Romeo and Juliet

And you thought your first relationship was dramatic.

Romeo and Juliet
Dear Teachers,

Opera Colorado is pleased to provide engaging educational programs and performances for students across Colorado. What follows is a guide that we hope you and your students find useful, as we explore Charles Gounod’s *Romeo and Juliet*. In the spirit of exploration, we have included various lessons that connect *Romeo and Juliet* with different subjects of learning. The lessons reference the new Colorado Department of Education’s Academic Standards. While we would be very pleased if you used these lessons in the exact format provided, we encourage you to expand, alter, and adapt these lessons so that they best fit your students’ abilities and development. After all, the teacher knows their student’s needs best. We would appreciate your feedback on our teacher evaluation form found at the end of this guide, and we hope that you enjoy all that Opera Colorado has to offer!

*Ciao!*

- Cherity Koepke -
  Director of Education & Community Programs

- Meghan Benedetto -
  Manager of Education & Community Programs

- Emma Martin -
  Education Intern

Contact us to learn more!

Opera Colorado’s Education & Community Programs department offers many more programs to assist your students as they continue to discover the world of opera. We have programs that take place at the
Ellie Caulkins Opera House as well as programs that we can bring directly to your classroom. We even have opera education specialists that can teach lessons directly to your students.

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# Romeo and Juliet

**Composed by Charles Gounod**  
**Libretto by Jules Barbier and Michel Carre**  
**Based on the play by William Shakespeare**

Debuted at the Théâtre Lyrique, Paris, April 27, 1867, 1787

## Cast of Characters

<table>
<thead>
<tr>
<th>Role</th>
<th>Voice type</th>
<th>World premiere cast, April 27, 1867</th>
</tr>
</thead>
<tbody>
<tr>
<td>Juliette</td>
<td>Soprano</td>
<td>Marie Caroline Miolan-Carvalho</td>
</tr>
<tr>
<td>Romeo, son of Mantaigu</td>
<td>Tenor</td>
<td>Pierre-Jules Michot</td>
</tr>
<tr>
<td>Frere Laurent</td>
<td>Bass</td>
<td>Jean Cazaux</td>
</tr>
<tr>
<td>Mercutio, Romeo’s friend</td>
<td>Baritone</td>
<td>Auguste-Armand Barre</td>
</tr>
<tr>
<td>Stephano, Romeo’s page</td>
<td>Soprano</td>
<td>Josephine Daram</td>
</tr>
<tr>
<td>Count Capulet</td>
<td>Bass</td>
<td>Etienne Troy</td>
</tr>
<tr>
<td>Tybalt, Lady Capulet’s nephew</td>
<td>Tenor</td>
<td>Jules-Henri Puget</td>
</tr>
<tr>
<td>Gertrude, Juliet’s nurse</td>
<td>Mezzo-Soprano</td>
<td>Eleonore Ragaine-Duclos</td>
</tr>
<tr>
<td>The Duke</td>
<td>Bass</td>
<td>Emile Wartel</td>
</tr>
<tr>
<td>Paris, a young count</td>
<td>Baritone</td>
<td>Laveissiere</td>
</tr>
<tr>
<td>Gregorio</td>
<td>Baritone</td>
<td>Etienne Troy</td>
</tr>
<tr>
<td>Benvolio</td>
<td>Tenor</td>
<td>Pierre-Marie Laurent</td>
</tr>
<tr>
<td>Frere Jean</td>
<td>Bass</td>
<td>Neveu</td>
</tr>
</tbody>
</table>

*Male and female retainers and kinsmen of the Houses of Capulet and Montague, maskers*
Regular Full Plot Synopsis and Musical Highlights

Overture-Prologue

Gounod begins with an ominous downward theme in the brass section. There is a sense of aristocratic grandeur as well as impending doom. A fugue, a musical devise in which conflicting melodies are woven together, quickly ensues, depicting the struggle between the rival families of Capulet and Montague.

An unaccompanied chorus relates the tragic tale of the “star-crossed lovers” from the two feuding families. The colorful harmonic language of the choral section is punctuated by interjections from the harp, a favorite instrument of French composers. The foreboding atmosphere of the prologue music is supplanted by the joyous sounds of the Capulet’s ball as the curtain rises.

Act I

Count Capulet, a Veronese nobleman, is giving a masked ball for his daughter, Juliet, in honor of her entrance into society. The music begins with a multi-sectional ensemble for soloists and chorus that reflects the festive nature of the opening scene. Secretly attending the ball is a group of young men from the noble house of Montague, bitter rivals of the Capulet family. The leader of the group, Romeo, and his friends treat this escapade as a lark although Romeo has recently had a disturbing dream about the adventure. The first important aria, “Mab, reine des mensonges,” (“Mab, queen of illusions”) is sung by Romeo’s friend, Mercutio, who reassures his friend that his dream is only the work of a fairy called Queen Mab. The aria is in the form of a three section ballade and contains colorful nuances in the orchestra. Of particular note is the use of the violin and the flute which produces a fairy-like, ethereal effect. Romeo’s forebodings are laughed off by his friends.

Count Capulet introduces his daughter to the glittering assembly. Juliet makes her appearance with a dazzling entrance aria, “Je veux vivre,” (Let me live in my dream) in which her youthful charm and exuberance are clearly demonstrated by the waltz-like tempo and the coloratura passages and grace notes. When the guests have gone into the banquet hall Juliet lingers behind and gives expression to her girlish joy in life. Romeo steps out from concealment and looks directly into Juliet’s eyes. The two are instantly aware of a mutual feeling and attachment that seems to exist between them. This encounter is the occasion of the first of four love duets. Gounod titles the short duet a “madrigal,” not a traditional operatic musical form, but one that reflects the structure of the text and the backdrop of the Renaissance period. The arpeggio-like accompaniment in the upper strings seems to characterize the adoration bubbling up in both Romeo and Juliet.

The sudden appearance of Juliet’s cousin, Tybalt, cuts short their reverie. He recognizes Romeo and denounces him. A fight is averted by the timely arrival of Count Capulet who does not wish to have the festivities spoiled by violence. He restrains Tybalt and allows Romeo and his friends to depart in peace. The same joyous waltz music that began the scene returns the revelers to their celebrating.

Romeo has again braved the wrath of the enemy for another chance to see Juliet. Gazing up at her balcony he compares her to the morning sun. Juliet appears on the balcony. Romeo reveals himself and declares his love. Gounod clearly demonstrates his gift for lyricism. Accompanied by the harp the
beautiful, long melodic line communicates a sense of purity and peace. Gounod closely follows the original Shakespeare in Romeo’s aria, “Ah! Leve-toi soleil!” (Ah, Rise fair sun!). A lovely orchestral feature is Gounod’s use of harmonies which descend chromatically to represent the waning stars. A lovely orchestral feature is Gounod’s use of harmonies which descend chromatically. Juliet’s nurse, Gertrude, calls for her and she reenters her apartments. After a few moments she returns to bid Romeo good night. The tender scene is resumed as Romeo pleads with Juliet to linger awhile longer. Juliet cautions Romeo that someone may see them together, but she lingers nonetheless. The two pledge their love in the second love duet, “O nuit divine,” (O blessed night) which culminates with the lovers singing in sixths, a technique in duet writing used to convey oneness of spirit. Gounod used musical holds (fermatas) and directions to hold back (molto ritenuto) to heighten the sense of passion. The scene ends with the lovers committed themselves to marriage the next day.

Act II

Romeo comes to Friar Lawrence to tell him of his love for Juliet. Juliet arrives shortly thereafter with Gertrude and asks the friar to marry them. Friar Lawrence believes in the strength of their love and performs the ceremony, hoping their union will help end the hatred between the two families. The marriage of Romeo and Juliet is expressed in a trio, “Dieu qui fis l’homme à ton image,” (Oh God who made man in thine image). Each verse of Friar Lawrence’s prayer alternates with Romeo and Juliet intoning a unison response. The trio becomes a quartet when Gertrude joins them in a joyful praising of God for their happiness.

Romeo’s page, Stephano, is looking for his master and stops in front of the Capulet house where he sings a taunting song, “Que fais-tu, blanche tourterelle,” (What are you doing, white turtle-dove?). (Stephano is played by a woman in order to achieve the youthful timbre of a young boy’s voice). Gregorio and other Capulet servants hear him and come out of the house to attack him. A group of Montagues and other Capulets join the fight and soon the brawl escalates out of control. For the fight music Gounod writes a jagged, rhythmic figure in the violins, accompanied by tremolos in the lower strings. Romeo arrives and tries to stop the fight between his friend, Mercutio, and Tybalt, Juliet’s cousin. Tybalt challenges Romeo who refuses to fight. Mercutio defends Romeo’s honor but is slain by Tybalt. Romeo cannot restrain himself and he, in turn, slays Tybalt. A heart-wrenching and moving solo for Romeo and chorus, “O jour de deuil,” (O day of mourning) continues with the arrival of the Duke of Verona. After hearing an accounting of events, the Duke banishes Romeo from Verona.

Act III

Romeo has found his way into Juliet’s room. It is their wedding night. An instrumental prelude, scored for four cellos, creates a rich musical texture expressing the tenderness and intimacy of young love. Dawn has broken and Romeo knows he must leave even though Juliet begs him to remain a little longer. They begin the third love duet of the opera. In the first section Juliet forgives Romeo for having killed her cousin, “Va, je t’ai pardonne,” (Go, I forgive you). In the low section of the duet the music evolves into a passionate melody with Romeo and Juliet singing in thirds, accompanied by a pulsating figure in the strings, perhaps reflecting the intense beating of their hearts, “Nuit d’hymenee,” (O wedding night). They bid each other farewell in a cabaletta, “Il fait partir,” (You must go, alas).

After Romeo’s departure Friar Lawrence, Capulet and Gertrude arrive to tell Juliet that it was Tybalt’s dying wish that she marry Count Paris. Arrangements are being made for an immediate
wedding. Capulet and Gertrude leave Juliet alone with Friar Lawrence. She begs for his help and advice. He tells her not to despair and gives her a potion to drink which will induce a death-like sleep. When her family believes her to be dead and places her in the family tomb she will awaken and be able to flee Verona with Romeo. Friar Lawrence promises to be there with Romeo when she awakens from her trance. Juliet agrees and drinks the contents of the flask. Capulet arrives with Paris and Gertrude to escort Juliet to the wedding. The potion takes effect and Juliet falls, seemingly lifeless. The assembled company cries out in horror and grief.

Juliet lies in the Capulet burial vault. A delicate instrumental passage reflects her motionless state. Romeo believes that Juliet is dead and enters the vault to see her one last time. He sings, “Salut, tombeau! Sombre et silencieux,” (Hail, tomb! Somber and silent) and gives her a farewell embrace before drinking a deadly poison. Juliet begins to stir and show signs of life. They greet each other with ecstasy, “Viens! Fuyons au bout du mond!” (Come let us flee to the end of the earth!) and begin the last of their four love duets, using thematic material from earlier in the opera. The poison Romeo has taken begins to take effect. Juliet, reacting with despair, reaches for Romeo’s dagger and stabs herself. Romeo and Juliet, begging God’s forgiveness, die in each other’s arms.

Meet the Composer
Charles Gounod

Charles-François Gounod (17 June 1818 – 18 October 1893) was a French composer, best known for his Ave Maria as well as his operas Faust and Roméo et Juliette.

Gounod was born in Paris, the son of a pianist mother and an artist father. His mother was his first piano teacher. Under her tutelage, Gounod first showed his musical talents. He entered the Paris Conservatory. In 1839, he won the Prix de Rome for his cantata Fernand. In this, he was following in his father's footsteps; François-Louis Gounod (d. 1823) had won the second Prix de Rome in painting in 1783. He subsequently went to Italy where he studied the music of Palestrina and other sacred works of the sixteenth century.

Around 1846-47 he began studying for the priesthood, but he changed his mind and went back to composition. In 1848, Gounod started writing a "Messe Solennelle", also known as the "Saint Cecilia Mass". This work (which still crops up quite often in concerts and on disc) was first performed in London during 1851, and from its premiere dates Gounod's fame as a noteworthy composer.

Gounod wrote his first opera, Sapho, in 1851, but had no great theatrical success until Faust (1859), based on the play by Goethe. This remains his best-known work, and although it took a while to achieve great renown, it eventually became one of the most frequently staged operas of all time. The romantic and highly melodious Roméo et Juliette (based on the Shakespeare play), premiered in 1867, is also performed and recorded now and then, even though it has never come close to matching Faust's popularity.

Later in his life, Gounod returned to his early religious impulses, writing much religious music. His earlier work included an improvisation of a melody over the C major Prelude (BWV 846) from The Well-Tempered Clavier, to which in 1859 Gounod set the words of Ave Maria, resulting in his composition Ave Maria, a setting that became world-famous. He also wrote a Pontifical Anthem, now the official national anthem of the Vatican City.

A devout Catholic, Gounod had on his piano a music-rack in which was carved an image of the face of Jesus.

Sources
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Meet the Librettists

**Michel Carré** (20 October 1821 – 27 June 1872) was a prolific French librettist. He went to Paris in 1840 intending to become a painter but took up writing instead. He wrote verse and plays before turning to writing libretti. He wrote the text for Charles Gounod's *Mireille* (1864) on his own, and collaborated with Eugène Cormon on Bizet’s *Les Pêcheurs de Perles*. However, the majority of his libretti were completed in tandem with Jules Barbier, with whom he wrote the libretti for numerous operas, including Camille Saint-Saëns's *Le timbre d'argent* (libretto written in 1864, first performed in 1877), Gounod's *Roméo et Juliette* (1867), and Offenbach's *Les contes d'Hoffmann* (1881). As with the other libretti by Barbier and himself, these were adaptations of existing literary masterworks.

His son, **Michel-Antoine** (1865–1945) followed in his father's footsteps, also writing libretti, and later directing silent films.

**Paul Jules Barbier** (8 March 1825 – 16 January 1901) was a French poet, writer and opera librettist who often wrote in collaboration with Michel Carré. He was a noted Parisian bon vivant and man of letters.

He wrote libretti for operas by Charles Gounod (*La Colombe, Faust*, *Le Médecin malgré lui*, *Philémon et Baucis, Polyeucte, La Reine de Saba and Romeo et Juliette*), Victor Massé (*Galathée*), Giacomo Meyerbeer (*Le Pardon de Ploermel*), Jacques Offenbach (*The Tales of Hoffmann*), Camille Saint-Saëns (*Le timbre d'argent*), Ambroise Thomas (*Hamlet*, *Mignon* and *Francesca da Rimini*).

He also wrote the libretto for *La Guzla de l'Émir*, a one-act comic opera by Georges Bizet. This was never performed and probably destroyed.

He wrote the scenario for Léo Delibes' ballet *Sylvia*. Gounod wrote incidental music to Barbier's play *Jeanne d'Arc*, and the libretto to Tchaikovsky's opera *The Maid of Orleans* was partially based on it.
Historical and Literary Background

William Shakespeare’s masterpiece, *Romeo and Juliet*, is a classic story that has resonated throughout the centuries, engendering many distinctive artistic adaptations. In addition to the opera by Charles Gounod, there are operas by Zingarelli, Meyer, Bellini, and Zandonai, a ballet by Prokofiev, orchestral works by Tchaikovsky and Berlioz, a Broadway musical by Bernstein, and several films. Of the operas, Gounod’s work has achieved the greatest popularity and is a mainstay of the operatic repertory.

Shakespeare is generally considered the greatest dramatist and the most popular author the world has ever known. No other writer’s works have been produced, or read, so widely around the world. Many reasons can be given for his broad appeal, but a key element would certainly be his understanding of human nature, and his insights into the wide range and depth of human emotions. He was able to create characters and dramatic situations that were timeless in their impact. His works continue to resonate today, relating to real human beings as they struggle with life’s challenges. He is also among the few playwrights who excelled in both tragedy and comedy.

*Romeo and Juliet* was the first tragedy that Shakespeare wrote, completing it at an early stage in his career, probably in 1594 or 1595. It represented a departure from many playwriting conventions of the time. *Romeo and Juliet* was first printed in 1597 from a collection of notes, recollections, and copies of portions of the original story. There were three revised editions, some showing evidence of a maturing style in the careful revisions. It is believed that Shakespeare conceived this play as an adaptation of a long narrative poem by Arthur Brooke. The story had long been popular in France and Italy, and there was a play about the warring families by Luigi Da Porta, widely believed to be based on the historical struggle between the Guelphs and the Ghibellines. Shakespeare’s interest in the story seemed to stem from the external conflict confronting the lovers. A problem of love verses hate, rather than an internal struggle affecting the soul, is the engine that drives the tragedy. The war between the two families is not of the lover’s making, but it is a cruel fact they cannot escape. In addition, Shakespeare introduces another element that helps precipitate the tragedy, that of fate. There is prominent inclusion of dreams and omens and forebodings. Hence, the definition of Romeo and Juliet as “star-crossed lovers” is an additional reason for the tragic outcome.

Gounod’s interest in the subject of the opera was mentioned in his correspondence in the later part of 1864 and his librettists, Jules Barbier and Michel Carré, completed a libretto in the early part of 1865. Gounod had known these men for ten years and they had been the librettists for his earlier operatic triumph, *Faust*. The libretto follows the Shakespearean play very closely, particularly in the dialogue, and they treated the original with great respect. As in Shakespeare’s play, the opera was originally structured in five acts. Some characters from the play were eliminated and a new character, Stephano, Romeo’s page, was added. Romeo and Juliet secretly marry in the opera. There is no marriage scene in the play. They eliminated the final scene where the feuding families are reconciled, and in the new final scene, Romeo takes poison, but does not die before Juliet awakens. This allows for a final duet. As this particular change demonstrates, all changes were made for the sake of the music and the needs of a well-structured music drama.
After receiving the libretto Gounod began working on the score almost immediately and completed his initial work by July 1865. During this time a recurring nervous disorder began to interfere with the pace of his work but did not prevent him from dealing with the orchestration of the opera altogether. By September of 1866 Gounod had completed the orchestration and was making major revisions, adding an elaborate wedding scene to Act IV. Significant changes also occurred during the rehearsal period. Gounod had originally planned to use spoken dialogue between the musical numbers but during the early rehearsals decided that recitative would be preferable. Other changes that occurred during rehearsals were the additions of the Prologue and Juliet’s waltz song, “Je veux vivre.”

The premiere of Romeo and Juliet was a sensation. It occurred during the Exposition Universelle in Paris on April 27, 1867. The city was full of people from outside the city visiting the exposition and the opera played to sold-out houses night after night. Many foreign visitors also saw the production which contributed to its rapid acceptance at opera houses in other parts of the world. By the end of 1867, Romeo and Juliet had been produced in England, Germany, Belgium and New York. The New York premiere occurred on November 15, 1867, at the Academy of Music and was sung by the celebrated American soprano, Minnie Hauk.

A distinguishing feature of the opera is that it contains four love duets for soprano and tenor, a number that was without precedent in its time. Each of these praiseworthy duets has a musical character and vitality all its own and their importance in the opera can be measured by the oft-quoted statement that the score of Romeo and Juliet is a “love duet with occasional interruptions.” In contrast to the love music is the sacred nature of the religious music associated with the character of Friar Lawrence. Gounod’s deeply-held spirituality and religious training is clearly evident in this aspect of the opera. The success of Romeo and Juliet can also be measured in the high level of drama Gounod was able to achieve in depicting the conflict between the rival families. Throughout the opera, beginning with the Prologue and carrying through to the great confrontation scene at the end of Act II, the music depicts the active strife which bears the ultimate responsibility for the tragedy.
~Introduction to Opera~

What do you think of when you hear the term “Opera”? Do you think of people in funny hats with horns, or of singing that’s very loud and hard to understand?

While you have probably moved beyond this point, most students are familiar only with these opera stereotypes. The goal of this first exercise is to help students recognize stereotypes about opera and to move on to a greater understanding and appreciation for the art form.

In other words, to help students move

From this:

![Image of opera stereotype (Viking)](Image courtesy of Vocal Training Secrets)

To this:

![Image of opera performer](Image courtesy of Vocal Training Secrets)
~Diagramming Differences~
~Instructor Guide~

Supplies:
- Large sheets of butcher paper
- Colored pencils or markers

Directions:
- Have students break into groups of 4 or 5. Instruct them to work together to draw what they think an opera singer looks like. Encourage them to be as detailed as possible.
- Give students 20 to 30 minutes to work on their pictures
- When they’re done, have the students explain their choices to the rest of the class

Discussion:
- Start out with a brief definition of what a stereotype is (an oversimplified standardized image of a person or group). Ask the students to identify any stereotypes in their drawings. Write these on the board.
- Next, go back through the list and write down the truth behind each stereotype (for example, if students thought that opera singers are all old, write down that opera singers can be both young and old).

Additional Activities:
- Have the students make their own T chart compiling the two lists of stereotypes and realities.
- Have the students write a short paragraph summarizing what they’ve learned.
- Have the students identify stereotypes in another area they’ve been studying (maybe a story they’ve been reading in class or a topic from history) and create a T chart for it.

Example:

<table>
<thead>
<tr>
<th>Stereotype</th>
<th>Reality</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Opera is for old people</td>
<td>- Opera is for everyone</td>
</tr>
<tr>
<td>- Opera singers dress like Vikings</td>
<td>- Opera singers dress according to the time period of the opera</td>
</tr>
<tr>
<td>- Operas have to be serious</td>
<td>- Operas can be both tragic and comedic</td>
</tr>
<tr>
<td>- Operas were written a long time ago</td>
<td>- Operas are still being written today</td>
</tr>
</tbody>
</table>
~ Activity: Compare and Contrast! ~

While the opera is more rich and varied than it is often given credit for, it is still a distinct musical form. As you’ve probably guessed...Opera and pop music are genres with many differences! Singers such as Renee Fleming, Denyce Graves and Joan Sutherland are much different than pop singers such as Miley Cirus and Taylor Swift. In this activity, we will listen to different examples of famous opera excerpts and famous pop songs. Can you spot the differences?

EXAMPLE #1: “Mambo No. 5” by Lou Bega (Disney Version)
http://www.youtube.com/watch?v=DN-b7JDfDBE

EXAMPLE #2: “Catalogue Aria” by W.A. Mozart sung by Stafford Dean (start at 2:30)
http://www.youtube.com/watch?v=fccdGBi9JUs
~ Activity: Compare and Contrast! ~
~ Instructor Guide ~

**Introduction**

If time permits, let your students enjoy each song in its entirety. (Make sure they are taking notes on the differences between Lou Bega’s “Mambo No. 5” and the Catalogue Aria from Mozart’s opera *Don Giovanni.*)

**Lesson**

Using their individual notes, have the class break into small groups. Give the groups 5 to 10 minutes to discuss the differences they are noting.

After small group discussions, hand out the attached worksheet, and give students another 10 minutes to fill them out individually. Musicians must keep keen ears, and noting differences in instrumentation, language, and style/genre of music is critical for any performer, musicologist or critic. Suggest these factors to students who may be having trouble on their worksheets.

Recommended musical factors to cover:

1.) Forum  
   a.) Live or recorded?  
   b.) Microphone or no microphone?  
   c.) Types of audiences?  
2.) Language  
   a.) Italian vs. English  
   b.) Are operas and popular songs written in other languages?  
3.) Instrumentation  
   a.) Electric or acoustic?  
   b.) Differences in singing: is it speech-like or not?  
   c.) Concert hall vs. a recording studio

**Conclusion**

Listen to each song once again, and then have a class discussion, giving students time to finish their worksheets and share their ideas.
Name: ___________________________

Compare and Contrast
Pop and Opera Worksheet

1.) After your first listening, what do you notice that is similar between each song?
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________

2.) After your first listening, what do you notice that is different between each song?
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________

3.) Notes from small group discussion.
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________

4.) After your second hearing, what do you notice is different concerning language, instruments used, and performance setting?
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________

5.) Notes from class discussion.
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________

6.) Which piece of music do you like better? Use evidence from what you are hearing to back up your answer!
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
~Activity: Story Line Analysis~

If you’re looking for passion and intrigue, romance, mystery, and tragedy, it doesn’t get much better than Don Giovanni. Cut the following scenes out from the paper below and paste them onto the following page.

Definitions:
- **Exposition** – Beginning of the story where the characters and setting are introduced
- **Rising Action** – Conflict arises that the characters must confront
- **Climax** – The final confrontation between the characters and the conflict, the turning point
- **Falling Action** – The actions that occur as a direct result of the turning point
- **Resolution** – When all the actions are complete and the story draws to a (Denouement) conclusion

---

Romeo and Juliet attend a party.

Romeo spots Juliet and falls in love with her.

Romeo declares his love to Juliet on her balcony.

Romeo kills Juliet’s cousin, Tybalt.

Romeo and Juliet attend a party.

Friar Lawrence helps Juliet fake her death.

Romeo thins Juliet’s death is real. He returns and kills Paris.

The two secretly marry.

Romeo is exiled.

Romeo spots Juliet and falls in love with her.

The families find their children and resolve to end their feud.

Juliet’s father decides she should marry Paris.
~Story Analysis Worksheet~

Who are the main characters?
_________________________________________________________________________________________________________________
_________________________________________________________________________________________________________________
_________________________________________________________________________________________________________________

Where does the story take place? __________________________________________________________

When does the story take place? ___________________________________________________________

Cut and paste the parts of *Romeo and Juliet* into the diagram of the story structure

---

The 5 C’s of a Good Story!
- Character
- Context
- Conflict
- Climax
- Conclusion
~Activity: Story Line Analysis~
(Alternate Activity)

If you're looking for passion and intrigue, romance, mystery, and tragedy, it doesn't get much better than *Romeo and Juliet*. Using the worksheet on the following page, have students choose five scenes from the opera – one that illustrates each part of the story (exposition, rising action, climax, falling action, resolution). They should draw a picture of the scene, than summarize it to the side.

http://artandseek.net/2011/02/13/dallas-operas-romeo-a-strong-take-on-shakespeare/, 7-24-12

**Definitions:**
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~Activity: Story Line Analysis~

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<th>Exposition</th>
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Set design is a pivotal part of any opera production. The set provides the context and background for the story and each character that makes up the story. Certain directors prefer simple sets, which puts more emphasis on the opera singers themselves. Other directors, as is often done with Guodnod’s opera *Romeo and Juliet*, create grandiose scenes with large sets and a large chorus of singers.
Build-a-set Worksheet

Directions: Set design teams (along with directors) not only establish their vision of what they want in the scene, but what color the lights will be and where the singers will be placed. Using what you know about *Romeo and Juliet*, choose a scene to create a set for. Think about what items will need to be placed where and what color schemes you can use to enhance the quality of the performance.
~ Activity: Visual Arts! ~
~Instructor Guide~

Introduction

Hand out a worksheet to each student and read the introductory paragraph on set design. If time permits, you may wish to show the students pictures of different opera sets. Links can be found below.

http://www.3dcreations.co.uk/uploads/images/160309-stage-sets-cinderella/160309-2901-Spring-wood.jpg
http://www.adrielmesznik.com/files/gimgs/25_01-sets.jpg
http://www.bb3dm.com/IMAGE/FX/sets/UTB-1.jpg
http://davidfichter.net/images/l/Life-of-Galileo-(set-for-web).jpg

Lesson

Allow the students 20-30 minutes to design their sets. Encourage them to be as creative and as detailed as possible.

When they are finished, bring the class back together. Ask for volunteers to describe their drawings. Encourage the students to explain why they made the choices they did. The goal of this project is to allow students to see all of the thought and planning that go into set designs.

Recommended discussion questions:

1.) Setting
   a.) Is the scene inside or outside? Can you tell what types of people might inhabit that space by looking at it (rich or poor, workers, a king, a family)?
   b.) What props and backdrops are necessary to convey a sense of place?

2.) Color
   a.) What colors were used?
   b.) How does color and lighting affect the mood of the scene?

3.) Planning
   a.) Was it difficult to include everything in the amount of space given?
   b.) What problems would set designers face in having to create a set for a big theater (directing audience attention to the appropriate spot, time of making such big sets)? What problems would designers face in having to create a set for a little theater (consolidation, utilizing every inch, not making it too crowded).

Additional Activities

Set design can also be a fun way to teach math skills. For an additional challenge, try placing certain parameters on what the students can draw (ex. There must be a building 3 cm high and 2 cm wide, there must be a prop 7 cm from the left side of the stage and 3 cm from the bottom)
~ Activity: Creative Writing! ~

When writing a story, an author has to consider many things. Like a good detective, an author must consider who, what, when, where, and why – who the characters are, what the plot line is, when and where the story takes place, and why the characters behave the way they do (or, in other words, the setting, characters, conflict, and resolution). In this exercise, students will practice manipulating the setting and characters of the story.

http://www.ultimateitaly.com/festival-events/verona-opera-festival.html 7-24-12
~Activity: Creative Writing! ~
Worksheet

*Romeo and Juliet* takes place in Verona in the 1500s. Imagine instead that it took place in America today. Think about the various details of the plot and setting that would have to change. For example: What would be the source of the opposition between Romeo and Juliet’s families? Who would they look to for help? Where would they live? How could you rewrite the characters and setting in *Romeo and Juliet* to be contemporary while still making sure that the conflict and resolution make sense? Use the space below to outline your thoughts.

**Outline:**

Name: ___________________________
This activity is a great addition to any math lesson. It emphasizes logic and reasoning, while simultaneously encouraging students to read critically. The worksheet also includes a brief explanation about the history of masquerade balls.

Topics of Discussion

1. The history of masquerades
2. Probability, logic, and reasoning.

Instructions:

1. As a class, read the handout on masquerades.
2. Answer any questions the students might have.
3. Give the students time to complete the worksheet.
4. Use the key provided below to check answers.

Additional Activities

1. The information on bullfighting could also be used to launch further discussion on Italian history and culture, or of history and culture in general.
2. The math worksheet would be a good way to warm up at the beginning of a math class, or as a filler between subjects.

Key: Green signifies the correct answer

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<tr>
<th></th>
<th>Drinking Punch</th>
<th>Dancing</th>
<th>Talking</th>
<th>Eating</th>
<th>Fairy Mask</th>
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In the opera *Romeo and Juliet*, Romeo and Juliet meet at a party. One type of party that was particularly popular in Italy in the 1600s was the masquerade.

**Identification**

The term masquerade means to disguise oneself, or to take the appearance of someone else. It can also apply to a social gathering where the guests are wearing masks, costumes or both. Originally, a masquerade party, or masquerade ball, implied the guests were wearing elaborate masks, but today a masquerade party can mean the guest are wearing costumes but not necessarily masks.

**History**

Masquerade balls were popular with the Italian elite in the 16th century, eventually evolving into carnivals or festivals where the participants wore elaborate masks. The Swiss Count John James Heidegger introduced the masquerade ball to England in the early 1700s when he sponsored a masquerade ball at the Haymarket Opera House. Masquerade balls and the carnival became popular throughout the 18th century.

**Features**

Traditional masquerade balls often featured a game, in which the guests intentionally wore unrecognizable masks and costumes. The game throughout the evening was to try to deduce the identity of the other guests. Occasionally masquerade balls set the scene for the murder of a guest by an assassin hidden behind a costume. Gustav III of Sweden was assassinated at a masquerade ball.

**Significance**

The terms masquerade and carnival have been interlaced since the first Carnival di Venezia. This Venetian Carnival is believed to be the oldest carnival and may have begun in the 11th Century. A fundamental feature of the carnival was the mask. Mask makers, called mascareri, were given their own guild in 1436. There were various types of Venetian masks. There were fantasy masks, commedia dell'Arte masks, modern and traditional and angel masks. Harlequin and Pierrot masks were commedia dell'Arte, and the half-white, nose-covering masks are considered traditional.

Read more: [About Masquerades | eHow.com](http://www.ehow.com/about_4654896_masquerades.html#ixzz21YZYd8vh)

http://www.ehow.com/about_4654896_masquerades.html
Directions: Use the clues below to figure out which guest is doing what activity, and what kind of mask they are wearing. Shade in the correct answers completely, and mark an X in all of the other boxes.

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<th>Drinking Punch</th>
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Clues:

1. Rosaline is not eating.
2. The person who is talking is not wearing an animal mask.
3. Mercutio is having fun doing his activity with such a long snout.
4. Paris doesn’t like dancing at parties.
5. The person who is drinking punch likes animal masks but dislikes birds.
6. Mercutio is drinking punch.
7. The person who is talking loves fairy stories.
8. The mask that Rosaline is wearing makes her feel like she can fly – and maybe like she can catch some worms.
You might be interested to know….  

Hundreds of words and phrases “coined” by William Shakespeare are still used today. Here are just a few:

<table>
<thead>
<tr>
<th>Term</th>
<th>Example</th>
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<tbody>
<tr>
<td>Amazement</td>
<td>“All the world’s a stage, and all the men and women merely players…”</td>
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<tr>
<td>Birthplace</td>
<td>“Knock, Knock, Knock! Who’s there?”</td>
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<td>Cold-blooded</td>
<td>“Neither a borrower, nor a lender be”</td>
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<td>Dawn</td>
<td>“To thine own self be true…”</td>
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<td>Fashionable</td>
<td>“Too much of a good thing…”</td>
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<td>Generous</td>
<td>“Wild goose chase”</td>
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<td>Ill-tempered</td>
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<td>Eyeball</td>
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<td>Puppy Dog</td>
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<td>Quarrelsome</td>
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<td>Useful</td>
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<td>Well-behaved</td>
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*“All the world’s a stage, and all the men and women merely players…” – As You Like It*

*“Knock, Knock, Knock! Who’s there?” – MacBeth*

*“Neither a borrower, nor a lender be” – Hamlet*

*“To thine own self be true…” – Hamlet*

*“Too much of a good thing…” – As You Like It*

*“Wild goose chase” – Romeo and Juliet*
Renaissance Recipes

Renaissance Meat Pie

- 1 ½ lbs. meat (beef, pork, venison, rabbit, poultry, etc. or any combination), parboiled and in small chunks, ground, or mashed
- 1 9" pie shell (lid optional)
- cooked chicken pieces (wings, thighs, etc.) (optional)
- 4 egg yolks
- ½ to 1 cup meat broth (quantity depends on the dryness of the other ingredients - use your discretion. The final mixture should be on the wet side.)
- splash of red or white wine
- 1 to 2 cups TOTAL of any of the following, separate or in combination: minced dates, currants, raisins, minced figs, ground nuts (almonds, walnuts, etc.), grated cheese, etc. The variety of ingredients & the total amount used depends on personal taste.
- ¼ tsp. salt
- ¼ tsp. pepper
- 1 - 2 Tbs. TOTAL of any of the following spices, separate or in combination: ginger, allspice, cinnamon, cloves, nutmeg, cardamom, cubebs, galingale, etc. The variety of spices & the total amount used depends on personal taste.

Mix well all ingredients except chicken. Place in pie shell and top with either a pastry lid or the cooked chicken pieces. Bake in a 350° F oven for 45 minutes to an hour, or until the pastry is golden brown and the filling set. Serve hot or cold. Serves 6-8.

Renaissance Gingerbread

This gingerbread is not like modern gingerbread - it's more like candy.

What you need:

- 4 cups honey
- 1 lb. unseasoned bread crumbs
- 1 tablespoon each ginger & cinnamon
- 1 teaspoon ground white pepper
- Pinch of saffron (optional)
- Red food coloring (optional)

How to make it:

1. Bring the honey to a boil and skim off any thickness at the top.
2. Keeping the pan over very low heat, stir in the breadcrumbs and spices. Add a little red food coloring if desired.
3. When it is thick and well-blended (add more bread crumbs if necessary), remove from heat & let cool slightly.
4. Lay out on a flat surface and press firmly into an evenly shaped square or rectangle, about 3/4 of an inch thick.

Let cool, then cut into small squares to serve. Note: if you don't feel like flattening the dough and cutting it into squares, you could roll the dough into little balls.
Romeo and Juliet Word Search

Word Bank

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<tr>
<th>ARIA</th>
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<th>COSTUME</th>
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<td>MONTAGU</td>
<td>OPERA</td>
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<td>POISON</td>
<td>ROMEO</td>
<td>SET DESIGN</td>
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<td>SHAKESPEARE</td>
<td>TENOR</td>
<td>VERONA</td>
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Opera Colorado strives to provide quality programs that meet the needs of students and teachers across the state. Please take a few minutes to complete this evaluation and give us feedback on your experience. Opera Colorado is also interested in hearing from your students! We would be happy to receive letters or artwork from them.

Thanks for your support!
Please follow the link below.

https://docs.google.com/spreadsheet/viewform?formEmail=true&formkey=dGlKOGdNelkzLUh6ZUZNUTdEb01tUFE6MQ