2019-2020 GUIDEBOOK
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 Georges Bizet’s Carmen. In the spirit of exploration, we have included various lessons that connect Carmen with different subjects of learning. The lessons reference the new Colorado Department of Education’s Academic Standards: specifically, focusing on the fourth grade expectations. This does not mean, however, that these lessons should be limited to this age group. 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!

Thank you!

Opera Colorado makes every effort to ensure that the information provided in this guidebook is as accurate as possible. With the exception of materials used for educational purposes, none of the contents of this guidebook may be reprinted without the permission of Opera Colorado’s Education & Community Programs department. Dictionary definitions were taken from www.Merriam-Webster.com, and unless marked otherwise, educational information was gathered from www.Wikipedia.com. Unless otherwise noted, the materials in the Carmen guidebook were developed and compiled by Cherity Koepke and Jared Guest.
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Carmen

Music by Georges Bizet
Libretto by Henry Meilhac & Ludovic Halévy
English libretto by Cherity Koepke and Jared Guest
Adapted from the novel Carmen by Prosper Mérimée
Debuted at the Opéra-Comique of Paris, 3 March 1875

Please note that voice types for the roles below are reflective of Opera Colorado’s casting, and not that of the original opera.

Carmen………………………………………………………………………………………………….Kira Dills-DeSurra
Don José………………………………………………………………………………………………..Thomas Cilluffo
Micaëla………………………………………………………………………………………………..Laura Soto-Bayomi
Escamillo……………………………………………………………………………………………..Isaiah Feken
Zuniga………………………………………………………………………………………………..Eric McConnell
Morales………………………………………………………………………………………………..Joshua South

Director: Cherity Koepke
Production Assistant: Jared Guest
Act 1

A square, in Seville. On the right, a door to the tobacco factory. At the back, a bridge. On the left, a guardhouse.

A group of soldiers relaxes in the square, waiting for the changing of the guard and commenting on the passers-by. Micaëla appears, seeking José. Moralès tells her "José is not yet on duty" and invites her to wait with them. She declines, saying she will return later. José arrives with the new guard, who is greeted and imitated by a crowd of urchins.

As the factory bell rings, the cigarette girls emerge and exchange banter with young men in the crowd. Carmen enters and sings her provocative habanera on the untamable nature of love ("L'amour est un oiseau rebelle"). The men plead with her to choose a lover, and after some teasing, she throws a flower to Don José, who thus far has been ignoring her but is now annoyed by her insolence.

As the women go back to the factory, Micaëla returns and gives José a letter and a kiss from his mother ("Parle-moi de ma mère!"). He reads that his mother wants him to return home and marry Micaëla, who retreats in shy embarrassment on learning this. Just as José declares that he is ready to heed his mother's wishes, the women stream from the factory in great agitation. Zuniga, the officer of the guard, learns that Carmen has attacked a woman with a knife. When challenged, Carmen answers with mocking defiance ("Tra la la... Coupe-moi, brûle-moi"); Zuniga orders José to tie her hands while he prepares the prison warrant. Left alone with José, Carmen beguiles him with a seguidilla, in which she sings of a night of dancing and passion with her lover— whoever that may be—in Lillas Pastia's tavern. Confused yet mesmerized, José agrees to free her hands; as she is led away she pushes her escort to the ground and runs off laughing. José is arrested for dereliction of duty.

Act 2

Lillas Pastia's Inn

Two months have passed. Carmen and her friends Frasquita and Mercédès are entertaining Zuniga and other officers ("Les tringles des sistres tintaient") in Pastia's inn. Carmen is delighted to learn of José's release from two months' detention. Outside, a chorus and procession announces the arrival of the toreador Escamillo ("Vivat, vivat le Toréro"). Invited inside, he introduces himself with the "Toreador Song" ("Votre toast, je peux vous le rendre") and sets his sights on Carmen, who brushes him aside. Lillas Pastia hustles the crowds and the soldiers away.

When only Carmen, Frasquita and Mercédès remain, smugglers Dancaïre and Remendado arrive and reveal their plans to dispose of some recently acquired contraband. Frasquita and Mercédès are keen to help them, but Carmen refuses, since she wishes to wait for José. After the smugglers leave, José arrives. Carmen treats him to a private exotic dance ("Je vais danser en votre honneur ... La la la"), but her song is joined by a distant bugle call from the barracks. When José says he must return to duty, she mocks him, and he answers by showing her the flower that she threw to him in the square ("La fleur que tu m'avais jetée"). Unconvinced, Carmen demands he show his love by leaving with her. José refuses to desert, but as he prepares to depart, Zuniga enters looking for Carmen. He and José fight, and are separated by the returning smugglers, who restrain Zuniga. Having attacked a superior officer, José now has no choice but to join Carmen and the smugglers.

1 Courtesy of the Lyric Opera of Chicago
Act 3

A wild spot in the mountains

Carmen and José enter with the smugglers and their booty; Carmen has now become bored with José and tells him scornfully that he should go back to his mother. Frasquita and Mercédès amuse themselves by reading their fortunes from the cards; Carmen joins them and finds that the cards are foretelling her death, and José’s. The women depart to suborn the customs officers who are watching the locality. José is placed on guard duty.

Micaëla enters with a guide, seeking José and determined to rescue him from Carmen ("Je dis que rien ne m'épouvante"). On hearing a gunshot she hides in fear; it is José, who has fired at an intruder who proves to be Escamillo. José’s pleasure at meeting the bullfighter turns to anger when Escamillo declares his infatuation with Carmen. The pair fight, but are interrupted by the returning smugglers and girls ("Holà, holà José"). As Escamillo leaves he invites everyone to his next bullfight in Seville. Micaëla is discovered; at first, José will not leave with her despite Carmen's mockery, but he agrees to go when told that his mother is dying. As he departs, vowing he will return, Escamillo is heard in the distance, singing the toreador’s song.

Act 4

A square in Seville. At the back, the walls of an ancient amphitheater

Zuniga, Frasquita and Mercédès are among the crowd awaiting the arrival of the bullfighters. Escamillo enters with Carmen, and they express their mutual love ("Si tu m'aimes, Carmen"). As Escamillo goes into the arena, Frasquita and Mercedes warn Carmen that José is nearby, but Carmen is unafraid and willing to speak to him. Alone, she is confronted by the desperate José ("C'est toi !", "C'est moi !"). While he pleads vainly for her to return to him, cheers are heard from the arena. As José makes his last entreaty, Carmen contumaciously throws down the ring he gave her and attempts to enter the arena. He then stabs her, and as Escamillo is acclaimed by the crowds, Carmen dies. José kneels and sings "Ah! Carmen! ma Carmen adorée!"; as the crowd exits the arena, José confesses to killing Carmen.
Georges Bizet
COMPOSER

Alexandre-Cesar-Leopold (Georges) Bizet was born to musically gifted parents in Paris on October 25, 1838. Considered a child prodigy, Georges entered the Paris Conservatory of Music at the age of nine. At 19, Georges won the Grand Prix de Rome and began a happy (and financially secure) three-year stay in Rome. In 1860, Georges returned to Paris but refused all offers of teaching and a career as a concert pianist. Instead, he dedicated himself to composition. In 1865, Georges had a chance meeting on a train from Paris en route to the village of Le Vesinet with a woman who may have been some of the inspiration for Carmen. Celeste Venard was a colorful character whose occupations included prostitution, dance hall escort, writer, stage director and equestrian just to name a few. Celeste had purchased a home near Bizet’s and the two discovered they would be neighbors. At Bizet’s suggestion, Celeste bought a piano and gave him the key to her home so he could compose in peace. In Celeste’s memoirs, she insists that the relationship was purely platonic and there is no evidence to suggest otherwise.

In 1869, Georges married Genevieve Halevy (the daughter of Jacques Halevy). During this time, Bizet continued to compose, some of his works meeting with modest success, including his incidental music for Alphonse Daudet’s play L’Arlesienne. Bizet also worked on a one-act opera, Djamileh, which was completed in 1872. That opera met with little success, but Bizet was finally convinced he had found his true operatic path. Djamileh did have one positive effect: the impression it made on director Camille du Locle, the co-director of the Opéra-Comique. He commissioned Bizet and librettists Henri Meilhac and Ludovic Halevy (his wife’s cousin) to write Carmen.

The original version (with spoken dialogue) premiered on March 3, 1875 and met with a lukewarm response from the audience. Though not a failure (it ran for 45 more performances), Bizet felt that no one understood his work. Other musicians, however, recognized Bizet’s brilliance with praise from Saint-Saens, Tchaikovsky, Richard Strauss, Brahms, Gounod, Debussy, Grieg, Puccini, Frederick Nietzsche (‘a perfect antidote to Wagnerian neurosis’) and Richard Wagner (‘At last. Someone with new ideas.’)

Bizet died on June 3, 1875, three months after Carmen’s premiere. Many have speculated that his premature death was due to his despondence over the perceived failure of Carmen. While this depression probably did not improve his already failing health, Bizet had long suffered from throat problems and the official medical cause of death was a failed heart due to ‘acute articular rheumatism.’

DID YOU KNOW that Carmen will be the opera for the Student Matinee performance at the Ellie Caulkins Opera House in May 2021?

Thursday, May 6, 2021 at 10:00 AM

Bring yours student to experience the full opera next year!
Ludovic Halévy was born in Paris in 1834. In 1855, Halévy became acquainted with the musician Offenbach, who was about to start a small theatre of his own in the Champs-Élysées, and he wrote a sort of prologue, *Entrez, messieurs, mesdames*, for the opening night. Other little productions followed, *Ba-ta-clan* being the most noticeable among them. They were produced under the pseudonym of Jules Servires. The name of Ludovic Halévy appeared for the first time on the bills on January 1, 1856. Soon afterwards, the unprecedented run of *Orphée aux enfers*, a musical parody, which Halévy wrote in collaboration with Hector Crémieux, made his name famous. In the spring of 1860, he was commissioned to write a play for the manager of the Variétés in conjunction with another vaudevillist, Lambert Thiboust.

The latter having abruptly retired from the collaboration, Halévy was at a loss how to carry out the contract, when on the steps of the theatre he met Henri Meilhac (1831–1897), then comparatively a stranger to him.

Henri Meilhac was born in Paris in 1831. As a young man, Meilhac began writing fanciful articles for Parisian newspapers and vaudevilles, in a vivacious boulevardier spirit, which brought him to the forefront.

Halévy proposed to Meilhac the task rejected by Lambert Thiboust, and the proposal was immediately accepted. Thus began a connection which was to last over twenty years, and which proved most fruitful both for the reputation of the two authors and the prosperity of the minor Paris theatres. Their joint works may be divided into three classes: the operettas, the farces, the comedies. *Opérettes* like *Carmen*, afforded excellent opportunities to a gifted musician for the display of his peculiar humor. They were broad and lively libels against the society of the time, but savored strongly of the vices and follies they were supposed to satirize. Amongst the most celebrated works of the joint authors were *La belle Hélène* (1864), *Barbe Bleue* (1866), *La Grande-Duchesse de Gérolstein* (1867), *La Périchole* (1868), *Le Réveillon*, which became one of the sources of Johann Strauss's operetta *Die Fledermaus*, and Georges Bizet’s *Carmen*. 
Prosper Mérimée was born in Paris. He studied law as well as Greek, Spanish, English, and Russian. He loved mysticism, history, and the unusual. Many of Mérimée’s stories are mysteries, set in foreign places.

In 1834, Mérimée was appointed to the post of inspector-general of historical monuments. He was a born archaeologist, combining linguistic faculty of a very unusual kind with accurate scholarship, with remarkable historical appreciation, and with a sincere love for the arts of design and construction. In his official capacity, he published numerous reports, some of which have been republished in his works with other similar pieces.

Mérimée met and befriended the Countess of Montijo in Spain in 1830, whom he credited as being his source for the Carmen story. Together with the countess, he coached her daughter, Eugenie, during her courtship with Napoleon III (though his correspondence indicates he was opposed to their marriage). When the daughter became the Empress Eugénie of France in 1853, Mérimée became a senator.

In 1841, Prosper Mérimée and his friend George Sand made a major contribution to the history of medieval art. They were the ones to discover the luminous tapestries of The Lady and the Unicorn during a stay at the Château de Boussac in the Limousin district of central France, which entered immediately into history thanks to the writings of George Sand.

Prosper Mérimée died in Cannes, France and was interred there in the Cimetière du Grand Jas.

The French national list of heritage monuments is called the Base Mérimée is his honor.
Bullfighting
A History

In the opera Carmen, Escamillo is a toreador, which means “bullfighter.” In Spain, bullfighting is a long-standing tradition. Bull fighting is very closely associated with Spain and can trace its origins back to 711 A.D. This is when the first bullfight took place in celebration for the crowning of King Alfonso VIII. It is very popular in Spain with several thousand Spaniards flocking to their local bullring each week. It is said that the total number of people watching bullfights in Spain reaches one million every year.

Bullfighting was originally a sport for the aristocracy and took place on horseback. King Felipe V took exception to the sport however and banned the aristocracy from taking part, believing it to be a bad example to the public. After the ban, commoners adopted the sport as their own. Since they could not afford horses, they developed the practice of dodging the bulls on foot, unarmed. This transformation occurred around 1724.

So what happens during a bullfight? Firstly the bull is let into the ring. Then, the top bullfighter, called the Matador, watches his chief assistant wave a bright yellow and magenta cape in front of the bull to make it charge.

The faena is the most beautiful and skillful section of the fight and where the matador must prove his courage and artistry. The faena consists of a running at the Matador carrying a muleta. This is a piece of thick crimson cloth draped over a short stick, which can be held in either the left hand or draped over the espada, the killing sword, which is always held in the right hand. Usually the muleta, in left or right hand, is first held in front of the matador to make the bull charge and is then swung across and away from the matador’s body, hopefully taking the bull with it.

This is a show, a dance with death - one wrong move and the Matador could become impaled on the horns of the bull. It is the Matador’s job to make this dance dramatic and enjoyable for the audience.

The matador might even be awarded trophies by the president. The crowd will often encourage the president to award the trophies by waving white handkerchiefs, and this waving continues after the trophies have been awarded, in an attempt to get the matador to throw his trophies into the crowd. The crowd in return hurls flowers, which are collected by the matador’s assistants.
LISTENING

Activity

Listen to some of the excerpts from Carmen listed on the next page. Can you recognize these pieces when you watch Opera Colorado’s production sung in English as well as French?
Overture
https://www.youtube.com/watch?v=PQI5LtRtrb0
This is the orchestra’s famous introduction to Bizet’s Carmen.

“L’amour est un oiseau rebelle”
https://www.youtube.com/watch?v=EseMHr6VEM0
Carmen’s entrance aria where she tells the townsfolk that it is dangerous to love her.

“Votre toast”
https://www.youtube.com/watch?v=e5qMSeD6s
The famous bullfighter Escamillo greets his adoring fans and brags about his exploits in the arena.

“Près des remparts de Séville”
https://www.youtube.com/watch?v=sHjnVz7Ayyw
Carmen uses her feminine wiles to seduce Don José and escape from jail.

“Les tringles des sistres tintaient”
https://www.youtube.com/watch?v=YknotAt24dQ
This Gypsy song displays all the dance and flamenco tradition written into Carmen’s score.

“La fleur que tu m’avais jetée”
https://www.youtube.com/watch?v=z1Xwaq5j5eQ
In this heartfelt aria, Don José pours out his love and devotion to the woman for whom he would anything.

“Je dis que rien ne m’épouvette”
https://www.youtube.com/watch?v=i9Dnu5NaFmM
The brave Michaëla ventures into the mountains to find Don José, facing grueling conditions and conquering her own fear.

“Parade of Toreadors and Carmen/Escamillo duet”
https://www.youtube.com/watch?v=2Tu4H1VnAgw
Act 4 begins on the day of the bullfights with all the townsfolk assembled to watch the spectacle. Escamillo and Carmen pledge their love for one another not knowing the tragedy to come.

Need some suggestions for recordings to check out?
Here are our favorites…
The story of Carmen is one of love, obsession, and tragedy. This holds especially true of the end, when the crazed Don José decides that if he cannot have Carmen no one can. He stabs her and turns himself in to the police still shouting that he loves her. Have your students alter the ending and perform their ending for the class.
Drama & Theater Arts Activity

Colorado Academic Standards Addressed:

1. Create
   a. Create characters from scripts or improvisation using voice, gestures and facial expressions
   b. Create and write simple dramas and scenes
   c. Design a scene through an inventive process and perform the scenes

2. Perform
   a. Participate collaboratively with partners and groups
   b. Demonstrate safe use of voice and body to communicate characters
   c. Define stage direction and body position

3. Critically Respond
   b. Examine character dynamics and relations

The students will be able to:

- Creatively alter the ending to an already known story that takes into account character dynamics and relationships
- Create believable characters through vocal choices and body language
- Choose smart and inventive props and costume pieces for characters
- Improvise dialogue in a short scene
- Demonstrate group problem-solving skills, safety in performance, and respect for other performers

Materials:

- A large amount of space
- Paper and pencil
- Costume pieces and props (You can use any props you have on hand).

Opening: 5 minutes

1. One student tells the story of Carmen.
2. Other students brainstorm key events of the tale.
3. Teacher points out that changing one action can have major effects on the story and future character actions.
**Procedures:** 25 minutes

1. Students break into groups of 3-4.
2. Students create an alternate ending to the story.
3. Teacher approves the ending: no ending should be the same and all endings should be reasonably plausible.
4. Students choose the props and costume pieces they need for their performance.
5. Students practice their 2-3 minute scenes.

**Closure:** 15 minutes

1. Students perform their scenes for each other.
2. Students discuss what themes change/remain with alternate endings.
One of the easiest ways to update and keep an opera fresh is to change the set design. Set designs are a result of tradition, expectations of the audience, and the designer’s interpretation of the piece. Take some time to look at different sets from Carmen and to design your own.
VISUAL ARTS ACTIVITY

Colorado Academic Standards Addressed:

1. Observe and Learn to Comprehend
   a. Determine artistic intent by comparing and contrasting the characteristics and expressive features of art and design
   b. Art articulates and expresses different points of view
   c. People respond to works of art using inference and empathy

2. Envision and Critique to Reflect
   a. The critique process influences the judgment of a piece’s artistic and aesthetic merit
   b. Art and design’s processes and philosophies inform interpretations

3. Invent and Discover to Create
   a. Through media, express and communicate ideas about issues of personal interest
   b. Use material and processes in traditional, unique, and inventive ways

4. Relate and Connect to Transfer
   a. People make personal meaning and infer artistic intent
   b. History and culture interpreted in art

The students will be able to:

- Create a set design that conveys their ideas about the story
- Defend artistic decisions
- Thoughtfully critique the designs of both professional productions and their classmates

Materials:

- Synopsis of Carmen
- Sketch paper and pencils
- Final draft paper, pencils, and colored pencils
- Set designs from multiple productions of Carmen
- Overhead projector and screen
**Opening:** 15 minutes

1. Teacher reads the synopsis for *Carmen*
2. Students list the different scenes in the story (e.g. Town Square, the mountain hideout)
3. Students each sketch a scene from the story

**Procedures:** 10 minutes

1. Students divide into groups of 3-4
2. Students ask and answer questions about the different decisions they each made in their set design
3. Teacher projects the images of professional sets onto the projection screen
4. In their small groups, Students critique the professional set designs

**Closure:** 20 minutes

1. Students return to their independent work
2. Students identify three things they would like to add or alter about their personal set designs
3. On the back of the final draft paper students write those three things
4. Students draw their altered set design on the front of the final draft paper
The librettists for the opera Carmen based the story on the novel by Prosper Mérimée. As a story is adapted from novel to libretto to opera, many changes must necessarily take place in order to tell a clear story. Give your students a chance to hear multiple versions of the story. Can your students find all the differences between them?
LANGUAGE ARTS ACTIVITY

Colorado Academic Standards Addressed:

1. Oral Expression and Listening
   a. A clear communication plan is necessary to effectively deliver and receive information

3. Writing and Composition
   a. Recursive writing process creates a variety of literary genres for an intended audience
   c. Syntax, grammar, punctuation, capitalization, and spelling make writing clearer

The students will be able to:

- Identify similarities and differences between different versions of *Carmen*
- Describe how these differences changed the story and how the characters interact

Materials:

- *Carmen*: Novella by Prosper Mérimée
- *Carmen* libretto in English
- *Carmen* by Georges Bizet, piano vocal score pub. G. Schirmer
- Paper and pencil
- Attached Venn-diagram

Opening: 15 minutes

1. Teacher reads *Carmen* novella by Prosper Mérimée.
2. Student reference vocal score and libretto again novel
3. Students create Venn-diagrams that compare the novel version of the tale and the operatic version of the tale.
4. Students fill in their Venn-diagram.

Procedures: 30 minutes

1. Students break into pairs.
2. Students catalogue differences between versions of the story.
3. Students discuss how those differences changed the story and characters.
4. Students practice delivering the oral presentation of the difference between novel and opera.
Closure: 20 minutes

1. Pairs join other pairs to create groups of four people.
2. Pairs present the differences they have found and discuss items they may have missed.
Help your students understand of the world of Carmen by discussing the geographical area in which the story takes place.
SOCIAL STUDIES ACTIVITY

Colorado Academic Standards Addressed:

1. History
   a. Develop an understanding of how people view, construct, and interpret history.
   b. Analyze key historical periods and patterns of change over time within and across nations and cultures.

2. Geography
   a. Develop spatial understanding, perspectives, and personal connections to the world.
   b. Examine places and regions and the connections among them.

The students will be able to:

- Better understand the geographical features of Spain.

Materials:

- Overhead map of Spain
- Pencil and paper

Opening: 15 minutes

1. Break the students into small groups.
2. In their small groups, have students discuss and write down what they already know about the geographical features of Colorado and Spain.
3. As an entire class, students compare and contrast.

Activities/Procedures: 20 minutes

1. Select an appropriate geographical video of Spain
2. Have the class view the video as they take notes.

Closure: 10 minutes

1. Discuss with the class what they found interesting about the video.
2. Discuss with the class if they found any more similarities and/or differences between Colorado and Spain’s geographical features.
Map of Colorado
In Carmen, the merry band of smugglers along with Carmen and Don José flee to the mountains to ply their trade. The mountains are filled with all kinds of different flora and fauna that can be categorized depending upon the different regions they inhabit. Your students can imagine themselves high in the mountains. Help them to describe and categorize the different types of life they encounter.
SCIENCE ACTIVITY

Colorado Academic Standards Addressed:

2. Life Science
   a. All living things share similar characteristics, but they also have differences that can be described and classified
   c. There is interaction and interdependence between and among living and non-living components of systems

The students will be able to:

- Identify the components that make a habitat unique
- Compare and contrast mountainous habitats of Colorado and Spain

Materials:

- A computer
- Paper and pencil

Opening: 5 minutes

1. Explain to the students what a mountain habitat is comprised of and common species found in most mountainous regions.
2. Explain to the students that they will be cross-examining the mountains of Colorado and Spain.

Activities/Procedures: 20 minutes

1. Have your students research similar species of plant and wildlife in the mountains of Colorado and Spain.
2. Make sure students take notes in order to discuss after the activity is over.

Closure: 15 minutes

1. Create a group Venn-diagram to display the similarities and differences that you and the students found. Diagram available on page 21.
2. Have students come up one by one and contribute their findings.
LET’S GET artsy

Love puzzles? Have a passion for coloring? Here are a couple more activities to help challenge your brain and bring Carmen to life.
Carmen Word Search

Word Bank

<table>
<thead>
<tr>
<th>BIZET</th>
<th>BULLFIGHT</th>
<th>CARMEN</th>
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Program Evaluation

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 your students’ response to the programs. We would be happy to receive any letters or artwork from them!

Program:

____ *Il barbiere di Siviglia* (Please circle one: dress rehearsal / matinee)
____ *I Pagliacci* (dress rehearsal)
____ *Tosca* (dress rehearsal)
____ *Backstage Workshops* (Please circle one: Nov. 4 | Nov. 8 | May 6 | May 7 | May 8)
____ *Touring Opera Performance* (Please circle one: *Hansel and Gretel* / *Carmen*)
____ *Storytime Sessions*
____ *In-School Workshop* (Please specify: ____________________________)
____ *Other* (Please specify: __________________________________________)

Is this your first time participating in Opera Colorado’s Education programs? YES / NO
If YES, what made you participate this year? If NO, how many years have you been a participant?

Were you able to incorporate opera into your curriculum? YES / NO
If YES, please share how. If NO, do you have suggestions?

Please estimate the percentage of your students who had never been exposed to Opera prior to this event:___________

How would you describe your students’ initial attitude toward exposure to Opera?

1……...2……...3………4……….5……….6……….7

negative/unwilling neutral positive/excited

Did their attitude change after learning more about opera and attending the event? If so, please show on the scale:

1……...2……...3………4……….5……….6……….7

negative/unwilling neutral positive/excited

Was the Opera Colorado Teacher Guidebook helpful in preparing your students to attend the event?

1……...2……...3………4……….5……….6……….7

not helpful very helpful

On a scale of 1 to 7, how would you rate the priority of Arts Education in your school?

1……...2……...3………4……….5……….6……….7

not important very important

Please share with us any additional comments you have. We especially love stories of how Opera impacted your students. Please use space on back if needed.

_____________________________________________________________________________________________________________________________

_________________________________________________________________________________________________________________________

Thank you for your time and comments!

Name____________________________________________ School/Subject _______________________________

Teacher______ Administrator______ Paraprofessional______ Parent / Chaperone______ Other______

My students are:  K-2  3-5  6-8  9-12  College