

Hansel and Gretel Immersive

Join CITV presenter Luke Franks as he visits the Royal Opera House and meets a host of young singers who introduce him to the opera *Hansel and Gretel*. This ten-lesson Immersive course will guide you and your class through the process of putting on your own version of this opera (which includes specially arranged musical extracts), and help you establish the key elements of dramatic singing.

As the lessons progress, you may wish to incorporate 'recap time' into each lesson. The timings suggested are simply a guide. Each of the lessons is accompanied by learning resources which will support and enhance your creative process.

Participation in the course also offers the following curriculum links:

Key Stage 1

Students will:

- use their voices expressively and creatively by singing songs and speaking chants and rhymes.
- experiment with, create, select and combine sounds using the inter-related dimensions of music.
- play tuned and untuned instruments musically.
- listen with concentration and understanding to a range of high-quality live and recorded music.

Key Stage 2

Students will:

- play and perform in solo and ensemble contexts, using their voices with increasing accuracy, fluency, control and expression.
- listen with attention to detail and recall sounds with increasing aural memory.

Course lessons Estimated as one per week

Lesson 1: Meet the Characters

Lesson 2: How to Begin Performing in Character

Lesson 3: Exploring the Forest

Lesson 4: Developing Vocal Qualities

Lesson 5: A Starry Night

Lesson 6: How to Set the Scene

Lesson 7: Trapped by a Witch!

Lesson 8: Character Development

Lesson 9: Showdown at the Gingerbread House

Lesson 10: Reflect and Refine

Requieregment for lessons :

 Clear empty space

 Lesson Film

 Music

 Means of capture

**ALWAYS
WARM UP
BEFORE SINGING !!!**
even if you are feeling rushed by
time...

Vocal Warm Up: Do-Mi-Do

5min

How:

A short scale moving up and down three notes is repeated moving up by a semitone each time. Vary the vowel sounds as you move through the range to warm up different parts of the voice.

- 'Mm' - humming contentedly to yourself like Hansel when he's eaten the cream.
- 'Ng' - a very nasal sound like the witch makes as she prepares to cook.
- 'Ah' - a sound of wonder as Hansel and Gretel see the gingerbread house for the first time.
- 'Ee' - a frightened sound that Hansel and Gretel make as they journey through the forest.
- 'Oo' - a satisfied sound that Hansel and Gretel make as they eat the gingerbread house.
- 'Oh' - a confident sound that Gretel makes when she works out a plan to set Hansel free.

Why:

All of these are sounds we need to make to warm up the voice and, by attaching each one to a moment in the narrative, it is made far more engaging for the children and can be used later on when learning the songs.

The musical score is written in 4/4 time and consists of two systems. The first system is in C major and features a vocal line with a melodic pattern of C4, D4, E4, F4, G4, F4, E4, D4, C4. This pattern is repeated, moving up by a semitone each time. The piano accompaniment provides harmonic support with chords and a bass line. The second system is in E-flat major and features a similar vocal pattern: E-flat4, F4, G4, A4, B-flat4, A4, G4, F4, E-flat4. A note below the piano part in the second system reads: (repeat the pattern above and go up by a semitone each time).

Chord progressions for the first system: C, G⁴⁻³, C, G#, C#, C#, G#⁴⁻³, C#, A, D.

Chord progressions for the second system: E^b, B^b⁴⁻³, E^b.

1 Meet the Characters

60min lesson

Lesson Outcomes

- Students will know what opera is and be able to explain its features.
- Students will be able to warm up their voices effectively.
- Students will begin to learn 'Little Brother Dance with me' from the opera Hansel and Gretel.

It's really important to get your students focussed by warming up the voice and body. Once you've completed the Spellcasting exercise below, you can finish the warm up with some simple Do-Mi-Do scales (page 2).

Each session should end with an opportunity for the students to reflect on what they have learned. Take some time to recap and evaluate. You could ask the students questions about Hansel and Gretel; do they have a favourite character? Who do they think is the naughtiest? Can they demonstrate with their voices how they think the characters would speak? Can they remember the three Ps of performance? - see the Teaching songs' Tips (p. 65).

Drama Warm Up: Stop/Go

Hansel and Gretel Video: Meet the Characters

Vocal Warm Up: Spellcasting

Yes and No Game

Twinkle Twinkle Instant Opera

Freeze-Frame Game

Explore the Story Through Freeze-Frames

Start Learning 'Little Brother Dance with Me'

Drama Warm Up: Stop/Go**5min**

Start the lesson with a simple game of following instructions as quickly as possible. There are several levels of instruction, so see how many you can add in:

GO (walk around the room) and STOP (freeze). Encourage the students to move along as interesting a path as possible, not just in a big circle! Explore every corner, constantly change direction, look for the spaces to move into.

CLAP (everyone claps at exactly the same time) and JUMP (everyone jumps with both feet, and lands at the same time). See how tight you can get the unity here - it should ideally sound like a single giant hand or foot making a single noise!

SKY (everyone stares fixedly at the ceiling) and AUDIENCE (everyone stares intently at the audience, once you've decided which side of the room your imaginary audience are sitting on). Really use this to develop an idea of focussed attention, with everyone looking at the same place.

BALANCE THE SPACE - everyone must spread out and find a place to stand so that the room is totally 'balanced' i.e. there is roughly the same amount of space between each person; no big empty gaps or clusters of people standing close together.

See how silently and quickly your group can follow the instructions and work as a team.

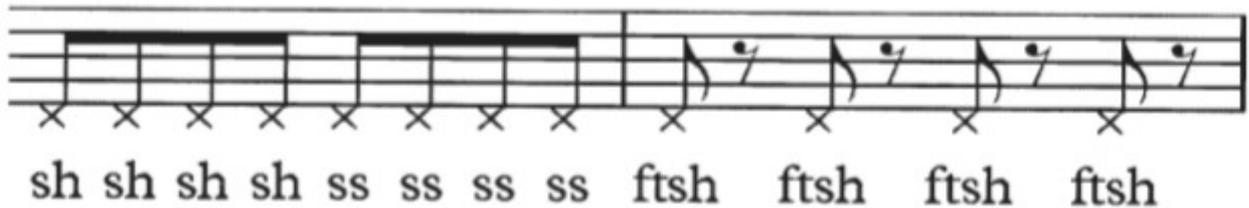
Hansel and Gretel Video: Meet the Characters VIDEO : 5min

Opera? What do we know about it? Join presenter Luke Franks on his journey to the Royal Opera House to meet the people who make it happen. Luke also starts to learn a song, and discovers how to begin the process of characterisation. This film is designed primarily to prepare teachers for the work they will be carrying out in the accompanying lesson plan, but you can also watch this film with your class if you choose.

<https://www.youtube.com/watch?v=FMHd9SBCeOQ>

Vocal Warm Up: Spellcasting**5min**

Just as athletes need to warm up before a sporting event, singers also need to warm up their voices before singing. Learn the 'Spellcasting' warm up to get the creative juices flowing!



This is a fantastic way to get children's imaginations running wild, and to warm up all areas of the mouth and body, ready for healthy singing.

How:

Sh sh sh sh (over right shoulder)

Ss ss ss ss (over left shoulder)

Ftsh ftsh ftsh ftsh (into centre)

Sh sh sh sh (over right shoulder)

Ss ss ss ss (over left shoulder)

Ftsh ftsh ftsh ftsh (into centre)

Sh sh sh sh (over right shoulder)

Ss ss ss ss (over left shoulder)

Ftsh ftsh ftsh ftsh (into centre)

Spot a cake on the floor- 'ah!'

Pick it up and admire it – 'mmmmmmmmmm'

Put it in your mouth – but it's too hot! – pant to get more air in your mouth! (NB - only want to hear AIR not voice)

Swallow – the sound for swallowing here is a siren using the sound 'ng' to slide down through vocal range from high to low.

Uh-oh, the cake is coming back up... - siren with 'ng' back up through vocal range from low to high.

Freeze with tongues sticking out!

Why:

Sh/ss/ftsh: these sounds all help reflexive breathing.

'Mmmm': breathing through the nose and making a sound that resonates there helps to warm up spaces in the head (nasal cavity), and behind the nose.

Pant/too hot: raises soft palate.

'Ng': sliding up and down on this sound is a safe way to warm up a singers' whole range.

Tongues out: this helps bring the tongue forward in mouth allowing my space in the throat for sound to pass through.

All of these are things we need to do to warm up the voice, but attaching these to a narrative is likely to be far more engaging for the children and memorable for the teacher.

Yes and No Game

5min

Opera is about telling a story with song, music and staging. It can be lots of different things to lots of different people. Discuss and explore what opera means to you and your class with the Yes And No Game.

These questions are designed to spark a discussion about children's initial thoughts about singing, storytelling and opera. Most people, even quite young children, have some thoughts about what opera is, whether or not they have had much experience of it. It's really interesting to encourage people to talk about their preconceptions, without judgement. It might be fun to ask these questions of the group at the beginning of the process, and again at the end, and see if any of the answers have changed.

How:

In a large clear space, decide that one wall means YES and one means NO. Ask the following questions, and ask people to answer by going to either the YES or the NO wall. (Make sure that participants decide one or the other - no hanging around in the middle!) Once everyone has found their place, ask people why they have given their answers. This can often lead to great discussion!

NB - If you are short on space, you can still do this exercise i.e. touch your toes for yes, your nose for no.

Yes/no questions:

(Feel free to use all, or just some of these - and to add your own)

- Is opera for posh people?
- Do operas tell exciting stories?
- Is going to the opera really expensive?
- Is singing in an opera difficult?
- Are all operas very old?
- Do opera singers sing very high?
- Are operas in foreign languages?
- Are operas easy to understand?

Twinkle Twinkle Instant Opera

Exploration/Expression

10min

Dramatic Singing is singing with an emotional and physical connection to the words and music. Discover more about telling a story through singing with Twinkle Twinkle Instant Opera. The objective of this unit is to devise and perform a miniature opera in a very short period of time.

- Sing 'Twinkle Twinkle Little Star' with your group (or use any simple song that is familiar to everyone). 'Twinkle Twinkle Little Star' tends to be familiar to the bulk of the group and that is useful. Whatever you sing, make sure that everyone is familiar with it and knows the same version before moving on to the next step.
- Divide the class into groups of between 6-8 students per group.
- Assign each group an emotion. You might want to pick from the following, which are all strong emotions and are all connected to the opera: fear, grief, love, joy, anger, jealousy. Each group's emotion should be secret from the rest of the class.
- Each group should devise a performance of Twinkle Twinkle Little Star which will express the emotion they have been given using the instructions for version 1 or 2 below.
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Version 1:

This version is low risk and achievable – for less experienced students.

Keep the tune of 'Twinkle Twinkle Little Star', but change the way in which you sing it and stage it so that it represents the group's given emotion.

Version 2:

This second version has more variables for students and teachers who are confident with singing and drama.

Performers can do pretty much anything they like to the piece. This could include altering the vocal quality, the modality of the piece (i.e. putting it in a minor key), taking fragments which can repeat, using just the text, and of course staging the piece.

NB. For both versions of the exercise, you might find it helpful to use tableaux (a still image of a scene) to help get each group started. If so, a good rule of thumb is that each performance should contain at least three tableaux; a beginning, middle and end. The different groups' pieces might tell a story, or they might be a more expressionistic representation of the emotion.

Why:

This is a neat way of seeing exactly what opera is – a sung story. It is a useful, low-risk way for students to experience being part of a sung drama in miniature form.

We've created a How To video on Singing in Character which contains this exercise - why don't you have a look when preparing this lesson? You'll find the film here :

<https://www.youtube.com/watch?v=EZ8dCm1zLNw>

Freeze-Frame Game

Exploration/Acting

5min

Split into smaller groups (probably about 5 or 6 participants in each). Announce a scenario, then give the students 15-20 seconds to make a freeze-frame then freeze in it. You could use different fairytales as your stimulus, for example, you could ask for a freeze-frame of a moment in Cinderella, or Rapunzel, or Jack and the Beanstalk.

Each time, choose one of the groups' freeze-frame for everyone to have a look at. Assess how clear the story of the scene is: are there different characters and emotions present? Is there an interesting use of levels (how high or low people are)? What do you notice that is interesting or unexpected? Can the audience see everything they need to see?

Feel free to make it competitive; you can choose the 'best' freeze-frame each time (as long as the criteria are clear) and have a winning team at the end.

You can use this activity at lots of different points in your project. Once the students know the story of Hansel and Gretel, you could make freeze-frames of different plot points, with each group choosing their own moment in the story, and the other groups having to work out which moment they are depicting.

Explore the Story Through Freeze-Frames

15min

Here is the plot of the opera Hansel and Gretel in 12 short scenes:

1. Hansel and Gretel, brother and sister, are bored and hungry at home.
2. While dancing to cheer themselves up Hansel and Gretel knock over a jug of milk.
3. Hansel and Gretel's mother Gertrud is furious at her children for breaking the jug, and sends them into the forest to find berries.
4. Hansel and Gretel's father is horrified to hear that Gertrud sent the children into the forest, because he knows a witch lives there.
5. In the forest, Hansel and Gretel get lost, and become very frightened.
6. A magical creature called the Sandman helps Hansel and Gretel fall asleep in the forest. While they sleep, they're safely watched over by 14 guardian angels.
7. A magical fairy in the forest wakes Hansel and Gretel up.
8. Hansel and Gretel find a house made of the most delicious sweet food.
9. The Witch invites Hansel and Gretel into her house.
10. The Witch tells Hansel and Gretel she is going to cook them in her oven so she can eat them.
11. Hansel and Gretel trick her and push the Witch into her own oven.
12. Hansel and Gretel's parents find them, and everyone is so happy to be together again.

Divide your group up into smaller groups - ideally four or five people in each one - and give each group one or two (if two, then use two consecutive moments) of the above story points. Ask them to make a freeze-frame for each moment. Consider the following:

- Where is the audience? Make sure your freeze-frame is created with the audience's viewpoint in mind.
- How are the main characters feeling? Use your whole body and face to convey it.
- If you have more people in your group than there are named characters, what can everyone else be doing? Other actors can be crowd/chorus surrounding and supporting the main action, or they could be bits of scenery, furniture or props! Let your creative imaginations go wild.

Each group will share back their freeze-frame(s), and the other groups should examine them to try and work out what's going on. Can you spot any of the characters we've learnt about? How are they feeling? What are they doing?

Go around each group in story order, and piece together the plot by watching each other's freeze-frames.

Start Learning 'Little Brother Dance with Me'**10min**

Plot Point: Home Alone

At the beginning of the opera, Hansel and Gretel are alone at home. Hansel is making a broom and Gretel is stitching stockings. Hansel complains of his hunger - the family are so poor, he has only eaten bread for weeks. Gretel tells him to have faith, and lets him into a secret: their neighbour has given them some fresh milk which their mother will use to make rice pudding later that evening. Hansel naughtily scoops off the cream, as the two forget their chores and begin dancing around the house, led by Gretel.

Now you know where you are in the story, It's time to begin learning the first song 'Little Brother Dance with Me'. Before you begin, take a moment to remember your own workshop's experience and look through the Teaching Songs' Tips unit (p. 65), which has lots of tips and tools for helping you to teach songs to your class, including the '3 Ps of Performance'.

This is a long song, but it breaks down well into three sections:

- **Intro**; the children are bored and hungry at home.
- **A** : Gretel suggests they cheer themselves up by dancing; she teaches an unwilling Hansel the first section of the dance she has in mind.
- **B** : The children dance together, and forget about being bored and hungry!

Start by breaking the song down into phrases, learning the melody first, to 'la'. Then speak the words in rhythm until your students feel comfortable with the text. Put the words, music and phrases together, gradually working towards singing the whole song.

Teach the whole song to your class but as it is sung by both Hansel and Gretel, we will choose to your students into 'Hansels' and 'Gretels'. You can regroup them per part but for the performance, they will be mixed up.

See the scores and tracks sent with this document.

2 How to Begin Performing in Character

60min lesson

Lesson Outcomes

- Students will be confident experimenting with the plot in order to create a character, and have strategies to do this.
- Students will have learned the song 'Little Brother Dance with Me' and the warm-up from the last lesson.

At the end of the lesson, remind the students how important it is to express yourself vocally and physically in opera. Ask them what they feel would be the best type of gestures for a large space; can they show you a range of emotions that would work well at a distance? Ask them to show you the difference between children and witches; how would they stand, how would they say their name, etc.?

Units in this lesson

Drama Warm Up: Stop/Go	⌚ 5min
Vocal Warm Up: Spellcasting p.6, week 1	⌚ 5min
Vocal Warm Up: Gretel, Gretel I Want to Play	⌚ 5min
The Story of Hansel and Gretel	⌚ 5min
Hansel and Gretel: Meet the Characters	⌚ 10min
Revise 'Little Brother Dance with Me'	⌚ 30min

Vocal Warm Up: Gretel, Gretel I Want to Play**5min****(2 PAGES)**

Gre - tel, Gre - tel, I want to play,___ Gre - tel, I want to play!___

Han - sel, Han - sel, not to - day,___ Han - sel, not to - day!___

V2 Gretel, Gretel, why can't we play?
 Gretel, why can't we play?
 Hansel, Hansel, we've got to work,
 Hansel, we've got to work!

V3 Gretel, Gretel, what can we eat?
 Gretel, what can we eat?
 Hansel, Hansel, Mum's got a treat,
 Hansel, Mum's got a treat!

V4 Gretel, Gretel, let's eat the cream,
 Gretel, let's eat the cream!
 Hansel, Hansel, don't you dare,
 Hansel, don't you dare!

V5 Gretel, Gretel, I've eaten the cream,
 Gretel, I've eaten the cream!
 Hansel, Hansel, you're so mean,
 Hansel, you're so mean!

How:

In each verse, the melody alternates between Hansel and Gretel with each one being characterised differently.

- For Verse 1, Hansel should be excited and energetic - pestering his sister to play, while Gretel should be calm and resolute as she's aware they have other things to be doing.
- For Verse 2, Hansel is pleading with Gretel to play - this should be whiny and insistent. Before singing, have them say 'pleeeeeeeaaase' in as whiny a voice as possible and then use that same vocal quality when singing. Gretel on the other hand is confident and taking the lead in setting to work.
- For Verse 3, Hansel is tired and hungry so he asks what there is to eat. Gretel replies excitedly that their mum has bought them a treat.
- For Verse 4, Hansel is feeling mischievous and trying to convince Gretel to eat the cream, while Gretel is shocked and tells Hansel off using a dangerously quiet voice like a teacher who is beyond angry.
- For Verse 5, Hansel is triumphant and cheeky, as he's eaten the cream that their mum was saving. Gretel is upset that Hansel has eaten the treat that should've been for the whole family, and sings with a hint of sobbing. Before singing, you could try saying 'It's all gone!' as if through tears.

Why:

This song energises the voice through different emotions; and you can refer back to these when learning other songs. The song is a quick short-cut to reach discernibly different vocal qualities.

For example, the dangerously quiet voice is in fact a really well produced clear, quiet sound where all the words can be heard; sobbing - if you take the drama down a notch is a beautifully produced sound - a hint of a sob is especially useful if singing high.

Find the track for this with the rest of the oterhs.

The Story of Hansel and Gretel

VIDEO 5min

Watch this fun animation with your class to help introduce them to the story of Hansel and Gretel.

Hansel and Gretel is an opera by a German composer named Engelbert Humperdinck, with words written by the composer's sister Adelheid Wette. The story of the opera is based on the famous fairy tale, recorded in the 1800s by the Brothers Grimm, about two children who, lost in the forest, are lured into the home of an evil witch. They manage to escape the witch's gingerbread house by outwitting her, and safely return to their family.

<https://www.youtube.com/watch?v=PWas5rmLuIc>

Hansel and Gretel: Meet the Characters**10min****(2 PAGES)**

Hansel and Gretel is one of the best-loved fairytales of children's literature. Recorded by the Brothers Grimm and published in 1812, the story was set to music as an opera by the German composer Engelbert Humperdinck, and premiered in 1893. The story tells of two resourceful children who, when sent out to pick berries in the forest by their mother, encounter an evil witch...

Hansel

At the beginning of the opera, Hansel is grumpy not only because he has been made to do his chores, but also because he is very hungry. The family don't have much money, and food is in short supply. Unlike his sister, Hansel has two left feet, and is rather clumsy when it comes to dancing! Hunger is a recurring theme for Hansel; when the children are lost in the forest, he can't resist scoffing the berries they have picked for dinner, and when they discover the Witch's gingerbread house, he is seduced by all the sweet treats he sees. However, he is also very resourceful, and it is he who hatches the plan to escape the Witch's clutches.

Gretel

Gretel is lively and good-natured and a bit of a goody two-shoes. The older of the siblings, she takes responsibility for things, and reminds Hansel at the beginning of the opera that it's important they finish their chores. She is more cautious than Hansel, and expresses concern when they find the Witch's gingerbread house in the forest. Ultimately, Gretel shows great courage and resourcefulness, as she saves her brother from being turned into gingerbread by the Witch.

The Witch

The evil Witch lives in a gingerbread house deep in the haunted Ilsenstein forest. She lures children into the house with sweets and cakes, so that she can fatten them up, cook them and eat them. As well as being evil, she has poor eyesight, and is outwitted by the children at the end of the opera.

Mother and Father (Gertrud and Peter)

Father (Peter) makes brooms, which he sells at market in the local town. Mother (Gertrud) has to cope with looking after the two children, often with very little money. The jug of milk Hansel drinks at the beginning of the opera has been donated by a neighbour, which is why Gertrud is so angry when she comes home to find nothing to make rice pudding with. When Peter comes home, we see that he has been celebrating because he has sold lots of brooms, and has been able to buy the family food to feast on. The celebration turns to panic, though, when he discovers that Gertrud has sent the children into the haunted forest.

The Sandman

The Sandman appears to Hansel and Gretel in the forest at nightfall. At first, the siblings are afraid of this character, but they realise that he has come to send them off to sleep by dropping sand into their eyes.

The Dew Fairy

The Dew Fairy appears in the morning, to wake the children by sprinkling them with dew.

Revise 'Little Brother Dance with Me'

30min

(2 PAGES)

Plot Point: Home Alone RECAP

At the beginning of the opera, Hansel and Gretel are alone at home. Hansel is making a broom and Gretel is stitching stockings. Hansel complains of his hunger - the family are so poor, he has only eaten bread for weeks. Gretel tells him to have faith, and lets him into a secret: their neighbour has given them some fresh milk which their mother will use to make rice pudding later that evening. Hansel naughtily scoops off the cream, as the two forget their chores and begin dancing around the house, led by Gretel.

Revise 'Little Brother Dance with Me', which you began learning last lesson.

Discuss with the class how you might further develop the scene for the song.

How would the characters behave while singing the different sections of the song? How might Gretel convince Hansel to join her in the dance, and what might Hansel do to show her that he doesn't think he's good enough? Make some choices on how the characters will act during those sections.

Decide how the song will end. There's a big "Hey!" to finish – what could you do physically to enhance that? Jump in the air, strike a big pose, or high-five one another? There are lots of possibilities!

Once you have got to grips with the music, you might like to start looking at adding the movement from Veronica's video :

First teach the main movement to the whole class

you could then split the class in 2 and have each group performing to each other and give positive feedback ; establish some criteria for feedback.

There are 3 sections in the song:

- **Intro**; the children are bored and hungry at home.
- **A** : Gretel suggests they cheer themselves up by dancing; she teaches an unwilling Hansel the first section of the dance she has in mind.
- **B** : The children dance together, and forget about being bored and hungry!

Put the sections together in the order they come in the song, and notice the bits in between the dance routines.

Body language : How would the characters behave while singing those sections? (facial expression)

How might Gretel convince Hansel to join her in the dance, and what might Hansel do to show her that he doesn't think he's good enough? Make some choices on how the characters will act during those sections.

Decide how the scene will end. There's a big "Hey!" to finish – what could you do physically to enhance that? Jump in the air, strike a big pose, high-five one another...? There are lots of possibilities! And each child will be able to choose their own way to finish that song.

Join the whole staging together.

First, try to have the 2 groups of Hansel and Gretel separated and then try to mix them.

Once you are ready, you could try filming the song so that you can remember what you have achieved next session.

3 Exploring the Forest

60min lesson

In this lesson, your students will begin to learn the riddle song 'A Man Stood in the Forest'. In doing so, they will come to understand and explore the use of varied vocal qualities in conveying character in opera. They will also have a go at composing their own riddle songs.

Lesson Outcomes

- Students will have learned the riddle song.
- Students will have explored how to apply dynamics and articulation to their singing.
- Students will have created their own riddle songs in small groups.

At the end of the lesson, ask the students to remind you of some of the vocal qualities they explored in the lesson. Can they demonstrate any to you? What made writing the riddle song fun?

Units in this lesson

Drama Warm Up: Don't Copy Me!	⌚ 5min
Vocal Warm Up: Vocal Copycats	⌚ 5min
Hansel and Gretel Video: Lost in the Forest	⌚ 5min
Learn 'The Riddle Song'	⌚ 15min
Write Your Own Riddle Song	⌚ 20min
Make a Forest Soundscape	⌚ 10min

Drama Warm Up: Don't Copy Me!**5min**

To play this game, you need a frozen pose for each of the three main characters: Hansel, Gretel and the Witch. You could ask the participants to come up with the poses themselves, or invent them yourself. Here are some ideas to start you off:

Hansel - holding his stomach to show how hungry he is.

Gretel - doing an amazing dance move.

The Witch - casting a spell.

Once you have a pose for each character, check that all the participants know them all.

Shout "Show me Gretel!" etc. and get them to strike the pose for each one.

On the count of three, they can choose to strike any one of the poses. Do a practise run, and check that it's always clear which one they're doing.

Now, when you count to three, you (the leader) also strike one of the poses. Anyone who chooses the same pose as you... is OUT! Keep going until you have a winner.

(It's helpful with this game to be quite strict; they have to strike their poses exactly on time, rather than wait to work out what the leader's going to do! And make sure no-one changes their pose once they see what the leader's doing.)

This game is a lot of fun, and is very easy for anyone to play. It also encourages the students to engage with the characters from the story in a big, bold, physical way that portrays the particular aspects of their personalities.

Vocal Warm Up: Vocal Copycats**5min**

Use this warm up to exercise parts of the voice not always reached in a vocal warm up!

How:

Have the group copy the everyday sounds you make. Make the sounds familiar, but exaggerated ('Oi!' 'Oh no...!' 'Ahhh!' 'Aha!' 'No way!') Over the top facial and physical movements are helpful. Play with using both high and low sounds and sliding between the two, and definitely go for big emotions. Here are a few examples to get you started:

- The playground taunt of 'nah nah-nah nah nah' is a good one for this game.
- Cackle like a super-villain
- Pretend to be a five-year old excited about a party and say 'I am going to a party!'
- Be a scandalised gossiping teen 'NO WAY!'
- Be a stropmy superstar diva throwing a tantrum 'poor me!'
- Be a farmer, cross that he has spotted someone on his land 'oi you!'
- Be an inventor having a breakthrough 'EUREKA!'

You could choose volunteers from the group to have a go at leading this – the less shy they can be, the better!

Why:

Because there is no 'singing' in this warm-up, students feel more free. The more they can engage with exaggerated emotion, the braver they are likely to be later with their singing. However, they absolutely take their lead from whoever is leading the exercise, so go as far as you dare and this will enable them to be bold too.

Hansel and Gretel Video: Lost in the Forest**VIDEO 5min**

Join presenter Luke Franks as he learns how to explore vocal qualities, with the help of conductor Stephen Clarke. This film is designed primarily to prepare teachers for the work they will be carrying out in the accompanying lesson plan, but you can also watch this film with your class if you choose.

<https://www.youtube.com/watch?v=MRSKvRFHWG8>

Learn 'The Riddle Song'**15min**

Plot Point: Exploring the Forest

The previous plot point ended with Hansel and Gretel dancing and singing instead of doing their chores. When Gertrud came home to witness this, she flew into a rage, and accidentally knocked the jug of fresh milk on the floor. With nothing to eat for pudding, Gertud sent the two children out into the Ilsenstein forest to pick strawberries. This is where we pick up the story now, with Gretel's riddle song, which she sings as Hansel eats berries and Gretel makes herself a beautiful crown of flowers. Suddenly they realise that they have eaten all the berries meant for dessert, and it has become too dark to look for more... Meanwhile Peter has returned home - he has made a huge sale today and brings home lots of food. When he discovers Gertrud lost her temper with Hansel and Gretel and sent them out to the forest he panics: he's heard of a mysterious and dangerous magic in the woods. Together he and Gertrude run to the forest to find Hansel and Gretel.

Use what was done during the workshop bu also the lesson film and our notes on teaching songs' tips (p.65) to help you learn this song. Don't forget that now is a great time to go beyond just learning the words and music. Try and apply some of the principles of dynamics and articulation discussed in the lesson film.

See the scores and tracks sent with this document.

Write Your Own Riddle Song

20min

Try and get your students to guess what Gretel is singing about by identifying the clues in her riddle:

“red, red cloak” - so, something that’s red.

“on one leg” - so, something that has a single stalk.

“black, black cap” - it’s black at the very top.

“would your little leg go snap” - it’s quite a delicate thing.

The answer is a rosehip, which is a familiar sight in many forests and gardens. Show a picture, so that they can see how Gretel’s riddle describes it.

In groups, or individually, set the students the task of writing their own riddle song about something you might find in a forest (an oak tree, a pond, an owl, a mushroom etc.) try and get as much variety as possible.

Follow Gretel’s method of taking the object’s key characteristics and making them into aspects of a human character. So, if you were making a riddle about an oak tree, you might start by identifying its key visual characteristics: a long brown trunk; thin branches; thick green leaves. How might you translate those into a character?

Long brown trunk/long brown coat/thin branches - thin fingers.

Thick green leaves - bushy green hair!

Then you can start forming a riddle like Gretel’s:

A man stood in the forest in a long brown coat. His thin spindly fingers reached out before him. How did he see through his bushy green hair?

Set your riddles to music - you could use or adapt the tune of Gretel’s song, or make up your own tune, thinking about how the mood of the riddle might inform the music. Is it a spooky riddle? A funny one? A sad one? Use your imagination!

Make a Forest Soundscape

10min

A great way of building atmosphere is to create a soundscape. In this scene, Hansel and Gretel are lost in the forest at night and are scared by the noises and sounds they hear. It's this fear that prompts them to cling together, so how could we represent that environment effectively?

Either individually or in pairs/small groups, start by getting your students to think up some forest animals. What noises might those animals make? Some possibilities:

- Owls hooting
- Frogs croaking
- Hedgehogs rustling
- Woodpeckers pecking
- Foxes crying
-

Once you've done that, try getting the students to think about other noises you might hear in the forest at night, for example:

- Rain
- Wind
- Leaves rustling
- Twigs breaking
- Water flowing
-

Now try and put those noises together with some structure. You could count each group in one after the other, or have different groups coming in at different times, building up in a big crescendo and then dying down again, for example.

Bring your soundscape to life! Ask each group to make a freeze-frame that represents what's making their sound (animals/trees/wind etc.). What would happen if each freeze-frame came to life for 10 seconds? What action would take place? Ask the groups to make a quick plan, then try it. The leader can call, "Go," and, "Stop".

Set the groups around the performance area. Pick people to come and stand with you to have a look at it; is everything clear to the audience? Do any groups need to swap, or move so they can be seen better? Could you change the levels of anything to make it clearer?

Try bringing the freeze-frames to life again, now that they're all occupying the same performance space. How do they all fit together? Do any routes need to change to stop people crashing into one another? Can any of the sequences initiate or interact with any of the others? (For example, could one group of animals scare another group? Could the wind or the rain have an effect on another group?)

How will the sequence begin? Will the performers enter and take up their positions, or will they already be there when the imaginary (or real, if you have one!) curtain rises? What will be the cue to come to life? Join the whole soundscape scene together.

Once you've established your soundscape, later it will be included in the show.

4 Developing Vocal Qualities

60min lesson

Lesson Outcomes

- Students will be able to demonstrate staccato and legato using their voices.
- Students will be able to vary the dynamics and tempo when they sing to alter the mood.

Once you're really happy with how your students are performing the riddle song, why don't you film it, so you have a record of their work?

At the end of the lesson, take some time to recap and evaluate. We can vary our voice to capture different moods and characters. This is a combination of varying not only the dynamics (loud and soft) and articulation (smooth and short), but we can vary the timbre through different qualities such as whispering.

Ask your students to think of a way of saying their name that captures their personality. Remind them to think of the healthy ways of using their voice they have cultivated through the warmups so far in the lessons.

Drama Warm Up: Don't Copy Me!	p.21, week 2	+
Vocal Warm Up: Do-So-Do		+
Revise 'The Riddle Song'		+
Stage 'The Riddle Song'		+
Make a Forest Soundscape	p. 26, week3	+
Revise 'Little Brother Dance with Me'		+

Vocal Warm Up: Do-So-Do

5min

How:

A short scale of five notes is repeated, moving up by a semitone each time. The ascending scale is sung legato and the descending scale is sung staccato. Vary the vowel sounds as you move through the range to warm up different parts of the voice.

- 'Ee' - a sinister sound like the Witch waiting to ensnare Hansel.
- 'Oh' - a sad sound like Hansel trapped in the Witch's cage.
- 'Ah' - a sound of wonder as Gretel tastes the gingerbread house for the first time.

Why:

All of these are sounds we need to make to warm up the voice and, by attaching each one to a moment in the narrative, it is made far more engaging for the children and can be used later on when learning the songs.

The musical score is presented in two systems, each with a vocal line and a piano accompaniment. The first system shows an ascending scale (C, G, C, G#, C#) and a descending scale (C#, G#, C#, A, D). The vocal line includes the vowel sound 'Ee' under the ascending scale. The piano accompaniment provides harmonic support with chords and arpeggiated patterns. The second system repeats the pattern, moving up by a semitone each time, with the vocal line including 'Ee' and the piano accompaniment providing harmonic support.

*(repeat the pattern above
and go up by a semitone each time)*

Revise 'The Riddle Song'

15min

The previous plot point ended with Hansel and Gretel dancing and singing instead of doing their chores. When Gertrud came home to witness this, she flew into a rage, and accidentally knocked the jug of fresh milk on the floor. With nothing to eat for pudding, Gertrud sent the two children out into the Ilsenstein forest to pick strawberries. This is where we pick up the story now, with Gretel's riddle song 'A Man Stood in the Forest', which she sings as Hansel eats berries and Gretel makes herself a beautiful crown of flowers. Suddenly they realise that they have eaten all the berries meant for dessert, and it has become too dark to look for more... Meanwhile Peter has returned home - he has made a huge sale today and brings home lots of food. When he discovers Gertrud lost her temper with Hansel and Gretel and sent them out to the forest he panics: he's heard of a mysterious and dangerous magic in the woods. Together he and Gertrude run to the forest to find Hansel and Gretel.

Take some time to revise 'The Riddle Song'. Have your students remembered the text?

Remember that there are many ways to sing a song; part of the fun of preparing a performance is the opportunity to develop the interpretation and to enhance your singing by following the articulation, dynamics and tempi.

Start by breaking the song down into phrases. What is the mood of the text? What kind of atmosphere do you want to convey? Should the phrase be spiky or smooth? Loud or soft? Faster or slower? Get your students involved in the process of making these choices. If you're unsure of any of the terms we have been using, here are some useful video explanations:

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Dramatic Singing : <https://www.youtube.com/watch?v=MP5pVxuSLP0>

Dynamics : <https://www.youtube.com/watch?v=ym3KZbfyxW8>

Legato : <https://www.youtube.com/watch?v=PSfcr9I3XuA>

Libretto : <https://www.youtube.com/watch?v=OvIaaAau7v4>

Motif : https://www.youtube.com/watch?v=2OHWD_0M-jc

Phrasing : <https://www.youtube.com/watch?v=UIZ8sbyfw-g>

Staccato : <https://www.youtube.com/watch?v=gHbbsJmstsw>

Tempo : <https://www.youtube.com/watch?v=1yhVrhVJSHE>

Tessitura : https://www.youtube.com/watch?v=d_rJNdapfoE

Timbre : https://www.youtube.com/watch?v=0F_yvARQMD8

Stage 'The Riddle Song'

15min

See the video soon to be sent.

Revise 'Little Brother Dance with Me'

10min

Plot Point: Home Alone RECAP

At the beginning of the opera, Hansel and Gretel are alone at home. Hansel is making a broom and Gretel is stitching stockings. Hansel complains of his hunger - the family are so poor, he has only eaten bread for weeks. Gretel tells him to have faith, and lets him into a secret: their neighbour has given them some fresh milk which their mother will use to make rice pudding later that evening. Hansel naughtily scoops off the cream, as the two forget their chores and begin dancing around the house, led by Gretel.

Revise 'Little Brother Dance with Me', which you began learning last lesson.

Discuss with the class how you might further develop the scene for the song. How would the characters behave while singing the different sections of the song? How Gretel convinces Hansel to join her in the dance, and what Hansel does to show her that he doesn't think he's good enough? Revise movements for section A.

Remember how the song will end. There's a big "Hey!" to finish - what could you do physically to enhance that? Jump in the air, strike a big pose, or high-five one another? There are lots of possibilities!

This is a long song, but it breaks down well into three sections:

- **Intro**; the children are bored and hungry at home.
- **A** : Gretel suggests they cheer themselves up by dancing; she teaches an unwilling Hansel the first section of the dance she has in mind.
- **B** : The children dance together, and forget about being bored and hungry!

Start by breaking the song down into phrases, learning the melody first, to 'la'. Then speak the words in rhythm until your students feel comfortable with the text. Put the words, music and phrases together, gradually working towards singing the whole song.

Teach the whole song to your class but as it is sung by both Hansel and Gretel, we will choose to your students into 'Hansels' and 'Gretels'. You can regroup them per part but for the performance, they will be mixed up.

See the scores and tracks sent with this document.

5 A Starry Night

60min lesson

Lesson Outcomes

- Students will have learned the song 'As we Close our Sleeping Eyes'.
- Students will be able to use gesture to add atmosphere to a song.
-

At the beginning of the lesson, choose from either the new warm up provided below, or one of the warm ups you have used in previous lessons, but this time, choose one or more students to lead it. Are there any students who would like to have a go at conducting the warm up, or maybe even accompanying it on the piano?

At the end of the lesson, take some time to recap and evaluate. Ask the pupils to explain how they can use gesture to capture the characters in 'As we Close our Sleepy Eyes'. Are they able to demonstrate these? Can they explain why gestures need to be clear in opera?

Drama Warm Up: Clap Together	+
Vocal Warm Up: Do-So-Do p.28, week 4	+
Vocal Warm Up: Hey Ho, Nobody Home	+
Hansel and Gretel Video: A Starry Night	+
Learn 'As We Close Our Sleepy Eyes'	+
Revise 'The Riddle Song' p.29, week 4	+

Drama Warm Up: Clap Together

10min

Everyone stands in a circle with their hands slightly apart - frozen in the act of being about to clap! The leader decides when to clap, and everyone else must clap at exactly the same time. The leader should make it very clear when the clap is about to happen, by making sure they have eye contact from everyone, and giving a clear in-breath as a signal.

See how long the leader can hold the initial silence before clapping! Encourage everyone to stay completely focused on the leader's hands.

Try it with different people leading, and see how totally united it can be.

Now try this...

The leader claps to their left; the person on their left claps to their own left; and on it goes around the circle until it returns to the leader.

The aim is to get it very fast and even! Ask for feedback on how you can achieve that as a group.

Some things to encourage:

- Stand ready! Make sure everyone is prepared to clap - hands out in front of you, not by your sides.
- Use your whole body to move the clap: do a proper swivel from right to left. This keeps the energy up.
- Stay completely focused on the hands of the person who'll clap before you.

Once you've got one clap going around reasonably fluently, have a go at these extensions:

- Start one clap going around, then add a second! (Once you've mastered that, try having three claps going around - even four!)
- Have two claps going around in opposite directions.

Again, a simple premise hides a very tricky game. People tend to panic very quickly when the multiple claps start arriving. See how quietly you can play this, with as little giggling or shrieking as possible...

Vocal Warm Up: Hey Ho, Nobody Home

5min

How:

- Begin by teaching your class the song phrase by phrase.
- Teacher should sing the first two bars, then the class echo those bars.
- Then join it to the next two bars and echo again.
- Then sing the whole song, experimenting with volume, tempo and character until the class can perform it confidently.

Extension Activities:

- Hey Ho, Nobody Home is a canon and can be sung in unison or in a round, with the phrases layered over each other.
- The second score above gives an indication as to how to sing it in two parts. A third part may be added as well, bringing them in two bars after the second voice.
- You could experiment with speeds - once your students are confident at holding the melody, you could try adding in another version of one/both of the rounds at half-speed.

When you sing:

- Explore a range of dynamics: ask the students to sing it quietly so they can hear the sound they are making.
- Consider how you can reflect the story of the text in your singing.
- Experiment with adding some movement to this song - you could add an action to each line, or try stamping on the first beat of each bar, or singing it as Hansel and Gretel as they sit at home, hungry and bored. Or all of the above!

Song:

Heavily (c. ♩ = 60)

Hey, ho, no - bo - dy home; meat nor drink nor

mo - ney have I none, yet I will be mer - ry, mer - ry, mer - ry...

Canon:

Heavily (c. ♩ = 60)

Hey, ho, no - bo - dy home; meat nor drink nor

(First two bars sung only on repeats) (Voice 2 starts here)

yet I will be mer - ry, mer - ry, mer - ry... Hey, ho,

mo - ney have I none, yet I will be mer - ry, mer - ry, mer - ry...

no - bo - dy home; meat nor drink nor mo - ney have I none,

Hansel and Gretel Video: A Starry Night**VIDEO 5min**

Join presenter Luke Franks and stage director Louise Bakker as they experiment with different ways of staging a song. This film is designed primarily to prepare teachers for the work they will be carrying out in the accompanying lesson plan, but you can also watch this film with your class if you choose.

<https://www.youtube.com/watch?v=AGnxte9xTuE>

Learn 'As We Close Our Sleepy Eyes'**20min**

Plot Point: A Starry Night

Hansel and Gretel are lost in the dark forest. Forced to sleep there, they meet the Sandman who casts tiredness across them. Before they sleep they pray to their 14 guardian angels to watch over them, singing the song 'As we Close our Sleepy Eyes'.

'As We Close Our Sleepy Eyes' is one of the high points of Hansel and Gretel. The song has beautiful long melodies, and has the option to split into two-part harmony towards the end but we will keep it simple and everybody will be singing the main part.

Use the workshop's ideas/video to teach the songs.

6 How to Set the Scene

60min lesson

Lesson Outcomes

- Students will know some ways to build a scene and how to begin the process.
- Students will be able to explain that how the way a scene is presented can create different emotions.
- Students will feel confident about the song learned during the last lesson.

Now that you're getting used to the Hey Ho, Nobody Home vocal warm up, try singing it in canon and experiment with adding some movement; you could add an action to each line, or try stamping your feet on the first beat of each bar, or singing it as Hansel and Gretel as they sit at home, hungry and bored. Or all of the above!

At the end of the lesson, take some time to recap and evaluate. What advice would your students give to another class preparing to build this scene for the first time? What do they need to do, and in what order? Could they give any tips to ensure the performance was effective?

Drama Warm Up: Clap Together	p.33, week 5	+
Vocal Warm Up: Hey Ho, Nobody Home	p.34, week 5	+
Revise 'As We Close Our Sleepy Eyes'		+
Stage 'As We Close Our Sleepy Eyes'		+
Revise 'Little Brother Dance with Me'		+

Vocal Warm Up: Hey Ho, Nobody Home

5min

How:

- Begin by teaching your class the song phrase by phrase.
- Teacher should sing the first two bars, then the class echo those bars.
- Then join it to the next two bars and echo again.
- Then sing the whole song, experimenting with volume, tempo and character until the class can perform it confidently.

Extension Activities:

- Hey Ho, Nobody Home is a canon and can be sung in unison or in a round, with the phrases layered over each other.
- The second score above gives an indication as to how to sing it in two parts. A third part may be added as well, bringing them in two bars after the second voice.
- You could experiment with speeds - once your students are confident at holding the melody, you could try adding in another version of one/both of the rounds at half-speed.

When you sing:

- Explore a range of dynamics: ask the students to sing it quietly so they can hear the sound they are making.
- Consider how you can reflect the story of the text in your singing.
- Experiment with adding some movement to this song - you could add an action to each line, or try stamping on the first beat of each bar, or singing it as Hansel and Gretel as they sit at home, hungry and bored. Or all of the above!

Song:

Heavily (c. ♩ = 60)

Hey, ho, no - bo - dy home; meat nor drink nor

mo - ney have I none, yet I will be mer - ry, mer - ry, mer - ry...

Canon:

Heavily (c. ♩ = 60)

Hey, ho, no - bo - dy home; meat nor drink nor

(First two bars sung only on repeats) *(Voice 2 starts here)*

yet I will be mer - ry, mer - ry, mer - ry... Hey, ho,

mo - ney have I none, yet I will be mer - ry, mer - ry, mer - ry...
no - bo - dy home; meat nor drink nor mo - ney have I none,

Stage 'As We Close Our Sleepy Eyes'**15min**

This song is one of the most beautiful moments in the whole of the opera, in which Hansel and Gretel prepare to go to sleep in the middle of the forest.

We will be singing this song really simply in a nearly choral way.

It will give a nice contrast with the other pieces.

Lyrical expression and line will be even more enhanced.

At the end of the music, the children go to sleep. You could give each performer a number (from 1 to however many performers there are) and one-by-one they lie down and go to sleep, or you could ask each performer to choose a number between 1 and 8, and then slowly count from 1 to 8 (using the start of each of the eight bars at the end of the song, if you want to - or just count off a number every few seconds), and ask the performers to lie down and go to sleep when their number is called. Once you've run that a few times so they know the order, get them to do it without you counting out loud.

Now you can join the whole scene together.

Revise 'Little Brother Dance with Me'**15min**

Plot Point: Home Alone RECAP

At the beginning of the opera, Hansel and Gretel are alone at home. Hansel is making a broom and Gretel is stitching stockings. Hansel complains of his hunger - the family are so poor, he has only eaten bread for weeks. Gretel tells him to have faith, and lets him into a secret: their neighbour has given them some fresh milk which their mother will use to make rice pudding later that evening. Hansel naughtily scoops off the cream, as the two forget their chores and begin dancing around the house, led by Gretel.

Revise 'Little Brother Dance with Me', which you began learning last lesson.

Take some time to revise 'The Riddle Song'. Have your students remembered the text?

Remember that there are many ways to sing a song; part of the fun of preparing a performance is the opportunity to develop the interpretation and to enhance your singing by following the articulation, dynamics and tempi.

Start by breaking the song down into phrases. What is the mood of the text? What kind of atmosphere do you want to convey? Should the phrase be spiky or smooth? Loud or soft? Faster or slower? Get your students involved in the process of making these choices. If you're unsure of any of the terms we have been using, here are some useful video explanations:

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Legato : <https://www.youtube.com/watch?v=PSfcr9I3XuA>

Libretto : <https://www.youtube.com/watch?v=OvIaaAau7v4>

Motif : https://www.youtube.com/watch?v=2OHWD_0M-jc

Phrasing : <https://www.youtube.com/watch?v=UIZ8sbyfw-g>

Staccato : <https://www.youtube.com/watch?v=gHbbsJmstsw>

Tempo : <https://www.youtube.com/watch?v=1yhVrhVJSHE>

Tessitura : https://www.youtube.com/watch?v=d_rJNdapfoE

Timbre : https://www.youtube.com/watch?v=0F_yvARQMD8

7 Trapped by a Witch!

60min lesson

Lesson Outcomes

- Students will begin to learn the Witch's song.
- Students will have a range of body percussion and gestures they can use to demonstrate and enhance their characters.

At the end of the lesson, take some time to recap and evaluate. Ask the pupils to describe the Witch, and consider how the song they have just learned captures the character. They could be asked to explain how they structured the scene for the Witch, and be asked what alternatives could be explored to produce a different version. Explain that in opera, so many options exist to bring a character to life and we need to consider the options before deciding on the best fit for the rest of the production.

Drama Warm Up: Children and Witches	+
Vocal Warm Up: Throw the Witch in the Oven	+
Hansel and Gretel Video: Trapped by a Witch!	+
Learn 'Hop, Hop, Hop!'	+
Start Staging 'Hop, Hop, Hop!'	+
Revise 'As We Close Our Sleepy Eyes'	+

Drama Warm Up: Children and Witches**10min**

Get everyone to walk around the space at a normal walking pace - no particular character or intention, just walking in a relaxed manner, and making eye contact with others as they pass. (If you want to, experiment with changing the environment/characters - ask the students to move as if they're lost in the woods, or creeping through a house without being heard, or as if they're a witch looking for children to eat!)

Once the students are used to that, ask them to pause, look around at the other participants, and secretly choose one other person in the room. It's very important that they keep it a secret who they've chosen!

The person they've chosen is now their brother or sister; when they start moving again, they have to stay as close to that person as possible. Gradually get them to walk faster and faster while still staying as close to their brother/sister as they can - it will quickly get very knotty!

Ask them to pause again, and spread out - they can forget about their brother/sister for now. This time they need to secretly choose a different person. That person is now the Witch! When they start moving again, they need to stay as far away from their Witch as they can. Again, gradually increase the pace so that it becomes harder and harder to maintain a distance from their Witch.

Pause one more time, and ask everyone to remind themselves who is their brother/sister, and who is their Witch. This time, when they start moving, they need to keep themselves directly in between their brother/sister and the Witch at all times! As the pace gets faster, this will become very tricky! Count down from 3 to 1, then get them to freeze. If anyone isn't standing between their sibling and the Witch... then the Witch would have caught them!

Vocal Warm Up: Throw the Witch in the Oven**5min**

How:

Say the word 'SING', being sure to elongate the 'NG' at the end of the word;
'SINGGGGGGG'.

Take the 'S' off; 'INGGGGG'.

Take the 'I' off; 'NGGGGG'.

Using this 'NG' sound, explore sliding up and down through the vocal range. Keep the sound thin and small and make sure not to blurt or splurge air when the students are higher in their voices.

If you take the sound high in your voice, it sounds like a scary witch.
Make the witch sound, ensuring the group stick to 'NG'.

Then take the witch and throw them into the oven... i.e. make the witch sound and then slide through your range from high to low.

Why:

'Sirening' (sliding up and down the range on the 'NG' sound) warms up the whole vocal range with focus on the top of the voice. For an extension to this exercise, you can add a variation of imagining attaching some elastic to the witch and springing them in and out of the oven.

Hansel and Gretel Video: Trapped by a Witch! VIDEO : 5min

Join presenter Luke Franks as he works on how to get into the character of the Witch - both vocally and physically - with conductor Stephen Clarke and stage director Louise Bakker. This film is designed primarily to prepare teachers for the work they will be carrying out in the accompanying lesson plan, but you can also watch this film with your class if you choose.

<https://www.youtube.com/watch?v=ncmQy3FrxI>

Learn 'Hop, Hop, Hop!'**20min**

Plot Point: Trapped by a Witch!

It's morning in the forest and Hansel and Gretel are awoken by the Dew Fairy, who wakes them with a refreshing sprinkle of dew... They stretch and spot a beautiful house in the distance: it smells of hot biscuits, sweet pastry and cake. They investigate and begin to nibble the house until a little old lady motions for them to come in for hot cocoa...

Tip: start by learning the Witch's song without the body percussion routine notated in the score. You can start adding the body percussion once everyone is confident with the music.

This song is lively, fun, and full of great opportunities for your students to apply what they've learned so far about vocal colour and characterisation. Use what we have explored during the workshop to help you learning this song.

Start Staging 'Hop, Hop, Hop!'**10min**

We will have the children creating a **witchy soundscape** even before the music starts.

As there is already the body percussion element the only thing added to it will be the body language and faces of that large group of witches... how scary are the children ready to be ?

Dramatic scary end where each child can do their one scary scream and pose.

See the video

.

Revise 'As We Close Our Sleepy Eyes'

10min

Plot Point: A Starry Night RECAP

Hansel and Gretel are lost in the dark forest. Forced to sleep there, they meet the Sandman who casts tiredness across them. Before they sleep they pray to their 14 guardian angels to watch over them, singing the song 'As we Close our Sleepy Eyes'.

Take some time to recap the song you learned last lesson. Once you're feeling confident with the main melody, you could start to explore singing in 2-part harmony with your class, when the vocal line of this song presents the option to split towards the end.

Remember that there are many ways to sing a song; part of the fun of preparing a performance is the opportunity to develop your the interpretation and to enhance your singing by exploring the articulation, dynamics and tempi.

Start by breaking the song down into phrases. What is the mood of the text? What kind of atmosphere does that song explore? Should the phrase be spiky or smooth? Loud or soft? Faster or slower?

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Legato : <https://www.youtube.com/watch?v=PSfcr9I3XuA>

Libretto : <https://www.youtube.com/watch?v=OvIaaAau7v4>

Motif : https://www.youtube.com/watch?v=2OHWD_0M-jc

Phrasing : <https://www.youtube.com/watch?v=UIZ8sbyfw-g>

Staccato : <https://www.youtube.com/watch?v=gHbbsJmstsw>

Tempo : <https://www.youtube.com/watch?v=1yhVrhVJSHE>

Tessitura : https://www.youtube.com/watch?v=d_rJNdapfoE

Timbre : https://www.youtube.com/watch?v=0F_yvARQMD8

8 Character Development

60min lesson

Lesson Outcomes

- Students will feel confident using movement to express aspects of a character.
- Students will understand how to develop a song by staging it, knowing some ways to achieve this.
- Students will have learned the Witch's song.

At the end of the lesson, take some time to recap and evaluate. Ask the pupils to talk through the process of building the scene. Can they discuss what advice would they give another class if they were approaching this song? What were they particularly pleased with and what would they want to improve about their performance?

Ask how their understanding of opera has changed over the course of the lessons. How would they describe opera to someone that has never heard or seen it before?

Drama Warm Up: Children and Witches	p.42, week 7	+
Drama Warm Up: Hip Hop		+
Vocal Warm Up: Throw the Witch in the Oven	p.43, week 7	+
Vocal Warm Up: Do-So-Do	p.28, week 4	+
Learn Body Percussion for 'Hop, Hop, Hop!'		+
Finish Staging 'Hop, Hop, Hop!'		+
Start Learning 'The Witch is Dead'		+

Drama Warm Up: Hip Hop

5min

Hip Hop

The group stands in a circle, with one person in the centre (the teacher will be the leader to begin with). The leader shouts out a series of 'calls' and the group quickly learns the 'responses'. Every call and response is accompanied by a movement as follows:

The leader can shout out as many calls as they like – and the group responds. They can also reverse the calls and responses 'Hip-hop' 'hop-hip'. Once the leader has called a few times, they can shout "Call the cops!" the group responds "Leg it" and everyone runs to find a new place in the circle. The last person to find a place in the circle is the new leader.

If your group really enjoys this game, making up new calls and responses can be fun.

Why:

This game is fun and silly, encourages people to work together, and to stand on their own in front of a bigger group.

Caller (LEADER):

HIP

Just out on one hip

ROLLER

Raise both arms high

SNOW

Fluttering fingers like a snow fall

GINGERBREAD HOUSE

Hands above heads in a roof shape

NIGHT

Roll hands in front of body

FINDERS

Point enthusiastically at something

Response (GROUP):

HOP

Hop on one foot

COASTER

Swoop arms down

STORM

Protect your face from the wind

COME IN MY PRETTY

Witchy voice and a finger beckoning

FEVER

Night fever disco pose

KEEPERS

Both arms crossed over body.

Learn Body Percussion for 'Hop, Hop, Hop!'**10min**

Plot Point: Trapped by a Witch RECAP

It's morning in the forest and Hansel and Gretel are awoken by the Dew Fairy, who wakes them with a refreshing sprinkle of dew... They stretch and spot a beautiful house in the distance: it smells of hot biscuits, sweet pastry and cake. They investigate and begin to nibble the house until a little old lady motions for them to come in for hot cocoa...

Spend some time revising the song 'Hop, Hop, Hop!'.

Tip: now that you're confident with the music, it's time to have a look at adding in the body percussion, which you will find notated in the score. Think about what the body percussion could mean; is it a magic spell? Is it a way of intimidating the children? Is it a victory dance when she thinks she's won? Experiment with the different options of how to perform it. Explore how you can deliver the song in character as the Witch – don't forget the characterisation!

Remember that there are many ways to sing a song; part of the fun of preparing a performance is the opportunity to develop the interpretation and to enhance your singing by exploring the articulation, dynamics and tempi.

Start by breaking the song down into phrases. What is the mood of the text? What kind of atmosphere do we want to convey? Should the phrase be spiky or smooth? Loud or soft? Faster or slower?

If you're unsure of any of the terms we have been using, here are some useful video explanations:

[Crescendo](https://www.youtube.com/watch?v=snbLxD2ExqE) : <https://www.youtube.com/watch?v=snbLxD2ExqE>

[Dramatic Singing](https://www.youtube.com/watch?v=MP5pVxuSLP0) : <https://www.youtube.com/watch?v=MP5pVxuSLP0>

[Dynamics](https://www.youtube.com/watch?v=ym3KZbfyxW8) : <https://www.youtube.com/watch?v=ym3KZbfyxW8>

[Legato](https://www.youtube.com/watch?v=PSfcr9I3XuA) : <https://www.youtube.com/watch?v=PSfcr9I3XuA>

[Libretto](https://www.youtube.com/watch?v=OvIaaAau7v4) : <https://www.youtube.com/watch?v=OvIaaAau7v4>

[Motif](https://www.youtube.com/watch?v=2OHWD_0M-jc) : https://www.youtube.com/watch?v=2OHWD_0M-jc

[Phrasing](https://www.youtube.com/watch?v=UIZ8sbyfw-g) : <https://www.youtube.com/watch?v=UIZ8sbyfw-g>

[Staccato](https://www.youtube.com/watch?v=gHbbsJmstsw) : <https://www.youtube.com/watch?v=gHbbsJmstsw>

[Tempo](https://www.youtube.com/watch?v=1yhVrhVJSHE) : <https://www.youtube.com/watch?v=1yhVrhVJSHE>

[Tessitura](https://www.youtube.com/watch?v=d_rJNdapfoE) : https://www.youtube.com/watch?v=d_rJNdapfoE

[Timbre](https://www.youtube.com/watch?v=0F_yvARQMD8) : https://www.youtube.com/watch?v=0F_yvARQMD8

Finish Staging 'Hop, Hop, Hop!'**20min**

This first section of the song has three sung lines (“So Hop, hop hop...”, “When up I spring”, and “At dead of night”) interspersed with body percussion. At the start of each sung line, ask the performers to strike one of their Witch poses. Encourage them to change their pose as much as possible each time, particularly in terms of level.

See how dark you want to go!

Decide on one final big pose for the instrumental dramatic ending !

Decide too how each child want to pose for the end of the song

Remember to encourage the performers to make their movement, poses and gestures as exaggerated and monstrous as possible - the Witch needs to be seriously scary!

Start Learning 'The Witch is Dead'**10min**

Plot Point: Showdown at the Gingerbread House

The Witch has lured Hansel and Gretel into her house with promises of delicious food, but they soon realise that she only wants to fatten them up so that she can cook them and eat them! Hansel hatches a plan and tells Gretel to do as the Witch says. She asks Gretel to heat the oven, but Gretel pretends not to know what to do, and as the Witch is showing her how it works, the children tiptoe up behind her and push the evil Witch in! The children grab the Witch's broom: with a flick the gingerbread fence comes to life with real children whom the Witch had turned to biscuits! With a swish they resume their human form. Peter and Gertrud spot Hansel and Gretel and the cast rejoice that the Witch is dead and everyone is safe!

Use was done during the workshop.

- you will receive the end after the workshops in the different classes and teachers' feedback -