



Victorian  
Opera

10<sup>TH</sup> ANNIVERSARY



# VARIOUS, MILLS & HILL ALICE'S ADVENTURES IN OPERALAND

Education Resource  
General

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**VICTORIA** Department of  
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## ALICE IN OPERALAND EDUCATION RESOURCE

### INTRODUCTION



*Alice and the White Rabbit in the backyard*

Join Alice and the White Rabbit as they are transported to Operaland, a world where the scenes and songs of Rossini's *The Barber of Seville*, Mozart's *The Magic Flute* and other much-loved operas await discovery. This enchanting new production is specially designed to introduce young children and primary school students to the joy of opera.

We continue our tradition of performing opera for young audiences by combining much-loved operatic music with the magical story of *Alice in Wonderland*. In 2015, young families and schools are invited to discover the magic of Mozart and the beauty of Rossini as they follow Alice and the White Rabbit through a brand new world called Operaland.

### VENUE AND DETAILS

Playhouse, Arts Centre Melbourne

Sung in German, French, and Italian with English surtitles.

60 minutes with no interval.

### DATES

- Saturday 23 May 2015, 11.30am\*
  - Saturday 23 May 2015, 2.00pm
  - Saturday 23 May 2015, 5.30pm
- \*Accessible performance.

### SCHOOL PERFORMANCES

- Thursday 21 May 2015, 10.00am
- Friday 22 May, 2015, 1.00pm



## TEACHER NOTES

### PREPARING YOUR STUDENTS

To prepare your students for their visit to Victorian Opera's production of *Alice's Adventures in Operaland*, we suggest that you:

- Ensure students are familiar with the story of the opera
- Introduce students to the characters, including their voice types – as per the table on page 5.
- Complete some guided listening activities – as per the activities in this resource.
- Carry out some performance activities
- Book in a preshow workshop

### SYNOPSIS

*Alice and The White Rabbit need to embark on a new adventure as they are bored. The White Rabbit tells of a place called Operaland and with the help of a little magic from the magic bells they set off.*

The first part of their adventure sees them in Egypt where they hear the story of the *Magic Flute* Quintet. Here we learn of Tamino, and the bird catcher Papageno, who has lost his speech after he told a lie. Luckily, it is restored to him by the Three Ladies. Tamino and Papageno are given a magic flute and silver bells to help them on their quest to rescue the Queen's daughter, Pamina. When Tamino and Papageno leave, Alice and The White Rabbit head to Spain.

When they arrive in Spain, they meet Figaro who is very keen to procure money. He sets about doing this by offering to help the Count meet and marry Rosina, the daughter of the wealthy Doctor Bartolo. Figaro is in fact Dr. Bartolo's barber, the famous *Barber of Seville*, and so has means to assist the Count.

Alice realises she is tired from all this adventuring and so they head to the Black Forest in Germany where we meet Hänsel and Gretel singing the Evening Prayer which helps Alice to fall asleep. She awakes rested and with The White Rabbit she sets off again, this time to Paris. Here we witness the beautiful duet between Rodolfo and Mimì from *La bohème*.

Desiring somewhere warmer this time, they head to Algiers to deal with some trouble the White Rabbit has heard about. The Quintet from *The Italian Girl in Algiers* reveals a crazy situation of confusion and mayhem that Alice and the White Rabbit manage to escape. Once again Alice wants more adventure and this time they travel to India.

Here they meet a lonely Princess Lakmé and Alice sings with her to provide her with company.

Again the bells talk to them, taking them to the magical world of Cinderella, who has finally managed to win the Prince and forgive her sisters.

Their adventure is complete and they are filled with the wonder of it.



## THE INSPIRATION AND BACKGROUND FOR ALICE'S ADVENTURES IN OPERALAND

The following is an interview with Libby Hill, Director and co-creator with Richard Mills of Alice's Adventures in Operaland.

### How is *Alice's Adventures in Operaland* an opera?

I feel it is less an opera in the sense of the whole work, and more like a tasting plate of operatic repertoire from known and lesser known works.

### How does this opera fulfil your goal in being able to bring opera to children?

It takes the pressure off finding a whole title that will engage the children who attend. It gives them little snippets of wonderful tunes sung in their original languages to sample. If one title does not appeal, it will soon be replaced by another scene.

### This opera is essentially your idea, where did the idea come from?

I created a reduction of a children's opera of *La Cenerentola* some years ago. At the conclusion of that and noting where the low points for the audience were, I felt there was scope to develop a work which travelled through many Opera Lands. It reminded me of the period I was lucky enough to work with Charles Blackman, the artist on a wonderful ballet version of *Alice's Adventures in Wonderland*. Charles was so inspiring to watch work and it seemed the natural choice.

### How have you and Richard Mills created this opera?

We spent many hours chatting about the concept and what should and should not be included. I was adamant that each scene have a country of origin with the exception of the last excerpt which I wanted to be fanciful. Then came the linking story and we came up with the concept that Alice is looking for new adventures and the White Rabbit decides to take her to Operaland via the use of the magic bells.

### What creative processes have you used?

Drafting and rewriting. Finding suitable repertoire for the voices we have in our performance group. Confiding in Phoebe Briggs, Head of Music and the

Conductor for this work. Then, all the full scores were sourced and sent to Julian Langdon who will reduce them for our smaller chamber orchestra.

### The structure of this opera is interesting. How would you describe this structure? Is it related to an already existing performance style?

I would use the term pastiche to describe the structure of this work. Metaphorically, pastiche can be used to describe a work that is either composed by several authors or motifs that are borrowed from others to create a newly-formed work. This is not commonplace in opera but is very common in theatrical works such as stand-up comedy.

### What came first in this opera, the music or the words?

Both in a similar time frame.

### You're also the director of this opera, what is your creative vision?

I would like to have each "land" displayed by using a large panel which essentially works as a door or portal for entry to the next scene. Essentially a black box performance space where each portal will form the backdrop for the scene being performed. On the back of each portal door will be a scene description in English to assist the children with foreign languages. I will have Alice and the White Rabbit as constants throughout the work but becoming some of the characters within the lands they visit.

### What have been the greatest challenges for you in creating this opera?

Ensuring that the linking story makes sense and that the audience will follow the concept. That challenge won't be fully resolved until we move into the rehearsal room and begin the process of construction. Each of the performers will add their own thoughts and we will discover errors that require reworking. It's exciting, I can't wait!

## THE SONGS IN ALICE'S ADVENTURES IN OPERALAND



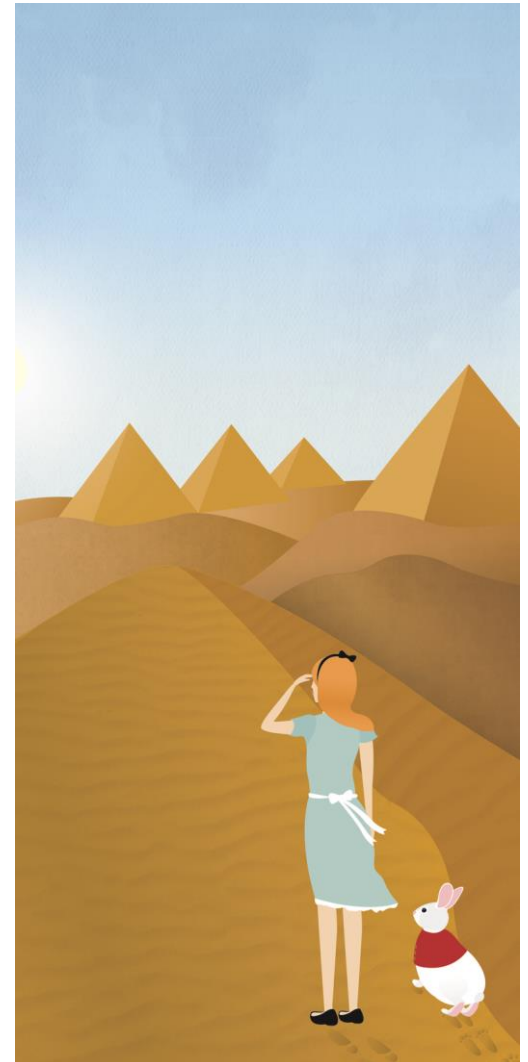


Opera and Song	Country / Language	Characters
<p>Die Zauberflöte – The Magic Flute by Wolfgang Amadeus Mozart (1791) :</p> <p>Quintet</p> <p><a href="#">In German</a></p> <p><a href="#">In English</a></p>	<p>Egypt</p> <p>German</p>	<ul style="list-style-type: none"> <li>• Papageno</li> <li>• Tamino</li> <li>• Drei Damen (3 Ladies)</li> </ul>
<p>Il Barbiere di Siviglia – The Barber of Seville by Gioacchino Antonio Rossini, (1816)</p> <p>Duet</p> <p><a href="#">In Italian</a></p>	<p>Spain</p> <p>Italian</p>	<ul style="list-style-type: none"> <li>• Figaro</li> <li>• Count</li> </ul>
<p>Hänsel und Gretel – Engelbert Humperdinck, (1893):</p> <p>Evening Prayer – Duet</p> <p><a href="#">In German</a></p> <p><a href="#">In English</a></p> <p><a href="#">Follow the musical notation</a></p>	<p>Germany</p> <p>German</p>	<ul style="list-style-type: none"> <li>• Hänsel</li> <li>• Gretel</li> </ul>
<p>La bohème by Giacomo Puccini (1896):</p> <p>Duet</p> <p><a href="#">In Italian</a></p>	<p>France</p> <p>Italian</p>	<ul style="list-style-type: none"> <li>• Mimì</li> <li>• Rodolfo</li> </ul>
<p>L’Italiana in Algeri - The Italian Girl in Algiers by Gioacchino Antonio Rossini, (1808):</p> <p>Quintet</p> <p>(no YouTube recording)</p>	<p>Algiers</p> <p>Italian</p>	<ul style="list-style-type: none"> <li>• Mustafà, Isabella</li> <li>• Taddeo, Lindoro</li> <li>• Elvira</li> </ul>
<p>Lakmé by Léo Delibes (1883):</p> <p>Flower Duet</p> <p><a href="#">In French</a></p> <p><a href="#">With Joan Sutherland</a></p> <p><a href="#">With translation</a></p>	<p>India</p> <p>French</p>	<ul style="list-style-type: none"> <li>• Lakmé</li> <li>• Mallika</li> </ul>
<p>La Cenerentola - Cinderella by Gioacchino Antonio Rossini (1816):</p> <p>Finale</p> <p><a href="#">In Italian</a></p> <p><a href="#">In Italian</a></p>	<p>Italy</p> <p>Italian</p>	<ul style="list-style-type: none"> <li>• Cenerentola</li> <li>• Don Magnifico,</li> <li>• Clorinda, Tisbe</li> <li>• Dandini</li> </ul>

## THE CHARACTERS, CAST AND VOICE PARTS



Character	Cast member	Voice part
Alice	Emma Muir-Smith	• Mezzo-soprano
White Rabbit	Michael Petruccelli	• Tenor
Tamino	Michael Petruccelli	• Tenor
Papageno	Matthew Tng	• Baritone
1 <sup>st</sup> Lady	Cristina Russo	• Soprano
2 <sup>nd</sup> Lady	Kate Amos	• Soprano
3 <sup>rd</sup> Lady	Emma Muir-Smith	• Mezzo-soprano
Figaro	Nathan Lay	• Baritone
Count	Michael Petruccelli	• Tenor
Rodolfo	Carlos E. Bárcenas	• Tenor
Mimi	Kate Amos	• Soprano
Mustafà	Nathan Lay	• Bass
Isabella	Elizabeth Lewis	• Contralto
Lindoro	Michael Petruccelli	• Tenor
Taddeo	Matthew Tng	• Baritone
Elvira	Cristina Russo	• Soprano
Hänsel	Emma Muir-Smith	• Mezzo-soprano
Gretel	Cristina Russo	• Soprano
Lakmé	Cristina Russo	• Soprano
Mallika	Emma Muir-Smith	• Mezzo-soprano
Cenerentola	Elizabeth Lewis	• Contralto



*Alice and the White Rabbit in Egypt*



## PRE-VISIT EXPLORATIONS AND ACTIVITIES FOR TEACHERS AND STUDENTS

### An Introduction to Opera - Frequently Asked Questions

- See the resource on our website [here](#)

### Activity 1 – Get to know the original story

Read the original story of Alice in Wonderland with your students [here](#).

Discuss the story with the class – where Alice and The White Rabbit might go and what they might do if they went on a different adventure.

These could be further developed with the Extension Unit - Create your own adventure story, below.

### Activity 2 – Listen to the music

You can show a sample of the songs in Alice’s Adventures in Operaland songs from YouTube as per the table above. Below are the descriptions of the songs, in italics, as per the libretto.



### The Magic Flute by Mozart

- **White Rabbit:** A magical kingdom, ruled by a bossy wicked Queen of the Night where ladies have punished poor Papageno for telling fibs to his new-found friend the Prince.

### The Barber of Seville by Rossini

- **Alice:** Isn’t there a famous Barber of Seville?
- **White Rabbit:** Indeed Alice there is and, like barbers everywhere, he’s always looking for more money.
- **Alice:** I’d like to see that. Can we go to Seville, Rabbit?
- **White Rabbit:** Yes, but in order to meet Figaro – this famous barber – I will be the noble Count Almaviva and you’ll see how he tries to worm money out of me
- **Alice:** Why does he do that?
- **White Rabbit:** Well, the Count, me, wants to meet a girl called Rosina. He’s seen her in a window and is smitten– to speak romantically. Figaro, that’s the Barbers name, tries to worm money out of me for setting the meeting up.
- **Alice:** O Rabbit, love is more important than money...
- **White Rabbit:** Indeed Alice, look and learn...



## Hänsel and Gretel by Humperdinck

- **White Rabbit:** Well here we are in the Black Forest of Germany
- **Alice:** White Rabbit, who are you now? And who is that little boy?
- **White Rabbit:** I am the Sandman, who helps the children to sleep. That boy is Hänsel and you will be his sister Gretel. It's time for you to say a night time prayer.
- **Alice:** How restful and beautiful.

## La bohème by Puccini

- **White Rabbit:** Well Alice here we are – in Paris
- **Alice:** Magic Bells, Please tell me who that couple is? Oh I see, it's winter and it's Christmas Eve and Rodolfo and Mimi have fallen in love – Oh Rabbit, they are so beautiful, let's hear them sing.

## The Italian Girl in Algiers – by Rossini

- **White Rabbit:** Oh Alice, it's so complicated: there's Mustafà – the great ruler of Algiers, Isabella – an Italian girl, a tourist who has been shipwrecked – then there's Taddeo – an older Italian servant of Mustafà – then there's Elvira – the wife of Mustafà. Now Mustafà wants to distract Taddeo away from Isabella – because he wants her for a new wife.
- **Alice:** Rabbit, I'm so confused.
- **White Rabbit:** Yes Alice – but don't interrupt – otherwise I'll never finish. Now Bells, where was I? Ah yes, now Isabella is quite pleased because old Taddeo is a bit of a nuisance. Then Lindoro flatters Mustafà, telling him that Isabella is quite keen on him and likes him. Mustafà is vain and is happily deceived. Meanwhile Taddeo just won't go away (he is supposed to go when Mustafà sneezes) but won't budge. Meanwhile coffee is served as Isabella had invited Elvira, Mustafà's wife, to join the gossip. Mustafà is furious, so is Elvira, Lindoro isn't too happy either, as he was a former boyfriend of Isabella who seems to be flirting with Mustafà, and Taddeo is just confused. So Alice there you have it.

## Lakmé – by Delibes

Lakmé and her serving girl sing about their day and what they see around them.

## Cinderella – by Rossini

- **White Rabbit:** Bells, tell us the story – Oh Cinderella has found her prince – she forgives her sisters and step-father – she wants everybody to be happy and forgives them for their selfish wickedness – isn't she nice. Yes Bells, it is important to forgive others.





Discuss the following questions with the students.

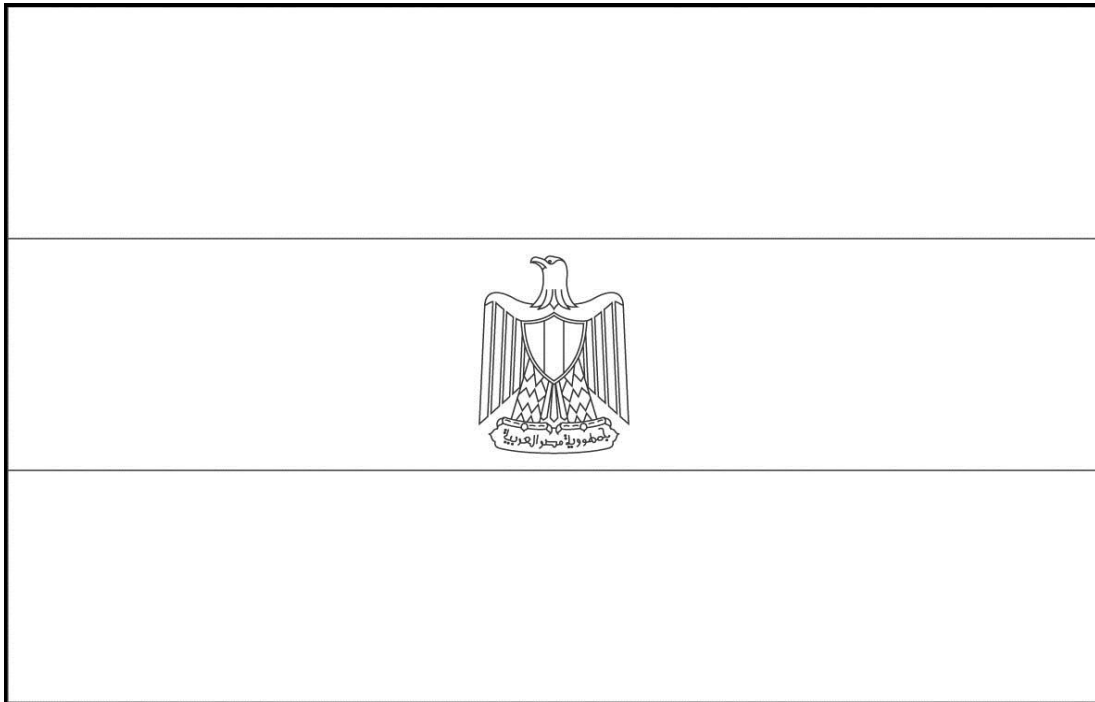
- What language is the song sung in?
- How do you know it is in that language?
- What are some words you know in that language?
- Which characters are in the song?
- What is the story of the song?
- Who is the composer of the song?
- Where is the composer from?
- When was this song written?

### Activity 3 - The countries of Alice's Adventures in Operaland

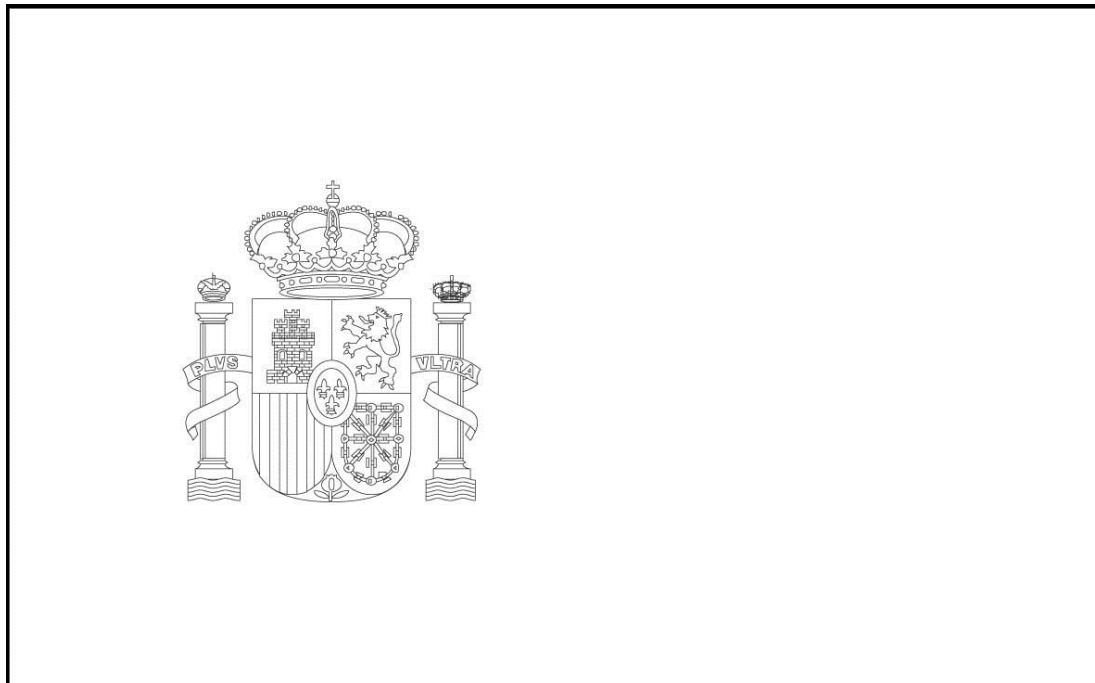
Research and colour in the flags visited by Alice and the White Rabbit.

With credit to <http://www.flags-to-print.com>

Egypt



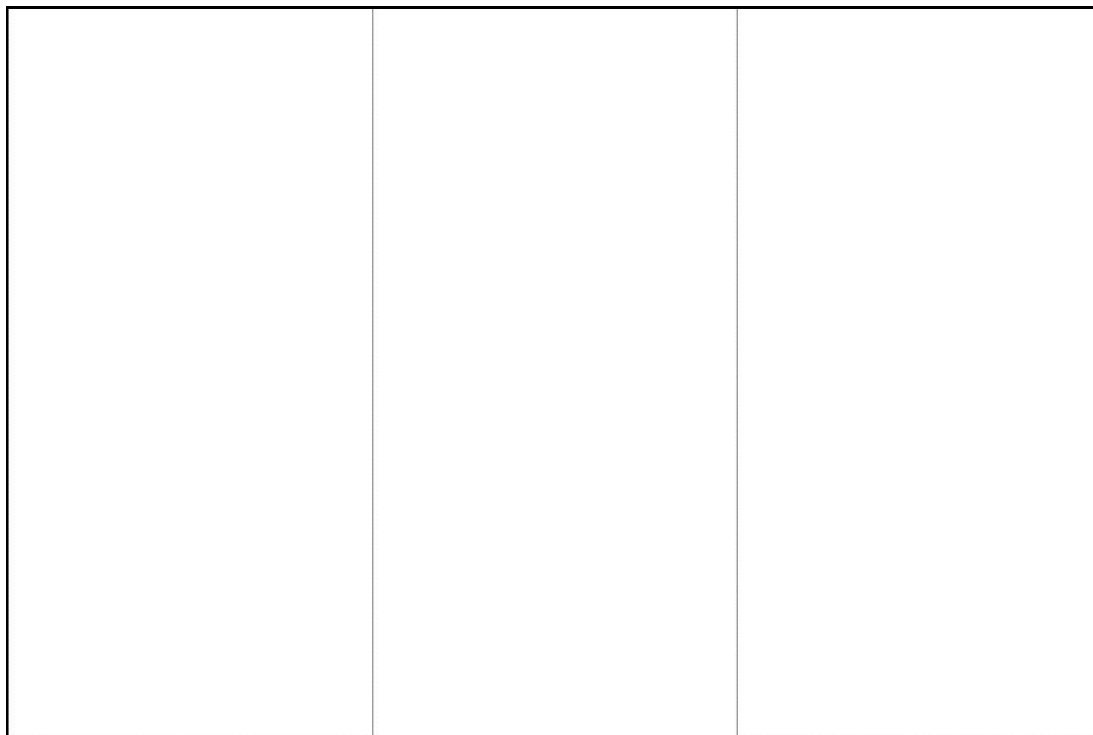
Spain



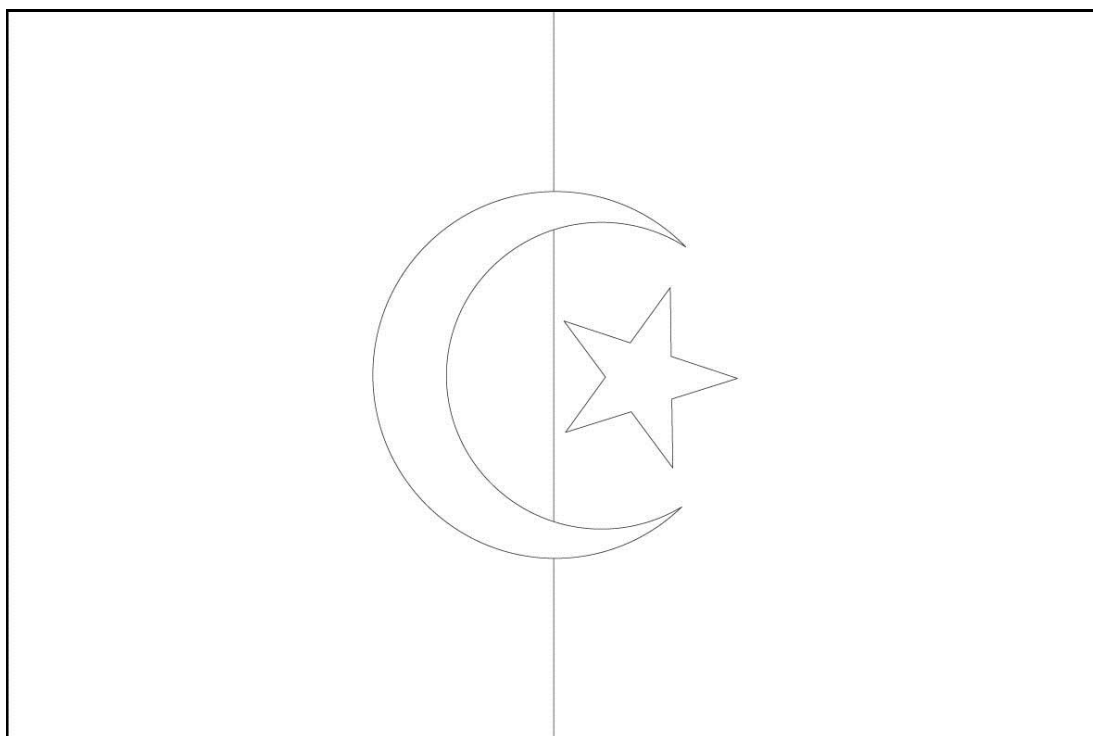
Germany



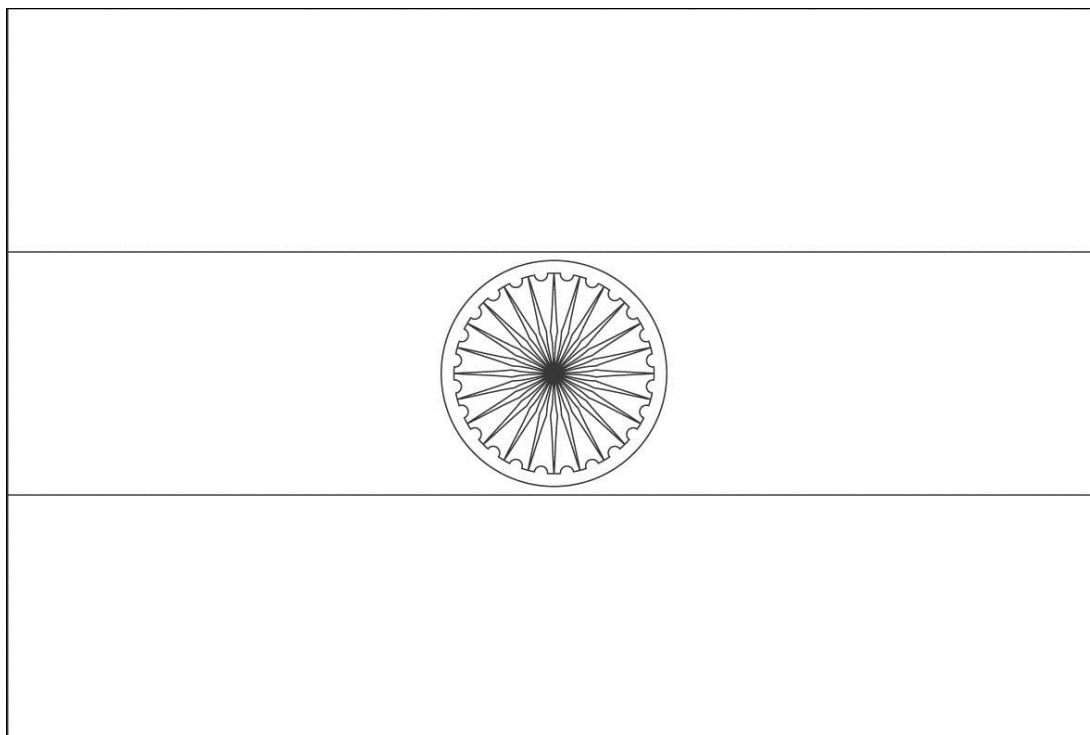
Paris - France



Algiers - Algeria



India



- What do the colours and symbols on these flags represent?
- What do you know about these countries?
- Research some common facts about these countries. National sport, language spoken, animals, hobbies, fashion, climate etc.





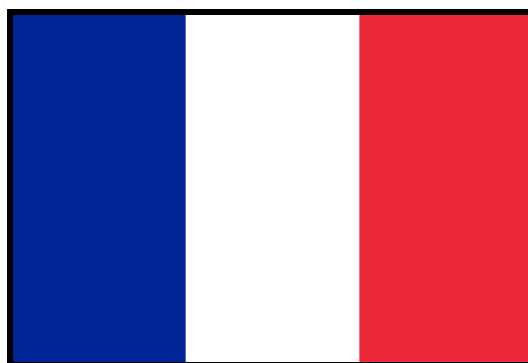
Egypt



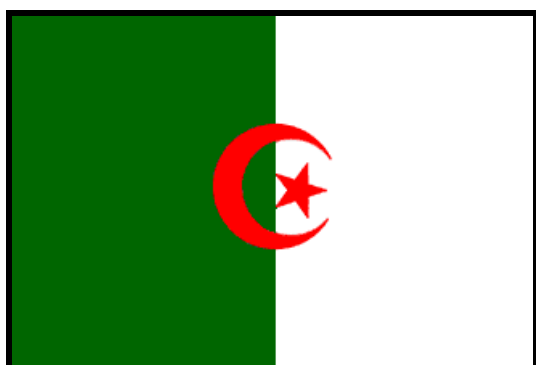
Spain



Germany



France



Algeria



India





### Activity 4 – Learn a song from Alice’s Adventures in Operaland

Teach your students the music and words to Hänsel and Gretel’s Evening Prayer.

Included below are the lyrics in German, with the English translation – please see the YouTube link [here](#) to assist you with the task.

NB – the English translation allows some flexibility in translation to create the correct rhythm and rhyme with the music.



### Hänsel and Gretel Evening Prayer

Abends will ich Schlafen gehn, Vierzehn Engel um mich stehn

*When at night I go to sleep, fourteen angels watch do keep*

Zwei zu meinen Häupten, zwei zu meinen Füßen

*Two stand here beside me, two stand here to guide me*

Zwei zu meiner Rechten, zwei zu meiner Linken

*Two are on my right hand, two are on my left hand*

Zwei die mich decken, zwei die mich wecken,

*Two more come to wake me, two more come to take me*

Zwei die mich weisen zu Himmels Paradeisen.

*Two more gently beckon and light the path to heaven.*



## EXTENDED UNITS OF WORK

### Extension Task 1 - Create your own adventure story (before or after seeing the show)

- Discuss the following with the students:
- What is an adventure?
- What made Alice’s story an adventure?
- What makes a good adventure?
- Where can adventures happen?
- What adventures have you been on?
- How do you feel when you are on an adventure?
- What are some examples of books or films that are adventure stories?

Ask the students to write an adventure story. Let them think about whether to put themselves into the adventure or to use a made up character.

### Extension Task 2 - Create your own mini Singspiel (before or after seeing the show)

- Choose 5 – 10 songs that you are already working on with your students at school. The number of songs you choose will vary as to the age and experience of the students you have.  
E.g. you might choose nursery rhymes or One Direction or Katy Perry songs

With your students create a linking adventure story that would allow the songs to be featured. You could use the idea of Alice and the White Rabbit going on an adventure and give it an appropriate title, such as Alice’s Adventures into Nursery Land, as per the example provided.

Attached on pages 15 – 17 is an example you can photocopy to get you started.

### Extension Task 3 – Explore the stage elements of Music Theatre (after seeing the show)

Break the students into groups and ask them to choose a story that they all know well. Then in their groups they are to come up with a series of designs/drawings for their chosen elements if they were going to put the production on a stage.

Ask the students what they understand about each of the following elements:

- **Set** – The set is the element that provides the sense of place for the production. This can include painted backdrops or projections such as a mountain scene, set pieces such as a house, or walls and the furniture in them. The set might be stylistic such as a simple couch to represent a house and an outdoor streetlight to represent being outside. The set can also be highly realistic and look exactly like the place or room that the production is set in.
- **Costume** – These are the outfits that the performers wear. These are usually designed to create an overall look for the show, in conjunction with all the other designers.
- **Makeup** – This is designing how the performers’ faces will look. Mostly the performers will be putting on a base foundation and the usual makeup to highlight features. In productions where the setting is unusual, fantastical or when the character is much older, more elaborate makeup will be required.
- **Lighting** – This can be essential for a successful production. The lighting has two purposes, to light the performers so the audience can see them and to assist in the creation of the mood and feel of the production. Most productions use specialised stage lighting. Lighting is also designed to include the angles of the lamp and the colour of the gels.
- **Sound** – This can refer to the placing of microphones on the performers to amplify their voices through to the use of recordings for sound effects, music or other effects to create mood.



## Extended Task 2 - Singspiel example Nursery Rhymes



*Nursery Rhyme Singspiel from nursery rhymes and D. Vanderwerp*

Decide on a group of students who will sing the songs and a smaller group to act out the script. Characters – allow the class to come up with the names of the main characters, these are identified in this example as A, B, C, D, E, F, and Boy. For Example, they might decide to make them characters from The Farmer in the Dell.

### The Farmer in the Dell

**A:** I have written a letter to my love, I need to go to the letter box to post it.

**B:** Yes you must, but you could take a few friends to help you on your way.

**A:** Who shall I take?

**B:** Maybe you can take your friends from the farm!

(The number of verses could relate to the number of characters you want to add)

The farmer in the dell  
The farmer in the dell  
Hi-ho, the derry-o  
The farmer in the dell

The child takes a nurse  
The child takes a nurse  
Hi-ho, the derry-o  
The child takes a nurse

The dog takes a cat  
The dog takes a cat  
Hi-ho, the derry-o  
The dog takes a cat

The farmer takes a wife  
The farmer takes a wife  
Hi-ho, the derry-o  
The farmer takes a wife

The nurse takes a cow  
The nurse takes a cow  
Hi-ho, the derry-o  
The nurse takes a cow

The cat takes a mouse (or rat)  
The cat takes a mouse  
Hi-ho, the derry-o  
The cat takes a mouse

The wife takes a child  
The wife takes a child  
Hi-ho, the derry-o  
The wife takes a child

The cow takes a dog  
The cow takes a dog  
Hi-ho, the derry-o  
The cow takes a dog

The mouse takes the cheese  
The mouse takes the cheese  
Hi-ho, the derry-o  
The mouse takes the cheese

The cheese stands alone  
The cheese stands alone  
Hi-Ho, the derry-o  
The cheese stands alone

**B:** Now that you have your friends with you, off you go.

**A:** Come on friends.



## A Tisket a Tasket

A-tisket, a-tasket  
A green and yellow basket  
I wrote a letter to my love  
And on the way I dropped it  
I dropped it  
I dropped it  
Yes, on the way I dropped it  
A little boy he picked it up  
And put it in his pocket.

*They get to the post box and A can't find the letter*

- A** I've lost the letter. I will need to find the little boy and get the letter back.
- C** There's Humpty Dumpty, maybe he's seen the boy.

## Humpty Dumpty

Humpty Dumpty sat on a wall.  
Humpty Dumpty had a great fall.  
All the king's horses and all the King's men  
Could not put Humpty together again.

- A** Well, he's no help at all what shall I do now?
- D** Maybe the Three Mice will know?

## Three Blind Mice

Three blind mice, three blind mice,  
See how they run, see how they run!  
They all ran after the farmer's wife,  
Who cut off their tails with a carving knife?  
Did you ever see such a thing in your life?  
As three blind mice?

- A** They weren't much help at all either. I'm never going to find the letter.
- E** I can see a spider, spiders see things too, maybe she saw the boy?

## Itsy Bitsy Spider

The itsy bitsy spider went up the water spout.  
Down came the rain, and washed the spider out.  
Up came the sun, and dried up all the rain,  
And the itsy bitsy spider went up the spout again.

- A** The spider didn't see anything either.
- F** Little Miss Muffet has been here all along, Have you seen the boy?

## Little Miss Muffet

Little Miss Muffet sat on a tuffet  
Eating her curds and whey  
Along came a spider  
Who sat down beside her  
And frightened Miss Muffet away.

- A** All this searching, I'm getting thirsty?
- C** Maybe we can have a cup of tea?

## I'm a little Teapot

I'm a little teapot  
Short and stout  
Here is my handle  
Here is my spout  
When I get all steamed up  
Hear me shout  
Just tip me over and pour me out!

I'm a special teapot  
Yes, it's true  
Here's an example of what I can do  
I can turn my handle into a spout  
Just tip me over and pour me out!



*The teapot pours out tea for all the friends.*

- A** That was just what I needed, but can we please keep looking for the boy?  
**D** The teddy bears are here. Let's ask them.

## Teddy Bear Teddy Bear

Teddy bear, teddy bear,  
 Turn around!  
 Teddy bear, teddy bear,  
 Touch the ground!  
 Teddy bear, teddy bear,  
 Jump up high!  
 Teddy bear, teddy bear,  
 Touch the sky!

Teddy bear, teddy bear,  
 Bend down low!  
 Teddy bear, teddy bear,  
 Touch your toes!  
 Teddy bear, teddy bear,  
 Turn out the light!  
 Teddy bear, teddy bear,  
 Say good night!

- D** The teddy bear has made me sleepy.  
**E** I don't want to search anymore, our parents will be getting worried.  
 Come on let's go home.  
**A** But what about the letter?  
**F** Let's ask the owl.

## A wise old owl

A wise old owl lived in an oak.  
 The more he saw the less he spoke.

The less he spoke the more he heard.  
 Why can't we all be like that wise old bird?

- A** Owl, have you seen the boy with my letter? Please?  
**OWL** There, there he is.  
*Owl points to the boy who has wandered by.*  
**A** Have you got my letter?  
**Boy** What do you mean?

## A Tisket a Tasket

A-tisket, a-tasket  
 A green and yellow basket  
 I wrote a letter to my love  
 And on the way I dropped it  
 I dropped it

I dropped it  
 Yes, on the way I dropped it  
 A little boy he picked it up  
 And put it in his pocket.

- A** Have you got my letter, please?  
**Boy** Not any more, I posted it.





## THE TEACHING AND LEARNING ACTIVITIES IN RELATION TO AUSVELS

### Introduction to the Arts

The Arts are unique, expressive, creative and communicative forms that engage students in critical and creative thinking and help them understand themselves and the world. In every society the Arts play a pivotal role socially, economically and culturally. The Arts encourage the development of skills and the exploration of technologies, forms and processes through single and multimodal forms. They fuel the exploration of ideas that cross the gamut of human emotions and moods through holistic learning using cognitive, emotional, sensory, aesthetic, kinaesthetic and physical fields.

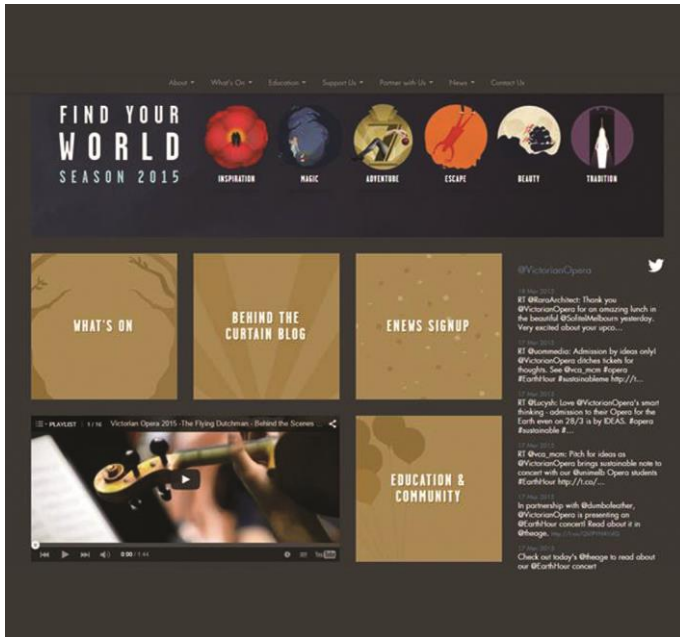
[www.ausvels.vcaa.vic.edu.au/The-Arts/Overview/Introduction](http://www.ausvels.vcaa.vic.edu.au/The-Arts/Overview/Introduction)

Domain	Activity/Extension Task
The Arts	Activity 2 – Listen to the music Activity 4 – Learn a song from Alice’s Adventures in Operaland Extension Task 2 – Create your own mini Singspiel
Communication	Activity 2 – Listen to the music Activity 3 – The Countries of Alice’s Adventures in Operaland Extension Task 2 – Create your own mini Singspiel
Design, Creativity And Technology	Extension Task 3 – Explore the stage elements of Music Theatre
English	Activity 1 – Get to know the story Extension Task 1 – Create your own adventure story
The Humanities	Activity 3 – The Countries of Alice’s Adventures in Operaland Activity 4 – Learn a song from Alice’s Adventures in Operaland
Interpersonal Development	Extension Task 2 – Create your own mini Singspiel Extension Task 3 – Explore the stage elements of Music Theatre
Thinking Processes	Extension Task 2 – Create your own mini Singspiel Extension Task 3 – Explore the stage elements of Music Theatre



## EXTEND YOUR OPERA EXPERIENCE

Visit our website to explore behind-the-scenes, sign up to workshops and browse through our resources online [victorianopera.com.au/education](http://victorianopera.com.au/education).



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  - A Tisket a Tasket: <http://www.nurseryrhymes.org/a-tisket-a-tasket.html>
  - Humpty Dumpty: <http://www.nurseryrhymes.org/humpty-dumpty.html>
  - Three Blind Mice: <http://www.nurseryrhymes.org/three-blind-mice.html>
  - Teddy Bear Teddy Bear: <http://www.nurseryrhymes.org/teddy-bear-teddy-bear.html>
  - Little Miss Muffet: <http://www.nurseryrhymes.org/little-miss-muffet.html>
  - Itsy Bitsy Spider: <http://www.nurseryrhymes.org/itsy-bitsy-spider.html>
  - I'm a Little Teapot: <http://www.nurseryrhymes.org/im-a-little-teapot.html>
  - A Wise Old Owl: <http://www.nurseryrhymes.org/a-wise-old-owl.html>
  
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- Il Barbiere di Siviglia –
  - In Italian <https://www.youtube.com/watch?v=lgeL3xiHfDs>
  
- Hänsel und Gretel –
  - In German <https://www.youtube.com/watch?v=V6Fr3l4fUAo>
  - In English <https://www.youtube.com/watch?v=MNf4m0lBpSI>
 Follow the musical notation
  - [https://www.youtube.com/watch?v=\\_0qyhRmpOYU](https://www.youtube.com/watch?v=_0qyhRmpOYU)
  
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  - with Joan Sutherland <https://www.youtube.com/watch?v=1xuzkPjhNAo>
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