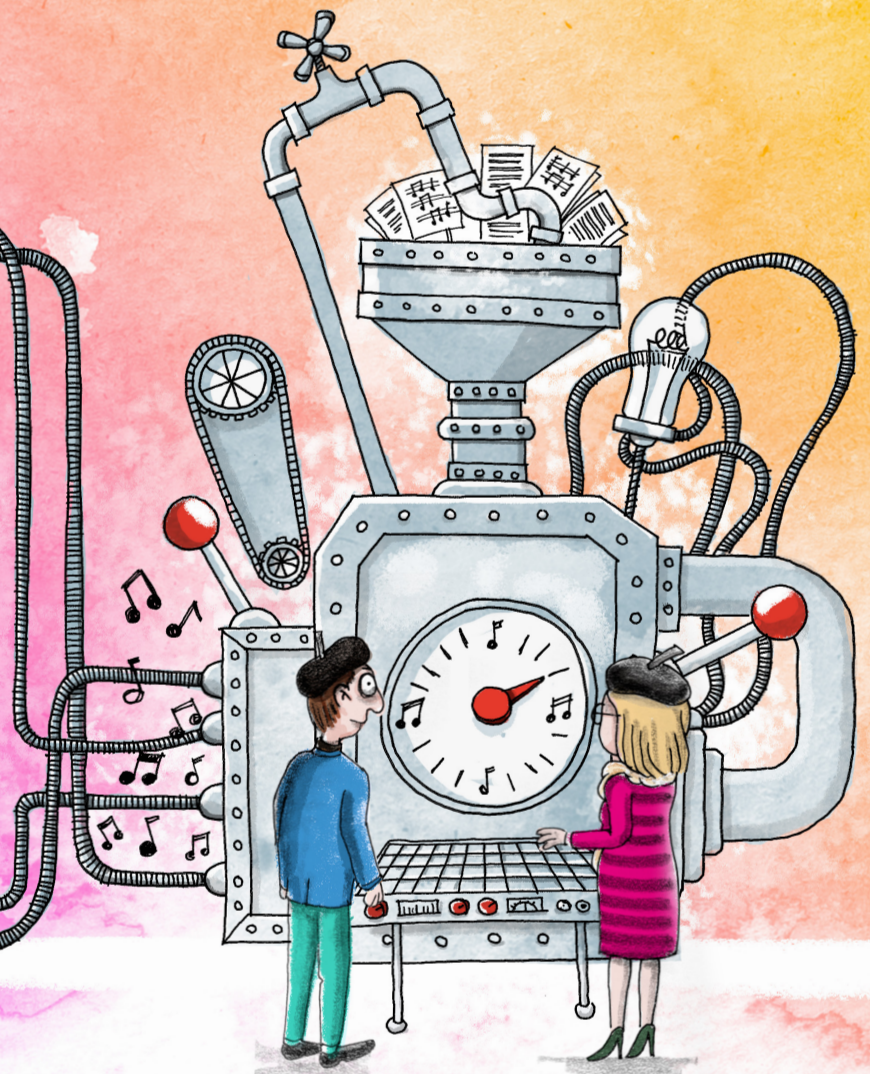




Scottish
Opera

The
**OPERA
FACTORY**



**An interactive experience
for First Level pupils**

The Opera Factory – An interactive experience for First Level pupils

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Welcome to The Opera Factory

Hello and welcome to **The Opera Factory** – a brand new interactive musical experience for **Primary 3** pupils, combining advance classroom resources with attendance at a live performance, featuring singers, actors and The Orchestra of Scottish Opera.

We have chosen to target just this one year group – PRIMARY 3 – is because we plan to offer the same performance again next year to Primary 3 classes.

On our [website](#) you can access the following digital learning materials:

- **Song lyrics** (these are also included with this pack)
- **Guide vocal mp3 tracks**
- **Links to teaching films** (these are also highlighted throughout this pack)
- **Teachers' notes and pupils' worksheets**

How the project will work

The Opera Factory is an interactive experience for First Level pupils culminating in a musical adventure where pupils will find out **how an opera is made**.

In the resource pack, you and your pupils will be introduced to best friends **Libby Reto and Compo Zerr**, two characters that have been created to guide you on a visit around the Theatre Royal, Glasgow.

As Libby and Compo explore the different spaces inside the theatre and come across some of the people who work there, your pupils will begin to learn about the different aspects that take an opera from the earliest stages of planning and rehearsals to the opening performance.

Some of the materials are designed to be covered in advance of the performance and there is one activity in particular that is key to getting the most out of attending the performance:

Learning the Song: 'If You Go to a Show That's an Opera'

The pupils should learn the lyrics to the song included at the back of this pack. Downloadable teaching tracks are available to help you. Don't worry if you're not musical, the guide tracks are there to help you and will take your pupils through the learning, line by line, so that they are confident, capable singers. The Guide Vocal tracks are presented and sung by the mezzo soprano Sarah Shorter.

Teaching resources by Julie Brown

With thanks to Trevor Gray, Education Officer, Renfrewshire Council

These tracks include:

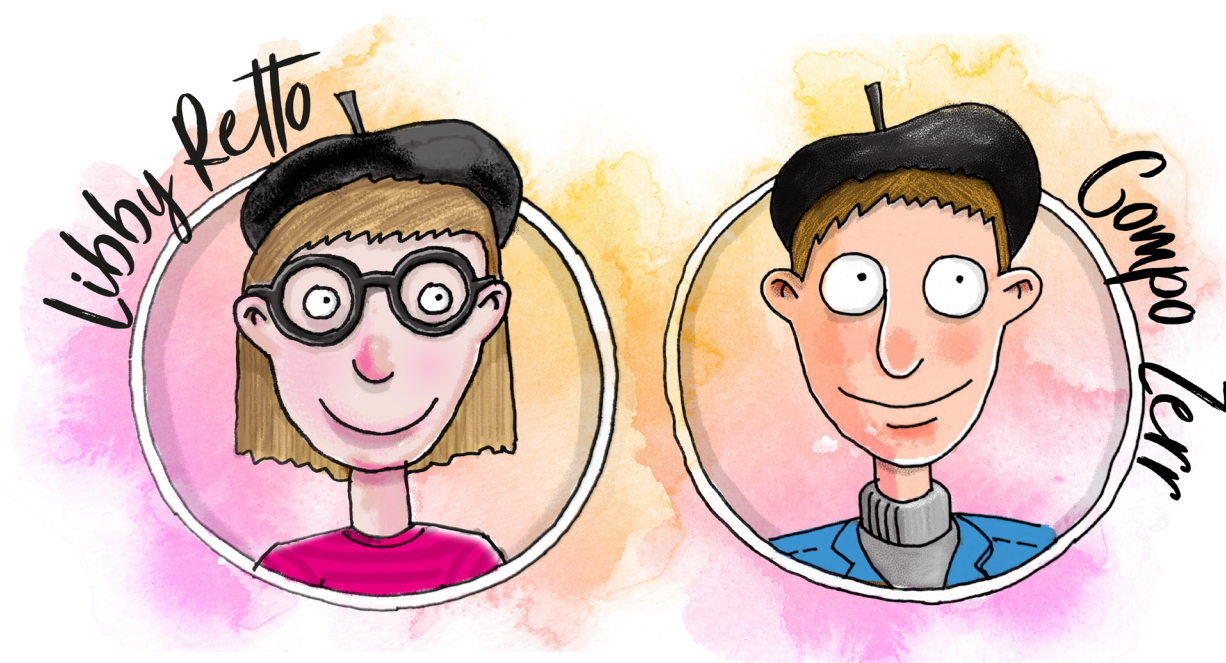
1. Call and response: Sarah sings two lines and then the pupils sing those lines back
2. Sarah sings the whole verse through and then the pupils follow her.

If the pupils don't know the song in advance, they will be unable to join in during the performance.

How to use the resource pack

Worksheets have been created for the pupils – you can decide how many you'd like to use and there is no specific learning order.

The pupils' worksheets are indicated by an illustration of our two friends – Libby Retto and Compo Zerr.



Additional resources for teachers are marked with this symbol



These include discreet lessons and additional resources which you may find helpful. Pages 23 – 25 contain information which can be used alongside the pupil worksheets.

And, if you're now intrigued, there is a wealth of information on the Scottish Opera website – including History of Opera, A-Z of Opera and FAQs!

scottishopera.org.uk

The Performance

The performance will take place at a venue organised through your local authority. It will run for just under 1 hour without an interval. All the other details will be provided by the person in your authority who contacted you about participating in this project.

It's been created as a funny and accessible way to engage the pupils with the magic and excitement that comes with going to see a live music performance.

We will be performing some famous operatic and classical music tunes but not in the same way that you may have heard them before. For a start, we've written new words for these well-known tunes giving the singers a chance to explain just how important their contribution to making opera really is! In fact, almost everyone we meet on our journey thinks that they are the most important part of the opera.

So we see all the ingredients for a wonderful performance of opera – except one – the chorus!

This is where your pupils are integrated into the performance...

The chorus is the name given to the group of singers in an opera with more than one person singing each part, like a **choir**. The **choruses** in **opera** usually represent groups of people such as soldiers or villagers – or in this instance – school pupils!

They learn the song with you in advance and then they sing it as one huge chorus – supported by our wonderful principal singers and the amazing Orchestra of Scottish Opera.

At the end of the show, we hope that everyone understands that the real key to success in the theatre is TEAM WORK!

Curriculum for Excellence

The Opera Factory has been created especially for Primary 3 pupils, with the resources designed to assist in the delivery of key Outcomes and Experiences for Level 1 pupils across a range of subjects.

The project promotes the values of 'Health & Wellbeing across Learning', reflecting on achieving and sustaining positive destinations beyond school. Additional elements from Listening and Talking from 'Literacy across Learning' have also been considered. These will be adaptable depending on the approach you take on each of the suggested activities. Participation in The Opera Factory performance at your local authority venue will enable completion of:

P12	
Experiences & Outcomes	
I can create and present work using visual elements of line, shape, form, colour, tone, pattern and texture.	EXA 1-03a
Benchmarks	
<ul style="list-style-type: none">• Recognises and names most of the visual elements: line, shape, form, colour, tone, pattern, texture;• Presents images and objects created;• When creating images and objects to express ideas, thoughts and feelings• Chooses and uses technology and a range of media;• Shows some understanding of the qualities and limitations of selected media.	

Experiences & Outcomes	
As I listen or watch, I can identify and discuss the purpose, key words and main ideas of the text, and use this information for a specific purpose.	LIT 1-04a
Benchmarks	
<ul style="list-style-type: none">• Identifies and discusses the key ideas of spoken texts and uses the information gathered for a specific purpose.	

P15

Experiences & Outcomes

When I engage with others, I know when and how to listen, when to talk, how much to say, when to ask questions and how to respond with respect.

LIT 1-02a

Benchmarks

- Takes turns and contributes at the appropriate time when engaging with others in a variety of contexts;
- Listens and responds appropriately to the views of others, for example, by nodding or agreeing, asking and answering questions in a respectful way;
- Applies a few techniques (verbal and non-verbal) when engaging with others, for example, eye contact, facial expressions and/or body language.

Experiences & Outcomes

As I listen or watch, I can identify and discuss the purpose, key words and main ideas of the text, and use this information for a specific purpose.

LIT 1-04a

Benchmarks

- Identifies and discusses the key ideas of spoken texts and uses the information gathered for a specific purpose.

P18

Experiences & Outcomes

When I engage with others, I know when and how to listen, when to talk, how much to say, when to ask questions and how to respond with respect.

LIT 1-02a

Benchmarks

- Takes turns and contributes at the appropriate time when engaging with others in a variety of contexts;
- Listens and responds appropriately to the views of others, for example, by nodding or agreeing, asking and answering questions in a respectful way;
- Applies a few techniques (verbal and non-verbal) when engaging with others, for example, eye contact, facial expressions and/or body language.

Experiences & Outcomes

As I listen or watch, I can identify and discuss the purpose, key words and main ideas of the text, and use this information for a specific purpose.

EXA 1-05a

Benchmarks

- Shares views and listens appropriately to views of others, suggesting what works well and what could be improved in their own and others' work, using some art and design vocabulary;
- When creating images and objects to express ideas, thoughts and feelings:
- Chooses and uses technology and a range of media;
- Shows some understanding of the qualities and limitations of selected media

Let's get started

*Knock knock at the theatre door
Who is it you're looking for?*

What is an opera?

Who performs in one?

Who makes the stage set, the costumes and the lighting to help make the story come alive?

What are the musical groups within the orchestra?

How do they know what to play and when?

What's it like inside a big theatre?

These are just some of the questions we hope to help you answer, either through the online resources or during the performance.

Like your pupils, best friends **Libby Retto** and **Compo Zerr** are keen to find out more about the theatre and the people inside, so they can create their very own opera.

Introduce your pupils to Libby and Compo by reading the introduction on page 7 and together you can get started, exploring the ways in which we make an opera for audiences all over the country.

Most of the materials can be used when and where you feel it to be most appropriate to broaden the children's understanding and awareness of live performing arts, and some of the many different career opportunities that exist in the arts sector.



Two friends, Libby Retto and Compo Zerr, arrive at the Theatre Royal, Glasgow. Neither Libby nor Compo has ever been inside a theatre before. In fact, they've never even seen a show before – especially not an opera!

“This is exciting, isn’t it Compo?”

“YES! I’ve never ever been in a theatre. I’ve been to the cinema, to soft-play, the park and the swimming baths. This is a whole new adventure. Are you ready Libby?”

“I am!”

“Then let’s go in.”

Welcome to the **Theatre Royal**, the oldest theatre in Glasgow and the home of **Scottish Opera**. The theatre originally opened way back in 1867 (which makes it 150 years old!) and it was called the Royal Colosseum and Opera House. In 1869 it changed its name to the Theatre Royal and has hosted everything from opera, ballet, pantomime, silent film and variety as well as being used as a TV studio for a while.

How many of you have been inside a theatre?

Can you remember what show you saw?

Perhaps you’ve been to a pantomime, such as *Sleeping Beauty* or *Jack and the Beanstalk* or *Cinderella*!

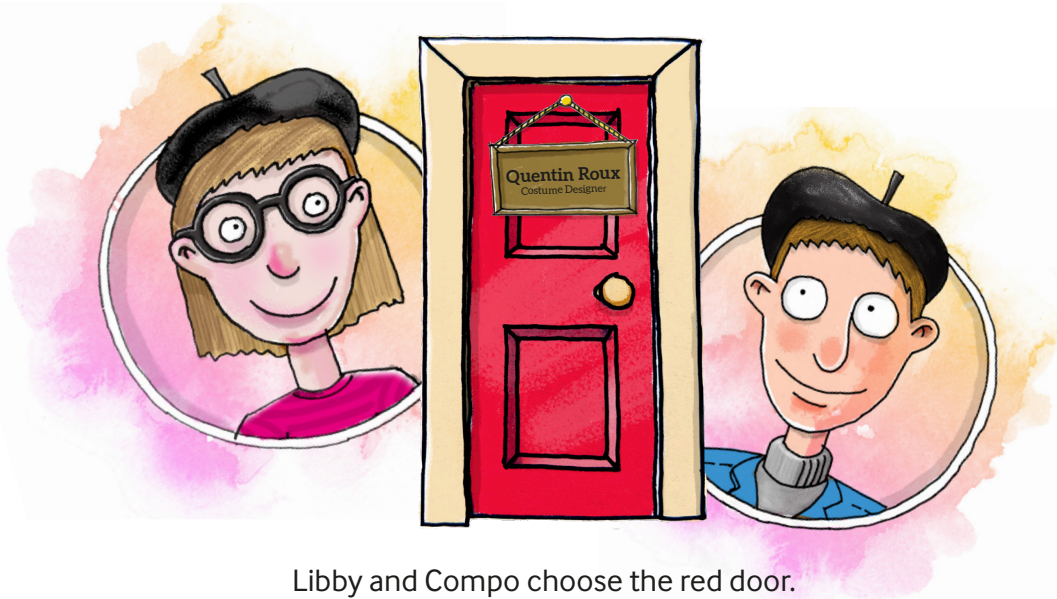
In 1974, Scottish Opera bought the building from the TV company and changed the inside back to its original purpose – to stage opera!

In 2012, the building was improved and a new extension built with an amazing spiral staircase. Anyone can go inside for a visit.

As the stage door opens, we’d like you to join Libby and Compo on a journey inside to find out exactly what’s going on.

There are so many doors to choose from...

**Knock knock knock at the theatre door
Who is it you're looking for?**



Libby and Compo choose the red door.

"What does the sign on the door say Libby?"

"Quentin Roux – Costume Designer"

"My mum buys all my clothes for me. And I only wear costumes at Halloween. I wonder, what does a costume designer do?"



"Let's find out, Compo."

*"Hello everyone. My name is Quentin and it's my job to make the clothes for the singers. I do this by designing, researching, sewing and buying the clothing and costumes worn by everyone on stage. I also buy accessories such as hats, canes and jewellery. Costumes help describe each character for the audience. I use clues in the story (the **libretto**) to help me figure things out. I have to think about shapes and colour and texture (what the material is made of). Some characters have more than one costume."*

Here are some of the things Quentin needs to think about:

What can a person's clothes tell us about them? For example:

- **What sort of job do they do?**
 - **Are they rich or poor?**
 - **Are they young or old?**
- **When in history is this story taking place?**
- **What is the weather like in this story?**

Can you do the same?

(TOP TIP – think about the colour and material of your clothes!)
Are they soft/scratchy/woolly/patterned/loose/tight/new/old/ironed/dirty

What do you wear:

At 9 o'clock on a Monday morning

At 3 o'clock on a Saturday afternoon

When it's sunny

When it's snowing

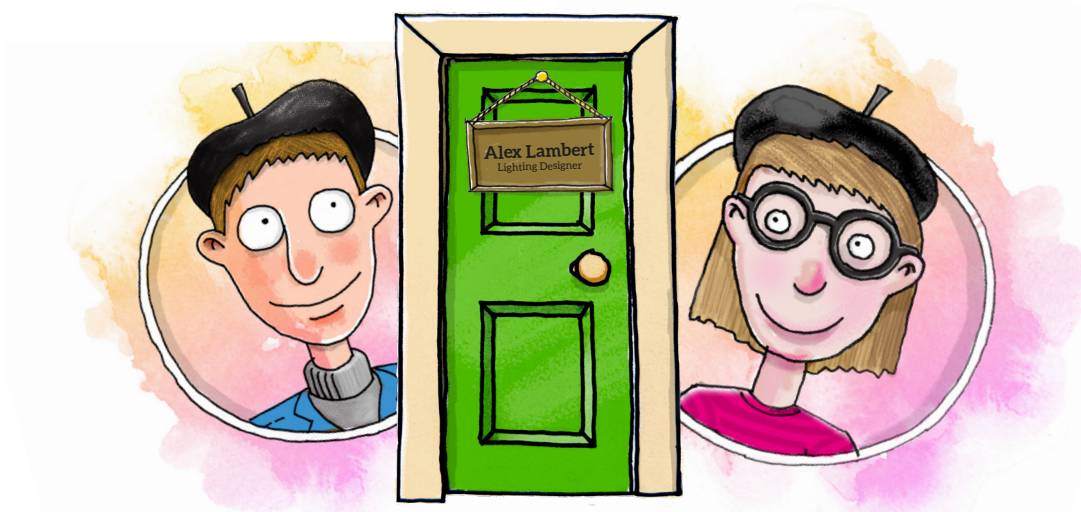
When you're playing a sport

When you're at a party



Learning Objective	Resources	
Design a costume for a character	Link to online film of <u>The Opera Factory – Making a costume</u> <ul style="list-style-type: none"> • Story Clue • Paper • Pens/Pencils/Paints/Crayons • Material scraps 	
Activity		
<ul style="list-style-type: none"> • Watch the 1 minute film as an introduction • Read the story clue below to the children, describing two characters from the opera <i>The Magic Flute</i>. There are clues to help the children make decisions. Discuss the points raised • The children can then choose one of the characters and create their own designs, either by colouring in, or using scraps of material as examples of colour and texture 		
Curriculum for Excellence		
<p>I can create and present work using the visual elements of line, shape, form, colour, tone, pattern and texture</p> <p>As I listen or watch, I can identify and discuss the purpose, key words and main ideas of the text, and use this information for a specific purpose</p>	<p>EXA 1-03a</p> <p>LIT 1-04a</p>	
Story Clue		
<p>The Magic Flute is an opera (story) set in a magical land between the sun and the moon.</p> <p>The Queen of the Night pretends to be nice to people, but is really not as nice as she seems! The Queen of the Night is a very powerful and magical ruler and expects everyone to do as she commands without question, including her daughter and the three maidservants who act as her messengers. When the Queen first appears, it is during a thunderstorm and it looks as though her clothes are made from the dark night sky and stars. The Queen of the Night is a soprano.</p> <p>Pappageno works for the Queen as a birdcatcher. He charms the birds down from the trees by playing on his panpipes and captures them in cages so the Queen can keep them and listen to their songs. So he can get close to the birds without frightening them off, he dresses in colours that help him to blend into the forest, using feathers, flowers, grass and twigs to disguise himself. He has some magical silver bells to help him when he's in danger. He's funny but not very brave. Papageno is a baritone.</p> <p>Clues = magical/Queen of the Night/powerful/thunderstorm/dark night sky and stars/birdcatcher/silver bells/pan-pipes/forest colours/feathers/soprano (female)& baritone (male)</p>		

**Knock knock at the theatre door
Who is it you're looking for?**



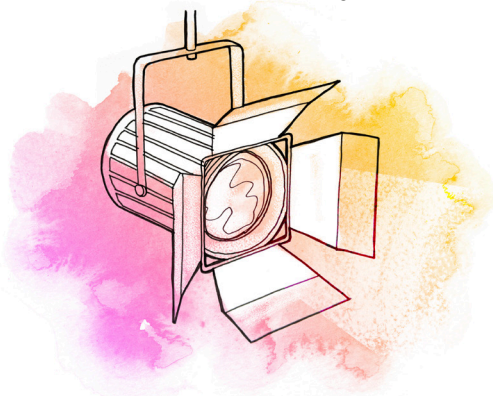
Libby and Compo choose the green door.

"What does the sign on the door say Compo?"

"Alex Lambert – Lighting Designer"

"I wonder if Alex is a boy or a girl? And how do you design lights? Don't you just switch them off and on?"

"Let's find out, Libby."



*"Hello there! I'm Alex, though my friends call me Leckie. Can you guess where my nickname comes from? I have to decide what lights will be used in the theatre, above the stage. Some lights will be very small and only cover a particular area. Other lights are very bright and help the audience see absolutely everything on the stage. My lighting needs to let people know what time of day it is or help describe the atmosphere. For example, what is happening in the story? Is there a fight? Or are we at a party, or perhaps it's a dentist's waiting room? Is someone happy or sad? Like Quentin, I also use the **libretto** to find clues. Oh, by the way, Leckie is short for Electrician!"*

Here are some of the things Alex needs to think about:

- What time of day / year is it?
- What is the weather like?
- Is the story taking place outside or inside?
- Can the audience see what's happening on every part of the stage?

Can you do the same?

(**TOP TIP** – you can use as many colours as you like*)

**Aqua/Blue/Brown/Green/Grey/Lavender/Orange/Pink/Purple/Red/Turquoise/Violet/White/Yellow*

You might know more colours than this – brilliant! And you could also decide if the colour is light/pale or dark

What colour of lights would you use to tell the story of:

A wedding

Under the sea

A garden as the sun rises

A haunted house in the middle of the night

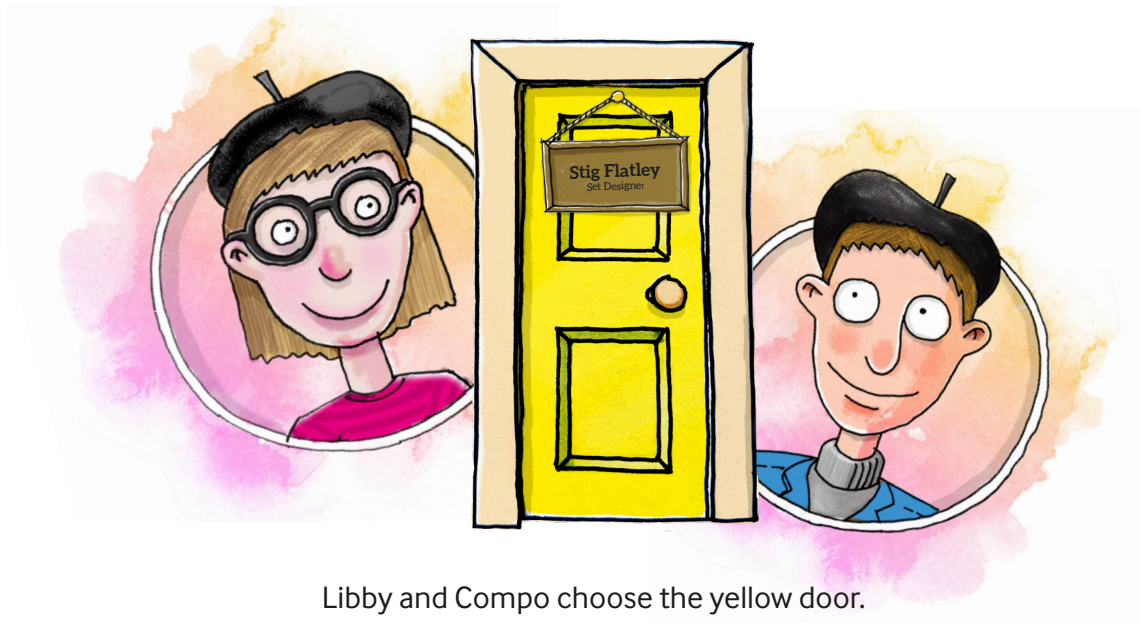
Inside a spaceship

A football match



Learning Objective	Resources	
To discuss the atmosphere/emotion of a scene (as well as the location) in order to make a choice on how to light it	<ul style="list-style-type: none"> • Story scenes 	
Activity		
<ul style="list-style-type: none"> • Can be actioned as a full group discussion, small group discussion, or pair work • Read a story scene description to the children • There are clues to help the children make decisions on how to light the scene • The children should consider the mood/atmosphere • Additionally, recreate the scene as a still image. There is additional information on this drama action at the end of the resource. This will allow further discussion on whether to light specific areas or the whole stage 		
Curriculum for Excellence		
<p>When I engage with others, I know when and how to listen, when to talk, how much to say, when to ask questions and how to respond with respect</p> <p>As I listen or watch, I can identify and discuss the purpose, key words and main ideas of the text, and use this information for a specific purpose</p>	<p>LIT 1-02a</p> <p>LIT 1-04a</p>	
<p>Story Scenes</p> <p>Hansel & Gretel – In the forest, the moon shone. Hansel, taking his sister Gretel’s hand, followed the pebbles which glittered like new-coined silver pieces. All night long they walked, tired and hungry.</p> <p>(Clues = forest/moon/glittered/silver/night/tired/hungry)</p> <p>Little Red Riding Hood – Little Red Riding Hood arrived at her grandmother’s cottage. She was surprised to find the cottage-door standing open, and when she went into the room, she had a strange, uneasy feeling. The curtains were closed and she could hardly see her Grandmother, tucked up in bed, because of all the shadows.</p> <p>(Clues = cottage/surprise/room/strange/uneasy/shadows)</p> <p>Pinocchio – Early one morning, on his way to school, Pinocchio met a boy who said, ‘Come away with me to Funland. There are toys and games and sweets. And best of all, no lessons to learn!’ So, Pinocchio rushed off with the boy to Funland. Suddenly, Pinocchio and the other boys found their ears growing longer. They were turning into donkeys! The wizard of Funland had cast a spell on them.</p> <p>(Clues = morning/funland/donkeys/wizard/spell)</p>		

**Knock knock knock at the theatre door
Who is it you're looking for?**



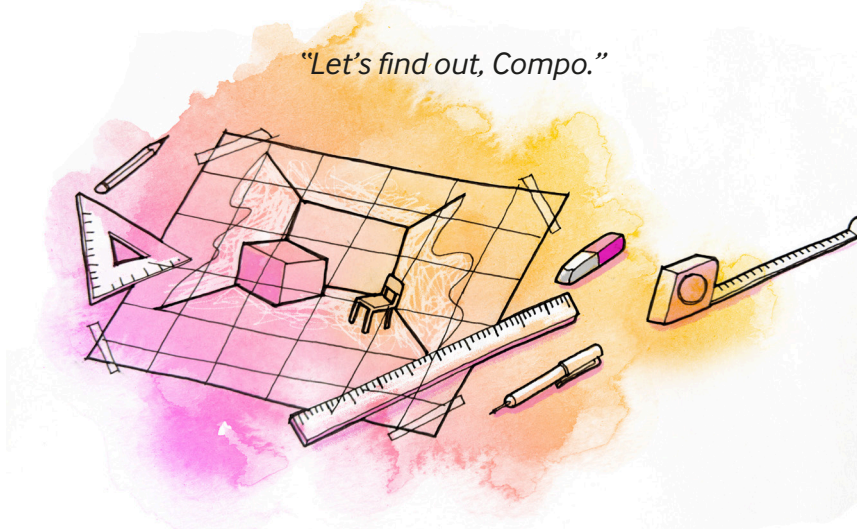
Libby and Compo choose the yellow door.

"What does the sign on the door say Libby?"

"Stig Flatley – Set Designer"

"What's a set I wonder? And what is it made of?"

"Let's find out, Compo."



*"Hi everyone, Stig here! It's my job to change an empty stage in a theatre into a place that helps to tell our story – all the buildings, furniture and even the floor are called scenery, or the set. I make choices about materials, colours, textures, size and scale. Sometimes I make a set look as real as possible. Other times, I might create something from my imagination. I need to read the story (the **libretto**) to find as many clues as I can and figure out where everything will be on the stage. The set should help the audience with mood and atmosphere, and be able to give clues as to where we are – inside or outside – as well as when we are – the time of day, the season or the year."*

Here are some of the things Stig needs to think about:

- **Where does the story take place? In a castle? A zoo? An underground cave? A family home?**
- **What clues do the audience need to understand the place and the people?**
- **Does the furniture or doors or windows have to be used by the actors?**
- **How can the set match the costumes and the lighting?**

Can you do the same?

(TOP TIP – use as much detail as you can)

Can you draw and colour in two versions of any object – one should look as real as possible from your memory, the other can be as inventive as you like, from your imagination.

Here's an example for you. Both are tea-pots, but one looks like a ladybird!

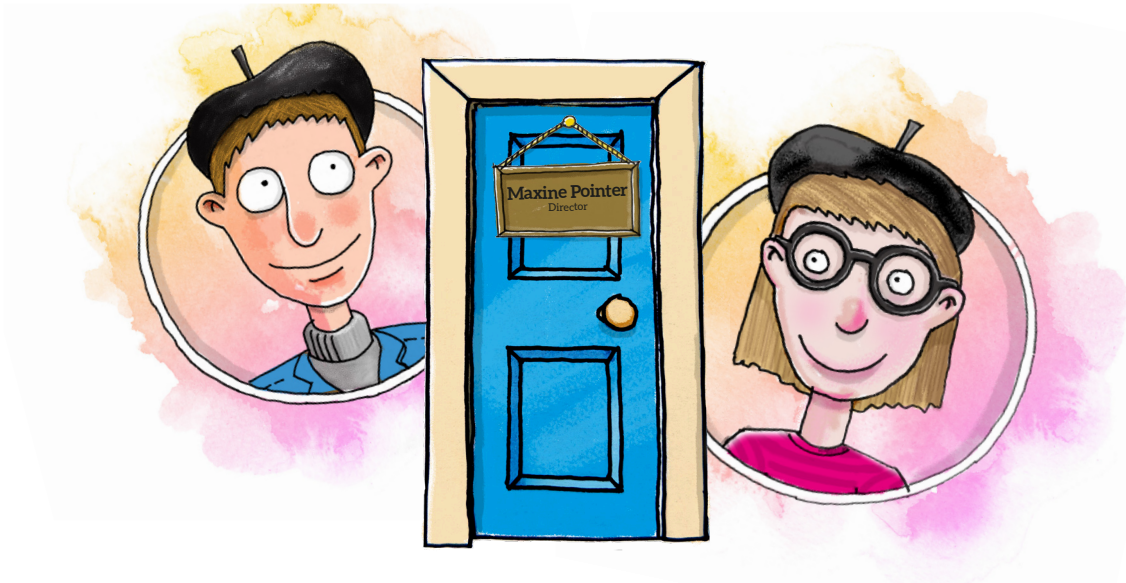


A large, empty rectangular box with a thin black border, intended for drawing and coloring two versions of an object.



Learning Objective	Resources	
To think about how an object can inspire a design	<ul style="list-style-type: none"> • Link to online film of The Opera Factory – Set Design • One item per pupil 	
Activity		
<ul style="list-style-type: none"> • Watch the short film as an introduction • Ask the pupils to bring something in from home, or find something from the activity corner in your classroom, which inspires them to think about time, place or people • For example: <ol style="list-style-type: none"> 1. A coffee cup at the breakfast table in the morning, or in the afternoon at a Paris café 2. A chair in the classroom, or a seat in the cab of a huge lorry 3. A mirror in a hairdressing salon, or a mirror in a secret room in the palace of a wicked queen • These ideas can be as real or as imaginative as they like • Ask for volunteers to present their objects as examples • Working in small groups or pairs, each pupil presents their object • The pair/group agree on one object which might inspire a true story • Discuss time, place and people • The discussion can be extended to include colour and shape • The groups/pairs could either present their ideas back to the class or, as an extension, create an artwork depicting their ideas 		
Curriculum for Excellence		
<p>When I engage with others, I know when and how to listen, when to talk, how much to say, when to ask questions and how to respond with respect</p> <p>Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through activities within art and design</p>	<p>LIT 1-02a</p> <p>EXA 1-05a</p>	

**Knock knock knock at the theatre door
Who is it you're looking for?**



Libby and Compo choose the blue door.

"What does the sign on the door say Compo?"

"Maxine Pointer – Director"

"Sounds like someone who tells everyone where to go. I imagine someone pointing!"

"Let's find out, Libby."



"Pleased to meet you all. My job as the director needs lots and lots of planning. Before we start rehearsals, I speak to everyone who will help bring our story to life on the stage. I make decisions about what it will look like, how long it will last and who our singers will be. This is called 'casting' – the conductor and I choose the best singers for the roles. Everyone who works on the opera is called the 'Production Team' – you've probably met some of them already – Stig? Quentin? Leckie? They are experts but, in the end, I have the final say. I help everyone complete their tasks so we are all working together. My main job is to make sure everyone who performs on the stage knows what they have to sing, where to stand, where to move to and why. I make sure everyone tells the story to the audience."

Here are some of the things Maxine needs to think about:

- **Does everyone understand what they have to do?**
- **Have the singers learned their music and words?**
- **Have the designers made sure the lighting, set and costumes all fit together?**
- **How can I make sure that everyone feels equally valued and important in bringing this story alive for the audience?**



Learning Objective	Resources
Play the game Downstage/Upstage to allow the pupils to be in role as director	<ul style="list-style-type: none"> • An empty space for all the pupils to participate in a game • Game instructions • Stage Directions – page 23
Activity	
<ul style="list-style-type: none"> • Can be played as full class or in smaller groups. This is an adaptation of the game Port, Starboard, Bow and Stern. 	
<p>Instructions for Downstage/Upstage</p> <ol style="list-style-type: none"> 1. Select one person to be the director (For the first go, perhaps the Teacher takes this role). The director stands in the downstage area of the room, facing upstage 2. All other players, the chorus, stand facing the director 3. The director can explain each command. Begin with a few practice rounds for players to build familiarity with the commands 4. Once everyone has had a practice, the game begins 5. After each call, either the last person or the one not taking part with full energy, is out! 6. The last player remaining is the new director <p>The important thing to remember is, if a player does not follow an order correctly he/she is out. This decision is made by the director who has the final say. The last person to complete the task is also out. Again, the director confirms who this is.</p> <p>Stage Right = run to the right side of playing area Stage Left = run to the left side of playing area Upstage = run to the top of the playing area, away from the director Downstage = run to the bottom of the playing area, close to the director Centre Stage = run to the middle of the playing area Directors Coming = stand to attention and salute Curtain Call = run into a straight line facing the director and take a bow, blow kisses to the audience Trap Door = curl up in a ball on the floor as though you were hiding Opera Diva = strike a singing pose and mime your best operatic tune with gusto Swan Lake = show off your best ballet skills Spotlight = Strike a frozen pose as though collecting an award</p>	

**Knock knock knock at the theatre door
Who is it you're looking for?**



Libby and Compo choose the purple door.

"What does the sign on the door say Libby?"

"Derek Clark - Conductor"

"Isn't the conductor the one who waves the stick around?"

"Let's find out, Compo."



"Hello boys and girls. My name is Derek and I am the Conductor. I studied music at the Royal Scottish Academy of Music and Drama and started working for Scottish Opera in 1997. During a performance, you will find me in the orchestra pit with the orchestra. Do you know what the pit is? Take a guess and your teacher will help!

I stand on a raised platform so that everyone in the orchestra can see me, as well as all the singers on the stage. In front of me, there is a music stand that holds the musical score – this is a type of book which shows not words or pictures – but all the musical notes played by the orchestra. I use this, along with my baton, to keep track of everyone and help them to sing and play at exactly the right time.

I've made a video to show you all what I do – and when it comes to the performance, I'm going to help you prepare your song.

I'm looking forward to meeting everyone! Bye for now!"

Link to online film of
[The Opera Factory – Conducting Lesson](#)

Worksheet Summation

Libby and Compo have had such a great time in the Theatre Royal. They have met lots of people, each with interesting facts to share.

Here are some of the things that Libby and Compo have learned about how to make an opera:

- Use the libretto to find clues to the story
- Know where and when the story is set
- Know what characters are in the story
- Think about the colour and shape and texture of the costumes and the scenery
- Think about the characters' feelings in the story - how do they show the audience that they're happy? sad? brave? frightened?
- Practice and rehearse a lot if you want to make a great show.
- In rehearsals, the director is in charge most of the time but, in the performances, everyone looks to the conductor to keep them right
- Above all – everyone works together as a team.

Now they decide to create their very own opera:

Libby Retto chooses to make up the story and also the words that the characters sing – which we now know is called the **libretto**.

Compo Zerr has decided to compose the music so now he is the **composer!**

Together, the libretto and the music fit together in a special book called a **score**.

And together, Libby and Compo have created a new story called
THE OPERA FACTORY!

All we need now is the **performance**.

Your job is to **learn the song** and then join us in the theatre to meet your new friends.

Stage Directions

This can be used on its own, or as an aid to the game featured in the learning objective noted on page 20

→ ONSTAGE ←
← OFFSTAGE →

UPSTAGE RIGHT	UPSTAGE CENTRE	UPSTAGE LEFT
STAGE RIGHT	CENTRE STAGE	STAGE LEFT
DOWN STAGE RIGHT	DOWN STAGE CENTRE	DOWN STAGE LEFT

AUDIENCE

The terms for stage directions refer to the singer standing on stage. As the singer faces the audience, stage right is therefore their right.

Drama Exercise

This is in reference to the learning objective noted on page 15

STILL IMAGE

Still images require the pupils to invent body-shapes or postures, rather like a photograph. Groups can be asked to tell a story through a series of prepared still-images – for example, beginning, middle and end. Still images can be used in many ways including the indication of a place/time/emotion/situation/specific vocabulary.

The teacher will explain that, on instruction, the pupil will create a still image (using top to toe) to present a frozen interpretation of a word. The pupil will use the countdown to change from ready position to their version of the word. For example, show me the picture of Harry Potter casting a spell.

Transform in 5, 4, 3, 2, 1 and hold.

The hold will allow the teacher to observe the images. This is an effective method which does not require improvised dialogue. However, additional information can be found by asking for one word descriptions of the image. As this builds up and as confidence increases, a still image can be brought to life through improvisation. Images can also show progression of a story, by melting images from one to the next.

Clear a space which becomes the 'stage'.

Try creating a small group image (4 – 6 pupils). This tableaux is a dramatic picture of a moment in time, using several characters. For example, show me the picture of Jack climbing down the beanstalk, chased by the giant.

Let the pupils decide how much of the stage is used – this will influence their choices about what lighting colour to use, and whether certain areas or the full stage are lit.

Song Lyrics

If You Go to a Show That's an Opera

If you go to a show that's an opera
Tell me, how do you know it's an opera?
Are there sounds of an orchestra playing.
As they watch the conductor's baton?
Do the folk that the cast are portraying
tell the tales that they tell with a song?

If you go to a show that's an opera
Tell me, how do you know it's an opera?
Is the stage, now a strange new location,
Say, a house, a hotel or a hall?
Is it part of a far-distant nation?
or perhaps all decked-out for a ball!

If you go to a show that's an opera
Tell me, how do you know it's an opera?
Are the lights, from their heights brightly shining
Are the stars just beginning to show
Are there candles and young loves dining?
Is the sun setting hill tops aglow?

If you go to a show that's an opera
Tell me, how do you know it's an opera?
Are there men in tuxedos and bow ties?
Are the girls kitted out for a dance?
Maybe folk have no money and no ties —
Or are dressed in their best for romance!

So let's go to a show that's an opera,
For we know, there's no show like an opera
There are glad times and laughing and crying
It's a place where a fun time belongs
There are sad times and loving and dying
And the beautiful sounds of the songs.

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Can we help?

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