



# Rumpelstiltskin

## STUDY GUIDE

Music by David & Karen DiChiera

Libretto adapted by Joan Hill from the fairy tale

recorded by Jacob and Wilhelm Grimm

Performed by The Michigan Opera Theatre Touring Ensemble

MICHIGAN OPERA THEATRE  
Presented by the Department of Education and Community Programs  
[www.MichiganOpera.org](http://www.MichiganOpera.org)





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# THE ROLE OF THE AUDIENCE

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

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

## AS AN AUDIENCE MEMBER, YOUR ROLE IS TO:

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

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

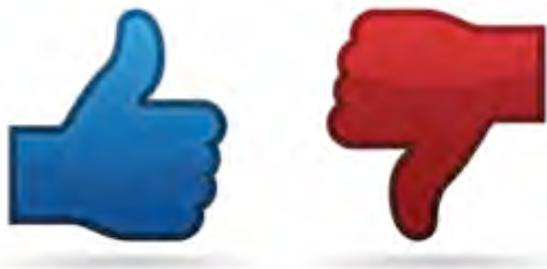


# BEFORE & AFTER THE PERFORMANCE

- Make sure to establish expectations for audience behavior (page 3).
- Conduct the activities on this page and page 5, along with appropriate lessons from pages 14-27.
- Allow plenty of time for discussion with students before the performance in order to contextualize what they are about to see. After the performance, allow students think, talk, and write about their experience.
- After the performance, students can write thank-you letters, make drawings, or even try their hand at being an opera critic and turn in a review! These items will be shared with the artists and financial supporters who make these performances possible. Encourage students to be creative and write letters and/or draw pictures, murals, dioramas of scenes, etc. Send these to:

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

## ACTIVITY 1: "THUMBS UP, THUMBS DOWN, THUMBS ALL-AROUND"



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

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

## Pre-and Post-Performance Example Statements:

- I think that attending a live performance is more fun than watching the same event on television.
- I think that attending live performances is an important thing to do.
- Live performances hold my interest.
- When I attend live performances, I feel like the story is relevant to my life.
- I would like to see another opera.

### *Notes on this activity:*

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

## ACTIVITY 2: "THINK. PAIR. SHARE."

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

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

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



# A BRIEF OVERVIEW OF OPERA



## WHAT IS AN OPERA?

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

## HOW IS AN OPERA DIFFERENT FROM A MUSICAL OR A PLAY?

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

## WHY IS OPERA SO SPECIAL?

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

## HOW OLD IS OPERA AND WHERE DID IT COME FROM?

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

## WHAT'S IN AN OPERA?

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

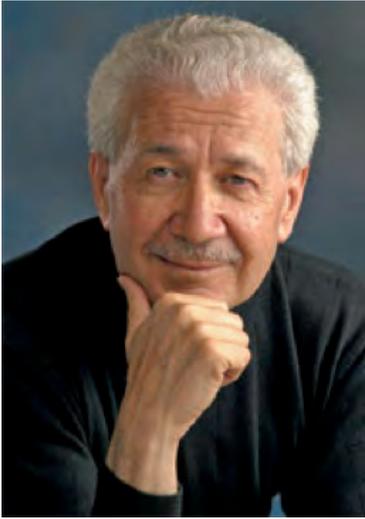


# GLOSSARY OF OPERA TERMS

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



# THE COMPOSERS OF RUMPELSTILTSKIN



**DR. DAVID DICHIERA**, the founder and artistic director of the Michigan Opera Theatre, was born in McKeesport, Pennsylvania, and raised in Los Angeles, California. He graduated from UCLA in 1956 with highest honors and his activities as a pianist and composer garnered him the Atwater Kent and Gershwin Awards. Upon receiving a Masters Degree in Composition at UCLA, he was selected to be a Fulbright scholar for studies in Italy.

Returning to UCLA, Dr. DiChiera served on the music staff as an instructor and consequently received his Ph.D. in Musicology. In 1962, Dr. DiChiera came to Michigan to join the faculty of music of the newly established Oakland University.

In 1963, Dr. DiChiera introduced a new civic enterprise in Detroit, the popular “Overture to Opera” series, a program of staged opera scenes and one-act operas he narrated and toured to hundreds of schools and community centers throughout the state. The success of the series over a period of years laid the groundwork for creating Michigan’s own professional opera company in 1971, with Dr. DiChiera as general director. The New York Daily News proclaimed “Michigan Opera Theatre has become the focal point of a cultural renaissance in Detroit.”

In April of 1996, Dr. DiChiera realized a dream: on the Michigan Opera Theatre’s twenty-fifth anniversary, he cut the ribbon for the grand opening of the Detroit Opera House. Michigan Opera Theatre is one of only a few opera companies in the United States to own its own opera house.

As a composer, David DiChiera’s music continues to receive critical acclaim. His Four Sonnets, with verses by Edna St. Vincent Millay composed for soprano and piano, premiered at the Kennedy Center in Washington. Rumpelstiltskin, written in collaboration with Karen VanderKloot DiChiera, has been performed nationally. In 2007, DiChiera realized yet another dream as his new opera, Cyrano, received its highly anticipated world premiere at the Detroit Opera House.

Dr. DiChiera has garnered honor and recognition abroad and at home by the Detroit City Council, the Michigan State Legislature, the Michigan Council for the Arts and Cultural Affairs, the University of Detroit, and the Governor of Michigan. The Detroit News elected Dr. DiChiera Michiganiaan of the Year in 1979, stating, “Dr. DiChiera has done more than any single person in the city or state to bring opera to the people.” He has received honorary doctoral degrees from the University of Michigan, Oakland University, and Marygrove College. In recognition of his contributions to the musical world, he has been honored by the mayors of New York, San Francisco, New Orleans, and Detroit, as well as the governments of France and Italy.



**KAREN VANDERKLOOT DICHERIA**, a composer and educator, founded the Department of Education and Community Programs and Learning at the Opera House at Michigan Opera Theatre. She was also founder and director of the Department of Community Programs at Opera Pacific in Orange County, California and served as an educational consultant to the Dayton Opera in Ohio.

In 1997, Ms. DiChiera created a summer program for all ages - Learning at the Opera House. Programs including Create and Perform and The Gilbert and Sullivan Workshop (now re-named Operetta Workshop) are offered every year to students between the ages of 8 to 18 years. Learning at the Opera House is a recipient of Opera America's Success Award in Education.

Ms. DiChiera served on the first Educational Task Force for Opera America, the service organization for North American Opera Companies. She is a co-author of *Working Ideas*, a textbook on how to run opera education programs, published by Opera America in 1984. Ms. DiChiera has served as an on-site reporter and panelist for the Michigan Council for Arts and Cultural Affairs and the National Endowment for the Arts. She is a consultant for school districts, arts councils, opera companies, and community organizations. She serves on advisory boards and boards of directors of organizations for people with disabilities, human services, education, preservation, and the arts.

Under her leadership, the Department of Education and Community Programs has received the Key to the City from South Haven, Michigan; The Merit Award from the American Lung Association for the Department's touring musical, *The Night Harry Stopped Smoking*; the Leadership Award from the James Tatum Foundation for the Arts; and recognition from the United Nations during the International Year of the Disabled.

Ms. DiChiera is a recipient of the Humanitarian Award from Bethel A.M.E. Church in Detroit; the Detroit Branch of Variety Clubs International's Humanitarian Award; and the Golden Apple Award from Roeper School in Birmingham, Michigan. She is a Distinguished Woman of Northwood University and is a recipient of the Michigan Governors' Arts Award in Education.



## CHARACTERS

**The Miller's Daughter (later the Queen),** Soprano

**The Miller,** Baritone

**The Prince,** Tenor

**The Prime Minister,** Baritone

**Rumpelstiltskin,** Mezzo-Soprano

## SYNOPSIS

The Miller's Daughter awakes in her cottage after dreaming about a "sad and lonely" young prince. She tells herself it's a silly dream, because how could a poor miller's daughter meet a prince? When her father, the Miller, hears about her dream, he gets very excited. He tells his daughter that the Prince of the kingdom has been very sad for more than a year, and that her dream may mean that she has the power to cure him. If that happens then everyone would know that the Miller and his family are important; he's tired of being a "dusty, crusty miller"! He finds the Prime Minister, who is searching the kingdom for a cure for the Prince's sadness, and tries to win favor by telling the Prime Minister that his daughter can spin straw into gold. The Prime Minister, thinking that a supply of gold would cheer up the Prince, seizes the Miller's Daughter and locks her in the castle dungeon!

The Prime Minister tells the Miller's Daughter that she must spin straw into gold, or else she will be killed. Alone in the dungeon, she weeps...and then Rumpelstiltskin appears! He asks what she will give him to complete her task, and she gives him her necklace. True to his word, Rumpelstiltskin spins the straw into gold. In the morning, the Miller's Daughter begs the Prime Minister to release her, but he demands that she stay and make more gold. Again, the Miller's Daughter doesn't know what to do, and again, Rumpelstiltskin enters. This time he spins gold in exchange for her ring.

While the Miller's Daughter sleeps, the Prince enters the dungeon and is amazed to see her being kept prisoner. Even though the Prime Minister has given him gold, he still feels gloomy - but seeing the Miller's Daughter makes him feel joyful! He leaves to find out why she's being imprisoned.

The Miller's Daughter wakes up to see more straw waiting to be spun, and again, Rumpelstiltskin appears. This time the Miller's Daughter has nothing left to give, so Rumpelstiltskin says that if she should ever become Queen, she must give him her firstborn child. Still thinking that it's impossible

for a poor miller's daughter to dream of the Prince, she agrees, and Rumpelstiltskin spins straw into gold one last time.

The Prime Minister comes to the dungeon to demand even more gold, but the Prince stops him and banishes him from the kingdom for locking up the Miller's Daughter. He and the Miller's Daughter get married, and they become the King and Queen of the kingdom.

One year later, the banished Prime Minister is seen wandering the woods when bells are heard ringing to celebrate the birth of a son to the King and Queen. The Queen is singing her baby a lullaby when Rumpelstiltskin appears again. The Queen offers him all of the riches of the kingdom if she can keep her child. Rumpelstiltskin refuses, but offers a deal- if she can guess his name in three nights' time, she can keep her baby. The Queen confesses to the King the promise she made to Rumpelstiltskin, and he promises to send his royal court to discover Rumpelstiltskin's name.

The Prime Minister, still wandering the woods, sees Rumpelstiltskin dancing and singing in glee. Rumpelstiltskin cries that, "None can guess such a puzzling name" as his- Rumpelstiltskin! Overhearing, the Prime Minister decides to return to the kingdom to tell the King and Queen what he has learned. When Rumpelstiltskin comes back on the third night and the Queen is able to guess his name, he screams and vanishes. After he leaves, all is well and the King and Queen are able to live "light and free" in their peaceful kingdom.



Images: IsabellasArts



# THE WORLD OF RUMPELSTILTSKIN

## GERMANY

Versions of the Rumpelstiltskin story have been told all over the world, but Michigan Opera Theatre's version is based on the story told in Germany. In German, it is called *Rumpelstilzchen*.

Germany is located in Europe, and is its fifth-largest country. There are 16 states in Germany, and Berlin is the capital city. Germany has many neighbors- it shares borders with nine European countries! Denmark, Poland, the Czech Republic, Switzerland, Austria, France, Belgium, Luxembourg, and the Netherlands all border Germany.

## FACTS ABOUT GERMANY



- The name for Germany in the German language is Deutschland.
- Berlin is Germany's capital and also its largest city. Other major cities include Munich, Hamburg, Cologne, Stuttgart, and Frankfurt.
- Germany has been home to famous composers such as Johann Bach, Ludwig van Beethoven, and Richard Wagner.
- Football (soccer) is the most popular sport in Germany.
- About a quarter of all American citizens claim at least partial German ancestry.



## THE GRIMM BROTHERS

Jakob and Wilhelm Grimm (born in 1785 and 1786, respectively) lived in Germany and are best known for their collection of fairy tales. Many of the stories we know today (*Snow White*, *Hansel and Gretel*, *Rapunzel*, and more) were written down in the Grimm Brothers' collection of fairy tales, originally entitled *Children's and Household Tales*. Today they are mostly known in English as *Grimm's Fairy Tales*.

The two brothers were very close friends all throughout their lives, and the only time they spent apart was the

first year that Jacob, the older brother, was away in college. When it was time for Wilhelm to go to college, he joined his brother at the University of Marburg, and both studied to become lawyers.

At the University, the brothers met a professor named Friedrich von Savigny who taught them all about German history. This inspired the brothers to learn more about German folklore.

Jacob and Wilhelm began to collect and record stories from people living in villages throughout Germany. Most people think that the Grimm Brothers wrote all of the fairy tales in the book- but that's not true! These stories had been around for many years, and were passed on through "oral tradition"- that is, from people telling and re-telling the same stories to their children and their children's children and beyond.

The original fairy tales were very different from how we know these stories today. Some of them were scarier and contained more violence. For example, in the original version of *Cinderella*, the wicked stepsisters cut off their own toes so that their feet would fit into the glass slipper! As time went on and new editions of the Grimm's book was published, the stories were edited to be more appealing to children and families.

Though they are best known for their fairy tale collections, the Grimm Brothers also studied German language, history, and mythology, and they worked as librarians and professors. They even tried to create a complete dictionary of the German language, tracing the origin of every single word. Today, people who visit Germany can follow the Fairy Tale Route, a 370-mile path that includes the places where Jacob and Wilhelm lived and worked, as well as the settings for many of the fairy tales they made famous.



## KINDERGARTEN

### Math

*K.CC.5- Count to answer "how many?" questions about as many as 20 things arranged in a line, a rectangular array, or a circle, or as many as 10 things in a scattered configuration; given a number from 1-20, count out that many objects.*

How many different kinds of flowers grow in the woods where the Miller and his daughter lives? How many flowers have the color blue? How many flowers have the color yellow? How many flowers have more than two colors?



## Writing

*CCSS.ELA-LITERACY.W.K.1 Use a combination of drawing, dictating, and writing to compose opinion pieces in which they tell a reader the topic they are writing about, and state an opinion or preference about the topic.*

Write a review or draw a picture or yourself at *Rumpelstiltskin* and send a copy to the Michigan Opera Theatre! Write about or draw what happened in the opera, and how you felt. What did you see and hear? Would you recommend the opera to a friend? Send your reviews to the Opera House!

## Geography

*K – G1.0.1 Recognize that maps and globes represent places.*

On a world map, help students identify the United States. On a world or U.S. map, find Michigan. Let students trace their hands to re-enforce how to visually identify Michigan, and within their tracing, draw what represents the place they live on both micro (e.g. their house or street) and macro (e.g. Michigan's seasons) levels. Then show Germany, where the *Rumpelstiltskin* story originated, on the world map. This could lead to discussions on the distance between Michigan and Germany, German climate, culture, and/or history.

## Visual Arts

*ART.VA.III.K.5- Illustrate a personal experience.*

In the opera, the Miller and his daughter eventually leave their cottage and go live in the palace! Draw a picture or make a collage that shows a time that you went to a new place.

## Dance

*ART.D.I.K.3 Explore low, middle, and high levels.*

Explore low, middle, and high levels through a game of statues, using the characters in *Rumpelstiltskin*. Find a place to stand in the room and then freeze like a statue of:

- The Miller's Daughter singing to her dove (middle)
- Rumpelstiltskin spinning straw into gold (low)
- The Prince feeling happy again (high)
- The Prime Minister feeling afraid in the forest (low)
- Rumpelstiltskin dancing and singing (high)
- The Miller's Daughter crying (low)
- The Prime Minister overhearing Rumpelstiltskin tell his name (middle)
- Rumpelstiltskin's surprise when the Queen knows his name (high)

# FIRST GRADE

## Writing

*CCSS.ELA-LITERACY.W.1.1*

*Write opinion pieces in which they introduce the topic or name the book they are writing about, state an opinion, supply a reason for the opinion, and provide some sense of closure.*

Write a review of *Rumpelstiltskin* and send a copy to the Michigan Opera Theatre! Write about what happened in the opera, and how you felt. What did you see and hear? Would you recommend the opera to a friend? Send your reviews to the Opera House!

*CCSS.ELA-LITERACY.W.1.6*

*With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.*

In small groups, have students write blog entries about seeing *Rumpelstiltskin*. Make things more colorful by including drawings inspired by the opera. Make sure to e-mail the link to [ascobie@motopera.org](mailto:ascobie@motopera.org), and tag [#michiganoperatheatre](https://twitter.com/michiganoperatheatre) in your post!

## Reading

*CCSS.ELA-LITERACY.RL.1.3*

*Describe characters, settings, and major events in a story, using key details.*

Read the Grimm Brothers' version of *Rumpelstiltskin* with your class. Make each of the following prompts a page heading, and then let students retell the story by recalling details and adding their own thoughts. Then they can illustrate their own versions of the scenes!

The Miller's Daughter is a girl who....

She lives with her father who is...

One day, the Miller tells a lie to the Prime Minister. He does this because...

The Miller's Daughter gets taken to a dungeon! She is supposed to...

She meets Rumpelstiltskin, who...

The Prince sees the Miller's Daughter, and then he...

The Prince and the Miller's Daughter...

Rumpelstiltskin comes back! He wants...

When the Queen says his name, Rumpelstiltskin...

Math

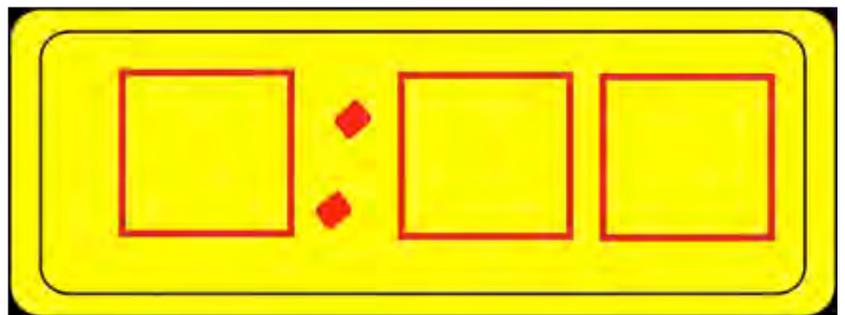
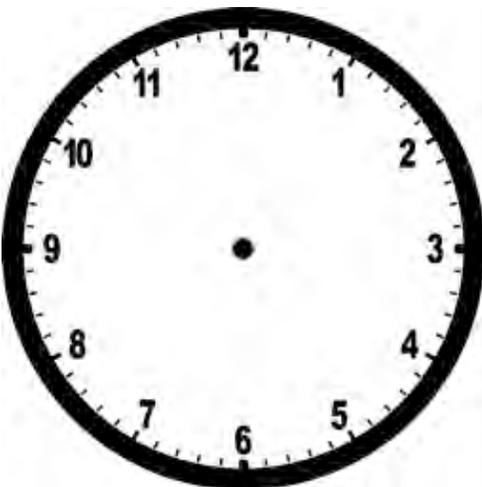
CCSS.MATH.CONTENT.1.MD.B.3

Tell and write time in hours and half-hours using analog and digital clocks.

1. Rumpelstiltskin begins spinning gold at 9:00. Circle the clocks that show 9:00.



2. Spinning gold takes Rumpelstiltskin a half hour (that equals 30 minutes). If he starts at 9:00, what time will he be finished spinning? Draw that time on the two clocks!



## Dance

*ART.D.I.1.1 - Explore basic locomotor movements moving in a straight line; e.g., walk, run, gallop, slide, jump, step hop, skip.*

With music playing, pretend to be each of the different characters! Move back and forth like the characters, from one side of the room to the other.

WALK like The Miller, going to find the Prime Minister.

SLIDE like sneaky Rumpelstiltskin.

SHUFFLE like the sad Prince.

JUMP like the scared Prime Minister in the woods.

SWAY like the Miller's Daughter, singing to her dove.

SKIP like the happy Prince.

As students practice movements, these can eventually be sequenced into a dance. Small groups can even choreograph their own 8-count or 16-count dance based on these steps, and share them with the full class.

## Theatre

*ART.T.I.1.2- Role-play a variety of real and non-real characters through guided dramatization.*

Dramatize what happens "offstage" or "what happens next". Allow students to storyboard, write and/or improvise their own scenes using characters from *Rumpelstiltskin*. For example...

- The Miller's Daughter gets her first pet- a dove.
- The Miller sees the palace for the first time.
- Rumpelstiltskin's adventures before he met the Miller's Daughter.
- The Queen tells her own children about her adventures.

## Visual Arts

*ART.VA.II.1.1 Explore and experiment with materials and processes while creating artwork based on personal routines, activities, or environments.*

At the beginning of the opera, The Miller's Daughter lives in a cottage in the woods. Using a variety of materials (magazines, pipe cleaners, stickers, scrapbook paper, etc.), have the class collaborate to make a large collage of her cottage in the woods. Then have each student make a small, individual collage of their neighborhood. Share the individual collages in groups and answer the following questions:

- How did you decide which materials to use?
- What was the hardest part of making the collage?
- What was the best part of making the collage?
- If the Miller's Daughter moved in next-door, what would you want to tell her about your neighborhood?

# SECOND GRADE

## Writing

*CCSS.ELA-LITERACY.W.2.1*

*Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., because, and, also) to connect opinion and reasons, and provide a concluding statement or section.*

Write a review of *Rumpelstiltskin* and send a copy to the Michigan Opera Theatre! Write about what happened in the opera, and how you felt. What did you see and hear? Would you recommend the opera to a friend? Send your reviews to the Opera House!

*CCSS.ELA-LITERACY.W.2.8*

*Recall information from experiences or gather information from provided sources to answer a question.*

Pose a question to students about their experience seeing the opera (“What happened when you went to the opera?” or “What did you hear at the opera?”). Allow students to answer in a number of written ways- as a journal entry, a poem, a simple dialogue between two friends, or a speech that they will later give to the class.

*CCSS.ELA-LITERACY.W.2.6*

*With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.*

In small groups, have students write blog entries about seeing *Rumpelstiltskin*. Make things more colorful by including drawings inspired by the opera. Make sure to e-mail the link to [ascobie@motopera.org](mailto:ascobie@motopera.org), and tag [#michiganoperatheatre](https://twitter.com/michiganoperatheatre) in your post!

## Geography

*2 – G2.0.1*

*Compare the physical and human characteristics of the local community with those of another community.*

Go outside and “map” your neighborhood. What do you see (what kinds of buildings? Animals? Trees? Flowers?)? Look at pictures of a neighborhood in Germany, where the Grimm Brothers lived, and talk about what is different. As a class, create two murals- one of your community, and one of a community in Germany.

## Math

*CCSS.MATH.CONTENT.2.OA.B.2*

*Fluently add and subtract within 20 using mental strategies. By end of Grade 2, know from memory all sums of two one-digit numbers.*

1. The first night, Rumpelstiltskin spins 20 bundles of gold. The Prime Minister takes seven to give to the Prince, and plans to keep the rest for himself. How many bundles will the Prime Minister keep?

2. The second night, Rumpelstiltskin spins another 15 bundles of gold, and the Prince is given five of them. How many bundles does The Prince have in all?
3. On the third night, Rumpelstiltskin spins 25 bundles of gold. How many bundles should the Prince get to bring his total to 20 bundles? How many are left over for the Prime Minister?
4. BONUS: How many bundles of gold did Rumpelstiltskin spin in all?

### Speaking and Listening

CCSS.ELA-LITERACY.SL.2.1

*Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 2 topics and texts, building on others' ideas and expressing their own clearly.*

Conduct one of the two pre/post-performance activities on pages 7-8, allowing students to first envision and later reflect on their experiences attending the opera.

### Dance

ART.D.1.2.8

*Working in pairs, follow a leader. Change so that the leader becomes the follower.*

Have students follow and lead as different characters from the opera. Allow them to move like The Miller's Daughter, The Prince, Rumpelstiltskin, etc., and encourage them to think about how and why different characters move in different ways.

# THIRD GRADE

## Geography

3 – G2.0.2

*Describe different regions to which Michigan belongs (e.g., Great Lakes Region, Midwest).*

Talk about and research our own regions in Michigan, and then research different regions in Germany, where the Grimm Brothers lived. Make two class murals, one of our region, and one of a region in Germany. Compare and contrast- we have lots of water in our region; what make Germany's regions unique?

## Dance

ART.D.I.3.5

*Respond to drum beat at a moderate, slow, and fast tempo while moving in general space*

Let the different drum paces represent different parts of the opera, and move accordingly. For instance:

A SLOW drumbeat represents the sad Prince

A MODERATE drumbeat represents the Miller's Daughter

A FAST drumbeat Rumpelstiltskin spinning straw into gold.

Re-tell the story as a class in a round-robin fashion through movement, and let the students decide when the drum should change tempo.

## Math

CCSS.MATH.CONTENT.3.OA.A.4

*Determine the unknown whole number in a multiplication or division equation relating three whole numbers. For example, determine the unknown number that makes the equation true in each of the equations  $8 \times ? = 48$ ,  $5 = \_ \div 3$ ,  $6 \times 6 = ?$*

1. Rumpelstiltskin spins 45 bundles of gold during the three nights he visits the Miller's Daughter. How many bundles does he spin per night? ( $3 \times ? = 45$  OR  $45 \div 3 = ?$ )
2. If Rumpelstiltskin doubled the amount of gold he has spun, how many bundles would he have? ( $45 \times 2 = ?$ )

CCSS.MATH.CONTENT.3.NF.A.1

*Understand a fraction  $1/b$  as the quantity formed by 1 part when a whole is partitioned into  $b$  equal parts; understand a fraction  $a/b$  as the quantity formed by  $a$  parts of size  $1/b$ .*

1. When the Prime Minister divides the gold, he says, "One for the Prince, two for me!" Represent the amount the Prime Minister receives as a fraction. Represent the amount that the Prince receives as a fraction.
2. If the full amount of gold was 9 bundles, how many would the Prime Minister keep? How many would the Prince keep? Show your answers as fractions.

## Writing

*CCSS.ELA-LITERACY.W.3.1*

*Write opinion pieces on topics or texts, supporting a point of view with reasons.*

Write a review of *Rumpelstiltskin* and send a copy to the Michigan Opera Theatre! Write about what happened in the opera, and how you felt. What did you see and hear? Would you recommend the opera to a friend? Send your reviews to the Opera House!

*CCSS.ELA-LITERACY.W.3.3*

*Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.*

Imagine what happens next in the story. Where did Rumpelstiltskin go? Who does he meet next, and what happens? Is the Prime Minister allowed back into the kingdom after he discovers Rumpelstiltskin's name? If so, what happens? Write a story about the King and Queen's baby after he grows up. Does he ever meet Rumpelstiltskin?

## Speaking and Listening

*CCSS.ELA-LITERACY.SL.3.4*

*Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.*

Write and rehearse an informative speech about your experience seeing *Rumpelstiltskin*. Make sure to use a lot of detail! Rehearse your speech in class, and then deliver it to someone at home.

*CCSS.ELA-LITERACY.SL.3.1*

*Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.*

Conduct one of the two pre/post-performance activities on pages 7-8, allowing students to first envision and later reflect on their experiences attending the opera.

# FOURTH GRADE

## Geography

4 – G2.0.1

*Describe ways in which the United States can be divided into different regions (e.g., political regions, economic regions, landform regions, vegetation regions).*

Research and discuss regions of the U.S. and of Germany, where the story of *Rumpelstiltskin* originated. Create topographic maps of both countries that outline the landform regions of both, and then write a story using a region of their choice as the setting.

## Dance

ART.D.I.4.8

*Mirror movement of a partner.*

Allow students to work with a partner, and have them explore the movements of the characters from the opera. How is the Prince's movement different from The Miller's? Why? Let students take turns leading, and also allow students to lead the entire class. Perhaps this can lead to an original piece, choreographed by students, that explores traditional German music.

## Writing

CCSS.ELA-LITERACY.W.4.1

*Write opinion pieces on topics or texts, supporting a point of view with reasons and information.*

Write a review of *Rumpelstiltskin* and send a copy to the Michigan Opera Theatre! Write about what happened in the opera, and what you thought about it. What stuck out to you about the production? Would you recommend the opera to a friend? Send your reviews to the Opera House!

CCSS.ELA-LITERACY.W.4.6

*With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others.*

Have students write blog entries about seeing *Rumpelstiltskin* and publish them on the class or school website. Make sure to e-mail the link to [ascobie@motopera.org](mailto:ascobie@motopera.org), and tag [#michiganoperatheatre](https://twitter.com/michiganoperatheatre) in your post!

## Visual Arts

ART.VA.II.4.2

*Synthesize knowledge of elements of art and principles of design to creatively communicate ideas.*

Think about the protagonists and antagonists (or "heroes" and "villains") of *Rumpelstiltskin*. Who are they and why? Where does the character of Rumpelstiltskin fit in? Is he a protagonist or an antagonist? Create a short graphic novel or comic strip (as few or as many panels as time allows) that illustrates the primary "hero" and "villain" of *Rumpelstiltskin*.

## Speaking and Listening

*CCSS.ELA-LITERACY.SL.4.4*

*Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.*

Write and rehearse an informative speech about your experience seeing *Rumpelstiltskin*. Make sure to use a lot of detail! Rehearse your speech in class, and then deliver it to someone at home.

*CCSS.ELA-LITERACY.SL.4.1*

*Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.*

Conduct one of the two pre/post-performance activities on pages 7-8, allowing students to first envision and later reflect on their experiences attending the opera.

# FIFTH GRADE

## Writing

*CCSS.ELA-LITERACY.W.5.1 / CCSS.ELA-LITERACY.W.5.3.D*

*Write opinion pieces on topics or texts, supporting a point of view with reasons and information. Use concrete words and phrases and sensory details to convey experiences and events precisely.*

Write a review of *Rumpelstiltskin* and send a copy to the Michigan Opera Theatre! Write about what happened in the opera, and what you thought about it. What stuck out to you about the production? Would you recommend the opera to a friend? Send your reviews to the Opera House!

*CCSS.ELA-LITERACY.W.5.3 / CCSS.ELA-LITERACY.W.5.3.B*

*Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.*

*Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.*

Write your own sequel to *Rumpelstiltskin*. Perhaps this picks up the day after the opera ends; perhaps it is set ten years in the future. Make sure that details and sequence are clear and specific.

## Theatre

*ART.T.I.5.2*

*Improvise real and non-real characters.*

Play theatre games such as “Freeze” and “Park Bench” using characters or situations from *Rumpelstiltskin*. For instance, what would the Queen talk about with the President of the United States? The Miller wants to wear fine clothes- what would a famous fashion designer make for him? What would happen if the Prime Minister met a forest ranger in the woods?

## Visual Arts

*ART.VA.I.5.4*

*Participate in the process and delivery of a final product for exhibition or presentation.*

MOT’s production of *Rumpelstiltskin* utilizes puppetry, which uniquely combines singing, acting, and visual arts. In small groups, re-cast all of the characters from *Rumpelstiltskin* in a modern setting (i.e., who would the Miller’s Daughter be if she lived in your community today?) and create puppet versions of those modern characters. Students could then write their own modern *Rumpelstiltskin* script and present a full puppet show to their own class and/or to “tour” younger grades.

# SIXTH GRADE

## Geography

6 – G2.2.1

*Describe the human characteristics of the region under study (including languages, religion, economic system, governmental system, cultural traditions).*

Have students present oral reports or write research papers on a specific region or state within Germany, where the Grimm Brothers lived. Create a drawing or painting to accompany the project, then hang them all on a classroom wall for a “cultural collage” of Germany.

## Writing

CCSS.ELA-LITERACY.W.6.7

*Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.*

In groups, have students brainstorm “Who, what, where, when, why, how” questions they may have relating to *Rumpelstiltskin*. These could be about the production itself (“how long does it take to put up an opera?”), about the setting (“Where in Germany did this story take place?”), or about the fairy tale it’s based on (“What are the differences between the opera and other versions of this story?”). Share these questions with the full class, and then let students choose a question to answer through their research project.

## Visual Arts

ART.VA.II.6.7

*Create preliminaries, possibilities, and drafts at a developing level.*

If MOT decided to set *Rumpelstiltskin* in modern times, what might the set and costumes have looked like? Create a variety of costume and/or set design sketches in pencil, and then select one drawing to finish in color and present to the class.

## Theatre

ART.T.II.6.3

*Create monologues, dialogues, and short plays in response to real life conflict.*

Have students identify sources of conflict in *Rumpelstiltskin* (The Miller lies about his daughter’s abilities, the Miller’s Daughter makes a promise she can’t keep) and draw connections to similar real-life situations. In pairs, have students write scenes showcasing the different ways to respond to these types of conflict.

# SEVENTH/EIGHTH GRADES

## Geography

7 – G2.2.1

*Describe the human characteristics of the region under study (including languages, religion, economic system, governmental system, cultural traditions).*

Have students present oral reports or write research papers on a specific region or state within Germany, where the story of *Rumpelstiltskin* originated. Create a drawing or painting to accompany the project, then hang them all on a classroom wall for a “cultural collage” of Germany.

## Writing

CCSS.ELA-LITERACY.W.7.1

*Write arguments to support claims with clear reasons and relevant evidence.*

Write a review of *Rumpelstiltskin* and send a copy to the Michigan Opera Theatre! Write about what happened in the opera, and what you thought about it. What stuck out to you about the production? Would you recommend the opera to a friend? Send your reviews to the Opera House!

CCSS.ELA-LITERACY.W.8.7

*Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.*

Individually, have students brainstorm “Who, what, where, when, why, how” questions they may have relating to *Rumpelstiltskin*. These could be about the production itself (“how long does it to put up an opera?”), about the setting (“Where in Germany did this story take place?”), or about the fairy tale it’s based on (“What are the differences between the opera and other versions of this story?”). Let them choose one question to guide their research project, and then share final projects with the class.

## Visual Arts

ART.VA.II.8.3

*Collaborate, communicate, and work with others to create new ideas at an emerging level.*

In small groups, allow students to create their own mural which re-casts *Rumpelstiltskin* (or some aspect of the story) in a modern expression. This could coincide with a field trip to the Detroit Institute of Arts to study the Detroit Industry murals and learn more about muralism as an art form.



## AN INTRODUCTION

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

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



MOT has brought the magic of live theatre to thousands of people.

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

## OUR MISSION

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

## SELECT AWARDS & HONORS INCLUDE

Best Opera, "Elektra" (Nicholas Muni, director), Wilde Awards, 2015 | Founder and Artistic Director Dr. David DiChiera named the 2013 Kresge Eminent Artist | Opera Honors Award to Dr. David DiChiera, National Endowment for the Arts, 2010 | Outstanding Service in the Field of Opera for Youth, National Opera Society, 2006 | Success in Education Award, Opera America, 2002

## MICHIGAN OPERA THEATRE'S DEPARTMENT OF EDUCATION AND COMMUNITY PROGRAMS

The Department of Education and Community Programs has brought its varied musical programs to every age group in Michigan for nearly 40 years. Artists visit schools, clubs, offices, and community stages, performing shows that range from lively children's operas to musical revues to full length operas produced by the local community. Founded by Karen V. DiChiera, the Department of Education and Community Programs serves the entire state with quality entertainment and education.

Since its inception, the Department of Education and Community Programs has been honored with awards and recognitions including the Governor's Arts Award, a Spirit of Detroit Award, and multiple Philo T. Farnsworth Awards for Excellence in Community Programming, among others. Touring productions, concerts, workshops, and residencies have reached many thousands of people throughout the state of Michigan, and programs have extended as far as Wisconsin, Minnesota, Illinois, and Canada. With an ever-growing repertoire of productions, an exciting roster of up-and-coming singers, and a circle of experienced and passionate teaching artists, the Department of Education and Community Programs continues to provide people of all ages with opportunities for access, growth, and learning through the arts.



To learn more about the Department of Education and Community Programs,  
contact:

Andrea Scobie  
Manager of Education and Community Programs  
313.237.3429 | [ascobie@mopera.org](mailto:ascobie@mopera.org)

Mark Vondrak  
Associate Director/Tour Manager  
313.237.3429 | [mvondrak@mopera.org](mailto:mvondrak@mopera.org)

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Website: [www.michiganopera.org](http://www.michiganopera.org)

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Information on Germany and the Grimm brothers was found at:

Encyclopedia of World Biographies  
<http://www.notablebiographies.com/Gi-He/Grimm-Brothers.html>

Eupedia  
<http://www.eupedia.com/germany/trivia.shtml>

Expatica  
[http://www.expatica.com/de/about/30-facts-about-Germany\\_108768.html](http://www.expatica.com/de/about/30-facts-about-Germany_108768.html)

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