

JACK AND THE BEANSTALK

A One Act Opera For Children

Presented by Opera Unlimited

Music
by

Sir Arthur Sullivan

Libretto and adaptation by

John Davies

STUDY GUIDE

Performances by permission of John Davies

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Some material herein obtained from UK Opera Theater

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Opera Unlimited Outreach Program

Educational Objectives:

- To make the arts accessible to children of all ages.
- To introduce students to the fundamental components of opera.
- To introduce students to basic operatic terminology.
- To cultivate an understanding for and an appreciation of opera.
- To help students identify with fictional characters in human situations as a means of understanding themselves and others.
- To EDUCATE and ENTERTAIN!

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TO THE TEACHERS

This Teacher Guide is for use by classroom and music teachers in anticipation of a performance of *Jack and the Beanstalk* by Opera Unlimited's Outreach Program.

This guide is designed to benefit both the student and educator for the development of an inter-disciplinary approach to opera education. The activities provided in the teacher guide assist students to actively listen and observe live opera. 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 in the many disciplines that are included. Please feel free to copy or adapt any part of the guide for use your students. Although our production of *Jack and the Beanstalk* stands on its own merit, a prepared student will better understand and more fully appreciate our presentation.

We at Opera Unlimited 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 humanity.

We sincerely hope that your and your student's experience with this Opera Outreach Program will be genuinely rewarding, providing the catalyst for a lifelong appreciation of opera and the many art forms that combine to make this unique experience.

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Core Content

Opera Unlimited's Educational Outreach Program strives to address New Mexico Learning Goals and Academic Expectations for Arts and Humanities for Dance, Music, Theatre, Visual Arts, and the National Standards for Arts Education.

Core Academic Standards – Arts and Humanities – Primary

The processes of creating, performing and responding to the arts provide a basis for deep understanding and appreciation of the arts.

Creating involves planning and creating new music, dance, drama/theatre or visual arts, or it may involve improvising in music, dance or drama/theatre. Improvising is the composing of new music, reciting/acting new dramatic material, or creating new dance movements on the spur of the moment.

Performing is limited to the performing arts of music, dance and drama/theatre. Performing involves presenting previously created works for an audience. Although the process of performing involves following a creative plan conceived by a composer, playwright or choreographer, there is still opportunity for creative interpretations in the performance.

Responding to the arts involves responses on multiple levels. The arts are a tool for communication and are capable of delivering meaning through literal and emotional content. Responding to the emotional content of artworks involves actually feeling the emotion(s) set forth by the creator. Responding can also involve intellectual analysis of works of art in regard to their design, effectiveness and quality.

Academic Expectations The arts reflect time, place and society and offer a mirror to the human experience. The powerful communication qualities of the arts also enable them to be a factor that can drive the human experience. Study of historical and cultural contexts in the arts is an essential and integral part of instruction across all the art forms and across all grade levels.

Big Idea: Humanity in the Arts

The arts reflect the beliefs, feelings, and ideals of those who create them. Experiencing the arts allows one to experience time, place and/or personality. By experiencing the arts of various cultures, students can actually gain insight into the beliefs, feelings and ideas of those cultures. Students also have the opportunity to experience how the arts can influence society through analysis of arts in their own lives and the arts of other cultures and historical periods. Studying the historical and cultural stylistic periods in the arts offers students an opportunity to understand the world past and present, and to learn to appreciate their own cultural heritage. Looking at the interrelationships of multiple arts disciplines across cultures and historical periods is the focus of humanities in the arts.

Academic Expectations

Students have knowledge of major works of art, music, and literature and appreciate creativity and the contributions of the arts and humanities.

In the products they make and the performances they present, students show that they understand how time, place, and society influence the arts and humanities such as languages, literature, and history.

Through the arts and humanities, students recognize that although people are different, they share some common experiences and attitudes.

MEET THE COMPOSER

Sir Arthur Seymour Sullivan (13 May 1842 – 22 November 1900) was an English composer of Irish and Italian ancestry. He is best known for his series of 14 operatic collaborations with the dramatist W. S. Gilbert, including such enduring works as *H.M.S. Pinafore*, *The Pirates of Penzance* and *The Mikado*. Sullivan composed 23 operas, 13 major orchestral works, eight choral works and oratorios, two ballets, incidental music to several plays, and numerous hymns and other church pieces, songs, and piano and chamber pieces. The best known of his hymns and songs include "Onward Christian Soldiers" and "The Lost Chord". Sullivan died at the age of 58, regarded as the finest British composer of the 19th century. His comic opera style served as a model for the generations of musical theatre composers that followed, and his music is still frequently performed, recorded and imitated.

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Meet the Authors

"Jack and the Beanstalk" is a British fairy tale. The earliest known appearance in print is Benjamin Tabart's moralized version of 1807. "Felix Summerly" (Henry Cole) popularized it in *The Home Treasury* (1842), and Joseph Jacobs rewrote it in *English Fairy Tales* (1890). Jacobs' version is most commonly reprinted today and it is believed to be closer to the oral versions than Tabart's because it lacks the moralizing.

Joseph Jacobs (29 August 1854 – 30 January 1916) was a folklorist, literary critic and historian. His works included contributions to the Jewish Encyclopedia, translations of European works, and critical editions of early English literature. Jacobs wrote for journals and books on the subject of folklore and produced a popular series of fairy tales.

Jacobs was born in Australia. He was educated at Sydney Grammar School and at the University of Sydney, where he won a scholarship for classics, mathematics and chemistry. He did not complete his studies in Sydney, but left for England at the age of 18 and entered St John's College, Cambridge. He graduated with a B.A. in 1876, and in 1877, studied at the University of Berlin. In 1900, he accepted an invitation to become revising editor of the Jewish Encyclopedia, which was then being prepared at New York, and settled permanently in the United States. Jacobs died on January 30, 1916.

John Davies (lyrics and story adaptation) 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 Boston Opera. 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 *Three Little Pigs*, *Never Tickle a Mule*, *The Billy Goats Gruff*, *Jack and the Beanstalk*, *Little Red's Most Unusual Day*, and *Pinocchio*.

JACK AND THE BEANSTALK

Our Tale

Scene 1: Jack's Magic Garden

Our story begins with the introduction of our main character, Jack B. Nimble. He describes the many famous Jack's that we all know and love. For example, we have Jack O. Lantern, Lumber Jack, Jack of Spades, and Jack and Jill. Jack continues with his story and tells us that he is always prepared, especially if he meets a giant.

Next we meet Jack's mother and their cow Snickers. Unfortunately, Snickers is old and has no milk. Jack's mother tells Jack to take Snickers to town and sell her for money to buy food. On the way to town, Jack meets a strange man.

Scene 2: The Road to Town

The strange man on the road to town is the Trouble Man. He tells Jack that anyone can put their troubles into his sack and he will never give them back. The Trouble man also will give you a bean or two for your troubles. As the Trouble Man observes Snickers, he decides that he will buy the old cow and pays Jack five beans. Jack questions this form of payment but the Trouble Man tells him that the beans are worth more than money. When Jack tells his mother what he has done, she is very unhappy with him.

Scene 3: Insides Mom's House

Jack's mother tells him that the Trouble Man has cheated him. She also reminds him that he should never talk to strangers. Jack is very sorry that he has made

this mistake. Jack and his mom go to bed after his mom throws the beans in the backyard.

Many things happen during the night, particularly behind Jack's cottage. The magic beans begin to grow and they are making a lot of noise, Jack and his mom wake to feel the whole house shaking and are very afraid. Jack goes outside to check out the problem.

Scene 4: Inside the Cloud Castle

Jack and his mother discover that the beans have grown into a giant beanstalk. Jack decides to explore the beanstalk and there he meets the Giant.

The Giant thinks that he smells the blood of an Englishman. Jack and the Giant's wife hide while he sings his song. Then, Jack sneaks away. The giant tells his wife how bad he is and wonders why. After that, he goes to his treasure chest and leaves his wife alone.

Jack returns and begs the Giant's wife for food. The wife gives it to him and tells him to leave quickly as the Giant can smell him. Jack hides in many places but the Giant can still smell him. The Giant's wife tells the Giant that no one is there and that he is in fact stupid. The Giant still believes that someone is around.

Jack disguises himself with a sheet over his head and reveals himself to the Giant. Jack makes scary sounds and uses a stick for a sword as he introduces himself as "Sir Smarty Pants." He tells the Giant to give him a piece of gold. The Giant confesses to Jack that he stole the gold and proceeds to tell Jack his story.

The Giant confesses that he stole a golden chicken from a farmer named Squire B. Nimble. This man had a pretty wife and a baby boy named Jack. The Giant's wife and Jack are shocked at the Giant's confession. Jack tells the Giant that his name is Jack. The Giant chases Jack and they threaten to harm each other.

Jack sneaks up to the Giant and asks him to step aside so that he can leave. The Giant moves aside and then realizes what he has done. He proceeds to chase Jack a second time.

Scene 5: Terra Firma (on the ground)

Jack is back at home. He gives the beanstalk forty whacks with his ax and it comes tumbling down. The Giant also falls to the ground.

The Giant does not remember his name or why he lived in the sky. Suddenly, his memory does come back and he remembers that he was really mean to people. He also now realizes that he is all alone.

Jack and his mother approach the Giant and he begs for forgiveness and understanding. They don't want to give it to him but eventually they do. The Giant promises to be a good Giant and follow the golden rule – *You must treat other people the way that you would want other people to treat you.*

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Investigate the Opera

WHAT DOES THE WORD OPERA MEAN?

The meaning of the word “opera” comes from the Latin word “opus” which means a “work.” What is a “work?” It is something that a person makes or thinks up. 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 combines many kinds of performances. Opera = many works that are combined together. In opera there is a symphony orchestra, a dramatic play or comedy, singing and acting, scenery, costumes, special lighting and sometimes dancing.

WHERE DID OPERA BEGIN?

Opera was created 400 years ago in *Florence, Italy*. In 1597 a composer named *Jacopo Peri* wrote a play that was sung throughout instead of spoken. He did this because he was trying to write a play the way the ancient Greeks did. During this time period educated people were trying to learn all they could about the world of ancient Greece and imitate it. This first opera was about a character in Greek mythology and was called *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 in to create the costumes, lights, sets and makeup for an opera production. As the actual performance approaches, the singers have dress *rehearsals* where they get to wear their new costumes and perform in front of the newly crafted scenery. Rehearsals give the singers an opportunity to practice their music and their acting with each other.

In opera, the *composer* sometimes writes both the words and the music. However, the person who usually writes the words is the *librettist*. Often the words are adapted from a story or play, such as in *Little Red's Most Unusual Day*. The opera, *Little Red's Most Unusual Day*, was adapted from the classic fairy tale *Little Red Riding Hood* by John Davies who wrote the opera in his native language, *English*.

HOW IS THE OPERATIC VOICE DIFFERENT?

Operatic singing is different from popular singing. There is more *vibration* in an 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 or amplifiers to project their voices. All the power in their voices must come from inside their bodies. It takes years of study and breath control to learn how to do this. The highest singing voice is called soprano and the lowest voice is bass. Opera singers must also be able to sing in different languages because most operas are performed in the language in which they were originally written.

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A Short History of Opera

The word *opera* is the plural form of the Latin word *opus* which translates quite literally as *work*. The use of the plural form alludes to the plurality of art forms that combine to create an operatic performance. Today we accept the word *opera* as a reference to a theatrically based musical art form in which the drama is propelled by the sung declamation of the text accompanied by a full symphony orchestra.

Opera as an art form can claim its origin with the inclusion of incidental music that was performed during the tragedies and comedies popular during ancient Greek times. The tradition of including music as an integral part of theatrical activities expanded in Roman times and continued throughout the Middle Ages. Surviving examples of liturgical dramas and vernacular plays from Medieval times show the use of music as an “insignificant” part of the action as do the vast mystery and morality plays of the 15th and 16th centuries. Traditional view holds that the first completely sung musical drama (or opera) developed as a result of discussions held in Florence in the 1570s by an informal academy known as the **Camerata** which led to the musical setting of Rinuccini’s drama, *Daphne*, by composer, Jacopo Peri in 1597.

The work of such early Italian masters as Giulio Caccini and Claudio Monteverdi led to the development of a through-composed musical entertainment comprised of *recitative* sections (*secco* and *accompagnato*) which revealed the plot of the drama; followed by *da capo arias* which provided the soloist an opportunity for personal reflection. The function of the *chorus* in these early works mirrored that of the character of the same name found in Greek drama. The new “form” was greeted favorably by the public and quickly became a popular entertainment.

Opera has flourished throughout the world as a vehicle for the expression of the full range of human emotions. Italians claim the art form as their own, retaining dominance in the field through the death of Giacomo Puccini in 1924. Rossini, Bellini, Donizetti, Verdi, and Leoncavallo developed the art form through clearly defined periods of development which produced *opera buffa*, *opera seria*, *bel canto*, and *verismo*. The Austrian Mozart championed the *singspiel* (sing play), which combined the spoken word with music, a form also used by (*Faust*). Meyerbeer (*Huguenots*) led the adaption by the French which ranged from *the opera comique* to the grand full scale *tragedie lyrique*. The Germans, von Weber (*Freischutz*), Richard Strauss (*Ariadne auf Naxos*), and Wagner (*Der Ring des Nibelungen*) developed diverse forms such as *singspiel* to through-composed tone poems. The English (*ballad opera*), Spanish (*zarauela*), and Viennese (*operetta*) helped to establish opera as a form of entertainment which continues to enjoy great popularity throughout the world.

With the beginning of the 20th century, composers in America diverged from European traditions in order to focus on their own roots while exploring and developing the vast body of the country’s folk music and legends. Composers such as Aaron Copland, Douglas Moore, Samuel Barber, Howard Hanson, and Robert Ward have all crafted operas which have been presented throughout the world to great success. Today, composers John Adams, Philip Glass, and John Corigliano enjoy success both at home

and abroad and are credited with the infusion of new life into an art form which continues to evolve even as it entered its fifth century.

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What to Look and Listen for in an Opera

Dance, Drama, Visual Art and Music Terms

Soprano:	a woman who can sing very high.
Mezzo-Soprano:	a woman who can sing low.
Tenor:	a man who can sing very high.
Baritone:	a man who sings between high and low.
Bass:	a man who can sing very low.
Ensemble:	a small group of singers.
Aria:	the Italian word for song. In an opera, an aria is sung by one person.
Duet:	a song that is sung by two singers.
Trio:	a song that is sung by three singers.
Quartet:	a song that is sung by four singers.
Finale:	a big musical number at the end of an act or at the end of the opera.
Melody:	A series of musical tones that make up a tune.
Composer:	The person who writes the music
Libretto:	The words that are sung in an opera.
Stage Director:	The person who decides how the singers move and act while singing
Conductor:	The person who leads the orchestra and singers during the performance.
Designer:	The person who creates the scenery, lights, and costumes.
Score:	The book which contains the music and the text of the opera.
Librettist:	The person who writes the words or text of an opera
Movement:	The way a character moves to music.
Character:	a person represented in a play, opera, book or other artistic piece.
Set:	the fixed structure that creates a recognizable location for the play.
Props:	the furniture and hand held objects used in the play.
Costume:	clothing made to help the audience know and understand who a character is.

Rehearsal: The time singers and musicians spend practicing before a performance.

Stage: A place where opera is performed

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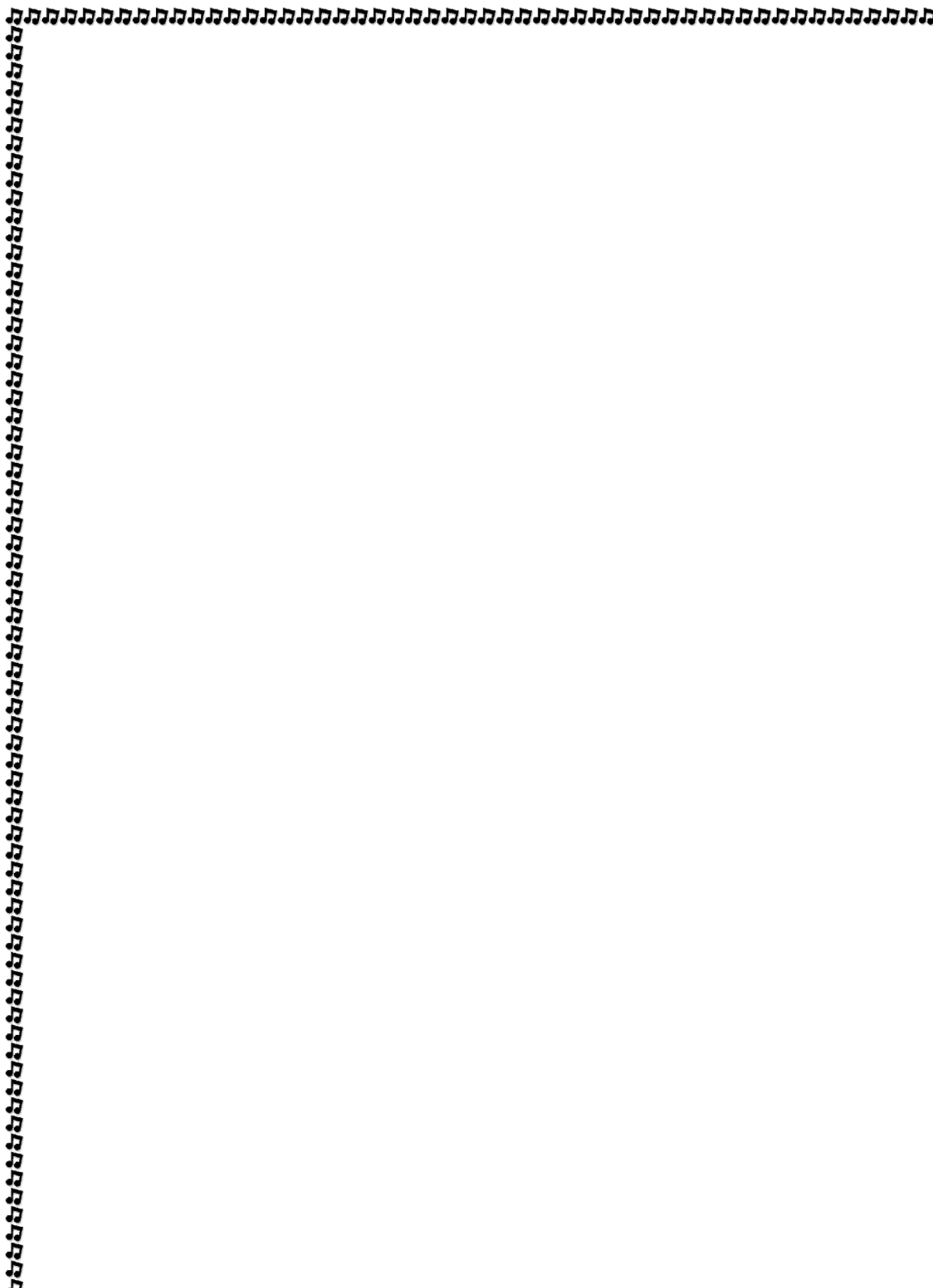
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MATCHING FUN

Directions: Match the following definitions with the terms on the right.

- | | |
|---------------------------------------------------------------------------|----------------------|
| a. A play where trained actors sing most or all of their parts. | ___ Props |
| b. The Italian word for song. In an opera, it is sung by one person. | ___ Conductor |
| c. Person who makes decisions about the size and look of the set. Big | ___ Soprano |
| d. musical number at the end of the opera. | ___ Trio |
| e. A male who can sing very high. The | ___ Librettist |
| f. person who writes the music. A song | ___ Composer |
| g. sung by three singers. | ___ Mezzo-Soprano |
| h. Person who leads the musicians and singers during the performance. | ___ Tenor |
| i. A small group of singers. | ___ Stage Director |
| j. A female who can sing very high. | ___ Finale |
| k. Person who writes the words for the opera. | ___ Score |
| l. A woman who can sing low. | ___ Set Designer |
| m. Person who interprets the story and decides where to move the singers. | ___ Baritone |
| n. A male who sings between high and low. | ___ Opera |
| o. A song sung by four singers. | ___ Aria |
| p. The book that contains the music and text of an opera | ___ Costume Designer |
| q. Person in charge of creating the clothing for the performers | ___ Quartet |
| r. A male who can sing very low. | ___ Ensemble |
| s. The furniture and hand held objects used in a play. | ___ Bass |



Things To Talk About Before The Opera

1. What is a Fairy tale? How is a fairy tale different from "real life?"
2. Read the Jack and the Beanstalk story. Ask the students to discuss the story and its characters. How would they tell the same story?
3. Discuss the differences between an opera and a play; a concert and a music video; watching a live performance and watching a performance on television.
4. What part does an audience play in an opera? What are some of the characteristics of a good audience?

An integral part of our visit to your school is involving the students in the performance. There will be a short question and answer period immediately following the show. Teachers are requested to prompt students into thinking of questions to ask before the date they are scheduled to see the opera. Students should be prepared to ask their questions in a voice loud enough to be heard by everyone.

Below are some sample questions.

What made you decide to become a singer?

What exercises do you use to warm up your voice and keep it in shape?

How do you learn the opera?

How much did you rehearse?

What is your favorite type of music?

Where did the set and props come from?

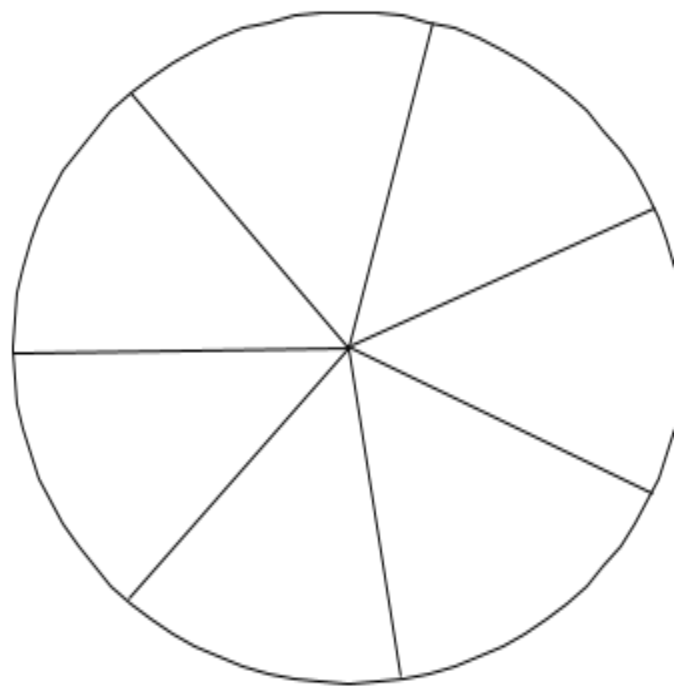
Who made the costumes?

How do you sing so loudly?

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The Opera Pie

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

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

PIE

The 5 W's of Opera History

WHO	wrote the first opera?	_____
WHAT		
WHERE	was the name of the first opera?	—
	was the first opera?	_____

WHEN was the first opera?

WHY was the play sung not spoken?

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PRE-OPERA ACTIVITIES

This study guide is designed for a wide range of students of different ages and levels. Please select those portions that you feel are the most suitable for your classes.

- “ Ask students for their ideas about what an opera is. Write “opera” on the board. Under it list the student’s answers. (Ask again after the performance and see if their opinions have changed.)
- “ Discuss the difference between an opera and a play. Talk about how the music supports the action and heightens the dramatic tension. Discuss how the tempo and mood can affect the drama and movement.
- “ Discuss how tempo relates to the elements of music. What is tempo?
- “ Discuss the difference between an opera and a musical and the difference between a musical and a play.
- “ Read the synopsis of the opera of *Jack and the Beanstalk* to the students. Discuss the characters: how do they think they will sound, look, behave? What do they think the set will look like? The costumes?
- “ Play samples from the arias featured in *Jack and the Beanstalk*. Ask the students to respond: is the music cheerful, sad, spooky, thoughtful...?
- “ Play music from the composer and have students move and dance.

How do I behave at an Opera?

- You may not realize it but the performers can hear a lot of things that go on in the audience. Talking and movement in the audience can be very distracting for the performers. So Shhhhhhhh!
- Keep your hands to yourselves during the performance so that you don’t disturb the person sitting next to you.
- It is very appropriate to clap after an aria or an ensemble piece, especially if you really liked it. Also, clapping at the end of the opera shows the performers that you really enjoyed the show.
- If you really liked the show, you can call out “bravo”, “brava” or “bravi”. That’s the Italian word for “great job”. “Bravo” is for men, “Brava” is for women, and “Bravi” is for the whole cast.

Ready to go see an opera?

Wonder how it all got put together?

A RECIPE FOR OPERA

Combine: A great story
 A genius writer: like Shakespeare
 A genius composer: like Mozart

Mix With: Terrific singers
 A brilliant conductor
 Clever staging

 Beautiful sets & costumes

Simmer together, stir constantly and serve!

Now you know.

Go - and have fun!

19.

Post-Show Activities

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MORE POST OPERA ACTIVITIES

MUSIC TEACHERS:

1. Help the students recall the many different moods created in the music. How did rhythm, dynamics, and tone affect the story that the music was telling.
2. Audio-Visual: Watch a scary scene from a movie with the sound turned off. Let them discover the power music has to create a feeling or mood.
3. Reverse #2. Find a good, descriptive orchestral piece (perhaps from a ballet). Play it and have the students describe the events they imagine when they hear it.

LANGUAGE ARTS TEACHERS

1. Have your students write a critical review. Who was their favorite character? What was their favorite scene? Use the enclosed review form and please, send us a copy!
2. Read a variety of fairy tales from around the world. Select one and “update it making it relevant for today. Have the students describe the setting and the characters. Write dialogue as a class or individually. Act out the story. Then – review your own adaptation, what worked and what didn’t.

ART TEACHERS:

1. Create models of our set or the setting of another story. Set designers are required to create working models for directors and builders when designing a set for production.
2. Costume design: Did our costumes work? Yes or no and why. Create costume designs for other stories. They can draw or color them or use scraps of material, paper and glue.
3. Have the students draw a picture of the opera. (Then, please send us a copy!)

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Albuquerque, NM 87110

CRITI C'S CORN ER

Pretend you are an opera critic for a newspaper. Write a review telling about your feelings regarding *Jack and the Beanstalk*. Was the opera funny, sad, scary, silly or all of the above? Did Opera Unlimited give a good performance? Remember it's the critic's job to report the positive and the negative accurately. We would like to see your review so please write your name, grade and school below. Your opinion means a lot to us!

Review of JACK AND THE BEANSTALK by:

Name _____ Grade _____ School _____

Send to:
Opera Unlimited
3167 San Mateo Blvd. NE #366
Albuquerque, NM 87110

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TEACHER EVALUATION FORM

Date of Performance: =

School Name: =

Your Name: =

Your Position: =

Did the Study Guide cover your Core Content well? (1 is low and 5 is high)

1 2 3 4 5

Please rate your student's reaction to the performance:

1 2 3 4 5

Was the story clear?

1 2 3 4 5

Did the performance address your Core Content needs?

1 2 3 4 5

Did you enjoy the performance?

1 2 3 4 5

Would you recommend this show to other schools?

1 2 3 4 5

Additional Comments: =

Please mail to Shelly Gruenig, 3167 San Mateo Blvd. NE #366, Albuquerque, NM 87110 or email to OperaUScheduling@aol.com

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JUST FOR FUN

Jack's Word Search Puzzle

Find the words about the **Jack and the Beanstalk** fairy tale, listed below, in the word search grid. Circle each letter one by one. Each letter of the *Jack and the Beanstalk word search puzzle* grid may be used in more than one word. **When the word search puzzle is complete, read the remaining letters left to right, top to bottom, to learn an interesting fact about the fairy tale** (and find the spelling mistake at the end).

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

JACK AND THE BEANSTALK WORD LIST

BAG OF GOLD
CHOPPED
FEE-FI-FO-FUM
HEN
OGRE
SMELL

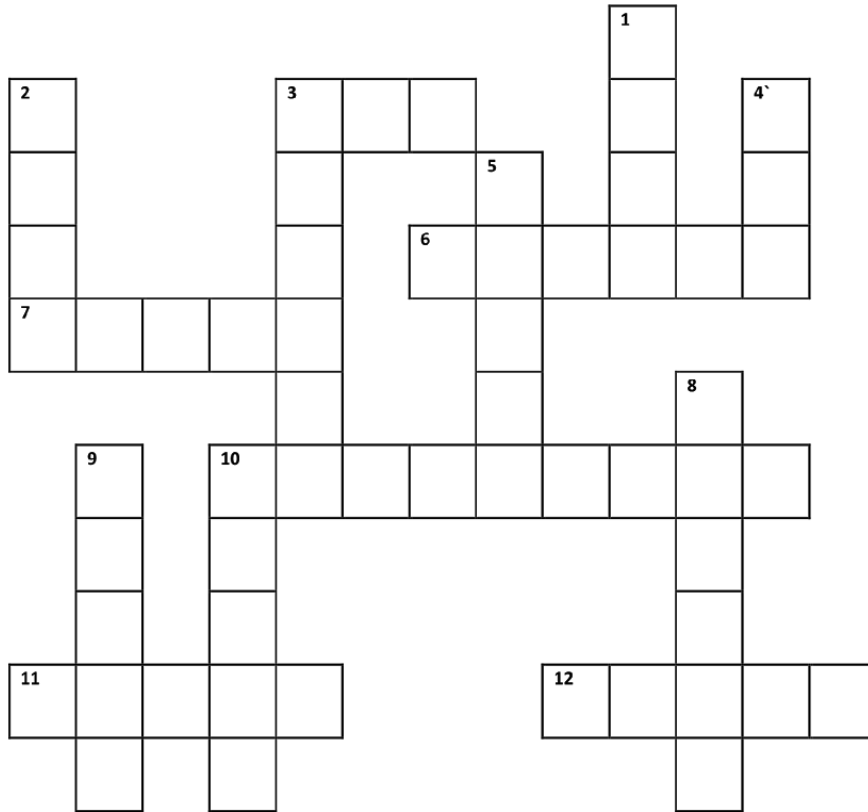
BREAKFAST
CLIMBED
GOLDEN EGGS
MARKET
SELL COW
STEALS

BLOOD
ENGLISHMAN
GOLDEN HARP
MAGIC BEANS
SING
TALL WOMAN

TOPPLED

UP TO THE SKY

Jack's Crossword Puzzle



3. Jack traded the family ____ for some beans.	1. The bag Jack stole was full of _____.
6. The eggs and the harp were both _____.	2. The giant had a _____ that played by itself.
7. A beanstalk is a kind of _____.	3. The giant lived in a _____.
10. Jack climbed up the _____.	4. The giant had a _____ that laid golden eggs
11. At the top of the beanstalk lived a _____.	5. Jack stole a bag of gold _____ from the giant.
12. Jack's mother was a poor _____.	8. The beanstalk went all the way up to the _____.
	9. The beans weren't ordinary They were _____.
	10. Jack's mother threw the _____ out of the window.