

THE THREE BEARS

STUDY GUIDE &
CLASSROOM SUPPLEMENTS



WELCOME & FRONT MATTER



Welcome to Opera-Go-Round at Tri-Cities Opera! Named as a nod to Binghamton's famous carousels, OGR has been delivering the excitement of a fully-staged children's opera to schools throughout New York State and northern Pennsylvania for nearly 50 years. We are so excited that you have invited TCO into your school or community space! We know your schedule is very busy, and we are grateful that you are making time for the arts within your curriculum.

Opera is a wonderful art form that combines music, theater, costumes, sets, and more to tell a story. At TCO, we value making opera accessible to all, including by offering programming for audiences across the lifespan. We hope that this study guide will help your students gain an understanding of what opera is. We also hope that it prepares them for your performance of *The Three Bears* and draws connections between this story and learning standards for ELA, science, social studies, and social-emotional learning. The study guide includes resources about the performance and ready-to-go activities. Some activities are best suited for the music classroom, while others can be used by classroom teachers in other subject areas. Some of these activities will work best as pre-show preparation, some will work best as post-show supplements, and some will work as either. The activities in the study guide include scaffolds for use with a variety of learners, including multiple versions of printable worksheets for "What Is Opera?" and "Characters" and adaptation suggestions for group activities. We also encourage you to adapt the activities, as you know your students best! We have provided suggestions for evaluating student work where we sense it may be helpful. As always, we will solicit feedback about these materials in our post-show survey. We also welcome email comments to ogr@tricitieopera.org.

Finally, we are grateful to our many contributing artists and our funders who enable us to offer subsidized programming to children throughout our region. If you would like to send thank you cards, artwork, or stand-out work samples from your children, we would love to share them with those who make this program possible. Materials can be sent to the TCO Opera Center at 315 Clinton St., Binghamton, NY 13905 or scanned and emailed to ogr@tricitieopera.org.

The content for this study guide was developed for Tri-Cities Opera by Tara Sandlin following review of NYS Learning Standards and curriculum supplements developed by opera companies across the country. Particularly helpful in determining structure and types of content were guidebooks developed by Opera Colorado and Seattle Opera. Except where otherwise noted, individual activities were created by Tara Sandlin.

TABLE OF CONTENTS



WHAT IS OPERA?

'What Is Opera?' Brainstorm (Group Activity)	3
Dig Deeper Worksheet - Younger Grade Levels (Individual Activity)	4
Dig Deeper Worksheet - Older Grade Levels (Individual Activity)	5

HOW DOES OPERA WORK?

'How Does Opera Work' Description of the Art Form (Reference/Resource)	6
Glossary of Opera Terms (Reference/Resource)	7
Speak It! (Group Activity)	8
Let's Move! (Group Activity)	9

ABOUT THIS OPERA

'About this Opera' Plot Summary (Reference/Resource with Discussion Questions)	10
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ELA CONNECTIONS

Character Worksheets Introduction and Answer Key (Teacher Reference)	11
Character Coloring Sheet - Youngest Grade Levels (Individual Activity)	12
Character Coloring & Compare/Contrast - Middle Grade Levels (Individual Activity)	13
Characterization Worksheet - Older Grade Levels (Individual Activity)	14
Genre: Fairy Tales (Reference/Resource with Discussion Questions & Activity Instructions)	15
Creative Writing Print-Outs	16
Adapting 'Goldilocks and the Three Bears' (Reference/Resource)	17

SCIENCE & SOCIAL STUDIES CONNECTIONS

Basic Bear Resources (Teacher Reference)	18
Bears in Ecosystems (Group & Individual Activity Instructions)	19
Bear Compare (Individual Activity Instructions)	19
Creative Thinking (Individual Activity Instructions and Worksheet)	19-20

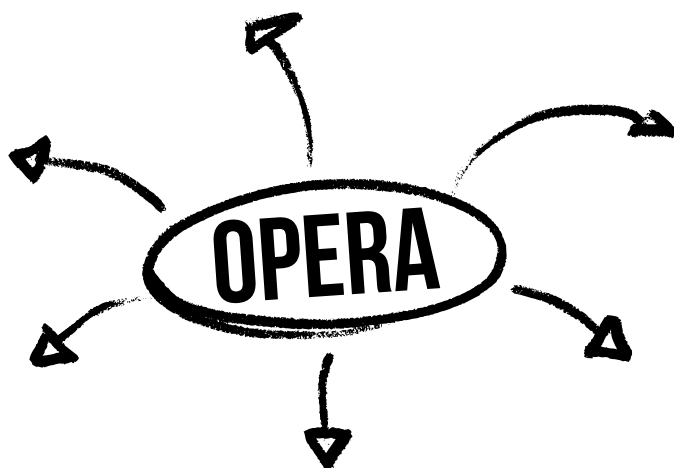
SOCIAL-EMOTIONAL LEARNING CONNECTIONS

Friendship & Belonging (Group & Individual Activity Instructions)	21
Boundaries & Welcome: Act It Out! (Group Activity Instructions with Script Resource)	21-22
Boundaries & Welcome: Modeling (Group & Individual Activity Instructions)	23

WHAT IS OPERA?

Before we explain what opera is, we recommend assessing what your students already know about the art form. Some students may never have seen a play or musical before, but especially if we have visited your school or organization in the past, they may have some ideas! As you engage this question, we encourage you to return to this simple definition: **Opera is a story told with singing.** Of course, students may also cite other elements of opera (costumes, sets, acting, dancing). We will talk more about those in the next section.

Activity Suggestion: Use a KWL (Know, Want to Know, Learn) chart or other graphic organizer to brainstorm ideas about opera. These can be completed individually, in small groups, or as a class. Students might also work individually at first, then compare charts with a partner. If you have time, consider returning to your chart(s) after viewing the opera.



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After completing your brainstorm, or in place of your brainstorm if your students work best with less open-ended activities, try our **Dig Deeper** activity. It can be printed as a worksheet or adapted for discussion with a larger group. This activity focuses on the two most important words in our simple definition of opera: story and singing. Students can show what they know about each word and practice connecting them. Two versions of this activity are included in ascending difficulty level.

DIG DEEPER

There are a lot of parts in an opera. The most important part of an opera is that it tells a story through singing. Let's think more about this. A story has many parts that make it a story. Write **Always**, **Sometimes**, or **Never** to say if something is part of a story.

Someone who does something: _____

Something that is hard to do: _____

Something that happened in real life: _____

A place where things happen: _____

Something that is sad: _____

A song is music that has words. Sometimes, a song can tell a story. Look at the words of "The Itsy Bitsy Spider," and answer the questions below about the story that it tells.

**The itsy-bitsy spider climbed up the water spout.
Down came the rain and washed the spider out!
Out came the sun and dried up all the rain.
And the itsy-bitsy spider climbed up the spout again!**

Who is the story about? _____

Where does the spider go? _____

What does the rain do? _____

After the rain, what does the spider do? _____

DIG DEEPER

There are a lot of parts of an opera. One important characteristic of an opera is that it tells a story through singing. Let's think more about these two things.

What is a story?

What is a song?

Give an example of at least one song you know.

Sometimes, songs can also tell stories. For example, look at the words of "The Itsy Bitsy Spider":

**The itsy-bitsy spider climbed up the water spout.
Down came the rain and washed the spider out!
Out came the sun and dried up all the rain.
And the itsy-bitsy spider climbed up the spout again!**

This song tells a story about the spider and how the spider tried to climb the water spout. Think about a song you know (not "The Itsy Bitsy Spider") that tells a story. It might be the song you wrote down already, but it might not be. Think about the song and answer these questions.

Who or what is the song about?

What happens in the story that the song tells?

HOW DOES OPERA WORK?

Opera is an art form that contains many other art forms. Normally, opera is performed on a stage, and instrumentalists play along with the singers. This might be a piano, but often, opera includes a whole **orchestra** with a **maestro** and **instruments** of many types: strings, woodwinds, percussion, even brass. Longer operas are divided into **acts**, which are often further divided into **scenes**. Often, operas begin with an **overture** and end with a **finale** and **curtain call**. Opera has been performed for many centuries, and new ones are still being written and performed today.

Opera as we know it today began in Italy in the 1600s, although back then, **arias** that showed off the talent of the singer were sometimes more of a priority than the story. For many years, opera was a form of entertainment in which a king or other wealthy person would ask a **composer** to write an opera especially for them. Other times, especially for operas that were really funny or even made fun of kings, composers would write operas and lots of people would come to watch. Sometimes, they would even eat, talk, or come in and out throughout the performance. Around the 1800s, it became the norm for opera to be performed in front of a seated **audience** who would pay attention during the performance. The audience would still respond, though, with **applause** or words like “**Bravo!**” Also at this time, composers and **librettists** began paying more attention to how every part of an opera would tell a story. They had certain ideas for what kind of music would go with different moods. Operas had even bigger **costumes** and **sets**. Composers and librettists stopped mostly writing songs designed to show off a singer’s voice with a **cadenza** or big **range**. They still included these things sometimes, alongside other musical elements like **dynamics** and **accents**, and opera began to have more **recitative**. Opera was still beautiful, but now, the beauty served the story!

In the 1800s, opera creators also began to develop common ideas for the types of **characters** that certain **voice types** would play. For example, the **soprano** would normally be a young woman who was involved in a romance with a **tenor**, who was usually the hero of the opera. The **mezzo-soprano** would be evil, or a witch, or a best friend (rarely the lead) or might act as a young man or boy. A **bass** would often be evil, too, and a **contralto** was often an older woman who could be evil or wise. The **baritone** was often a friendly character, unless there was no bass in the opera; then, the baritone might be the villain. Audience members got used to these ideas, and voice types would help them understand the story. Today, sometimes composers use these ideas, and other times they try to surprise us by changing how they use different voice types. Our opera includes a soprano, mezzo-soprano, tenor, and baritone. They have different personalities but all learn to show kindness in the end!

The following page contains definitions of the bolded words from this page. Activities in this section of the study guide emphasize how different elements of opera come together to make the art form work. Students will apply ELA skills about stories to the spoken and sung words we find in the performance arts.

GLOSSARY OF OPERA TERMS



Accent: a way of emphasizing a note or beat

Act: a large section of an opera, especially a longer opera

Applause: clapping, usually done by a group of people, that shows the performer did a good job

Aria: a solo (one-person) song in an opera

Audience: a person or group of people who watch a musical performance

Baritone: a non-treble voice with a medium-to-low vocal range (between a tenor and a bass)

Bass: a non-treble voice that sings with the lowest vocal range

Bravo: an Italian word that means good job to a performer; normally, this word refers to a man, *brava* refers to a woman, and *bravi* refers to multiple people; if you really like a performance, you can add “issi” to the middle of these words to make the words *bravissimo*, *bravissima*, and *bravissimi*

Cadenza: a passage of singing, often at the end of an aria and often with lots of notes, that shows off a singer’s voice

Character: a person (or animal, or bug) who does something in a story

Contralto: a treble voice with a medium-low vocal range (between a mezzo-soprano and a tenor); contralto voices are rare; most people who sing “alto” in choir are really mezzo-sopranos

Composer: a person who writes music

Costume: an outfit worn by a performer to help the audience understand the character they are playing

Curtain Call: when, at the end of a performance, the singers, conductor, and others who made the performance happen come to the front and bow

Dynamics: how loud or soft music is

Finale: the last (final) piece of music in an opera or, sometimes, an act of an opera

Instrument: an object that can be used to make music

Librettist: a person who write the words for an opera

Maestro: Italian for “master,” a special word to refer to the conductor of an opera

Mezzo-Soprano: a treble voice with a medium-high vocal range, (between a soprano and a contralto); in choir, you would probably call a mezzo-soprano an “alto”

Orchestra: an ensemble (musical group) that includes instruments and is often led by a maestro

Overture: a musical introduction that is played before an opera begins; sometimes, you will hear bits of music in the overture that will come back later

Range: the distance between the highest and lowest notes

Recitative: a style of singing in opera that is more speech-like than an aria, often with more text and used to move the story forward

Scene: a smaller division of an opera; in a long opera, the acts are divided into scenes, but in a short opera, the opera is divided into scenes only (no acts)

Set: how the stage looks during a performance, including backgrounds, scenery, props, and other objects and elements that may move around or stay in place to help the audience understand the setting

Soprano: a treble voice that sings with the highest vocal range

Tenor: a non-treble voice that sings with a high vocal range, but whose vocal range is lower than most treble voices (between a mezzo-soprano and a baritone; sometimes, tenor range is similar to contralto)

Voice Type: names for how high or low a singing voice is, normally broken into treble and non-treble types, and includes soprano, mezzo-soprano, contralto, tenor, baritone, and bass, as well as other special voice types not listed in this glossary

This activity is about how words derive meaning not only from their definitions but also from how they are spoken aloud. In a musical setting, we can apply the lessons of this activity to how various musical parameters can convey meaning. Variations are provided to support your development of various modes of reasoning. Note that in a music classroom, you might choose to have students sing the provided sentence instead of speaking it.

Variation 1: You will write the following sentence on the board: “My blue ribbon is special.” Students will have the opportunity to take turns speaking the sentence with emphasis on different words, for example, “**My** blue ribbon is special” or “My **blue** ribbon is **special**.” We recommend emphasizing each individual word once before trying combinations. You might also make the ask more specific, asking students to speak the focus word louder, or to take a longer time saying it, than other words. After this speaking exercise, explain that how we speak a sentence can change our understanding of it. Discuss how their understanding of the sentence changed with the emphasis. In the music classroom, you might then show notated examples in which volume, accents, or rhythm affect the meaning of a song.

Variation 2: With this variation, you begin the activity with exploring students’ own instincts related to articulation and meaning. Place the same sentence (“My blue ribbon is special.”) on the board. Tell students that you are going to ask them some questions, and they can only respond with that sentence--but they can change how they say it. Use the questions below. The words bolded in parentheses show anticipated emphasis.

- Whose blue ribbon is special? (**My** blue ribbon is special.)
- Which of your ribbons is special? (My **blue** ribbon is special.)
- What blue object is special? (My blue **ribbon** is special.)
- What if someone says the ribbon is not special? (My blue ribbon **is** special!)
- How would you describe your blue ribbon? (My blue ribbon is **special**.)

After this part of the exercise, share that you noticed a change in how students spoke the sentence based on the question being asked. Explain that we sometimes change how we speak the same words to arrive at different meanings. In the music classroom, you might then explain how different composers can set the same text differently. For a contemporary example, explain how artists can create variation by covering a song or changing how they perform repeating parts of a song (like the chorus).

LET'S MOVE!



Please note that this activity involves speaking sentences to classmates, so if you choose to adapt it, keep the sentences positive!

For this activity, place the following sentences on the board:

- What a beautiful house!
- What? A beautiful house?
- You're always welcome here.

Explain to students that they will take turns speaking these sentences to their classmates. You can assign sentences or let them choose. You will give them a flashcard--which they should not show their classmates--with a mood, sound, and/or motion for how to say their sentence. You can develop these cards yourself based on your students' needs; here are some suggestions to get you started.

- Mood: amazed, angry, bored, cranky, frustrated, graceful, happy, peaceful, playful, relieved, sad, sarcastic, scared, scary, silly, sneaky, surprised, tired
- Sound: shouting, singing, talking, whispering
- Motion: crouching, galloping, hiding, hopping, marching, pointing, skipping, sneaking, twirling, walking, watching

You can choose whether to give one card or multiple. In the music classroom, you might consider removing the mood cards and asking students to adapt their moving and speaking to instrumental music that you play. In all settings, follow up by discussing the choices students made and how they worked.

ABOUT THIS OPERA



As the opera begins, the three bears introduce themselves and summarize the plot of 'Goldilocks and the Three Bears.' They tell the audience that the opera will tell the story of what happened next. While the three bears are away, Goldilocks enters their house and explains how perfect she thinks the house is. She wishes her mother were there to see her so happy. She takes a nap at the bears' house.

ASK: HAVE YOU EVER FELT LONELY? WHAT DID YOU DO TO FEEL BETTER? WHAT DO YOU PREDICT GOLDSILLOCKS WILL DO?

The bears arrive home after Baby Bear was chased by bees while looking for honey. They discover that someone has eaten their porridge, has sat in their chair, and is still asleep in their bed! Goldilocks awakes and escapes unnoticed before the bears decide to scare her away with a roar. The bears then notice she is gone and overhear her telling her friend Alison about her day. The bears, especially the adult bears, are very upset that Goldilocks entered the house and sing that they "abhor" her.

ASK: "ABHOR" IS A WORD THAT MEANS "HATE." DO YOU THINK IT IS OKAY TO HATE PEOPLE? WHY OR WHY NOT? IF YOU WERE IN THIS SCENE, WHAT WOULD YOU DO OR SAY DIFFERENTLY IF YOU WERE ONE OF THE BEARS? WHY? WHAT ABOUT IF YOU WERE GOLDSILLOCKS?

Baby Bear and Goldilocks discover that she has left her ribbon at the bears' house. Knowing that Goldilocks will return, the bears plan to make her uncomfortable and unwelcome when she arrives. Goldilocks comes to the house in a disguise, pretending to be a bear by dressing up in a uniform for the Binghamton Black Bears. At first, they believe her, but when she says that she does not like honey, the bears realize that she is lying. Mama Bear and Papa Bear throw her out of the house, while Baby Bear says that she seemed nice. Mama Bear warns him that strangers can be dangerous.

ASK: WHY ARE MAMA AND PAPA BEAR UPSET ABOUT GOLDSILLOCKS COMING TO THE HOUSE? DO YOU AGREE OR DISAGREE WITH HOW THEY DECIDE TO TREAT GOLDSILLOCKS? DOES KNOWING THAT GOLDSILLOCKS IS LONELY AND WITHOUT A FAMILY AFFECT YOUR OPINION?

Goldilocks sneaks back in the house by disguising herself as Little Red Riding Hood. She takes her ribbon back, but then the bears recognize her! They chase her and capture her, and she begs them to be kind. She explains that she has no family to take care of her and is only looking for a home. The bears give her permission to visit as long as they are home. Goldilocks gives Baby Bear a ribbon, explaining that it was a gift from her mother, and everyone sings about home.

ASK: GOLDSILLOCKS TRIES TO GET INTO THE BEARS' HOUSE BY WEARING A DISGUISE. WHAT ADJECTIVES WOULD YOU USE TO DESCRIBE THIS STRATEGY? (PROMPT IF NEEDED: DISHONEST? CREATIVE? SNEAKY?) DO YOU AGREE OR DISAGREE WITH HER CHOICE?

ASK: WHAT IS THE MAIN THEME OR LESSON FROM THE STORY? DO YOU AGREE OR DISAGREE WITH IT, AND WHY?

ELA CONNECTIONS



We have produced three worksheets to explore the characters in *The Three Bears*. They appear here in ascending level of difficulty.

The **first worksheet** includes figures representing each character, which students can color. Students will also be asked to use the adjectives small, medium, and large in describing the three bears.

The **second worksheet** will work best after viewing the opera. Students will provide descriptors (single adjectives or descriptive phrases) for each character in the opera. Then, they will create a Venn diagram on the back of their paper to compare and contrast two characters of their choice. Attributes that students may focus on for their compare/contrast are species, size, age, family status, and other aspect of appearance or personality.

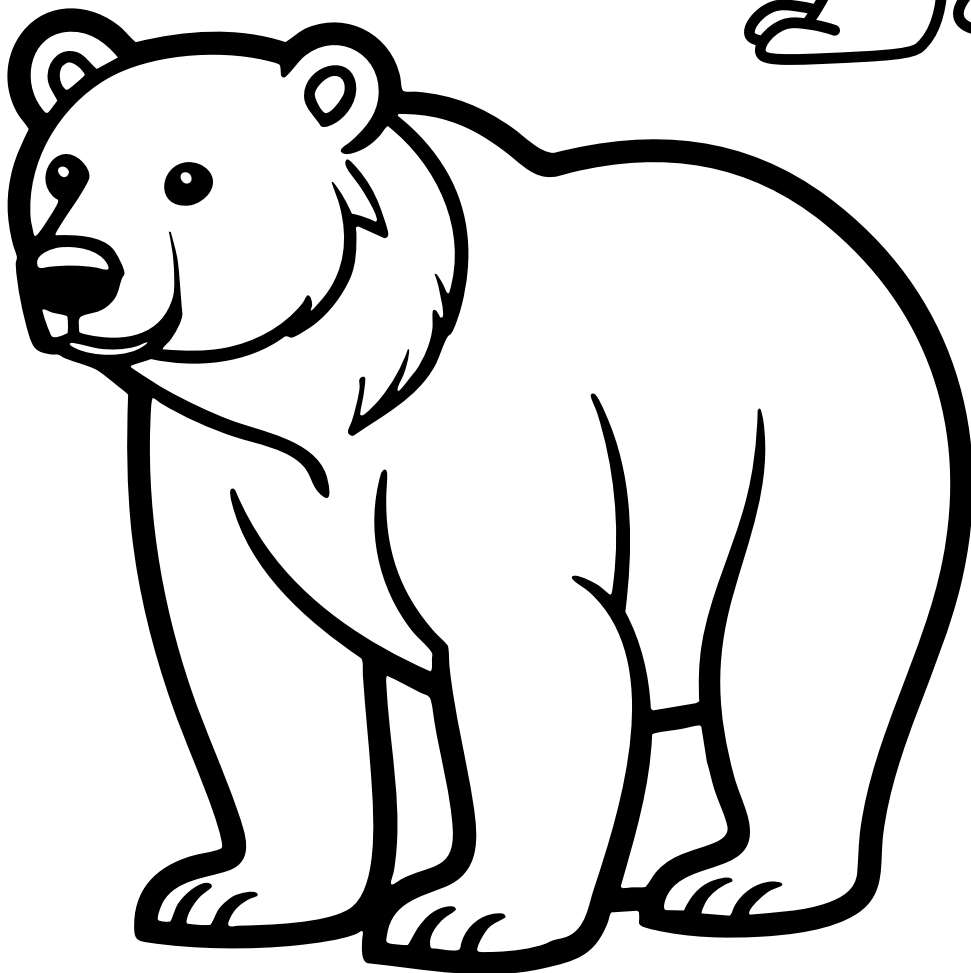
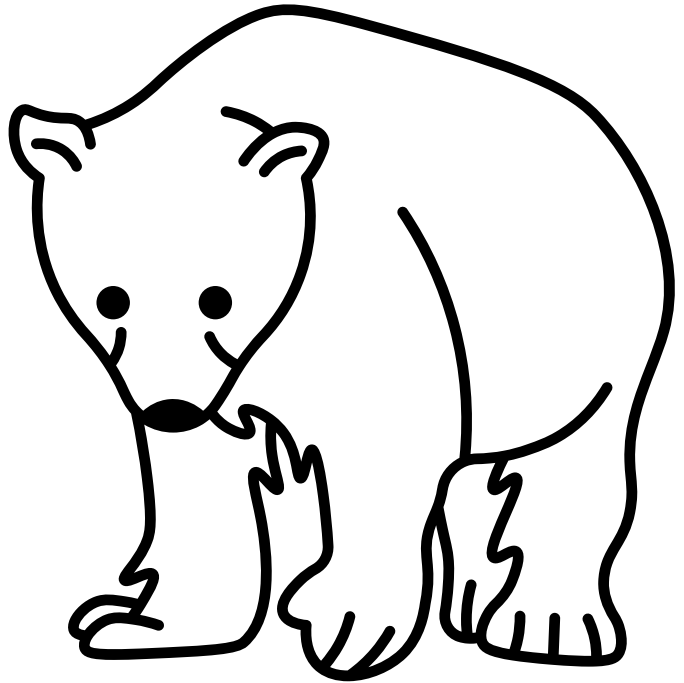
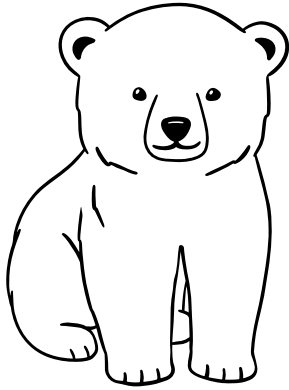
The **third worksheet** is about using evidence to discuss direct and indirect characterization. It should be done after viewing the opera. The focus of this activity is how both the text and specific musical elements can help us draw conclusions about a character. There is no simple answer key for this worksheet, but you can expect to see characterizations such as...

- **Goldilocks** is lonely, scared, and curious, which we see based on her words and the way that she sneaks around the bears' house. She wants a home, which is understandable given her situation, but she sometimes makes bad choices about respecting others' personal space. She is also very creative in how she attempts to befriend the bears after they reject her, even though she is also not telling the truth.
- **Baby Bear** is the most conflicted of the bears. He listens to his parents when they explain that strangers can be dangerous and participates in their plans, but he also thinks that Goldilocks seems nice and instinctually gravitates toward compassion for her. He displays his observant and inquisitive nature by looking for honey and noticing the ribbon that Goldilocks left behind.
- **Mama Bear** is protective of her home and family. In particular, she is concerned that strangers can be dangerous. At times she has an open mind about Goldilocks' intentions, but she still unkindly calls her a 'sap.' She comes up with the plan to make Goldilocks go away by overheating the porridge; this may be understood as her being a smart problem-solver, or it may be understood as unkind.
- **Papa Bear** is often the first to discover that Goldilocks has been in a certain part of the house, or at least, he is the first to sing about it. He is also the one who comes up with the idea to scare Goldilocks. Papa Bear also mocks his wife when she wonders how Goldilocks entered the house, and he comes up with mean nicknames for Goldilocks. Some may interpret him as confident and protective while others may perceive him as mean or impulsive.

We encourage students who finish early to draw their character, and TCO would love to see their artwork.

CHARACTERS COLORING SHEET

The characters in *The Three Bears* are three bears and a girl named Goldilocks. Color each of the bears. Label the bears to show which bear is **small**, **medium**, and **large**.



CHARACTERS: COMPARE & CONTRAST

Step 1: After you watch the opera, brainstorm at least three descriptors about the specific animals who are characters in the opera. You can choose descriptions about animals' appearances or personalities. They can be one word or phrases.

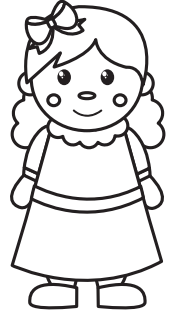
Step 2: On the back of this paper, make a Venn diagram with two characters of your choice. Fill in the diagram to compare and contrast the characters.

If you have more time, you may color the characters.

Goldilocks

Soprano

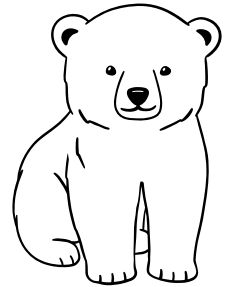
Character Descriptors:



Baby Bear

Tenor

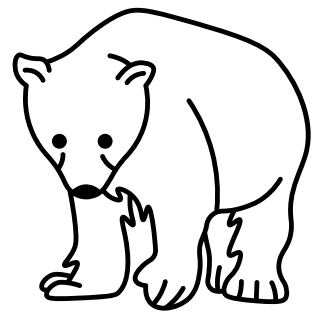
Character Descriptors:



Mama Bear

Mezzo-Soprano

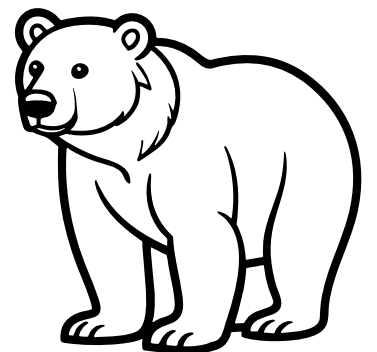
Character Descriptors:



Papa Bear

Baritone

Character Descriptors:



CHARACTERIZATION WORKSHEET

Characters in this opera include three bears and one human girl, Goldilocks. For this worksheet, you will choose one character and complete a graphic organizer about them using words and phrases. Then, you will write full sentences about your characters. If you have time, you can flip over your paper and draw your character.

Write the character you choose here:

Then, fill in the graphic organizer.

Because my character looks this way...

.....

I know that my character is...

Because my character says this about him/herself...

.....

I know that my character likes...

Because my character says or does this...

.....

I know that my character is...

Because other characters react to my character in this way...

.....

I know that my character is...

Because the music does this...

.....

I know that my character is or feels...

Because my character moves around in this way...

.....

I know that my character feels...

Now, in the space below, write 2-3 complete sentences describing the most important things you know about the character you chose and how you know them. Use the graphic organizer to help. Hint: Important things are often repeated, cause the character to make a decision, or are involved in a big change for the character.

GENRE: FAIRY TALES



'Goldilocks and the Three Bears' is a story in the **fairy tale** genre. Other examples of stories in this genre are 'Cinderella' and 'Rapunzel.' Fairy tales have several distinct features.

Often, the content of a fairy tale will...

- Involve special or magical events or characters
- Feature both people and animals
- Focus on young people or royalty
- Include a lesson about how to be good

In contrast to folk tales, which often have unknown authors and come from the oral tradition, fairy tales typically have known authors who wrote the story down.

The following questions can be used in a class discussion about fairy tales, or for older students, you may assign them as an essay question. Either way, students should practice answering using evidence.

ASK: WHAT PARTS OF THE GOLDBLOCKS STORY FITS WELL WITH THE DEFINITION OF A FAIRY TALE? WHAT PARTS DO NOT FIT AS WELL?

ASK: DO YOU THINK THAT THE OPERA 'THE THREE BEARS' ALSO FITS INTO THE FAIRY TALE GENRE? WHY OR WHY NOT? IF YOU THINK IT IS NOT A FAIRY TALE, WHAT GENRE WOULD YOU USE INSTEAD TO DESCRIBE THE OPERA?

The following page includes instructions for a creative writing activity. Students will be asked to create their own fairy tales, using provided illustrations as prompts. We have provided illustrations to give students images to practice describing, but you can substitute words if you prefer. Students are explicitly asked to identify special/magical character traits and the moral lesson from the story.

To scaffold this activity for younger learners, you may choose to have students work in a group to write their story. For even younger students, or to improve students' use of adjectives to describe what they experience with their senses, you may choose to replace our sheet of illustrations with physical objects. Students can engage directly with stuffed animals, flowers, dollhouses, etc. to develop the story, by themselves or with you.

For an element of fun, you may choose to have students randomly select their story elements. To do this, you can print words or illustrations for the categories main character, place, and time. Then, students can pull slips of paper out of a bag.

If you have the time, you might also encourage students to explore different formats for their creative writing. Short narratives are excellent, but so are scripts, puppet shows, even plays or operas! More complex tasks may again be best suited for group work.

FAIRY TALE WRITING

Today, you will write your own fairy tale using the illustrations below as prompts. The details we have provided are just to get you started; you can add other characters or elements as well. Your story is required to have a special or magical character and to include a lesson for readers about how to be good. After writing your story, you will clearly identify these features of the story at the bottom of this page.

To get started, choose one of the following illustrations from each set of illustrations below. These will serve as your main character, place, and situation.

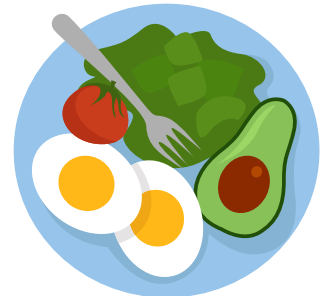
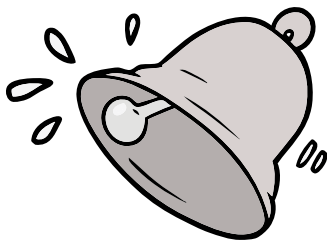
Main Character



Place



Situation



In the space below, write out the special or magical character trait that appears in your story AND the lesson for readers about how to be good.

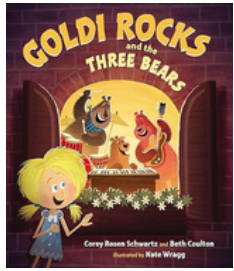
ADAPTING 'GOLDILOCKS AND THE THREE BEARS'



In the original story of 'Goldilocks and the Three Bears' written by Robert Southey in 1837, the three bears are a group of bachelors and the intruder is a grown woman of bad character. Over the years, the story has evolved to include a family of bears and a young girl.

There are many wonderful versions of this story. James Marshall's 1988 *Goldilocks and the Three Bears* is a particularly well-received version, though you should note that it explicitly characterizes Goldilocks as naughty. Other authors have imagined how a similar story might play out across different cultures. If you are interested in exploring or comparing these versions, you might look to Natasha Yim and Grace Zong's 2015 *Goldy Luck and the Three Pandas* (set against the backdrop of Chinese New Year), Susan Middleton Elya and Melissa Sweet's *Rubia and the Three Osos* (an English/Spanish bilingual version), or Jan Brett's 2007 *The Three Snow Bears* (featuring an Inuit protagonist and bears who help rescue her sled dogs).

Our opera, though, is not a retelling of this story but is rather an imagined sequel. It also includes allusions to other children's literature (*Alice in Wonderland* and 'Little Red Riding Hood'). Below, we have provided several suggestions of books which adapt or retell the story. These stories do not provide continuity with our opera's plot or characters; they are all different. What they will do, however, is introduce students to the different ways that authors can reimagine familiar stories--which relates to how the tale of Goldilocks developed in the first place!



***Goldi Rocks and the Three Bears* (2014)**

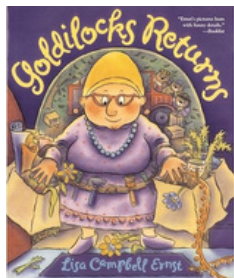
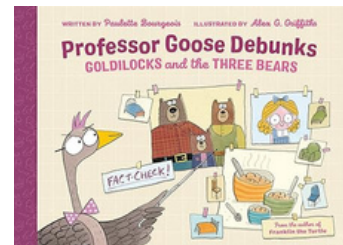
Authors: Corey Rosen Schwartz & Beth Coulton; Illustrator: Nate Wragg

In this musical adaptation, the three bears are part of a band seeking their lead singer. They audition characters from other fairy tales for the part, but it's the mysterious girl asleep in Baby Bear's bed who joins the band. Great for introducing musical vocabulary and discussing allusion!

***Professor Goose Debunks Goldilocks and the Three Bears* (2022)**

Author: Paulette Bourgeois; Illustrator: Alex G. Griffiths

In this version, the narrator--introduced as a relative of Mother Goose--explains the science behind the fairy tale and debunks the elements of the story that just don't check out. Dens, thermodynamics, hibernation, and more--science abounds!



***Goldilocks Returns* (2003)**

Author & Illustrator: Lisa Campbell Ernst

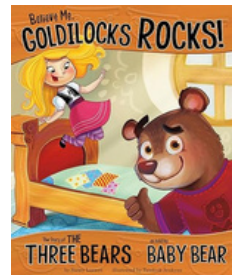
Now grown up, Goldilocks continues to feel guilty for having snooped on the bears. She wants to make it up to them, so she decides to stop by their house when they are gone and fix things up. She thinks she has done a great thing--but the bears are frustrated yet again! A wonderful story about not assuming what others want that also introduces the idea of a sequel.

Believe Me, Goldilocks Rocks!

***The Story of the Three Bears as Told by Baby Bear* (2011)**

Author: Nancy Loewen; Illustrator: Tatevik Avakyan

This retelling is told from the point of view of Baby Bear (otherwise known as Sam). Portraying Goldilocks as a friend, this version has her help Sam assert his agency and autonomy as he grows up. Much to discuss about how narrators and points of view can affect a story!



The opera *The Three Bears* is set in the forest and features bears as main characters. Lessons you already have prepared about these topics can probably be linked to our opera. Such lessons in science might address standards related to interdependent relationships in ecosystems, diversity of life in habitats, food chains and diets, and adaptations and survival mechanisms such as hibernation. Lessons in social studies might address standards related to geographic reasoning or civic participation (conflict, negotiation, and difference; rights and responsibilities). Lessons about environmental interaction and conversation may be able to address core competencies in both areas. We have provided activities here about bears. You will find activities we developed to address conflict and difference in the social-emotional learning portion of the study guide.

BASIC BEAR RESOURCES

The National Park Service recommends the Disney Nature *Bears* educator's guide, which includes many bear-related lessons for grades 2-6. In addition, the guide features excellent background information about bear diets, habitats, and more. You can find the guide here: https://cdnvideo.dolimg.com/cdn_assets/ae22de43cc95928ab657560517dc1a4a169d190d.pdf

For activities that involve comparing the types of bears, educators can decide whether to limit the discussion to polar, grizzly, and black bears--which are native to the US and featured in materials from organizations such as the National Park Service--or to invite students to consider other bears as well. The image below from Britannica Kids shows all eight species of commonly recognized bears from around the world!



BEAR COMPARE

For this activity, students will compare bears using an appropriate model and/or descriptive writing. You can choose to have students compare two bears or more than two bears.

As a class, discuss the bears found in the Disney Nature bear guide AND/OR provide students with books or hand-outs of multiple types of bears. Do not select a resource that already compares and contrasts bears; the goal of this activity is for students to do their own comparing and contrasting.

Ask students to use a graphic organizer to show the differences and/or similarities between bears. The most effective choices will be Venn diagrams or T-charts. Students can decorate the blank space outside their graphic organizers with bear and other related images.

Some classes may turn these graphic organizers into longer form writing assignments. You may have students create small booklets with 'profiles' of different types of bears. For older students, you may ask them to write an essay comparing and contrasting different types of bears.

BEARS IN ECOSYSTEMS

These activities include several options for students to interpret models and/or do outside research to describe how bears interact with their ecosystems. You can copy the following chart onto the board or find another comparison tool online to begin.

	Black Bear	Brown (Grizzly) Bear	Polar Bear
Habitat	Forest	Mountains	Ice
Food	Grass, Berries, Insects	Grass, Berries, Insects, Roots, Ground Squirrels	Fish, Seals

For younger grades, you can discuss one or more ecosystems involving bears by using pictures. Print photos of different habitats, food sources, etc. You will hold up each photo and ask whether it belongs with a given bear or not (or, if using the activity to compare, ask which bear the photo goes with). Students can then use magnets or tape to build a collaborative image of a bear ecosystem.

For middle grades, you can use the information about food sources to build food chains or webs. Focusing on how energy moves through systems, students will incorporate prior knowledge about sunlight, decomposers, etc. along with the provided information to create complete food chains/webs. Students may also do outside research using print or digital resources to think about the other animals in each of these habitats. To engage creatively, students can draw the animals and plants in their diagrams and color the background to resemble the provided habitat.

CREATIVE THINKING

The following page contains a printable worksheet for a creative, higher order thinking activity. Students will be asked to design a restaurant inspired by the bear of their choice. In addition to being fun, this activity will allow students to think about the similarities and differences between bear and human diets. Explain to students that the restaurant is for humans, but its components should all have to do with a specific kind of bear.

STUDENT NAME:

RESTAURANT NAME:

BEAR TYPE:

MENU

Your menu should be inspired by the part of the world where the bear lives or the kind of food that the bear eats. For example, a polar bear-inspired restaurant might serve fish. Below, you will display three menu items. In the top section of each box, give the name of the dish. In the middle, illustrate it. In the bottom, provide a short description of the ingredients and taste. Use precise vocabulary to make them sound delicious!

DECORATION

In the box below, you will draw what the inside of your restaurant would look like. Your restaurant decoration should be inspired by your bear and its habitat in at least three ways, which you will list on the right side.

INSPIRATIONS

1.

2.

3.

SOCIAL-EMOTIONAL LEARNING CONNECTIONS

The themes and conflicts of *The Three Bears* create ample opportunity for social-emotional learning. Our provided activities touch on two main topics: friendship/belonging and boundaries/welcome. After viewing the production, you may find other themes or Social-Emotional Learning topics worth discussing with students.

FRIENDSHIP & BELONGING

Our first activity option for this theme is a game! You will pick a student to start the game by coming to the front of the class and sharing facts about themselves. When another student hears something they have in common with that student, they will shout, “Link!” and then quickly (but calmly!) make their way to stand next to the first student. If multiple students shout “Link!” then you can choose who goes to the front. Once in place, the next student will begin sharing facts about themselves until another classmate ‘links.’ As the game continues, you will have a line of students wrapping around the room, all realizing what they have in common with their classmates.

The other activity option is a collaborative art project, possibly to decorate a bulletin board. Students will create an “About Me” drawing depicting themselves and the things that make them unique. Then, you will hang them up together as you might a patchwork quilt, showing how all students come together to make the whole class. Alternatively, you might arrange the drawings to spell out words like “US” or “OUR CLASS.”

If you choose, you may also combine these activities by having everyone create their “About Me” drawing. Then, students will play the “Link” game. Instead of creating a long line of students, they will add their drawing to the bulletin board next to one that they are “linked” to.

BOUNDARIES & WELCOME: ACT IT OUT!

We provide two activities for this theme, the first involving an opportunity for acting and improvisation! On the following page, we provide a script for a simplified partial retelling of *The Three Bears*. Four students will be assigned to act out all or part of the script, as you specify. The rest of the students will serve as bystanders.

To begin, have the actors act out the scene in full. Then, explain to the class that you will act out the scene again, but this time, they are allowed to intervene to help the characters make better choices. At any point in the scene, a student can raise their hand, and you can call on them to enter the scene and intervene. Only one student should be added to the scene, to ensure the activity stays manageable and focused. As that student interacts with the characters, the students with scripts are allowed to improvise. Instead of following the script, they can respond to the intervention by changing their behavior.

You may repeat this multiple times to give everyone a chance to participate and to experiment with different strategies and timings for intervening. Reflect together after.

ACT IT OUT! SCRIPT



Goldilocks: I love this house! I have always wondered what it would look like inside.

(Goldilocks enters the house and takes a nap. Then, the bears come home.)

Baby Bear: Oh my! Someone has eaten our porridge, and look, here she is taking a nap in our house!

Papa Bear: She shouldn't be here. We should scare her away with a roar!

(While Papa Bear is speaking, Goldilocks silently wakes up and runs away.)

Mama Bear: She's gone! It was terrible of her to invade our home. I hate her!

Baby Bear: Wait! I see something! She left behind a ribbon. Oh no, that means she'll come back!

Mama Bear: We just have to make her unwelcome.

Papa Bear: Yes! Let's make bad porridge and make the chair and bed she used very uncomfortable!

(Goldilocks returns, pretending to be a bear.)

Goldilocks: Hello! Would you welcome a fellow bear into your home?

Mama Bear: Of course! Would you like some honey?

Goldilocks: I don't like honey.

Papa Bear: Don't like honey? You're no bear! You're the girl who snuck in here earlier! Get out!

(Goldilocks leaves.)

Baby Bear: I thought she seemed nice.

Mama Bear: Maybe she seemed nice, but strangers can be dangerous.

(Goldilocks returns in another disguise.)

Papa Bear: It's you again! Fellow bears, let's chase her!

Goldilocks: Wait! Please don't! I'm very sad and lonely. I just want a place to belong, and I came back to get my ribbon. It was a gift from my mother before she died.

Mama Bear: I'm sorry to hear that. But it's still not okay to come into someone's home without asking.

(During the first performance, the scene ends here. During the following performances, if you make it to this part of the script, you can begin improvising here.)

BOUNDARIES & WELCOME: MODELING

This is an individual activity, but students will complete it using your aural instructions. It is important for them to think deeply about each component and not ‘get ahead’ as they might if presented with the entire activity at once.

Make sure each student has a piece of paper and writing implement. Instruct students to draw a square or rectangle on their paper. Inside, they will list ways that they like to be treated. On the outside, they will list ways they do not like to be treated. If needed, you may give examples or give specific prompts. For example, you may ask, ‘How do you like to be greeted?’ or ‘What words do you like and dislike people to use when describing you?’ If you choose to do this, do make sure that the focus remains on ‘every-day’ types of experiences and situations, not extraordinary circumstances that may cause distress. These diagrams will look something like the example to the right, though they will be more extensive.



Next, on the bottom or back of their papers, students will draw a T-chart. On the left, they will list things that make them feel welcome. On the right, they will list things that make them feel unwelcome. Again, you may prompt them by mentioning specific scenarios. These diagrams will be more elaborated versions of the one on the right.

WELCOME	UNWELCOME
HUGS BEING ABLE TO PLAY LOUDLY	NO HUGS HAVING TO BE QUIET

The next part of the activity involves a comparison of the two charts. Likely, each child’s own boundary box and welcome T-chart will be somewhat consistent with one another. But as we see in the examples, sometimes what feels welcoming to one person (being able to be loud, hugs) might violate the boundaries of another person (no shouting, no hugs). Without having students look at each other’s work, introduce the concept that there may be conflicts between two people’s wants and needs. You can ask students to brainstorm hypothetical examples of this and have a few students share out. Then, as a class, discuss how you can address these instances. Discussions will vary, but core themes should involve communication and consent.

Finally, discuss as a class how this activity applies to *The Three Bears*. How could Goldilocks have better respected boundaries? How could the bears have better welcomed her, and how did their bias toward non-bears affect her?



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