

The Princess and the Pea



Music and Text by Dr. Glenn Winters
An adaptation of Hans Christian Andersen's "The Princess and the Pea"

Teacher Guide

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DEAR TEACHER,

Thank you for choosing Virginia Opera to be a part of your school year!

In your hands is a learning guide to accompany the Virginia Opera Education Performance you will be presenting at your school. Because opera brings together music, drama, dance, language, literature, history, and geography, it can be an effective method of instruction.

Written for teachers, this guide is designed to benefit both educator and student by providing the former with the necessary knowledge and tools to enhance their students' experience of music and opera. Also included are some activity ideas which encourage students to express what they saw, heard, and learned before and after the performance. We invite you to use this guide to augment your existing curriculum whether it be for music, language arts, social studies, science, or mathematics.

At Virginia Opera, we believe that the performing arts are an essential component of every student's education and that all students should be afforded the opportunity to experience live theater. We sincerely hope that your experience with Virginia Opera is entertaining, educational, and inspiring and that it will serve as a catalyst for a life-long appreciation of opera and the arts.

In addition to our touring Education Performances, we encourage you to look into our other education and community outreach offerings. You can find further information on our website, www.VAOpera.org/Learn, or by emailing Education@vaopera.org.

Thank you again, and we look forward to singing for you and your students!

Sincerely,

Virginia Opera

WHAT IS OPERA ANYWAY?

An opera is a musical drama or comedy where the actors *sing* rather than speak their lines. Today opera singers are often referred to as “singing actors.”

The word “opera” is the plural form of the Latin word *opus*, which means “a work of art”. We use the plural form because of the many different art forms that combine to create an operatic performance like singing, dancing, orchestral music, visual arts, acting, and more.

An opera tells a story. It can come from many sources, including history, current events, religious texts, fairy tales, legends, literature, poetry, and mythology. Opera can be funny, scary, sad, dramatic, mysterious, imaginary, or a combination of all these things. Opera has something for everyone!

OPERA IS NOT ALONE

Opera is not the only type of classical vocal music. The other genres of classical vocal music, which use an operatic style of singing, are:

- **Oratorio**
- **Cantata**
- **Art song (Song Cycles)**
- **Orchestral song**
- **Chamber vocal music**

An **oratorio** is a lot like an opera. It tells a story through song and is a large work comprised of solo arias, duets, trios, ensembles, etc., all accompanied by an orchestra. Unlike opera however, the stories for oratorios tend to stem from sacred (religious) sources, and there are no sets, props, or costumes. The choir generally plays an important role, and there is little interaction between the characters.

A **cantata** is effectively a short oratorio, but it can also be secular. For example, the famous composer Johann Sebastian Bach wrote a comic cantata about being addicted to coffee, appropriately entitled the *Coffee Cantata*.

Art songs are musical settings of poems or other shorter texts for solo voice and piano that are not part of a staged work but performed instead in a concert or recital. Folksongs, spirituals, and other traditional songs are generally not considered **art songs** since they stem more from the popular music tradition than classical; however, if a composer arranges such a traditional song as a concert piece for voice and piano, it may be considered an **art song**. A group of **art songs** intended to be performed together as a set is called a **song cycle**. Songs that were originally written for voice with orchestral accompaniment are called **orchestral songs**.

A similar work written for solo voice (or a small group of singers) plus an instrument(s) other than piano is referred to as **chamber vocal music**.

OPERA TERMS

Act - the main sections of a play or opera

Aria - a song sung by only one person

Bass - the lowest male singing voice

Baritone - the middle range male singing voice, between **tenor** and **bass**

Blocking - the actors' movements on stage, determined during rehearsals by the **stage director**

Character - the people in a story, also called a **role** or **part**

Chorus - a group of singers who function as a unit onstage, representing townspeople, crowds, etc.

Composer - a person who writes music

Conductor - the person who leads the **orchestra** and is in charge of the musical interpretation of an opera

Contralto - the lowest female voice

Costume - the clothing a singer wears to portray a **character**

Crew - group of people who operate behind the scenes, controlling the curtain, changing scenery, managing **props**, running sound effects, and more

Duet - a song sung by 2 performers

Ensemble - a musical passage sung by multiple **characters**, usually occurs at pivotal points in the drama or at the end of an **act**

Libretto - literally means "little book" in Italian, the words to an opera

Librettist - the person who writes the words to an opera (the **libretto**)

Melody - a musically satisfying sequence of single notes

Mezzo-soprano - the middle range female singing voice, between **soprano** and **contralto**

Orchestra - a group of musicians who play together on various musical instruments

Overture - the piece of music played by the **orchestra** at the beginning of an opera, often introduces music that will be heard later in the opera and sets the emotional tone for the audience

Prop - an object used or brought onstage by the performers

Quartet - a song sung by 4 performers

Recitative - words that are sung in the rhythm of natural speech, similar to rap, and propel the story's action forward

Rehearsal - time when performers practice before a show, either with piano or the full **orchestra**

Scene - segment of action within an **act**

Score - written form of a musical composition, containing all instrumental and voice parts as well as any words

Set - the scenery on stage which indicates where the action takes place

Solo - only one voice singing at a time

Soprano - the highest female voice

Stage Director - the person who tells the performers where and how to move on stage and who determines the story's interpretation and overall look or concept

Supertitles - the meaning, in English, of the words in an opera projected on a small screen above the stage

Tempo - the speed at which music is performed

Tenor - the highest male voice

Trio - a song sung by 3 performers

Vibrato - a naturally pulsating tone that wavers from slightly above to slightly below the actual musical pitch and has a rich, emotional quality

WHERE DID OPERA COME FROM?

Opera as an art form began with the inclusion of incidental music that was performed during the tragedies and comedies popular during ancient Greek times. The tradition of including music as an integral part of theatrical activities expanded in the Roman Empire and continued throughout the Middle Ages. Surviving examples of liturgical dramas and vernacular plays from the Medieval times show the use of music as an insignificant part of the action, as do the vast mystery and morality plays of the 15th and 16th centuries.

Traditional view holds that the first completely sung musical drama (now recognized as opera) developed as a result of discussions held in Florence in the 1570s. An informal group of men, known as the Florentine Camerata, routinely got together to talk about music and the arts, and their meetings led to the musical setting of a drama, *Dafne*, by composer Jacopo Peri in 1597. The work of early Italian composers, like Giulio Caccini and Claudio Monteverdi, led to the development of a musical entertainment comprised of dialogue-like recitative sections which revealed the plot of the drama, followed by solos, or arias, which provided an opportunity to develop the emotions of the character. The function of the chorus in these early works mirrored the choruses found in Greek drama. This new musical “form” was greeted favorably by the public and quickly became a popular source of entertainment.

Italians retained dominance in the genre through the death of famed composer Giacomo Puccini in 1924. Other Italian composers Gioachino Rossini, Vincenzo Bellini, Gaetano Donizetti, Giuseppe Verdi, and Ruggero Leoncavallo developed the art form through clearly defined periods that produced new styles—opera buffa, opera seria, bel canto, and verismo. The Austrian composer Mozart also wrote operas in Italian and championed the singspiel (sing play), which combined the spoken word with music (a form also used by Beethoven in his only opera, *Fidelio*). Georges Bizet (*Carmen*), Jacques Offenbach (*Les Contes d'Hoffmann*), Charles Gounod (*Faust*), and Giacomo Meyerbeer (*Les Huguenots*) led adaptations by the French, ranging from shorter, lighter productions called “opéra comique” to the grand, full-scale “tragédie lyrique”. German composers Carl Maria von Weber (*Der Freischütz*), Richard Strauss (*Ariadne auf Naxos*), and Richard Wagner (*Der Ring des Nibelungen*) developed diverse forms from singspiel to spectacles unified through the use of the “leitmotif”, recurring musical phrases associated with ideas, characters, or places. The English ballad opera, Spanish zarzuela, and Viennese operetta helped further establish opera as a form of entertainment throughout the world, expressing the full range of human emotions through its various styles.

With the beginning of the 20th century, composers in America diverged from European traditions. They wanted to focus on their own traditions while exploring and developing the vast body of the country’s folk music and legends. Composers such as Aaron Copland, Douglas Moore, Carlisle Floyd, Howard Hanson, and Robert Ward all crafted operas that have been presented throughout the world to great success. Today, composers John Adams, Philip Glass, Jennifer Higdon, Libby Larsen, Jake Heggie, and Ricky Ian Gordon enjoy international success and are credited with the infusion of new life into an aging art form, which continues to evolve even into its fifth century.

WHY DO OPERA SINGERS SOUND LIKE THAT?

Singing in an opera is completely different from singing popular music, or what you hear on the radio. The style of singing in classical music developed along with the operatic art form, so people have been singing this way for hundreds of years. Some characteristics of a classical, or operatic, voice are:

- A large range (the ability to sing extremely high as well as extremely low)
- Breath control to sustain long musical phrases
- Strong resonance that projects over a full orchestra and into a large space without amplification
- Varying levels of volume (the ability to sing both loudly and softly)

When a singer uses the above techniques most effectively, a natural “vibrato” occurs. This is the slight alteration of pitch that you hear when a singer sustains a note. It is caused by air (breath) passing through our voice box, or larynx, and generating vibration of the vocal folds, or cords, to create pitch. Therefore, even the straightest sound, if produced in a healthy way, still has some vibrato in it.

For opera singers, vibrato serves several purposes, helping the voice stay in tune and carry over the orchestra as well as warming it up to sound more human, emotional, and visceral. In the 16th century, string players liked the sound of vibrato so much that they adopted the technique as well.

HOW CAN I BECOME AN OPERA SINGER?

Is a singer “born” with natural talent or are their voices “trained”? Most voice professionals agree that, while some amount of innate talent must be present, most of what makes an operatic voice is learned through rigorous and on-going training. Each singer’s career path is different, but for many opera singers, it looks like this:

1. Begin learning general musicianship, often at a young age through piano lessons, choir, band, or other musical experience. Some singers might take private voice lessons as well.
2. Study music, vocal performance in particular, at the university level and earn a Bachelor’s of Music degree.
3. Continue studying intensely in graduate school, earning a Master’s of Music degree, often in vocal performance.
4. Begin working as a Young Artist (sometimes called Emerging Artist), the intern of the opera world, singing in outreach programs, opera choruses, covering lead roles, performing smaller supporting roles, and anything else that offers experience.
 - a. Some singers go back to school at this point to earn their Doctorate of Music degree. With that, they can teach at the university level and/or continue their performing careers.
5. Transition from performing as a Young Artist to the Mainstage, singing leading or mainstage supporting roles.

However, it takes a lot more than just an excellent voice to become an opera singer!

OPERA SINGER MUST-HAVES

ACTING: Opera singers must become highly skilled actors in order to accurately portray their characters, sometimes even studying dance in order to have the best command of a stage.

VOCAL TECHNIQUE: All voices should have a considerable amount of vocal flexibility and agility in order to stay healthy as well as to maintain their voices through long rehearsal and production periods. Although few singers ever have to sing an entire opera by themselves, many operas require main characters to be on stage for a substantial percentage of the show. Most operas last between 2 and 3 hours, so that's a lot of singing, especially for the leads!

PHYSICALITY: Physical appearance is increasingly important for opera singers today. Many opera companies are filming their productions and broadcasting on television and in cinemas, so singers must do even more to physically represent their characters.

HEALTH: Because opera singers' instruments are their bodies, it is imperative for singers to stay healthy. Many opera singers exercise regularly and eat nutritious diets, even when traveling, to keep from becoming ill and having to cancel a performance.

LANGUAGES: Operas are performed across the world in all different languages, from Italian, which originated the art form, to English, Spanish, Russian, even Tagalog (the language spoken in the Philippines). Many singers are bi- or multi-lingual, and even if they are not fluent in more than their native language, they must learn to at least pronounce a variety of other languages. In formal classical schooling, English-speaking singers must take classes in French, Italian, and German at the minimum.

BUSINESS & MARKETING SKILLS: Singers are paid only when they perform, so they have to learn how to plan and budget in a sustainable manner for their lifestyles. When they are not traveling, they may need to do additional work using other skills such as teaching voice lessons, singing in a paid church choir, working temporary office jobs, etc. Before reaching the highest levels of success, opera singers must also develop adequate marketing skills in order to promote their services and create a brand for themselves.

CONFIDENCE & RESILIANCE: Singers travel a great deal and must leave their family and friends for long periods of time. Some opera companies begin rehearsals only two weeks before Opening Night, so singers must be adaptable and confident in their abilities, regardless of potentially stressful situations. Furthermore, because they are frequently traveling to new and unfamiliar places, singers must become skilled at navigating new cities, countries, and cultures in order to have a positive experience and get along with everyone involved in the production.

GOOD MEMORY: Opera singers have to be able to memorize hours of music in foreign languages (and of course, know what each word means!) as well as all the movements they have to make on stage. Experienced singers memorize not just their own parts, but also those of the other characters in their scenes, so if another singer makes a mistake, they can continue on unaffected.

MAIN INGREDIENTS IN AN OPERA

Playwright and librettist to create the story and words.

Composer to write music that enhances the emotions and drama behind the text.

Conductor and coaches to help all musicians prepare the musical aspects of the piece.

Stage director to visually bring the story to life on stage.

Singing actors who portray characters by revealing their thoughts and emotions through song.

Full symphony **orchestra** to accompany the singing actors, helping portray the full range of emotions.

Specialized **lighting, sets, costumes, wigs, and make-up** designed by highly trained artisans to physically transform the actors and the theatre and fully immerse the audience in the opera's world.

Backstage crew behind the scenes to make sure set pieces, props, special effects, and actors stay organized backstage, come on stage at the precise moment assigned by the stage director, and operate safely and seamlessly.

HOW TO MAKE AN OPERA

First, take a playwright and mix in a librettist to fashion the dramatic script, or *libretto*, containing the words the actors sing. Next, combine text with music by introducing the librettist to the composer who then write music and words to express the emotions revealed in the story. Following the completion of their work, the composer and librettist entrust their new opera to a conductor who assumes responsibility for the musical preparation of the work. The conductor collaborates with a stage director (responsible for the visual component) to spearhead the creative process and assemble a design team in order to bring the new piece to life on stage.

Set designers, lighting designers, costume designers, wig and makeup designers, and even choreographers must all be brought on board to participate in the creation of the new production. The set designer combines the skills of both an artist and an architect using blueprint plans to design the set which will reside on the stage, recreating the physical setting required by the storyline. These blueprints are turned over to a team of carpenters who are trained in the art of stage carpentry. Following the set's construction, painters bring the set to life with paint, following instructions from the set designers' original plans. As the set is assembled on stage, the lighting designer works with a team of electricians to throw light onto both the stage and the set in an atmospheric, as well as practical, way. Using specialized lighting instruments, colored gels, and a state of the art computer program, the designer works with the stage director to create a lighting plot by writing lighting cues which make lighting changes flow seamlessly during the performances.

During this production period, the costume designer, in consultation with the stage director, has designed appropriate clothing for the singing actors to wear. These designs are fashioned into patterns and crafted by a team of highly skilled artisans called cutters, stitchers, and sewers. Each costume is specially made for each singer using individual measurements. The wig and makeup designer, working with the costume designer, design and create wigs and makeup to complement both the costume and the singer's character as well as represent historically accurate fashions.

As opening night approaches, rehearsals are held on the newly crafted set, combined with backstage crew, costumes, lights, and orchestra in order to ensure a cohesive performance that will be both dramatically and musically satisfying to the assembled audience.

JOBS IN OPERA

The composer Richard Wagner coined the term, *gesamtkunstwerk*, or “total work of art”, in reference to opera for good reason. Opera combines all forms of art—music, theatre, dance, and visual art—in one entrancing package. That means it takes people with all kinds of talents and skills to make even one performance possible. Here are just some of the careers you could have in the opera world.

Pre-production Careers

Pre-production begins with the composer and librettist creating the opera, and then the producer oversees and manages its realization.

- ♪ Artistic Director
- ♪ Stage Director
- ♪ Technical Director
- ♪ Producer
- ♪ Composer
- ♪ Librettist
- ♪ Set/Scenic Designer
- ♪ Charge Artist
- ♪ Paint Crew
- ♪ Carpenter
- ♪ Electrician
- ♪ Costume Designer
- ♪ Lighting Designer
- ♪ Sound Designer
- ♪ Projection Designer
- ♪ Chorus Master
- ♪ Choreographer

Performing Careers

- ♪ Opera Singer
- ♪ Orchestra Member
- ♪ Conductor
- ♪ Chorus Member
- ♪ Supernumerary
- ♪ Dancer

Backstage Careers

- ♪ Stage Manager
- ♪ Wardrobe Supervisor
- ♪ Wig/Hair Artist
- ♪ Make-up Artist
- ♪ Props Master

Technical Theatre Careers

The areas of technical theatre are scenery, lighting, props, costumes, and sound. They work together in a production to establish the place, time, and overall mood of the show.

- ♪ Lighting Engineer
- ♪ Spotlight Operator
- ♪ Sound Engineer
- ♪ Run/Deck Crew
- ♪ Fly Rail Operator
- ♪ Projection Board Operator
- ♪ Stagehand

Front of House Careers

The Front of House is the part of a performing venue that is open to the public—lobby, ticket booth, will-call window, auditorium, foyers, etc.

- ♪ House Manager
- ♪ Box Office Manager
- ♪ Concessions Manager
- ♪ Usher
- ♪ Ticketing Agent
- ♪ Custodian

Staff/Administration Careers

- ♪ General Director
- ♪ Artistic Administrator
- ♪ Production
- ♪ Human Resources
- ♪ Finance
- ♪ Marketing
- ♪ Development
- ♪ Education and Outreach
- ♪ Audience Services
- ♪ Facilities

OPERA ETIQUETTE

(in other words, how to behave at an opera)

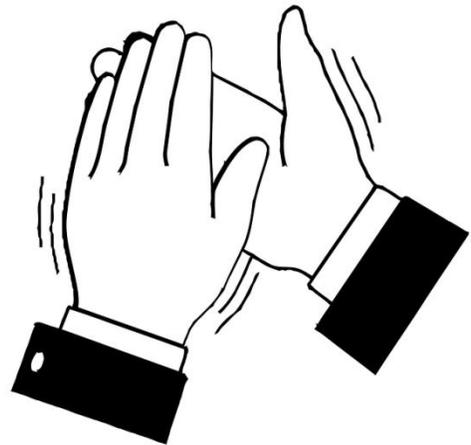
What to Wear

Many people like to dress up when they go to the opera because it's part of the fun! Although you can pretty much wear whatever you want, an evening at the opera is usually considered to be a special occasion. If you ever go to the Metropolitan Opera in New York City, you will find audience members in everything from formal evening gowns (especially on opening nights) to jeans and a nice top.

A Great Audience

Performers feed off an audience's energy, so being a good audience member is very important, not just at an opera but any live performance! Here are some tips for being a great audience member:

1. Watch and listen quietly but actively.
2. Keep your cell phones and other devices out of sight and on silent or airplane mode.
3. Be sure to finish any drinks, food, or gum before entering the theater.
4. Stay in your seat until the lights come on, indicating an intermission or the end of the show.
5. Show your appreciation for the performers by applauding at the best moments, for example:
 - a. When the conductor takes the podium right before the first music starts,
 - b. After an aria,
 - c. At the end of a scene,
 - d. At the end of each act,
 - e. During the bows at the end of the show,
 - f. When everyone else is clapping.

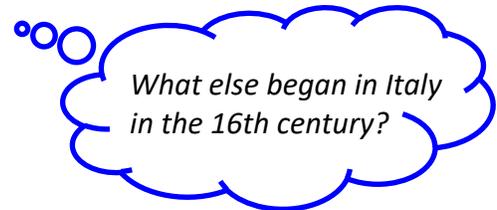


BRAVO!

At many opera houses, it is considered rude to whistle. Instead, to show appreciation for a singer, it is tradition to shout, "Bravo!" This is a fun, easy-to-remember Italian word which means, "Great job!" or "Well done!" You can say, "Brava!" for a woman performer and "Bravi!" for a group. If you really enjoyed the performance, you can also say, "Bravissimo!" (bravissima for women, bravissimi for a group), which means "Really well done!"

FAIRY TALES 101

Stories involving fantasy are older than the written word and can be traced back over 1000 years. The earliest written fairy tales were from Venice, Italy around 1550. With their charismatic sense of fantasy and wonder, fairy tales are able to transcend cultural barriers while retaining their universal charm and appeal. Hearing fairy tales as children, we experience humor, romance, adventure, and terror, often for the first time. While the forces of good and evil are clearly present in these stories, justice usually prevails; however, we didn't start attributing morals to them until they had been around for a long time. It is no wonder that the fairy tale has become a fundamental building block in childhood development of right versus wrong and laying the groundwork for an appreciation of literature.



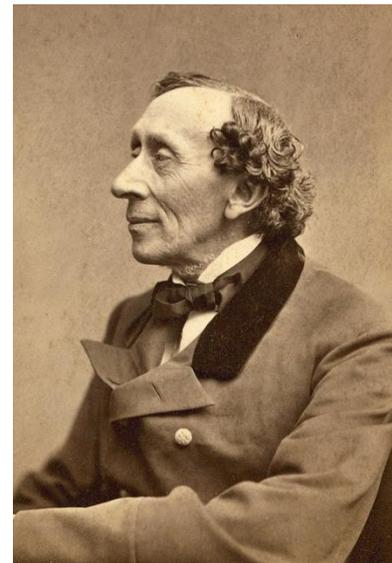
ELEMENTS OF A FAIRY TALE

All fairy tales have specific elements in common. Here are some tell-tale signs that the story you are reading might be a fairy tale:

- It is not very long in length.
- It begins with a particular phrase, most commonly "Once upon a time..."
- It ends with a particular phrase, such as "And they all lived happily ever after."
- It takes place a long time ago and in a far away or imaginary land.
- At least one of the characters is of royal blood, usually a king, queen, prince, or princess.
- There are clearly defined good characters (heroes and heroines) and evil characters (villains).
- The plot revolves around an ordeal, problem, or task, and the characters must find a solution to overcome the ordeal.
- The story has a magic or supernatural element.
- Something happens or exists in threes.
- A character receives a reward.
- The story has a universal lesson, or moral.
- It has a happy ending.

HANS CHRISTIAN ANDERSEN

Danish writer Hans Christian Andersen was born on April 2, 1805. Although he became a prolific writer of some of the most famous and beloved stories in the world, including "The Little Mermaid", "The Princess and the Pea", "Thumbelina", and "The Ugly Duckling", Hans was born into poverty and originally wanted to be an actor. After his father died when Hans was only 11, he became an apprentice, first to a weaver and then a tailor, to earn money.



In 1819, dreaming of fame on the stage, he moved to Copenhagen where his beautiful soprano voice earned him a position at the Royal Danish Theatre. Unfortunately, his voice changed soon after, dashing his hopes of rising through the ranks of the theatre.

After reading one of Hans' earliest attempts at playwrighting, the director of the Royal Danish Theatre, Jonas Collin, believed he had talent and raised money to send him to grammar school. Although his years in school were some of the worst in his life (he was abused by the headmaster and made fun of by the other students), he gained admittance to Copenhagen University in 1828 and published his first short story the next year.

In 1833, King Frederick VI awarded Hans a travel grant, and he took his first trip to Europe, inspiring a novel published in 1835. That same year, he wrote his first collection of fairy tales which was overlooked and sold poorly. Fortunately, his next two novels won critical acclaim, allowing him to continue writing for both adults and children.

After a decade of writing fairy tales, four English translations were published and finally earned the attention they deserved. He met his idol, Charles Dickens, on a visit to England in 1847, beginning a long period of friendship and correspondence between the two authors.

Hans Christian Andersen continued writing not only fairy tales, but also novels, poems, plays, and travelogues. In 1872, he published his last collection of fairy tales, and three years later, in August of 1875, he died of liver cancer, leaving behind a large body of work which has since been translated into over 125 languages and a legacy which has inspired countless other works of art, stories, films, and even theme parks.

THE ORIGINAL TALE

Here's the original story by Hans Christian Andersen:

Once upon a time there was a prince who wanted to marry a princess; but she would have to be a real princess. He travelled all over the world to find one, but nowhere could he get what he wanted. There were princesses enough, but it was difficult to find out whether they were real ones. There was always something about them that was not as it should be. So he came home again and was sad, for he would have liked very much to have a real princess.

One evening a terrible storm came on; there was thunder and lightning, and the rain poured down in torrents. Suddenly a knocking was heard at the city gate, and the old king went to open it.

It was a princess standing out there in front of the gate. But, good gracious! what a sight the rain and the wind had made her look. The water ran down from her hair and clothes; it ran down into the toes of her shoes and out again at the heels. And yet she said that she was a real princess.

Well, we'll soon find that out, thought the old queen. But she said nothing, went into the bed-room, took all the bedding off the bedstead, and laid a pea on the bottom; then she took twenty mattresses and laid them on the pea, and then twenty eider-down beds on top of the mattresses.

On this the princess had to lie all night. In the morning she was asked how she had slept.

"Oh, very badly!" said she, "I have scarcely closed my eyes all night. Heaven only knows what was in the bed, but I was lying on something hard, so that I am black and blue all over my body. It's horrible!"

Now they knew that she was a real princess because she had felt the pea right through the twenty mattresses and the twenty eider-down beds.

Nobody but a real princess could be as sensitive as that.

So the prince took her for his wife, for now he knew that he had a real princess; and the pea was put in the museum, where it may still be seen, if no one has stolen it.

There, that is a true story.

OUR OPERA VERSION

CAST OF CHARACTERS

Queen Cindy, soprano

Prince Jeff, baritone

Lulu, mezzo-soprano or soprano

Our story begins with Queen Cindy and her son, Prince Jeff, in the dining room of their castle. Queen Cindy asks how her son is doing this evening, and he begins to complain of his various ailments. Queen Cindy remarks that he should reply, 'Fine, thank you,' instead of lamenting every itch, ache or pain. She then declares that it is time Prince Jeff should be married, but this princess-to-be cannot be just any girl. She needs to be gracious, elegant and charming, and very, very, very, very sensitive! She must be descended from a royal family as well because only a real, genuine princess can be gracious, elegant and charming, and very, very, very, very sensitive.

As they are discussing the possibilities, a knock is heard at the door. Prince Jeff answers, and there stands Lulu in her "Princess" attire. Lulu was on her way to a costume party and lost her way. Seeing her outfit, Prince Jeff asks her if she is a princess, and Lulu uneasily replies, "Sure, okay." She then realizes she might be in trouble but thinks she can act like a princess in order to secure help finding her way.

Prince Jeff can't believe his luck that a real live princess has just knocked at his door. He invites her inside and runs to get his mother.

Queen Cindy appears with Prince Jeff and is very suspicious of "Princess" Lulu, so she designs a test. She decides that the best test will be her sensitivity to a pea because all royal families are very picky eaters and think peas are disgusting. Queen Cindy will have the Royal Chef add one single pea to Lulu's soup.

Lulu knows the Queen does not believe she is royalty. She wishes that she was a true princess because she thinks she has fallen in love with Prince Jeff. Lulu vows to convince them that she is a real princess. The two sit at the dining table and complain about their aches and pains. They are just alike!

Lulu realizes that she has to tell Prince Jeff her secret: that she is not a real princess. She tells him that she was just on her way to a costume party, but Prince Jeff says that he does not care because she is

nice, gracious, and charming. He appreciates that she is these things not because she is royal, but because she simply is herself.

Dinner is served, and the three sit down to eat. Prince Jeff thinks that Lulu can impress his mother by showing how nice she is.

Queen Cindy is anxious to see if Lulu will detect the single pea that she swirled throughout the soup broth. If Lulu is truly royal, then her tastebuds should be sensitive enough to taste the pea.

Lulu takes a sip.

Queen Cindy asks how it tastes.

Lulu says, "It's very tasty, but I seem to taste peas...but there are no peas in my broth. I must be mistaken."

Queen Cindy exclaims that Lulu is a real princess after all and apologizes for doubting her. Prince Jeff looks at Lulu and doesn't understand how this could be because Lulu just told him she was only pretending. Prince Jeff says that she is all things royal: gracious, elegant, charming and sensitive. Lulu explains how much she loves peas and all vegetables. Queen Cindy concedes and learns that all human beings are capable of nobility. She then proclaims, "Green vegetables will be eaten at all meals!"

They all live happily ever after and eat lots of green vegetables!

THE PEOPLE BEHIND THE OPERA

Besides the pianist and singers you see on stage, many other people took part in making this performance happen.

STORY ADAPTER & COMPOSER: Dr. Glenn Winters

STAGE DIRECTOR: Audra Honaker

COSTUME DESIGNER: Pat Seyler

PROPS MASTER: Roberta Brennan

VIDEO PRODUCTION: Jason Kypros/JLK Productions

MEET THE ADAPTER/COMPOSER

Dr. Glenn Winters (also known as, "Dr. Opera", received his Doctor of Music from Northwestern University and also holds bachelor's and master's degrees of music in piano performance, both from Indiana University.

His background includes teaching college-level piano and arts administration at two universities, and extensive performing experience as a solo pianist and accompanist. As an operatic baritone, Dr. Winters has sung over a dozen principal roles; he made his Virginia Opera debut in the 2004 production of *The Merry Widow*.

His stage compositions include ten children’s operas commissioned by Virginia Opera’s Education department as well as *Katie Luther*, a monodrama in three scenes about the wife of Martin Luther. His operas have been performed across the United States by professional companies including Piedmont Opera and Cimarron Opera. His first book, *The Opera Zoo: Singers and Other Primates*, is available from Kendall Hunt Publishing.

Regarding the show, Dr. Winters says:

I chose The Princess and the Pea for operatic adaptation because, unlike many fairy tales, it contains neither violence nor too large a cast for a small touring company. My music is deliberately “operatic” in order to help narrate the story and define characterizations.

HOW DO YOU DESIGN A SHOW?

“The design plan for all the education productions we do comes from a combination of the demands of the script, collaboration with the director, budget and materials available, and, of course, the ability to pack it all into a 12-passenger van. To begin the process, the costume designer and I discuss our ideas with the director to make sure set, props and costumes work together as a cohesive “look” to the show. We do have an extensive collection of furniture and hand props that we will pull from for common items (stools, tables, benches), but most shows will have some props that are specifically built for that production. To avoid overlapping with mainstage production schedules, most new elements of the shows are built over the summer (for fall tours) or during the month of December (for spring tours).”

—Roberta Brennan, Props Master

PRE-SHOW ACTIVITIES

This guide is designed for a wide variety of ages and levels. Please select, omit, or alter the portions you feel are most applicable to your students.

MUSIC & OPERA ACTIVITIES:

- ♫ Discuss the differences between a play and an opera with your students, exploring the key factor that it is the music that sets the two apart from each other. Then, discuss how people need specially trained voices in order to be heard in a big theatre with no microphones.

SOL Connections: Theatre Arts (K.2, K.3, K.11, 1.2, 1.3, 1.5, 1.6, 1.11, 1.12, 1.13, 2.6, 2.7, 2.12, 5.3a), Music (K.11, 1.6, 1.11, 2.4, 2.6, 2.11, 3.6, 4.6, 5.6), English (K.1, K.7, 1.1, 1.7, 2.1, 2.6, 3.1, 4.1, 5.1), Science (5.5)

- ♫ Have students create a bulletin board that defines opera characteristics and vocabulary. Students may add to the board as the unit progresses.

SOL Connections: Visual Arts (K.1, K.2, K.12, K.13, K.15, 1.1, 1.2, 1.6, 1.12, 1.13, 1.15, 1.16, 2.1, 2.5, 2.12, 2.13, 2.15, 2.17, 3.1, 3.2, 3.5, 3.6, 3.12, 3.17, 4.1, 4.2, 4.5, 4.12, 4.13, 4.16, 4.17, 5.1, 5.2, 5.5, 5.12, 5.13, 5.15, 5.16, 5.17), Theatre Arts (K.2, K.3, K.8, K.11, 1.2, 1.6, 1.9, 1.11, 2.3, 4.3), Music (K.3, K.9, 1.3, 1.6, 2.3, 2.6, 3.3, 3.6, 4.3, 4.6, 5.3, 5.6), English (K.7, K.12, 1.7, 1.14, 2.6, 2.12, 3.4, 4.4, 5.4)

- Variation: Assign each student a characteristic of opera or operatic vocabulary word to turn into a poster that they present to the class as a visual representation of their term.

♪ Play two arias (such as “La donna è mobile” and “Caro nome che il mio cor” from *Rigoletto*) and explain the basic voice types (soprano, alto, tenor, baritone, and bass) to the students. Have them describe the voices and decide which voice types sang each aria.

SOL Connections: Theatre Arts (K.4, K.6, K.11, K.12, K.13, 1.4, 1.6, 1.11, 1.12, 2.4, 2.13), Music (K.3, K.6b, K.9, K.12, 1.3, 1.6, 1.9, 2.3, 2.6, 3.3, 3.6, 4.3, 4.6, 5.3, 5.6), English (K.1, 1.1, 2.1, 2.6, 3.1, 4.1, 5.1)

♪ Play two contrasting arias, and have the students identify differences in tempo, dynamics, voice type, mood, etc. Ask students to write down what they think might be happening in each aria or what the characters might be singing about. Then, compare what they wrote to what is actually happening in the story. How do composers use music to express a character’s emotions?

SOL Connections: Health (K.1n, K.3n, 1.2k, 1.2m, 3.3m), Theatre Arts (K.11, K.12, K.13, 1.11, 1.12, 1.14, 2.3, 3.3), Music (K.3, K.4, K.7, K.12, 1.3, 1.4, 1.6, 2.3, 2.4, 2.6, 3.3, 3.4, 3.6, 4.3, 4.6, 5.3, 5.6), English (K.1, K.2, K.7, 1.1, 1.2, 1.7, 1.11, 1.12, 2.1, 2.2, 2.9, 2.10, 3.1, 3.8, 4.1, 4.7, 5.1, 5.7)

♪ Show students a photograph of patrons arriving at an opera theatre. Have them imagine they are in the picture themselves and ask what the students believe the opera will be like. What will they wear? What will the opera be about? How will they make sure they’re good audience members? How many students from their class will go with them? Who will they sit next to? What will be their favorite part? Students may write their reflections on paper or discuss them out loud.

SOL Connections: Health (1.1h, 1.1i, 1.1n, 1.2h, 1.2m, 1.2n, 1.3h, 1.3l, 1.3n, 2.1h, 4.1n, 4.3j), Theatre Arts (K.15, 1.5, 1.11, 1.16, 2.15, 4.5), Music (K.6, K.7, 1.5a, 1.6, 2.5a, 2.6, 3.5, 3.6, 4.5, 4.6, 5.5a, 5.6, 5.7), English (K.1, K.2, K.7, 1.1, 1.2, 1.7, 1.11, 1.12, 2.1, 2.2, 2.9, 2.10, 3.1, 3.8, 4.1, 4.7, 5.1, 5.7), History and Social Sciences (K.10, 1.10, 2.11, 3.11)

♪ Have students play the game “Charades” using the various jobs in the arts. Students draw a job card from the deck and act out the job without using words. Their classmates have to guess what job they have before time runs out. If the job is guessed, the student continues drawing job cards and acting them out until time is up. The game could also be played in the style of “Guess Who?” or “20 Questions” where students ask each other questions to try and determine what their jobs are.

SOL Connections: Theatre Arts (K.5, 1.9, 2.9, 2.16, 3.9, 3.15, 3.16, 4.9, 4.15, 5.9, 5.15, 5.16), Music (K.9, 1.9, 3.9, 4.9, 5.9), History and Social Sciences: (K.8, 1.10)

SHOW-SPECIFIC ACTIVITIES:

♪ Both the original version and the opera version prominently feature a royal family. In the past, royal families had “crests” (also called “coats of arms”) which they displayed for purposes of identification on large banners, their armor and jewelry. The crests featured images symbolizing characteristics, and sometimes professions, the family valued, such as a lion for courage or an eagle for strength. Have students make a list of traits for their banners and assign colors to them. Then, have them think of icons or animals to represent character traits. Finally, have students cut out pictures from magazines to make or draw their own family crests.

SOL Connections: Visual Arts (K.1, K.4, K.6, K.8, K.12, K.15, K.16, 1.1, 1.6, 1.11, 1.12, 1.13, 1.15, 1.16, 2.1, 2.6, 2.11, 2.12, 2.13, 2.15, 2.16, 2.17, 3.1, 3.6, 3.12, 3.14, 3.17, 4.1, 4.2, 4.6, 4.12, 4.16, 4.17, 5.1, 5.2, 5.6, 5.12, 5.15, 5.16, 5.17), History and Social Science (K.1g, 2.1c, 2.1g, 3.1)

- ♪ Read the original “Princess and the Pea” fairy tale by Hans Christian Andersen as a class. Discuss what makes it qualify as a fairy tale. Is there a moral to this story? If so, what does it mean to your students?

SOL Connections: English (K.7b, K.8, 1.7, 1.9, 2.7, 3.5, 4.5, 5.5)

- ♪ In both the original and the opera versions, a girl must prove she is a princess. Discuss with your class, or have them reflect, and write about what it means to be a princess. Is it kindness? Courage? Fashion-sense? Personal hygiene? Sensitivity, as the Queen seems to believe?

SOL Connections: Health (K.1n, K.2n, 1.1i, 1.1n, 1.2i, 2.1j, 2.1k, 3.1n, 3.3m, 3.3n, 4.3o, 5.1h), English (K.1, K.2a, K.8, 1.1, 1.2a, 1.9, 1.11, 1.12, 2.1, 2.10, 3.1, 3.8, 4.1, 4.7, 4.8, 5.1, 5.7, 5.8), History and Social Science (K.10, 1.10, 2.11, 3.11)

- Extension: Devise your own test for royalty. What qualities are you looking for? How will you determine whether not a person possesses them? Can your students think of other characters or real-life people who exhibit royal qualities? Would your students pass their own tests? How can they make sure to show royal characteristics?

Additional SOL Connections: Health (K.1o, K.2o, 1.2k)

- ♪ The original version of “The Princess and the Pea” was written by Hans Christian Andersen in Denmark. Our opera version was written by Dr. Glenn Winters here in Virginia. Have students find Denmark and Virginia on a map, then research facts about the different countries. How many miles apart are they? Based on Denmark’s official language, in what language did Mr. Andersen write the original story? What is the land in Denmark like (mountainous, flat, forest, prairie, etc.) compared to Virginia? What is the climate in Denmark compared to Virginia?

SOL Connections: History and Social Science (K.1b, K.1e, K.2b, K.5, K.6, K.7, 1.1b, 1.5, 1.6, 1.13b, 2.1, 2.6, 3.1, 3.6, 3.7), Virginia Studies (VS.1, VS.2a), Mathematics (4.8c, 5.9b)

- ♪ After reading the original story to, or with, your students, imagine together what type of music might be used to tell the story, starting with basics such as tempo and volume. Students can write down what they might feel if they were certain characters (such as the old king at the moment he opens the door, seeing the bedraggled princess in the rain), and those words can be turned into songs, or arias.

SOL Connections: Health (K.1n, K.2n, K.3n, 1.1k, 1.1o, 1.3k, 1.3m, 2.1i, 3.3m, 4.1o), Theatre Arts (K.11, K.12, K.13, 1.7, 1.11, 1.14, 2.2, 3.3, 4.1, 5.1, 5.12), Music (K.1, K.2, K.5, K.11, K.12, 1.1, 1.2, 1.11, 2.1, 2.2, 2.4, 2.9, 2.11, 3.1, 3.2, 3.11, 4.1, 4.2, 4.9, 5.1, 5.2, 5.5b, 5.10), English (K.1, 1.1, 1.11, 1.12, 2.1, 2.10, 3.1, 3.8, 4.1, 4.7, 5.1, 5.7)

- Extension: After the show, talk with students about some of the differences between what they envisioned and what Dr. Winters wrote.

Additional SOL Connections: Theatre Arts (1.3, 2.7, 5.3), Music (K.3c, 1.3d, 2.3d, 3.3, 4.3, 4.4, 5.3, 5.6b)

- ♪ After reading either the original or the opera story of “The Princess and the Pea”, have the students identify each character in the story and pick out their unique traits. Then, have students walk or move around the classroom, pretending to be each of the characters in turn. How do the characters move in different ways and why?

SOL Connections: Health (K.2n, K.3n, 1.3n, 4.1n, 4.1o), Theatre Arts (K.11, K.12), Theatre Arts (1.1, 1.12, 1.14, 2.2, 2.14, 3.1, 3.3, 3.5, 3.12, 4.12, 5.12), English (K.2, 1.2d, 1.9f, 2.7, 3.5, 4.5, 5.5)

- ♪ Read the synopsis of the opera version of “The Princess and the Pea” to your students. Discuss the characters in the story. How might they sound, look like, and behave? What will the set look like? What about the costumes?

SOL Connections: Health (K.2n, K.3n, 1.1l, 4.1n, 4.1o), Theatre Arts (K.13, K.14, 1.1, 1.14, 2.2, 2.16, 3.16, 4.3, 4.12, 4.15, 4.16, 5.1, 5.15, 5.16b), Music (4.9, 5.9), English (K.2, 1.2d, 1.9f, 2.7, 3.5, 4.5, 5.5)

- Variation: Students may draw how they imagine the production to look, including set, costumes, and characters.

Additional SOL Connections: Visual Arts (K.1, K.2, K.12, K.13, K.15, 1.1, 1.2, 1.6, 1.12, 1.13, 1.15, 1.16, 2.1, 2.5, 2.12, 2.13, 2.15, 2.17, 3.1, 3.2, 3.5, 3.6, 3.12, 3.17, 4.1, 4.2, 4.5, 4.12, 4.13, 4.16, 4.17, 5.1, 5.2, 5.5, 5.12, 5.13, 5.15, 5.16, 5.17), Theatre Arts (K.9, K.11)

- Extension: Have your students dress up as their favorite character from the story on the day of the show.

Additional SOL Connections: Visual Arts (K.1, K.17, 1.1, 1.11, 1.17, 2.1, 2.11, 2.17, 3.1, 4.1, 4.17, 5.1, 5.17), Theatre Arts (K.1, 4.1)

- Extension: After the show, compare what you imagined with the actual Virginia Opera production. What was different? What was the same?

Additional SOL Connections: Theatre Arts (1.3, 3.4, 5.3), Music (K.3c, 1.3d, 2.3d, 3.3, 4.3, 4.4, 5.3, 5.6b)

POST-SHOW ACTIVITIES

This guide is designed for a wide variety of ages and levels. Please select, omit, or alter the portions you feel are most applicable to your students.

OPERA ACTIVITIES:

- ♪ Have the students recall the many different moods created by the music. How did rhythm, dynamics, and tone change the story the music was telling? Was that what the students thought would happen?

SOL Connections: Theatre Arts (K.13, 1.6, 1.11, 2.3, 2.4, 4.3, 5.3), Music (K.3, K.4, K.12, 1.3, 1.4, 2.3, 2.4, 2.9, 3.3, 3.4, 4.3, 4.4, 5.3, 5.4)

- ♪ Students may write a critical review of the production. Have them describe and express their opinion of the set, costumes, singers, etc., then recommend it to their friends or not.

SOL Connections: Health (K.3n, 1.3k, 3.3m), Theatre Arts (K.3, K.4, K.6, 1.4, 2.4, 4.3, 4.4, 5.3, 5.4, 5.15, 5.16), Music (K.3, K.4, K.12, 1.3, 1.4, 2.3, 2.4, 2.9, 3.3, 3.4, 4.3, 4.4, 5.3, 5.4), English (K.11, 1.11, 1.12, 1.13, 2.10, 2.11, 3.8, 3.9, 4.7, 4.8, 5.7, 5.8)

- ♪ Have the students draw a picture of the opera.

SOL Connections: Visual Art (K.1, K.11, K.12, K.13, K.14, K.17, 1.1, 1.11, 1.12, 1.13, 1.14, 1.17, 2.1, 2.11, 2.12, 2.13, 2.14, 2.17, 3.1, 3.12, 3.13, 3.17, 4.1, 4.12, 4.13, 4.14, 4.17, 5.1, 5.12, 5.13, 5.17), Theatre Arts (K.11, 1.6, 1.11, 2.4)

- Variation: Have students write “Thank You” notes to Virginia Opera or to their favorite performer(s). Students may practice signing their name in cursive or writing the complete note in cursive for added formality.

Additional SOL Connections: Health (K.3n, 1.3k), Theatre Arts (1.4, 4.3, 5.3, 5.15), Music (K.4, 1.4, 2.4, 4.4), English (K.10, K.11, 1.11, 1.12, 1.13, 2.9, 2.10, 2.11, 3.7, 3.8, 3.9, 4.7, 4.8, 5.7, 5.8)

Please send them to us if you choose one of these activities!

Virginia Opera Association, Attn: Education

PO Box 2580, Norfolk, VA 23501

- ♪ Talk about the students' experience at the opera. What parts did they enjoy and why? Did they laugh? What did the voices sound like? What character(s) did the students like best and why? How might the performance have been improved? How did the opera make the students feel? Would they choose to attend another opera? Why or why not?

SOL Connections: Health (K.3n, 1.1m, 1.1n, 1.2k, 1.3h, 1.3k, 1.3l, 1.3m, 1.3n, 2.1h, 3.3m, 4.1n, 4.3j), Theatre Arts (K.3, K.4, K.6, K.11, K.12, K.14, K.15, 1.4, 1.6, 1.7, 1.15, 2.3, 2.4, 2.5, 2.6, 2.7, 2.11, 2.15, 2.16, 4.3, 4.4, 4.5, 4.12, 5.2, 5.3), Music (K.3, K.4, K.5, K.6b, 1.3, 1.4, 1.5, 1.6, 2.3, 2.4, 2.5, 2.6b, 3.3, 3.5, 3.6, 4.3, 4.4, 4.5, 4.6, 5.3, 5.4, 5.5, 5.6, 5.7), English (K.1, 1.1, 2.1, 3.1, 4.1, 5.1)

SHOW-SPECIFIC ACTIVITIES:

- ♪ Using the criteria for a fairy tale as a guide, write your own fairy tale as a class or individually. Be sure to include a beginning/introduction, middle/climax, and end/resolution.

SOL Connections: Theatre Arts (K.13, K.14, 1.14, 2.1, 5.1), English (K.1, K.2, K.7, K.8, K.11, 1.1, 1.2, 1.7, 1.11, 1.12, 1.13, 2.1, 2.2, 2.6, 2.7, 2.10, 2.11, 3.1, 3.8, 3.9, 4.1, 4.7, 4.8, 5.1, 5.7, 5.8)

- Extension: Act out the story as a class, then have students review their own production. What was their favorite part? Was there anything they did not like or would change if they were to perform it again?

Additional SOL Connections: Theatre Arts (K.3, K.4, K.5, K.6, K.7, 1.1, 1.2, 1.4, 2.2, 2.5, 2.11, 2.12, 2.13, 2.14, 3.1, 3.2, 3.4, 3.5, 3.12, 4.1, 4.3, 4.4, 4.12, 4.14, 5.14)

- ♪ Students pretend they are working on a production of the original story of "The Princess and the Pea". Have them design the set. Students may build 3D models (dioramas) or draw pictures.

SOL Connections: Visual Arts (K.1, K.2, K.11, K.12, K.13, K.15, K.16, K.17, 1.1, 1.2, 1.11, 1.12, 1.13, 1.15, 1.16, 1.17, 2.1, 2.2, 2.9, 2.11, 2.12, 2.13, 2.15, 2.16, 2.17, 3.1, 3.2, 3.11, 3.12, 3.17, 4.1, 4.2, 4.11, 4.12, 4.17, 5.1, 5.2, 5.11, 5.12, 5.13, 5.16, 5.17), Theatre Arts (K.5, K.9, K.11, 1.5, 1.9, 1.11, 2.9, 2.16, 3.9, 3.15, 3.16, 4.9, 4.11, 4.15, 4.16, 5.16b), Music (4.9, 5.9)

- Extension: Assign each student a shape to incorporate into their design. What are its dimensions? What object does the shape represent? Why is it there? What is its purpose?

Additional SOL Connections: Mathematics (1.11, 2.13, 4.11, 4.12, 5.8, 5.9)

- Variation: Have students design costumes instead. Students may cut out pictures from magazines or catalogues, or they may draw their own.

Additional SOL Connections: Visual Art (K.7, 1.9)

- ♪ Read both the original and the opera story of "The Princess and the Pea". Discuss the differences between the two stories and talk about how fairy tales are often changed and adapted to modern audiences. Pick another familiar fairy tale and have students talk or write about how they would update it to make sense today.

SOL Connections: Theatre Arts (1.3, 2.4, 4.1), English (K.1, K.2, K.8, 1.1, 1.2, 1.9, 1.11, 1.12, 1.13, 2.1, 2.2, 2.7, 2.10, 2.11, 3.1, 3.5, 3.8, 3.9, 4.1, 4.5, 4.7, 4.8, 5.1, 5.5, 5.7, 5.8), History and Social Sciences (K.1g, 1.1g, 2.1g, 3.1g)

- Variation: Make a Venn diagram of plot points that are only in the opera, only in the story, and in both versions.
- Extension: Read other versions of the story, such as the children’s books listed below, and include them in your comparisons.

“The Cowboy and the Black-Eyed Pea” by Tony Johnson

“The Princess and the Pea” by Rachel Isadora

“The Princess and the Pizza” by Mary Jane and Herm Auch

“The Very Smart Pea and the Princess-to-Be” by Mini Grey

“Believe Me, I Never Felt the Pea!” by Nancy Loewen

“La Princesa and the Pea” by Susan Middleton Elya

“Princess and the Peas” by Rachel Himes

“The Penguin and the Pea” by Janet Pearlman

- ♪ In the opera story of “The Princess and the Pea”, Lulu eats broth into which a pea has been swirled. Do your students think they could detect the taste of a single pea swirled in broth? Using the Scientific Method, have students conduct a science experiment to determine how many peas it would take before the taste would be noticeable in broth. Are there any other reasons why you might know a pea had been in the soup (allergies)? Into which food group would this kind of soup fall? Is it healthy?

SOL Connections: Health (K.1c, K.1d, K.2c, 1.1c, 2.2b), Science (K.1, K.3, K.5, 1.1, 2.1, 3.1, 3.3, 4.1, 5.1)