

Teacher Guide



FWOPera

Table of Contents

To the Teacher	4
Objectives	5
OPERA	
Investigate Opera	7
Opera Production	8
A Short History of Opera	9
<i>Worksheets</i>	
Opera Pie	10
Opera Vocabulary	11
Where in the World Is... ..	13
Matching Picture	14
Opera Word Search	15
<i>Answer Sheet</i>	16
LITTLE RED'S MOST UNUSUAL DAY	
Meet the Authors	19
The Story	21
Suggested Lesson Plans	22
Matching Pictures	24
Complete Patterns	25
Fairy Tale Recipe	26
Path to Math	27
<i>Answer Sheet</i>	28



FWOpera

is made possible by the generosity of our many friends, including:

Arts Council of Fort Worth

Burlington Northern Santa Fe Foundation

Fort Worth Independent School District

JPMorgan Chase Foundation

Hattie Mae Lesley Foundation

M.J. and Alice S. Neeley Foundation

Vivienne Redlich Charitable Trust

Frances C. and William P. Smallwood Foundation

Mary B. Smith

Target

Texas Commission on the Arts

The Woman's Club of Fort Worth, Inc.

TO THE TEACHERS

This Teacher Guide is for use by classroom and music teachers in anticipation of a performance by Fort Worth Opera's Children's Opera Theatre.

This guide is designed to benefit both the student and educator with regard to the development of an interdisciplinary approach to opera education. The activities provided in the teacher guide assist students to actively listen and observe live opera. Also included are follow-up worksheets that encourage students to internalize what they saw, heard, and felt. We encourage you to use this guide to augment your existing curriculum in the many disciplines that are included. Please feel free to copy or adapt any part of the guide for use with your students. Although our production stands on its own merit, a prepared student will better understand and more fully appreciate our presentation.

We at Fort Worth Opera believe that the performing arts are an essential component of every student's education and that he/she should be afforded opportunities to explore this medium. To help accomplish this, we are committed to fostering strong partnerships with schools, educators, and parents to provide students with access to opportunities that illustrate how the arts are vital to our humanity.

We sincerely hope that your experience with Children's Opera Theatre will be genuinely rewarding, providing the catalyst for a lifelong appreciation of opera and the many art forms that combine to make this unique experience.

Sincerely,

A handwritten signature in cursive script that reads "Hannah Smith".

Hannah Smith
Director of Fort Worth Opera Studio

Many thanks to Cindy Burlin, music teacher at Tanglewood Elementary, for her work in compiling and editing the Children's Opera Theatre study guide. Thanks also to Clarissa de Andrade and Amanda Nunnallee for their artistic contributions.

OBJECTIVES

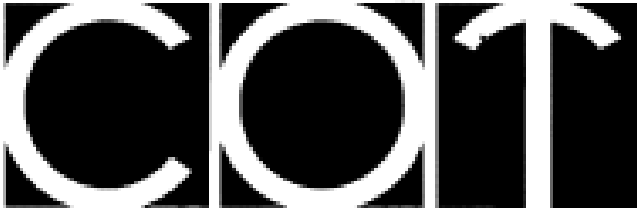
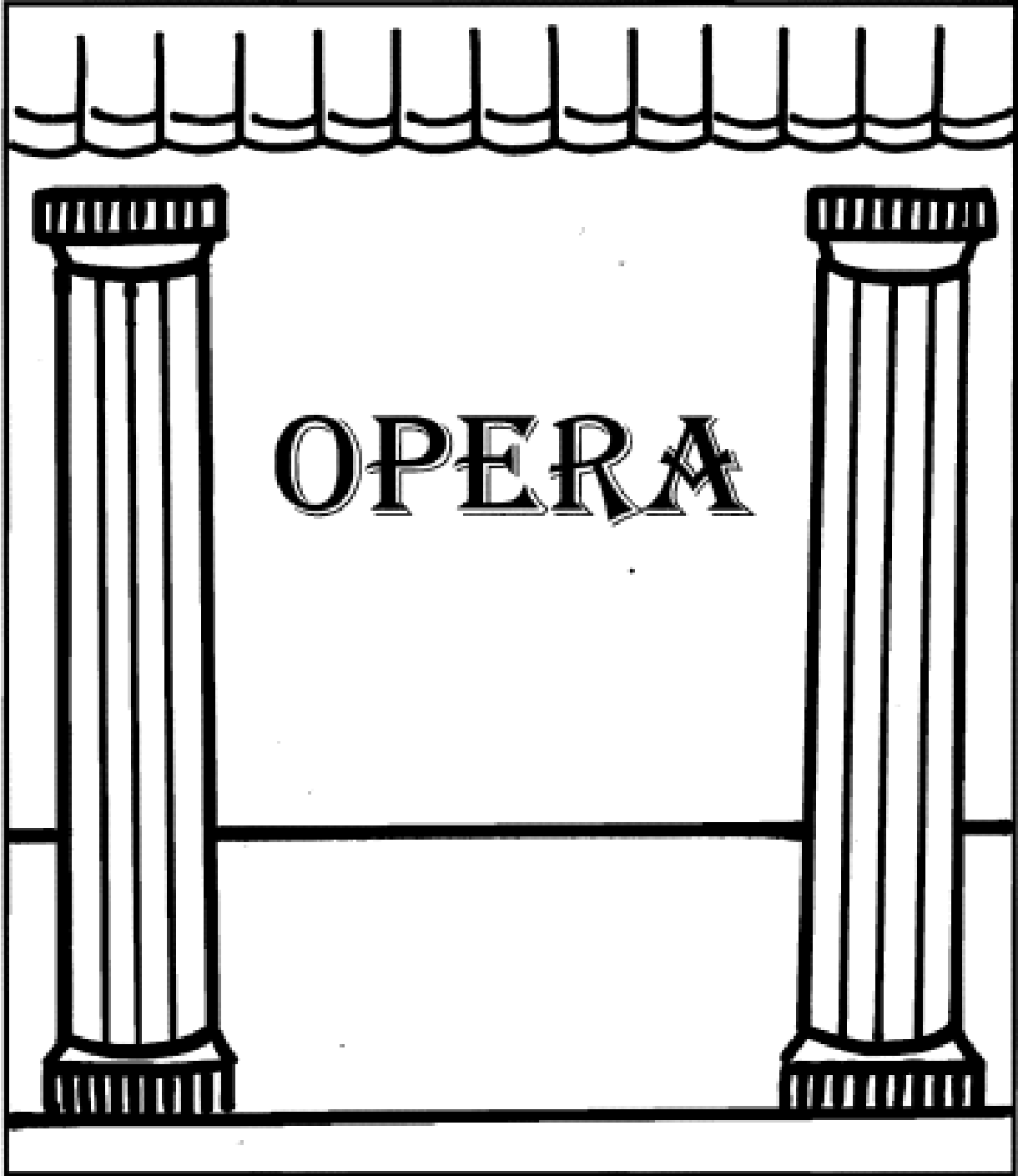
Purpose of the Study Guide

- To acquaint both the educator and the student with musical storytelling
- To familiarize students with the “world of opera” – its vocabulary, history, etc.
- To provide an innovative, new, multi-disciplinary approach to teaching required skills and curriculum
- To promote the understanding of how opera, as an art form, reflects and comments on our society and the world in which we live
- To promote realization of the importance of literature as a mirror of human experience, reflecting human motives, conflicts, and values
- To help students identify with fictional characters in human situations as a means of relating to others

BEFORE ATTENDING THE PERFORMANCE

ALL STUDENTS SHOULD BE ABLE TO:

- Recognize the character names
- Understand how music and drama combine to tell a story



FWOpera

INVESTIGATE OPERA

WHAT DOES THE WORD OPERA MEAN?

The word **opera** comes from the Latin word **opus**, which means a work. What is a work? It is something a person creates. It is a poem or a song or a drawing or a composition or any other creative thing a person makes. The plural of opus is opera. Opera means works in the Latin language. Today we use the word **opera** to describe one large work of performing art that contains many creative parts. An opera is many works that are combined together. Opera has instrumental music, a dramatic play or comedy, singing and acting, scenery, costumes, special lighting and sometimes dancing.

WHERE DID OPERA BEGIN?

Opera was created over 400 years ago in Florence, Italy. In 1597, a composer named Jacopo Peri (JAH-coh-poh PEH-ree) wrote a play that was sung throughout instead of being spoken. He did this because he was trying to write a play the way the ancient Greeks did. During this period, educated people were trying to learn all they could about the world of ancient Greece so they could imitate it. The first opera was about a character in Greek mythology named *Daphne*. The idea of presenting plays that were sung became very popular and more and more composers began to combine music and drama. Love of opera spread all over Europe and eventually the world. Operas have been written in every language and its popularity shows no signs of slowing down.

As in a play, designers must be called on to create the costumes, lights, sets, and makeup for an opera production. When the actual performance approaches, the singers have dress rehearsals where they get to wear their new costumes and perform on the newly build scenery. Rehearsals give the singers/actors an opportunity to practice their music and their acting with one another.

The person who actually writes the words for an opera is called a **librettist**. Often the words are adapted from an existing story or play, such as in *Little Red's Most Unusual Day*. *Little Red's Most Unusual Day* uses the music of composers Gioacchino Rossini (joh-ah-KEE-noh roh-SEE-nee), and Jacques Offenbach (JAHK OFF-en-bahk) and the librettist is John Davies.

HOW IS THE OPERATIC VOICE DIFFERENT?

Operatic singing is different from popular singing. There is more vibration in a opera singer's voice. This vibration is called **vibrato**, an Italian word. It helps the singer hold notes for a long time without taking a breath. Proper breathing is very important because the air in the lungs must be let out very slowly in a controlled way. Opera singers must be able to sing very high and very low, in a wide range, and sing fast **runs**, which are many notes in a row sung very rapidly. They do not use microphones to project their voices. All the power in their voices must come from inside their bodies. It takes years of study and practice to learn to do this. The highest singing female voice is called **soprano** and the lowest male voice is called **bass**. Opera singers must be able to sing in different languages because most operas are performed in the language in which they were originally written.

Opera Production

A pie with lots of pieces!

Opera is created by the combination of a myriad of art forms. First and foremost are the actors/singers who portray characters by revealing their thoughts and emotions through the singing voice. The next very important component is a full symphony orchestra that accompanies the singing actors and actresses, helping to portray the full range of emotions possible in an opera. These performances are further enhanced by wigs, costumes, sets, and specialized lighting, all of which are designed, created, and then made by a team of highly trained artisans.

The creation of an opera begins with a dramatic concept created by a playwright, who alone or with help fashions the script or *libretto* – the words the artists will sing. Working together, the composer and librettist team up to create a musical drama in which the music and words work together to express the emotions revealed in the story. When their work is done, the composer and librettist entrust their work to another duo, the conductor and stage director. These two are responsible for bringing the story to life. The conductor prepares the music, while the stage director is in charge of what we see on the stage.

The design team, with help from the stage director, takes charge of the physical production of the story world on stage. Set designers, lighting designers, costume designers, wig and makeup designers and even choreographers are brought on board to help create a new production. A set designer combines the skills of an artist and an architect using blueprint plans to design the physical settings required by the storyline. These blueprints are turned over to a team of carpenters who are specially trained in the art of stage carpentry. After the set is constructed, painters paint the set following the original plans from the set designer. When the set is assembled on the stage, the lighting designer works with a team of electricians to throw light on the stage and the set, meeting the practical needs of the actors on stage and also creating a mood for the audience. Using specialized lighting instruments, color gels and computers, the lighting designer plots out which light come on at what time, and how quickly or slowly throughout the story of the opera.

The costume designer consults the stage director to design appropriate clothing for the singers. These designs are then made into patterns and created by a team of highly skilled artisans called cutters, stitchers, and sewers. Each costume is specially made for each singer using his or her individual measurements. The wig and makeup designer, working with the costume designer, designs and creates wigs that will complement both the costume and the singer as well as represent historically accurate fashions.

As a performance nears, rehearsals are held on the newly constructed set, using the costumes, lights, and orchestra to ensure a cohesive performance that will be both dramatically and musically satisfying to the audience.

A Short History of Opera

The word **opera** is the plural form of the Latin word **opus**, which translates quite literally as “work.” The use of the plural form alludes to the abundance of art forms that combine to create an operatic performance. Today we accept the word opera as a reference to a theatrically based musical art form in which the drama is propelled by the sung declamation of text accompanied by instrumental music.

Opera as an art form can claim its origin with the inclusion of incidental music that was performed during the tragedies and comedies popular during ancient Greek times. The tradition of including music as an integral part of the theatrical activities expanded in Roman times and continued through the Middle Ages. Surviving examples of liturgical dramas and vernacular plays from Medieval times show the use of music as a part of the action, as do the vast mystery and morality plays of the 15th and 16th centuries. Most music historians hold that the first completely sung musical drama (or opera) developed as a result of discussions held in Florence, Italy, in the 1570’s by an informal academy known as the Camerata, which led to the musical setting of Rinuccini’s drama, *Dafne*, by composer Jacopo Peri in 1597.

The work of such early Italian masters as Giulio Caccini and Claudio Monteverdi led to the development of a through-composed musical entertainment comprised of **recitative**, or speech-like sections, which revealed the plot of the drama, followed by **arias** that provided the singer an opportunity for personal reflection. The function of the chorus in these early works mirrored that of the character of the same name found in Greek drama. The new form of opera was greeted favorably by the public and quickly became a popular entertainment.

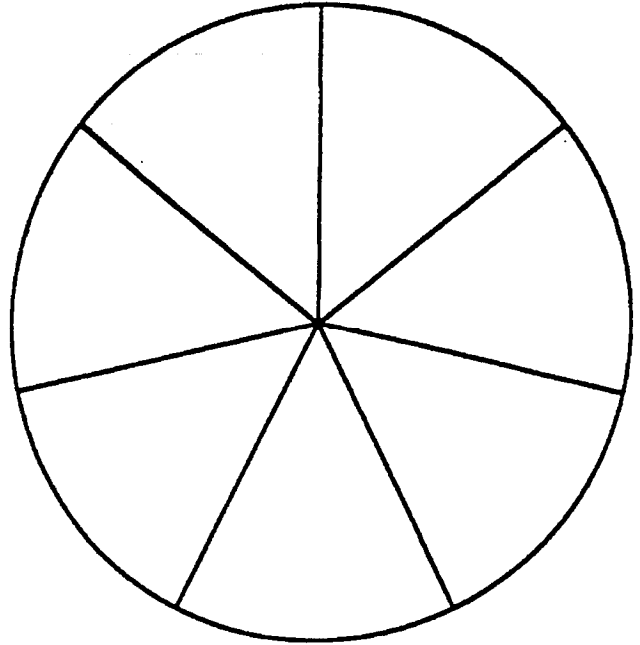
Opera has flourished through the world as a vehicle for the expression of the full range of human emotions. Italians claim the art form as their own – retaining dominance in the field through the death of Giacomo Puccini in 1924. Rossini, Bellini, Donizetti, Verdi, and Puccini developed the art form through clearly defined periods of development that produced **opera buffa**, **opera seria**, **bel canto**, and **verismo**. The Austrian Mozart championed the **singspiel** (singing play), which combined the spoken word with music, a form also used by Beethoven, Bizet, and Offenbach. Gounod and Meyerbeer were the leaders in French opera that combined lavish sets and costumes, and incorporated ballet. The Germans von Weber, Richard Strauss, and Wagner developed the unique style of opera popular in their home country. The English, Spanish, and Viennese also helped to establish opera as a form of entertainment that continues to enjoy great popularity throughout the world.

With the beginning of the 20th century, composers in America diverged from European traditions in order to focus on their own roots while exploring and developing the vast body of the country’s folk music and legends. Composers such as Aaron Copland, Douglas Moore, Samuel Barber, Leonard Bernstein, and Carlisle Floyd have all crafted operas that have been presented throughout the world to great success. Today, composers John Adams, Philip Glass, John Corigliano, and Mark Adamo enjoy success both at home and abroad and are credited with the infusion of new life into an art form that continues to evolve even as it approaches its fifth century.

THE OPERA PIE

Make your own "Opera Pie" by listing the different kinds of performing arts that make up one whole opera.

Make each piece of the pie a different color. Color in the boxes next to the different components of each opera.



PIE LEGEND

<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____

THE 5 W'S OF OPERA HISTORY

WHO wrote the first opera? _____

WHAT was the name of the first opera? _____

WHERE was the first opera performed? _____

WHEN was the first opera written? _____

WHY was the play sung instead of spoken? _____

Opera Vocabulary and Pronunciation Guide

- **Aria** (AH-ree-ah). A musical piece for solo voice.
- **Baritone** (BARE-ih-tone). The middle range male voice.
- **Bass** (BASE). Lowest male voice.
- **Bel Canto** (behl-CAHN-toh). Literally “beautiful singing”. Also a style of Italian opera made popular by composers Rossini, Bellini, and Donizetti in the 19th century, which showcased the singing voice.
- **Coloratura** (coh-loh-rah-TOO-rah). A singing style when singers sing very fast florid scales and arpeggios, usually all on one sound or syllable of a word.
- **Contralto** The lowest female voice.
- **Conductor** The person who leads the orchestra.
- **Composer** The person who writes the music.
- **Designer** Person who creates the scenery, costumes, and light.
- **Ensemble** Two or more singers singing and expressing their emotions at the same time.
- **French Operetta** A style of light opera with spoken dialogue from 19th century France.
- **Libretto** (lih-BREHT-toh). Literally “little book,” this is the text or words of an opera.
- **Mezzo-Soprano** (MEH-tso soh-PRAH-noh). The middle female voice.
- **Opera** (AH-peh-rah). A play that uses singing instead of speaking and is accompanied by instrumental music.
- **Opera Buffa** (BOOF-ah). Funny or lightheartedly themed opera.
- **Opera Seria** (SEH-ree-ah). Dramatic or seriously themed opera.
- **Overture** The prelude to an opera, played by the orchestra alone.

- **Recitative** (reh-chih-tah-TEEV). A type of musical speaking where the words of the singer are sung in the rhythm of natural speech with melody added. Recitative is usually used between arias and ensembles to propel the story line.
- **Props** Objects placed on the stage and used by the actors.
- **Score** The book that contains the music and words of an opera.
- **Set** The scenery used on the stage to show location.
- **Singspiel** A type of opera created in Germany that uses spoken dialogue between arias and ensembles.
- **Soprano** The highest female voice.
- **Stage Director** The person who decides how the singers will move on stage and how they will act while they are singing their parts.
- **Tenor** (TEH-nor). The highest male voice.
- **Verismo** (veh-RIHZ-moh). A style of Italian opera with very realistic characters popular in the late 19th and early 20th century.
- **Vibrato** (vih-BRAH-toh). The natural way for a voice or instrument to enlarge its sound through a rapid and small waver in pitch. Vibrato makes sound carry further and sound more powerful.
- **Vocal range** The scope of the human voice from its highest to its lowest sounds. Voice fall into these categories:

Female	Soprano	High
	Mezzo-Soprano	Middle
	Contralto	Low
Male	Tenor	High
	Baritone	Middle
	Bass	Low

WHERE IN THE WORLD IS ...

Opera and many fairy tales trace their roots to Europe.
Find and color the following countries with your favorite colors.

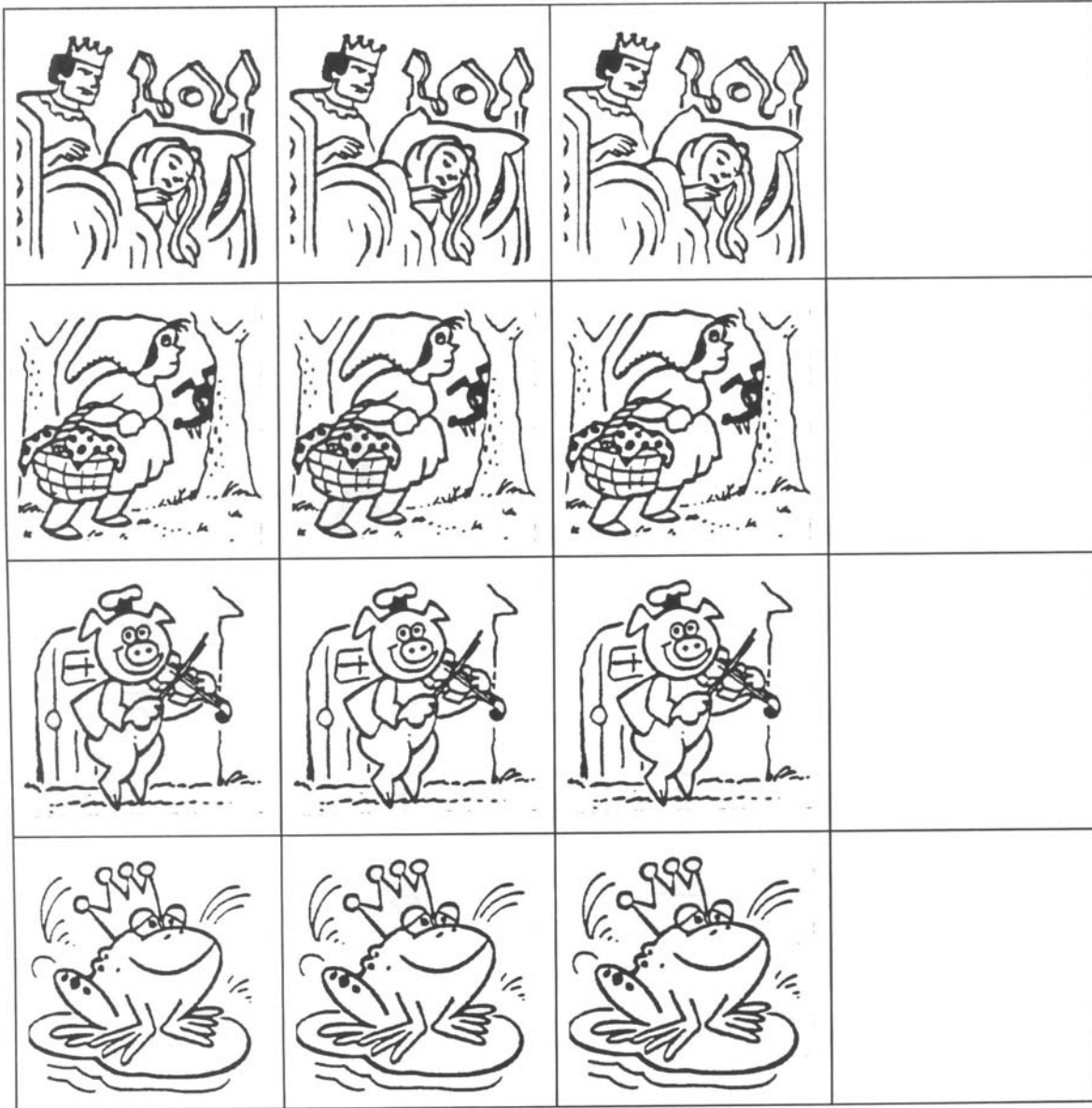
1. England
2. Germany
3. France
4. Spain
5. Italy



Matching Pictures

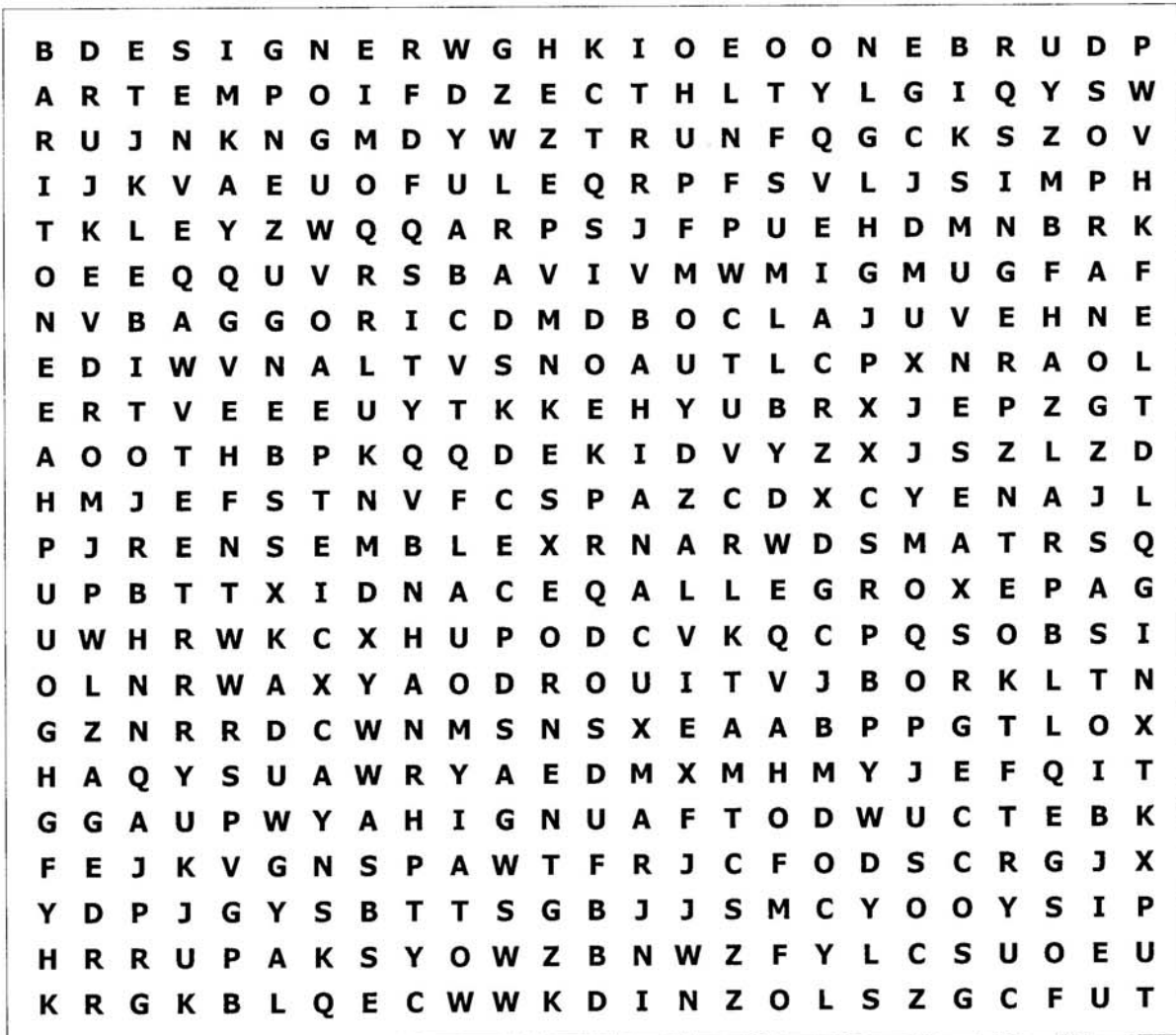
Name _____

Cut and paste the pictures from the bottom that match the pictures.



OPERA WORD SEARCH

Find the following music vocabulary words in the puzzle below. Circle them.



ALLEGRO

ARIA

BARITONE

BASS

COMPOSER

COSTUME

DESIGNER

DUET

ENSEMBLE

LIBRETTO

MEZZO

OPERA

PIANO

PROPS

REHEARSAL

SCORE

SET

SINGER

SOPRANO

TENOR

STAGE

TEMPO

ANSWER SHEET

THE OPERA PIE

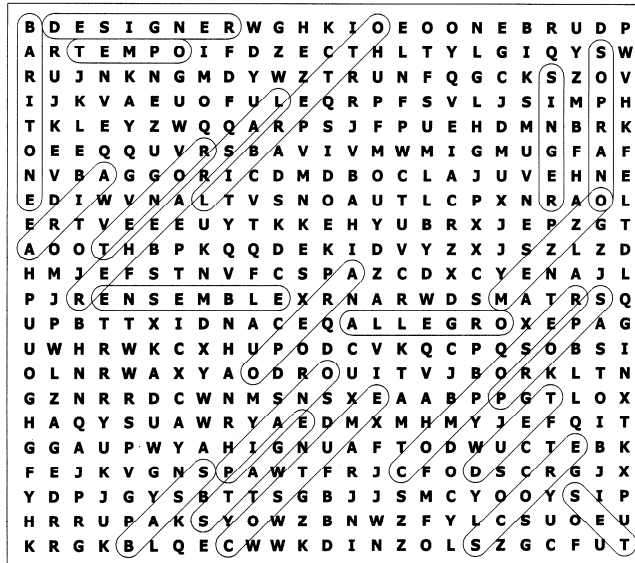
symphony orchestra
theater
scenery
dancing

costumes
singing/acting
special lighting

5 W's of Opera History

Who	Jacopo Peri
What	Daphne
Where	Florence Italy
When	1597
Why	To write a play the same way as the ancient Greeks

Opera Word Search



LITTLE RED'S MOST UNUSUAL DAY



FWOPera

Little Red's Most Unusual Day

The Producers

Music Composers	J. Offenbach and G. Rossini
Words and Story Adaptation	John Davies
Set Designer	Jason Domm, Rick Morrison, and Mark Walker
Costume Designer	LaLonnie Lehman
Stage Director	Clyde Berry
Accompanist	Eduardo Rojas

The Characters

Little Red	Corrie Donovan/Katharine Steffens
Mom	Amanda Robie/Silvia Nuñez
Dudley	Logan Rucker/David Miller
Mr. Bigbad	Joel Herold/Michael Adams
Granny	Amanda Robie/Silvia Nuñez
Lumbering Jack	student from the audience

Little Red's Most Unusual Day

Meet the Authors

Jacques Offenbach – Composer

Jacques Offenbach, the creator of **french operetta**, was the son of a German Cantor. Born in 1819, Jacques became a very skilled cellist and at age 14 enrolled at the Paris Conservatory of Music where he got his first taste of opera. Playing cello for private parties gave him inspiration to start composing and by the age of 20, Offenbach had composed his first theatrical piece, *Paschal et Chambord*, which was not very successful.

In 1850, he was elected as the head of the orchestra for the Paris Comic-Opera, and it was then that he started composing a great deal of incidental music for the company. Upset with the opera company's unwillingness to produce true comic opera, Offenbach decided to write his own short operettas. In 1855 his opera, *Les deuz aveugles*, was received with great success. Many works followed and Offenbach's fame was widespread. He would often tour with these productions, and by 1858 his short **opera buffos** were transformed into a new 21 character opera titled *Orphee aux enfers*. With such a great success behind him, Offenbach continued writing such operas such as *Barbe Bleue* and *La vie Parisienne*, which helped spread his fame. By 1870 Offenbach's operas had fallen out of favor with the public. He was working on *The Tales of Hoffman* when he died in 1880. The opera was yet unfinished, but his family had the work finished. Amazingly enough, *Hoffman* remains his most noted work and is performed regularly today.

Gioachino Rossini – Composer

Born into a musical family in 1792, Rossini was quite accomplished at the horn, violin, cello, and harpsichord. By the age of 14, he had composed his first work for the stage, and in 1806 went to study at the Bologna Conservatory where he wrote his first opera, *Demetrio e Polibio*. Many operas followed while he developed his tools as a composer, using the orchestra to heighten his dramas. *The Italian Girl in Algiers* was his first big **opera buffo** and gained him widespread fame. *The Barber of Seville* followed and is considered Rossini's most enduring work. He composed more than 40 operas during his life, utilizing not only the **opera buffo** style of *Barber*, but also the **opera seria** style. He also set one of the most famous fairy tales, *La Cenerentola* (Cinderella), as a full-scale operatic production. Rossini used crisp rhythmic patterns along with vocal **coloratura** to create sharp, witty operas full of comic realism.

The **overture** to *Guillaume Tell* (William Tell), which is known to many as the theme for the Lone Ranger, is a great example of a device Rossini invented for orchestra. He would set up the finale of many of his pieces using a *Rossini crescendo* where the orchestra would start softly and keep building, and building to reach the end of the piece. It created a very strong ending to many of his opera overtures. Although many of his operas are as popular today as they were in Rossini's time, most of them have not survived to be in the current operatic repertoire.

John Davies – *Words and Story Adaptation*

John Davies is a professional opera singer who has performed with opera companies throughout the United States, including the Metropolitan Opera Company, San Francisco Opera and the opera companies of Boston, Philadelphia, Salt Lake City, Atlanta, St. Louis, and Anchorage. He has also performed in concert as bass-baritone soloist with many symphony orchestras.

A father of six children, Mr. Davies takes an active interest in the performing arts for young people. He spends part of each year writing, narrating, and hosting educational programs for opera companies, symphony orchestras, and children's museums in the United States. His opera, *The Night Harry Stopped Smoking* has been listed as one of the most often performed operas in North America and recently won a national award. Mr. Davies' operas for young audiences include *The Three Little Pigs*, *Never Tickle a Mule*, *The Billy Goats Gruff*, *Jack and the Beanstalk*, *Little Red's Most Unusual Day*, and *The Bremen Town Musicians*. His operas have been presented by more than 25 opera companies throughout the United States and Canada.

Little Red's Most Unusual Day

The Story

The show begins with a scene outside of Little Red's house. She begins to introduce the story when Dudley the forest ranger shows up singing the famous "Largo al factotum" aria, which explains what type of guy he is. In his aria, we learn that he likes Little Red's mom, but he's too shy to ask her to the forest ranger's ball. Dudley sticks a note that asks Mom to the ball in a basket of flowers, and leaves it at the doorstep. Mom comes out, scaring Dudley away, and then she sends Little Red off on her journey to Granny's house, along with the basket of flowers.

In scene II, we meet the wolf, Mr. Bigbad. He is prowling through the forest warning the audience of the evil things that wolves do. The wolf leaves to find something to eat when Little Red shows up and tells us she promised to go straight to Granny's house, but had her fingers crossed when she said it. She stops to wonder why she should always obey her mother, and while she's singing, Mr. Bigbad sneaks up behind her. Little Red runs off and Mr. Bigbad hears Dudley as he arrives on the scene. The two meet, and Bigbad tricks Dudley into telling him the way to Granny's house. Mr. Bigbad learns that Granny only allows Little Red and Dudley into her house. So, he decides that he'll need Dudley's clothes to use as a disguise. After a little chase, Mr. Bigbad gets exactly what he wants.

The final scene takes place in Granny's house where she explains how lonely she is and that she wants a new boyfriend. When she goes inside the house, Little Red shows up and decides that since she's arrived safely at her destination, she might as well go and pick some strawberries. Leaving the flowers on the porch, with Dudley's note stuck inside, Little Red runs off. Granny hears something outside and is delighted to find the flowers, along with the note. Mr. Bigbad, disguised as Dudley, is heard coming up the path. Granny rushes inside to "freshen up." Mr. Bigbad knocks and to his surprise, Granny greets him with a big kiss. She chases the wolf, who she thinks is Dudley, around the room until Mr. Bigbad exposes his true identity. When Granny runs and hides, a knock is heard. Mr. Bigbad crawls into Granny's bed eagerly awaiting the arrival of Little Red. She enters and quickly discovers that it's not Granny in the bed, but Mr. Bigbad. He chases her around the room when another knock is heard. Dudley has heard the commotion coming from the house and has arrived to arrest Mr. Bigbad. Embarrassed by the situation, they all hide as Dudley walks into an "empty" room. However, when Dudley sits down on the bed, they are found out, and everyone tries to explain what is going on. Then another knock is heard on the door. Mom enters and is surprised by everything that has happened. Everyone finally realizes that it is the mistaken note that has caused all this confusion and Dudley finally gets the chance to ask Mom to the ball in person. Mom accepts the invitation and everyone seems happy, until Mr. Bigbad, wanting more attention, gets in the middle of the situation. Dudley chases Mr. Bigbad until yet another knock on the door. This time it's Lumbering Jack, who is supposed to chop the wolf up. Mr. Bigbad quickly makes an excuse to leave, but he is followed by Lumbering Jack in hot pursuit. With Mr. Bigbad gone, Little Red discovers that if she had done what she was told, none of this would have happened. The opera ends with a happy trio as Little Red exclaims, "From now on, every rule mom makes, I will obey."

Little Red's Most Unusual Day

Suggested Lesson Plans

We hope that teachers of all elementary grade levels, pre K – 6, will find something in our handbook to use in their classroom. Below are some suggestions for lesson plans in various curriculum areas.

While specific grade levels are listed, the lessons can easily be adapted for older or younger students.

Before attending the performance:

Every student should know the story line from the opera. Encourage students to read the story for this production or read it to them. Encourage older students to read to younger students, partnering students in a “big brother, little sister” program. As a class, identify and discuss literary elements appropriate for your students’ ages such as plot, characters, conflict, etc.

Mathematics

Pre-Kindergarten-1st grade

(Kindergarten TEKS)

TEKS: (5) Patterns, relationships, and algebraic thinking. The student identifies, extends, and creates patterns. The student is expected to identify, extend, and create patterns of sounds, physical movement, and concrete objects.

Have students complete the cut and paste **Matching Pictures** and **Complete Patterns** worksheets, identifying like pictures, and completing patterns as they are able.

English Language Arts

1st Grade

TEKS: (9) Reading/Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding. Students are expected to:

- (A) describe the plot (problem and solution) and retell a story's beginning, middle, and end with attention to the sequence of events; and
- (B) describe characters in a story and the reasons for their actions and feelings.

Students will discuss the various fairy tales listed on **A Fairy Tale Recipe** work sheet and then complete the chart identifying information that belongs or does not belong in each tale.

Mathematics

6th grade

TEKS: (11) Underlying processes and mathematical tools. The student applies Grade 6 mathematics to solve problems connected to everyday experiences, investigations in other disciplines, and activities in and outside of school. The student is expected to:

- (A) identify and apply mathematics to everyday experiences, to activities in and outside of school, with other disciplines, and with other mathematical topics;
- (B) use a problem-solving model that incorporates understanding the problem, making a plan, carrying out the plan, and evaluating the solution for reasonableness;
- (C) select or develop an appropriate problem-solving strategy from a variety of different types, including drawing a picture, looking for a pattern, systematic guessing and checking, acting it out, making a table, working a simpler problem, or working backwards to solve a problem; and
- (D) select tools such as real objects, manipulatives, paper/pencil, and technology or techniques such as mental math, estimation, and number sense to solve problems.













Students will complete the **Path to Math** attached worksheet, using problem solving math skills to read the math problem, develop a plan for solving the problem, and solving the problem.

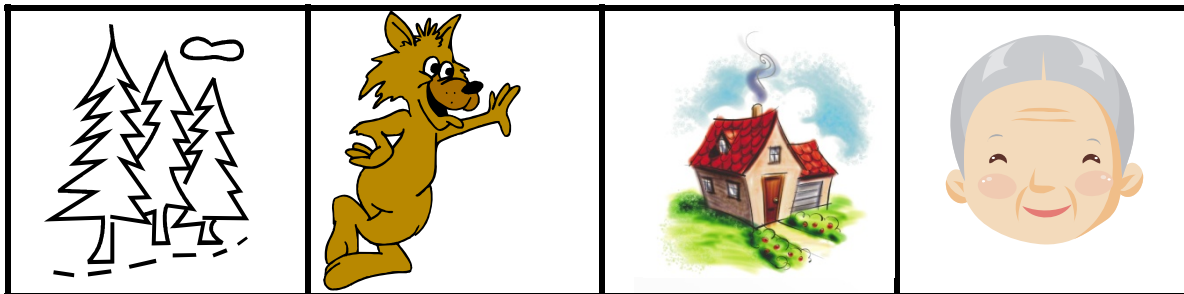
Little Red's Most Unusual Day

Matching Pictures

Name _____

Cut and paste the pictures from the bottom next to the pictures that they match.


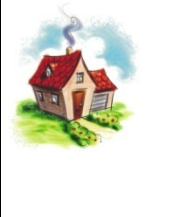
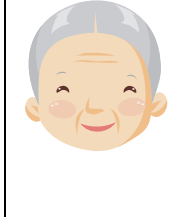
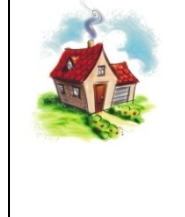
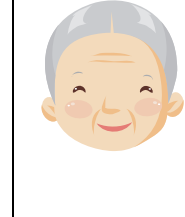









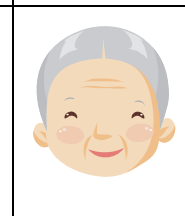



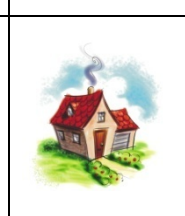




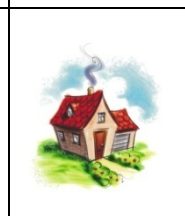
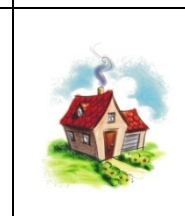






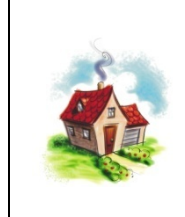
Little Red's Most Unusual Day

Complete Patterns

Name _____

Find the picture from the bottom that completes the pattern and cut and paste it into the empty square.

				
-------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------

Little Red's Most Unusual Day

A FAIRY TALE RECIPE

Listed below are some common elements of fairy tales. As you read or tell these stories, discuss them and fill in the chart. List any specific information you know about the events, places, and characters in the stories. Using the information you have gathered, create your own fairy tale.

	Snow White and the 7 Dwarfs	Little Red Riding Hood	The 3 Little Pigs	Hansel and Gretel	The 3 Bears	Cinderella
The fairy tale begins with "Once upon a time"						
The fairy tale happens long ago and far away						
There are kings, queens, princesses, and princes						
Some characters are good and some are evil						
There is a problem to solve						
Someone finds a way to solve the problem						
There is magic						
Something happens in "three's"						
Someone gets a reward						
There is a "happily every after" ending						

Little Red's Most Unusual Day

THE PATH TO MATH

Solve each of the word problems below and write the answers below.

1. Little Red Riding Hood went to her grandmother's house. Upon seeing her grandmother, she said, "Oh my, Grandma, what big teeth you have. After counting all of the teeth, she knew something was wrong because her grandmother has 23 teeth on bottom and 25 teeth on top. How many dozens of teeth did her grandmother have?
2. Little Red Riding Hood traveled 10 miles to get to Grandmother's house. It takes her 10 minutes to walk 1 mile. How long did it take her to get to her grandmother's house?
3. The basket of goodies contained 36 cartons of strawberries. Each carton contained 25 strawberries. How many strawberries were there in all?
4. Little Red Riding Hood's mother counted 364 biscuits she had made for grandma. She put 14 biscuits into each box. How many boxes of biscuits did she have?
5. Little Red Riding Hood's mother baked 300 cakes on Monday, 445 cakes on Tuesday, 260 cakes on Wednesday, 400 cakes on Thursday, 440 cakes on Friday, and 430 cakes on Saturday. Sunday was her day off. How many cakes did she average in the week?
6. 56 forest rangers work in the forest. They each work 40 hours a week. How many hours do they work total in one week?

How many hours do they work total in 4 weeks?
7. Grandma ate 46 cherry pies. Each pie contained 99 cherries. How many cherries did Grandma eat?
8. Over the course of the year. Little Red Riding Hood delivered 36 cases of honey to her grandmother. There were 24 gallons of honey in each case. How many gallons of honey did Little Red Riding Hood deliver in a year?
9. Little Red Riding Hood's mother has 817 fresh apple tarts that she must divide equally and deliver to Grandma over the coming 19 days. How many apple tarts will Grandma receive in each of the 19 days?
10. There are 50 loaves of bread at Grandma's house with 16 slices in each loaf. If Little Red Riding Hood brings Grandma peanut butter and jelly for the next 40 days, how many sandwiches can Grandma make each of those days if she uses 2 slices per sandwich?

ANSWERS:

1. _____ 2. _____ 3. _____ 4. _____ 5. _____

6. _____ 7. _____ 8. _____ 9. _____ 10. _____

Little Red's Most Unusual Day

Answer Sheet A FAIRY TALE RECIPE

Answers will vary depending on class discussion.

LITTLE RED'S MOST UNUSUAL MATH

- | | |
|------------------------------------|------------------------------------------|
| 1. $11+6x=35$
$x=4$ miles | 6. $200+4x=496$
$x=\$74.00$ per month |
| 2. $38+x=52$
$x=14$ donuts | 7. $60+x=66$
$x=6$ inches |
| 3. $6.32-5x=.52$
$x=1.16$ each | 8. $x+2.415=3$
$x=.585$ |
| 4. $3000+x=10560$
$x=7560$ feet | 9. $20+3x=56$
$x=12$ |
| 5. $2x=700$
$x=350$ trees | 10. $12x=48$
$x=4$ |