

*A Teacher's Guide and Resource Book  
San Francisco Opera Guild  
In collaboration with  
Lanplighters Music Theatre*



*Cover Art: Poster from The Pirates of Penzance*  
*British production, Anonymous*  
*1930s*



**The mission of San Francisco Opera Guild is to provide cultural nourishment to the Northern California community through education, outreach programs and special events and financial support to San Francisco Opera Association.**

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Dear Educator:

**Welcome to *The Pirates of Penzance*!** We are thrilled that you are participating in San Francisco Opera Guild's 2005 education programs. The Opera Guild's Teacher's Guide for Gilbert and Sullivan's *The Pirates of Penzance* is a publication that you can use as a tool to assist you in preparing your students for their exposure to opera in general and to the 2005 Opera à la Carte production of *The Pirates of Penzance* in particular.

The Teacher's Guide is designed for you to easily incorporate topics or subjects that will be useful to you and your students. The Table of Contents in the front clearly illustrates where to locate information on areas you wish to cover with your students. Among the areas that may help you to prepare your students are:

- ♦ **Study Guide for *The Pirates of Penzance*** - including background information on the opera, its origin, plot synopsis, biographical information on the composer, and useful historical information. Information in this section that is linked to instructional activities is designated with the **Curricular Connections** mascot, The Major General:



- ♦ **Opera Study Section** - including a section on instruments of the orchestra, voice parts, Careers in Opera and an opera glossary.
- ♦ **Lesson Plans and Activities Section** - including lesson plans and topics for discussion.
- ♦ **Appendices** – including bibliography, discography, related reading list, a list of related films and a list of related Websites.

**Corresponding State Standards are listed on each suggested lesson.**

As always, we welcome your comments and suggestions. Your feedback is invaluable to us in ensuring that our programs are both enjoyable and relevant to your curricula. We hope that you will let us know about any additional activities that you have initiated with your students which you think might enhance future Teacher's Guides. **Please take a moment to complete the evaluation form at the back of this Guide and return it to our offices; we DO read these!** Once again, thank you for your interest and participation in our programs...and enjoy the Opera!

*Stephanie Losee*

Vice President, Education  
San Francisco Opera Guild

*Carol Weinstein*

Education Director, Contributing Editor  
San Francisco Opera

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# *The Pirates of Penzance*

## *CAST*

<i>MAJOR-GENERAL STANLEY</i>	<i>baritone</i>
<i>THE PIRATE KING</i>	<i>baritone</i>
<i>SAMUEL, a pirate</i>	<i>baritone</i>
<i>HORATIO, a pirate</i> <i>(created for Opera à la Carte version)</i>	<i>baritone</i>
<i>FREDERIC, the Pirate Apprentice</i>	<i>tenor</i>
<i>SERGEANT OF POLICE</i>	<i>bass</i>
<i>MABEL, daughter of Major-General Stanley</i>	<i>soprano</i>
<i>EDITH, daughter of Major-General Stanley</i>	<i>soprano</i>
<i>KATE, daughter of Major-General Stanley</i>	<i>mezzo-soprano</i>
<i>ISABEL, daughter of Major-General Stanley</i>	<i>soprano</i>
<i>RUTH, a Pirate maid-of-all-work</i>	<i>contralto</i>

Chorus of Pirates, Police, and General Stanley's wards

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ACT I – A Rocky Seashore on the Coast of Cornwall

ACT II – A Ruined Chapel by Moonlight

*Setting: The shores of Penzance, Cornwall, in the, mid- 19<sup>th</sup> century.*

## The Story . . .

When Frederic was eight years old, Ruth, his nurse, was told to apprentice him to be a pilot (An apprentice is a young person who learns a trade by living and working with a professional for several years.) Being hard of hearing, she misunderstood the instructions and apprenticed him to the *Pirate King*. Now that he has finally reached the age of twenty-one, and having dutifully served his piratical apprenticeship (with Ruth at his side as a kind of maid-of-all-work) Frederic is preparing to leave the pirate band. With but half an hour left to serve, Frederic warns the Pirate King that from now on, he will have no other choice than to devote himself to their extermination. He urges the pirates to join him and leave behind their life of crime. They refuse and leave.



Ruth begs Frederic to marry her and take her with him. Since he has seen no other women besides Ruth in his thirteen years at sea, he does not quite know whether to believe her when she says that she is beautiful. Also, he is not too sure how he feels about taking a forty-seven year-old wife. Just then, a group of girls, all the daughters of Major General Stanley, appear on the beach. At once Frederic sees their beauty – contrasted with Ruth's plain looks – and he rejects her. One of these girls, Mabel, takes a particular interest in Frederic, and he in her. As he woos her, the pirates return and seize the girls, determined to marry them on the spot. Fortunately, the Major General arrives and convinces the pirates not to follow their plan. He tells them that he is an orphan, and the pirates feel so sorry for him that they let him and the girls go free.



The Major General is not really an orphan, and he feels guilty for lying. He has taken to spending sleepless nights sitting and thinking in a ruin on the grounds of his newly purchased castle. He is cheered up by his daughters' sympathy and Frederic's plan to lead a band of police against the pirates. The police arrive and are enthusiastically sent off by the Major General and his daughters, leaving Frederic alone.



The Pirate King and Ruth show up and confront Frederic with some news of their own.



They have discovered that his apprenticeship was to run until his twenty-first birthday. Unfortunately, Frederic was born on February 29<sup>th</sup>, and he has really had only five birthdays. He has a strong sense of duty, so Frederic immediately rejoins the pirates. He also feels that he must always tell the truth, so he tells them that the Major General is no orphan. Awaiting the perfect opportunity, the pirates sneak up on the Major General and capture him. In the nick of time, the police come to the rescue and charge the pirates to yield "in Queen Victoria's name." This they do. Ruth explains that these men who appear to be lawless pirates are really all "noblemen who have gone wrong." The Major General pardons the pirates, and they are permitted to marry his daughters.

## Arthur Sullivan: Composer for *The Pirates of Penzance*

Sir Arthur Seymour Sullivan ([May 13, 1842](#)–[November 22, 1900](#)) was a [British composer](#) best known for his [operatic](#) collaborations with [librettist William S. Gilbert](#). Sullivan was born in [Lambeth](#), now part of [London](#). His father was a military bandmaster, and by the time Arthur had reached the age of 8, he was proficient with all the instruments in the band. Following a stay at private school in [Bayswater](#), he was admitted to the choir of the [Chapel Royal](#), attending its school in [Cheyne Walk](#). While there, he began to compose [anthems](#) and songs. In [1856](#), he received the first Mendelssohn prize and became a student at the [Royal Academy of Music](#) until [1858](#).

In [1858](#), Sullivan travelled to [Leipzig](#), where he continued his studies and took up [conducting](#). He credited this period with tremendous musical growth, and his return to [London](#) in [1862](#) saw the production of his incidental music to [Shakespeare's](#) *The Tempest* performed at [the Crystal Palace](#). He began building a reputation as Britain's premier composer, and [1866](#) saw the first performance of his [Symphony in E Major \(Irish\)](#). Other pieces from this period include the [overture](#) *In Memoriam* (1866), the [oratorio](#) *The Prodigal Son* ([1869](#)), the well-known tune to the [hymn](#) *Onward Christian Soldiers* ([1872](#), lyrics by [Sabine Baring-Gould](#)) and the song *The Lost Chord* ([1877](#), lyrics by [Adelaide Ann Procter](#)). In [1866](#), he supplemented his income by producing the musical score to a one act [operetta](#), *Cox and Box*. This led to his most famous and lucrative works as a composer for the musical theatre. In the autumn of [1867](#), he travelled with Sir [George Grove](#) to [Vienna](#), returning with a treasure-trove of undiscovered [Schubert](#) scores.

In [1871](#), John Hollingshead commissioned Sullivan to work with Gilbert to create the [burlesque](#) *Thespis* for the Gaiety Theatre. The show was successful in the context that it was conceived specifically as a Christmas entertainment and as such ran through to Easter [1872](#). Plans to revise and revive the piece in [1876](#) were abandoned when Richard D'Oyly Carte's backers demanded a new show for their money and not a revival. The score was subsequently lost, though one number *Little Maid of Arcadee* was published by Cramer in 1872 and another was later re-used in *The Pirates of Penzance*. Recent research would seem to indicate that more than just this one number was reused in the later show.

[Gilbert and Sullivan's](#) real collaborative efforts began in [1875](#) when [Richard D'Oyly Carte](#) commissioned them to write a one act piece, *Trial by Jury*. Its success was so great that the three men formed an often turbulent partnership which lasted for twenty years and thirteen operettas. *Trial* was followed in [1877](#) by *The Sorcerer*, and in [1878](#) by their greatest success so far, *HMS Pinafore*. This last was much pirated in America, and in [1879](#), Gilbert and Sullivan crossed the Atlantic to protect their copyrights, producing *The Pirates of Penzance* in [New York](#).

The next Gilbert and Sullivan operetta, *Patience*, opened at the Opéra Comique in London in [1881](#) and was transferred to the specially-built [Savoy Theatre](#) later the same year. All the duo's subsequent collaborations, which include *Iolanthe* ([1882](#)), *The Mikado* ([1885](#)) and *The Yeomen of the Guard* ([1888](#)), opened there, and the genre of operetta that they created is sometimes known as "Savoy opera" as a result. In [1883](#), Sullivan was [knighted](#) by [Queen Victoria](#). Contemporary critics felt that this should put an end to his career as an operetta composer, believing that a musical knight should not stoop below the level of [oratorio](#) or "grand opera". Sullivan too, despite the financial security the Savoy operettas gave him, increasingly viewed his work with Gilbert as unimportant and beneath his skills. Furthermore he was unhappy that he was having to tone down his music to ensure that Gilbert's words could be heard. In [1886](#), Sullivan went some way to appeasing his critics by the production of the [cantata](#) *The Golden Legend*, which he and most of his contemporaries considered his masterpiece. Gilbert wrote the more serious *Yeomen* to satisfy Sullivan's urge for grand opera, and while Sullivan was pacified for a time, in [1890](#) he broke away acrimoniously from Gilbert following the production of *The Gondoliers* and, with D'Oyly Carte, produced his only grand opera, *Ivanhoe*, at the new English Opera House. Subsequently however, he returned to work with Gilbert on two more operettas and wrote three more with other collaborators.

Sullivan, who had suffered from ill health throughout his life, succumbed to [pneumonia](#) at his house in [London](#) on [November 22, 1900](#). A monument in his memory was erected in the [Victoria Embankment Gardens](#).



## William S. Gilbert: Librettist for *The Pirates of Penzance*

Sir William Schwenck Gilbert (November 18, 1836 – May 29, 1911) was a [British dramatist](#) and librettist best known for his [operatic](#) collaborations with the [composer Arthur Sullivan](#). Gilbert published numerous short pieces of [humour](#) and was a [cartoonist](#).

Gilbert's father, also named [William](#), was a naval surgeon and he spent much of his youth touring Europe before settling down in London in [1849](#), later becoming a novelist in his own right, the most famous of his works being *The Magic Mirror*, the original edition of which was illustrated by his son. Gilbert's parents were distant and stern, and he did not have a particularly good relationship with either of them. Following the breakup of their marriage in [1876](#), his relationships became even more strained, especially with his mother. In the late [1850s](#) and early [1860s](#), he began a career as a [barrister](#), supplementing his income and indulging his creative side with the publication of many short illustrated poems in the magazine, *Fun*, using the childhood nickname "Bab" as his pen name. As a result the poems have become known as the [Bab Ballads](#). The ballads proved to be very popular and were later published in book form several times. In addition, Gilbert used some of them as the base concepts for several of his librettos, including [Trial by Jury](#) and [Pinafore](#).

In [1863](#), he wrote his first professional play, *Uncle Baby*, which ran for seven weeks. This represented his only dramatic success until [1866](#) when he had a burlesque and a pantomime produced. The following year, he married Lucy Agnes Turner. Following their marriage, he began to turn his attention more and more to writing for the stage and directing his work so that it would resemble his vision. Gilbert became a stickler that his actors interpret his work only in the manner he desired. This ran against the production style of the times, which was to let the actors have their way, the result of which had been a decline in the quality of English playwriting and dramatic production over the course of the late 18th century and the first half of the 19th century. By helping to reverse this trend, Gilbert not only improved the production of his own work; he also created an environment in which the work of later and more highly regarded playwrights such as [Oscar Wilde](#) and [George Bernard Shaw](#) could be produced properly. It is more important that these authors' plays are produced in the manner that their authors intended, and thus it could be argued that Gilbert indirectly encouraged the creation of their work.

In [1871](#), John Hollingshead commissioned Gilbert to work with Sullivan to create the Grotesque Operetta [Thespis, or The Gods Grown Old](#) for the Christmas season at the Gaiety Theatre.

This proved successful in that it outran five of its nine competitors, closing only at Easter and being revived for the benefit of Nellie Farren, one of its stars, later in April 1872. However, this proved to be a false start in the men's collaborative efforts. It would be another four years before the men worked together again. [Gilbert and Sullivan](#)'s real collaborative efforts began in [1875](#) when [Richard D'Oyly Carte](#) commissioned them to write a one-act play, *Trial by Jury*. The operetta's success was so great that the three men formed an often turbulent partnership which lasted for twenty years and a further twelve operettas. Initially D'Oyly Carte's company, known as the Comedy Opera Company, needed to enlist



Caricature from *Punch*. 1881

The first work to be presented by the new company at London's [Opera Comique](#) was [The Sorcerer](#) in November 1877. This was followed by *H.M.S. Pinafore* in May 1878, which, despite a slow start, mainly due to a scorching summer, became a red-hot favourite in the autumn, causing the directors to storm the theatre one night in an attempt to steal the sets and costumes to mount a rival production. The attempt was repelled and

D'Oyly Carte continued as sole impresario of the newly renamed D'Oyly Carte Opera Company.

While working with Sullivan on the Savoy Operas, Gilbert continued to write plays to be performed elsewhere, both serious dramas (e.g. *The Ne'er-Do-Weel*, 1878) and more humorous works (e.g. *Foggerty's Fairy*, 1881).

Sullivan, too, had a career of his own. Two ballets, a symphony, a cello concerto, and a number of large-scale choral pieces, incidental music to five of Shakespeare's plays and, of course, other operatic works, including *Ivanhoe*, which opened D'Oyly Carte's new Royal English Opera House (now the Palace Theatre) in Cambridge Circus in 1891.

Gilbert and Sullivan had many rifts in their career, partly caused by the fact that each saw himself allowing his work to be subjugated to the other's, and partly caused by the gap in their social status. Sullivan was knighted in 1883, not long after the company moved to its new home, the Savoy Theatre. One suspects however that this knighthood was not so much for his work with Gilbert, but more for his more 'serious' music such as the musical drama *The Martyr of Antioch*, first produced late in 1881; Gilbert's family was lower in the social order and he was not recognized until 1907, when he was knighted by King Edward VII. In any event, Gilbert filled his plays with a strange mixture of cynicism about the world and "topsy-turvydom" in which the social order was turned upside down. The latter in particular, did not go down well with Sullivan's desire for realism (not to mention his vested interest in the status quo).

In 1893, Gilbert was named a [Justice of the Peace](#) in [Harrow Weald](#). Although he announced a retirement from the theatre after the poor initial run of his last work with Sullivan, [The Grand Duke](#) (1896), he continued to produce plays up until the year of his death including an opera, *Fallen Fairies*, with Edward German (Savoy 1909), and an excellent one-act play set in a condemned cell, *The Hooligan* (Colliseum 1911). Gilbert also continued to personally supervise the various revivals of his works by the D'Oyly Carte Opera Company.

On [29 May 1911](#), he was giving swimming lessons to two young ladies at his lake when one of them began to flail around. Gilbert dived in to save her, but suffered a heart attack in the middle of the lake and drowned.



Gilbert & Sullivan by Albert Dwyer 1875

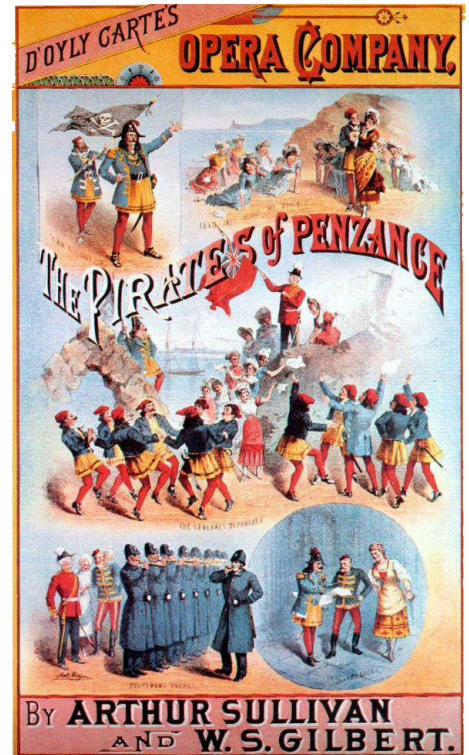
## Richard D'Oyly Carte: Producer



**Richard D'Oyly Carte** ([May 3, 1844](#) – [April 3, 1901](#)) was a [London](#) theatrical [impresario](#) during the latter half of the nineteenth century. Although an amateur

D'Oyly Carte was born in [Soho](#)'s Greek Street in the [West End of London](#). His father was an instrument salesman and D'Oyly Carte was raised with a musical background. He attended the [University School of London](#), but left before graduation in order to take a larger role in his father's business. Between [1868](#) and [1877](#), he wrote the music for three comic operas, *Doctor Ambrosias—His Secret*, *Marie* and *Happy Hampstead*. At the same time, he was beginning to build an operatic and concert management company.

In [1875](#), he became the business manager of the Royalty Theatre. The first show he booked was [Jacques Offenbach](#)'s *La Périchole*. Because the opera was short, he commissioned [William S. Gilbert](#) and [Arthur S. Sullivan](#) to write a one-act operetta to fill out the evening, which became *Trial by Jury*. Building on its success, D'Oyly Carte entered a partnership with Gilbert and Sullivan and formed the Comedy Opera Company to produce their future works, along with the works of other British lyricist/composer teams. The first operetta produced was *The Sorcerer* in [1877](#).



By the fourth full-length collaboration between Gilbert and Sullivan, D'Oyly Carte was able to build his own theatre, the [Savoy](#). On [October 10, 1881](#), the new theatre opened with the show *Patience*. At the time, the Savoy seated nearly 1300 people and was the first public building to be lit entirely with electric lights. Prior to the first performance, D'Oyly Carte stepped on stage and broke a lit lightbulb to demonstrate the safety of the new technology.

Gilbert and Sullivan had a tumultuous relationship, and D'Oyly Carte was frequently able to soothe their animosity by a mixture of friendship and business wrangling. In the late 1880s, as the problems grew and Sullivan and Gilbert became more adamant in their refusals to work together, D'Oyly Carte built the Royal English Opera House in Cambridge Circus close to [Covent Garden](#) to host what he hoped would be a birth of British opera. The first production was of Sullivan's only grand opera, *Ivanhoe*. When it closed, there was nothing to replace it and the venture failed, the new Opera House becoming the Palace music hall.

D'Oyly Carte was married twice. His first wife was Blanche Prowse, the daughter of a piano manufacturer. They had two sons, Lucas and Rupert. In 1888, D'Oyly Carte married Helen Lenoir (a.k.a. Helen Cowper-Black) who had worked as his assistant from the 1870s and continued to work with him until his death, after which she took over the running of the company. D'Oyly Carte died on April 3, 1901, leaving behind the D'Oyly Carte Opera Company, the Savoy Theatre and the Savoy Hotel. He is buried in the churchyard of St. Andrews Church in [Fairlight](#).

*Preceding biographical information on Arthur Sullivan, William S. Gilbert and Richard D'Oyly Carte is used by permission of Wikipedia, The Free Encyclopedia*

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## *A Little History*

Penzance is a resort in Cornwall, Great Britain, and it is a port for the Scilly Islands. (Yes, that IS their name. The main port in Penzance is called Mousehole. Really.)

It also has flour mills.

Since it has been known as a sleepy resort town since the late 1700s, the Victorian audience probably would have started laughing just on hearing the title of this show.

However, the town *was* vulnerable to piracy. It was sacked and burned by the Spanish in the late 1500s and had to be almost entirely rebuilt. Until the 1700s it was subject to raids by Mediterranean pirates.

Gilbert and Sullivan's operetta, *The Pirates of Penzance*, depicts the raids, and satirizes their own (Victorian) society.

## *And A Map of Cornwall*





## *The World of Gilbert and Sullivan* *(Elements of Comedy Writing)*

The world of Gilbert and Sullivan is one of extreme comedy, and there are a few classic comedic elements that are standard to all of their work:

### *Parody*

The Merriam-Webster Dictionary defines parody as: *a composition that imitates another work humorously or satirically.*

Parodies make fun of the form of other work, but copying that form and exaggerating it to make it look ridiculous. A standard example is the Happy Birthday Song:

Standard lyrics:

Happy Birthday to you,  
Happy Birthday to you,  
Happy Birthday dear William,  
Happy Birthday to you!

The parody of this song is often:

Happy Birthday to you,  
Happy Birthday to you,  
You smell like a monkey,  
You look like one too!

W.S. Gilbert created comedy using some very specific structures, and making fun of standard forms of Victorian entertainment was part of the way he made his audience laugh. This is rather similar to the way we may laugh at *The Daily Show*, because it makes fun of the forms of standard 'serious' news shows on television. In the San Francisco Bay Area, some of the best live performance parody is created and performed by Beach Blanket Babylon, which parodies popular celebrities and other people in popular culture. Most of Gilbert's parody focuses on the musical standards of the day; Mabel's song "Poor Wand'ring One" is a direct musical parody of the opera style made famous by composer Gaetano Donizetti.

Most parody is really funny when it uses the form of other people's work to make us laugh; by definition, parody mocks, or criticizes the work of others. Not everyone takes this very well. For instance, in 1964, Roy Orbison wrote a classic American pop tune called "Pretty Woman." In the early 1990's the hip hop/rap group 2 Live Crew reworked it into "Big Hairy Woman [You Need to Shave That Stuff]", and Orbison's publisher sued 2 Live Crew for copyright infringement. The United States Supreme Court heard the case, and decided in 2 Live Crew's favor, and against the publisher. (*Pretty Woman vs Hairy Woman* 1994)

As Peter Strand states in The Parody Archive, "The parody exception allows use of another's work, but only to the extent necessary to call to mind the original work, because parody is a means of promoting discussion and criticism, central to the effectiveness of the First Amendment. The parody fair use defense was most recently upheld by the United States Supreme Court in 1994 when it ruled that 2 Live Crew's reworking of the Roy Orbison song "[Oh] Pretty Woman," as "Big Hairy Woman [You Need to Shave That Stuff]" was parody and therefore permissible fair use despite the objection of the music publisher of "[Oh] Pretty Woman."<sup>1</sup>

Gilbert apparently had better luck with his audience, because he was never sued for copyright infringement or libel due to the form or content of his shows. However, he was in court more than once defending himself against accusations of character defamation; he was fond of humiliating his actors, and had a reputation for ruthless and often brutal behavior.

### *Satire*

The Merriam-Webster Dictionary defines satire as: *biting wit, irony or sarcasm used to expose vice or folly; a literary work having these qualities.*

Gilbert used all of the elements listed in this definition to create his comedy, and no one in British society was spared. In *The Pirates of Penzance*, Gilbert mocks classism (any form of prejudice or oppression against people who are in, or who are perceived as being like those who are in a lower social class.)<sup>2</sup> The Major-General has just purchased a new castle, and has purchased 'ancestors' along

<sup>1</sup> The Wind Done Gone: Parody or Piracy; 2001/Peter Strand; [www.mbc.com](http://www.mbc.com);

<sup>2</sup> From Wikipedia, the free encyclopedia; <http://en.wikipedia.org/wiki/Classism>

with the rest of the property. This was actually a common practice among the upper classes, who were determined to prove the purity of their lineage, and therefore their right to their place in upper class society. Even the pirates are part of the class-privilege system; the pirates are pardoned for their crimes because they are “all noblemen who have gone wrong.” Gilbert also satirizes the military; the Major-General is portrayed as an over-educated, under-experienced Peer of the Realm, with lots of book smarts and no battle experience. At the time that Gilbert wrote the piece, officer training was a standard route for many young men of the upper classes and nobility, and they routinely ‘bought’ their way into the officers ranks, without earning rank through training. The privileged officers’ lack of experience in actual combat was a sore point for many of the (low- and working class-) enlisted men. Of course, the other sector of society that Gilbert satirizes in *Pirates*, are the police, who sing:

SERGEANT: Though in body and in mind  
 POLICE: Tarantara! tarantara!  
 SERGEANT: We are timidly inclined,  
 POLICE: Tarantara!  
 SERGEANT: And anything but blind  
 POLICE: Tarantara! tarantara!  
 SERGEANT: To the danger that's behind,  
 POLICE: Tarantara!  
 SERGEANT: Yet, when the danger's near,  
 POLICE: Tarantara! tarantara!  
 SERGEANT: We manage to appear  
 POLICE: Tarantara!  
 SERGEANT: As insensible to fear  
 As anybody here,  
 As anybody here.  
 POLICE: Tarantara! tarantara!



The first police force had been created in London in 1829, and the citizenry did not support them initially. By the time *Pirates* hit the stage, however, the police had become an accepted and often even admired part of London (and British) civil society. This acceptance made it all the more comfortable for the Victorian audience to laugh at the goofy policemen they saw onstage in *Pirates*.

### *Topsy Turvydom*

Topsyturvydom is the world turned on its head – a structure that takes satirical exaggeration, and pushes it to the next, ridiculous level.

Gilbert made liberal and consistent use of Topsyturvydom, but the concept and the use of it actually is an old form for comedy writing, and shows up in the master/servant confusions and role-reversals in Greek and Roman comedies, as well as in Shakespeare’s world (most notably in his *Twelfth Night, or What You Will*). In the Topsy Turvy world, all values are reversed from what we assume to be the social norm. Gilbert wrote these notes for his play, Topsyturvydom, which opened in 1874

(six years prior to the opening of *Pirates*):

*“Children are born learned, gradually forget everything until, as old men, they are utterly ignorant . . . Vice is rewarded. Virtue punished . . . Dishonesty is rewarded . . . Cowards are honoured . . . Therefore the most ignorant, the most vicious, the most lazy man is made ruler.”*<sup>3</sup>

*Other References:*

<http://www.luxumbradei.com/parody/piratesidx.html>

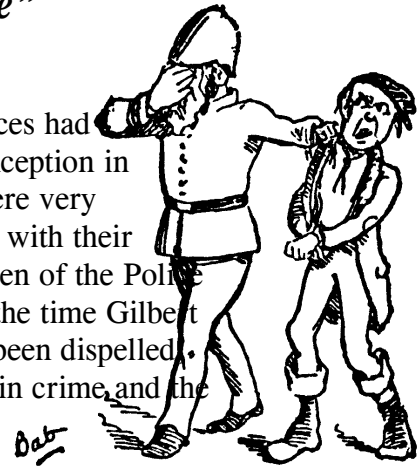
Carol Weinstein for San Francisco Opera Guild, 2005

<sup>3</sup> From Gilbert and Sullivan, the Creative Conflict, by David Eden. Page 126.

## ***The Constabulary: “Undaunted Men in Blue”***

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By the time *The Pirates of Penzance* was written in 1880, the police forces had become an accepted and reassuring part of everyday life. But at their inception in 1829 and for some years after, the English professional police forces were very unpopular. (They had been at first resented because of their association with their creator, Home Secretary Robert Peel, then because of the financial burden of the Police Rate and because radicals saw in them an instrument of tyranny.)<sup>4</sup> By the time Gilbert & Sullivan wrote *Pirates*, however, the initial prejudices and fears had been dispelled, and the “gallant men in blue” were widely associated with the decrease in crime and the increase in the number of arrests of criminals.



London's Metropolitan Police were introduced by Home Secretary Peel in his bill for “Improving the Police in and around the Metropolis.” (The “Bobbies” took their nickname from him.) Shortly after the passage of the bill on July 19, 1829, co-commissioners Colonel Rowan and Richard Mayne were appointed. Their first accommodation was at 4 Whitehall Place, which backed onto a narrow lane named Scotland Yard. Seventeen police divisions were set up with superintendents in charge. Ranks of “inspector” and “sergeant” were created along with “constable.” [Note of interest: ‘cop’ comes from the term ‘Constable On Patrol.’] The newly established force – initially made up of tradesmen, farm-workers and laborers – totaled almost 3,000 men. It was not until a mandatory Police Act of 1856 that all counties introduced forces patterned after the “Bobbies” of London.

At the beginning, Robert Peel was indifferent about the way his new police force dressed, but Colonel Rowan felt that a uniform was essential to maintain an *esprit de corps* among the men. The original uniform consisted of blue trousers for winter, changed for lighter white ones for summer, wellington boots and white gloves. A blue swallow-tailed frock-coat had seven gilt buttons down the front stamped with the crown and the initials MP. Divisional letter and number were embroidered in white on the raised collar. Oilskin capes were worn in wet weather, and it was permissible to carry an umbrella on duty. In winter, brown overcoats were supplied. The outfit was crowned with a stovepipe hat, a black leather top with . . . a black beaver crown, 6 inches tall with reinforced side stays of cane on either side . . . 2 inches wide brim piped with black braid.” It was said to be heavy to wear but served the dual purpose of protection from the elements and a convenient step when scaling walls in pursuit of criminals! A deposit was required of the men for their uniform, and they were instructed to wear it at all times except when in bed.

Forces in the smaller cities and towns usually adopted a style of uniform already tried and tested in London. This allowed them to obtain samples from the London supplier, then to choose a local, cheaper manufacturer to clothe their own men. A need to retain

<sup>4</sup> Robert Peel was the Tory Prime Minister, or Home Secretary, as they were called at the time. Generally, the Tories were associated with land owners, the Church of England and with repression of popular discontent. It was during his tenure as Home Secretary that Peel began to move the party more to the center of the political spectrum.

local individuality caused some early forces to opt for a color other than blue for their uniforms. Eventually, dark blue prevailed, probably because it was easier to keep clean looking.

During the late 1860s, stove-pipe hats were discontinued. They looked shabby, the leather tops cracked, and they gave the policemen headaches. They also had gone out of fashion in the civilian population. Starting in 1863, the Metropolitan Police issued helmets of cork covered with cloth, similar to those worn by the Prussian army. This initial style had a spine running from the top down the back, known as “combed.” The brim was flat and slightly curled, similar to a bowler hat. Soon the helmet became more stylized with an almost non-existent down-turned brim, much as it is today. At about the same time came a change in the tunic. The new jacket was shorter and looser, with the hem somewhere between the hip and the knees. It was closed at the neck and had seven or eight buttons in front. The pockets were concealed behind a rear vent.



Sounding the alarm was done by the early metropolitan Police with a rattle. These rattles – made with fixed blade and weights which struck the blade when swung around (much like our New year’s eve noisemakers) - were small, folding rattles which fitted into specially made pockets in the swallow tails of the coats. In the 1880s, experiments were conducted in London to find an alternative to the rattle. It was proven that the sound of a whistle could be heard at 1,000 yards – twice the effective distance of a rattle. So in 1884, the Metropolitan Police issued whistles.

Although Peel and the first commissioners tried to make the new police force acceptable, resentment caused the coining of many nicknames in additions to “Bobbies,” “Peelers,” “the Blue Army,” “Blue Locusts” and “Raw Lobsters.” By the 1860s, the public had accepted them and was even demanding military efficiency. By 1880, the public was able to laugh at Gilbert’s sentimental “Bobbies” onstage without supposing that any real criticism was intended for their now highly-esteemed real-life counterparts patrolling the streets outside the theatre.

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# A Brief History of Opera

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Opera is the plural of the Latin word *opus*, meaning, “work” (each piece written by a composer is called an *opus*). Opera is often defined as a play in which the words are sung rather than spoken, but this definition is too simplistic. A better definition is *drama through music*. The music is a partner; it does not merely accompany the drama, it contributes to it. Time stands still at times for the vocal sections in which the characters express their emotions. While opera combines music, plot and the spectacle provided by the sets, costumes and staging, the result is much more than the sum of the parts. It is truly an audio-visual art form.

Although opera as we know it started during the Italian Renaissance, its roots go back to Greek drama. We don't know what it sounded like, but the ancient Greeks never thought of separating the poetry of their drama from music. The Greek plays were accompanied by strings or pipes and the words were sung or chanted. Dance was also part of the drama. The early church gave structure to chants and the accompanying music, supplying scales and notation. At first there were only single-line melodies, but later these were woven together to form polyphony (several different lines of music played or sung at one time) and thus, harmonies. By the end of the fifteenth-century, it was the custom in Italy to perform short musical dramas during intermissions of other plays. Small orchestras accompanied these intermezzi.

Court *Masques*, or elaborate dramas based on mythology or fables, became a very popular form of entertainment in the royal courts of Europe from the early sixteenth through seventeenth centuries. The stories were played out in pantomime to a background of orchestrated music, and the players were court members who spent lavish amounts of time and money on their costumes. Masques were intended to honor the head of the court where they were produced, and they were used to show the wealth and political power of the royal they honored. At this time, there was no real separation, as we know it, between theatre and opera, or between opera and ballet. These divisions started to become more obvious as musical composition developed.

Jacopo Peri (1561-1633) is credited for the first opera, *Dafne*, based on the Greek myth. Though famous throughout Europe at the time, it has since been lost. Claudio Monteverdi (1567-1643) is the earliest composer whose works are still performed. He blended the music and the poetry of the libretto to create a multi-faceted theatrical form. Such early operas were usually based on history or mythology. This kind of opera is called *opera seria*, in contrast to *opera buffa*, or comic opera, which would develop later. During this period, the words were most important, with the small orchestras providing a simple accompaniment. No separate musical line was written for the instrumentalists. Instead, they played the singers' lines; this meant that there was also no need for a conductor as we know of them now. Orchestras of the day usually functioned much the way current jazz ensembles often do; they looked to one player, often the keyboardist, to prompt them while playing.

Mozart (1756-1791) was one of the first composers to write not just for, but *about* the nobility and their servants. A great example of this type of work is *The Marriage of Figaro*. In the early nineteenth century, with the development of more complex orchestrations and the addition of more flexible woodwind and brass instruments, conductors became necessary to coordinate and mold the sound and tone of the whole.

By the end of the nineteenth-century, opera was telling us stories on the steamier side of life among the lower classes, and the singing became more conversational. This type of opera is identified as *verismo*, or real. Puccini (1858-1924), who wrote his works during this time, gave us such important works as *La Bohème*, *Madama Butterfly*, and *Turandot*. Opera is still being written today, and new works about historical and colorful figures are being performed throughout the world. Some of the newest works tell the stories of Harvey Milk, Malcom X, Jacqueline Kennedy and Sister Helen Prejean.



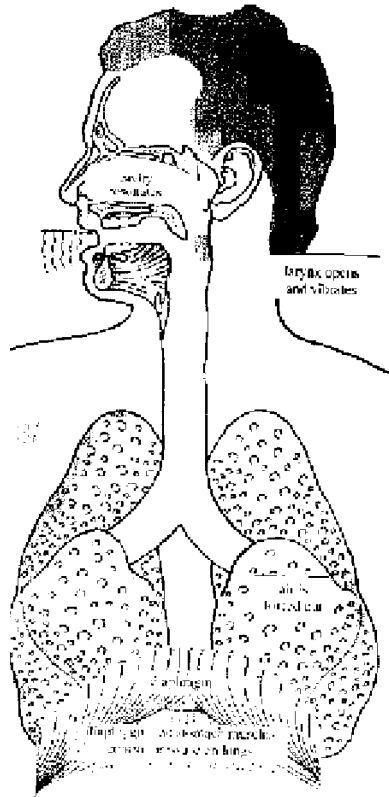
# Operatic Voices

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Every culture has developed its own style of singing. We may recognize specific vocal sound characteristics in the singing of the Chinese, the Japanese, the Indians (of India), various Middle Eastern and African groups, the Spanish *zarzuela* and the *calypso* of Trinidad.

The style we may refer to as operatic or classical singing developed in Europe. This style crystallized during the seventeenth century, as operatic music became increasingly complex and demanding. Its particular characteristics are a greatly extended range, especially at the top of the voice, and increased volume and projection. Music in the European tradition has developed highly mechanized musical instruments, capable of great ranges and volumes. In order to keep pace, singers were gradually trained to increase their capacities as well. Singing in Europe and America is now generally divided into classical and popular styles. The main differences at present concern volume. Essentially all singers in the “pop” fields depend upon the microphone as a matter of course. This enables the singers to deliver their message in a conversational or whispered style of great intimacy, as well as in a louder or more dramatic style.

The operatic singer in most cases still depends only on the unamplified voice; therefore the voice must be developed to its fullest capacity of projection. In order to make the large sound needed to fill an opera house without using a microphone, it is necessary that the singer use all the natural resonance of the upper chest cavities, as well as the sinus cavities in the face and head. These natural spaces serve as little amplifying “echo”



chambers. The singer must breathe properly and must focus the tone so that the sound travels forward from the mouth. Proper breathing requires using the full capacity of the lungs. As the lungs are filled, they displace the diaphragm<sup>5</sup>. Then, using the strength of the diaphragm, the singer uses the air to vibrate the vocal chords as the air is expelled. This gives the voice maximum projection. Proper breathing is also a major source of the vibrato,

<sup>5</sup> a membrane which stretches horizontally across the chest cavity

(Italian, meaning “to vibrate”). All sound is the result of one object making contact with another: the vibrato (or vibrator) in a singer’s voice increases the warmth and resonance of the tone, and also allows for accurate tuning.

Operatic voices are categorized according to range:

Range	Male	Female
Highest	Counter tenor	Coloratura soprano
High	Tenor	Soprano
Mid	Baritone, Bass baritone	Mezzo soprano
Low	Bass (Basso profundo)	Contralto

**Soprano:** The highest female voice, with a sound similar to a flute in range. In opera, the soprano is most often the heroine, since a high bright voice traditionally suggests youth, innocence and virtue. The normal range of a soprano is two octaves up from middle C, sometimes with extra top notes.

**Mezzo soprano:** Also called a *mezzo*, the middle female voice similar to an oboe in range. The mezzo sound is often darker and warmer than the soprano. In opera, composers generally use the mezzo voice to portray older women such as mothers, villainesses, seductive heroines, or in a few instances, a young girl. A special operatic convention is the use of the mezzo to portray young men, called *trouser roles* or *pants parts*. The mezzo’s normal range is from the A below middle C to the A two octaves above it.

**Contralto:** The lowest female voice, sometimes simply called *alto*. A true contralto is a very rare voice type, similar in range to a clarinet. It is usually used for an older female or special character parts such as witches and old gypsies. Its range is two octaves from F below middle C.

**Tenor:** Usually the highest male voice in opera. It is similar to a trumpet in range, tone, color and acoustical ring. The tenor is usually the hero. Ranges from the C below middle C to the C above.

**Counter tenor:** The highest male voice, which was mainly used in oratorio and very early (baroque) opera.

**Baritone:** The middle male voice, close to a French horn in range and tone color. In comic opera, the baritone is often the ringleader of the highjinks, but in tragic opera, he is usually the villain. The range is from G an octave and a half below middle C to G above.

**Bass baritone:** a rare male voice, with a large range and a color between baritone and bass.

**Bass:** The lowest male voice, it is similar to a trombone or bassoon in range and color. Low voices usually suggest age and wisdom in serious opera (*basso profundo*). In comic opera they are generally used for old characters who are foolish or laughable (*basso buffo*). The range is roughly two octaves down from the F above middle C.



Voices are also categorized according to size and quality. There are small, medium, medium-large and large voices in opera. The quality of a voice can be defined using the following terms:

**coloratura:** great vocal agility and high range, able to sing complicated vocal ornamentation (applicable to all vocal ranges).

**dramatic:** the heaviest voice, capable of sustained declamation and a great deal of power, even over the largest operatic orchestra of about 80 instruments.

**falsetto:** the upper part of a voice in which the vocal cords do not vibrate fully, more often used in reference to male voices. Falsetto is frequently used by male characters when they are imitating females, but it should not be used only for comic effects. Some tenors have been able to integrate the falsetto into the rest of their voice, which makes for beautiful soft singing.

**helden:** a German prefix meaning *heroic*, applied to a large voice capable of performing the most demanding roles, usually used in reference to roles written by Richard Wagner

**lyric:** average-sized voice, neither extremely agile, nor especially dramatic

**lyric spinto:** spinto literally means pushed, but understood as somewhat heavier than the true lyric

**soubrette:** a soprano or mezzo of very light vocal weight and comparatively small range, generally cast as a young girl with a happy disposition.

### Main Roles

In any opera there are at least four different types or levels of **roles**:

#### Principal Artists

**The Principal Artists** are the big stars in opera and are cast in the main roles; they are on stage for greater amounts of time and have the most solo work. **Supporting artists** have smaller, but still individual roles.

#### The Chorus

**Choristers** are members of the opera chorus. Choruses are used in most operas to provide vocal accompaniment to the principal singers, or they may have their own numbers. Many of them play parts such as townspeople, soldiers, etc.

#### The Supers

The principal artists are the big stars in an opera, but opera would not be opera without the addition of a great many more people. One such group is the **supernumeraries** or **supers**. The supernumeraries are the masses you see on stage. They do not sing or have speaking roles, but serve the very important purpose of making big crowd scenes believable. The supers must learn their *blocking* or stage positions when they are on stage. In some opera companies, they also must learn to do their own make-up, put on their own wigs and costumes, and be at all the rehearsals the director schedules for them. Supers come in all shapes, sizes and ages. Many operas use children as well as adults. If you have an itching to get on the big stage, becoming a super may be just the ticket you are looking for!

#### Casting

Casting is done principally according to voice type. Voice types are basically predetermined by a person's physical makeup. Singers can develop and stretch the instrument (the voice) with practice, and there is a certain amount of change in every voice as a person ages. However, we are each born with the voice mechanisms that we keep for the rest of our lives.

# Careers in Opera

**S**an Francisco Opera, just like many companies, operates like a well-oiled machine: no one department functions alone. Instead, many departments have areas that overlap with one another and it is necessary for each department to do its share of the work in order for all the others to function. In performing arts organizations, there is a delicate balance between artistic freedom and the business sense that must be maintained for the company to thrive. If the company never takes any artistic risks, such as producing a **premiere** (doing a work for the first time), then the artistic community may not respect the company. If the company takes too many risks, it is considered unwise from a business perspective. The balance must be struck in order for the company to be a success. The many people and departments within an opera company are all working for a common goal, and each part is equally important.

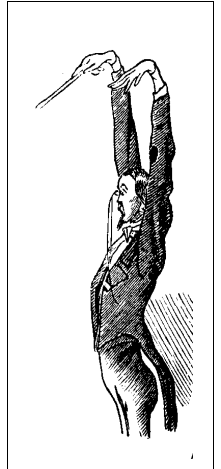
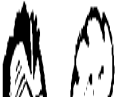
San Francisco Opera is run by the **General Director**. The General Director has the final word on the Company's policies and decisions from artistic to business planning. A General Director needs to travel to other companies in order to stay informed as to what is happening within the opera industry. He or she needs to know which new singers are becoming popular, which sets and costumes are the most striking to rent, and which operas the audience might enjoy. The General Director is the ambassador for the opera company, both within the community and abroad.

At home in San Francisco, the General Director makes decisions about which operas should be part of the season schedule, called the **season repertoire**. Many of these decisions are made along with the **Music Director**. The Music Director in an opera company has the very important job of overseeing all musical aspects associated with the Opera. The Music Director not only needs to make decisions about the season repertoire and stay informed about singers who are performing, but also oversees the orchestra and the chorus. Sometimes the Music Director may act as the **Principal Conductor** for an opera company.

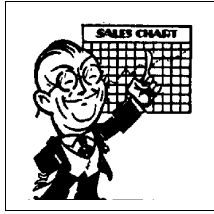
The **Music Administrator** functions as a researcher, historian and walking human encyclopedia for the company. When the San Francisco Opera produces a new opera, he is responsible for bringing together the composer and librettist and managing workshops on the piece. When the company produces classic operas, he recommends specific versions of the opera and oversees orchestration and music library work. He also creates the master schedule plan for the season's rehearsals and performances, manages the music staff (pianists, vocal coaches, prompters, language coaches, and assistant conductors), oversees backstage musical and sound effects, coordinates plans for special concerts, advises the Music Director on personnel matters, and acts as Editor-in-Chief of "supertitles."

The chief **Dramaturg** of an opera company or festival advises the head creative team during pre-production and rehearsal. Besides being Dramaturg for a portion of the new productions each season, they are in charge of the content and style of all the publications of the company, from program books to yearbooks. At San Francisco Opera, the Dramaturg is assisted by the **Publications Coordinator**. The Dramaturg starts their work in the pre-production (preparatory) phase by researching all relevant background materials; these include publications about the historical, social, and cultural context of the times in which the piece was written, correspondence between the composer and the librettist, and so on. The Publications Coordinator then gathers these materials and works with the Dramaturg to determine which will be used in the development of the stage production and which may be used in written publications (such as the program). Dramaturgs may also do a musical analysis of the score to determine, for example, why certain musical phrases seem to characterize or contradict (subtextualize) the words or the situation of the libretto. In the rehearsal, the Dramaturg acts as an "editing eye," providing valuable feedback and criticism of the day's work; as the production evolves, he helps the director refer back to the "big picture" of the opera. A good Dramaturg enriches the creative process and helps the conductor, director and designer delve deeply into the work, "ask questions" of the piece and figure out potential connections that may be expressed in the final production.

The **Artistic Administrator** works with the Music Director and the General Director in the hiring of singers. The Artistic Administrator deals with individual leading artists and their agents, making sure that they are available to sing with the Company and negotiating a salary and **contract**. Contracts

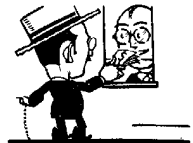


are very important in opera because once the contract has been signed, it legally binds a singer to perform with the Company.



Equally important as all of the artistic decisions, are the business choices that a company makes. The **Executive Director/ Chief Financial Officer** of a company is the person in charge of the business aspects. San Francisco Opera, as are most performing arts groups, is a **non-profit** company. This means that the organization does not exist as a money-making business, but instead is a company that exists to present art, essentially functioning on a combination of ticket sales and fund-raising. Grand Opera is very expensive to produce. Because it is for the general public to enjoy, it is impossible to make enough money from ticket sales to cover the actual costs of producing it. Each year, budgets are formed to set the guidelines that determine where money will be spent, so that no department exceeds the amount of money that the company can afford to spend. The **Senior Director of Finance** and Administration, along with the General Director and heads of the various departments, is responsible for making sure that budgets are formed and followed. He or she is also responsible for keeping track of finances throughout the year, as well as generally overseeing the business end of the company.

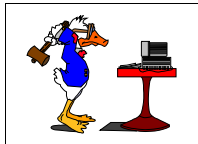
The **Director of Development** and the **Director of Marketing** work with the **Executive Director / CFO** to actively keeping track of what money is raised. The **Director of Development** heads the **Development Department**. This department raises money through donations, and private and government grants. Some people in the Development Department are in charge of applying for **grants** for the company. Other people are in charge of securing **corporate sponsorships**. For-profit companies donate a certain portion of their profits to non-profit organizations that are working in their communities or that interest them in some way. There are also jobs in the Development Department that deal with **individual gifts**. This means that an individual person or family gives a donation to the opera to support its programs.



Of course, the other source of income for an opera company comes from **Box Office** sales. The War Memorial Opera House has 3,148 seats and averages about 75 performances each year-- which totals approximately 236,100 seats that have to be sold every year! That's a lot of seats! The **Marketing Department** is the division that makes sure the seats are sold each year. There are many different parts of marketing opera. One is placing advertisements so that people know that the opera is around. Any ads that you see in the newspaper, at bus stops, on television, or hear on the radio, the Marketing Department put there. The Marketing Department works with an outside advertising agency to determine what type of ad will be most successful in reaching the Company's target audience, and to determine the costs of specifically placing ads in newspapers or with radio or television stations.



A department that works closely with Marketing is the **Communications Department**. The Communications Department makes sure that everyone knows what is going on at the Opera. One way to do this is by writing a **press release**. A press release is a news article that explains an event that is happening with the company, such as the opening of a show. Press releases usually contain lots of information about places, times, people and other details that people are interested in. They are sent to the **media**: newspapers, magazines, radio and television stations. The media then decide if it is something a specific audience will enjoy and may decide to print a story about the event in the newspaper or do a story on nightly news or radio. This is called **press coverage** and is something that big companies always strive for, particularly in the performing arts where tickets need to be sold. Press coverage stirs up interest and often times makes people decide to go to the show!



One of the other things that can make people decide they want to come to an opera, is the information they get about it on the Internet. At the San Francisco Opera, the **Information Services Department** handles the development and maintenance of our website (including the interactive portion of it, such as ticket sales and interactive educational games). This department keeps the staff trained in the use of current technology and they keep the staff on good terms with their computers. They also develop and maintain the other electronic structures that help us stay connected to each other and to the world outside the Opera House. They keep the company connected.



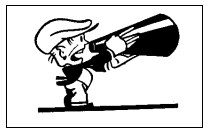
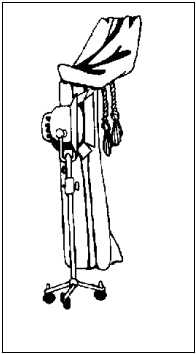
The educational pages on the website are developed and maintained in collaboration with the **Education Director**. This person is responsible for ensuring that opera is part of the arts education in

schools, community centers and other venues where people gather to learn. The Education Director creates programs for students and other people in the community, and is responsible for helping teachers bring opera into their classrooms. By being exposed to opera at a younger age, young people have more opportunity to learn about the art form and understand the music and history of opera. By bringing the art of opera out to the community, people of all ages get a chance to experience the thrill of live opera, often for the first time.

Another big part of San Francisco Opera that is not found at all opera companies is the **San Francisco Opera Center**. The Opera Center is dedicated to providing training for young artists and each year auditions young singers to take part in their programs. Once accepted, singers receive quality vocal training and are given exciting performance opportunities that nurture their careers. These opportunities start in the **Merola Opera Program** summer training. The Merola Opera Program is an independent organization that trains young opera singers. Once the singers have completed the Merola program, they may be considered for further training within the San Francisco Opera Center.

Before operas may be sold or marketed, they must be created and staged. Each opera has a **Director** who is hired by the opera company. The Director is responsible for making decisions about what the themes will be and how the production will look from the design of the set to the movement of the singers on stage. In preparing the production, the Director works with the set, lighting, sound, costume, and prop designers who function as a creative team. Each designer then works with their own **crew**, a team of crafts people who actually **build** the show. The **Set Designer** is trained in the creative and technical process of designing backdrops, large props and general background pieces for the opera. The Set Designer drafts plans and then a model of the set, which is given to the carpenters and scenic artists who build the full-sized set. The **Lighting Designer** works with the Director to create the lighting for the production. Lighting is central to the mood of the opera; a scene set in bright white light has a different feeling than one set in softer blue lighting, which may denote evening or a romantic scene. The **Costume Designer** is responsible for working with the rest of the creative team to decide what the dress for the characters will be. On a historically based production, the Costume Designers do background research into the time period to make sure that the dress is as appropriate as the sets are. In the case of period operas, such as *The Pirates of Penzance*, many Costume Designers have done research into the time period to see how the people of the time would have dressed, and to assure that the cast has costumes that they actually might have worn. On productions with more abstract concepts, the Designer uses more of his or her own imagination to design costuming. A team of sewing experts, or **stitchers**, then starts actually measuring performers and assembling the costumes. The **Props Designer** is responsible for finding, designing and/or constructing the props that will be used on stage. This can include everything from clothing accessories like purses, to swords, to wall lamps, to giant puppets. The Props Designer also works with a crew of craftspeople who take care of the properties after they have assembled them. When any opera is in production, a huge amount of creative collaboration is required throughout the departments in order to arrive at the end result, the fully staged opera.

Backstage there are sometimes hundreds of people working to make sure that the people on stage are under the right lighting and have the right props and backdrops. These are the **Stage Crews**; they are responsible for **running** the show- making sure everything happens in the right place, at the right time. The **Stage Manager** is the conductor of movement on and off stage. The Stage Manager really runs the show backstage, usually connected to several different areas on a headset. She often relies on video monitors, as well as audio communication, to keep on top of what is happening at any moment during the production. **The Sound Crews** maintain the audio and video equipment that keep the Stage Management team in the know. The Stage Manager and his or her assistants are responsible for calling lighting and sound cues, being sure that artists are available for their entrances, and coordinating the chorus and supernumeraries, or extras, in crowd scenes that are often large and difficult to manage. For that reason, in the very short rehearsal time they try to perfect large scenes so that the confusion backstage is minimal and the masses move at the right times. In opera, the Stage Manager must know how to read music and follow a **score**, the book containing the music and text for the opera. This way, he or she can follow along with the Conductor and understand where the opera is going, in order to be prepared for the next scene at all times. The Stage Manager's score is usually filled with notes and markings so that they remember all the cues that



fill the opera. The people on the other end of headsets attached to the stage manager can range from electricians, to sound specialists, to carpenters who have built the sets, to costume staff waiting to help the artists change in the **wings** (the area off-stage to the sides). The **Wig and Make-up** crews are always available between scenes to touch up the artists as they come off-stage. They are often the ones responsible for the same artist playing a teenager in the first act, aging to an adult in the second and finishing as an old man in the final act!

Behind the scenes, there is another team of people working to make every opera season happen. These people are our **Volunteers**, and they give their time to the opera without pay, simply because they feel passionately about opera and want to make sure it continues. Volunteers work almost daily with the San Francisco Opera Association, the San Francisco Opera Guild and with the Merola Opera Program, working in widely varied positions, from decision-making positions on the Board of Directors to hands-on positions in office administration to monitoring during dress rehearsals.

As you can see, there are a variety of different jobs at the opera--something for everyone-- and we can never forget the most important people in making the opera happen-- you!

The **audience** is responsible for buying tickets and enjoying the performance, as well as providing feedback about whether or not they liked the particular performance so that the company knows if it is pleasing the public or not. Just like all the departments at the opera, the audience is very important because without you, there is no reason for all of it to



### Questions and Activities

(Answers California Dept. of Ed. Content Standards:  
Theatre and Music 5.2: Careers & Career Related Skills)

In general, jobs at the opera can be divided into two categories: specialists and generalists. What skills are necessary for the specialists such as the set designers, lighting designers, costume designers, stage managers and departmental directors? What skills are necessary for the generalists such as the development staff? Where is there crossover in traditional “schooled” learning and on-the-job training? Which department do you think you would like to work with at the opera?

### Costume Designer

Draw a costume for any character in *The Pirates of Penzance*. The costume can be traditional, modern or abstract, but you must explain why you made the choices you did.

### Development

What product or company do you think should sponsor *The Pirates of Penzance*? Write a proposal to the president of the company explaining why you think it would be beneficial for them to give funding to a production of *The Pirates of Penzance*. Remember to tell the president what benefits there are for her or his company!

### General Director

If you were running a company, which aspect do you think would be more important to you, spending money on artistic expenses or maintaining a balanced budget? Do you think one outweighs the other? Write a statement of your philosophy as if you were the General Director and had been asked how you make your decisions.

### Information Services

If you were to design a website for *The Pirates of Penzance*, what would it look like? Who would it reach? Who would be the “audience”?

(continued)



### **Marketing**

Create an advertisement for *The Pirates of Penzance*. Decide whether you should put it on TV, radio, newspaper, a bus, etc. Include whatever you feel is the biggest “selling point” of the opera-- what makes it exciting? Why should people come to see it? First, write it as a presentation that you might make if you wanted San Francisco Opera to use your ad. Second, rehearse the ad with others and present it as though you were actually acting *in* it. Your classmates can take the role of the Marketing Staff who will decide if this ad represents San Francisco Opera successfully enough to get aired.

### **Communications**

Think of an event that your class will have around the time you see *The Pirates of Penzance*. Write a press release about the event, including the date, the time, the people involved, and why it would be exciting or fun to attend. It can be a fictional event or a real event-- but if it's real, remember to send the principal or your school newspaper your press release!

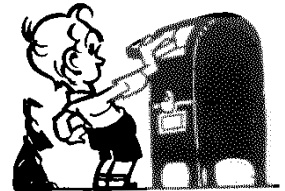
### **Set and Lighting Design**

Think of a different setting that you could have for *The Pirates of Penzance*. Are there any themes in *The Pirates of Penzance* that would work in a different time period? Describe the set and the tone of the lighting-- is it a happy atmosphere or a sad one? Where is your production set? When? What is the weather like? What set and lighting elements tell the audience about the physical world of the opera?

Write a letter to the department you are interested in and ask any questions that you might have. You can send the letter to the Education Department and we will forward it to the appropriate person.

The address is:

Education Director  
San Francisco Opera Guild  
301 Van Ness Avenue; S.F., CA 94102  
[education@sfopera.com](mailto:education@sfopera.com)



# San Francisco Opera Guild



San Francisco Opera Guild was founded in 1939 to provide educational programs for the community in support of San Francisco Opera. Its present mission is to develop greater understanding of opera, to increase the audience reached by this art form, and to raise money for San Francisco Opera. In over 60 years of service, the Guild has developed educational and outreach programs serving the entire Northern California region. Over the years, hundreds of thousands of young people have been introduced to opera

through the work of the Guild.

In 1939, San Francisco Opera Guild sponsored the first Student Matinee in the War Memorial Opera House, with a single performance of Puccini's *Madama Butterfly*. Ever since, *Opera Guild Student Final Dress Rehearsal Matinees* have been the foundation of its educational outreach. To date, approximately 400,000 school-age children, seniors and disabled persons have attended full-scale productions and final dress rehearsals sponsored by the Guild.

*Opera à la Carte* is an in-school program designed to enhance students' understanding of opera. Originally consisting of a slide presentation with taped music, the program has since evolved to include professional singers, a pianist, and a Guild volunteer narrator. The *Opera à la Carte* program presents a reduced, English-language version of an opera, which can be presented in a classroom or auditorium. Small speaking roles are designed for students from the schools hosting the performance, who perform with the singers.

*Sing a Story* brings opera to students in kindergarten - 3rd grade. A teaching artist introduces the story of Mozart's *The Magic Flute* to students with the aid of a CD of excerpts from the opera. Then, the teaching artist pulls props and costumes out of an opera box; the students participate in acting out the story, from the attack of the serpent to the completion of the Trial of Fire. As a follow-up to this presentation, a storybook and CD, as well as a "magic" flute and a guide to suggested curricula, are left with the classroom teacher for continued creative play. This program serves low-income students within the S.F. Unified School District and some parochial schools.

*Holiday Carol Quartets* are a collaborative effort between the San Francisco Opera Center and the San Francisco Opera Guild and have been part of the Guild's community outreach effort for the last three years. These informal concerts are performed by the Opera Center Singers and presented by the Guild for audiences in community youth and senior centers, hospices and family shelters.

*Opera Guild Insights* offer an insider's perspective to an opera. Artists, conductors, directors and costume designers are invited to the Herbst Theater for a moderated discussion on their careers and their involvement in an opera from the current San Francisco Opera season.

*Backstage Tours* introduce groups of students and seniors to the "behind the scenes" world of the opera house. Opera Guild volunteers, who are trained as tour guides to describe the history and architecture of the San Francisco War Memorial Opera House, lead these tours. Groups are led through the auditorium, backstage area, wig and make-up departments, prompter's box and other behind-the-scenes locations.

It is the Guild's intention to make opera accessible to everyone in the community, by taking programs to schools, hospitals, senior centers, and theaters, as well as sponsoring performances in the Opera House. It is in this pursuit that the San Francisco Opera Guild continues to develop programs to serve the entire community of Northern California.

## *Lamplighters Music Theatre*

If you want to know who we are ...

Lamplighters Music Theatre is one of the oldest continuously performing theatres in the Bay Area, and the only year-round musical theatre company in San Francisco presenting grand-scale productions at the Yerba Buena Center and the Herbst Theatre at the War Memorial Opera House. Since the company's founding in 1952, we have produced the entire Gilbert and Sullivan canon as well as other light opera and musical theatre classics such as *The Merry Widow*, *Die Fledermaus*, *Of Thee I Sing*, *My Fair Lady*, and *A Little Night Music*.



Lamplighters Music Theatre has been dedicated to upholding the tradition of light opera and musical theatre, particularly through the production of the operettas of W.S. Gilbert and Arthur Sullivan. For more information about Gilbert & Sullivan, link to the Gilbert & Sullivan Archive: <http://diamond.boisestate.edu/gas/index.html> From a small band of young Savoy enthusiasts grew an organization that is now recognized as one of the top Gilbert and Sullivan companies in the world - awarded top prize at the International Gilbert & Sullivan festival in Buxton, England. The primary mission of

Lamplighters Music Theatre/Opera West Foundation is to present high quality musical theatre productions on a semi-professional level.

The Lamplighters seek to:

Promote the tradition of classic musical theatre, especially the works of Gilbert and Sullivan;

Provide a showcase for talented performers, directors, designers, musicians, and technicians, assisting in the advancement of professional careers;

Provide training and performance opportunities for amateurs and semi-professionals; and,

Present family-oriented entertainment for the widest possible audience

For more information on Lamplighters Music Theatre, please visit our website:

<http://www.lamplighters.org>; [info@lamplighters.org](mailto:info@lamplighters.org)



## ***History of San Francisco Opera***

San Francisco Opera was founded by Gaetano Merola (1881-1953) and incorporated in 1923. The Company's first performance took place on September 26th, 1923, in the City's Civic Auditorium (*La Bohème*, with Queena Mario and Giovanni Martinelli, conducted by Merola). Nine years later, the Company moved into its new home, inaugurating the newly built War Memorial Opera House with a performance of *Tosca* on October 15, 1932 (Claudia Muzio, Dino Borgioli, Giuseppe Gandolfi, conducted by Merola). Following Gaetano Merola's death, the Company was led through 1981 by Kurt Herbert Adler; from 1982 to 1988 by Terence A. McEwen, and by Lotfi Mansouri from 1988 through 2001. We are now under the direction of Pamela Rosenberg. In January 2006 we will be welcoming our 6<sup>th</sup> General Director, David Gockley. San Francisco Opera is now the second largest opera company in North America. Since 1923, San Francisco Opera has presented the United States debut performances of numerous artists, including Vladimir Atlantov, Inge Borkh, Boris Christoff, Marie Collier, Sir Geraint Evans, Mafalda Favero, Tito Gobbi, Sena Jurinac, Mario del Monaco, Birgit Nilsson, Leontyne and Margaret Price, Leonie Rysanek, Elisabeth Schwarzkopf, Giulietta Simionato, Ebe Stignani, Renata Tebaldi and Ingvar Wixell; conductors Gerd Albrecht, Valery Gergiev, Georg Solti and Silvio Varviso; and directors Francis Ford Coppola, Harry Kupfer and Jean-Pierre Ponnelle.

### **War Memorial Opera House**

The War Memorial Opera House has been the home of the San Francisco Opera since October 15, 1932, when it was inaugurated with a performance of *Tosca*. The War Memorial Opera House was designed by Arthur Brown, Jr., the architect who also created such San Francisco landmarks as Coit Tower and City Hall.

### **Opera in the Park**

Since 1971, San Francisco Opera has presented an annual free concert in Golden Gate Park on the Sunday following opening night of the Fall Season. It traditionally features artists from the opening weekend in full concert with the San Francisco Opera Orchestra. The event is open to the public and draws some 20,000 listeners. The concert is presented in conjunction with the Friends of Recreation and Parks and San Francisco Examiner Charities.

### **Supertitles**

In 1983, the student/family matinee performances of *La Traviata* were presented with Supertitles - English translations of the libretto projected over the proscenium simultaneously with the action on stage. Supertitles are now used in all San Francisco Opera productions.

### **Pacific Visions**

In November of 1992, General Director Lotfi Mansouri introduced Pacific Visions, an ambitious program designed to maintain the vitality of the opera repertoire through new commissions and the presentation of unusual repertoire. It was launched with the commissioning of the following operas:

*The Dangerous Liaisons*, composed by Conrad Susa to a libretto by Philip Littell.

The work had its premiere during the 1994 Fall Season and was the subject of a nationwide TV broadcast.

*Harvey Milk*, a new opera by composer Stewart Wallace and librettist Michael Korie.

The work was performed in 1996 as a joint commission and co-production of the San Francisco Opera, Houston Grand Opera and New York City Opera.

*A Streetcar Named Desire*, composed by André Previn to a libretto by Philip Littell, after the play by Tennessee Williams.

The work had its premiere during the 1998-99 Fall Season.

*Dead Man Walking*, composed by Jake Heggie to a libretto by Terrence McNally, after the book by Sister Helen Prejean.

The work had its premiere in the 2000-2001 Season.



## *Curricular Connections*

*Rehearsal*

*And*

*Preparation*

## *Readers' Theatre Panto*

### Summary of Activity

Students will be able to perform a Readers' Theatre version of *The Pirates of Penzance*.

<b>Time:</b>	30-45 minutes
<b>Setting:</b>	classroom
<b>Materials:</b>	<i>The Pirates of Penzance</i> synopsis (enough copies for every student)
<b>Subjects:</b>	Reading, Performing Arts
<b>Standards:</b>	Reading 1.0; 2.0; Theater 5.0; 5.1

### Objective:

Students will gain practical and active reading practice.

Students will practice working in teams.

Students will gain practice in storytelling and dramatic presentation.

### Procedure:

- ◆ Divide synopsis into short sections for reading out loud.
- ◆ "Cast" each section/ scene. Give one section each to a small group of students.
- ◆ Each section is read by a student-narrator, and the actions are portrayed by the 'cast':
  - ◆ Each Narrator reads the sentences that describe the character's actions, i.e.  
"Ruth begs Frederic to marry her and take her with him."
  - ◆ As the Narrator reads, the students assigned to the parts of **Frederic and Ruth** act out that moment.

**Cast list-** Narrators (number to be determined by teacher and individual reading ability of students)

Frederic	Mabel
The Pirate King	Ruth
The Major-General	At least one Daughter
At least one Policeman	
At least one Pirate	

- ◆ When students are not actively reading or acting, they are the audience for their classmates.
- ◆ You may want to take a couple of class periods to let the students rehearse their reading and their pantomimes, and then set up a simple stage area to actually perform the story.

- ◆ To keep traffic flow simple, have one narrator up at a time, and have one scene performed at a time. Then switch to the next narrator and set of actors for the next scene.

**Options for further development:**

- ◆ Add inexpensive props to your scenes.
- ◆ Turn the story into a puppet show
  - ◆ Divide the story up into short scenes and assign each student a role in a scene. (Each scene should include 2 – 3 characters, and possibly a narrator, to move the story along.) Dialogue can come directly from the Opera à la Carte script.
  - ◆ Students make puppets out of socks and decorate them in class with felt, markers, yarn, and other sundry materials.
  - ◆ Students memorize the lines for their character and rehearse in small groups.
  - ◆ These scenes are then performed in sequence within the classroom.
  - ◆ Scenes may be performed for a school assembly as a ‘preview’ for Opera à la Carte.
  - ◆ These scenes can also be taken “on tour” to lower-grade classrooms as an in-class ‘preview’ for the performance of Opera à la Carte. Students may perform only one or two scenes for each classroom, and then tell the audience that they will have to “stay tuned” for the coming Opera à la Carte performance.
    - Give out little prizes for:
      - Excellence in Speech (facing out to the audience, vocal projection etc.)
    - Best Performance/ Acting
    - Scariest Performance
    - Funniest Performance
    - Best Teamwork
    - Whatever your students need encouragement and coaching in~
- ◆ HAVE FUN!!!



## ***Staging Games: "Director Says"***

### **Summary of Activity:**

Students will learn staging areas, and staging vocabulary by playing a game of "Director Says".

<b>Time:</b>	10 – 30 minutes
<b>Setting:</b>	Classroom
<b>Materials:</b>	Masking tape
<b>Subjects:</b>	Drama, Physical education
<b>Standards:</b>	Theater 1.0; 2.0; 5.0; 5.1

### **Objectives:**

- Students will gain body awareness and awareness of space and distance relationship.
- Students learn vocabulary of theatrical staging.
- Students practice both taking and giving clear directions.

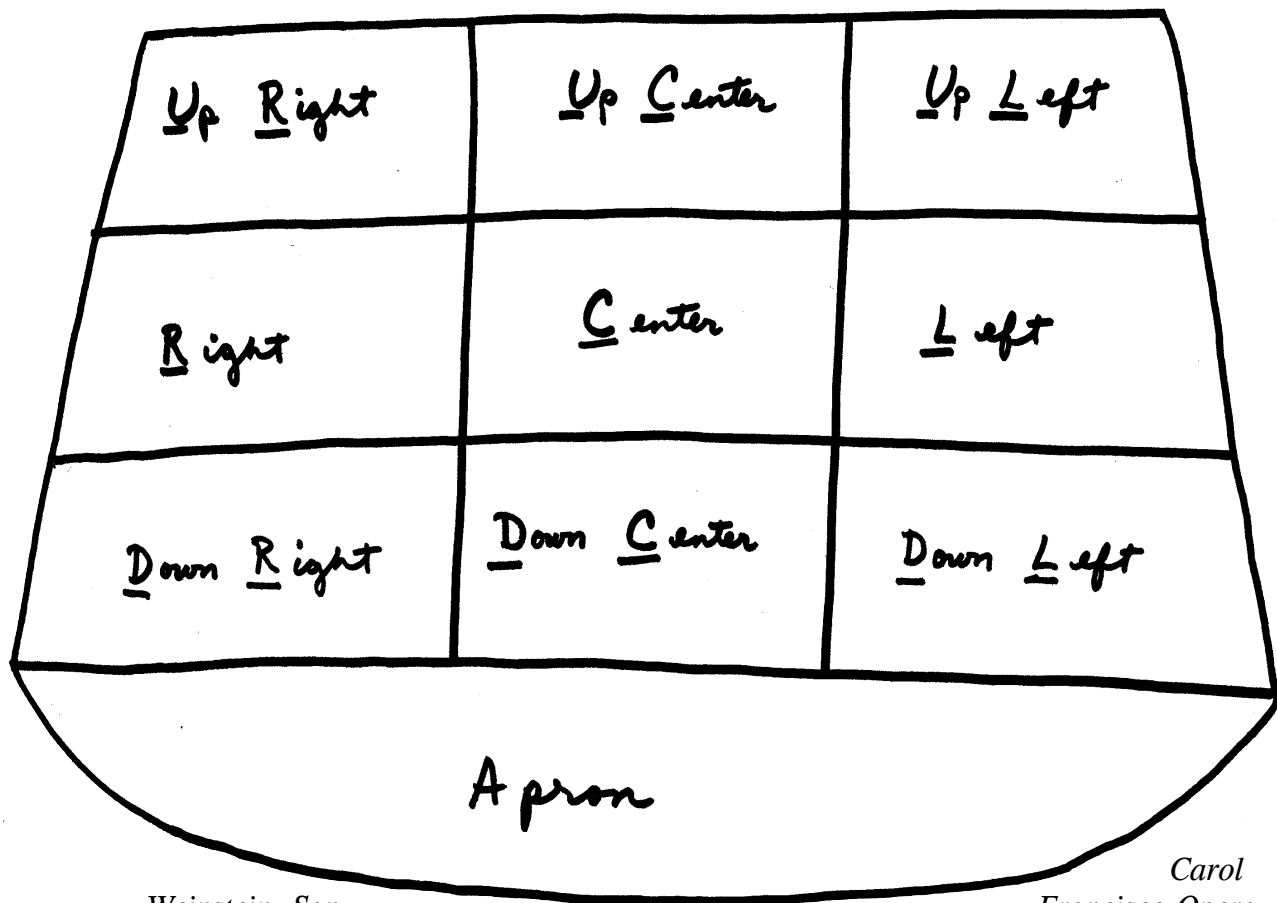
### **Procedure**

- Use masking tape to mark out the stage grid (see next page) on the floor (a clean, hard surface is best.)
- Stage areas can be designated by initials i.e. UC for Up Center.
- Decide whether students will play individually or in pairs or teams.
- The teacher designates one of the students as the "Director." The remaining students are the "performers."
- The "Director" gives out the direction: "Move upstage," "Move stage-right," "Move to Up Center" etc.  
(The "Director" may give out direction to the entire group at once or to individuals.)

### **Options:**

- Use the nautical and "pirate" vocabulary on pages 41 - 42 to give directions. ('Port' or portside = left, 'Starboard' (larboard) = right, etc.)
- Non-competitive play:
  - ❖ All students play individually, without time limits or "outs".
- Competitive play:
  - ❖ Students play individually or in pairs and are "out" if they move in any direction other than the one the "Director" gives.
  - ❖ The "Director" gives out directions with increasing rapidity, and any performer/team who moves in the wrong direction or hesitates is "out."
  - ❖ Play teams of "pirates" vs. "policemen."

# *"Director Says" Stage Grid*



Front Of the House

## ***More Warm-up Games***

(For California Dept. of Ed. Content Standards, see page 33)

These can be played “straight” or as “*pirates*,” using the pirate vocabulary on pages 41 - 42.

### ***Pass the Pirate Hat:***

Played like “hot potato.”

Whenever someone is eliminated, they have to “walk the plank.”

### ***Pin the Parrot on the Pirate***

Or

***Pin the Eye Patch on the Pirate*** (Enough said.)

### ***Marooned:***

A game of tag where the person chasing everyone is “Shark” and the marooned pirates can go to the “Island” (home free - a towel on the floor, or other “base”) one at a time.

When the shark catches a pirate, he or she becomes a shark too and tries to catch pirates. The last remaining pirate wins the game.

Sources include: <http://www.boardmanweb.com/party/pirate.html>

# Standard British Dialect or Received Pronunciation (RP)

(for use in Gilbert & Sullivan comic operas)

English was not always the primary language, nor was Standard British dialect as we know and hear it today always the dialect, of England.

After the Norman Conquest in 1066, the language of the court and upper classes was French. English was the language of the commoners and peasants, and this medieval English had evolved from Anglo-Saxon. Since the king and his court had to communicate with the native English speaking population, a hybrid language which took elements of both French and medieval English developed. Its grammar was Anglo-Saxon, but it gained new vocabulary consisting of French words with anglicized pronunciation. At first this language was for administrative purposes, but gradually it became more prevalent as the two populations became integrated. Eventually, with ensuing political and territorial changes to the country, this new English took over.

British pronunciation has changed over the centuries. For example, in Elizabethan (Shakespeare's) time, British dialect was somewhat more like our General American today than what we currently think of as Standard British.

For purposes of this class, we will focus on Standard British or Received Pronunciation (RP), an upper class British dialect. In this case "received" means "received in the best society," i.e. a dialect spoken by the elite social class, learned in England's finest public schools, and spoken at Cambridge and Oxford Universities.

## Basic Differences from General American

In general, British RP sits farther forward in the mouth than our General American dialect. The mouth is more closed, the tongue sits higher in the mouth, and consonants are articulated by the tongue closer to the front of the mouth.

To feel the proper placement of RP, push your lips forward and say "oo." Now slightly draw your lips back and you will feel the general position for the accent.

To get the general resonance point for RP: using the letter "d", direct the stream of air from the vocal cords to the gum ridge behind the front teeth.

*Da da da da da da do do do do do do do do bello bello bello bello bello*

## Consonants

**R** - one of the quickest and most crucial ways to sound British is to drop Rs at the ends of words and before other consonants: *star, car, bird, feather, major, door, buttercup, learn*

An R in between consonants or at the end of a word followed by a word beginning with another vowel, is more like our General American R: *my mother and I; mineral; general; major general; her car is not working*

**L** - the tongue presses harder and farther forward on the upper gum ridge: *Larry lost his lozenge; lilacs are lovely lately*

**(continued next page)**

## Vowels and Diphthongs

**Schwa** – represented in International Phonetic Alphabet (IPA)  $\partial$ , this sound is substituted for nearly all vowels in unstressed syllables: *to do, to go, today, to be, to have; for you, for me, for him, for her, for this, for that; the Secretary of State for the Home Department*

**A** – as in “father” versus American “a” in “cat”: *brass, bath, castle, after, laugh*

**AW** – as in “lawful”, “awful”, “bought.” In RP this is longer with the lips more forward: *door, floor, awful, cause*

**O** – this diphthong shifts from O-U (American) to  $\partial$ -U, with the first element stressed; *I don't know; over; so close; roses; posies*

**o** – as in “not”, “hot”, “got.” This vowel is like “aw” but shorter: *mod, pot, bot, modern, model, polish*

**U** – as in “lute”: the liquid “U” is pronounced like “yoo”, e.g. “lyute.: The rule is “Daniel sitteth.” All consonants in this phrase take the liquid “U”: *duty, suited, news, Tuesday, luminous, huge*

**u** – as in “but”: in RP this is more like A in “father” but shorter: *cup, above, love, buttercup*

**AY** – as in “late”: in this diphthong the first sound is stressed and the second sound shortens to short “i”: *today, hurray, play, okay*

**OY** – as in “boy” – same rule as AY-- stress first, shorten second: *boy, cloy, ploy, employ, joy*

**OW** – as in “how” -- stress first, shorten second: *how now brown cow*

## Tongue Twisters for Practice

A library littered with literary literature.

Dancing dangerously down the dale dainty Dinah dashed dizzily past Dorothy.

Dashing Daniel defied David to deliver Dora from the dawning danger.

Lotty loves lollies when lolling in the lobby.

Lots of little London lamplighters light London's lots of little lamps.

Lucy lingered looking longingly for her little lost lapdog.

Seventeen slimy slugs in satin sunbonnets sat singing short sad songs.

Timothy Taylor twiddled tightly twisted twine ten times to test it.

Timothy took Titus to Tavistock to teach the tomtits to talk theology to the Turks that travel through Tartary.

The twenty-to-two train to Tooting tooted tunelessly as it tore through the tunnel.

The dustman daily does his duty to dislodge the dirty dust deposited in disgusting dusty dustbins.

This lute, with its flute-like tones, was captured in the loot of a great city, and its luminous sides are made of unpolluted silver.

Twelve tall tulips turning to the sun.

A jester from Leicester

Went to see Esther,

But as Esther was taking her siesta

The jester from Leicester didn't see Esther.

If Nott Shot Shott would Shott shoot Nott? Or would Shott have been shot by Nott so that he could not shoot Nott?

Our Joe wants to know if your Joe will lend our Joe your banjo? If your Joe won't lend our Joe your Joe's banjo, our Joe won't lend your Joe our Joe's banjo when our Joe has a banjo.

## **I Am the Very Model of a Modern Major General**

**Use the Glossary on page 39 to explore these lyrics, as you work on the music.**

**(Answers California Dept. of Ed. Content Standards: Music 2.1; 3.1; 3.3)**

I AM THE VERY MODEL OF  
A MODERN MAJOR-GENERAL;  
I'VE INFORMATION VEGETABLE,  
ANIMAL AND MINERAL:  
I KNOW THE KINGS OF ENGLAND,  
AND I QUOTE THE FIGHTS HISTORICAL,  
FROM MARATHON TO WATERLOO,  
IN ORDER CATEGORICAL;  
I'M VERY WELL ACQUAINTED, TOO,  
WITH MATTERS MATHEMATICAL,  
I UNDERSTAND EQUATIONS,  
BOTH THE SIMPLE AND QUADRATICAL,  
ABOUT BINOMIAL THEOREM  
I'M TEEMING WITH A LOT O' NEWS,  
WITH MANY CHEERFUL FACTS ABOUT  
THE SQUARE OF THE HYPOTENUSE.

FOR MY MILITARY KNOWLEDGE,  
THO' I'M PLUCKY AND ADVENTURY,  
HAS ONLY BEEN BROUGHT DOWN  
TO THE BEGINNING OF THE CENTURY;  
BUT STILL, IN MATTERS VEGETABLE,  
ANIMAL, AND MINERAL,  
I AM THE VERY MODEL OF  
A MODERN MAJOR-GENERAL.

# The Pirates of Penzance Glossary



<b>Animalculous:</b>	<i><u>G &amp; S made-up word</u> to rhyme with 'calculus'</i>
<b>Apprentice:</b>	<i>one bound by legal agreement (indenture)</i>
<b>Auspicious:</b>	<i>favoured, fortunate</i>
<b>Bares steel:</b>	<i>draw (pull out) swords</i>
<b>Breaker:</b>	<i>ocean wave breaking into foam against the shore</i>
<b>Bumper:</b>	<i>cup or glass filled to the brim</i>
<b>Commisariat:</b>	<i>system that supplies armies with food and supplies</i>
<b>Conjugal:</b>	<i>marriage relationship</i>
<b>Constabulary:</b>	<i>constable; police officer</i>
<b>'coster/ accoster:</b>	<i>a loud, bullying, gross person. From 'costermonger' - a street vendor of fruit, vegetables and fish; they had a reputation for being bullies.</i>
<b>Dimity:</b>	<i>fine, cotton fabric</i>
<b>Draughty:</b>	<i>also spelled 'drafty' in the United States; meaning current of air</i>
<b>Elegiacs:</b>	<i>a classical verse form, used to write memorial poems for the dead</i>
<b>Emeutes:</b>	<i>a riot; a seditious tumult; an outbreak</i>
<b>Felicity:</b>	<i>happiness</i>
<b>Felonious:</b>	<i>felony; type of crime</i>
<b>Foeman:</b>	<i>enemy</i>
<b>Gyrate:</b>	<i>whirl about a central point, spiral</i>
<b>Heliogabalus:</b>	<i>an unpopular and rather cruel Roman emperor</i>
<b>Indenture:</b>	<i>a written contract; agreement</i>
<b>Impunity:</b>	<i>freedom from punishment or harm</i>
<b>Lowers:</b>	<i>dark, threatening looks</i>
<b>Magnanimity:</b>	<i>greatness of mind, elevated above low and ungenerous</i>
<b>Mamelon:</b>	<i>a hillock or mound of earth; a low earthen wall or fort</i>
<b>Marathon:</b>	<i>location in Ancient Greece, circa 400 BCE</i>
<b>Mauser:</b>	<i>trade name of repeating rifle</i>
<b>Paradox:</b>	<i>self-contradictory statement, an idea against common sense</i>
<b>Parsonified:</b>	<i><u>G &amp; S made-up word</u> meaning getting married; parson; clergyman</i>
<b>Quadratic:</b>	<i>mathematics (algebra)</i>
<b>Quibble:</b>	<i>pun or evasion of point at issue; bicker</i>
<b>Quip:</b>	<i>smart, sarcastic joke, quibble</i>
<b>Ravelin:</b>	<i>a detached part of a building, with two embankments which make an outward-projecting angle; used for protection in ancient architecture</i>
<b>Rivulet:</b>	<i>small stream</i>
<b>Sat-a-gee:</b>	<i><u>G &amp; S made-up word</u> to rhyme with 'strategy'</i>
<b>Sir Arthur:</b>	<i>the legendary British King Arthur of the Round Table</i>
<b>Sir Caradoc:</b>	<i>an exceptionally brave Knight of the Round Table</i>
<b>Sorties:</b>	<i>a sudden issuing of troops from a defensive position</i>
<b>Tread the measure:</b>	<i>dance</i>
<b>Vile:</b>	<i>worthless; unclean; repulsive; disgusting</i>
<b>Waterloo:</b>	<i>the place where General Wellington defeated Napoleon Bonaparte</i>

Used by permission of Lamplighters Music Theatre; <http://www.lamplighters.org>, [info@lamplighters.org](mailto:info@lamplighters.org)

## ***Talk Like a Pirate Day***

### ***September 19, 2005***

Talk Like a Pirate Day is an unofficial holiday created by John Baur and Mark Summers, and popularized by writer and columnist David Barry. It is basically pure fun, but can also be a great connection to investigation of history, maritime science, language and the arts.

Here are some ideas that might make Talk Like a Pirate Day a school-friendly activity:

*(Answers California Dept of Ed. Content Standards: Theatre 2.2; 2.3; 5.1; 5.2; English Language Arts/ Speaking Applications: 2.0 )*

#### **1) Learn your nautical directions:**

Starboard = right

Port = left

Stern = back

Bow = front

#### **2) Develop a pirate vocabulary:**

- Aarr!: Pirate exclamation. Done with a growl and used to emphasize the pirate's current feelings.
- Ahoy: Hello
- Avast: Stop and pay attention
- Beauty: a lovely woman
- Belaying Pin: a small wooden pin used to hold rigging in place. Sometimes used as a bludgeoning weapon.
- Cutlass: Popular sword among pirates
- Davy Jones' Locker: The bottom of the sea. The final resting place for many pirates and their ships. As far as anyone knows, there was no real person named Davy Jones. It's just the spirit of the ocean, firmly a part of pirate mythology since at least the middle of the 18th century.
- Disembark: To leave the ship
- Embark: To enter the ship in order to go on a journey
- Foul: Turned bad or done badly, as in 'Foul Weather' or 'Foul Dealings'
- Grog: A drink that pirates enjoyed
- Hornpipe: a single reed instrument, also a dance.
- Keelhaul: Punishment. Usually tying the sailor to a rope and dragging him under the ship from stem to stern.
- Lubber: Land lover. Someone who doesn't want to go to sea.
- Matey: Friend or comrade



- Ne'er-do-well: A scoundrel or rascal
- Pieces of eight: Spanish silver coins that could actually be broken into eight pieces, or bits. Two of these bits were a quarter of the coin, and that's where we get the expression "two bits" for a quarter of a dollar, as in the cheer, "Two bits, four bits, six bits a dollar ..." (Do we feel a math lesson coming on?)
- Plunder: Treasure taken from others
- Rigging: Ropes that hold the sails in place
- Saucy Wench: A wild woman
- Tankard: A large mug, for ale
- Wastrel: A useless man
- Weigh anchor: Prepare to leave
- Yardarm: Extended from the mast and used to hang criminals or mutineers or, more prosaically, to hoist cargo on board ship

**3) Organize a 'Treasure Hunt'** either in the classroom or on campus. The 'treasure' may be little more than an envelope with some classroom currency or a bag of M&Ms, but it is the following of directions and 'clues' that make this a fun and educational activity.

**4) Visit a Maritime Museum or view a video** on the history of seafaring. Have the students invent their own pirate name or their own Jolly Roger. (There is a great deal of information on the Internet about the individualized flags pirates flew)

**5) Create your very own 'pirate' name and use them in the classroom.** Teachers and aides (including classroom parents) should have pirate names, too.

**6) Most pirate crews elected their captain. Talk about the 'democratic' process** and see how it applies to their community, school and classroom. Decide what powers a piratical leader would have in the classroom, and how long they would 'rule.' Elect a "Pirate King for a Day" or "Pirate Queen for a Day" for your classroom.

(This practical discussion and application of the democratic process answers the California Dept. of Ed. Content Standards on U.S. History: 8.1; 8.2; 11.1)

From <http://www.talklikeapirate.com>  
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## Storyboarding

### Summary of Activity:

Students will tell the story of *The Pirates of Penzance* through drawing and will learn the basic skills of storyboarding as used in production design.

<b>Time:</b>	30 - 60 minutes
<b>Setting:</b>	Classroom
<b>Materials:</b>	paper, pencils, pens, crayons
<b>Subjects:</b>	Art, Literary Analysis
<b>Standards:</b>	Theater 1.2; Aesthetic Valuing 4.2; 4.2;4.3; Connections 5.1-5.2

### Objectives:

- Students will translate from verbal to visual storytelling.
- Students will work with basic visual composition.
- Students will begin to use visual vocabulary to communicate narrative.

### Background Information:

Review the story of the opera with the students, using the synopsis and preview tape and/or other materials. They should be able to tell the story in a very abbreviated form before working on the storyboard. The storyboard should tell a simple story based on action. Do not let the students get hung up on detail during their first draft.

### Procedure:

- Working individually, each student will choose one moment from each of the two acts of the opera. (Strung together these moments should tell the basic story of the opera.)
- The students draw each of the moments that they have chosen (stick figures are fine). Each moment is depicted in its own story box (see next page).
- Students give a caption or title to each box. These titles, when read in order should also tell an extremely abbreviated version of the story (i.e. boy meets girl, boy loses girl, boy gets girl back, girl dies).

### Options for further development:

- Students add more story boxes for fuller, more detail-specific story. Ask them to think about who these characters are, and where and how they live. What kind of clothes would they be wearing?
- Students design sets for the opera using the storyboard to design for each scene. In this exercise, students should be encouraged to think about when and where the story would take place, and to think about how that place would look and feel (weather, light, landscape, etc).

*Carol Weinstein, San Francisco Opera Guild, 1999.*

## Storyboard Chart

## *Frederic's Birthday Party*

Plan a birthday party for Frederic.

(He only gets one every four years, and that can make a person feel rather left out.)

- Create a “pre-show” environment for the ‘front of house’/ audience area, including presents, birthday decorations and signs ‘Happy 21<sup>st</sup> Birthday, Frederic!’ ‘For He’s a Jolly Good Fellow!’
- Create Public Relations/ Marketing materials

*(Answers the California Dept. of Ed. Content Standards for Writing Applications: 2.0)*

- ❖ Invitations to the show (in the style of birthday invitations) sent to other classrooms
- ❖ Posters put up in the halls and cafeteria and library
- Go online and research presents from 1880:  
*(Answers the California Dept. of Ed. Content Standards for World History, Culture and Geography: 7.10; 7.11; 8.1)*

- ❖ Things that pirates might like (The Pirate Store:  
<http://www.826valencia.org/store/>)
- ❖ Things that the police might like (The history of British policing:  
<http://www.met.police.uk/history/>)
- ❖ Things that young women might like (<http://www.victoriaspast.com/>)

Remember, the people throwing the birthday party will be both the pirates and possibly the girls, and the police as well. They will all give presents that they think are ‘cool’ (fancy eye patches from the pirates or maybe a parrot, etc.)

Think about what the pirates, or the Major-General or Mabel might give Frederic for his birthday. People often buy presents for their friends according to what *they* like.

### *Crafts and Production Resources*

**STORE NAME**   **Contact information**

The Pirate Store/ 826 Valencia (415-642-5905)

<http://www.826valencia.org/store/>

Orchard Supply

<http://osh.know-where.com/osh/>

Jo-Ann Fabrics (1-888-739-4120)

<http://www.joann.com/>

\*\*\*Home Depot (1-800-430-3376)

<http://www.homedepot.com>

\*\*\*Target (1-800-440-0680)

<http://www.target.com/gp/homepage.html/>

Britex Fabrics (415-392-2910/phone; 415-392-3906 fax)

<http://www.britexfabrics.com/>

(San Francisco only)

SCRAP/ Scroungers' Ctr. for Reuse: (415) 647-1746

(San Francisco)

East Bay Depot Store:

(510) 547-6470

(Oakland)

**\*\*\*GRANTS FOR PROGRAMS SERVING AT-RISK YOUTH  
MAY BE AVAILABLE. CHECK WITH THE CUSTOMER SERVICE  
REPRESENTATIVES AT THE STORE CLOSEST TO YOU, OR CHECK THE STORE'S  
WEBSITE. (i.e., Target: Target Community Giving/ Education Initiatives, etc.)**

*Rehearsal and Performance*

*Evaluation*

*And*

*Assessment*

**KIDS' ASSESSMENT PAGES**

***USE FOR REHEARSALS AND/OR PERFORMANCE OF The Pirates of Penzance***  
***Fill in with writing or pictures to assess current work, and plan for future work.***

*(Answers the California Dept. of Ed. Content Standards for Music: 4.1; 5.1; 5.2; 5.4)*

<p><b><i>What I Saw</i></b></p>	<p><b><i>What I Heard</i></b></p>
<p><b><i>What I Think</i></b></p>	<p><b><i>What I Feel</i></b></p>

***KIDS' ASSESSMENT PAGES***  
*(continued)*

<p><b><i>This Time, I . . .</i></b></p>	<p><b><i>To Get Better, I . . .</i></b></p>
<p><b><i>This Time, We . . .</i></b></p>	<p><b><i>To Get Better, We . . .</i></b></p>

# *Curricular Extensions*



## *Language, Writing and Nonsense Words*

(Answering the California Dept of Ed. Content Standards: Word Analysis 1.0; Writing Applications 2.0; Reading 1.2; 1.6; Speaking Applications 2.0; 3.0; Literary Response [Jabberwocky]: 3.0)

- Defining nonsense words
- ❖ Whole class
  - Read through the *Pirates of Penzance* Glossary (page 39)
  - Review pronunciation and definitions
  - Open up a discussion of the idea of synonyms
  - Encourage the students to come up with their own “synonyms” for the nonsense words
  - Write down newly created nonsense words on the board or flip-chart
- ❖ Small group work or continued work with whole class
  - Option: Divide students up into small groups of 4 – 5
  - Give each group 2 copies of the Gilbert and Sullivan Glossary
  - Give each student a copy of the “Glossary Word Illustrations” paper (see page 51)
  - Students write one of the words in each “frame”
  - Students draw their picture definition of each word in that same frame
  - Students share pictures with each other
  - Option: Go online and research the words
- ◆ Find pictures of the real item or person (i.e. Waterloo, or Sir [King] Arthur)
- Creating Characters
- ❖ Working with the whole class, introduce the idea of making up characters (i.e. The Grinch, Dobbie, The House Elf)
- ❖ Read through Lewis Carroll’s *Jabberwocky* (see next page) **out loud**, with the class. (Be sure NOT to show them the illustration yet.) Focus on the sound of the words.
  - Ask the students to draw their illustration of the Jabberwocky or other character in the poem
  - Create a Jabberwocky wall of student art – point out that every artist imagines characters slightly differently
  - Post Lewis Carroll’s poem with his illustration alongside the students’
- ❖ Give each student a copy of the blank “gallery” paper (on page 52)
- ❖ Students each create their own nonsense character, either using combinations of words from the Gilbert and Sullivan Glossary, or by making them up completely on their own. Students should both name and draw their characters.
- Extensions
- ❖ Students share their definitions and illustrations with their group and/or the whole class.
- ❖ Students write stories using their newly created characters.
- ❖ Using *I Am the Very Model of a Modern Major General* and/or *Jabberwocky* as a template, students create their own nonsense rhymes.
- ❖ Hold an all-class art and writing exhibition featuring the art and stories created in this exploration.

*Based on materials from Lamplighters Music Theatre*  
<http://www.lamplighters.org>; [info@lamplighters.org](mailto:info@lamplighters.org)

## *Lewis Carroll*

(Charles Lutwidge Dodgson, 1832 – 1898)

Lewis Carroll was an ordained minister, a talented amateur photographer, and an accomplished mathematician, and a classicist. He was also the author of *Alice's Adventures in Wonderland*, and *Through the Looking Glass and What Alice Found There*.

The following poem is from  
*Through the Looking Glass and What Alice Found There*.

### *Jabberwocky*

`Twas brillig, and the slithy toves  
Did gyre and gimble in the wabe:  
All mimsy were the borogoves,  
And the mome raths outgrabe.

"Beware the Jabberwock, my son!  
The jaws that bite, the claws that catch!  
Beware the Jubjub bird, and shun  
The frumious Bandersnatch!"

He took his vorpal sword in hand:  
Long time the manxome foe he sought --  
So rested he by the Tumtum tree,  
And stood awhile in thought.

And, as in uffish thought he stood,  
The Jabberwock, with eyes of flame,  
Came whiffing through the tulgey wood,  
And burbled as it came!

One, two! One, two! And through and through  
The vorpal blade went snicker-snack!  
He left it dead, and with its head  
He went galumphing back.

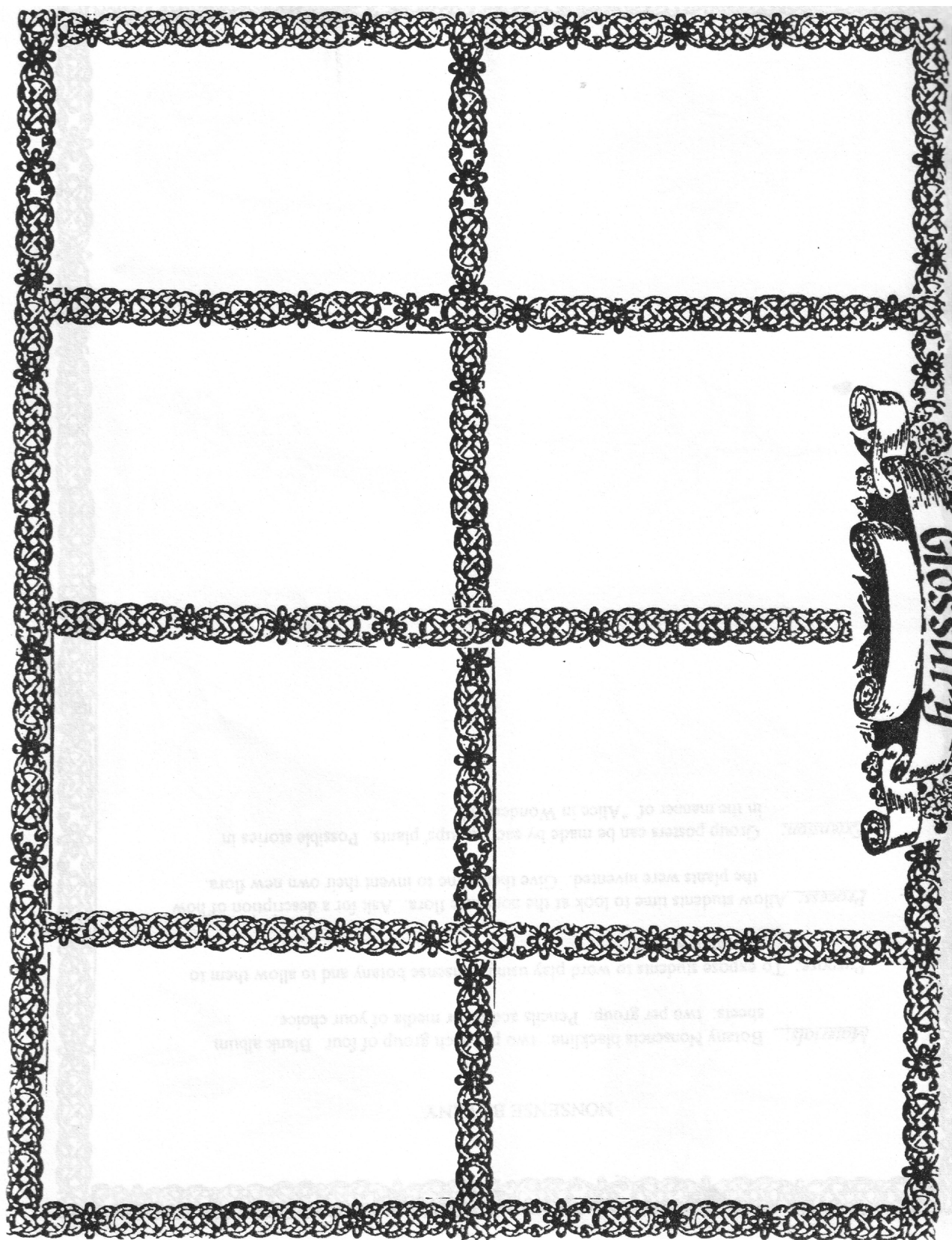
"And, has thou slain the Jabberwock?  
Come to my arms, my beamish boy!  
O frabjous day! Callooh! Callay!"  
He chortled in his joy.

`Twas brillig, and the slithy toves  
Did gyre and gimble in the wabe;  
All mimsy were the borogoves,  
And the mome raths outgrabe.

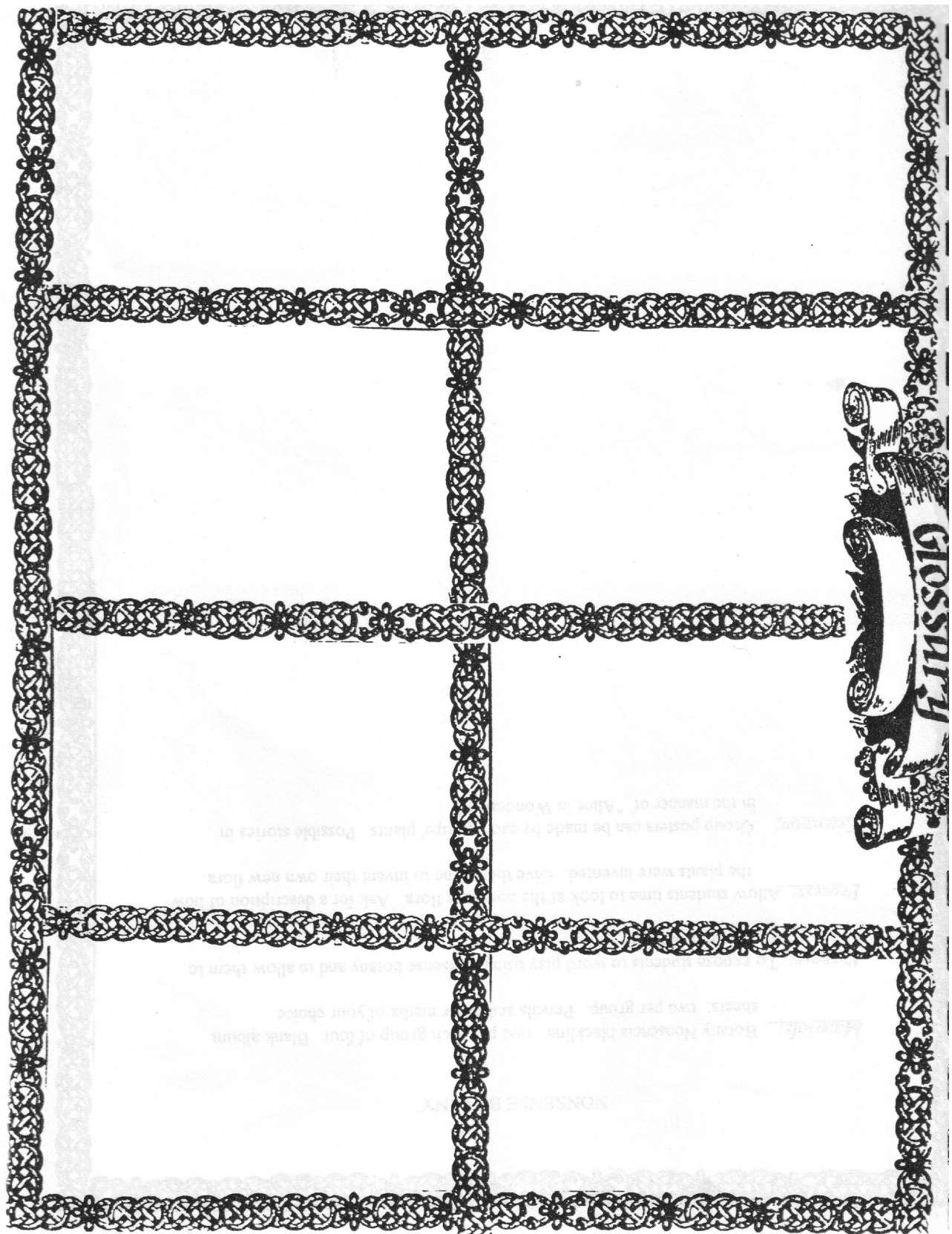


Original illustration from  
Lewis Carroll's *The jabberwocky*

## *Glossary Word Illustrations*



## *Nonsense Character Picture Gallery*



## Everyone's a Critic

### Summary of Activity:

Students write a review of a performing arts event, using observation and analysis of the performance and production elements.

<b>Time:</b>	2–6 hours (incl. observation of performance)
<b>Setting:</b>	Performance venue/ Classroom
<b>Materials:</b>	Pens and paper
<b>Subjects:</b>	Writing; Performing and Fine art; History
<b>Standards:</b>	Writing 2.3-2.4; Listening/speaking 1.0; Art 1.0-2.0; Theatre: Critical Assessment- 4.1; Deriving Meaning- 4.2

### ➤ Objectives:

- ❖ Students will be able to write clear and well-supported expository essays.
- ❖ Students will utilize observation and critical thinking skills based on real-life, real-time experience.
- ❖ Students will submit their writing for publication.

### ➤ Procedure

- ❖ Full class discussion of what they like and dislike in entertainment. Students' feedback should be written on the board for key phrases and words. What is important to them in music? Movies? Other entertainment? What do they tell their friends if they want to recommend a show? If they want to discourage their friends from seeing something?
- ❖ Students find reviews of performing arts events in local papers and in the school paper if available.
- ❖ In pairs, students read a review and answer these questions:
- ❖ Facts: What was the performance? Type of performing art? Where did it take place? Who was performing? What was the story of the piece that was performed?
- ❖ Elements: What were the elements of the piece that the author talked about? Did he/she tell you clearly about the performances of the artists? About the sets, the lighting, the music?
- ❖ Opinion: Was the author giving you only their own opinion (what they liked or disliked)? Did they tell you *why* they liked or disliked what they experienced?
- ❖ In pairs, students make a list of things they would want to know about a performance if they were going to decide whether or not to see it.
- ❖ Students review a live performance piece and share it with the class and/or submit it to the school paper for publication.

If they write a review of Opera à la Carte or one of San Francisco Opera's productions, we would love to have a copy. We periodically post these on our website. You may send submissions to:

*Education Director*  
*San Francisco Opera Guild*  
301 Van Ness Ave., S.F., CA 94102  
FAX to: 415-255-6774/ [education@sfoopera.com](mailto:education@sfoopera.com)



*Carol Weinstein, San Francisco Opera Guild, 1999*



## Leap Year Math

### Leap year

A **leap year** (or **intercalary year**) is a year containing an extra day or month in order to keep the [calendar year](#) in sync with an [astronomical](#) or [seasonal year](#). Seasons and astronomical events do not repeat at an exact number of days, so a calendar which had the same number of days in each year would over time drift with respect to the event it was supposed to track. By occasionally inserting (or [intercalating](#)) an additional day or month into the year, the drift can be corrected.

According to the British National Maritime Museum, the first leap year in the modern sense was 1752, when 11 days were 'lost' from the month September with the adoption of the Gregorian calendar by Britain and her colonies.

After 1752 we adopted the system still in use today where an additional day is inserted in February in years wholly divisible by 4, other than years ending in 00. The exception is those years divisible by 400, which are still leap years (like 2000). This is certainly not the first use of leap years. The Julian calendar we used before 1752 had a simpler system of leap years, and remember, no calendar is universal.

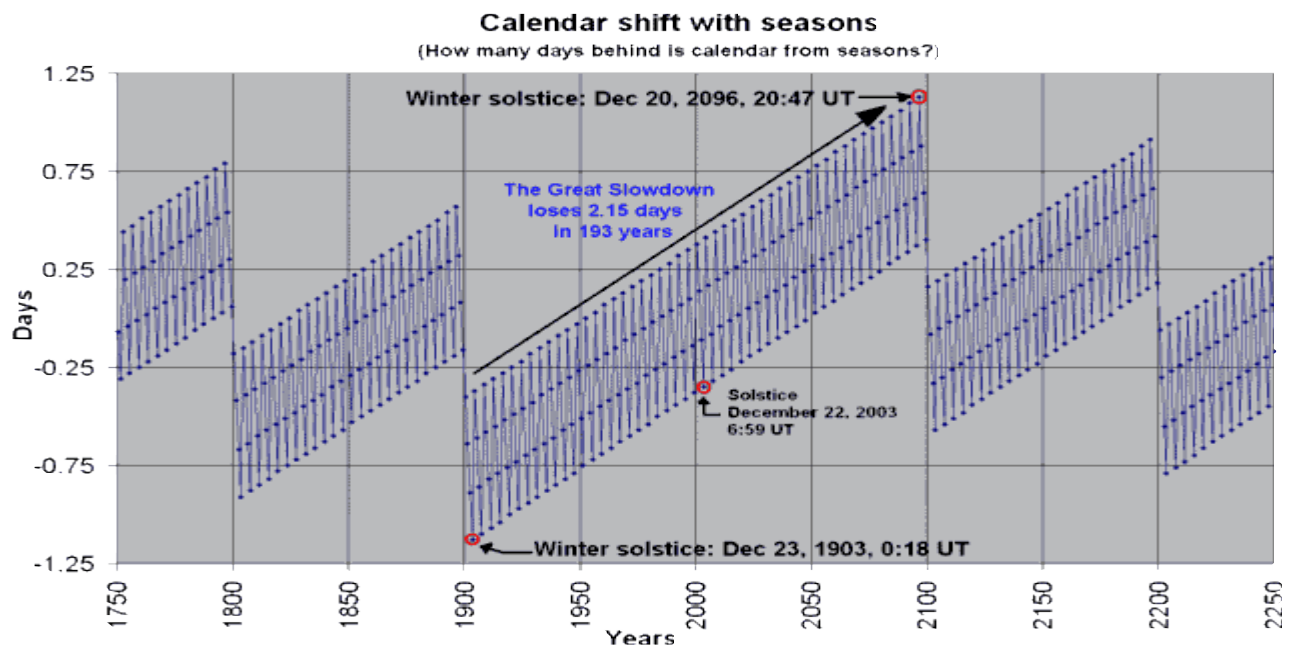
The reasoning behind these rules is as follows:

The Gregorian calendar is designed to keep the [vernal equinox](#) on or close to [March 21](#), so that the date of [Easter](#) (celebrated on the Sunday after the 14th day of the Moon that falls on or after [21 March](#)) remains correct with respect to the vernal equinox.

The vernal equinox year is currently about 365.242375 days long.

The Gregorian leap year rule gives an average year length of 365.2425 days.

This difference of a little over 0.0001 days means that an error of a day will accumulate in around 8,000 years. But in 8,000 years' time the length of the vernal equinox year will have changed by an amount we can't accurately predict (see below). So the Gregorian leap year rule does a good enough job.



### ***Which day is the leap day?***

The Gregorian calendar is a modification of the Julian calendar first used by the Romans. The [Roman calendar](#) originated as a [lunar calendar](#) (though from the [5th century BC](#) it no longer followed the real moon) and named its days after three of the phases of the moon: the new moon (*calends*, hence "calendar"), the first quarter (*nones*) and the full moon (*ides*). Days were counted down (inclusively) to the next named day, so [24 February](#) was *ante diem sextum calendas martii* ("the sixth day before the calends of March").

Since [45 BC](#), February in a leap year had *two* days called "the sixth day before the calends of March". The extra day was originally the second of these, but since the [third century](#) it was the first. Hence the term **bissextile day** for [24 February](#) in a **bissextile year**.

Where this custom is followed, anniversaries after the inserted day are moved in leap years. For example, the former feast day of [Saint Matthias](#), [24 February](#) in ordinary years, would be [25 February](#) in leap years.

This historical nicety is, however, in the process of being discarded: The [European Union](#) declared that, starting in 2000, [29 February](#) rather than [24 February](#) would be leap day, and the [Roman Catholic Church](#) also now uses [29 February](#) as leap day. The only tangible difference is felt in countries which celebrate 'name days'.

### ***Challenge Questions***

*(Answers California Dept. of Ed. Content Standards: Mathematical Reasoning 1.0 – 3.0)*

***1880 was Frederic's 21<sup>st</sup> year. (He thought it was his birthday, but we've already been through all of that.) Using the calendar, answer the following:***

***He is 21 in 1880 . . . What year was he born?***

***How many Leap Years from 1880 to 2005?***

***How many years would Frederic be alive in 2005?***

***How many birthdays would he have had by 2005?***

\*\*\*\*\*

***To help you answer the above questions, find a Gregorian calendar for any given year at:***

***<http://www.timeanddate.com/calendar/>***

***For more extensive curricula on Time, Calendars and Leap Year, go to:***

***<http://www.lessonplanspage.com/MathScienceCIOLeapYearDayWebsite48.htm>***

*Preceding information on Calendar and Leap Year is used by permission of  
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And by the British National Maritime Museum; [www.nmm.ac.uk](http://www.nmm.ac.uk)  
[http://www.nmm.ac.uk/site/request/setTemplate:singlecontent/contentTypeA/conWebD  
oc/contentId/349/navId/00500300f00h](http://www.nmm.ac.uk/site/request/setTemplate:singlecontent/contentTypeA/conWebD<br/>oc/contentId/349/navId/00500300f00h) (Timekeeping)



## *Suggestions for Further Investigation*

*(For California Dept. of Ed. Content Standards, see page 44)*

- Investigate pirates and the history of piracy on the seas
  - ❖ Map the sea passage from Bath or London, England to Penzance, Cornwall
  - ❖ Research the role of women in pirate societies
  - ❖ Write to Cap'n Slappy at [www.talklikeapirate.com](http://www.talklikeapirate.com)  
([capnslappy@talklikeapirate.com](mailto:capnslappy@talklikeapirate.com))
- Investigate the history of police work
  - Go online to your local police department; most have a history page
  - Go online to other major departments such as:
    - the London Metropolitan Police Department  
(<http://www.met.police.uk/index.shtml>) or
    - the New York City Police Department  
(<http://www.nycpoliceuseum.org/html/faq.html>) [Which was modeled on the London Metropolitan Police Department]
  - Invite a police officer into your classroom to talk about what they do

# ***COLORING PAGES***

*(Answers California Dept. of Ed. Content Standards:  
Visual Arts/ Developing Visual Arts Vocabulary 1.2 – 1.3; Visual Arts/ Creativity 2.6)*

Mabel



Bal-

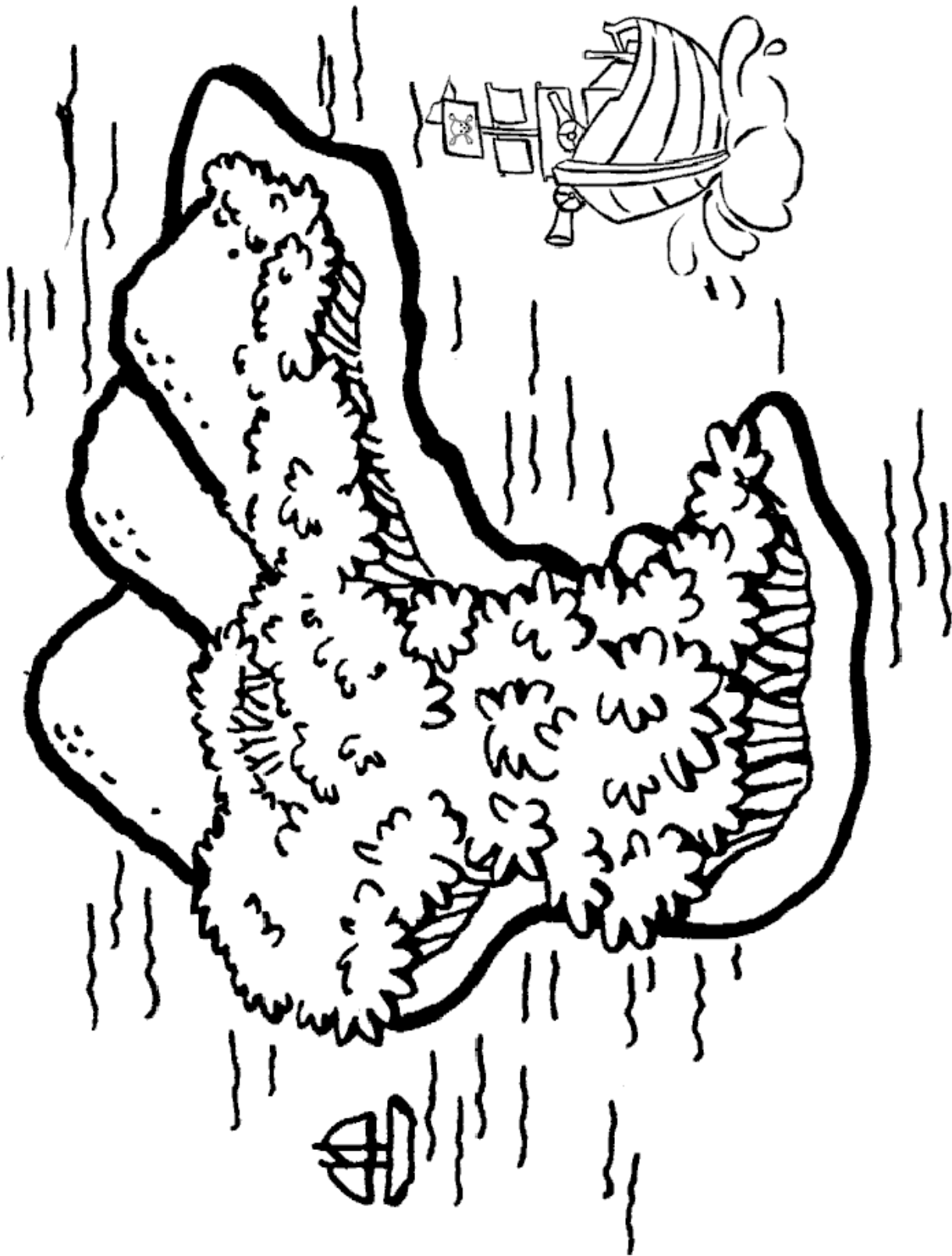
## *Pirate with Spyglass*



*Pirate with Blunderbuss*



## *Treasure Island*





## *General Opera Glossary*

Acoustics

The science of sound. The qualities of sound in an enclosed space.

Aria

A solo song that a character uses to express feelings or comment on the action.

Baritone

The middle male voice. Often used for kings, priests, and villains.

Bass

The lowest male voice. Often used for comic roles and older men.

Bravo

Italian, meaning “well done”.

Cadenza

An elaborate passage meant to show off the virtuosic abilities of the singer sung near the end of an aria.

Choreography

A dance or the making of a dance.

Chorus

A group of singers usually divided into sections by vocal type.

Coloratura

The highest, most flexible soprano voice.

Composer

The person who writes the music of an opera or other musical composition.

Contralto

The lowest female singing voice.

Countertenor

Highest male voice, with a range similar to that of the mezzo-soprano (female). Usually found only in very early opera.

Cover

A replacement for a role in case of illness (also understudy).

Director

The person responsible for the dramatic interpretation of the opera. He plans the movement and the action of the characters.

Duet

A song for two voices.

Dynamics

The degree of loudness and softness in the music.

Grand Opera

Popular from the 19<sup>th</sup> century through the present, grand opera combines chorus and ballet with other elements of spectacle.

Ensemble

A French word that means “together”. A group performing together at one time.

Finale

The ending segment of an act or scene, often very lively.

Libretto

Literally, “little book”. The text of an opera.

Librettist	The person who writes the libretto.
Mezzo – Soprano	Middle range female voice.
Musical	A staged story told by interweaving songs and music with spoken dialogue. <u>Phantom of the Opera</u> and <u>RENT</u> are musicals.
Opera	Literally, “work”. A play told through singing.
Opera buffa	Comic opera that employs broad physical and musical characterization (buffa> from <i>bufo</i> –[Latin], buffone [Italian] for buffoon, or clown).
Orchestra	The group of musicians who, led by the conductor, accompany the singers.
Orchestra Pit	The sunken area in front of the stage where the orchestra plays.
Overture/Prelude	A musical introduction to the opera played by the orchestra.
Play	A staged story told through spoken dialogue.
Plot	The story or main idea.
Recitative	Sung speech that moves the action along by providing information.
Score	The written music of the opera or other musical composition.
Set	The decoration on stage that indicates the place and overall world of the opera.
Sextet	Six people singing together.
Solo	Music sung by one performer.
Soprano	Highest female voice. Mabel is a soprano.
Tempo	The speed of the music, determined by the number of notes played within a given amount of time.
Tenor	The second-highest male voice. Young men and heroes, such as Frederic, are usually tenors.
Trio	Three people singing together.



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## ***Discography***

*The Pirates of Penzance*, by Gilbert & Sullivan  
Conductor: Sir Charles Mackerras with the Welsh National Opera Orchestra and Chorus  
Audio CD: October 1993  
Label: Telarc #80353

*The Pirates of Penzance*, by Gilbert & Sullivan  
Conductor: Isidore Godfrey, with the D'Oyly Carte Chorus and Orchestra  
and the Royal Philharmonic Orchestra  
Audio CD: 1989  
Polygram Records

## ***Related Films***

*Topsy Turvy*  
Director: Mike Leigh  
With Jim Broadbent, Allan Corduner and Ron Cook  
USA Films, 2000  
*Excellent biographical film on the life and work of Gilbert and Sullivan.*  
*NOTE: Contains adult material and some brief nudity*

*The Pirates of Penzance*  
Director: Wilford Leach  
With Kevin Kline, Linda Ronstadt, Angela Lansbury, Rex Smith and George Rose  
Universal Studios, 1993

## Related Websites:

<a href="http://amitylearning.com/treasure/default.asp">http://amitylearning.com/treasure/default.asp</a>	Ed. units for Robert Louis Stevenson's <i>Treasure Island</i>
<a href="http://www.talklikeapirate.com/curriculum.rtf">http://www.talklikeapirate.com/curriculum.rtf</a>	Curricular suggestions from the creators of "Talk Like a Pirate" Day
<a href="http://www.piratesinfo.com/history/history.php">http://www.piratesinfo.com/history/history.php</a>	History of piracy and more
<a href="http://www.coolest-kid-birthday-parties.com/pirate-games.html">http://www.coolest-kid-birthday-parties.com/pirate-games.html</a>	Pirate games for kids
<a href="http://www.first-school.ws/theme/coloring-pages/pirate.htm">http://www.first-school.ws/theme/coloring-pages/pirate.htm</a>	Pirate coloring pages
<a href="http://www.popularshareware.com/Pirate-Isles-screenshot-829.html">http://www.popularshareware.com/Pirate-Isles-screenshot-829.html</a>	FREE DOWNLOADS
<a href="http://www.blackbeard.co.uk/index.html">http://www.blackbeard.co.uk/index.html</a>	Pirate games for kids
<a href="http://www.nationalgeographic.com/pirates/">http://www.nationalgeographic.com/pirates/</a>	Pirate games, downloads, etc.
<a href="http://www.826valencia.org/store">http://www.826valencia.org/store</a>	Nat'l Geographic's Pirate site
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<a href="http://www.cornwall-online.co.uk/penwith/penzance.htm">http://www.cornwall-online.co.uk/penwith/penzance.htm</a>	Penzance history, maps etc.
<a href="http://www.chycor.co.uk/travel-tips/penzance/pztravel.htm">http://www.chycor.co.uk/travel-tips/penzance/pztravel.htm</a>	Cornwall and Penzance
<a href="http://math.boisestate.edu/gas/index.html">http://math.boisestate.edu/gas/index.html</a>	West Cornwall info., photos
(AMAZING site with loads of information, libretti, illustrations, scores etc.)	Gilbert and Sullivan Archive
Currtator: David Stone — <a href="mailto:dstone4@cox.net">dstone4@cox.net</a>	
<a href="http://www.angelfire.com/ks/landzastanza/london.html">http://www.angelfire.com/ks/landzastanza/london.html</a>	Gilbert's early illustrations
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<a href="http://www.nmm.ac.uk/">http://www.nmm.ac.uk/</a>	British National Maritime Museum
<a href="http://www.nmm.ac.uk/site/request/setTemplate:singlecontent/contentTypeA/conWebDoc/contentId/349/navId/00500300f00h">http://www.nmm.ac.uk/site/request/setTemplate:singlecontent/contentTypeA/conWebDoc/contentId/349/navId/00500300f00h</a>	British National Maritime Museum/ Leap Year page
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SAN FRANCISCO OPERA GUILD  
TEACHER EVALUATION FORM

As is the case with all education, one of our most valuable tools for assessing the effectiveness of our education programs, is by going to the source and getting your input. We would appreciate your taking a few minutes to let us know what you think. Our goal is to continually strive to improve our programs and make it easier for you to bring opera into your classroom. Thank you for your participation and your help!

Date: \_\_\_\_\_

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

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

District: \_\_\_\_\_

Phone: \_\_\_\_\_ Fax: \_\_\_\_\_

Alternate Phone: \_\_\_\_\_ Principal: \_\_\_\_\_

Email: \_\_\_\_\_

Student Grade level: \_\_\_\_\_

Is this your first time participating in San Francisco Opera Guild's Education programs?

If NO, how many years have you been a participant?

If YES, what made you begin to participate this year?

In which program(s) did your students participate?

Is this the first time the majority of your students have been exposed to opera?

How would you describe your students' initial attitude towards exposure to opera?

1.....2.....3.....4.....5.....6.....7.....8.....9.....10  
negative/unwilling                      neutral  
positive/excited

