



UNIVERSITY OF KENTUCKY  
OPERA THEATRE



Present

# JUST ABOUT TEETH



Study Guide

# JUST ABOUT TEETH

Music by

Dr. Johnie Dean

Lyrics and Libretto by

Dr. James W. Rodgers

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Underwritten by

UNIVERSITY OF KENTUCKY  
**OPERA THEATRE**

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The William E. Schmidt Foundation

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UNIVERSITY OF KENTUCKY  
COLLEGE OF FINE ARTS  
SCHOOL OF MUSIC

# UK Opera Theatre And Schmidt Opera Outreach Program

## Education Outreach 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

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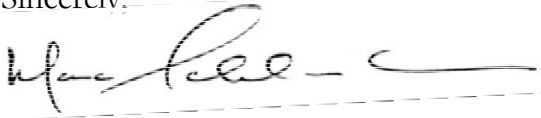
This Teacher Guide is sent for use by classroom and music teachers in anticipation of a performance of *Just About Teeth* by UK Opera Theatre's Schmidt Opera Outreach Program.

This guide is designed to benefit both the student and educator with regard to 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 *Just About Teeth* stands on its own merit, a prepared student will better understand and more fully appreciate our presentation.

We at University of Kentucky Opera Theatre and the Lexington Opera Society 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 you and your student's experience with the William E. Schmidt 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.

Sincerely,



Marc Schlackman  
Director of Education Outreach  
University of Kentucky Opera Theatre  
Schmidt Opera Outreach Program

# Meet the Team

Stage Director / Set Designer ..... Janet Scott  
Costume Designer ..... Susan Dudley Wigglesworth  
SOOP Program Coordinator ..... Jaclyn Randazzo  
Music Director/Accompanist ..... Tina Wagoner

## THE CAST

Sparkle ..... David Buehrer  
Twinkle..... Gabrielle Barker  
Beam ..... Ryan Barr  
Ms. Music ..... Tina Wagoner

# Core Content

The University of Kentucky Opera Theatre’s Educational Outreach Program strives to address the following Kentucky Learning Goals and Academic Expectations for Arts and Humanities (Dance, Music, Theatre, Visual Arts) and the National Standards for Arts Education.

## Kentucky Core Academic Standards – Arts and Humanities – Primary

The three arts 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 2.25 and 2.26** bring forward the study of the humanities in the arts. 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**

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

**2.25** 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.

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

## Meet the Authors



**JOHNIE DEAN (Composer)** worked in church music administration for more than thirty years, as well as teaching at the college / university level for twenty years. At present Dr. Dean is an administrator at Midway University and is the Assistant Conductor of the Lexington Singers. He is from Danville, KY. Dr. Dean has been the orchestrator and arranger of UK Opera Theatre's "It's A Grand Night For Singing" for the last 16 years.

**Dr. James W. Rodgers (Lyricist & Book)** has been actively involved in theatre for nearly sixty years, as a university professor, administrator, director, composer, lyricist, actor, singer, and published playwright and author. Two of Dr. Rodgers' one act plays have been commissioned and produced by KET television, and his published adaptations of *It's A Wonderful Life*, and *Winnie the Pooh Christmas Tail* have been actively performed across the US, Canada, and Europe for the past twenty-three years. In addition, he has written and directed commissioned works for the Henry Ford Centennial, the Kentucky Humanities Council; Greenup and Muhlenberg Counties, Woodford Theatre, and UK Opera Theatre. Previously for SOOP, he wrote *A Shirt-Tail Boy from Kentucky*.



# JUST ABOUT TEETH

## Your Teeth

### **Primary Teeth**

A baby's toothless smile is cute, but nothing is more exciting than when those first few teeth make an appearance. Although not visible, a baby's 20 primary teeth are tucked away in the jaws at birth. They usually grow in when a baby is between 6 months and 1 year old. By age three, most children have a full set of 20 primary teeth. Although these teeth eventually fall out, they are very important to a child's health and development. They help him or her chew, speak, and smile. They also hold space in the jaws for permanent teeth that are growing under the gums. When a baby tooth is lost too early, the permanent teeth can drift into the empty space and make it difficult for other adult teeth to find room when they grow in. This can make teeth crooked or crowded. Also if a child has cavities in the primary teeth, the bacteria in his/her mouth will increase the likelihood of cavities in his/her permanent teeth. This is why taking care of primary teeth can help protect a child's smile for decades to come.

### **How good oral hygiene affects overall health**

Remember, baby teeth are just as prone to cavities as adult teeth. It's important to care a baby's teeth right from the start. Until a child can brush on his or her own well, caregivers will need to continue brushing the child's teeth twice a day with a child-size toothbrush. For toothpaste, use a pea-sized amount of fluoride toothpaste for children 3 years old and up but a smaller amount, about the size of a grain of rice, for children younger than 3 years old. When a child has two teeth that touch, teeth should be flossed daily. Brushing and flossing keeps more than just pearly whites healthy. If good dental hygiene habits aren't established early, children could be more likely to be affected by respiratory infections, diabetes, and heart disease later in life. These complications often arise as a result of bacteria from inflammation in the mouth entering the bloodstream and being carried throughout the body.

### **How good oral hygiene affects the health of permanent teeth**

Parents and caregivers often wonder why there is concern about baby teeth becoming decayed, since they will eventually fall out and be replaced by adult teeth. However, there is cause for concern: decay in primary teeth may not only cause severe pain and generalized infections, but it can also damage the hidden permanent teeth that are developing just below the gums. If left untreated, infection and decay in primary teeth can spread to permanent teeth – resulting in discoloration and structural defects. In the worst case, it could stop the permanent tooth from developing altogether. When this happens, the permanent tooth has to be taken out before it even has the chance to erupt in the mouth. The best way to reduce the risk for harm to permanent teeth is to teach children about the importance of good oral hygiene and establish good oral health habits as soon as the primary teeth begin to grow.

Source: University of Kentucky College of Dentistry

# 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.

# 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 15<sup>th</sup> and 16<sup>th</sup> 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 Beethoven in his only opera, *Fidelio*. Bizet (*Carmen*), Offenbach (*Hoffmann*), Gounod (*Faust*), and 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 20<sup>th</sup> 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.



PRE

SHOW

ACTIVITIES

# 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



# MATCHING FUN

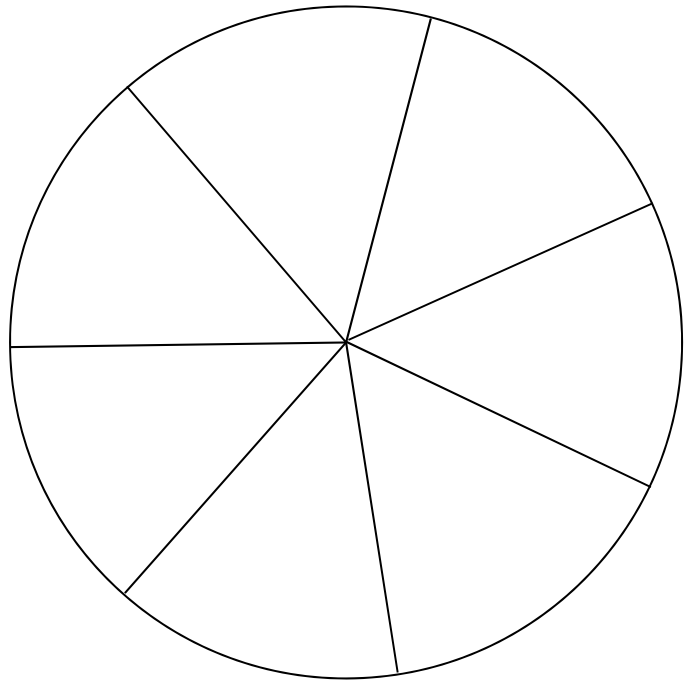
Directions: Match the following definitions with the terms to the right.

- 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. \_\_\_\_\_ Soprano
- d. Big musical number at the end of the opera. \_\_\_\_\_ Trio
- e. A male who can sing very high. \_\_\_\_\_ Librettist
- f. The person who writes the music.  
\_\_\_\_\_ Composer
- g. A song 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  
Designer \_\_\_\_\_ Costume
- 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

# 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

<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____

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## The 5 W's of Opera History

WHO	wrote the first opera?	_____
WHAT	was the name of the first opera?	_____
WHERE	was the first opera?	_____
WHEN	was the first opera?	_____
WHY	was the play sung not spoken?	_____

# 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 *Just About Teeth* 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 *Just About Teeth*. Ask the students to respond: is the music cheerful, sad, spooky, thoughtful...?
- ◆ Play music from composer and have the 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 liked the show.

◆ If you really liked the show you can shout 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!



POST

SHOW

ACTIVITIES

# 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!)

Please fill out the enclosed Teacher Evaluation Form and send it to us at:  
SOOP, Schmidt Vocal Arts Center, 412 Rose Street, Lexington, KY 40506 or  
email it to [uksoop@gmail.com](mailto:uksoop@gmail.com)





### TEACHER EVALUATION FORM

Date of Performance: \_\_\_\_\_

School Name: \_\_\_\_\_

Your Name: \_\_\_\_\_

Your Position: \_\_\_\_\_

Did the Study Guide cover the Kentucky 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 KCAS 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 Jaclyn Randazzo, Schmidt Vocal Arts Center, 412 Rose Street, Lexington, KY 40506 or email to [uksoop@gmail.com](mailto:uksoop@gmail.com)