

FORT WORTH OPERA



THE

THREE LITTLE PIGS

BY JOHN DAVIES
WITH MUSIC BY
MOZART

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 inter-disciplinary 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.

Regards,

Anthony Pound

Director of Children's Opera Theatre Productions and Community Engagement

BEFORE THE PERFORMANCE

Suggested Preview Activities

- Discuss the story, the characters, and the art form.
- Ask the students if they have ever seen an opera before, either live or on television. What did they like about the operas they saw? What didn't they like?
- Have the students draw pictures or create artwork illustrating the story.
- Discuss how opera is like and unlike a musical, play, rock concert, etc. (e.g. it is a theatrical event which tells a story through words and action; actors perform before a live audience, unlike film or television; no use of a microphone, etc.)
- Discuss the rigors and requirements of a career as a professional musician with students, covering such topics as training, competition for jobs, artistic discipline, traveling, etc.
- Explain to the students that they might not understand every word, especially when characters sing high or when two or more characters are singing at the same time. Encourage them to listen for the "sense" of each song and to remain attentive when the voice gets higher and louder or when the music becomes more complex.
- Have students prepare questions to ask the Fort Worth Opera Studio artists during the question-and-answer time immediately following the performance (e.g. questions regarding opera singing, careers in music, etc.).
- Review the glossary of opera and musical terms.
- Discuss the qualities that make an operatic or "trained" voice different than that of a rock, pop, folk, or gospel singer. Focus on aspects such as range (opera singers usually vocalize over more than two octaves), volume (opera singers must be able to sing to large audiences without the use of a microphone), etc.
- Discuss how opera is different from other forms of entertainment (e.g. the text is sung rather than spoken; the actors sometimes sing in a foreign language, etc.).

AFTER THE PERFORMANCE

Suggested Follow-Up Activities

- Review what the students saw, what they thought about the performance, and how it was the same or different from what they expected.
- Have the students discuss the ways in which the music expressed the emotions of the characters; discuss how the colors, costumes and set represented each character and sound. Pick a well-known opera story to study. (Examples: Bizet's *Carmen* has a powerful story and many famous melodies; Humperdinck's *Hansel and Gretel* is another well-known story set to music; Menotti's *Amahl and the Night Visitors* is also a familiar story.) Over a period of time, read the story of the opera to your students, one act at a time. When you have read the entire story:
 - Play a recording of excerpts (available at your public library) for students and help them identify the music that goes with each character and part of the narrative. Have students act out parts of the stories using the recorded music as a soundtrack.
 - Secure a video of an opera (preferably in English) from any online resource such as YouTube, etc. Allow your students to watch the video during special or elective class time.
 - Complete age-appropriate study guide materials.
 - If your students have reacted favorably to this introduction to opera, encourage them to take advantage of future opportunities to see opera live, on television, or on film. If there is tremendous interest, arrange a field trip to a live performance.
 - Discussion questions:
 - When you think of opera, what do you think of first? Why?
 - Is opera relevant to today's society? Defend your answer.
 - Is it easy to be an opera singer? Why or why not?
 - How long has opera been in existence?
 - How has opera changed?
 - If you could see into the future, what would opera be like in one hundred years?
 - How many people are involved in putting together a production?
 - What sorts of careers are involved with opera production?

INFORMATION ABOUT OPERA AS A GENRE

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 makes or thinks up. It is a poem, song, drawing, 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 kinds of performances. An opera is many works that are combined together. In opera there is a symphony orchestra, a dramatic play or comedy, singing and acting, costumes, special lighting, and sometimes dancing.

WHERE DID OPERA BEGIN?

Opera was created over 400 years ago in Florence, Italy. During this period, educated people were fascinated with the world of ancient Greece. In 1597 a composer named Jacopo Peri wrote a play that was sung throughout instead of spoken. Peri was attempting to imitate the Greek style of playwriting. His opera was about a character in Greek mythology called 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 continues today.

As in a play, designers create the costumes, lights, sets, wigs, and makeup for opera productions. When the actual performance approaches, the singers have “dress rehearsals” where they have an opportunity to wear their full costumes and perform in front of scenery. These rehearsals give the singers a chance to practice singing and acting at the same time.

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.

The Three Little Pigs

The Producers

Composer	W. A. Mozart
Librettist	John Davies
Set Designer	Jason Domm, Rick Morrison, and Mark Walker
Costume Designer	LaLonnie Lehman
Stage Director	Steven Morris
Pianists	Dr. Charlene Lotz, Igor Parshin

The Characters

Despina	Hannah Madeleine Goodman
Cherubino	Mariam Mouawad
Don Giovanni	Ndumiso Nyoka
Wolfgang Bigbad	Seth-Emmanuel Clarke

Meet the Authors

Wolfgang Amadeus Mozart – Composer

Wolfgang Amadeus Mozart was born in Salzburg Austria in 1756. Many consider him the greatest composer who ever lived. When he was young, he was called a ‘wunderkind’ (VOON-dur-kihnt) or a child prodigy. At about the age of three his father Leopold, who was an established musician and composer, discovered his son’s talent at the piano. By the age of six, young Mozart was making lengthy concert tours throughout Europe and had developed an interest in composition.

Although Mozart was born in and called Austria home, he traveled all around Europe during his lifetime and spent a great deal of time in Italy. He fell in love with Italian opera and to this day is considered one of the best composers of Italian opera. He wrote his first opera by the age of eleven, entitled *Apollo et Hyacinthus*. This opera showcased his talent for writing for the theater in the grand *opera seria* style.

Mozart wrote a number of operas in his early years, but his first big success was *Idomeneo*, which premiered in Munich, Germany in 1781. When Mozart moved home to Salzburg from Vienna, he was commissioned to compose a *singspiel* for the German opera company called *Die Entführung aus dem Serail* (The Abduction from the Seraglio). It was a great success and strengthened his growing reputation as an operatic composer.

In Vienna around this time, Italian opera had become very popular and Mozart took advantage of this and wrote one of his masterpieces of opera *Le Nozze di Figaro* (leh NOHT-zeh dee FEE-gah-roh, The Marriage of Figaro). *Figaro* was so popular that Mozart was commissioned to write *Don Giovanni* (dahn joe-VAHN-nee) for the Prague Opera. Although *Giovanni* was quite popular in Prague, there was mixed reception elsewhere. More unfavorable receptions followed with *Così fan tutte* (koh-SEE fahn TOO-tee). Meanwhile, Mozart was working on an opera for a small local theater that catered more to the common people. This last opera, *Die Zauberflöte* (dee TZOW-behr-fluh-tuh, The Magic Flute), is one of his most enduring and popular.

Mozart was only 35 when he died in 1791, but in his short life, he composed over 400 pieces of music and these pieces remain some of the most performed and listened to works ever.

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* and *Little Red's Most Unusual Day*. His operas have been presented by more than 25 opera companies throughout the United States and Canada.

The Three Little Pigs

Introduction to the Operatic Version

This hilarious adaptation of the classic fairy tale uses music from famous operas by Wolfgang Amadeus Mozart. Young and old will belly-laugh as Despina, Cherubino, and Don Giovanni out-run and out-smart the overblown Wolfgang Bigbad. This opera, adapted by John Davies, promotes reading and problem solving skills.

A Simple Version

Once upon a time there were three little pigs. Their mother said "It is time for you to leave home and seek your fortune. Whatever you choose to do, be sure to do your very best, because that is the way to get along in the world."

The first little pig built his house out of straw because it was the easiest thing to do. The second little pig built his house out of sticks, and it was a little stronger than the straw house. The third little pig built his house out of bricks.

One night the big bad wolf, who dearly loved to eat fat little piggies, came along and saw the first little pig in his house of straw. He said "Let me in, little pig or I'll huff and I'll puff and I'll blow your house in!" "Not by the hair of my chinny chin chin," said the little pig. The wolf huffed and he puffed and he blew the house in...and ate the first little pig.

The wolf then came to the house of sticks. He said "Let me in, little pig or I'll huff and I'll puff and I'll blow your house in!" "Not by the hair of my chinny chin chin," said the little pig. The wolf huffed and he puffed and he blew that house in too...and ate the second little pig.

Then the wolf came to the house of bricks. "Let me in, let me in," cried the wolf, "Or I'll huff and I'll puff 'til I blow your house in." "Not by the hair of my chinny chin chin," said the third little pig. Well, the wolf huffed and he puffed...and he huffed and he puffed...but he could not blow down that brick house.

But he was a sly old wolf. He climbed to the roof, looking for a way into the house. The third little pig was pretty smart, too. He guessed the wolf's plan, so he lit a roaring fire in the fireplace and placed a large kettle of water over it to boil. When the wolf finally found his way down the chimney he crawled down and KERSPLASH, he fell right into the boiling water.

That was the end of the troubles with the big bad wolf. The next day the little pig invited his mother over. She said, "You see it is just as I taught you."

"The way to get along in the world is to do things as well as you can."

The third little pig had learned that lesson and lived happily ever after.

The Three Little Pigs

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.

PreK-1st grade

Have students complete the cut and paste worksheets, identifying like pictures, and completing patterns as they are able.

3rd Grade

Social Studies

(5) Geography. The student understands the concepts of location, distance, and direction on maps and globes. The student is expected to:

(D) create and interpret draw maps of places and regions that contain map elements, including a title, compass rose, legend, scale, and grid system.

Students will follow instructions on **Bigbad’s Map** worksheet. Students will demonstrate an understanding of reading maps and legends. Students may share maps later and compare/contrast their differences.

6th Grade

English Language Arts

(12) Reading/text structures/literary concepts. The student analyzes the characteristics of various types of texts (genres). The student is expected to:

(F) analyze characters, including their traits, motivations, conflicts, points of view, relationships, and changes they undergo.

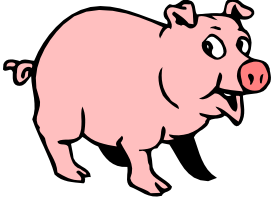
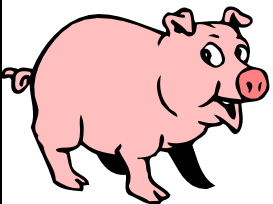
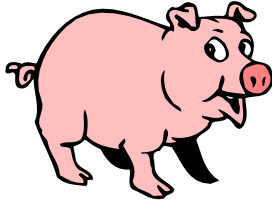









Students will complete **You Be the Author** worksheet, creating a new version of **The Three Little Pigs**.

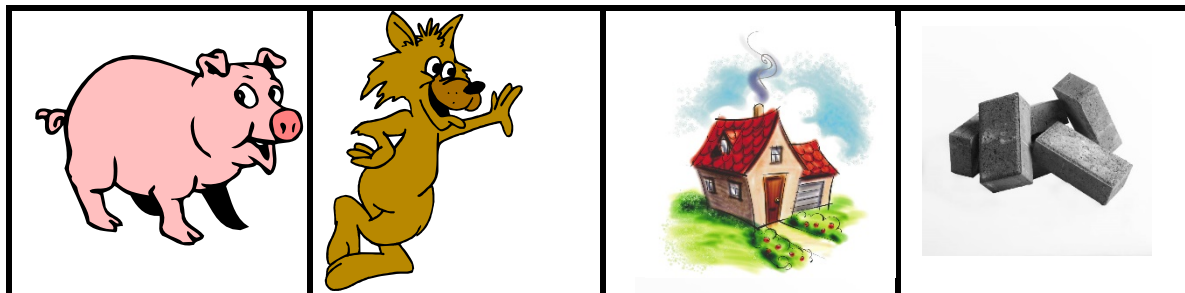
The Three Little Pigs

Matching Pictures

Name _____

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






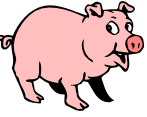
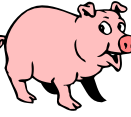

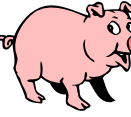
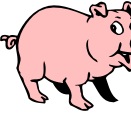

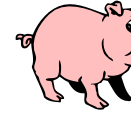


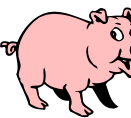


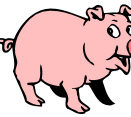










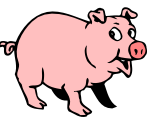



The Three Little Pigs

Complete Patterns

Name _____

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

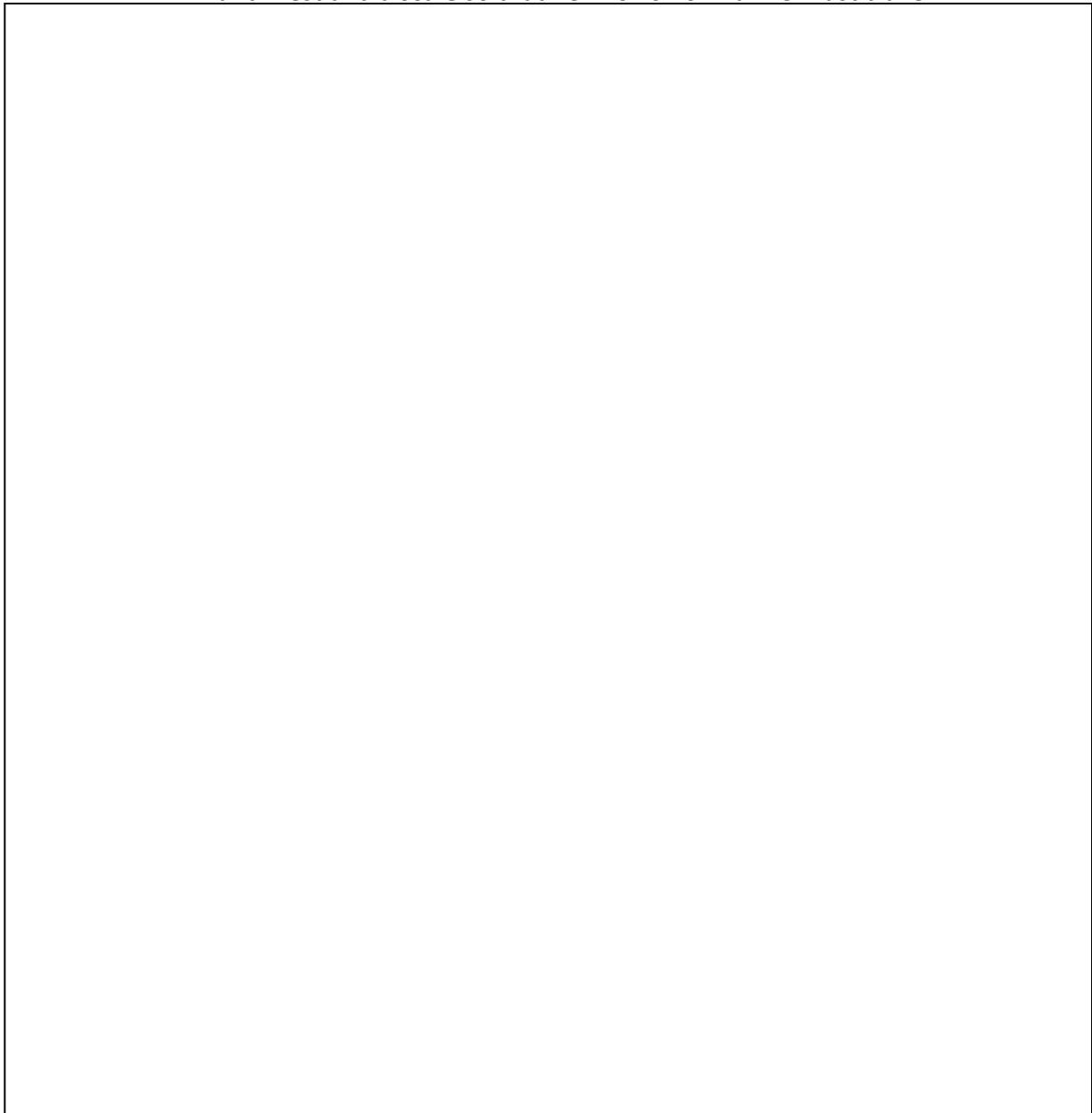
					
					
					
					
					

				
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The Three Little Pigs

Bigbad's Map

In the space below, create a map for the wolf so he can find the homes of the three pigs. On your map include the **homes of the pigs, a river, and a forest**. You may include more things, perhaps the wolf's lair. Include a **legend** on the next page so that the wolf knows what your symbols mean. Remember a **compass rose** so that he knows which way is north, south, east, and west and a **scale** so that he knows how far he must travel.



The Three Little Pigs You Be the Author

There are many versions of *The Three Little Pigs*. Now it is your turn to be the author (Use more paper if necessary).

Write your own version; be as creative as you like, but try to follow these guidelines:

- 1) Good stories always have a **conflict**...that is when a character has a difficult problem.
- 2) Your story must have a **resolution**...that is when the problem is solved.

Use the questions below to plan your story.

1. List your **characters**. How are they like the characters from *The Three Little Pigs*? How are the different from those characters? Who is/are the hero(s)? Who is/are the villain(s)?

2. Briefly describe your characters' **conflict** and **resolution**.

3. A story's **setting** is where the story takes place. Describe your story's **setting**.

On a separate piece of paper, create your version of ***The Three Little Pigs***.

MEET THE CAST



HANNAH GOODMAN Originally from Oregon, Ms. Goodman made her Portland Opera debut in 2022 as The Woman in the premiere of *Beatrice*. Other favorite roles include: Susanna in *Le nozze di Figaro* (Hawaii Performing Arts Festival, also Center for Jewish History); Sophie in *Werther* (Barn Opera/Opera Vermont); Papagena and Second Lady in *The Magic Flute* (Salt Marsh Opera); Fannie in *Bundled Together/Heartland* (Hollywood Fringe Festival/New Musicals Inc., premiere). She has also appeared in: *Amadeus Live* (Los Angeles Opera); *The Hunchback of Notre Dame* (La Mirada Theatre/McCoy Riby Entertainment); outreach tours for the Los Angeles Opera, Portland Opera, Opera Saratoga, and Salt Marsh Opera; ¡SING! International Young Artists Festival in China; and television's *Glee*. Ms. Goodman was a semifinalist in the 2023 Camille Coloratura Awards and a quarterfinalist in the 2024 American Traditions Competition. Trained in Chinese lyric diction, Ms. Goodman made her Lincoln Center debut in 2023 in *Echoes of Ancient Tang Poems* with the Philadelphia Orchestra. She has also sung with the Bangor Symphony Orchestra and Suzhou Symphony Orchestra. An active performer of Jewish music, Ms. Goodman has served as guest cantorial soloist for Congregation Shma Koleinu in Houston since 2018. As a cabaret artist, singer-pianist, and Great American Songbook arranger, Ms. Goodman has performed in both LA and NYC, including at Sterling's Upstairs at the Federal, the E Spot Lounge, Upstairs at Vitello's and Don't Tell Mama. Ms. Goodman is an alumna of the University of Southern California, where she received her Bachelor of Music in Vocal Arts and Graduate Certificate in Entertainment Law & Industry. She is based out of New York City, where she lives with her husband Logan and cat Shuri.



MARIAM MOUAWAD Born and raised in the city of Zahlé, Lebanon, mezzo-soprano Mariam Mouawad moved to San Diego at the age of 13. She won first place at the 2023 MTNA Young Artist Competition (Voice) and first place at the 2022 La Jolla Symphony and Chorus Young Artist Competition. A recent graduate of the University of Houston with a Master of Music in Vocal Performance and Pedagogy under the tutelage of Melanie Sonnenberg, Ms. Mouawad was featured in numerous roles with the Moores Opera Center, including Federico Lorca in Osvaldo Golijov's *Ainadamar*, Charlotte in *A Little Night Music*, Tolomeo in *Giulio Cesare*, and Adélaïde in *La Belle et la Bête*. She participated in Opera Neo's Summer Opera Festival in 2022 and covered the title role of Ariodante. She received her Bachelor of Music in Voice from San Diego State University where she was featured in diverse repertoire of Massenet's *Cendrillon*, Jonathan Dove's *Flight*, and Gluck's *Orfeo ed Euridice*. Ms. Mouawad was a resident artist at Shreveport Opera (2023-24) where she was featured as Dorabella in *Così fan tutte* and Musetta in *La Bohème*. Ms. Mouawad is a 2024 Lehrer Vocal Institute Fellow at Music Academy of the West where she will cover the role of Carmen and perform the title role of *Enfant* in Ravel's *L'enfant et les sortilèges*.



NDUMISO NYOKA, tenor, received his Bachelor of Practical Music with honors from the University of KwaZulu-Natal in Durban. Born in Ladysmith, South Africa, he received his MM and PD from Southern Methodist University in Dallas. During his study in South Africa, Ndumiso sang the roles of Gherardo in Puccini's *Gianni Schicchi*, Tamino in Mozart's *Die Zauberflöte*, Lt. Joseph Cable in Rogers and Hammerstein's *South Pacific*, and Tony in Leonard Bernstein's *West Side Story*. Mr. Nyoka sang the role of Nemorino in Donizetti's *L'elisir d'amore* and reprised the roles of Tamino in Mozart's *Die Zauberflöte* and Tony in Leonard Bernstein's *West Side Story*. He performed the role of Renuccio in Puccini's *Gianni Schicchi* in Amalfi, Italy, in

July 2017, and will sing Oronte in the 2018 Meadows Opera production of Handel's *Alcina*. Mr. Nyoka is honored to have participated in the opening 67-minute launch of the Nelson Mandela Day celebration in Paris on July 18, 2013. He was one of the Dallas Opera Outreach Program's opera scholar since 2016 and sang the role of Bastien in Mozart's *Bastien und Bastienne* through the 2016-2017 academic years and also sang Miguel in Offenbach's *Pepito* through the 2017-2019 academic years. His previous appearances with the Fort Worth Opera include *Frida Kahlo and the Bravest Girl in the World* and *Stone Soup*. Mr. Nyoka is the 2016 First Place Winner of the Graduate Men's Division of the TEXOMA Region Competition sponsored by the National Association of Teachers of Singing and in November 2017 was named the TEXOMA NATS Artist Award winner. He sang Nathan for the World premiere of *Fire Shut Up In My Bones* in 2021 by jazz legend Terence Blanchard and filmmaker Kasi Lemmons and a cover for *Flight* as Bill with The Dallas Opera in 2022.



SETH-EMMANUEL CLARKE A local resident of Dallas, Mr. Clarke, bass-baritone, completed a Performance Diploma in Voice Performance at SMU in May 2024 under Professor Barbara Hill-Moore after having also completed his Masters in May 2023. Some of his recent roles include Simone in *Gianni Schicchi* and Colline in *La Bohème*. He just completed his third season as an Education Artist at The Dallas Opera where he performed the role of Vertigo in Offenbach's *Pepito*. Most recently, Seth was a vocalist for the 2024 Hart Institute for Women Conductors Showcase concert in which sang the role of Figaro in excerpts from *Le Nozze di Figaro*.