going to every house disguised as a beggar, and has found his hearts true love – the one person who welcomed him in while he was disguised as a beggar – the humble girl who showed him kindness at Don Magnifico's house. The King tells the Prince that he *must* go through with the ball, and he *must* marry Don Magnifico's daughter, not the humble house maid, because Don Magnifico is very wealthy, and the kingdom is pretty broke. So they need the money! The Prince is confused. He wants to do his duty to his Kingdom, but his heart is telling him that the humble servant who answered the door is the woman for him. There is no more time to think, as the ball begins, and we see that Cinderella's stepsister has arrived, and she is trying very hard to catch the Prince's attention. Just then, Cinderella enters, and the Prince is immediately enchanted by her. Cinderella's family does not recognize her, and as Cinderella starts to move toward the Prince, her stepsister cuts her off. The competition to get time dancing with the Prince between Cinderella and her stepsister escalates, until the clock strikes midnight, and the magic spell keeping Cinderella in her beautiful ball gown is broken. Not wanting to be recognized by her family, Cinderella begins to flee the ball, and on the way, loses one of her magical glass slippers.

Back at Don Magnifico's house, Cinderella's stepsister describes how her night was ruined by this mystery woman who has enchanted the Prince, and she is furious. There is a knock at the door, and thinking it is the beggar again, Cinderella answers it with a loaf of bread ready to give him. She is surprised to find that it is not the beggar at the door, but the Prince! He says he is looking for the mystery woman who ran away at the ball, and has the glass slipper she left behind to help him figure out who she is by having every woman in the kingdom try it on. Cinderella's stepsister immediately jumps in, desperate to prove her foot can fit. Her attempt to cram her foot into the slipper doesn't work, and the Prince suggests that Cinderella try. When the glass slipper fits, the Prince reveals that he was the beggar from the other day, and wants her to stand by his side as his wife as they co-rule the Kingdom. Don Magnifico is shocked by all this, but selfishly believes he will still be able to gain power with Cinderella as queen. The Prince steps in and says that Don Magnifico will have no such power, because he is greedy, and doesn't truly love or care for Cinderella. Cinderella then suggests in order to change the kingdom, they need to start by showing people like her father that there are kinder and better ways to behave. She believes that being united is better than being divided. She accepts the Prince's proposal, and everyone is reconciled for the better by the time the curtain falls!

La Cenerentola vs. Cendrillon

Two operas, by two different composers, written in two different languages at two different times have been remixed by arranger, Joshua Borths to form a new operatic version of this famous fairytale. The chart below compares and contrasts elements from the two historic operas used as source material for the remixed version.

La Cenerentola

Composer: Gioachino Rossini

Musical Style:

Bel Canto – think beautiful singing full of runs, trills, and virtuosic vocal fireworks

Location & Date of World Premiere:

Rome, Italy – 1817

Language: Italian

The Family Characters:

Angelina (Cinderella/Cenerentola), her stepfather (Don Magnifico), and two stepsisters

Royal Characters & Servants:

Don Ramiro (The Prince), Dandini (The Prince's Valet), and Alidoro (The Prince's Teacher)

Magical Characters:

None!

Does Cinderella go to the ball?

Yes, with Alidoro's help.
No magic!

How does the Prince Recognize Cinderella?

A bracelet

Cendrillon

Composer: Jules Massenet

Musical Style:

Late French Romanticism – think lush and sumptuous sounds of the belle époque

Location & Date of World Premiere:

Paris, France - 1899

Language: French

The Family Characters:

Cendrillon (Cinderella), her father, her stepmother, and two stepsisters

Royal Characters & Servants:

Prince Charmant (The Prince), The King, and several servants

Magical Characters:

A fairy godmother and six spirits

Does Cinderella go to the ball?

Yes, with the fairy godmother's help and a magic spell!

How does the Prince Recognize Cinderella?

A glass slipper

About the Composers



Gioachino Rossini was a superstar composer in early 1800s Italy. Born in February of 1792 (just a few months after Mozart's death), it is often said that Rossini is the one who continued pushing Italian opera forward into the 19th century. He was born into a musical family, with a father who worked as a professional trumpet player and a mother who worked as a professional singer. His musical training began at a young age, playing horn by the age of 10, and he was already composing operas by the time he was 18 years old. In 1816, he would write the opera that would become his biggest hit: *Il Barbieri di Siviglia*, or in the English *The Barber of Seville*. This opera put Rossini on the fast track to fame, and he went on to compose about 40 operas total throughout his lifetime, including several more hits, like *La Cenerentola*! Rossini was able to capture a sense of humor and excitement in the orchestra unlike anyone else at the time, and his works are loved by audiences for the ways in which they allow singers to show off virtuosic singing at every opportunity. When Rossini was in his early 30s, at the height of his fame, he decided to

retire from composing opera completely. Although he still tinkered with smaller compositions, like songs and pieces for solo instruments, he moved to Paris and spent the next 40 years enjoying life to the fullest. He loved to cook, held weekly get togethers in his home for young musicians and composers, and tried to help nurture the next generation of composers as much as he could. He died at the age 76, and over 4,000 people attended his funeral. From Looney Tunes, to commercials, television, and film soundtracks, Rossini's music has become embedded into present day pop culture, and is continually revived on opera stages around the world.



Jules Massenet's operatic version of the Cinderella story was written after Rossini's, first performed in 1899 in Paris, France. This was the height of French romanticism, and Massenet's music came to define the sound of what we call French Belle Époque, or, "the Golden age" – a time period in France that spanned from the 1870s up to 1914. This was an era of scientific discoveries and innovations that would change the world forever (like the introduction of the automobile, motion pictures, aviation, telephones, and electric lighting). All of these technological marvels gave people a sense of enthusiasm for the future, and no composer captured the idealism of the time better than Jules Massenet! Born in 1842, Massenet's first exposure to music was through his mother, who was a piano teacher. Massenet was admitted to the prestigious Paris Conservatoire to study music when he was about 10 years old, and later won the most prestigious composition competition of the time: The Prix de Rome. The prize included two years of funding to live and

study in Italy, which Massenet took full advantage of. Afterward, he returned to Paris and his reputation as a composer grew slowly and steadily, as we wrote all kinds of music – from opera, to ballet, to instrumental works of various kinds. His biggest hit came in 1884, when his opera *Manon* was premiered at the Opéra-Comique in Paris. Several other operatic hits followed, including *Cendrillon* and *Thais*. Massenet was actively composing right up until his death, when he died quite suddenly following a cancer diagnosis in 1912. Audiences of the past and present can't help falling in love with Massenet's mixture of lush and inventive harmonies, charming and romantic melodies, and vivid sonic expressions of exotic locals and magical storylines.

Cinderella Around the World

Popular versions of the Cinderella story we know and love today are actually based on a very old fairy tale, which can be found in one form or another in the mythology and folklore of thousands of cultures around the world, across a huge span of history.

Ancient Greece:

Rhodopis

Ροδῶπις

Evidence suggests that the story of Cinderella goes all the way back to ancient Greece, to the story of Rhodopis. In this ancient Greek tale, the Cinderella character, Rhodopis, is a slave girl whose sandal is snatched away from her by an eagle. The eagle flies all the way to Egypt, and drops the sandal in the lap of the King. Taking it as a supernatural sign, the King sends his men out in every direction to look for the owner of the sandal. Rhodopis is found and brought to Egypt. The King falls instantly in love with her, and marries her. Although there is no evil step-mother, no magic spell, no pumpkin coach, and a sandal instead of a glass slipper, this ancient tale has the basic structure of the Cinderella story: a young woman raised or forced into unjust circumstances (such as slavery), experiences an unexpected turn of events, and finds herself in a position of privilege, or is rewarded for her beauty and kindness with a life of luxury (in this case, becoming Queen).

China:

Ye Xian

葉限

Another one of the earliest recorded versions of the story, dating from around 860, was written by a Chinese poet in the time of the Tang Dynasty, and the Cinderella character's name is Ye Xian. Her parents both die when she is very young, leaving her in the care of her father's second wife. She is abused by her stepmother, and her only friend is a fish. When her stepmother discovers this friendship, she kills the fish and cooks it for dinner, which devastates Ye Xian. But Ye Xian finds its bones, and through the magic they hold, she is given an elaborate dress for a local festival. But when she arrives at the festival, her family recognizes her, and she flees, losing her shoe along the way. The King of a neighbouring territory finds the shoe, and begins searching for the foot to which it belongs. This leads him to finding Ye Xian, whom he falls in love with, and the two get married and go back to his kingdom where they live happily ever after - while her evil stepmother and stepsister are killed by a natural disaster.

finds the shoe, and begins searching for the foot to which it belongs. This leads him to finding Ye Xian, whom he falls in love with, and the two get married and go back to his kingdom where they live happily ever after - while her evil stepmother and stepsister are killed by a natural disaster.

Here are names of other Cinderella stories from other cultures – just a few examples of the wide-spread appearance of the Cinderella story across countries and cultures from all over the globe:

Vietnamese: Tam and Cam Tấm Cám	Native American Ojibwa: <i>Sootface</i>	Russian: Vasilisa the Beautiful Васили́са Прекра́сная	Persian: The Moon Brow ماه پیشونی	Japanese: Sumiyoshi 住吉物語
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Giambattista Basile



Charles Perrault

In European literature, the first written version of the story came from Italy, written by a man named Giambattista Basile, who was a court poet in Naples. He actually died before his version was published, but his sister made sure his writing got printed in 1634, and it was Giambattista's writing that inspired one of the most influential versions of the tale: Charles Perrault's French version, written around 1697. Perrault amped up the magic, as well as the happy ending. It was Perrault who added the fairy god mother, the magical pumpkin coach that takes Cinderella to the ball, the spell that is broken at midnight, and he turned her simple lost shoe into a glamorous glass slipper! Over 100 years later, in 1812, a German version of the story was published by The Brothers Grimm.

**German:
Aschenputtel**

It is Perrault's version of the story that most

influential in the making of animated Walt Disney film of 1950. While the Disney version might still be the most popular movie version of Cinderella, as you can imagine, a story this popular has been interpreted on the big screen dozens and dozens of times! From silent films in the early 1900s, to Disney's famous rendition, to the late 90s flick *Ever After*, to the most recent live action *Cinderella* – there are simply too many remixed and reimagined versions of Cinderella on film to name them all! But long before Cinderella gained popularity in movie theatres and television screens, it rose to popularity in what was, at the time, a common form of popular entertainment – it was turned into operas!



What to Listen For...

There are many things to listen for in *Cinderella* and you should encourage your students to actively engage in the music. Try not to let them be passive listeners. To help you with this task, here are 3 things for them to listen for while watching the performance:

1) ***Different Voices***

In this opera, you will be introduced to 4 different voice types – soprano, mezzo-soprano, tenor, and baritone. Often, the sounds of their voices portray the personality and emotion of the character. For example, have your students think about what Cinderella's voice sounds like compared to the Stepsister. Does this tell us anything about their characters?

2) ***The Power of Musical Suggestion***

Like the human voice, the music played underneath the singers often sets the mood for the scene to come. Can you predict the mood of the scene based on the music you hear before the performers sing? Does the music make you feel happy, excited, anxious, sad, etc.?

3) ***Different Opera's, Same Story?***

This adapted version of Cinderella is an adaptation of two different opera's telling a similar story. Ask your students questions to get them thinking about the differences and similarities between the operas, then have them "check their work" while watching the performance. Were these operas written at different times? Can you tell when we switch from one opera to the next? What are differences you identified that helped you tell when we were moving from one opera to another?

Fifteen Minutes to Prepare

You may not have much time to prepare your students for this program. If you have only 15 minutes available in your schedule, please consider the following:

- 1) Brainstorm a list of what students already know or think they know about opera. Ask them to pay attention during the performance, with the intent to change or add to the list afterward.
- 2) Play the overture of both *La Cenerentola* and *Cendrillon*. Without telling your students anything about the stories or characters of the operas, have them brainstorm how the different sections of the overture made them feel or what it sounded like to them (example: “The music at the beginning sounds serious,” “The music in the middle sounds playful,” etc.).
 - a. Ask them if they expect to see a show that expresses these ideas based on the overture that sets up the piece.
 - b. Check in with them after the performance. Did they experience the emotions and ideas that they expected to see, hear, and feel?
 - c. While they are watching the performance, see if they can identify when we switch from one opera to the next.
 - d. *La Cenerentola* - <https://www.youtube.com/watch?v=g5eAANG9edw>
 - e. *Cendrillon* - <https://www.youtube.com/watch?v=rutmnhdlNk>

Thirty Minutes or More to Prepare

If you have 30 minutes to prepare, share the below video with your class, created specifically to prepare your students for Cinderella in a fun, new way!

<https://youtu.be/XEluuvvxa0s>

Once Upon a Time...

Have all students sit in a circle. Explain the rules of the improvisation game. Give the students a topic (possibly relating to a subject that you are learning about in your classroom) and remind them that they must use appropriate language and each student can only say one word. Pick a student to start the story and proceed clockwise around the circle. Each student must say a word that logically follows the previous word. There shouldn't be any pauses between words. As a class, make up a story based on the suggested topic!

This may come to a screeching halt a couple of times before students are comfortable and get the hang of it.

Example:

Student 1- Once

Student 2-upon

Student 3-a

Student 4-time...

Improvisation in the Classroom

Improvisation is a great way to fill class time and actively engage students in the basics of storytelling, creative expression, and ensemble building. It is a wonderful way to instill confidence, communication, and cooperation. These skills are not just used in theater, but are used in every school and professional situation. Below are a few improvisation games you can do with your class to follow up *The Magic Flute*.

The Rules

There are only 4 rules of improvisation:

- 1) Always say “Yes, and...” Never negate a fellow student does and always add to their idea. For example, a student points to a desk and says, “What a cool car!” Don’t respond, “No, it’s a horse.” Instead respond, “Yes! And... that car would be great to take on a road trip!”
- 2) Don’t ever think you’ve failed. There is no such thing as failure in improvisation. There are only learning opportunities. If an improv grinds to a halt, don’t worry! Figure out why that improv didn’t work and start again!
- 3) Keep it simple. Sometimes in improv, we think that every idea needs to be funny and complicated. However, the simplest and clearest ideas are often the most successful.
- 4) Listen! In order to adhere to all of the ideas listed above, you have to listen to your fellow improvisers. Listen first before responding...

Story Guide

(Story included – feel free to use ANY Cinderella story if you do not want to use Grimm's)

Cinderella

Story by: The Brothers Grimm

Morals & Themes

Kindness towards all and forgiving others

General Comprehension Questions

- Where does the story take place?
- Who are the different characters?
- Which character is your least favorite? Why?
- Which character is your favorite? Why?
- What are the problems Cinderella faces?
- How does she solve the problems?
- How does the story end?
- What lesson does the story teach you?

Discussion Questions

- Why was Cinderella treated unkindly?
- How do you think Cinderella felt when she was being treated unkindly?
- If Cinderella went to the ball in her old clothes, do you think she would have been treated differently? Why or why not?
- Do you think it took courage for Cinderella to do what she did? Explain your answer.
- The number three is often important in fairytales – can you find all the elements of “3” in this story?

Extension Questions

- What other stories does this remind you of?
- Write an alternative ending for the story.
- Write your own version of what happens next!

Research Activity

- Use the internet or library to research other Cinderella stories.
- Compare and contrast
 - Watch Disney's Cinderella and compare
 - Watch our performance and compare

Fractured Fairytale LESSON PLAN

Subject: English/Writing	Date:
Lesson: Fractured Fairytale of Cinderella	Time:

Materials:

Cinderella Storybook, paper, pencil, attached worksheet, crayons

ARIZONA STATE STANDARDS: Writing

STANDARD 1

Anchor Standard

- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

STANDARD 2

Anchor Standard

- Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

STANDARD 3

Anchor Standard

- Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

STANDARD 4

Anchor Standard

- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audiences.

Objective:

The students will retell the story of *Cinderella* by identifying key facts in the story. They will be able to take the key facts and combined with their imagination, create their own version of *Cinderella*

Process:

The students will start by reading the fairytale *Cinderella*, by the Brothers Grimm (or choose your own age-appropriate version).

After all students have read the fairytale, begin a discussion with the class about what they just read.

- 1) Describe Cinderella.
- 2) When does the fairytale take place?
- 3) Why is Cinderella treated unfairly in the beginning?
- 4) How does the story end?

Hand out the fractured fairytale of *Cinderella* worksheet and have students begin answering the prompted questions. Explain that the first column is what actually happened in the story, and the second column is the students own story creation.

As students begin to complete the assignment, they can illustrate the ending of the story they created, or illustrate the entire story on a separate sheet of paper.

The lesson will conclude when the teacher asks some students to share their fractured fairytale with the class.

Expand:

Take this lesson a step further by having your students assemble and illustrate their version of *Cinderella* – creating their own book!

Make your Own Fractured Fairytale of Cinderella

On a separate sheet of paper, answering the following questions to create your own fractured fairytale!

- 1) Describe Cinderella
 - a. Can you change them? How?
- 2) Describe where the fairytale takes place.
 - a. Can you have the story take place somewhere else?
- 3) When does the fairytale take place?
 - a. Would you like to set the story in another time?
- 4) Why did Cinderella get treated the way she did?
 - a. Can you tell the story from another character's point of view? (Sister, father, other)
- 5) What are the basic parts of the story? (Hint: plot, conflict, resolution)
 - a. Make all those things different! How different can you make this story?
- 6) Decide on the crisis moment in the fairytale. Is it when Cinderella goes to the ball? Loses her slipper? Gets treated unfairly by her family?
 - a. Can you change the crisis you decided on and make another one happen that isn't told in the story? Give your reasons for the change and what happens next as a result.
- 7) Try changing the end of the story!

Now on another sheet of paper, illustrate the story!

Opera Term Matching Activity

Match the term on the left with the correct definition on the right:

- | | |
|-------------------------|---|
| 1) Soprano _____ | A) The group of instrumentalists who accompany the singers. |
| 2) Tenor _____ | B) The lower male voice. |
| 3) Choreographer _____ | C) Sung dialogue that propels the action forward. |
| 4) Orchestra _____ | D) The music that the composer wrote. |
| 5) Recitative _____ | E) A piece of music with two singers. |
| 6) Aria _____ | F) The highest male voice. |
| 7) Overture _____ | G) The person who creates the vision of the production, sets staging, and guides designers and singers. |
| 8) Score _____ | H) The lower female voice. |
| 9) Baritone _____ | I) The words that a composer sets to music. |
| 10) Mezzo-Soprano _____ | J) The highest female voice. |
| 11) Duet _____ | K) The people who work backstage. |
| 12) Director _____ | L) An extended musical solo. |
| 13) Libretto _____ | M) Music at the beginning of an opera. |
| 14) Crew _____ | N) Designs the dancers' movement. |

Opera Dictionary

What is **opera**? An **opera** is a musical drama or comedy where the actors sing rather than speak their lines. The word “**opera**” derives from the Latin word *opus*, which literally means “a work of art.” Like a play, an **opera** is performed on a stage with singing-actors, scenery, makeup and lighting.

Opera is truly a **multi-disciplinary** art, which means it is a combination of many art forms (singing, orchestral music, theater, visual arts, dance, etc.) and subject areas (history, mythology, literature, etc.). Opera combines these disciplines in a very powerful way to tell a story. Opera can be funny, sad, scary, dramatic, mysterious, fantastical, or any combination of feelings and moods.

The **libretto** (meaning “little book” in Italian) contains all of the words of an opera. A **libretto** is usually shorter than the script for a play because it takes longer to sing lines than to say them, and because music is also a very important part of telling the story of an opera. The person who writes the words for an opera is often a poet or playwright and is called a librettist.

The **composer** writes the music for the opera. All of the music, both vocal (for singers) and orchestral (for instrumentalists) is written in the score which separates lines for each instrument and each singer’s vocal part. The score, as a piece of music, reflects the mood, events and emotions of the characters in the story.

Characters are the people in the story. Singers perform the parts of the characters, also called roles.

The Performers

Soprano- The highest female voice. She is often the heroine of the opera and often in love with the tenor.



Mezzo-Soprano- The lower female voice. The mezzo sound is typically darker and warmer than the soprano. The mezzo usually plays the older female character (like the mother), the bad guy (the witch), a seductress, or a boy. When the mezzo plays a male character, it is called a pants role.

Tenor- The highest male voice. He usually plays the hero of the opera and is often in love with the soprano.

Baritone- The lower (or middle) male voice. The baritone is often the villain, but can also be the hero who sacrifices himself for the tenor or soprano. In comedies, the baritone is often a prankster. He is usually in love with the soprano but loses her to the tenor.

Bass- The lowest male voice. He often plays the wise man or comic buffoon.

Orchestra- The group of instrumentalists who accompany the singers. They play under the stage in the orchestra pit where they are less likely to overpower the singers and distract from the action on the stage. However, though they are often not seen, the orchestra is an equal partner in the action of an opera.



Chorus- The group of singers who function as a unit onstage. Choruses are usually featured in crowd scenes where they represent the townspeople, partiers, soldiers, etc.

Dancers- Dance is often included in opera. They are usually part of big crowd scenes, but can also be featured as soloists in some pieces. Many operas contain short ballet sequences.

Production Team

Conductor- The person in charge of the musical interpretation of the opera. He also guides the orchestra through the opera from the first rehearsal to final performance.



Director- Responsible for the overall look or concept of the production. The director determines how the opera will be interpreted and tells everyone on stage when, where, and how to move. Finally, he or she guides the performers on how characters are best presented.

Choreographer- Designs and sets the movement of the dancers.

Costume Designer- Designs and creates the clothes singers wear to reflect aspects of the character played by the singer. Costumes should reveal a lot about a character. How old they are, what kind of person they are, what time period he or she lives in, etc.

Scenic Designer- Creates the visual background and set pieces for the opera. He or she creates small models and detailed blueprints which serve as the “instructions” for building the set.

Lighting Designer- Creates the lighting plan that emphasizes the drama of the moment and allows the audience to focus on the action. Lighting design is an important visual element that contributes to the ambience of the stage setting and affects the appearance of people, costumes and props onstage.



Stage Manager- Coordinates all of the elements of the show during rehearsal and performance. He or she is responsible for calling cues, scene changes, and organizing the backstage area so that the show runs smoothly and consistently.

Crew- This group of professionals is responsible for setting up and running all of the equipment for a performance, including changing the scenery, costumes, and props. They also open and close the curtain, operate trapdoors, run sound effects, and run quick costume changes.

What makes an opera?

Opera is a **musical** form. The **orchestra** provides the overriding musical texture, while the singers sing and act on the stage.

An **overture** is the piece of music played by the orchestra at the beginning of an opera. It usually, but not always, contains some of the musical themes from the opera and sets the mood for what the audience is about to experience.

Recitative (re-chi-ta-TEEV)- Sung dialogue that propels the action forward. The singing is generally faster and is composed to sound more like speech.

Aria- An extended musical passage sung as a solo. It often explores emotions as a character absorbs, reflects, and makes decisions in the drama.

Duet- An extended musical passage for two singers. A **trio** is for three singers and a **quartet** is a piece for four singers.

Ensemble- An extended musical passage for more than four voices. Often, each character is singing different words at the same time, and ensembles tend to occur at the most pivotal point in the drama or the end of an act.

Supertitles- Since operas are most often performed in the language in which they were composed, most opera productions have translations above the stage where a translation is projected for the audience to read.



Other opera terms to know!

Bel canto- Literally meaning “beautiful singing,” this term describes the specific style of vocal production that opera utilizes. It requires great breath control and ease.

Bravo- Literally, “brave” or “courageous,” this Italian word is a form of high praise that is shouted at times when applause is appropriate. **Bravo** is shouted when a man has sung thrillingly, and **brava** when a woman has done the same.

Cadenza- A brilliant passage in an aria—often improvised by the singer—that showcases the specific skills and strengths of that singer. **Cadenzas** are most often sung by women, although men can perform them as well.

Diva- Literally, “goddess,” refers to an important female opera star. The masculine form is **divo**.

Motif or Leitmotif (light-mo-teef)- While “leitmotif” is usually used to refer to the musical themes of Wagner, a motif is a recurring musical idea that reveals or recalls an earlier plot point, character, emotion, or idea in an opera. Keep an eye out for music that sounds familiar, it probably means something important!

Tempo- This refers to the speed at which music is performed. The conductor is in charge of setting the tempo or timing of an opera.

Cover/understudy- This is the person who learns a role, music, and staging just in case the lead cannot perform due to sickness or injury... as we say in the theater, “The show must go on!”





Cinderella

Jacob and Wilhelm Grimm

A rich man's wife became sick, and when she felt that her end was drawing near, she called her only daughter to her bedside and said, "Dear child, remain pious and good, and then our dear God will always protect you, and I will look down on you from heaven and be near you." With this she closed her eyes and died.

The girl went out to her mother's grave every day and wept, and she remained pious and good. When winter came the snow spread a white cloth over the grave, and when the spring sun had removed it again, the man took himself another wife.

This wife brought two daughters into the house with her. They were beautiful, with fair faces, but evil and dark hearts. Times soon grew very bad for the poor stepchild.

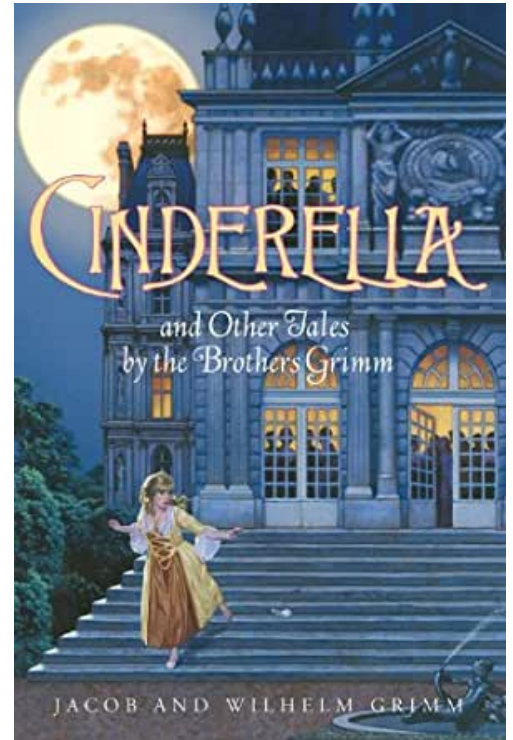
"Why should that stupid goose sit in the parlor with us?" they said.
"If she wants to eat bread, then she will have to earn it. Out with this kitchen maid!"

They took her beautiful clothes away from her, dressed her in an old gray smock, and gave her wooden shoes. "Just look at the proud princess! How decked out she is!" they shouted and laughed as they led her into the kitchen.

There she had to do hard work from morning until evening, get up before daybreak, carry water, make the fires, cook, and wash. Besides this, the sisters did everything imaginable to hurt her. They made fun of her, scattered peas and lentils into the ashes for her, so that she had to sit and pick them out again. In the evening when she had worked herself weary, there was no bed for her. Instead she had to sleep by the hearth in the ashes. And because she always looked dusty and dirty, they called her Cinderella.

One day it happened that the father was going to the fair, and he asked his two stepdaughters what he should bring back for them.

"Beautiful dresses," said the one.





"Pearls and jewels," said the other.

"And you, Cinderella," he said, "what do you want?"

"Father, break off for me the first twig that brushes against your hat on your way home."

So he bought beautiful dresses, pearls, and jewels for his two stepdaughters. On his way home, as he was riding through a green thicket, a hazel twig brushed against him and knocked off his hat. Then he broke off the twig and took it with him. Arriving home, he gave his stepdaughters the things that they had asked for, and he gave Cinderella the twig from the hazel bush.

Cinderella thanked him, went to her mother's grave, and planted the branch on it, and she wept so much that her tears fell upon it and watered it. It grew and became a beautiful tree.

Cinderella went to this tree three times every day, and beneath it she wept and prayed. A white bird came to the tree every time, and whenever she expressed a wish, the bird would throw down to her what she had wished for.

Now it happened that the king proclaimed a festival that was to last three days. All the beautiful young girls in the land were invited, so that his son could select a bride for himself. When the two stepsisters heard that they too had been invited, they were in high spirits.

They called Cinderella, saying, "Comb our hair for us. Brush our shoes and fasten our buckles. We are going to the festival at the king's castle."

Cinderella obeyed, but wept, because she too would have liked to go to the dance with them. She begged her stepmother to allow her to go.

"You, Cinderella?" she said. "You, all covered with dust and dirt, and you want to go to the festival? You have neither clothes nor shoes, and yet you want to dance!"

However, because Cinderella kept asking, the stepmother finally said, "I have scattered a bowl of lentils into the ashes for you. If you can pick them out again in two hours, then you may go with us."



The girl went through the back door into the garden, and called out, "You tame pigeons, you turtledoves, and all you birds beneath the sky, come and help me to gather:

The good ones go into the pot,
The bad ones go into your crop."

Two white pigeons came in through the kitchen window, and then the turtledoves, and finally all the birds beneath the sky came whirring and swarming in, and lit around the ashes. The pigeons nodded their heads and began to pick, pick, pick, pick. And the others also began to pick, pick, pick, pick. They gathered all the good grains into the bowl. Hardly one hour had passed before they were finished, and they all flew out again.

The girl took the bowl to her stepmother, and was happy, thinking that now she would be allowed to go to the festival with them.

But the stepmother said, "No, Cinderella, you have no clothes, and you don't know how to dance. Everyone would only laugh at you."

Cinderella began to cry, and then the stepmother said, "You may go if you are able to pick two bowls of lentils out of the ashes for me in one hour," thinking to herself, "She will never be able to do that."

The girl went through the back door into the garden, and called out, "You tame pigeons, you turtledoves, and all you birds beneath the sky, come and help me to gather:

The good ones go into the pot,
The bad ones go into your crop."

Two white pigeons came in through the kitchen window, and then the turtledoves, and finally all the birds beneath the sky came whirring and swarming in, and lit around the ashes. The pigeons nodded their heads and began to pick, pick, pick, pick. And the others also began to pick, pick, pick, pick. They gathered all the good grains into the bowls. Before a half hour had passed they were finished, and they all flew out again.

The girl took the bowls to her stepmother, and was happy, thinking that now she would be allowed to go to the festival with them.

But the stepmother said, "It's no use. You are not coming with us, for you have no clothes, and you don't know how to dance. We would be ashamed of you." With this she turned her back on Cinderella, and hurried away with her two proud daughters.





Now that no one else was at home, Cinderella went to her mother's grave beneath the hazel tree, and cried out:

Shake and quiver, little tree,
Throw gold and silver down to me.

Then the bird threw a gold and silver dress down to her, and slippers embroidered with silk and silver. She quickly put on the dress and went to the festival.

Her stepsisters and her stepmother did not recognize her. They thought she must be a foreign princess, for she looked so beautiful in the golden dress. They never once thought it was Cinderella, for they thought that she was sitting at home in the dirt, looking for lentils in the ashes.

The prince approached her, took her by the hand, and danced with her. Furthermore, he would dance with no one else. He never let go of her hand, and whenever anyone else came and asked her to dance, he would say, "She is my dance partner."

She danced until evening, and then she wanted to go home. But the prince said, "I will go along and escort you," for he wanted to see to whom the beautiful girl belonged. However, she eluded him and jumped into the pigeon coop. The prince waited until her father came, and then he told him that the unknown girl had jumped into the pigeon coop.

The old man thought, "Could it be Cinderella?"

He had them bring him an ax and a pick so that he could break the pigeon coop apart, but no one was inside. When they got home Cinderella was lying in the ashes, dressed in her dirty clothes. A dim little oil-lamp was burning in the fireplace. Cinderella had quickly jumped down from the back of the pigeon coop and had run to the hazel tree. There she had taken off her beautiful clothes and laid them on the grave, and the bird had taken them away again. Then, dressed in her gray smock, she had returned to the ashes in the kitchen.

The next day when the festival began anew, and her parents and her stepsisters had gone again, Cinderella went to the hazel tree and said:

Shake and quiver, little tree,
Throw gold and silver down to me.





Then the bird threw down an even more magnificent dress than on the preceding day. When Cinderella appeared at the festival in this dress, everyone was astonished at her beauty. The prince had waited until she came, then immediately took her by the hand, and danced only with her. When others came and asked her to dance with them, he said, "She is my dance partner."

When evening came she wanted to leave, and the prince followed her, wanting to see into which house she went. But she ran away from him and into the garden behind the house. A beautiful tall tree stood there, on which hung the most magnificent pears. She climbed as nimbly as a squirrel into the branches, and the prince did not know where she had gone. He waited until her father came, then said to him, "The unknown girl has eluded me, and I believe she has climbed up the pear tree."

The father thought, "Could it be Cinderella?" He had an ax brought to him and cut down the tree, but no one was in it. When they came to the kitchen, Cinderella was lying there in the ashes as usual, for she had jumped down from the other side of the tree, had taken the beautiful dress back to the bird in the hazel tree, and had put on her gray smock.

On the third day, when her parents and sisters had gone away, Cinderella went again to her mother's grave and said to the tree:

Shake and quiver, little tree,
Throw gold and silver down to me.

This time the bird threw down to her a dress that was more splendid and magnificent than any she had yet had, and the slippers were of pure gold. When she arrived at the festival in this dress, everyone was so astonished that they did not know what to say. The prince danced only with her, and whenever anyone else asked her to dance, he would say, "She is my dance partner."

When evening came Cinderella wanted to leave, and the prince tried to escort her, but she ran away from him so quickly that he could not follow her. The prince, however, had set a trap. He had had the entire stairway smeared with pitch. When she ran down the stairs, her left slipper stuck in the pitch. The prince picked it up. It was small and dainty, and of pure gold.



The next morning, he went with it to the man, and said to him, "No one shall be my wife except for the one whose foot fits this golden shoe."



The two sisters were happy to hear this, for they had pretty feet. With her mother standing by, the older one took the shoe into her bedroom to try it on. She could not get her big toe into it, for the shoe was too small for her. Then her mother gave her a knife and said, "Cut off your toe. When you are queen you will no longer have to go on foot."

The girl cut off her toe, forced her foot into the shoe, swallowed the pain, and went out to the prince. He took her on his horse as his bride and rode away with her. However, they had to ride past the grave, and there, on the hazel tree, sat the two pigeons, crying out:

Rook di goo, rook di goo!
There's blood in the shoe.
The shoe is too tight,
This bride is not right!

Then he looked at her foot and saw how the blood was running from it. He turned his horse around and took the false bride home again, saying that she was not the right one, and that the other sister should try on the shoe. She went into her bedroom, and got her toes into the shoe all right, but her heel was too large.

Then her mother gave her a knife, and said, "Cut a piece off your heel. When you are queen you will no longer have to go on foot."

The girl cut a piece off her heel, forced her foot into the shoe, swallowed the pain, and went out to the prince. He took her on his horse as his bride and rode away with her. When they passed the hazel tree, the two pigeons were sitting in it, and they cried out:

Rook di goo, rook di goo!
There's blood in the shoe.
The shoe is too tight,
This bride is not right!

He looked down at her foot and saw how the blood was running out of her shoe, and how it had stained her white stocking all red. Then he turned his horse around and took the false bride home again.

"This is not the right one, either," he said. "Don't you have another daughter?"





"No," said the man. "There is only a deformed little Cinderella from my first wife, but she cannot possibly be the bride."

The prince told him to send her to him, but the mother answered, "Oh, no, she is much too dirty. She cannot be seen."

But the prince insisted on it, and they had to call Cinderella. She first washed her hands and face clean, and then went and bowed down before the prince, who gave her the golden shoe. She sat down on a stool, pulled her foot out of the heavy wooden shoe, and put it into the slipper, and it fitted her perfectly.

When she stood up the prince looked into her face, and he recognized the beautiful girl who had danced with him. He cried out, "She is my true bride."

The stepmother and the two sisters were horrified and turned pale with anger. The prince, however, took Cinderella onto his horse and rode away with her. As they passed by the hazel tree, the two white pigeons cried out:

Rook di goo, rook di goo!
No blood's in the shoe.
The shoe's not too tight,
This bride is right!

After they had cried this out, they both flew down and lit on Cinderella's shoulders, one on the right, the other on the left, and remained sitting there.

When the wedding with the prince was to be held, the two false sisters came, wanting to gain favor with Cinderella and to share her good fortune. When the bridal couple walked into the church, the older sister walked on their right side and the younger on their left side, and the pigeons pecked out one eye from each of them. Afterwards, as they came out of the church, the older one was on the left side, and the younger one on the right side, and then the pigeons pecked out the other eye from each of them. And thus, for their wickedness and falsehood, they were punished with blindness as long as they lived.

CREDITS

Pages 9-14 written by Naomi Barrettara

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