

WILDWOOD PARK

for the arts

Art To Go! 2015 Educational Tour
presents

The Bremen Town Musicians

Teacher Resource Guide

Sponsored by:

The Kerr Foundation, Inc.

June Hoes Williams



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WILDWOOD PARK

for the arts

About Art To Go!

Each year Wildwood Park for the Arts takes a fully staged professional play to elementary schools across the state. Our original productions come to your school or community theatre ready to go with entertaining and distinct arts education content. A comprehensive packet of activities, worksheets, discussion topics, and evaluation forms is also provided for teachers in advance of the production. Wildwood Park for the Arts greatly depends on school feedback to inform future programming and productions.

Wildwood's Art To Go! Program is supported by the Arkansas Arts Council, June Hoes Williams, The Kerr Foundation and Deltic Timber.

About Wildwood Park for the Arts

Wildwood Park for the Arts enriches the lives of Arkansans of all ages by creating community through nature and the arts. Wildwood provides opportunities for lifelong learning, engages the imagination and celebrates the human spirit through encounters with nature and a full spectrum of the cultural arts: performing, horticultural, visual, literary, culinary, the wellness arts and more. A 105-acre park, gardens and 625-seat theatre complex make Wildwood one of our state's most valuable natural and cultural resources.

Learn more at wildwoodpark.org.

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To The Teachers

This Teacher Resource Guide is for use by classroom and music teachers in anticipation of a performance by Wildwood Park for the Arts' Art To Go! Educational Tour of *The Bremen Town Musicians*.

This guide is designed to benefit both the student and educator with regard to the development of an inter-disciplinary approach to opera and theatre education. The activities provided in the teacher guide assist students to actively listen and observe live theatre. Also included are follow-up worksheets that encourage students to internalize what they saw, heard, and felt. We encourage you to use this guide to augment your existing curriculum. Please feel free to copy or adapt any part of the guide for use with your students. Although our production stands on its own merit, a prepared student will better understand and more fully appreciate our presentation.

At Wildwood Park for the Arts, we believe that the performing arts are an essential component of every student's education and that he/she should be afforded opportunities to explore this medium. To help accomplish this, we are committed to fostering strong partnerships with schools, educators, and parents to provide students with access to opportunities that illustrate how the arts are vital to our community and Arkansas as a whole.

We sincerely hope that your experience with Wildwood's Art To Go! 2015 Educational Tour of *The Bremen Town Musicians* will be genuinely rewarding, providing the catalyst for a lifelong appreciation of the arts.

Sincerely,

Sofia Gonzalez
Educational Programs Coordinator
Wildwood Park for the Arts

Many thanks to the Forth Worth Opera for allowing us to adapt their original Teacher Guide for *The Bremen Town Musicians*. We would also like to thank Cindy Burlin, music teacher at Tanglewood Elementary, for her work in compiling and editing the content for this guide.

Objectives

- To acquaint both the educator and student with musical storytelling and theatre
- To provide an innovative, multi-disciplinary approach to teaching required elementary curriculum
- To promote the understanding of how opera and theatre, as an art form, reflects and comments on our society and the world we live in
- To promote the realization of the importance of literature as a mirror of human experience
- To help students identify fictional characters in human situations as a means of relating to others

Before attending the performance, students should be able to:

- Recognize the character names
- Understand how music and drama combine to tell a story
- Be prepared to be a respectful audience member (Refer to Page 22 for a classroom activity on “The Role of the Audience”).

Investigate Opera

What does the word opera mean?

The word opera comes from the Latin word opus, which means a work. What is a work? It is something a person creates. It is a poem or a song or a drawing or a composition or any other creative thing a person makes. The plural of opus is opera. Opera means works in the Latin language. Today we use the word opera to describe one large work of performing art that contains many creative parts. An opera is many works that are combined together. Opera has instrumental music, a dramatic play or comedy, singing and acting, scenery, costumes, special lighting and sometimes dancing.

Where did opera begin?

Opera was created over 400 years ago in Florence, Italy. In 1597, a composer named Jacopo Peri (JAH-coh-poh PEH-ree) wrote a play that was sung throughout instead of being spoken. He did this because he was trying to write a play the way the ancient Greeks did. During this period, educated people were trying to learn all they could about the world of ancient Greece so they could imitate it. The first opera was about a character in Greek mythology named Daphne. The idea of presenting plays that were sung became very popular and more and more composers began to combine music and drama. Love of opera spread all over Europe and eventually the world. Operas have been written in every language and its popularity shows no signs of slowing down.

As in a play, designers must be called on to create the costumes, lights, sets, and makeup for an opera production. When the actual performance approaches, the singers have dress rehearsals where they get to wear their new costumes and perform on the newly build scenery. Rehearsals give the singers/actors an opportunity to practice their music and their acting with one another.

How is the operatic voice different?

Operatic singing is different from popular singing. There is more vibration in a opera singer's voice. This vibration is called vibrato, an Italian word. It helps the singer hold notes for a long time without taking a breath. Proper breathing is very important because the air in the lungs must be let out very slowly in a controlled way. Opera singers must be able to sing very high and very low, in a wide range, and sing fast runs, which are many notes in a row sung very rapidly. They do not use microphones to project their voices. All the power in their voices must come from inside their bodies. The highest singing female voice is called soprano and the lowest male voice is called bass. Opera singers must be able to sing in different languages because most operas are performed in the language in which they were originally written.

Opera Production: A pie with lots of pieces!

Opera is created by the combination of a myriad of art forms. First and foremost are the actors/singers who portray characters by revealing their thoughts and emotions through the singing voice. The next very important component is a full symphony orchestra that accompanies the singing actors and actresses, helping to portray the full range of emotions possible in an opera. These performances are further enhanced by wigs, costumes, sets, and specialized lighting, all of which are designed, created, and then made by a team of highly trained artisans.

The creation of an opera begins with a dramatic concept created by a playwright, who alone or with help fashions the script or libretto – the words the artists will sing. Working together, the composer and librettist team up to create a musical drama in which the music and words work together to express the emotions revealed in the story. When their work is done, the composer and librettist entrust their work to another duo, the conductor and stage director. These two are responsible for bringing the story to life. The conductor prepares the music, while the stage director is in charge of what we see on the stage.

The design team, with help from the stage director, takes charge of the physical production of the story world on stage. Set designers, lighting designers, costume designers, wig and makeup designers and even choreographers are brought on board to help create a new production. A set designer combines the skills of an artist and an architect using blueprint plans to design the physical settings required by the storyline. These blueprints are turned over to a team of carpenters who are specially trained in the art of stage carpentry. After the set is constructed, painters paint the set following the original plans from the set designer. When the set is assembled on the stage, the lighting designer works with a team of electricians to throw light on the stage and the set, meeting the practical needs of the actors on stage and also creating a mood for the audience. Using specialized lighting instruments, color gels and computers, the lighting designer plots out which light come on at what time, and how quickly or slowly throughout the story of the opera. The costume designer consults the stage director to design appropriate clothing for the singers. These designs are then made into patterns and created by a team of highly skilled artisans called cutters, stitchers, and sewers. Each costume is specially made for each singer using his or her individual measurements. The wig and makeup designer, working with the costume designer, designs and creates wigs that will complement both the costume and the singer as well as represent historically accurate fashions.

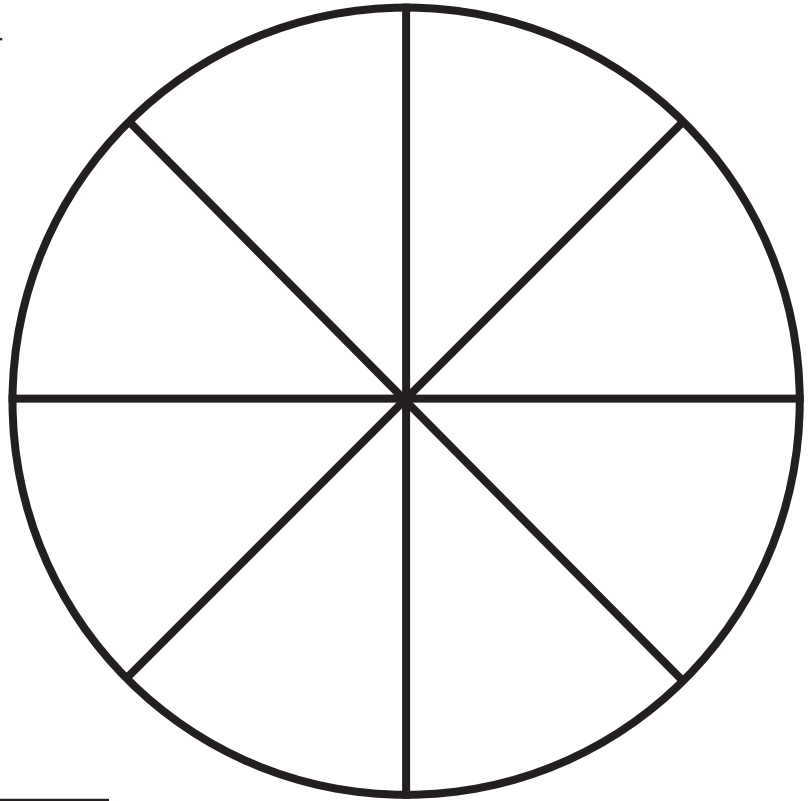
As a performance nears, rehearsals are held on the newly constructed set, using the costumes, lights, and orchestra to ensure a cohesive performance that will be both dramatically and musically satisfying to the audience.

Name: _____

The Opera Pie

Make your own "Opera Pie" by listing the different kinds of performing arts that make up one whole opera.

Make each piece of the pie a different color. Color in the boxes next to the different components of each opera.



Pie Legend

- _____
- _____
- _____
- _____
- _____
- _____
- _____

Opera Vocabulary and Pronunciation Guide

- Aria (AH ree ah). A musical piece for solo voice.
- Baritone (BARE ih tone). The middle range male voice.
- Bass (BASE). Lowest male voice.
- Bel Canto (behl CAHN toh). Literally “beautiful singing”. Also a style of Italian opera made popular by composers Rossini, Bellini, and Donizetti in the 19th century, which showcased the singing voice.
- Coloratura (coh loh rah TOO rah). A singing style when singers sing very fast florid scales and arpeggios, usually all on one sound or syllable of a word.
- Contralto The lowest female voice.
- Conductor The person who leads the orchestra.
- Composer The person who writes the music.
- Designer Person who creates the scenery, costumes, and light.
- Ensemble Two or more singers singing and expressing their emotions at the same time.
- French Operetta A style of light opera with spoken dialogue from 19th century France.
- Libretto (lih BREHT toh). Literally “little book,” this is the text or words of an opera.
- Mezzo Soprano (MEH tso soh PRAH noh). The middle female voice.
- Opera (AH peh rah). A play that uses singing instead of speaking and is accompanied by instrumental music.
- Opera Buffa (BOOF ah). Funny or lightheartedly themed opera.
- Opera Seria (SEH ree ah). Dramatic or seriously themed opera.
- Overture The prelude to an opera, played by the orchestra alone.

- Recitative (reh chih tah TEEV). A type of musical speaking where the words of the singer are sung in the rhythm of natural speech with melody added. Recitative is usually used between arias and ensembles to propel the story line.
- Props Objects placed on the stage and used by the actors.
- Score The book that contains the music and words of an opera.
- Set The scenery used on the stage to show location.
- Singspiel A type of opera created in Germany that uses spoken dialogue between arias and ensembles.
- Soprano The highest female voice.
- Stage Director The person who decides how the singers will move on stage and how they will act while they are singing their parts.
- Tenor (TEH nor). The highest male voice.
- Verismo (veh RIHZ moh). A style of Italian opera with very realistic characters popular in the late 19th and early 20th century.
- Vibrato (vih BRAH toh). The natural way for a voice or instrument to enlarge its sound through a rapid and small waver in pitch.
- Vocal range The scope of the human voice from its highest to its lowest sounds. Voice fall into these categories:

Female:

Soprano - High

Mezzo-Soprano - Middle

Contralto - Low

Male:

Tenor - High

Baritone - Middle

Bass - Low

Name: _____

Opera Word Search

Find the following music vocabulary words in the puzzle below. Circle them.

ALLEGRO
ARIA
BARITONE
BASS
COMPOSER
COSTUME

DESIGNER
DUET
ENSEMBLE
LIBRETTO
MEZZO
OPERA

PIANO
PROPS
REHEARSAL
SCORE
SET
SINGER

SOPRANO
TENOR
STAGE
TEMPO

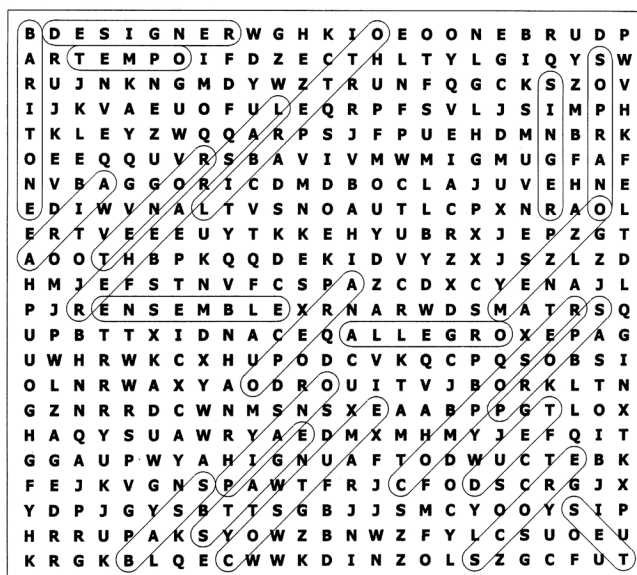
B D E S I G N E R W G H K I O E O O N E B R U D P
A R T E M P O I F D Z E C T H L T Y L G I Q Y S W
R U J N K N G M D Y W Z T R U N F Q G C K S Z O V
I J K V A E U O F U L E Q R P F S V L J S I M P H
T K L E Y Z W Q Q A R P S J F P U E H D M N B R K
O E E Q Q U V R S B A V I V M W M I G M U G F A F
N V B A G G O R I C D M D B O C L A J U V E H N E
E D I W V N A L T V S N O A U T L C P X N R A O L
E R T V E E E U Y T K K E H Y U B R X J E P Z G T
A O O T H B P K Q Q D E K I D V Y Z X J S Z L Z D
H M J E F S T N V F C S P A Z C D X C Y E N A J L
P J R E N S E M B L E X R N A R W D S M A T R S Q
U P B T T X I D N A C E Q A L L E G R O X E P A G
U W H R W K C X H U P O D C V K Q C P Q S O B S I
O L N R W A X Y A O D R O U I T V J B O R K L T N
G Z N R R D C W N M S N S X E A A B P P G T L O X
H A Q Y S U A W R Y A E D M X M H M Y J E F Q I T
G G A U P W Y A H I G N U A F T O D W U C T E B K
F E J K V G N S P A W T F R J C F O D S C R G J X
Y D P J G Y S B T T S G B J J S M C Y O O Y S I P
H R R U P A K S Y O W Z B N W Z F Y L C S U O E U
K R G K B L Q E C W W K D I N Z O L S Z G C F U T

Answer Sheet

The Opera Pie

- symphony orchestra
- theatre
- scenery
- dancing
- costumes
- singing/acting
- special lighting

Opera Word Search



The Bremen Town Musicians



The Bremen Town Musicians

The Producers

Composers	Offenbach, Rossini, Donizetti, Sullivan, and Verdi
	Arranged by John Davies
Librettist	John Davies
Director	Dr. Bevan Keating
Set Designer	Tom Tull
Costume Designer	Holly Payne
Stage Manager	Bryan Runion

The Characters

Dorabella the Cat	Caitlin Secrest
Barcarolle the Dog	Georgeanne Yehling
Eddie Pensier the Rooster	Luke Angelo
General Boom the Donkey	Todd McNeel

The Bremen Town Musicians

Meet the Authors

Gaetano Donizetti – Composer

Gaetano Donizetti was born in 1797 in Bergamo, Italy. Donizetti is considered a master of the bel canto style. Bel canto describes a type of opera that had a set number of separate arias and ensembles that were designed to show off the human voice. These pieces were florid and demanded great virtuosity from the singers. This style helped make many singers of the day into stars.

Donizetti's talents were recognized at an early age and at age nine, he was sent to study at Lezioni Caritatevoli School on a full scholarship. The founder of the school took a personal interest in Donizetti's education. He sent Donizetti to study with Padre Stanislao Mattei, who had been a teacher of Rossini and even partially paid for some of his lessons.

Donizetti wrote serious and comedic opera, as well as other vocal works. *L'elisir d'amore* (*The Elixir of Love*) (1832) and *Don Pasquale* (1843), both comedic operas, are two of Donizetti's best known works. Many works within Donizetti's operas were created specifically for performers Donizetti knew and offered them opportunities to showcase their specific talents. Donizetti wrote 65 operas.

Donizetti wrote operas in Italy as well as Paris. Donizetti suffered great tragedy in his life. He had three children, none of whom survived childhood and his wife died early in their marriage. Donizetti became ill and after spending a year and a half in an institution, moved to Paris. Once there, he was visited by many musicians and composers, including Verdi. Donizetti died in 1848 in his home town of Bergamo.

Jacques Offenbach – Composer

Jacques Offenbach, the creator of French operetta, was the son of a German Cantor. Born in 1819, Jacques became a very skilled cellist and at age 14 enrolled at the Paris Conservatory of Music where he got his first taste of opera. Playing cello for private parties gave him inspiration to start composing and by the age of 20, Offenbach had composed his first theatrical piece, *Paschal et Chambord*, which was not very successful.

In 1850, he was elected as the head of the orchestra for the Paris Comic Opera, and it was then that he started composing a great deal of incidental music for the company. Upset with the opera company's unwillingness to produce true comic opera, Offenbach decided to write his own short operettas. In 1855 his opera, *Les deuz aveugles*, was received with great success. Many works followed and Offenbach's fame was widespread. He would often tour with these productions, and by 1858 his short opera

buffos were transformed into a new 21 character opera titled *Orphee aux enfers*. With such a great success behind him, Offenbach continued writing such operas such as *Barbe Bleue* and *La vie Parisienne* that helped spread his fame. By 1870 Offenbach's operas had fallen out of favor with the public. He was working on *The Tales of Hoffman* when he died in 1880. The opera was yet unfinished, but his family had the work finished. Amazingly enough, *Hoffman* remains his most noted work and is performed regularly today.

Gioachino Rossini – Composer

Born into a musical family in 1792, Rossini was quite accomplished at the horn, violin, cello, and harpsichord. By the age of 14, he had composed his first work for the stage, and in 1806 went to study at the Bologna Conservatory where he wrote his first opera, *Demetrio e Polibio*. Many operas followed while he developed his tools as a composer, using the orchestra to heighten his dramas. *The Italian Girl in Algiers* was his first big opera buffo and gained him widespread fame. *The Barber of Seville* followed and is considered Rossini's most enduring work. He composed more than 40 operas during his life, utilizing not only the opera buffo style of *Barber*, but also the opera seria style. He also set one of the most famous fairy tales, *La Cenerentola (Cinderella)*, as a full scale operatic production. Rossini used crisp rhythmic patterns along with vocal coloratura to create sharp, witty operas full of comic realism.

The overture to *Guillaume Tell (William Tell)*, known to many as the theme for the Lone Ranger, is a great example of a device Rossini invented for orchestra. He would set up the finale of many of his pieces using a Rossini crescendo where the orchestra would start softly and keep building and building to reach the end of the piece. It created a very strong ending to many of his opera overtures. Although many of his operas are as popular today as they were in Rossini's time, most of them have not survived to be in the current operatic repertoire.

Authur Sullivan – Composer

An English composer, Sullivan was born in London in 1842 and was son to an army bandmaster. Perhaps because of this, Sullivan could play most instruments. After winning a Mendelssohn Scholarship in 1856, Sullivan was able to study music at the Royal Academy. In 1858, Sullivan moved on to the Conservatory in Leipzig, which was the top musical school of the time.

Sullivan is best known for his collaborations with librettist, William S. Gilbert. Although the two often did not get along, their names are almost inseparable. The two wrote numerous comedic operas together, including *H. M. S. Pinafore*, *The Pirates of Penzance*, *Iolanthe*, *Prince Ida*, *The Mikado*, *Ruddigore*, *The Yeomen of the Guard*, and *The Gondoliers*. Their works often ridiculed the British government for stuffiness and pretentiousness.

In addition to his operas with William S. Gilbert, Sullivan also composed cantatas, oratorios, a grand opera, hymns, orchestral works, and chamber music. In 1883, Sullivan was knighted. Sullivan died in 1900.

Guiseppe Verdi – Composer

Born in Le Roncole, Italy, in 1813, Verdi is considered to be one of the greatest opera composers. Verdi had a difficult childhood, having his entire town invaded by Russian soldiers when he was two. He and his mother hid in a bell tower to survive. He was very poor but did his best to help his mother by taking a job as an organist.

Verdi was rejected by the Milan Conservatory because they did not feel he was sufficiently talented. He also married and then suffered losing his wife and their two children within a four year period. Verdi remarried in 1859.

In 1842, Verdi finally found great success with his opera *Nabucco*, which was performed at La Scala, the world's most important opera house. The chorus "Va, pensiero" is greatly loved and is said to be an unofficial Italian anthem. Much of Verdi's music is considered nationalistic—it is closely associated with the country of Italy and often gives its citizens a sense of patriotism.

Verdi used the works of William Shakespeare, Victor Hugo, and Alexander Dumas for some of his greatest operas, including *Macbeth*, *Othello*, *Falstaff*, *Rigoletto*, and *La Traviata*. *Rigoletto* contains the famous aria "La donna é mobile." Verdi's work is dramatic and deals with the depths of real human emotion and condition, including love, jealousy, betrayal, greed, desire, patriotism, etc. Perhaps Verdi's grandest opera was *Aida*. Commissioned by the king of Egypt, the work was written for the opening of the Suez Canal. The work tells of love and tragedy in ancient Egypt, and is an incredible production. Besides the spectacular orchestral and vocal work, enormous set pieces are required. The original production used live animals including elephants! It was such a hit, that when the piece opened in Italy, Verdi himself conducted and the audience's standing ovation at the end lasted for thirty two curtain calls. Verdi is also known for his dramatic *Requiem Mass*.

Verdi's music is cherished by Italians. His operas are known for their drama, depth, and intricacies. Many of his melodies are now household tunes hummed by children and used in commercials. Although Verdi retired to a farm, he continued to write operas, including *Othello* and *Falstaff*. Verdi died in 1901. He was given a state funeral and famed conductor Arturo Toscanini conducted combined orchestras and choirs of musicians from all over Italy at the event.

John Davies – Words and Story Adaptation

John Davies is a professional opera singer who has performed with opera companies throughout the United States, including the Metropolitan Opera Company, San Francisco Opera and the opera companies of Boston, Philadelphia, Salt Lake City, Atlanta, St. Louis, and Anchorage. He has also performed in concert as bass baritone soloist with many symphony orchestras.

A father of six children, Mr. Davies takes an active interest in the performing arts for young people. He spends part of each year writing, narrating and hosting educational programs for opera companies, symphony orchestras and children's museums in the United States. His opera, *The Night Harry Stopped Smoking* has been listed as one of the most often performed operas in North America and recently won a national award. Mr. Davies' operas for young audiences include *The Three Little Pigs*, *Never Tickle a Mule*, *The Billy Goats Gruff*, *Jack and the Beanstalk* and *Little Red's Most Unusual Day*. His operas have been presented by more than 25 opera companies throughout the United States and Canada.

The Bremen Town Musicians

Introduction to the Operatic Version

Featuring the music of Offenbach, Rossini, Donizetti, and Verdi, John Davies has adapted the tale of Dorabella the Cat, Barcarolle the Dog, Eddie Pensier the Rooster, and General Boom the Donkey into a delightful children's opera. General Boom seeks to form a band for the town of Bremen using the outcast farm animals as musicians. It doesn't take long for them to discover that they have to consider each other's feelings before they can make music, but can the four very different creatures band together before pirates steal all their instruments?

The Original Version

An old donkey realizes that he may no longer be needed on his farm, so he runs away. He decides he will travel to the town of Bremen and become a musician.

Along the way, he runs into a dog that is also running away because he is old and feels unloved and unneeded. The two share their sorrows. The donkey explains that he will play the lute and the dog can play the drum when they go to Bremen.

Soon after, they come across an old cat that is running away from home because she is getting too old to chase mice and knows that her owner will not want her anymore. She joins the band.

Next, they pass a farmyard where they find a rooster crowing loudly. When they ask about his problems, he explains that he has heard he will become tomorrow's dinner, so he is crowing loudly as long as he can. The troupe invites the rooster to join their band and they continue their trip to Bremen.

As night approaches, the band realizes they are hungry and tired, and need a place to rest. They come upon a house in the middle of nowhere, and realize that it is a hide out for robbers. Peering through a window, they see all of the delicious things the robbers have to eat.

The group makes a plan. The animals stack themselves, with the donkey on bottom, then the dog, then the cat, and then the rooster on top. Together they all make their own music—the donkey braying, the dog barking, the cat meowing, and the rooster flapping his wings and crowing. They crash through the window. Their noise and display terrifies the robbers and convinces the robbers that they have seen some sort of ghost or monster. The robbers flee.

The animals have their fill of the food and decide to rest for the night. The robbers began to talk and decide that they, being robbers, are tough. They must have let their fears get the best of them. One of them will go back to the house, which is now completely dark, and investigate.

Once inside the dark house, the robber steps on the cat's tail causing her to jump on him, screeching, hissing, and scratching. As he stumbles, he trips over the dog who bites him on the leg. Next, the donkey gives him a strong kick. The rooster, who had been sleeping in the rafters, awakes from the commotion and begins to crow as loudly as he can.

The robber runs as fast he can back to the other thieves. He exclaims that first he ran into a witch who hissed at him and scratched his face. Then, a man hiding in the corner stabbed him in the leg with a knife. Another man struck him with a club on his backside, and something or someone was screaming at him from the rafters! After hearing the tale, and seeing the wounds, the robbers flee.

The next morning, the band of animals decides that they love the new place and they make it their home, and can sing with one another whenever they like. They realized that when working as a team they can accomplish great things, and that they each are useful. In other words, everyone has something to offer, no matter how old they are.

The End

For a read aloud version, visit <www.bremontownmusicians.com>.

Fort Worth musician, storyteller, and children's author, Tom McDermott also has a lively song adaptation called "Nobody's Good for Nothin'" that can be found on his album *Cooperation Garden Time: Stories and Songs for Kids*. The song or album can be downloaded and purchased from Amazon.com and the album can be purchased on iTunes.

The Bremen Town Musicians

Suggested Lesson Plans & Activities

We hope that teachers of elementary grade levels K - 5th will find something in our handbook to use in their classroom. Below are some suggestions for lesson plans, activities, and worksheets in various curriculum areas.

The activities and lesson plan suggestions can be adapted for older or younger students.

Before attending the performance:

Every student should know the story line from the operetta. Encourage students to read the story for this production or read it to them (Pages 19-20). Encourage older students to read to younger students, partnering students in a "big, little" buddy system. As a class, identify and discuss literary elements appropriate for your students' age such as plot, character, conflict, etc. Use the activities on Pages 23-24, 27-28, and 29.

Before the Performance

The Role of the Audience

Watching a play is different from watching television or a sporting event. When you watch TV, you may leave the room or talk. At a sporting event you might cheer and shout and discuss what you're seeing. Your role as a member of the audience in a play means you must watch and listen carefully because:

- You need to concentrate on what the actors are saying.
- The actors are affected by your behavior. Talking and moving around can make it difficult for them to concentrate on their roles.
- Extra noises and movement can distract other audience members.



Are you ready for your role in this performance?

Check the box next to the statements that describe proper etiquette for an audience member during the performance.

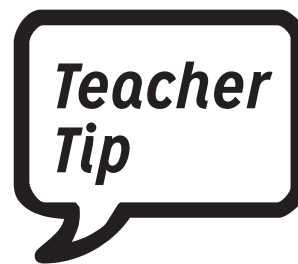
- Try your best to remain in your seat once the performance has begun.
- Share your thoughts out loud with those sitting near you.
- Wave and call out to the actors on stage.
- Sit on your knees or stand near your seat.
- Bring snacks and gum to enjoy during the show.
- Reward the cast and crew with applause when you like a song or dance and at the end of the show.
- Arrive on time so that you do not miss anything or disturb other audience members while you are being seated.
- Keep all hands and feet and items out of the aisles during the performance.

The Bremen Town Musicians

On the Adaptation

An adaptation is a change made in something so that it can fit a new use. This performance of *The Bremen Town Musicians*, is an adaptation of a story, which is meant to be told, into a play, which is meant to be performed and viewed. John Davies adapted the well-known tale so that it could be performed for an audience on stage.

Consider these questions for discussion before you attend your performance of *The Bremen Town Musicians*:



(Refer to the Original Version of the story found on Pages 19 - 20)

- What kinds of things did the authors have to consider in writing a script of the story?
- What kinds of things would they need to consider in making a musical adaptation of the story?
- Do you think the performance will be shorter or longer than a book version of the tale?
- What will the characters look like? Will they match illustrations you might have seen? What differences can you expect?
- What about the story? What changes might you expect in adapting it for the stage? Why would these changes be necessary?

After the performance, consider these questions:

- Were there any characters or events that were in the book but not in the play? Why do you think these choices were made?
- Did the changes make the story stronger or was it weaker because of them?
- What do you think the set and costume designers need to consider when bringing the book to the stage?
- What things helped to tell the story on stage?

Name: _____

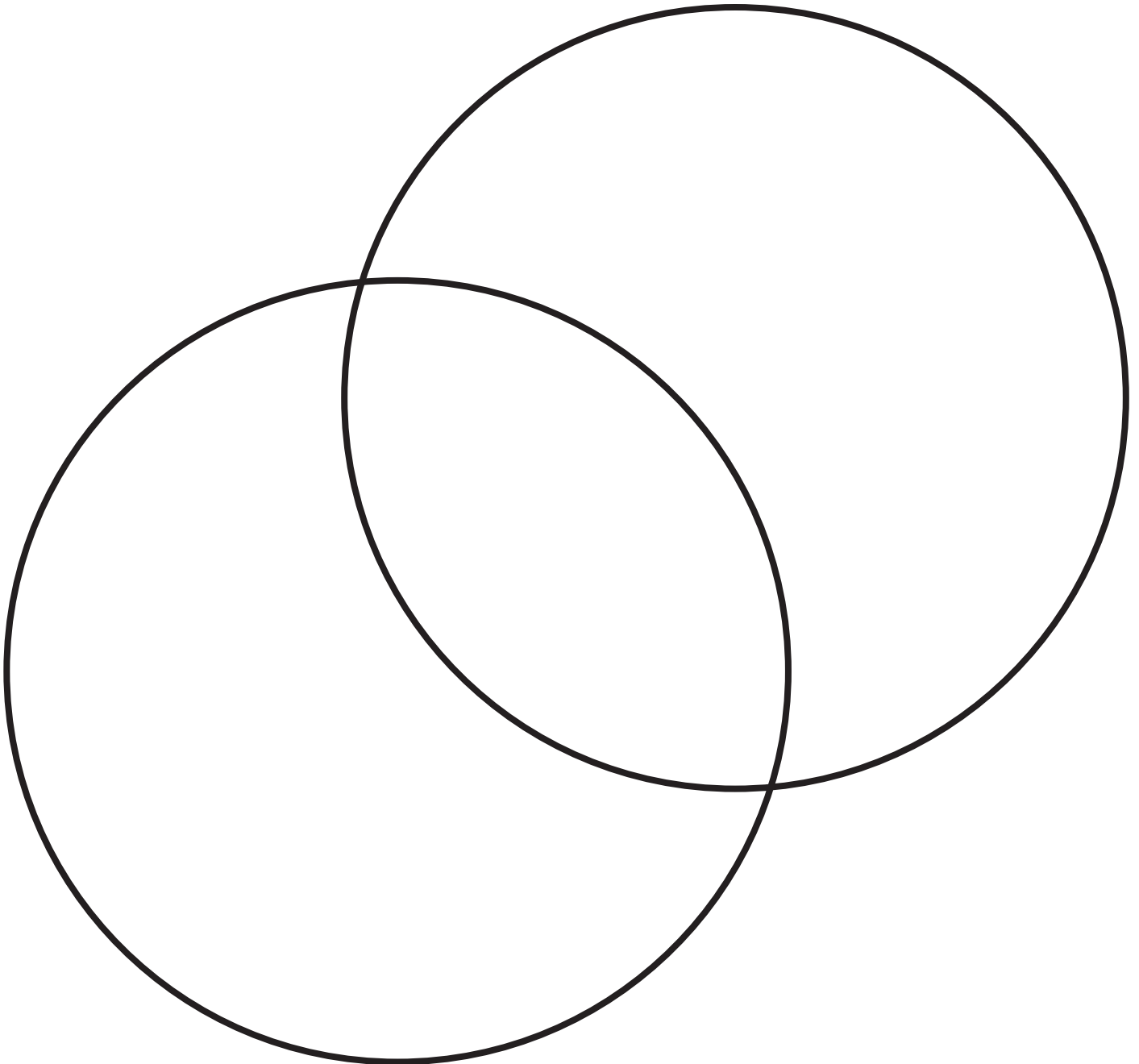
The Bremen Town Musicians

On the Adaptation



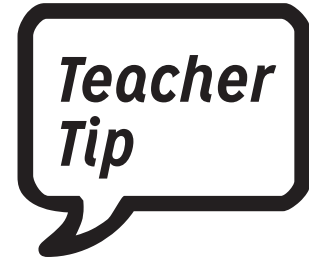
***Give it
a try!***

Use the compare and contrast template on this page to illustrate the similarities and differences between the original version and Wildwood's performance of *The Bremen Town Musicians*.



After the Performance

Hold a class discussion when you return from the performance. Ask students the following questions and allow them to write or draw pictures of their experience of *The Bremen Town Musicians*.



What was the first thing you noticed when you entered the performance? What did you notice first on the stage?

What about the set? Draw or tell about things you remember. Did the set change during the play? How was it moved or changed? Was there any space besides the stage where the action took place?

What did you think about the costumes? Do you think they fit the story? What things do you think the costume designers had to consider before creating the costumes?

Was there music in the play? How did it add to the performance?

What about the actors? Do you think they were able to bring the characters to life? Did you feel caught up in the story? What things do you think the actors had to work on in order to make you believe they were the characters?



***Give it
a try!***

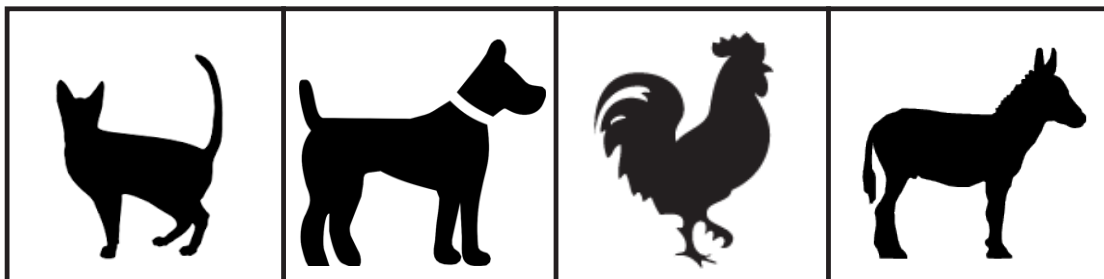
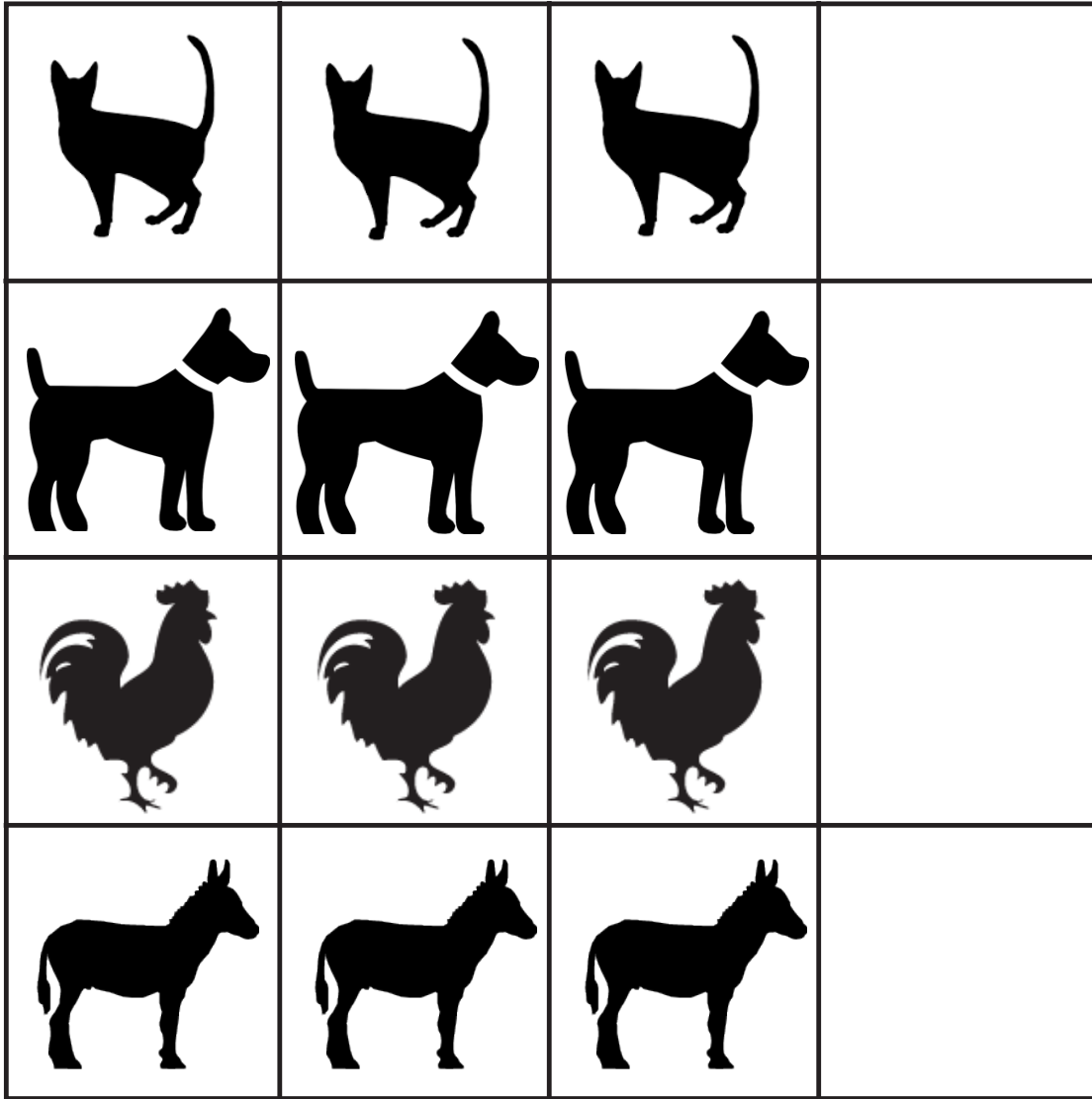
- Draw a picture of what the audience might look like from the stage. Consider your work from the viewpoint of the actors on stage. How might things look from where they stand?
- Write a letter to a cast member telling them what you liked about their character.
- Write how you think it might feel to be one of the actors. Are the actors aware of the audience? How might they feel about the reactions of the audience today? How would you feel before the play began? What about after the show ends?
- Which job would you like to try? Actor, Director, Lighting or Sound Crew Member, Stage Manager, Set Designer, Costume Designer, or another role? What skills might you need to complete your job?

Name: _____

The Bremen Town Musicians

Matching Pictures

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










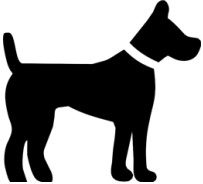


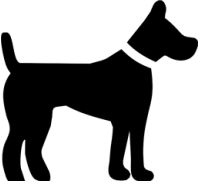


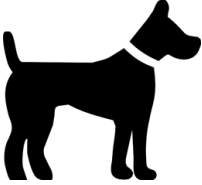








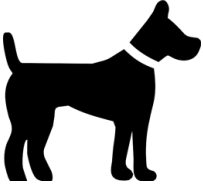


Name: _____



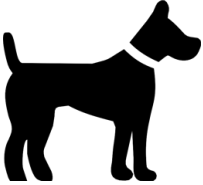
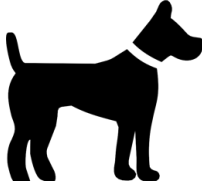

The Bremen Town Musicians

Complete Patterns

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



				
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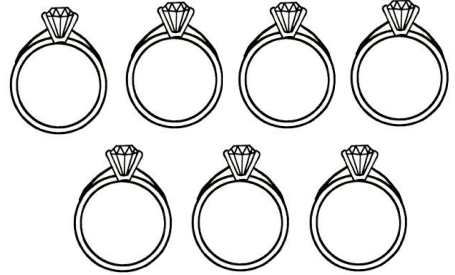
The Bremen Town Musicians

Robber's Loot Math

Solve the math problem, and draw a line connecting the problem to the picture containing the correct amount of items.



$10 - 6 =$



$3 + 3 =$

$9 - 4 =$



$2 \times 3 =$

$2 + 5 =$



$6 - 3 =$

$3 \times 1 =$



$2 \times 2 =$

$10 / 2 =$



Name: _____

The Bremen Town Musicians

Understanding the Story



1. Who are the characters in *The Bremen Town Musicians*? How are they different from each other? How are they similar?

Who is/are the hero(s)? Who is/are the villain(s)?

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

3. A story's *setting* is where the story takes place. Describe the setting of *The Bremen Town Musicians*.

The Bremen Town Musicians

Understanding the Story - pg. 2



***Give it
a try!***

4. The characters work together to overcome the obstacles they encounter along the journey. How does working as a team help them?

Can you think of a time when cooperation helped you overcome a problem?

The Bremen Town Musicians

You Be The Author



Now it is your turn to be the author. (Use more paper if necessary).

Write your own version of *The Bremen Town Musicians*. Create new characters that learn similar lessons as the characters in *The Bremen Town Musicians*. Be as creative as you like, but try to follow these guidelines:

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

Use the questions below to plan your story.

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

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

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

On a separate piece of paper, write your version of *The Bremen Town Musicians*.