



Dear Educators,

Welcome to the Dayton Performing Arts Alliance's Arts Explorer Streams. We've created these materials so you can bring the performances you watch to life in the classroom or at home!

Try these activities to reinforce and extend what your students learned. Tag us on [Facebook](#) in your photos of the explorations you do! We'd love to see what you create together.

To learn more about DPAA's education programming that reaches over 60,000 students each year, visit our website at www.daytonperformingarts.org/education.

A Cinderella Trilogy is presented in partnership with [Muse Machine](#).



Ruth

Ruth Reveal
Director of Education
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A Cinderella Trilogy: Dayton Opera's Artists in Residence Extension Activities

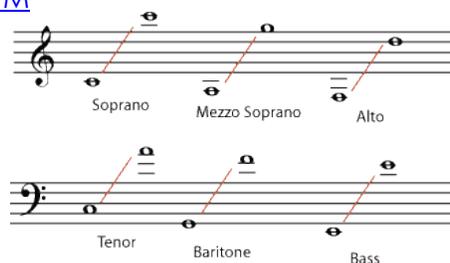
Flipgrid can be a fun way for students to share their reactions and what they've learned about a topic. These ideas for responses can be used with or without Flipgrid!



Before You Watch

What Is Opera?: <https://flipgrid.com/ef610129>

1. Watch this intro to opera's voice types:
<https://www.youtube.com/watch?v=hLfvkwTnJVM>
2. Record yourself taking just 30 seconds to respond to the video. You could answer one of these questions:
 - a. Have you ever seen an opera?
 - b. What types of stories do you think could be best told through opera?
 - c. What kind of training do you think opera singers have?



Two Truths and a Lie – Dayton Opera Artists in Residence Biographies:

<https://flipgrid.com/9312982e>

1. Choose one of the 4 singers to read more about:
 - a. [Maya Vansuch](#) (soprano)
 - b. [Annalise Dzwonczyk](#) (mezzo-soprano)
 - c. [Benjamin Krumreig](#) (tenor)
 - d. [Scott Ballantine](#) (baritone)
2. Come up with two truths and a lie about each singer based on the biographies on their websites. Your lie should be believable! Record your two truths and a lie and see if you can stump your classmates.



Left to right:
Scott Ballantine, Annalise Dzwonczyk,
Maya Vansuch, Benjamin Krumreig

After You Watch

Dig Deeper: *La Cenerentola* <https://flipgrid.com/00f77e37>

The first version is Gioachino Rossini's *La Cenerentola*, premiered in 1817. Rossini wrote this opera in Italian. *La Cenerentola* was a very popular opera throughout the 19th century, but it became less popular as **contraltos** became more rare. Contraltos are female singers with the lowest vocal range. Since the lead character of *La Cenerentola* was written to be a contralto, it



became difficult to perform without as many performers to play the leading role. Now there has been a resurgence of this female voice type and the opera is again more popular. Listen to a short excerpt from the beginning of the opera highlighting Cenerentola's contralto voice: https://www.youtube.com/watch?v=-Uq-Ez_Oyak (watch minutes 10:44-13:04).

Do you think this voice part is suited to the character of Cinderella? Why or why not? If you were going to write your own opera version of Cinderella, which voice part would you choose?

Image above from Dayton Opera's production of *La Cenerentola* in 2020.

Dig Deeper: *Cendrillon* <https://flipgrid.com/c7661476>

The second version is Jules Massenet's *Cendrillon*, premiered in 1899. *Cendrillon* was written in French and first premiered in Paris. The part of the Prince in Massenet's version of Cinderella is performed by a [Falcon Soprano](#), a rare voice type that sounds more dramatic than very high sopranos. This means that the part of the Prince is performed by a woman dressed as a man. Watch a short section of *Cendrillon* that demonstrates the Falcon Soprano performing the part of the Prince:

<https://www.youtube.com/watch?v=s-TIFFxDM18> (watch minutes 0:00 – 3:07).

Can you think of other characters in musicals and operas are normally performed by a woman dressed as a man? If you were to write your own opera version of Cinderella, which voice part would you choose for the character of the prince?

Dig Deeper: Cinderella <https://flipgrid.com/1a6f62a8>

The third version is Rodgers and Hammerstein's musical *Cinderella*, premiered in 1957. This version of Cinderella was originally written for television, but has since been adapted for the stage as well. The musical was remade twice on television, including in 1997 for the singer Brandy. Watch Whitney Houston and Brandy performing "It's Possible" here: <https://www.youtube.com/watch?v=dd0fuaD-OwE>.

Record your reaction to this version of Cinderella. How does this fairy godmother compare to the fairy godmother portrayed in our mashed-up version of A Cinderella Trilogy?

React: A Cinderella Trilogy <https://flipgrid.com/654ccc01>

After watching A Cinderella Trilogy, answer one of the following questions:

- How did the songs from the various versions of Cinderella compare to each other? What did you notice was different about the songs from the musical version versus those from the opera versions?
- What changes do you think the writer might have made to accommodate the four voice types of the Dayton Opera Artists in Residence (soprano, mezzo soprano, tenor, baritone)?
- What other stories could you tell by combining different versions of the same story into one?
- What other fairy tales could you imagine as operas? Why?