

Education Support Pack

In2arts: Opera

Contents

Foreword	5
Acknowledgements	6
Getting in Touch	8
The National Curriculum and the Activities	9
What is Kar2ouche?	10
Activities Using Kar2ouche	12
If You Haven't Used Kar2ouche Before – A Starter	15
Kar2ouche and Special Needs	17
This Pack	19
Section 1 Music Activity Suggestions	21
Teacher Notes Music 1: Why Do We Sing?	23
Student Notes Music 1: Why Do We Sing?	29
Teacher Notes Music 2: The Role of the Chorus in Peter Grimes	31
Student Notes Music 2: The Role of the Chorus in Peter Grimes	35
Music Prompt Sheet 1 Staging	37
Teacher Notes Music 3: Aria, Recitative and Duet	39
Student Notes Music 3: Aria, Recitative and Duet	45
Music Prompt Sheet 2 Aria Libretto	47
Music Prompt Sheet 3 Recitative Libretto	48
Teacher Notes Music 4: The Jigsaw	49
Student Notes Music 4: The Jigsaw	53
Music Prompt Sheet 4 Jigsaw 1 Printout	57
Music Prompt Sheet 5 Jigsaw 2 Printout	60
Music Prompt Sheet 6 Jigsaw 3 Printout	63
Teacher Notes Music 5: Overtures and Interludes	67
Student Notes Music 5: Overtures and Interludes	75
Teacher Notes Music 6: Peter's Soliloquy	77
Student Notes Music 6: Peter's Soliloquy	80
Section 2 Activity Suggestions for Other Curriculum Areas	81
Teacher Notes English 1: Understanding the Story of the Opera	83
Student Notes English 1: Understanding the Story of the Opera	88
English Prompt Sheet 1 Know/Want to know/Learnt Grid	91
English Prompt Sheet 2 Evaluation Questions	92
Teacher Notes English 2: Grimes - Hero or Villain?	93
Student Notes English 2: Grimes – Hero or Villain?	98
English Prompt Sheet 3 Interpreting Action	100
English Prompt Sheet 4 Making it Better	101
Teacher Notes Drama 1: Oppression and Domination	103
Student Notes Drama 1: Oppression and Domination	107
Teacher Notes Drama 2: Silence and Secrets	109
Student Notes Drama 2: Silence and Secrets	115

Drama Prompt Sheet 1 A Puzzle	116
Drama Prompt Sheet 2 Extract from Act 2 Scene 1	117
Drama Prompt Sheet 3 Role Cards	118
Teacher Notes Art 1: Poster Art	119
Student Notes Art 1: Poster Art	123
Art Prompt Sheet 1 Mind Mapping	125
Art Prompt Sheet 2 What Do You Think?	126
Teacher Notes Art 2: Peter Grimes and Abstract Sea Painting	129
Student Notes Art 2: Peter Grimes and Abstract Sea Painting	133
Art Prompt Sheet 3 Abstract – Realism	135
Teacher Notes PSHE 1: Understanding Different Points of View	137
Student Notes PSHE 1: Understanding Different Points of View	141
PSHE Prompt Sheet 1 Think About How I Feel	143
Teacher Notes PSHE 2: Peter Grimes: Bully or Bullied?	145
Student Notes PSHE 2: Peter Grimes: Bully or Bullied?	148
Teacher Notes Geography 1:	
What Role Does the Weather Play in Peter Grimes?	151
Geography Prompt Sheet 1 Weather Sounds Brainstorm	157
Geography Prompt Sheet 2 Storm Sounds Brainstorm	158
Geography Prompt Sheet 3 A Depression Passing	159
Student Notes Geography 1:	
What Role Does the Weather Play in Peter Grimes?	160
Teacher Notes Geography 2: Developing A Sense of Place	163
Student Notes Geography 2: Developing A Sense of Place	168
Geography Prompt Sheet 4 Sense of Place Brainstorm	170
Teacher Notes History 1:	
An Early 19th Century Village Community Case Study of Peter Grimes	171
Student Notes History 1:	
An Early 19th Century Village Community Case Study of Peter Grimes	176
Section 3 Suggested Outline for a Cross-curricular In2arts:	
Opera Week/Day	179
Introduction	181
Organisation	183
Appendices	187
Appendix 1 Transcripts of Audio Files	189
Appendix 2 Background Information	222
Appendix 3 Storyboards	268
Glossary	279

Foreword



ROYAL OPERA HOUSE
COVENT GARDEN

The Royal Opera House is a major artistic and educational resource that has a unique role within the cultural heritage of the nation. It is important therefore that this resource should be made as widely available as possible. Achieving this is a challenge and so the Royal Opera House has come together with Immersive Education to produce In2arts. This initiative is designed to reach out to a wide constituency, providing an accessible means to engage with opera; stimulating curiosity and exploration, and engaging with the wide-ranging thought processes that underpin the creation of an artistic production.

At a fundamental level In2arts offers a general view of the conventions that make up opera. Its reference is one of the outstanding works of the 20th century operatic repertoire: Britten's *Peter Grimes*. But opera is a multifaceted form that stretches and moves across artistic boundaries and so In2arts provides a richly resourced vehicle for genuine and wide-ranging creative involvement with the arts at many different levels. For although the performances that take place on the main stage of the Royal Opera House are undoubtedly the primary point of contact for many visitors to Covent Garden, what we see on the stage is only part of the story. The presence of a wide range of supporting disciplines that remain largely hidden – production, technical, administrative – is equally essential, and they reveal an example of collaboration of the highest order.

The integration of many different elements resonates with the structure and ethos of In2arts. In emphasising the cross-disciplinary nature of opera, it can assist the development of meaningful links between National Curriculum subjects, acting as a catalyst for meaningful collaboration and fostering the growth of individual creativity.

A handwritten signature in black ink, reading 'David Toffrey'.

Royal Opera House, Covent Garden, London WC2E 9DD
Telephone: 020 7240 1200 Facsimile: 020 7212 9502
Box Office Tel: 020 7304 4000 Box Office Fax: 020 7212 9460

Registered in England No. 480523 Registered Office as shown Charity Registered No. 211775

Acknowledgements

Contributing writers

Michael Spencer has a background as a professional musician. He has a wide knowledge of creative arts education practice and is known internationally for his skills as a trainer and facilitator. He is currently Head of Adult and Community Learning at the Royal Opera House.

Robert Thicknesse is Opera Critic for *The Times*, and author of *The Times – Opera Notes*, Harper Collins.

Donna Burton-Wilcock taught English for 12 years and has worked as the Senior Editor and writer for an open learning company. She managed education programmes in the Northern European Region for Intel and is now Director of Education at Immersive Education.

Timothy O'Brien was the designer for the Royal Opera House production of *Peter Grimes* in 1974.

Elizabeth Cohen has taught Music for many years and is currently Head of Music at Nonsuch High School for Girls, London.

Charlotte Jordan is Head of Religious Music at St. Marylebone School, London.

Tim Price-Walker taught Geography for seven years, has written articles published by the Geographical Association and now works for Immersive Education.

Sunday Ellis has taught History for 12 years, and is currently Head of History at St. Marylebone School, London.

Stephanie Sedding has been a theatre designer for six years and currently teaches Art at St. Marylebone School, London.

Andrew Chessell has been involved in developing and delivering education programmes for the Royal Shakespeare Company and the National Theatre and is currently Director of Drama at Chigwell School, London.

Pauline Brown is Head of English at Aylesford School in Warwickshire. She has also been a KS3 Literacy Consultant and a whole school coordinator.

Paul Reeve has held education posts at the Royal Shakespeare Company and the English Touring Opera, and has extensive experience as an actor and director. He is currently Head of Schools and Youth Learning at the Royal Opera House.

Ray Shaw has 25 years teaching experience, and is currently Head of the PSHE Faculty at Banbury School.

Hannah Rudman has worked for the Royal Shakespeare Company as New Media Projects Producer, and currently works for Immersive Education.

Royal Opera House Team

Michael Spencer: Head of Adult and Community Learning. Responsible for original concept development, structure and devising of support materials, project coordination and overall administration

Paul Reeve: Head of Schools and Youth Learning

Colin Maxwell: Production Manager

Dilshani Weerasinghe: Head of New Arts Fundraising

Michael Disandolo: Sound Engineer

Terry Edwards: Chorus Director

Stephen Westrop: Assistant Chorus Master

Performers from ROH Chorus and Orchestra

Julian Johnson: Fellow of St. Anne's College Oxford, Academic advisor for In2arts: Opera

Immersive Education Team

Steven Arkell	David Hailey	John McDonnell	Lloyd Sutton
Marie-Claire Barnes	Ben Hanke	Carol McIntosh	Brian Unwin
Simon Beaumont	Stephen Hawkins	Mandy Miles	Ross Walker
Rebecca Benbow	Ashley Helm	Tim Price-Walker	Martin Weatherill
James Broad	Sarah Hickman	Michael Reading	David Welch
Donna Burton-Wilcock	Steven Howell	Dianne Rees	Chris Wild
Alex Cane	Claire James	Damien Rochford	Joan Williams
Vicky Carroll	Ashfaq Khan	Stephanie Rogers	Jeff Woyda
Ben Cotterall	Zoe Klinger	Hannah Rudman	Steve Young
Ian Downend	Andy Krouwel	Boris Samson	
Andy Fishburne	Chris Lloyd	Ray Shaw	
John Griffiths	Belinda MacLachlan	Jamie Sheldon	

Immersive Education and the Royal Opera House are very grateful to the following organisations for their kind permission to reproduce material in this Education Support Pack:

The Britten-Pears Foundation

<http://www.britten-pears.co.uk/>

Boosey & Hawkes Music Publishers Ltd.

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

Universal Music Group for their permission to use extracts from the recording of Benjamin Britten's opera *Peter Grimes* (1978, Phillips Classics – 462 847 – 2)

<http://www.universalclassics.com>

The Sutcliffe Collection for the photographs of Whitby

<http://www.sutcliffe-gallery.co.uk/>

Cambridge University Press for the Peter Grimes section of George Crabbe's poem The Borough, from *George Crabbe Tales, 1812 and Other Selected Poems*, edited by Howard Mills, 1967

Video footage of ROH schools matinees including selection, editing and compilation by Terri Kelly

A note about web sites

Web sites referred to in this publication are correct at the time of going to press, and Immersive Education cannot be held responsible if the addresses change in time.

Getting in Touch

We would welcome feedback on these support materials and if you have additional suggestions we would look forward to sharing them with other teachers. You can contact the Royal Opera House or Immersive Education in the following ways:

Royal Opera House

You can visit the Royal Opera House web site:

<http://www.royaloperahouse.org.uk/>

where you will find an enormous amount of information relating to ROH activities past, present and future.

You can also contact the Royal Opera House by

email: **education@roh.org.uk**

fax: 020 7212 9441

telephone: 020 7212 9410,

or you can write to:

Education, Royal Opera House, Covent Garden, London WC2E 9DD.

Immersive Education

You can get in touch with Immersive Education by visiting the web site:

www.kar2ouche.com where you will be able to contribute ideas, comment and download storyboards.

You can also contact Immersive Education by

email: **esp@kar2ouche.com**

fax: 01865 793177

telephone: 08704 110110

or you can write to:

Education Support Packs, Immersive Education,

The Old Malthouse, 19a Paradise Street, Oxford OX1 1LD.

Should you require technical support, the team can be contacted on

01865 811099

The National Curriculum and the Activities

The activities suggested in this Education Support Pack cover Key Stage 3 of the National Curriculum. The table below summarises the references.

Music	English	Drama	Art	PSHE	Geography	History
Performing skills 1a, 1b, 1c	EN1: Speaking 1a, 1b, 1c, 1d, 1f Listening 2a, 2b, 2e, 2f Group discussion and interaction 3b, 3c, 3e Drama 4a, 4b, 4d Drama Activities 11a, 11b, 11c	English EN1: Speaking 1b, 1d, 1f Listening 2a, 2b, 2e, 2f Group discussion and interaction 3b, 3c Drama 4a, 4b, 4c 4d Drama Activities 11a, 11b, 11c	Exploring and developing ideas 1a, 1b, 1c	Citizenship 1g, 2c, 3a	Geographical enquiry 1a, 1b, 1c, 1d, 1f	Knowledge and understanding of events, people and changes in the past 2a
Composing skills 2a, 2b	EN2: Reading for meaning 1a, 1b, 1c, 1e, 1h Media and moving image texts 5a, 5b		Investigating and making art, craft and design 2a, 2b, 2c	PSHE 1b, 3a, 3b, 3k, 3h	Geography skills 2a, 2b, 2d, 2f, 2g	Organisation and communication 5c
Appraising skills 3a, 3b, 3c	EN3: Composition 1c, 1d, 1m		Evaluating and developing work 3a, 3b,		Knowledge and understanding of places 3b, 3c, 3d	Links to: Changes in rural life Development of legislation to improve working and living conditions
Listening and applying knowledge and understanding 4a, 4b, 4c, 4d			Knowledge and Understanding 4a, 4b, 4c		Knowledge and understanding of patterns and processes 4a, 4b	
Breadth of Study, through: 5a, 5b, 5c, 5d, 5e					Knowledge and understanding of environmental change and sustainable development 5a	

What is Kar2ouche?



Kar2ouche is a multimedia authoring tool, used in a series of Content Libraries focused on enhancing learning in a number of different subjects. In each instance the application's functions and interface are the same; it is just the backgrounds, characters, props and texts that change. Consequently, once students have learned to use Kar2ouche they are able to use it across a range of subjects.

Kar2ouche appeals to a range of learning styles: visual, aural and kinaesthetic. Engaging students of all abilities, Kar2ouche not only helps them develop skills relevant to particular subject areas, it also facilitates the development of more generic thinking skills. Thus students are encouraged to know how and why as well as what.

Information – processing skills	<p>Using Kar2ouche students can be encouraged to:</p> <ul style="list-style-type: none"> • read for meaning • identify key images, text and ideas • sort the relevant from the irrelevant and extract what is essential • organise and where necessary prioritise ideas • sequence events • develop cultural awareness.
Reasoning skills	<p>Using Kar2ouche students can be encouraged to:</p> <ul style="list-style-type: none"> • justify decisions using evidence • make informed choices • work out subtexts • consider alternative perspectives, interpretations, ambiguity and allusion • extract meaning beyond the literal.
Enquiry skills	<p>Using Kar2ouche students can be encouraged to:</p> <ul style="list-style-type: none"> • work collaboratively to question text • observe events and predict subsequent action • consider consequences • explore how ideas, values and emotions are portrayed • analyse the relationship between characters.

<i>Creative thinking skills</i>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none">• offer individual interpretations of texts or situations• create original multimedia texts• add imagined scenes and events• respond imaginatively to texts and situations.
<i>Evaluation skills</i>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none">• consider how meanings are changed when texts are adapted to different media• review, modify and evaluate work produced• reflect critically on written text, their own work and the work of peers• compare and contrast their work with the work of others.
<i>Communication</i>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none">• engage in collaborative working and dialogue• listen, understand and respond critically to others• articulate ideas in groups of different sizes• use visual aids and images to enhance communication.

Activities Using Kar2ouche

You and your students can use Kar2ouche in a range of contexts and in a number of ways. Roughly, Kar2ouche can be used to create:

- storyboards
- animations
- publications.

Storyboards

These are particularly useful in encouraging students to show their understanding and ability to extract key information. By producing storyboards, students often show their ability to summarise and synthesise key information. Students can be asked to create:

- a summary of a particular event or piece of text in a specified number of frames
- witness reconstructions – step by step – as if for the police
- a summary with speech bubbles or caption containing important quotations
- a storyboard with their own commentary or summary in their own words
- alternative beginnings
- alternative endings
- before and after shots
- additional episodes
- alternative interpretations of a key moment where the text is ambiguous
- outlines of structure
- explorations of subtext through the use of thought bubbles
- illustrations of the difference between what people say and what they may think with reference to evidence
- presentations for class
- illustrations of alternative points of view/debate
- imagined meetings between characters
- photographs/freeze frames for a particular moment
- a proposal for a new film/advert/documentary etc to be presented to a board of executives.

In all of these students can add sound, their own digital images, special effects and recordings of their own voices.



If time is limited, you can complete partial storyboards for your students to complete in the lesson. Partially completed storyboards may comprise, for example:

- the first and last frame – students make the frames for the central section
- storyboards that contain blank thought bubbles, blank speech bubbles and/or blank text boxes
- storyboards with questions in text boxes or caption windows
- storyboards with text in the caption window – students create the pictures
- storyboards with odd frames missing
- sequencing activities
- a quiz – ‘who says what?’, ‘what happens next?’ etc.

Students can also create their own incomplete storyboards for other students to complete.

Animations



Students who have access to Kar2ouche out of class time, can enjoy creating animations. As with storyboards, animations enable students to demonstrate their understanding and ability to extract key information. Most of the activities listed below *can also be created as still storyboards*. Students may be told that they have been commissioned to create a:

- news programme
- TV chat show/interview
- advertisement
- fashion show to show fashions of the time
- documentary
- film trailer
- musical score.

Publications



As a plenary, students can either present their storyboards to the class using a data projector or on screen. Alternatively, they can use the print facility to create publications in Kar2ouche. The sorts of publications students create, could include:

- a newspaper front page – using Kar2ouche to compose the pictures (students may choose to create broadsheets and tabloids to compare the differences)
- storybooks – picture above, story below (concentrating on structure/settings etc)
- cartoon strips (or film strips)
- graphic novels
- estate agents' details
- diary entries (with photos/pictures)
- letters (with pictures)

- photo albums
- magazine spreads
- advertising posters
- wanted posters
- guides
- catalogues
- book and magazine covers.

In all of these activities students may be asked to consider audience and purpose. You can stipulate this audience.

The possibilities are almost endless. As you get used to the software and use it within your area of expertise, other activities will suggest themselves.

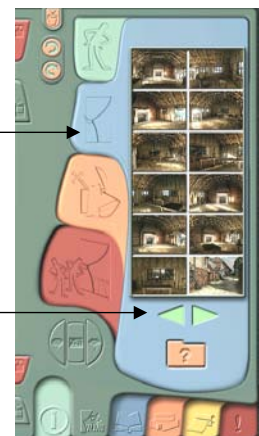
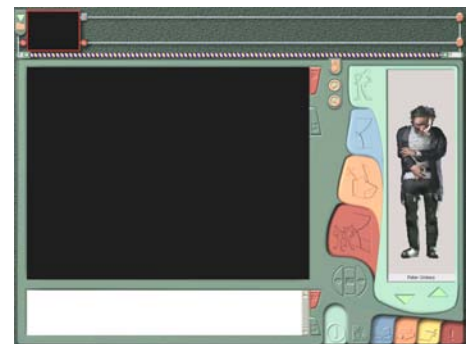
If You Haven't Used Kar2ouche Before – A Starter

If pupils have not used Kar2ouche before, they should refer to the Quick Start Guide or complete the apprentice activities in *Composer*. However, a quick way of showing them the main functions is to demonstrate creating a title sheet.

This introduces selecting backgrounds, adding and posing characters, introducing text boxes, as well as adding text and sound. They can pick up the other skills as they go.

To create a title slide

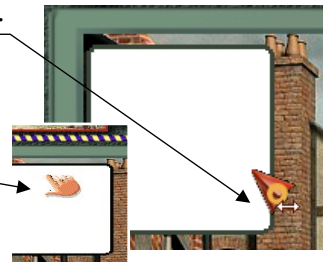
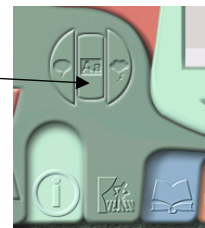
- 1 Ask pupils to open Kar2ouche – the first screen they see is the composition screen.
- 2 Next ask them to select a background by clicking on the blue background tag. They should click again to see six backgrounds and yet again to see twelve. (Do not click again otherwise they return to a single view.) They can scroll through the backgrounds using the green arrows at the bottom. Once they have browsed the backgrounds they should select one they like by left clicking on it. It will appear in the composition window.
- 3 Having selected a background, pupils should choose a character to add to the frame. They do this by clicking on the green character tab (click once more to see four characters, click again to see sixteen) and scrolling through using the green arrows at the bottom. They select the character by left clicking (holding down) and dragging it into the frame. Now for the fun. This character can be resized, posed and rotated by right clicking on it in the frame. This brings up the manipulator tool.



- To rotate the character pupils click on the left and right facing arrow heads at either side of the top icon.
- To repose the characters they click on the arrow heads either side of the central, characters icon.
- To resize the character pupils should left click on the blue squares at the bottom of the manipulator tool then drag the mouse towards them to make it bigger or backwards to make the character smaller.
- The bottom icon allows the layering of characters and/or props.
- The character can be moved around by left clicking and dragging.



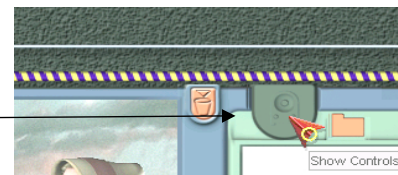
- 4 Next ask pupils to add a text box. They can do this by left clicking on the **text box icon**. The text box will appear in the top left hand portion of the screen. Pupils can then write in their name, form and the title of the storyboard they are about to complete. If they need to make the box bigger they do this by passing the cursor over the right or bottom borders until a **double arrowhead** appears. They should then click and drag to size. To move the box to elsewhere on the screen pupils should hover over the top of the box until the **hand** appears, left click to grab it and then drag to position.



- 5 Finally, pupils could be asked to add some sound, either in the form of a sound effect or a recording of their own voice. In either case they should begin by clicking on the **text audio tab** at the bottom of the screen.



Next they should click on the **show controls icon** at the top of this text audio frame. This will bring up the audio control panel.



To add a sound effect they should click on the **orange folder**, then select one of the sound effects offered by clicking on it and then on open. If they want to preview these sound effects they should click on the effect and then on play. To record their own voices pupils press on the red microphone icon and speak into their microphones. To stop the recording they should press the square red button. They will be prompted to give their sound file a name. They type this into the box and then click on save. The sound is attached to their frame.



Pupils will now know how to use the main functions of Kar2ouche. Encourage them to play in order to learn what other things it can do. For instance how to attach a sound file to a frame ...

Kar2ouche and Special Needs

It may be a truism to say that all children have special educational needs, but it does mean that teachers are always considering ways of differentiating the lessons that they teach in order to meet the requirements of individual pupils. A totally flexible learning and teaching tool, Kar2ouche is easily adapted to these needs so that the teacher and/or learning support assistant can create lessons that appeal to the full ability range from the least to the most able.

However, looking at the more widely used definition of special needs as referring to those pupils who experience some kind of sensory or learning difficulty, on average 20% of pupils in comprehensive schools fall into this category. A number of studies have shown that computers can enhance the learning experience of these children.

'From 1988-90 the Palm Project explored the effects of computers on pupils' autonomy in learning. The project found that not only were more autonomous but also more motivated.'

Glendon Ben Franklin in Leask, M Ed. (2001) *Issues in Teaching Using ICT*, Routledge.

In particular, multimedia products, such as Kar2ouche, appeal to a wide range of learning styles and have the advantage of being able to reinforce learning in a multi-sensory way through the use of visual and auditory stimuli. The fact that Kar2ouche enables pupils to create storyboards, animations and publications, plus manipulate and interpret text, also appeals to those with a preference for a kinaesthetic approach to learning.

Special needs children are often prevented from functioning effectively in lessons because much of the work required is based on reading and writing, skills that are often under-developed. In Kar2ouche all of the text is provided with a sound file so that pupils can access information even if their reading skills are impaired. Listening to increasingly complex texts extends a pupil's vocabulary whilst also increasing his or her attention span. By following the text as they listen, pupils begin to recognise words and are provided with a real context for their learning.

In addition Kar2ouche enables children to record their own voices, thus providing an alternative to writing. This provides immediate gratification and the ability to communicate with their peers in a way that increases their confidence. 'Nothing motivates children with special needs more than success, especially when their peer group can see that success is demonstrated on an equal basis without allowances being made.' (Angela McGlashon in Gamble, N and Easingwood, N (2000) *ICT and Literacy*, Continuum.) Once confidence has been built, the speech and thought bubbles offer the opportunity for pupils to write in small bite-size chunks. This can be increased gradually by requiring

pupils to produce a paragraph in the caption window and subsequently maybe use the writing frames and scaffolds provided in the education support packs that accompany the software.

The sound files and recording facility can therefore be seen to enable the learner to develop greater independence and this encourages them to continue with tasks that may once have been beyond them. Using Kar2ouche makes a range of curriculum areas far more accessible to non-readers and also to children whose first language is not English. These children often find reading the language far more difficult than speaking it.

As well as children with learning difficulties, Kar2ouche enhances the learning of children with behavioural problems, such as attention deficiency syndrome. In trials, these pupils found the multi-sensory and creative approach motivating, non-threatening and rewarding. It has been shown in a range of research that, pupils who experience difficulties interacting socially often find using computers less intimidating or confusing. However, ideal for pair or small group work, Kar2ouche can be used by the teacher to encourage collaborative learning thereby supporting these pupils as they begin to develop the ability to express themselves in a social situation. Having rehearsed ideas in a small group they are then more confident when required to present their ideas to the class or an adult.

For pupils with visual impairment, the teacher can go into the password-protected area to increase the size of the font. The sound files also help these children. Likewise the brief sound-clips support dyslexic children many of whom find processing large amounts of information in a single unit difficult. They can also control the pace of the reading and repeat it as necessary thus allowing them to consolidate learning. For those whose hearing is impaired the combination of text and exciting visual material is motivating and by being able to attach pre-recorded sound files, pupils are provided with an effective means to communicate with their hearing peers. The record and playback facility also allows children with less severe hearing problems to rehearse their enunciation in a safe environment before sharing with others.

Every effort has been made to make Kar2ouche a fully flexible learning and teaching tool, to enable children of all abilities to have fun whilst engaging in activities that challenge them appropriately as they develop skills, knowledge and understanding in a range of curriculum subjects. To this end we are continuing to listen to teachers, support research projects and use findings to develop additional features that will help to move learning forward.

This Pack

How does using Kar2ouche help students appreciate opera?

Opera is an underused and misunderstood art form which is confused with elitism, inaccessibility and being archaic. While this may be a popularly held view the truth is somewhat different.

In2arts: Opera turns opera inside out showing it to be a form that spans across the Arts and concerned with issues that affect us all daily; financial worries, matters of social exclusion, love, death, religion and a host of other matters relevant to contemporary life.

In2arts: Opera stimulates young people to use their own investigative and creative skills to discover the building blocks and conventions that make up opera. It takes this accumulated knowledge and guides them towards the creation of their own original work. Through this process it shows opera to be a form of artistic expression that is both accessible and relevant, and that forms a foundation for further enriched learning opportunities for young people.

This Education Support Pack is divided into distinct sections:

- the Introduction is mostly about Kar2ouche and the Royal Opera House In2arts project
- section 1 is filled with Music activity suggestions
- section 2 is filled with cross-curricular activity suggestions
- section 3 is a suggested outline for a cross-curricular week/day
- the Appendix has three parts: transcripts of audio files used in the activities, background information to opera and *Peter Grimes* and storyboards used in the activities
- glossary of terms used
- the User Guide and Licence details.

Getting Started

Kar2ouche is very versatile. It allows you to use it in ways you consider most appropriate with your classes. For example if you want to encourage your students to consider how one might set a scene as a film rather than on a stage, or compare and contrast the two, you have a wide variety of audio and visual assets at your disposal with which to experiment.

To get you started, the lesson suggestions presented in Sections 1 and 2 provide examples of some of the ways Kar2ouche can be used to enhance your students' learning. You can use these suggestions in ways you consider most appropriate with your classes. For more ideas about using the activities during a cross-curricular week or day, see Section 3.

Presentations

Many of the activities involve presentations of some sort. Ideally this will involve a networked data projector and possibly an interactive whiteboard. Alternatively you could use a data projector linked to a standalone computer and disks on which to record your students' work. Other methods of sharing work might include:

- a network management system allowing all students to see the same presentation on their individual computer screens
- saved files in a shared area where students can gain access at their own speed
- students moving around the room to view presentations at the machines on which the work was produced
- playing animation storyboards on continuous loop.

You may need to discuss with your ICT co-ordinator what methods are available to you and your class.

Section I

Music Activity Suggestions



Teacher Notes

Music 1: Why Do We Sing?

Group Organisation Suitable for the whole class and group work at the beginning, in a classroom, followed by small groups or pairs in an IT lab.

Suggested Timing 1-2 lessons, extendable.

Overview of Task

To introduce the study of the opera *Peter Grimes*, the first part of this activity looks at why we sing and explores some of the different uses of the voice. Point out to students that the voice is our primary instrument that we carry with us always, and it is used in a diverse range of contexts. We use it to communicate in our daily lives and it features in a high proportion of music: folk song, gospel music, pop, rap, classical, etc.

The second part of this activity can take place in an IT lab. Students compare different uses of the voice within *Peter Grimes*, and are introduced to the main vocal conventions in opera (which will be covered in detail in Music Activities 2, 3 and 4).

Objectives

All students will: become aware of the importance of the voice in music, and the variety of different ways and contexts in which it can be used (type of voice, etc). They will come into contact with the main vocal conventions in opera and be able to make observations as to how they differ.

Most students will: understand how music and drama combine in an opera. Using the correct terminology, they will be able to identify and describe the purpose of the main vocal conventions within opera.

Some students will: understand the subtleties of emotion that can be expressed and the ways in which the operatic conventions help to serve this purpose.

National Curriculum References

1 Performing skills	<ul style="list-style-type: none"> a) sing unison and part songs developing vocal techniques and musical expression c) practise, rehearse and perform with awareness of different parts, the roles and contribution of the different members of the group, and the audience and venue
2 Composing skills	<ul style="list-style-type: none"> a) improvise, exploring and developing musical ideas when performing b) produce, develop and extend musical ideas, selecting and combining resources within musical structures and given genres, styles and traditions
3 Appraising skills	<ul style="list-style-type: none"> a) analyse, evaluate and compare pieces of music b) communicate ideas and feelings about music using expressive language and musical vocabulary to justify their own opinions c) adapt their own musical ideas and refine and improve their own and others' work
4 Listening, and applying knowledge and understanding	<ul style="list-style-type: none"> a) listen with discrimination and to internalise and recall sounds b) identify the expressive use of musical elements, devices, tonalities and structure d) identify the contextual influences that affect the way music is created, performed and heard
5 Breadth of study, through:	<ul style="list-style-type: none"> a) a range of musical activities that integrate performing, composing and appraising b) responding to a range of musical and non-musical starting points c) working on their own, in groups of different sizes and as a class e) a range of live and recorded music from different times and cultures including music from the British Isles, the 'Western classical' tradition, folk, jazz and popular genres, and by well-known composers and performers.

Outcomes

By the end of this activity students will have developed an awareness of the many different ways in which the voice is used. They will establish an elementary understanding of the different characteristics and purposes of the vocal conventions in opera, and create a storyboard to demonstrate this.

Resources

PC in a music room or classroom (for introduction)

PCs loaded with Kar2ouche *In2arts: Opera* Content Library (for development)

- ***Peter Grimes* Summary** storyboard
- **Synopsis of *Peter Grimes***
- Incomplete **Storyboard 2: Vocal Conventions in Opera** (for students to complete)
- A Young Person's Guide to Opera

Activities

Introduction

- 1 Ask students to make a list of some of the ways in which the voice is used in a musical context – this could include football chants, pop songs or TV advertisements. In each example ask them to consider whether a solo voice is used or a group of voices. Select one of these and ask a volunteer to:
 - perform the example
 - speak the words.

Ask the class to comment on whether or not they notice any difference in impact between the different ways of presenting the words.

- 2 Ask students to consider some of the reasons why we may choose to sing rather than speak words, and some of the contexts in which this may happen. Consider examples of the use of the voice in a group, as a solo, or as a combination of group and solo.
- 3 Ask students to identify some of the differences and similarities between the ways in which the voice is used in:
 - speech
 - music.

Focus upon the ways in which we use elements such as phrasing, pitch, rhythm, emphasis, dynamic, repetition of words or phrases, and how this can affect the emotional temperature of what we are trying to express.

- 4 Divide into groups and extend the list of examples commenting on the way in which the voice is used in each and what the desired effect may be. This might include information such as the shape the vocal line traces (meandering, angular, level) the context (religious ceremony, football match), the emotional effect it may have (sadness, elation) or the way in which the words are set (as one syllable per note or lots of notes for each syllable). The exploration of these factors emphasises the flexibility and diversity of the use of the voice in music.



- 5 Each group should take one of their examples in which the emotional content is particularly evident, and find another way to express this same emotion vocally without the use of words, experimenting with different sounds, pitch, dynamic, texture, timbre, etc.
- 6 Each group presents to the class, and compares their findings.
- 7 Listen to the ***Peter Grimes Summary*** storyboard, and ask students some basic questions about the use of the voice, such as do all the solo voices sound the same? What are some of the differences?
- 8 Give students the **Synopsis of *Peter Grimes*** and A Young Person's Guide to Opera (see Appendix 1), before the next part of the activity. This may well be in another lesson.

Development (in IT lab)



- 9 Tell students that you are going to look at how voices are used in the opera *Peter Grimes*. You will need to cover some definitions:
 - soprano
 - mezzo-soprano
 - contralto
 - tenor
 - baritone
 - bass
 - aria
 - recitative
 - duet
 - vocal ensemble
 - chorus.
 (Remind students that full definitions are in the Glossary)
- 10 Tell students to open Kar2ouche *In2arts: Opera* and go to Music Activity 1. In here they will be instructed to open the incomplete **Storyboard 2: Vocal Conventions in Opera**. This is almost identical to the ***Peter Grimes Summary*** storyboard, but has been specially prepared with questions in some of the frames, and there is one particular additional frame at the beginning.
- 11 Encourage them to study the singing throughout the storyboard, and complete the frames in response to the prompt questions in the caption windows. These are given below, but you are given the answers here whereas the students are not!
 - 1 Open the storyboard.
 - 2 Listen to the recorded extracts throughout the storyboard.
 - 3 Complete the frames, using characters and text bubbles to answer the prompt questions about the type of voice used, in the caption windows.

What students see in the storyboard:**Preliminary Frame (added for this activity)**

This frame has six characters: Ellen, Peter, Auntie, Hobson, Boles and John, each with an empty thought bubble. There are four audio files attached to this frame (named: soprano, tenor, bass, contralto) for you to listen to one at a time. In the caption window are these instructions:

- 1 Listen to the audio files attached to this frame and place the correct voice label and character name in the appropriate bubble in the composition window: soprano, mezzo-soprano, contralto, tenor, baritone, bass, Ellen, Peter, Auntie, Hobson, Boles, John (the boy). (Watch out for the trick!)

Frame 1

- 1 What vocal convention (s) are used in this frame? [recitative]
- 2 Who are the two main characters singing? [Swallow and Peter]
- 3 What type of voice does each character have? [Swallow has a bass voice and Peter has a tenor voice]
- 4 What purpose does this convention serve here? [It gives information, introduces the characters and their roles and tells of Peter's past problems and his current dilemma.]

Frame 2

No audio.

Frame 3

- 1 What vocal convention(s) are used in this frame? [duet]
- 2 Who are the two main characters singing? [Balstrode and Peter]
- 3 What type of voice does each character have? [Balstrode is a baritone and Peter is a tenor]
- 4 What purpose does this convention serve in this context? [Peter tells Balstrode of his dream to get rich and marry Ellen]

Frame 4

No audio.

Frame 5

- 1 What vocal convention(s) are used in this frame? [chorus, recitative, aria]
- 2 One character is given a special feature. Who is this? [Peter]
- 3 Which character starts singing at the beginning of the extract? [Balstrode]
- 4 What type of voice does this character have? [baritone]

Frame 6

No audio

Frame 7

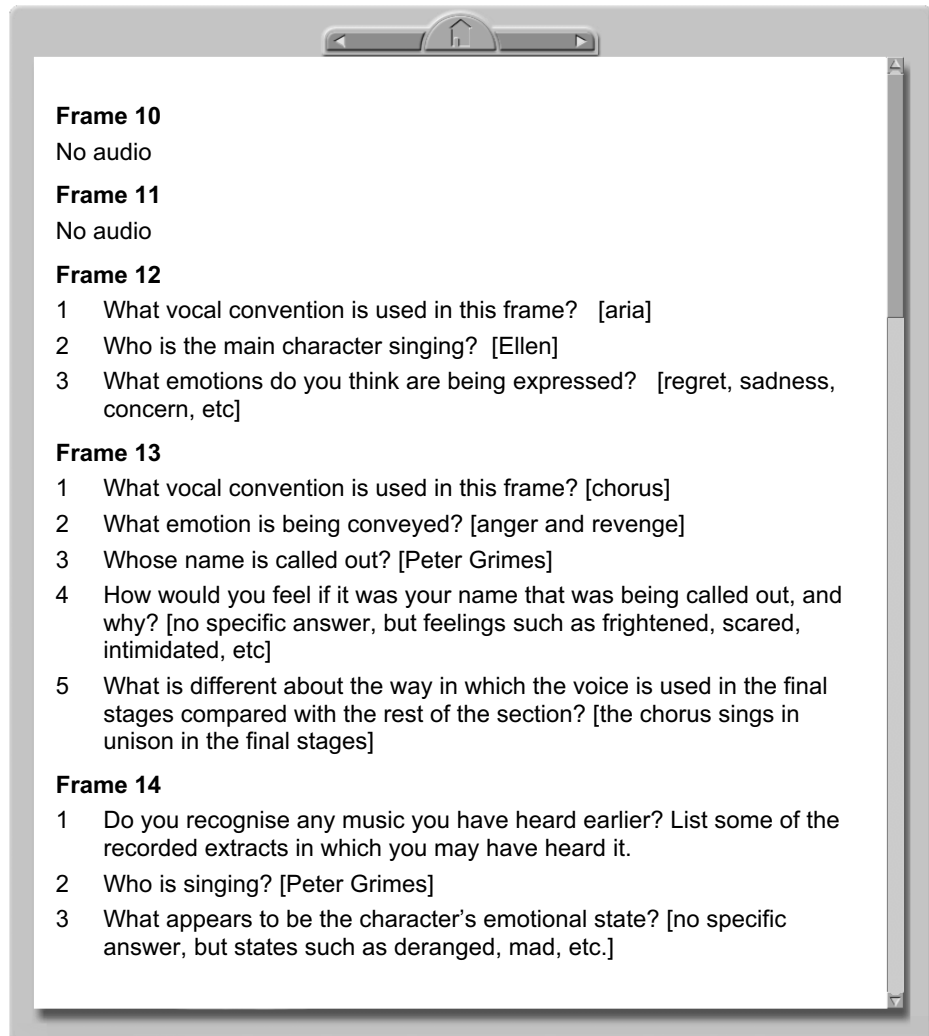
No audio

Frame 8

- 1 What vocal convention is used in this frame? [ensemble]
- 2 Can you identify from the list of principal characters who is not singing? [Peter]

Frame 9

No audio



Plenary

- 12 All storyboards can be presented. How you do this will depend on the resources available to you in your school. Discuss any differences between students' answers to the questions.

Extension/Homework

- 13 Create a diary noting the occasions throughout a day/week when one comes into contact with music. Notice when the music is purely instrumental and when it incorporates the voice. In the instances where there is a vocal part make a brief note as to how it is used and see if there are any similarities with some of the vocal conventions in opera covered in this activity.

Student Notes



Music 1: Why Do We Sing?

Objectives

These activities will highlight how we can use our voices, and in particular, how the voice can be used in opera. Have you ever thought about why we sing? You will explore some of the different uses of the voice in a practical activity, then look at the ways in which the voice can be used and the conventions that describe these.

Outcomes

You will use your voice in different ways, and create a storyboard about the ways the voice is used in the opera *Peter Grimes*.

Activities

Introduction

- 1 In the first lesson you will use your voice in many different ways, for different purposes.

Development

- 2 Open **Storyboard 2: Vocal Conventions in Opera**, which is similar to the **Peter Grimes Summary** storyboard you may already have seen.
- 3 Listen to the music throughout the storyboard.
- 4 Complete the frames, using characters and text bubbles to answer the prompt questions about the type of voice and the convention used, in the caption windows.
- 5 Note that in some frames there is no music.



Click here to view **Storyboard 2: Vocal Conventions in Opera**

Sharing Your Ideas

Present your storyboards to the class, going through each frame comparing any different answers.

Teacher Notes

Music 2: The Role of the Chorus in Peter Grimes

Group Organisation Suitable for whole class introduction, followed by small groups or pairs on a PC.

Suggested Timing 1-2 lessons.

Overview of Task

After discussing what a chorus is, and what purpose it serves in opera, students will listen to three different chorus extracts from the opera *Peter Grimes* (one of these is split into two sections) and try to identify the role of the chorus in each. After this, using Kar2ouche, students will take each extract separately and position the chorus characters on stage.

An operatic chorus can add vocal colour or comment on the main action (rather like a Greek chorus) or drive the action. Their physical movement on stage can sometimes be naturalistic and apparently unstructured, whilst on other occasions their groupings and movement can be heavily choreographed. They can support the principal voices or perform as an independent unit. Some of the most famous tunes in opera appear in the choruses.

The three examples from *Peter Grimes* for this activity are:

- extract 5: including the round ‘Old Joe has gone fishing’ (Act 1 Scene 2) which shows an example of a type of choral setting of a song. (In the storyboard this is in two sections: Frame 2 covers the first part of this extract and is used in the Extension/Homework, Frame 3 covers ‘Old Joe has gone fishing’.)
- extract 7: Ellen and the boy (Act 2 Scene 1) which illustrates the subtle way in which a chorus can underscore the action.
- extract 11: crowd on the beach (Act 3 Scene 1) which shows the chorus as a character in its own right, driving the action.

Objectives

All students will: understand the convention of the operatic chorus and become aware of some of the different ways in which it can be used.

Most students will: identify for themselves some of the differences between the ways in which a chorus can be used musically and dramatically. From the music they will deduce the context and character of each chorus.

Some students will: extend their presentations to make use of the more creative elements of the Kar2ouche assets.

National Curriculum References

3 Appraising skills	<ul style="list-style-type: none"> a) analyse, evaluate and compare pieces of music b) communicate ideas and feelings about music using expressive language and musical vocabulary to justify their own opinions
4 Listening, and applying knowledge and understanding	<ul style="list-style-type: none"> a) listen with discrimination and to internalise and recall sounds b) identify the expressive use of musical elements, devices, tonalities and structures c) identify the resources, conventions, processes and procedures, including use of ICT, staff notation and other relevant notations, used in selected musical genres, styles and traditions d) identify the contextual influences that affect the way music is created, performed and heard
5 Breadth of study through:	<ul style="list-style-type: none"> a) a range of musical activities that integrate performing, composing and appraising b) responding to a range of musical and non-musical starting points c) working on their own, in groups of different sizes and as a class d) using ICT to create, manipulate and refine sounds

Outcomes

On the basis of the information gathered from the music and libretto, students will make storyboards depicting the different approaches one might take in staging each example.

Resources

Libretto sections matching the extracts

Music Prompt Sheet 1: Staging

PCs loaded with Kar2ouche *In2arts: Opera* Content Library:

- audio **Extracts 5, 7, 11** from *Peter Grimes*
- **Synopsis of *Peter Grimes***
- incomplete **Storyboard 3: Chorus** (for students to complete)

Activities

Introduction

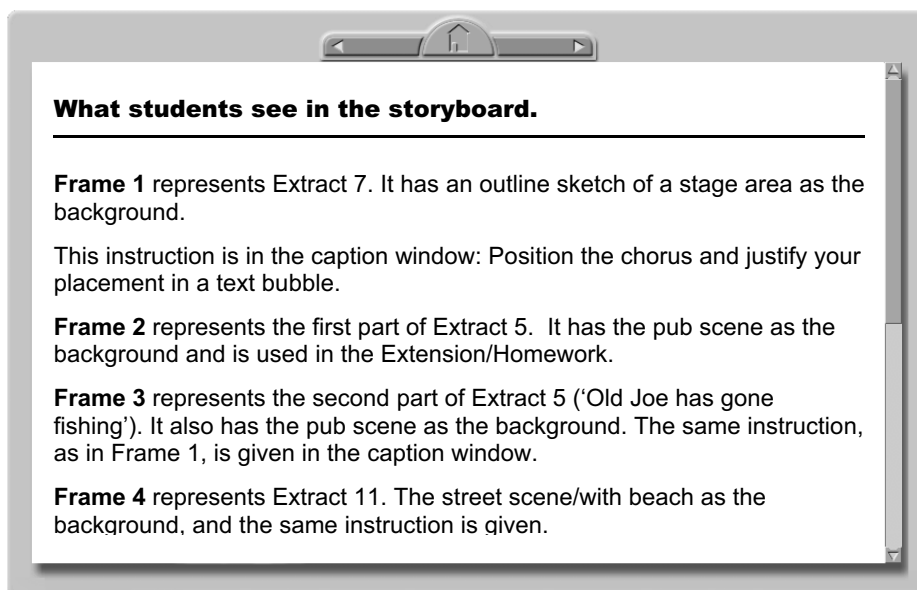


- 1 Ask students what they think a chorus is. What purpose does it serve? Refer to the Glossary for the full definition to prepare students for listening carefully to the chorus extracts in this activity.
- 2 Introduce the idea of staging a performance by referring to **Music Prompt Sheet 1: Staging**. Discuss the different areas and point out, for example, that ‘stage left’ is on the actor’s left side of the stage, not the audience’s left. Ask students to think of some differences there might be between staging a performance and making a film.
- 3 Tell students to listen carefully to **Extract 7**.
- 4 Ask students to think about how the chorus is used:
 - is there any relationship that can be perceived between the words that the chorus sings and the exchange between Ellen and the boy? (There is a point where the call and response of the chorus seems to be encouraging the boy to speak and raise a plea for help ‘O Lord open thou our lips, And our mouths shall show forth our praise’, ‘O God make speed to save us, O Lord make haste to help us’.)
 - where might this scene be taking place?
 - where might the chorus be positioned – centre stage, to the side, to the rear, in a number of different places, off stage (consider the reasons for your decisions)?
 - what dramatic role do you think the chorus takes in this extract?
 - is the chorus ever the main focus?
 - is it in the background?
 - does the role of the chorus change throughout the scene? If so when does this happen?

Development



- 5 Tell students to listen to **Extract 5**, concentrating particularly on the section ‘Old Joe has gone fishing’, and **Extract 11**, and consider the role of the chorus in each, as they did for Extract 1. What are the differences between the extracts?
- 6 Tell students to open **Storyboard 3: Chorus**. They will find four frames: each has the appropriate audio file and libretto. (Frames 2 and 3 share the audio file.)



- 7 Tell students to complete Frames 1, 3 and 4 using the characters (if they right click they will see who is in the chorus), props and special effects available. They should bring in as many points as they can, from the discussions earlier in the lesson, as well as researching the libretto, to justify their positioning of the chorus in each frame.

Plenary

- 8 Each group can present their storyboard to the class, for comments and comparisons. They should be able to justify the reasons for the decisions they have taken e.g. the chorus will be positioned together on stage in Frame 4 because the music and words tell us that they are acting as a united mob, whereas in Frame 3 it is just like being in a pub so the chorus members might be positioned in groups around the stage with some perhaps standing by themselves.

Extension/Homework



- 9 Making full use of the Kar2ouche assets students should complete Frame 2 of **Storyboard 3: Chorus** covering the early part of Extract 5 (before 'Old Joe has gone fishing') looking in particular at reinforcing the musical and dramatic impact of the chorus by how its members are positioned in the performing area.

These are examples of famous choruses. You might like to compare them with the choruses you have heard in *Peter Grimes*.

Carl Maria von Weber	Der Freischutz: Hunting chorus <i>Kleiber, Dresden, DG</i>
Giuseppe Verdi	Macbeth Act 1: Witches chorus <i>Abbado, La Scala, DG</i>
Giuseppe Verdi	Macbeth Finale of Act 2: <i>Abbado, La Scala, DG</i>
Richard Wagner	The Flying Dutchman: Sailors' chorus <i>Karajan, Vienna Opera, DG</i>
Modest Mussorgsky	Boris Godunov: Coronation scene <i>Gergiev, Kirov, Philips.</i>

Student Notes



Music 2: The Role of the Chorus in Peter Grimes

Objectives

This activity will help you understand the convention of the operatic chorus by looking at three different extracts from *Peter Grimes*. You will listen to the extracts and consider the ways in which the chorus is used musically and dramatically to perform its role.

Outcomes

You will complete a 4-frame storyboard, which allows you to present your ideas for staging each chorus based on your exploration. Be prepared to explain the reasons behind your placing of the characters.

Activities

Introduction

- 1 Think about what a chorus is and does. If you can't remember, the definition is in the Glossary.
- 2 Think about staging a chorus, and don't get muddled up with making a film. To help you with this, look at **Music Prompt Sheet 1: Staging**.
- 3 Now listen very carefully to Extract 7 from the opera *Peter Grimes*.
- 4 Identify the chorus and ask yourself:
 - is there any relationship between the words that the chorus sings and the exchange between Ellen and the boy?
 - where might this scene be taking place?
 - where might the chorus be positioned – centre stage, to the side, to the rear, in a number of different places, off stage? Why?
 - what dramatic role do you think the chorus takes in this extract?
 - is it ever the main focus?
 - is it in the background?
 - does the role of the chorus change throughout the scene? If so when does this happen?

(Check with the libretto to see if it gives you any further clues.)



click here to listen to Extract 7

Development

- 5 Now you will listen to two more chorus extracts and consider the same sort of things as above (except of course that they occur at different points in the story). Consider the differences between the extracts.



click here to listen to Extract 5



click here to listen to Extract 11

- 6 Now open **Storyboard 3: Chorus**.
- 7 Follow the instructions in the caption windows for Frames 1, 3 and 4 (Frame 2 may be suggested as homework by your teacher).
- 8 Bring in as many points as you can, from the discussions earlier in the lesson, as well as researching the libretto, to justify your positioning of the chorus in each frame.
- 9 Complete the frames, using the characters, props and special effects available.
- 10 You can refer to the **Synopsis of Peter Grimes** to help you grasp the story.



click here to open Storyboard 3: Chorus

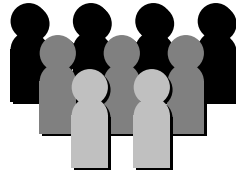
Sharing Your Ideas

Present your storyboard to the class explaining how and why you made your decisions. Comment on bits you liked, bits you didn't like, bits you didn't understand, and give your reasons why. Are there any questions you have about each others' work?

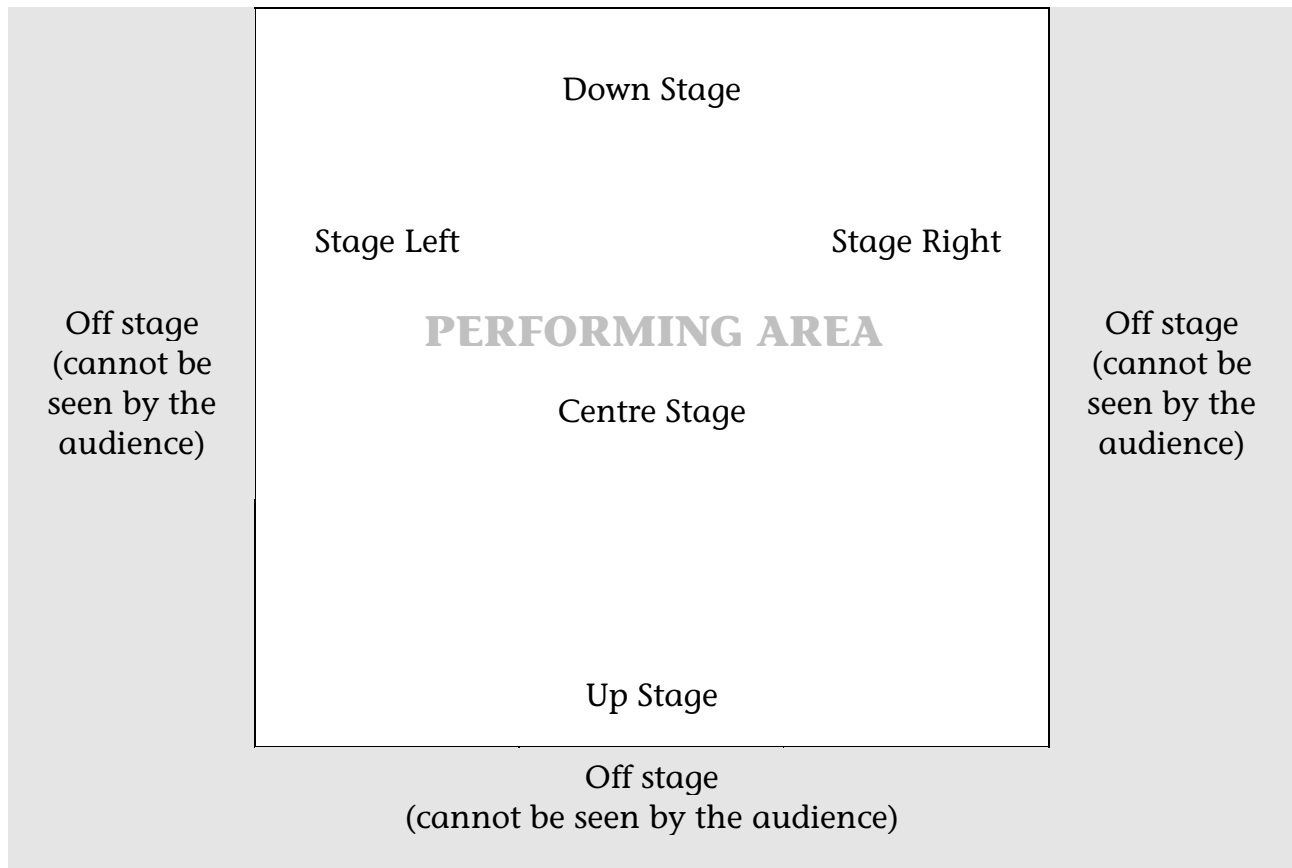
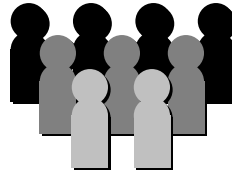
Music Prompt Sheet 1



Staging



Audience



Teacher Notes

Music 3: Aria, Recitative and Duet

Group Organisation Suitable for whole group listening and discussion, then divide the class in groups of 4-8 members (the aria groups may possibly need to be smaller than the recitative groups), for composition, performance and recording. Note that you will need to plan access to PCs.

Suggested Timing 3-4 lessons.

Overview of Task

This activity focuses upon the operatic conventions that concern the use of solo voice: aria and recitative. Exploration is made of the essential differences between these two forms, in particular the ‘information giving’ characteristics of the recitative, and the reflective more introspective nature of the aria. Brief reference is made to duet, towards the end, because of its stylistic similarities with aria. Students will listen to extracts from *Peter Grimes*, compose, perform and record their performances. Then they will put their recordings into a new storyboard.

(There is another style of singing which you will hear in the *Peter Grimes* extracts – arioso. Because this has elements of both aria and recitative we do not cover this within the activities.)

Objectives

All students will: understand the functions of and differences between recitative, aria and duet. They will all experiment with the different ways of using the voice and how this can be combined with instruments.

Most students will: participate in creating an original aria and recitative. They will record their compositions and think how these might influence the decisions that directors must make.

Some students will: produce advanced compositions demonstrating a real understanding of recitative and aria. They will use a range of instruments and recording techniques and complete their own mini production in Kar2ouche.

National Curriculum References

1 Performing skills	<ul style="list-style-type: none"> a) sing unison and part songs developing vocal techniques and musical expression b) perform with increasing control of instrument - specific techniques c) practise, rehearse and perform with awareness of different parts, the roles and contribution of the different members of the group, and the audience and venue
2 Composing skills	<ul style="list-style-type: none"> a) improvise, exploring and developing musical ideas when performing b) produce, develop and extend musical ideas, selecting and combining resources within musical structures and given genres, styles and traditions
3 Appraising skills	<ul style="list-style-type: none"> a) analyse, evaluate and compare pieces of music b) communicate ideas and feelings about music using expressive language and musical vocabulary to justify their own opinions c) adapt their own musical ideas and refine and improve their own and others' work
4 Listening, and applying knowledge and understanding	<ul style="list-style-type: none"> a) listen with discrimination and to internalise and recall sounds b) identify the expressive use of musical elements, devices, tonalities and structures c) identify the resources, conventions, processes and procedures, including use of ICT, staff notation and other relevant notations, used in selected musical genres, styles and traditions d) identify the contextual influences that affect the way music is created, performed and heard.
5 Breadth of study, through:	<ul style="list-style-type: none"> a) a range of musical activities that integrate performing, composing and appraising b) responding to a range of musical and non-musical starting points c) working on their own, in groups of different sizes and as a class d) using ICT to create, manipulate and refine sounds e) a range of live and recorded music from different times and cultures including music from the British Isles, the 'Western classical' tradition, folk, jazz and popular genres, and by well-known composers and performers.

Outcomes

Original arias and recitatives, performed live as well as recorded.

Storyboard presentations of complete mini productions of their creative work.

Resources

Instruments (including voices)

Recording equipment outside Kar2ouche

Music Prompt Sheet 2: Aria Libretto

Music Prompt Sheet 3: Recitative Libretto

PCs loaded with Kar2ouche *In2arts: Opera* Content Library:

- ***Peter Grimes* Summary** storyboard
- **Synopsis of *Peter Grimes***
- **Extracts 1, 3, 8 and 10** from *Peter Grimes*
- **Storyboard 4: Aria and Recitative** (for students to complete)
- **Audio files: soprano, contralto, tenor, bass.**

Activities

Introduction



Aria



- 1 If students are not yet familiar with the opera *Peter Grimes*, you can present the ***Peter Grimes* Summary** storyboard or refer them to the **Synopsis**.
- 2 You may need to go over the definitions of the vocal conventions in opera to start off this lesson. In Kar2ouche, students will have direct access to these definitions in the Glossary. They will also have direct access to the audio files: soprano, contralto, tenor and bass.
- 3 Play **Extract 1** and **Extract 10** (on a computer) from the Kar2ouche *In2arts: Opera* Content Library, and tell the class to listen carefully.
- 4 Now give students questions, such as the following, before playing the extracts again. This will help to direct their listening.
 - Can you identify differences and similarities between the two extracts?
 - What information are we given in each track?
 - What is the nature of this information?
 - In the vocal part, how does the music combine with the words and their meaning?
 - How is this accompanied?
 - Is there any connection between the way that the vocal line is shaped and the way that the words might be spoken?
 - Is there any correlation with the role of the character?
 - What are the differences between the solo voices?
 - What type of voice are they (high or low, male or female?)
 - What is the general shape of the musical phrases of which each extract is comprised and how might they relate to the characters?
- 5 Play the extracts several times if necessary. Students should make notes. These will be helpful in the next lesson when they make a storyboard.



- 6 Invite different members of the class to indicate with their hand the musical shape of the vocal line as each extract is played.
- 7 Invite students to invent wordless vocal lines with their hands (words are not needed) to which the class should respond by following the actions and vocalising the shapes (it is not essential that the pitches match, but it is important that the shape is followed closely).
- 8 Let the whole class listen to the aria in **Extract 10** once more.
- 9 Ask students to make notes on:
 - what sentiment they think Ellen is expressing
 - the meaning that lies behind the words in **Music Prompt Sheet 2: Aria Libretto**.
- 10 Discuss the meanings of the libretto with the students.
- 11 Tell students to think about how the syllables are set: the music dwells on certain syllables. Which ones? How many notes are sung on each, e.g. em-BROI-dery?
- 12 Identify the musical motifs that are repeated. How many main motifs are there? How many times are they repeated in the course of the aria? How do they compare with each other? Do they fall into a basic overall structure?

Recitative



- 13 In pairs encourage students to experiment with 'trading' sung greetings ('Good morning', 'Hello', 'How are you?', 'I'm fine', 'Are you going out today?' 'Yes, I shall go and ...' etc). Tell them to experiment with dynamics, stretching words, adding more notes to a syllable, different pitches etc. Have each pair prepare a short 'conversation' piece ('recitative' and 'recite' have the same origins).
- 14 Pairs present some of their examples to the class.
- 15 Now consolidate pairs into small groups and tell them to experiment with different ways of speaking the section of libretto in **Music Prompt Sheet 3: Recitative Libretto**.
- 16 Tell students to:
 - break it into short sections and notice the different ways in which each segment can be spoken
 - use a hand to indicate the natural rise and fall of the voice
 - decide on a shape that can be repeated
 - exaggerate the hand movement, reflecting it in the voice, until a sung vocal line starts to emerge.
- 17 When students are satisfied with each segment, they can join them together and record them into an audio file.

Development



Aria

- 18 Check students have their notes from the previous lessons.
- 19 Students open **Storyboard 4: Aria and Recitative**.
- 20 Ask them to stage Ellen's aria using the characters, backgrounds and props as if they were a director.
- 21 Using any combination of the Kar2ouche assets (text bubbles, thought bubbles, images, recorded voice, etc) ask them to create a commentary that works alongside their 'production' and shows that they understand the meaning behind the words and music. Encourage them to find ways to highlight any musical or structural points that occur.

Recitative

- 22 Tell students that for the next lesson they are to develop the Recitative section of the storyboard by loading their audio files from the previous lesson (see step 17 in these instructions) into the first frame of this section of the storyboard.
- 23 For reference, they should insert the audio file into one track in Kar2ouche, and create an accompaniment that will underpin the vocal line, and that can be performed alongside the audio file. This should be economical and in the same spirit as the original (e.g. in this section of *Peter Grimes*, sometimes the orchestral accompaniment reflects the 'chatter' of the public witnessing the examination).
- 24 When an accompaniment has been created, make sure that the recitative can be performed with all its parts and re-record it (recordings can be made with external equipment and saved as MP3 files and imported into Kar2ouche).
- 25 Using the characters, props and backgrounds make a presentation of the newly created recitative.

Plenary

- 26 Students present their storyboards, then consider the difference between aria and duet by listening to **Extract 3** and **Extract 8** (both duets). Encourage them to discuss how the characters relate to each other in these extracts. Are they in empathy or conflict? How is this shown in the music?

Extension/Homework

- 27 Peter's apprentice remains silent throughout the opera. Tell students to look at the part of the ***Peter Grimes Summary*** storyboard where Ellen sings to the boy. Although she is obviously talking to him he does not reply. If he did speak, what might he say? Compose either an aria or a recitative for him that expresses his feelings or thoughts. Record your composition, import it into Kar2ouche and use it as a basis for directing your own scene as a Kar2ouche storyboard.

28 Create a storyboard presenting the recitative in **Extract 1**, in a similar way to how **Extract 10** was tackled.

29 Review the activities linked to **Extract 1** and **Extract 10** and identify the differences that were found in staging and preparing the commentary to each extract. e.g. Was it easier to stage the recitative than the aria? Why?

To reinforce and support students' understanding, you might want them to listen to other solos and duets. The following are recommendations for further listening:

Aria	Henry Purcell	Dido and Aeneas: When I am laid in earth <i>Lewis, ECO, Decca</i>
	W.A. Mozart	Don Giovanni: Madamina, il catalogo e questo <i>Davis, Covent Garden, Philips</i>
	W.A. Mozart	Così fan tutte: Come scoglio <i>Solti, LPO, Decca</i>
	Gioacchino Rossini	The Barber of Seville: Largo al factotum <i>Varviso, Naples, Decca</i>
	Vincenzo Bellini	Norma: Casta diva <i>Bonynghe, LSO, Decca</i>
	Giacomo Puccini	Tosca: Vissi d'arte <i>Davis, Covent Garden, Philips</i>
	Giacomo Puccini	Tosca: E lucevan le stelle <i>Davis, Covent Garden, Philips</i>
Recitative	W.A. Mozart	Don Giovanni: <i>Davis, Covent Garden, Philips</i>
	W.A. Mozart	The Marriage of Figaro: <i>Kleiber, Vienna Opera, Decca</i>
	Gioacchino Rossini	The Barber of Seville: <i>Varviso, Naples, Decca</i>
Recitative accompagnato	W.A. Mozart	Don Giovanni Act 2: In quali eccessi <i>Davis, Covent Garden, Philips</i>
Duet	Giuseppe Verdi	La traviata Act 1: Amor, amor è palpito <i>Solti, Covent Garden, Decca</i>
	Giuseppe Verdi	Otello Act 2: Sì, per ciel marmoreo giuro! <i>Chung, Bastille, DG</i>
	W.A. Mozart	The Marriage of Figaro Act 3: Che soave zeffiretto <i>Kleiber, Vienna Opera, Decca</i>
	W.A. Mozart	Don Giovanni: La ci darem <i>Davis, Covent Garden, Philips</i>

Student Notes



Music 3: Aria, Recitative and Duet

Objectives

This activity will help you understand the operatic conventions that concern the use of the solo voice. In particular you will explore aria and recitative. You will consider the essential differences between these two forms, and briefly be introduced to another convention, the duet, as it is similar to an aria. You will listen to extracts from the opera *Peter Grimes*, then compose, perform and record your creations. At this point you can put it all together into a storyboard.

Outcomes

Original arias and recitatives, performed live as well as recorded.

Storyboard presentations of complete productions of your own creative work.

Activities

Introduction

- 1 If you are not familiar with the opera *Peter Grimes*, you can listen to and watch the **Peter Grimes Summary** storyboard now.

click
here



click here to see the *Peter Grimes* Summary

- 2 Now click here if you need to remind yourself what the terms soprano, contralto, tenor and bass mean and sound like.

click
here



click here to listen to the soprano audio file

click
here



click here to listen to the contralto audio file

click
here



click here to listen to the tenor audio file

click
here



click here to listen to the bass audio file

- 3 If you need to remind yourself about the vocal conventions in opera, you can find the definitions in the Glossary.
- 4 Your teacher will guide you through the listening and composition parts of this activity.
- 5 You will need to refer to **Extract 1, Extract 10, Music Prompt Sheet 2: Aria Libretto and Music Prompt Sheet 3: Recitative Libretto.**

click
here



click here to listen to Extract 1

click
here



click here to listen to Extract 10

Development

- 6 Have your notes available from the previous lesson.
- 7 Open incomplete **Storyboard 4: Aria and Recitative**
- 8 Using the characters, backgrounds and props as if you were an opera director, stage Ellen's aria.
- 9 Using any combination of the Kar2ouche assets (text bubbles, thought bubbles, images, recorded voice etc) create a commentary that works alongside your production and shows that you understand the meaning behind the words and music.
- 10 Complete the second half of the storyboard to illustrate your own recitative. Explain your choices in text boxes, and add details using props and special effects.



click here to open Storyboard 4: Aria and Recitative

Sharing Your Ideas

- 11 Present your storyboards to the class.
- 12 Listen to **Extract 3** and **Extract 8**. These are both duets. Consider the differences and similarities between an aria and a duet. Listen again to the duets. Can you detect any differences or similarities in how the characters' feelings are being expressed in the combination of words and music?



click here to listen to Extract 3



click here to listen to Extract 8

Music Prompt Sheet 2



Aria Libretto

'Embroidery in childhood was
A luxury of idleness.
A coil of silken thread giving
Dreams of a silk and satin life.
Now my 'broidery affords
The clue whose meaning we avoid.
My hand remembered its old skill -
These stitches tell a curious tale.
I remember I was brooding
On the fantasies of children
And dreamt that only by wishing I
Could bring some silk into their lives.
Now my 'broidery affords the clue,
Now my 'broidery affords,
Now my 'broidery affords
The clue whose meaning we avoid.'

Music Prompt Sheet 3



Recitative Libretto

PETER: "I swear by Almighty God."

SWALLOW: "That the evidence I shall give."

PETER: "That the evidence I shall give."

SWALLOW: "Shall be the truth."

PETER : "Shall be the truth."

SWALLOW : "The whole truth and nothing but the truth."

PETER : "The whole truth and nothing but the truth."

SWALLOW: Tell the court the story in your own words.

(PETER is silent.)

You sailed your boat round the coast with the intention of putting in to London. Why did you do this?

PETER: We'd caught a huge catch, too big to sell here.

SWALLOW: And the boy died on the way?

PETER: The wind turned against us, blew us off our course. We ran out of drinking water.

SWALLOW: How long were you at sea?

PETER: Three days.

SWALLOW: What happened next?

PETER: He died lying there among the fish.

SWALLOW: What did you do?

PETER: Threw them all overboard, set sail for home.

SWALLOW: You mean you threw the fish overboard?...When you landed did you call for help?

PETER: I called Ned Keene.

SWALLOW: The apothecary here?

(indicates Ned)

Was there anybody else called?

PETER: Somebody brought the parson.

SWALLOW: You mean the rector, Mr Horace Adams?

(The RECTOR steps forward. SWALLOW waves him back.)

All right, Mr Adams.

(He turns back to PETER.)

Was there a certain amount of excitement?

PETER: Bob Boles started shouting.

SWALLOW: There was a scene in the village street from which you were rescued by our landlady?

PETER: Yes. By Auntie.

SWALLOW: We don't call her that here.....

Teacher Notes

Music 4: The Jigsaw

Please Note: you may encounter timing problems with this activity if you attempt to run it over a slow running network or from a CD-ROM drive.

Group Organisation Small groups.

Suggested Timing 1-2 lessons.

Overview of Task

This activity acts like a jigsaw in that the students are presented with a series of ‘aural fragments’ from which they must reconstruct an ensemble ‘picture’. Because the vocal ensemble upon which this activity is based is quite complicated - there are 11 separate vocal parts - the reconstruction has been split into three sections (Jigsaw 1, 2 and 3). These relate to the way that the music is structured:

Jigsaw 1: relates to the characters who speak against Ellen and Peter; Mrs Sedley, Boles, the two Nieces and Keene. Their music is spiky, and the score tells us it is to be sung ‘marcato’ – marked. This will be referred to as the ‘Spiky Busybody’ music (for obvious reasons).

Jigsaw 2: relates to the characters who express sympathy for Ellen’s attempts to help Peter and the Boy; Rector, Swallow, Auntie and Hobson. Their music is more lyrical and based upon Ellen’s melody. In contrast to the ‘Spiky Busybodies’ the score tells us that it is to be sung ‘semplice ma marcato’ – simple but marked. This music will be referred to as the ‘Supporters’

Jigsaw 3: brings all of the elements together; Ellen, Balstrode, the Spiky Busybodies and the Supporters. A particular feature of Britten’s inventiveness as a composer is in the way that Balstrode sings words that are supportive of Ellen and Peter, however his music is that of the ‘Spiky Busybodies’. Ellen’s part unites the whole ensemble.

As you open each jigsaw storyboard you will see that there are 37 frames (these reflect the bar structure of the ensemble) with some audio and image files already added to help with starting the reconstruction. These are:

Jigsaw 1

Audio files: Ellen, Spiky Busybodies, Mrs Sedley 1, Mrs Sedley 2.

Images: Ellen and Mrs Sedley (these correspond to each vocal entry).

Ellen (guide track) and the Spiky Busybodies (jigsaw picture) will be removed during the course of reconstruction.

Jigsaw 2

Audio files: Ellen, Supporters.

Images: none.

Ellen (guide track) and the Spiky Busybodies (jigsaw picture) will be removed during the course of reconstruction.

Jigsaw 3

Audio files: Ensemble.

Images: Ellen. This time the Ensemble will act as the ‘jigsaw picture’ and will be removed during the course of the reconstruction. There is no guide track.

At the completion of each section the students will be able to check their results (Printouts of Jigsaw 1, 2 and 3 respectively) with your **Music Prompt Sheets 4, 5 and 6**.

Because the voices do not enter always at the opening of each frame, for an added refinement, as each character is added you might consider encouraging the student to position it in relation to the place you hear it starting within that frame e.g. in Frame 13 Mrs Sedley does not start to sing until just before the frame closes, therefore she is positioned to the right.

Objectives

All students will: be able to understand the principles of a vocal ensemble and complete some of the stages of the jigsaw.

Most students will: understand the principles and be able to complete the stages with only occasional reference to the teacher’s prompt sheets.

Some students will: be able to complete all of the stages by using the audio files alone.

National Curriculum References

2 Composing skills	b) Produce, develop and extend musical ideas, selecting and combining resources within musical structures and given genres, styles and traditions
3 Appraising skills	a) analyse, evaluate and compare pieces of music
4 Listening, and applying knowledge and understanding	a) listen with discrimination and to internalise and recall sounds b) identify the expressive use of musical elements, devices, tonalities and structures d) identify the contextual influences that affect the way music is created, performed and heard
5 Breadth of study, through:	c) working on their own, in groups of different sizes and as a class d) using ICT to create, manipulate and refine sounds.

Outcomes

Storyboards which recreate the ensemble from *Peter Grimes* from its vocal elements, and show a graphic realisation of the score.

Resources

PCs loaded with Kar2ouche *In2arts: Opera* Content Library:

- **Storyboard 5** (The Jigsaw Series, comprising **Jigsaw 1**, **Jigsaw 2** and **Jigsaw 3**) for students to complete
- **Extract 9** (vocal ensemble)
- **Libretto of Extract 9** (vocal ensemble)

Music Prompt Sheet 4: Jigsaw 1 Printout

Music Prompt Sheet 5: Jigsaw 2 Printout

Music Prompt Sheet 6: Jigsaw 3 Printout

Activity

Introduction

- 1 You are recommended to do the jigsaw activity yourself before setting it for the class.
- 2 Check that students are familiar with what a vocal ensemble is; a full definition is in the Glossary.
- 3 Tell students that they are going to put a jigsaw together in the storyboards in this activity.
- 4 Explain that each jigsaw storyboard is composed of 37 frames. These represent the bars of music. As students work with the storyboards, it will help them if they keep a steady count of 4 beats per frame in their heads in order to follow the music.

Development



- 5 Students open **Jigsaw 1** and follow the instructions.
- 6 Students print out their storyboard and compare it with **Music Prompt Sheet 4: Jigsaw 1 Printout**.
- 7 Check that students have added the correct image files to the appropriate frames.
- 8 Tell students to open **Jigsaw 2** and use the same step-by-step procedures as in Jigsaw 1.
- 9 The audio files must be used in the order presented in the text/audio palette.
- 10 Students print out Jigsaw 2 and compare it with **Music Prompt Sheet 5: Jigsaw 2 Printout**.



- 11 Check that students have added the correct image files to the appropriate frames.
- 12 Students repeat the procedure to complete **Jigsaw 3**, using their printouts from Jigsaws 1 and 2 to help.
- 13 To see if their jigsaw is complete, students must now compare the printout of their storyboard with **Music Prompt Sheet 6: Jigsaw 3 Printout**. If the printouts resemble your prompt sheet the jigsaw should be finished, but you should also check this with the **Ensemble** audio file.

Plenary



- 14 With students listen to **Extract 9**. This shows the whole vocal ensemble complete with orchestral accompaniment. Ask them to compare this with what they have produced and discuss how the orchestra is used to support the vocal ensemble.

Extension/Homework

Listen to the following music. Either ‘Questo e un nodo avviluppato’ Act 2 *Cenerentola* - Gioacchino Rossini or ‘Un di, se ben rammentomi’ Act 3 *Rigoletto* - Giuseppe Verdi, and using the knowledge that has been gained about how an ensemble is constructed ask the students to identify the different feelings that may be being expressed, and if there is any contrast or similarity between the musical lines.

Student Notes



Music 4: The Jigsaw

Objectives

A vocal ensemble is very much like a musical jigsaw. This activity has three pre-made storyboards and by following through each in turn you will reconstruct the ensemble from *Peter Grimes*. You will be able to use the printout from your final storyboard to follow through Extract 9.

Outcomes

A vocal ensemble in a storyboard.

Activity

Introduction

Before you start work on each jigsaw you must save it with a new file name in a directory allocated by your teacher.

All the instructions for this activity are held in the text/audio palette in the text/audio screen. For each step it is essential to return to this instruction point.



Click here to open Jigsaw 1



Click here to open Jigsaw 2



Click here to open Jigsaw 3

Development

Don't forget that your instructions are in the text/audio screen!

Instructions for Jigsaw 1

Have you remembered to save this file with a new name?

- 1 You are going to start by going to the presentation screen and listening to some music. At the same time watch the composition window. Notice how the voices of Ellen and Mrs Sedley appear in the same frames as you see their images.

You will also hear some other voices but no corresponding images appear. After listening through all of the music return to this text/audio palette for your next instructions.

- 2 Now, go to the presentation screen and click play (remember to return to the text/audio palette after listening).

- 3 Open the audio controls, above. You will see four audio file bars. If you hover your cursor over the top two files in turn they say 'Ellen' and 'Spiky Busybodies'. Ellen is an initial guide track which will be removed later. The 'Spiky Busybodies' is like the picture you see on the top of a jigsaw box, which helps you compile the picture. The other two files say 'Mrs Sedley 1' and 'Mrs Sedley 2'. These are like the pieces in a jigsaw.
- 4 Click on 'Spiky Busybodies' and turn it off by clicking the mute button in the audio controls (this is an important feature to remember throughout the activity).
- 5 In turn, click on 'Mrs Sedley 1' and 'Mrs Sedley 2' and turn them on with the mute button, then click on Frame 1.

This time you are going to listen to the voices of Ellen and Mrs Sedley and no additional voices. Notice how each vocal entry matches with their images (see how in Frame 13 Mrs Sedley appears on the right side of the screen. This is because she doesn't start singing until the very end of this frame).

- 6 Go to the presentation screen and click play. After listening, return to these instructions.

You are now going to add another piece to your jigsaw.

- 7 Click on Frame 17 then drag the audio icon Boles 1 into this frame.

You can hear how this sounds by clicking on the icon before you drag it.

- 8 Listen to how the voice of Boles has been added to the vocal lines of Ellen and Mrs Sedley, by stepping back to Frame 13 in the presentation screen and clicking play, then return here for your next instruction.
- 9 In the composition screen add the image of Boles to the left side of Frames 17 and 18 in the composition window, and see the result by playing from Frame 13 in the presentation screen.

You should know where to go for your next instruction.

- 10 Mute all of your audio file pieces (Sedley 1, Sedley 2 and Boles 1). Turn on the Spiky Busybodies (your jigsaw picture). Now check your image files against the music in the presentation window. After this, return to the instructions.

You now have almost all of the information you need to complete and check the rest of the jigsaws, but before we go any further you have to understand how to use your 'jigsaw picture' to insert another piece of your jigsaw.

- 11 In the text/audio screen, click on the Boles 2 icon and listen to this 'piece' of your jigsaw. When you think that you can remember it ...
- 12 go to the presentation window and listen through the 'Spiky Busybodies' on their own (remember to use the mute button on Ellen!). Listen for the frame in which Boles 2 appears. It might help you to keep a steady count of 4 for each frame as you listen through the music.

Just on this occasion, if you look at the end of this activity you will find the answer.

- 13 Add Boles 2 audio files to your storyboard in the same way that you added Boles 1, then match and position the image files to correspond to the vocal line of Boles. Check these against the 'Spiky Busybodies'.
- 14 Remove Ellen's audio file and see if you can add Nieces 1, 2 and 3 in the same way that you added Boles 2.
- 15 Finally add Keene 1, 2, and 3.

Because you will have to remove the Spiky Busybodies to do this, make sure that you locate the position of all three 'pieces' before it is deleted.

- 16 Print your storyboard and check it matches the music by reloading **Jigsaw 1** and clicking play in the presentation screen.
- 17 After making any adjustments print out your storyboard again and compare it with **Music Prompt Sheet 4: Jigsaw 1 Printout** which your teacher will have.
- 18 Now try to follow the same procedure for **Jigsaw 2**.

(Answer: Boles 2 appears in Frame 30)

Instructions for Jigsaw 2

Have you remembered to save your file with a new name?

This is the next section of the jigsaw. It contains the audio files Ellen (your guide track) and the Supporters (the jigsaw picture).

- 1 Complete this part of the jigsaw using the same step by step procedure as in **Jigsaw 1**. and add the audio files in the order in which they are presented.
- 2 Start by adding the images for Ellen in the appropriate frames without using the printout from the last section (and don't forget to use the mute function as before).
- 3 If you get stuck, go back to the instructions for **Jigsaw 1** to remind yourself of the procedure.
- 4 Print your storyboard and check if it matches the music by reloading **Jigsaw 2** and clicking play in the presentation screen.
- 5 When you have finished, print out your storyboard and compare it with **Music Prompt Sheet 5: Jigsaw 2 Printout** which your teacher will have.
- 6 Now try to follow the procedure for the last time, in **Jigsaw 3**.

Instructions for Jigsaw 3

Have you remembered to save your file with a new name?

This is the last section of the jigsaw. It is slightly different from the other sections. This time, your 'jigsaw picture' is the whole of the Ensemble (Ellen, the Spiky Busybodies, the Supporters and Balstrode all combined into one file).

In order to give you a start you will see that Ellen's image has been added to the storyboard.

- 1 Listen carefully through each of the Balstrode audio files and compare them with the 'jigsaw picture'.
- 2 When you think you have located each entry, insert Balstrode into the storyboard in the same way that you added the characters and their audio files in the previous sections.
- 3 Add the 'Spiky Busybodies' and the 'Supporters'.
- 4 Remove the Ensemble audio file and add Ellen in its place in Frame 1.
- 5 Print your storyboard and check if it matches the music by reloading **Jigsaw 3** and clicking play in the presentation screen.
- 6 Print out your storyboard and compare it with **Music Prompt Sheet 6: Jigsaw 3 Printout** which your teacher will have.

If the printouts are the same, you have put the jigsaw together correctly.

Sharing Your Ideas

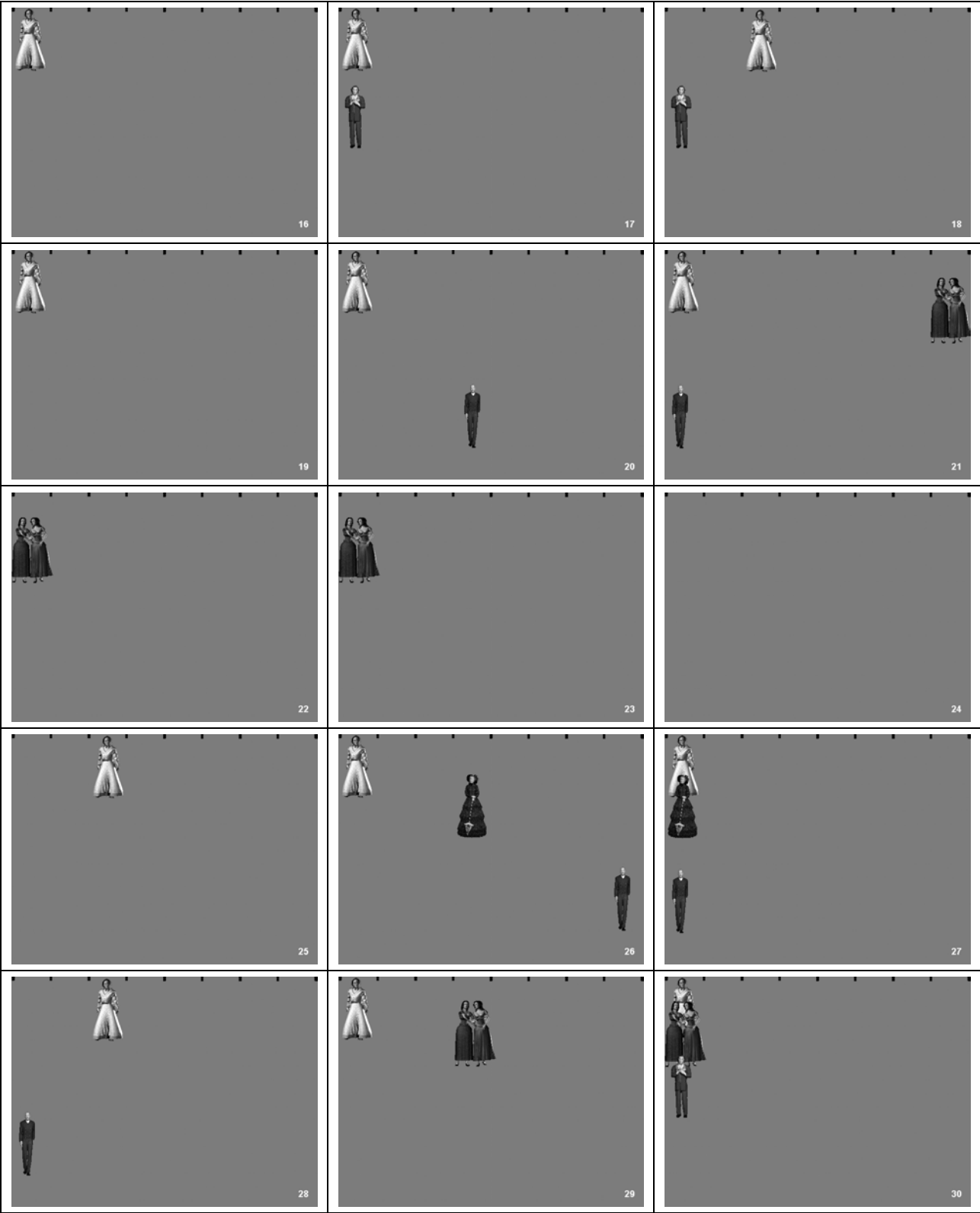
Listen to **Extract 9**. This shows the whole vocal ensemble complete with orchestral accompaniment. Compare this with what you have produced and discuss how the orchestra is used to support the vocal ensemble.

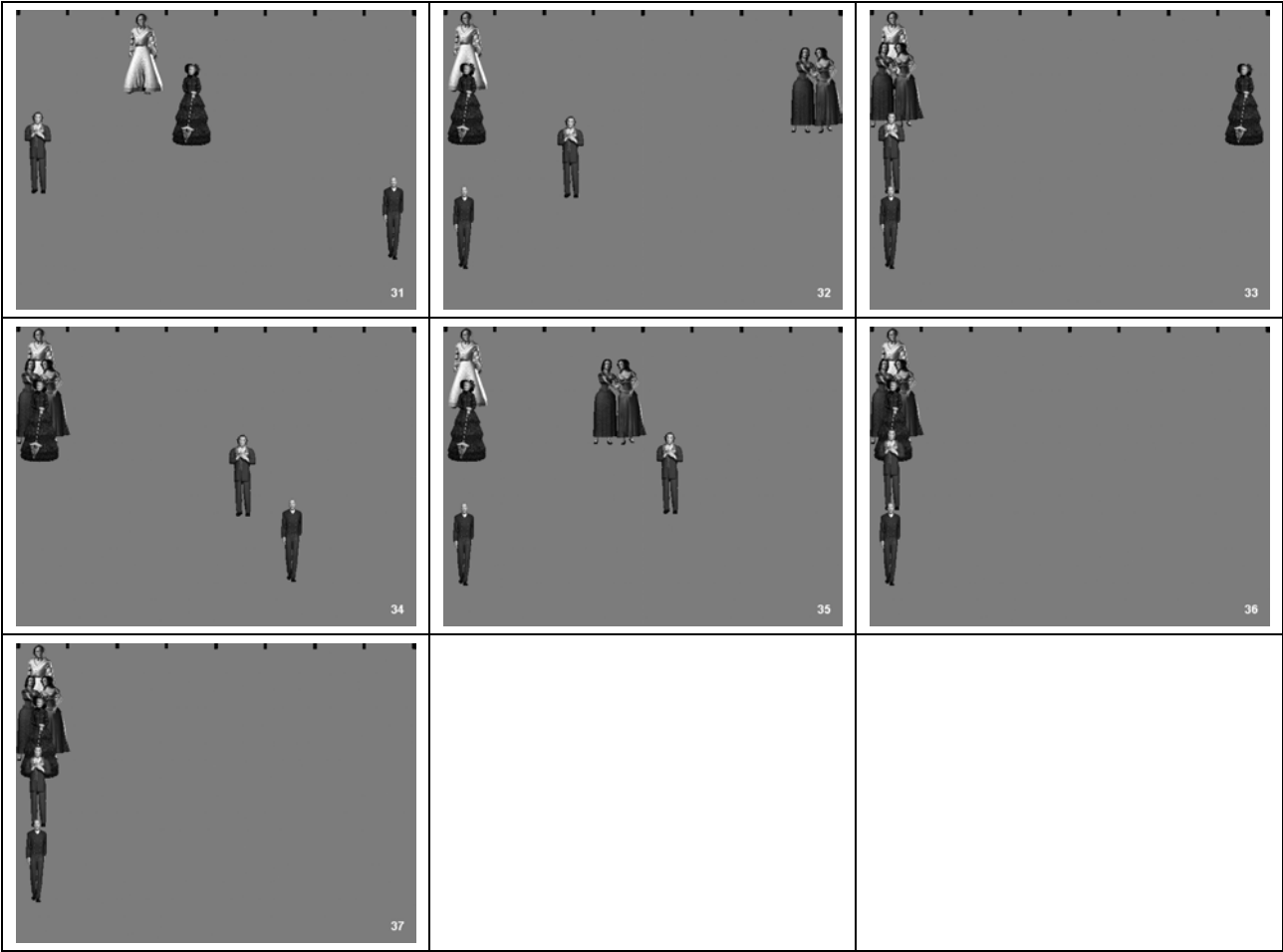
Music Prompt Sheet 4



Jigsaw 1 Printout

 1	 2	 3
 4	 5	 6
 7	 8	 9
 10	 11	 12
 13	 14	 15



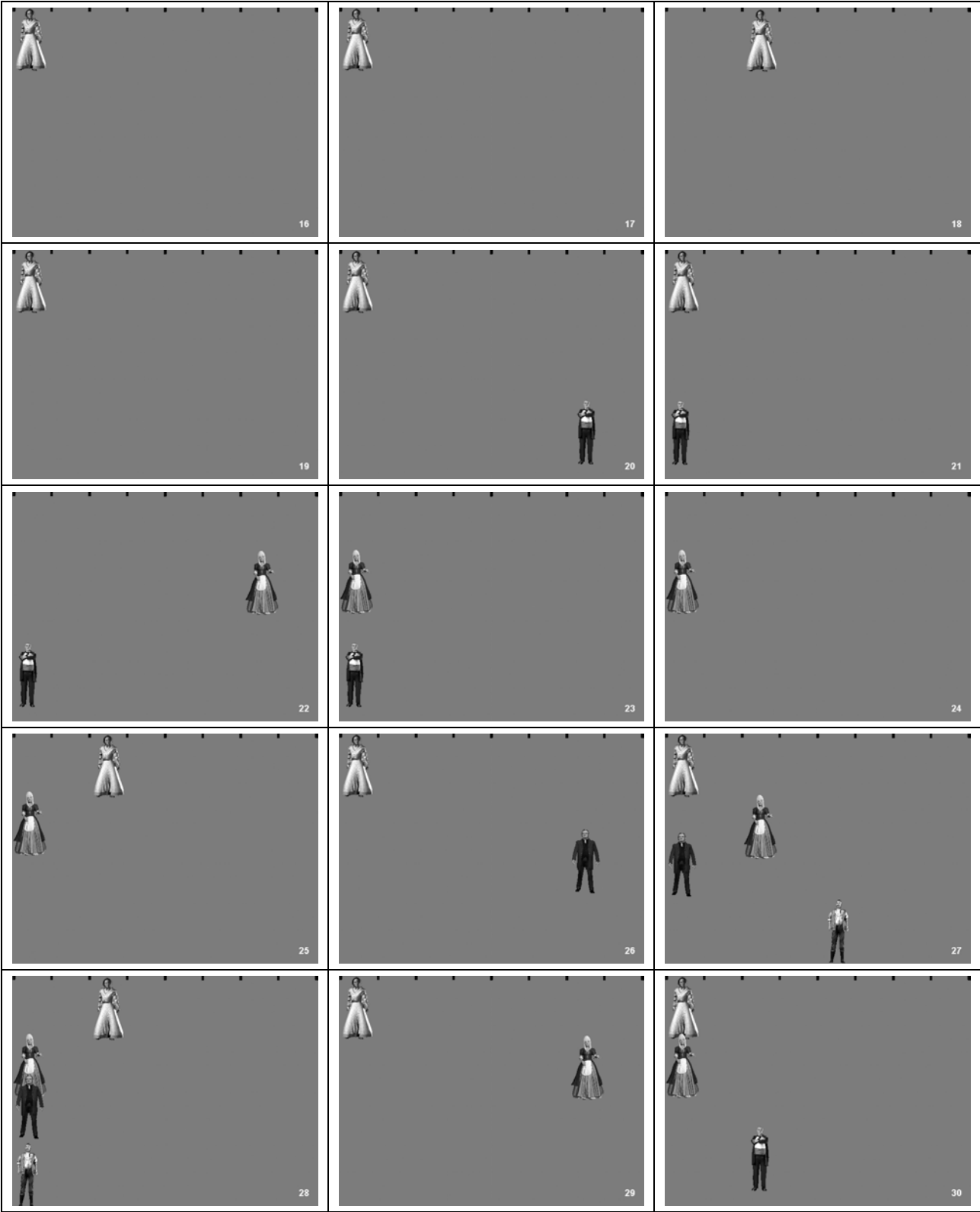


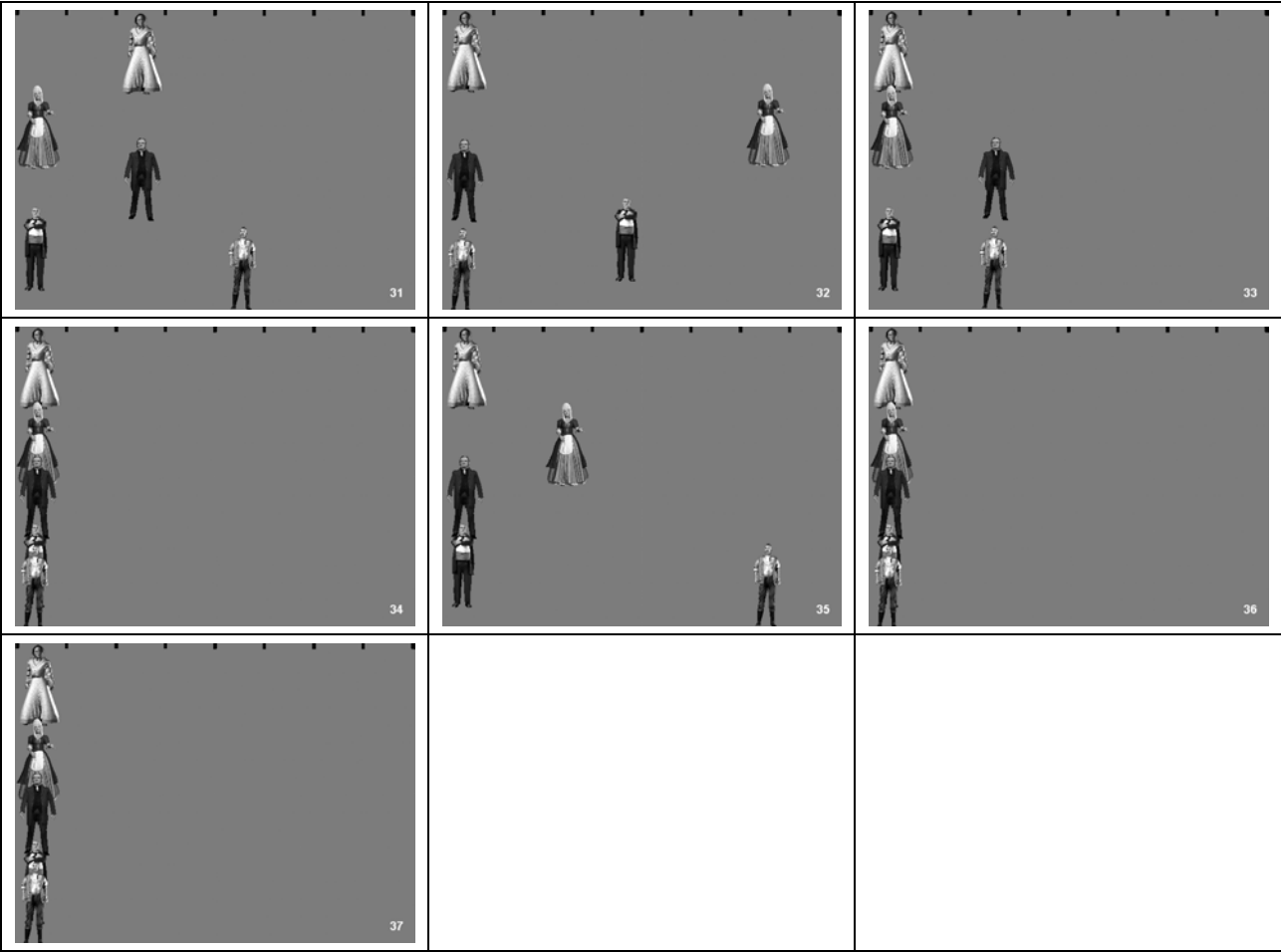
Music Prompt Sheet 5



Jigsaw 2 Printout

 1	 2	 3
 4	 5	 6
 7	 8	 9
 10	 11	 12
 13	 14	 15

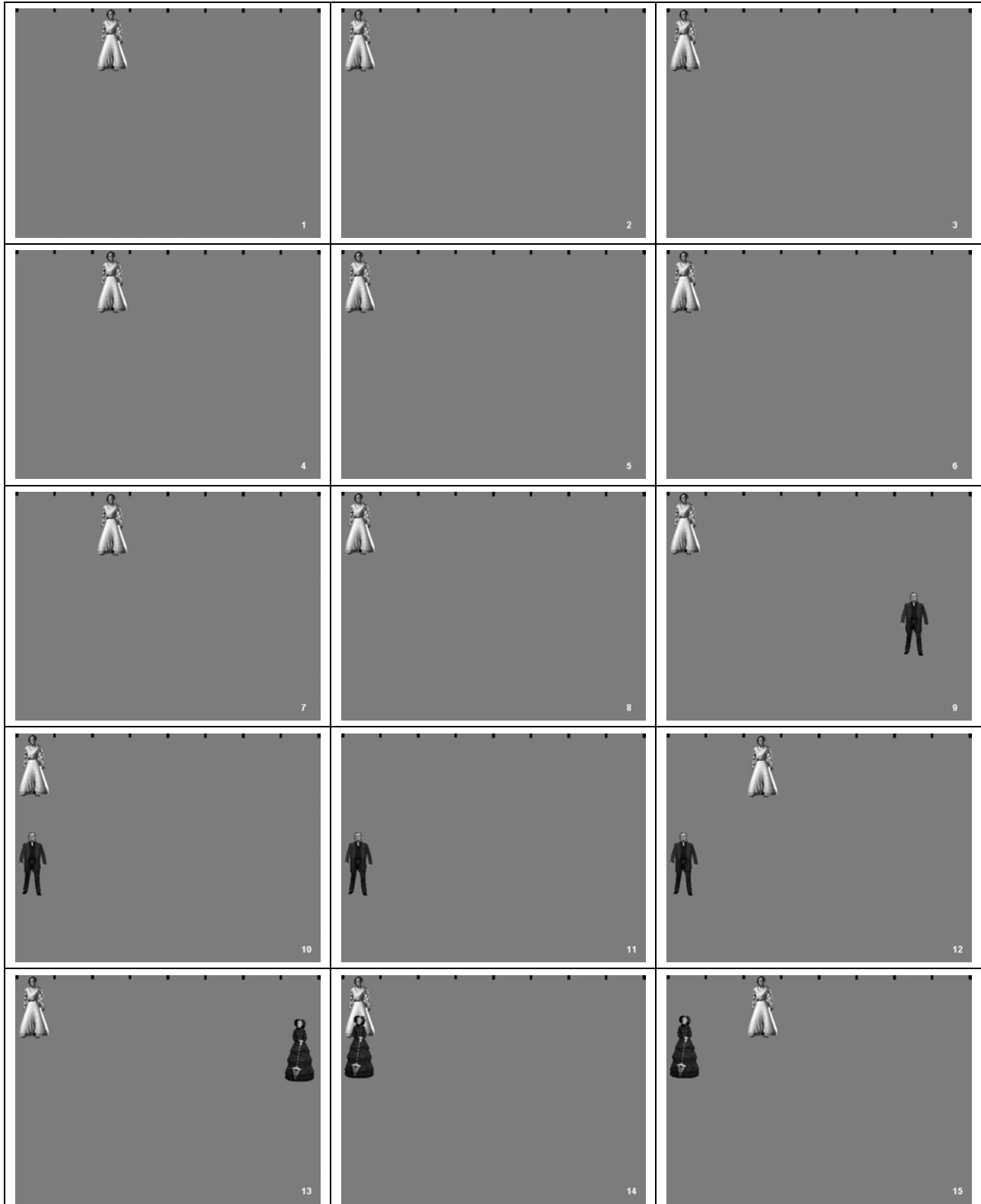


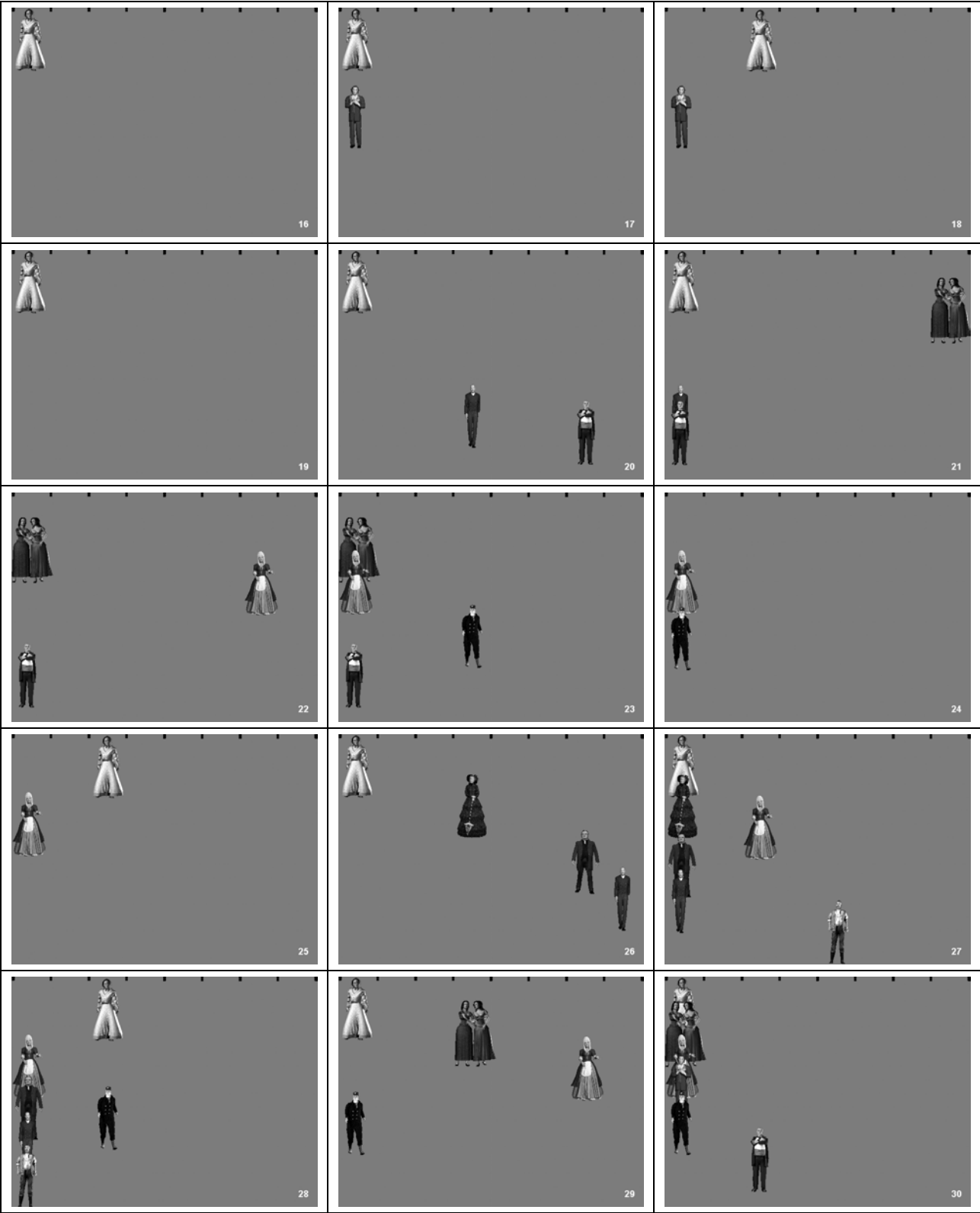


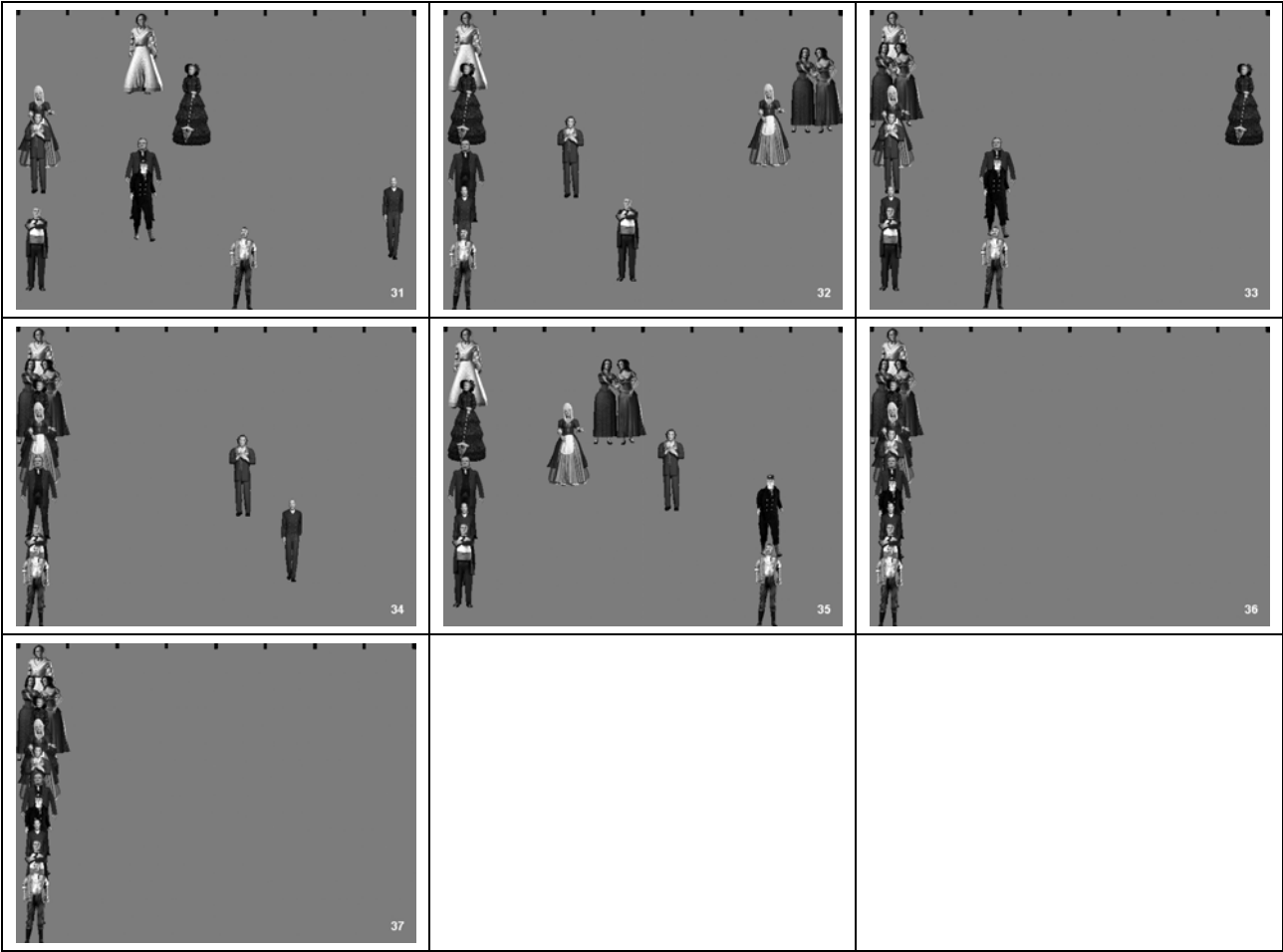
Music Prompt Sheet 6



Jigsaw 3 Printout







Teacher Notes

Music 5: Overtures and Interludes

Group Organisation Small groups of 5-7 students.

Suggested Timing 3-4 lessons, extendable.

Overview of Task

In the opera *Peter Grimes*, Britten uses music to paint vivid and specific images of The Borough reflecting even the time of day and the weather. The depiction of the sea is also of major importance and can be shown as adversary or friend. This activity will focus upon two of the principal functions of an instrumental section within an opera. These are:

- setting the scene
- introducing musical material that will be used later and possibly developed.

In addition, this interlude explores the use of the Lydian Mode.

Students will compose an instrumental piece based on Interlude 3, also known as ‘Sunday Morning’, from *Peter Grimes*. This is Extract 6. It sets the scene for the beginning of Act 2. The examples and audio files shown in the Resources are intended for teacher reference. You may however choose to play them to the students, if so it may be better to do so after they have completed their compositions. Whilst the score extracts have been shown at pitch, the other musical examples have been transposed in order to lie within the range of basic classroom instruments.

Objectives

All students will: discuss how music can be used to ‘paint’ a scene; discuss how it can prepare an audience for the impending dramatic action; create a musical picture and participate in performing their own composition.

Most students will: make associations between physical events and their musical representation; create musical ideas for inclusion in the composition; make associations with the structure and content of Britten’s music; discuss ways in which the composition might be structured and discuss ways in which they might notate their composition.

Some students will: be able to find ways of combining musical motifs, extending them into more sophisticated compositions.

National Curriculum References

1 Performing skills	b) perform with increasing control of instrument-specific techniques c) practise, rehearse and perform with awareness of different parts, the roles and contribution of the different members of the group, and the audience and venue.
2 Composing skills	a) improvise, exploring and developing musical ideas when performing b) produce, develop and extend musical ideas, selecting and combining resources within musical structures and given genres, styles and traditions.
3 Appraising skills	a) analyse, evaluate and compare pieces of music b) communicate ideas and feelings about music using expressive language and musical vocabulary to justify their own opinions c) adapt their own musical ideas and refine and improve their own and others' work.
4 Listening, and applying knowledge and understanding	a) listen with discrimination and to internalise and recall sounds b) identify the expressive use of musical elements, devices, tonalities and structures c) identify the resources, conventions, processes and procedures, including use of ICT, staff notation and other relevant notations, used in selected musical genres, styles and traditions

Outcomes

Compositions, performances and recordings, which can be developed into a storyboard in Kar2ouche.

Resources

Recording equipment in a music room

Instruments

Music examples: Scale 1, Scale 2, Flute 1, Flute 2, Violin, Gusts of Wind, Peal of Bells, Viola

PCs loaded with Kar2ouche *In2arts: Opera* Content Library

- **Extract 6** (Sunday Morning Interlude)
- **Audio files:** Scale 1, Scale 2, Flute 1, Flute 2, Violin, Gusts of Wind, Peal of Bells, Viola

Activities

Introduction (in a music room)

- 1 In groups of 5-7 ask students to identify ten specific characteristics that they would associate with a distinct location e.g. a gloomy cave might result in: dripping water, darkness, stalactites, flying bats.
- 2 Have them work in their separate groups on a location of their choice and using instruments and voices they should find a way of representing each of the characteristics they identify in sound. (In the case of specific 'sound effects' being presented, encourage students to find another facet of the character that they could describe, e.g. seagulls 'cry' but they also swoop and ride the wind.)
- 3 Ask them to select what, in their opinion, would be the least number of sounds they could use to realise their selected place and present their results in turn to the rest of the class who will try to identify the location.
- 4 Discuss with the students the things they might see or hear in a small fishing village on the East coast (circa 1830) and what in particular might convey the impression of a bright Sunday morning in the village. Make a list of their suggestions and, dividing into the same groups as before, ask each group to choose three elements (they need not necessarily be different for each group) and create a way of expressing each musically.

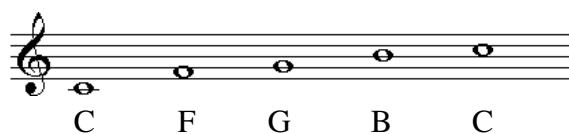
Development



First section of the composition

- 5 Tell students to, over a low sustained F, take the following notes (Scale 1) and create an extended jagged and rhythmically uneven passage, which would fit over a constant pulse.

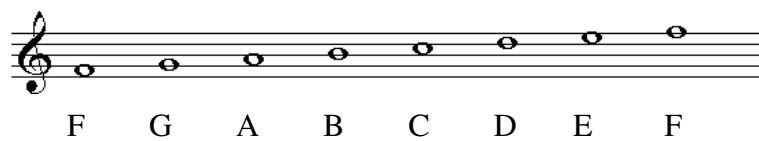
Scale 1



(See the Flute 1 example / **Flute 1 audio**, teachers reference only)

- 6 Ask each group to discuss first what are the distinctive properties of the sound of:
 - a slow and sonorous peal of bells
 - gusts of wind.
- 7 Using only the notes from the Lydian Mode (Scale 2) have each group recreate the results of their discussions musically. (Throughout the Interlude Britten uses both D and A Lydian Modes.)



Scale 2

(See the Peal of Bells example/ **Peal of Bells audio** and the Gusts of Wind example/ **Gusts of Wind audio**. Teacher reference only.)

- 8 Find a way to combine the jagged passage with the peal of bells and gusts of wind.

Second section of the composition

- 9 Using the same Lydian Mode, create a gently rising instrumental melody that could also be sung by Ellen, that eventually drifts back to its starting note and in some way responds to the following text:

‘Glitter of waves and glitter of sunlight
 Bid us rejoice and lift our hearts on high
 Man alone has a soul to save
 And goes to church to worship on a Sunday’

(See the Viola music example / **Viola audio**, teachers reference only.)



- 10 Create a simple and economical accompaniment to go with this.
- 11 Take short melodic elements from the jagged passage to create an obligato, staying within the Lydian Mode, as if to give the impression of a sea bird riding the wind.
 (See the Flute 2 example / **Flute 2 audio**, teachers reference only.)

Third section of the composition

- 12 Create a short rhythmical ostinato using elements from the jagged passage created in 5. above.
 (See Violin example/ **Violin audio**, teachers reference only.)
- 13 Combine this rhythmical ostinato with the motifs created in 5 and 6 (Jagged passage, Peal of Bells and Gusts of Wind).

Final Section

- 14 Find a way to join the three sections together into one composition and punctuate it occasionally with the three ‘fishing village’ elements that were created earlier.
- 15 Record each composition as a wav or MP3 file and insert it into Kar2ouche.
- 16 In groups discuss how the images in Kar2ouche can support and enhance the music visually. Students should consider backgrounds, characters, props and, in particular, the use of special effects.

- 17 Having browsed through the Kar2ouche *In2arts: Opera* Content Library, students should create a storyboard of about 10-15 frames to accompany their music. Frames can be of different lengths and more able students might explore the effects of changing the timing of frames and the transitions between them to add to the impact.

Plenary

- 18 Present each group's storyboard to the class and discuss:
- how effective each may be in establishing the mood for the forthcoming scene 'Sunday Morning'
 - whether the visual representation enhances the music
 - what changes would be needed if this were to be performed independently from the opera as a concert work? (The interludes from *Peter Grimes* are performed as independent concert pieces.)
 - the structure of each group piece and compare it with the structure (ABA) of the original Interlude - how might each group piece be changed or enhanced?
 - the connections, similarities and differences between what they have composed and the original interlude.
- 19 Play **Extract 6** (Sunday Morning Interlude) and ask the students to compare and contrast their compositions with the original music by Benjamin Britten.

Extension/Homework

Drawing on a variety of sources, students should be asked to devise a visual presentation that they feel is appropriate for Britten's original 'Sunday Morning Interlude'. They should be able to support the reasons why they made their decision (in the original performance the music was used by itself with no visual presentation). Examples of instrumental sections from other operas are given below. We have also included examples of the use of modes, and real church bells.

Musical pictures/ intermezzos	Richard Wagner	Siegfried: Forest Murmurs <i>Solti, Vienna, Decca</i>
	Richard Wagner	Gotterdammerung: Siegfried's Rhine Journey – Prologue: <i>Solti, Vienna, Decca</i>
	Pietro Mascagni	Cavalleria Rusticana: Intermezzo <i>Karajan, La Scala, DG</i>
Modes	John Adams	Nixon in China: Opening <i>Edo de Waart Elektra/Nonesuch</i>
Bells and church scenes	Modest Mussorgsky	Boris Godunov: Coronation scene (Prologue scene 2) <i>Gergiev & Kirov, Philips</i>
	Giacomo Puccini	Tosca: End of Act I (Scarpia's credo); beginning Act 3 (bells etc, dawn over Rome) <i>Davis, Covent Garden, Philips</i>
	Giussepe Verdi	Il trovatore: Part IV scene I (Miserere scene) <i>Karajan, Vienna Opera, DG live</i>

Examples for teachers reference only

© Copyright 1945 by Boosey & Hawkes Music Publishers Ltd.

Reproduced by permission of Boosey & Hawkes Music Publishers Ltd.

Flute I

Allegro spiritoso $\text{♩} = 80$

f

3

6

9

12

f

fp

Peal of Bells

($\text{♩} = 80$)

2 Bassoon

fp sostenuto

1.2

3.4

4 Horns in F

fp sostenuto

fp

fp sostenuto

fp

5

Bsn

fp sostenuto

Hn

fp

fp

fp

fp

Gusts of Wind

Violin I

$\text{♩} = 80$

tr

fff

brillante

tr

5

(tr)

f

8

mf

3 3

The musical score for Violin I is written in treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. It begins with a tempo marking of quarter note = 80. The first staff contains measures 1 through 4, featuring a trill in measure 1, a fortissimo (fff) dynamic, and a 'brillante' marking. The second staff, starting at measure 5, includes another trill and a forte (f) dynamic. The third staff, starting at measure 8, features a mezzo-forte (mf) dynamic and two triplet markings (3) over measures 11 and 12.**Viola**

Viola

$\text{♩} = 80$

2

pp espress.

6

poco cresc.

molto espress.

11

dim.

14

più dim.

pp

The musical score for Viola is written in bass clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. It begins with a tempo marking of quarter note = 80. The first staff contains measures 1 through 4, with a boxed measure number '2' above measure 2, a piano (pp) dynamic, and an 'espress.' marking. The second staff, starting at measure 6, includes a 'poco cresc.' marking and a 'molto espress.' marking. The third staff, starting at measure 11, features a 'dim.' marking. The fourth staff, starting at measure 14, includes a 'più dim.' marking and a piano (pp) dynamic.

Flute 2

♩ = 80 **2**

Flute

Solo

ff

4

7

10

13

ff

sempre ff

ff

Violin

♩ = 80 **3**

Violin I

ff

3

Student Notes



Music 5: Overtures and Interludes

Objectives

This activity will introduce you to two of the principal functions of an instrumental section in opera (overture and interlude). These are to:

- set the scene
- introduce musical material that will be used later and possibly developed.

You will be introduced to a special scale known as the Lydian Mode, and you will compose an interlude based on musical material from Interlude 3 in *Peter Grimes*, also known as 'Sunday Morning' (this is Extract 6 in the text/audio window).

Outcomes

Compositions, performances and recordings which can be developed into a storyboard in Kar2ouche.

Activities

Introduction

- 1 Your teacher will guide you through the composition stages of your work in a music room. Check in the Glossary if you are not sure of any of the terms used.
- 2 You will record your own interlude.

Development

- 3 Load the audio file of your composition into a new storyboard. Your teacher will tell you where this is saved.
- 4 Discuss how the images in Kar2ouche can support and enhance the music you have created visually. Consider backgrounds, characters, props and in particular the use of special effects.
- 5 Browse through the Kar2ouche *In2arts: Opera* Content Library, and then create a storyboard of about 10-15 frames to accompany your music. Frames can be of different lengths and you can explore the effects of changing the timing of frames and the transitions between them to add to the impact.

Sharing Your Ideas

- 6 Present your storyboards to the class and compare each others' presentations. Notice how effective the visual images that accompany the music may be. Are they really needed or can the music stand by itself? Is the music more effective if you punctuate it with the 'fishing village' elements frequently or sparingly?
- 7 Listen to **Extract 6** 'Sunday Morning Interlude'. What similarities and differences do you notice in your music and the music of Benjamin Britten?



click here to listen to Extract 6

Teacher Notes

Music 6: Peter's Soliloquy

Group Organisation Suitable for groups, individual work or homework.

Suggested Timing 1-2 lessons.

Overview of Task

This activity is suitable for using as a general review of the opera *Peter Grimes*. It is therefore not a standalone activity, but requires some knowledge of the opera in its entirety. Peter's deterioration into a state of madness (Extract 12) in Act 3, Scene 2, contains elements that link to several musical and dramatic events that occur earlier in the opera, therefore by making a presentation of this, it is possible to review much of the knowledge that the students have accumulated about *Peter Grimes*.

Objectives

All students will: be able to make associations with earlier activities and sections of *Peter Grimes*.

Most students will: complete storyboards relating to sections of the soliloquy.

Some students will: make sophisticated presentations that build on the knowledge gained throughout the previous activities and link dramatic and musical events in a creative format.

National Curriculum References

1 Performing skills	<ul style="list-style-type: none"> a) sing unison and part songs developing vocal techniques and musical expression b) perform with increasing control of instrument - specific techniques c) practise, rehearse and perform with awareness of different parts, the roles and contribution of the different members of the group, and the audience and venue
2 Composing skills	<ul style="list-style-type: none"> a) Improvise, exploring and developing musical ideas when performing b) Produce, develop and extend musical ideas, selecting and combining resources within musical structures and given genres, styles and traditions
3 Appraising skills	<ul style="list-style-type: none"> a) analyse, evaluate and compare pieces of music b) communicate ideas and feelings about music using expressive language and musical vocabulary to justify their own opinions c) adapt their own musical ideas and refine and improve their own and others' work
4 Listening, and applying knowledge and understanding	<ul style="list-style-type: none"> a) listen with discrimination and to internalise and recall sounds b) identify the expressive use of musical elements, devices, tonalities and structures c) identify the resources, conventions, processes and procedures, including use of ICT, staff notation and other relevant notations, used in selected musical genres, styles and traditions d) identify the contextual influences that affect the way music is created, performed and heard
5 Breadth of study, through:	<ul style="list-style-type: none"> a) a range of musical activities that integrate performing, composing and appraising b) responding to a range of musical and non-musical starting points c) working on their own, in groups of different sizes and as a class d) using ICT to create, manipulate and refine sounds e) a range of live and recorded music from different times and cultures including music from the British Isles, the 'Western classical' tradition, folk, jazz and popular genres, and by well-known composers and performers.

Outcomes

A storyboard based on Peter's soliloquy.

Resources

All previous music storyboards students have made

Kar2ouche *In2arts: Opera* Content Library

- **Extract 12 (Peter's soliloquy)**
- Incomplete **Storyboard 6: Peter's Soliloquy**

Activity

Introduction



- 1 Review with students any activities they have already completed based on the opera *Peter Grimes*.
- 2 Play **Extract 12 (Peter's soliloquy)** to the students, and ask some questions such as:
 - what have you learnt about the story of *Peter Grimes*?
 - what have you learnt about opera as an art form?
 - do you think Peter was rightly accused?

Development



- 3 Students can open the incomplete **Storyboard 6: Peter's Soliloquy** and develop and choreograph the frames they add in any creative way they choose. The audio file of **Extract 12** is attached to one blank frame.
- 4 Encourage students to focus on any conventions or specific elements of the opera they consider appropriate, and refer to as much or as little of the Kar2ouche *In2arts: Opera* Content Library as they wish.

Plenary

- 5 Students present and compare their storyboards.

Extension/Homework

- 6 If you have a video of *Peter Grimes*, you can show it to the class.

Student Notes



Music 6: Peter's Soliloquy

Objectives

This allows you to review the opera *Peter Grimes* with specific reference to the musical content.

Outcomes

You will create a storyboard based on Peter's soliloquy (Extract 12) in Kar2ouche.

Activity

Introduction

- 1 Review all the activities you have completed.
- 2 Listen to **Extract 12 (Peter's soliloquy)** and think about:
 - what have you learnt about the story of *Peter Grimes*?
 - what have you learnt about opera as an art form?
 - do you think Peter was rightly accused?



click here to listen to Extract 12

Development

- 3 Using **Storyboard 6: Peter's Soliloquy**, create a storyboard which summarises what you think are the most important parts of the opera. You may use as much or as little of the Kar2ouche In2arts: Opera Content Library as you wish. You can choreograph your storyboard frames in any way you choose. The storyboard is started for you, as one frame with Peter's soliloquy with the audio file attached.



click here to open Storyboard 6: Peter's Soliloquy

Sharing Your Ideas

Present and compare your storyboards.

- Look for the similarities and differences there might be between storyboards.
- Do they show different conclusions about the character of Peter Grimes?
- Do any of them show that he was a bully, or just misunderstood?
- Do any make a convincing argument to show that he really wanted to be a part of the community, or that he was much happier living in isolation?
- Do you understand all of the operatic terms that are being used?

Section 2

Activity Suggestions for Other Curriculum Areas



Teacher Notes

English I: Understanding the Story of the Opera

Group Organisation These activities are suitable for whole group work in the introduction and the plenary then independent or guided group/pair work on a PC.

Suggested Timing 1-2 lessons, with introductory work.

Overview of Task

Students will work on summary storyboards to understand the plot, characters and relationships developed in the opera. The storyboards will include key music extracts and will give sample frames showing the composition of particular scenes. Each student will be given the task to manipulate a storyboard according to their level of ability to show their understanding of the text.

Objectives

All students will: understand the plot of the opera and the literal sequence of events.

Most students will: understand how the characters are represented and understand the evolving relationship between characters in the opera.

Some students will: understand the thoughts and feelings of the characters and consider how the scenes, backgrounds and music reflect characters' feelings.

National Curriculum References

EN1 Speaking and Listening	<p>Listening</p> <ul style="list-style-type: none"> 2a) concentrate on and recall the main features of a talk, reading or television programme b) identify the major elements of what is being said both explicitly and implicitly f) ask questions and give relevant and helpful comments <p>Group discussion and interaction</p> <ul style="list-style-type: none"> b) take different views into account and modify their own views in light of what others say c) sift, summarise and use the most important points e) help the group to complete its tasks by varying contributions appropriately, clarifying and synthesising others' ideas, taking them forward and building on them to reach conclusions, negotiating or agreeing to differ.
EN2 Reading	<p>Reading for meaning</p> <ul style="list-style-type: none"> 1a) extract meaning beyond the literal, explaining how the choice of language and style affects implied and explicit meanings b) analyse and discuss alternative interpretations, ambiguity and illusion c) look at how ideas, values and emotions are explored and portrayed e) consider how meanings are changed when texts are adapted to different media <p>Understanding the author's craft</p> <ul style="list-style-type: none"> h) to reflect on the presentation of ideas and issues, the motivation and behaviour of characters, the development of plot and overall impact of a text i) to distinguish between the ideas and assumptions of characters and those of the author <p>Media and moving image texts</p> <ul style="list-style-type: none"> 5a) look at how media is conveyed in texts that include print, images and sometimes sounds
EN3 Writing	<p>Composition 1d) use a range of techniques and different ways of organising and structuring material to convey ideas, themes and characters</p>

National English Framework Objectives	Below is a list of NLS objectives you may cover whilst following the suggested lesson sequence. Whether these are main objectives or ‘light touch’ objectives will depend on individual teachers and the nature of particular groups. The following guidance is given to show you the potential coverage.		
	Year 7 Word level 14 word meaning in context Sentence level 15 vary formality Reading 2 extract information 6 active reading 7 identify main ideas 8 infer and deduce 11 print, sound and image Speaking and listening 1 clarify through talk 6 recall main point. 7 pertinent questions 13 collaboration 15 explore in role 19 evaluate presentations	Year 8 Word level 9 specialist vocabulary 13 ironic use of words Reading 3 note-making formats 7 implied and explicit meanings 8 transposition Writing 2 anticipate reader reaction 6 figurative language 7 establish the tone 13 present a case persuasively 16 balanced analysis 17 integrate evidence Speaking and listening 4 commentary 5 questions to clarify or refine 7 listen for a specific purpose 10 hypothesis and speculation 11 building on others 12 varied roles in discussion 15 work in role	Year 9 Word level 7 layers of meaning Reading 3 note-making at speed 8 readers and texts 10 interpretations of text Writing 2 exploratory writing 11 descriptive detail 12 effective presentation of information 13 influence audience 16 balanced analysis 17 cite textual evidence Speaking and listening 5 compare points of view 7 identify underlying issues 8 evaluate own contributions 9 considered viewpoint 12 drama techniques 13 compare interpretations

Outcomes

At the end of these lessons all students will have manipulated storyboards to show understanding of the narrative. They will be able to use these as an aid for more specific subject work later.

Resources

Libretto extracts (this can be completed using the resources contained within *In2arts: Opera*, but for greater depth of study we would suggest that you acquire a copy of the complete libretto)

Peter Grimes section of George Crabbe's poem *The Borough* (Appendix 2c)

Kar2ouche *In2arts: Opera* Content Library

- Incomplete **Storyboard 7: The Story**
- Incomplete **Storyboard 8: Key Moments**
- **Synopsis of *Peter Grimes*** (Appendix 1b and in the text/audio screen)

English Prompt Sheet 1: Know/Want to know/Learnt (KWL) Grid

English Prompt Sheet 2: Evaluation Questions

Activities

Introduction



- 1 Discuss prior knowledge by brainstorming what students associate with opera; clarify misconceptions. Discuss the title *Peter Grimes* and predict what the narrative may be about, encourage students to make notes to refer to later, in the first column of **English Prompt Sheet 1: KWL Grid**.
- 2 Students should watch **Storyboard 7: The Story**, then in pairs record their questions in the second column of the KWL grid i.e. what they would like to know about this opera. Encourage a class discussion on the questions to check the literal understanding of the plot by all students.
- 3 In pairs or small groups students work on this storyboard with key tasks. They modify the storyboard and save as a new file to present to others. The activity gets more complex as it goes on, if students do not finish they will have at least completed the most basic first level of storyboard task.
- 4 Students add at least one speech bubble representing one of the key characters in the scene and what they might actually be saying (reading the lines).
- 5 Students add thought bubbles based on what they feel characters may be thinking at key points in the plot (reading between the lines).
- 6 Students develop the backgrounds and props to reflect the thoughts and feelings of the characters (pathetic fallacy). They could add additional text bubbles to explain this if necessary (reading beyond the lines).



- 7 Students move to different computers to watch a different presentation to evaluate. Students should complete **English Prompt Sheet 2: Evaluation Questions** and could add a positive comment and questions where relevant to the caption window.
- 8 Students can also reflect on the plot and complete their KWL grids to self assess what they have learned about *Peter Grimes*.

Development



- 9 Explain that students will be creating frames for one key moment of their choice, as modelled by the frames they watched in **Storyboard 7: The Story**.
- 10 Model one section by reading the libretto with the class and listening to the opera then discussing what images, speech and text could best summarise that section in a **frame**.
- 11 Encourage students to think about the mood created by the music, to bring out a sense of the distinct nature of opera as an art form.
- 12 In groups students examine the text for a key section(s) of their choice and make relevant composition frames with a summary of the event, using **Storyboard 8: Key Moments** as a **starting** point. Students should add audio clips or record their own narrative as they want. As before they could add speech and thought bubbles as development. They can delete frames they do not want, add others, or even start again if they prefer.

Plenary

- 13 Students present their storyboards to the class and explain the choices they made. In particular, they should show their storyboard to others in the class who selected a different key moment. If there is time they could combine their storyboards to add extra detail. With a focus on the extracts in *Kar2ouche*, you could even encourage students to append all of their work to produce a class version.

Extension/Homework

- 14 Add questions to the writer in the caption window about the plot or choice of music etc.
- 15 Read the Peter Grimes section from the original poem by Crabbe (see Appendix 2c) and ask students to make a new storyboard to highlight the changes and contrast the treatment of Grimes in the poem compared with the opera.
- 16 Select a key decision moment and change the outcome. Students then have to make a storyboard for the new sequence of events.
- 17 Choose a key event in the story and create a frame that could be the photograph in The Borough's local newspaper. Write the caption for this in the caption window. Make a class display.
- 18 Write diary entries for key characters on a set scene so that it is seen from different points of view. Print the same frames with different journal entries in the text bubbles and ask different students to guess which character is writing about the scene.

Student Notes



English 1: Understanding the Story of the Opera

Objectives

These activities will help you grasp the story of *Peter Grimes*. They will also help you to explore the different levels of meaning in the story and how the characters might think or feel at key points in the opera. Once you have understood the story this will help you to appreciate the opera as a mixed art form in which all the parts, words, design, music and acting combine to produce a powerful effect on audiences.

Outcomes

Working through these activities will help you to produce your own modified storyboards of the opera, which show the different layers of meaning.

Activities

Introduction

- 1 You can work through the following activities so that you have your own saved storyboard to present to others.
- 2 Before watching any storyboards record your knowledge of opera in the first column of **English Prompt Sheet 1: KWL Grid**. You will not necessarily get through all the activities presented here in the first lesson, but you should at least complete Task 1.
- 3 Open **Storyboard 7: The Story** and listen to the story, looking carefully at the characters and recording any questions you would like to ask in the second column of your **English Prompt Sheet 1: KWL Grid**.
- 4 Decide who the most important character is in each frame and add a speech bubble typing in what he/she might say. If you have time, add speech bubbles for other characters. Remember you can use the text of the complete opera (libretto) to help you if the summary text box is not enough.
- 5 Select a key character from each frame and add a thought bubble to explain what they may be thinking or feeling. Look carefully at the text frames in the storyboard and the background before and after to predict their feelings at that point and read the full libretto, or extracts of the libretto (whichever is available). The mood, pace and general feel of the music may help here too.
- 6 Look carefully at each frame and listen to the music again (although note that not every frame has music). Change the background and composition of the frame to reflect the mood and atmosphere, exaggerate this so that the mood is clear to other students.

- 7 Save your storyboard.



click here to open Storyboard 7: The Story

- 8 Swap with another group and look at their presentations. Complete **English Prompt Sheet 2: Evaluation Questions**, and add in questions that you would like to ask in the caption window.
- 9 Reflect on the plot and complete the KWL grid.

Development

- 10 You will now work on a key section (or sections if you have time) of your choice from the opera. Click on the text/audio palette to review the libretto and music.
- 11 Now open **Storyboard 8: Key Moments**, which you can alter and develop. You can delete frames you do not need.



click here to open Storyboard 8: Key Moments

- 12 Choose a part of the opera that appeals to you, then develop frames with relevant backgrounds, characters, audio files, props and special effects.
- 13 Next insert text to the caption windows to explain the scene and music extracts as you feel necessary.
- 14 Save this as a new Kar2ouche file.

Well done! You have created some detailed frames for the storyboard showing your understanding of one of the key moments in the opera.

Sharing Your Ideas

Show your storyboard to someone who selected a different key moment. If you have time you could combine their scene into your summary to add extra detail. You could carry on adding moments that groups have created to produce a class version.

English Prompt Sheet 1



Know/Want to know/Learnt Grid

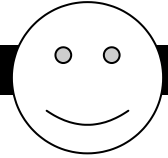
What do I already know about opera?	What do I want to know about opera and <i>Peter Grimes</i> , in particular?	What have I learnt about opera?

English Prompt Sheet 2



Evaluation Questions

What went well in this storyboard?



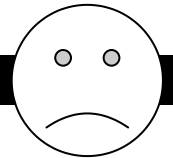
Add at least one of these points to the storyboard

Speech bubbles

Ideas in the thought bubbles

Change of background

What didn't go so well?



How could the group improve?



Add one of these points to the storyboard

Teacher Notes

English 2: Grimes - Hero or Villain?

Group Organisation Suitable for whole group discussion, small group and pair work on PC.

Suggested Timing Approximately 3-4 lessons.

Overview of Task

In pairs or small groups, students will create storyboards to summarise the action at the start of Act 2 from the start to the point where Grimes leaves with the boy John. Half the class will present Grimes' actions sympathetically whilst the other half will be more critical in their treatment. More able students should be allocated the task of looking for evidence that allows a sympathetic interpretation. Students will present their storyboards to the class explaining their interpretation, the evidence they found to support this view and the dramatic techniques employed to make the treatment clear.

Objectives

All students will: discuss what happens at the beginning of Act 2; watch and listen to a range of interpretations of the start of this act; make notes on key points; create storyboards summarising the main action of the first half of Act 2; explore how meaning is conveyed in texts that include print, images and sometimes sounds.

Most students will: discuss the variety of interpretations open to a director of *Peter Grimes*; watch and listen attentively to a range of interpretations of Act 2 and ask meaningful questions; make notes relevant to task; create storyboards that present a particular interpretation and viewpoint, supported with textual evidence; consider how choice of form, layout and presentation contribute to effect.

Some students will: discuss and evaluate the evidence that informs directorial decisions; watch and listen attentively to a range of interpretations, ask questions and give relevant and helpful comments; structure notes helpfully to inform creation of storyboards; produce storyboards that show awareness of alternative interpretations, ambiguity and allusion; consider how meanings are changed when texts are adapted to different media.

National Curriculum References

EN1 Speaking and Listening	<p>1 Speaking</p> <ul style="list-style-type: none"> a) structure their talk clearly, using markers so that their listeners can follow their line of thought b) use illustrations, evidence and anecdote to enrich and explain their ideas; d) use visual aids and images to enhance communication. <p>2 Listening</p> <ul style="list-style-type: none"> a) concentrate on and recall the main features of a talk, reading, radio or television programme f) ask questions and give relevant and helpful comments. <p>3 Group discussion and interaction</p> <ul style="list-style-type: none"> b) take different views into account and modify their own view in light of what others say; c) sift, summarise and use the most important points; e) help the group to complete its tasks by varying contributions appropriately, clarifying and synthesising others' ideas, taking them forward and building on them to reach conclusions, negotiating consensus or agreeing to differ. <p>4 Drama</p> <ul style="list-style-type: none"> b) use different ways to convey action, character, atmosphere and tension when they are scripting and performing in plays.
EN2 Reading – Understanding Texts	<p>1 Reading for Meaning</p> <ul style="list-style-type: none"> a) to extract meaning beyond the literal, explaining how the choice of language and style affects implied and explicit meanings; b) to analyse and discuss alternative interpretations, ambiguity and allusion; e) to consider how meanings are changed when texts are adapted to different media. <p>5 Media and Moving Image Texts</p> <ul style="list-style-type: none"> a) how meaning is conveyed in texts that include print, images and sometimes sounds; b) how choice of form, layout and presentation contribute to effect.
EN3 Writing	<p>1 Composition</p> <ul style="list-style-type: none"> c) exploit choice of language and structure to achieve particular effects and appeal to the reader; m) form their own view, taking into account a range of evidence and opinions.

National English Framework Objectives	Year 7 Word level Vocabulary 14 word meaning in context; 15 dictionary and thesaurus Reading 2 extract information; 4 note-making; 6 active reading; 8 infer and deduce; 11 print, sound and image Writing 6 characterisation; 11 present information; 15 express a view Speaking and listening 1 clarify through talk; 3 recount; 5 put a point of view; 6 recall main points; 7 pertinent questions; 12 exploratory talk; 13 collaboration; 14 modify views Drama 15 explore in role; 16 collaborate on scripts	Year 8 Word level Vocabulary 9 specialist vocabulary; 13 ironic use of words Reading 3 note-making formats; 7 implied and explicit meanings; 8 transposition Writing 2 anticipate reader reaction; 6 figurative language; 7 establish the tone; 13 present a case persuasively; 16 balanced analysis; 17 integrate evidence Speaking and listening 4 commentary; 5 questions to clarify or refine; 7 listen for a specific purpose; 10 hypothesis and speculation; 11 building on others; 12 varied roles in discussion Drama 15 work in role	Year 9 Word level Vocabulary 7 layers of meaning Reading 3 note-making at speed; 8 readers and texts; 10 interpretations of text Writing 2 exploratory writing; 11 descriptive detail; 12 effective presentation of information; 13 influence audience; 16 balanced analysis; 17 cite textual evidence Speaking and listening 5 compare points of view; 7 identify underlying issues; 8 evaluate own contributions; 9 considered viewpoint; 12 drama techniques; 13 compare interpretations
----------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Outcomes

At the end of these lessons students will have made notes on the positive and negative interpretations of characters in Act 2 Scene 1 and created a storyboard to illustrate one of these perspectives.

Resources

Kar2ouche *In2arts: Opera* Content Library

- Synopsis of *Peter Grimes*
- Peter Grimes Summary storyboard

English Prompt Sheet 3: Interpreting Action

English Prompt Sheet 4: Making it Better

Activities

Introduction



- 1 If students have not done other *In2arts: Opera* activities, discuss the story, read or listen to the summary provided in Kar2ouche and/or watch the **Peter Grimes Summary** storyboard.
- 2 Use this as a stimulus to talk with your class a little about The Borough, John's position within the community and his relationship with Ellen.
- 3 Explore the meaning of ambiguity related to Peter's character. Ask your group to think about the characters who show support for Peter and the audience's reaction to them compared to other members of The Borough. For those who have listened to the opera it may be appropriate to talk with them about how Peter's moods are reflected in the music and through the imagery of the sea. See **English Prompt Sheet 3: Interpreting Action**.
- 4 Students may need to listen to and read the section a number of times; this preparation could be finished for homework.

Development

- 5 Divide the class into groups of four and provide time for them to discuss their notes. Feed back some ideas to the class, focusing on the justification for both sympathetic and critical presentations.
- 6 Divide these groups of four into pairs: one to present Grimes sympathetically (more able pair if possible) and one to present a more critical interpretation. Each pair should summarise the section in 10-15 frames.
- 7 If time permits, the original group of four could re-form and watch each others' performances suggesting improvements.

Plenary



- 8 Pairs present their storyboards to the class, explaining the evidence they have used to establish their particular perspective. Those watching should prepare comments and questions on each presentation.
- 9 Based on the comments of their peers, pairs should discuss possible changes and improvements to their storyboards. See **English Prompt Sheet 4: Making it Better**.

Extension/Homework

Students could be asked to create another storyboard showing a balanced view that brings out the ambiguity of the libretto, leaving the audience to decide.

Student Notes



English 2: Grimes – Hero or Villain?

Objectives

These activities will help you to look at the opera *Peter Grimes* from a Director's perspective. You will explore the variety of interpretations open to the Director based on textual evidence and consider how choice of form, layout, presentation and music contribute to the dramatic effect of a performance of the opera.

Outcomes

Working through these activities you will discuss the evidence for alternative interpretations, take on the role of a Director favouring a certain perspective and create a storyboard illustrating your interpretation of character.

Activities

Introduction

- 1 Read or listen to the summary provided in Kar2ouche and/or watch the **Peter Grimes Summary** storyboard.
- 2 As you watch, think a little about:
 - The Borough, John's position within the community and his relationship with Ellen
 - what ambiguity means and how this word relates to Peter's character, for instance, is he responsible for the death of his first apprentice – can we ever be certain from the evidence of the text?
 - which characters show support for Peter and what you think the audience thinks of these people compared to other members of The Borough.
- 3 If you have listened to the whole opera think about how Peter's moods are reflected in the music and through the imagery of the sea.
- 4 If you want you can make notes in the caption window below the summary text to remind yourself of your thoughts and in preparation for a class discussion.



click here to open the *Peter Grimes* Summary storyboard

- 5 Now you know the story of the opera. You are going to focus on one particular scene at the start of Act 2.
- 6 Open Kar2ouche and using the contents go to Act 2 Scene 1. Read and listen to the libretto up to the point where Peter leaves with the boy John. As you do this complete **English Prompt Sheet 3: Interpreting Action**. You may need to listen to the section a number of times.

Development

- 7 Discuss your notes in small groups (your teacher may organise these). Share your evidence for both sympathetic and critical presentations of Grimes. These are the sorts of questions Directors have to ask themselves when preparing a production of the opera.
- 8 In pairs, decide whether you are presenting Grimes as a misunderstood hero or a villain. Look back at your notes and the summary of events, then, summarise the section in 10-15 frames. You will need to identify 10-15 key moments in the text; highlight the appropriate text and drag into the caption windows – this will provide the textual evidence for your interpretation.
- 9 Think carefully about:
 - where the action takes place and when, as well as the atmosphere you wish to create – this will inform your choice of backgrounds
 - who is involved and how you see them behaving towards each other – this will inform your placing of characters
 - how special effects, use of colour and props can influence meaning
 - speech bubbles to represent the libretto in language that is closer to everyday speech – if you can incorporate brief quotations into the speech and think carefully about how your choice of words will affect the audience's response
 - your voices speaking the lines – think about importance of tone and emphasis in helping to establish characterisation and thus influence audience
 - music and sound effects that could be used
 - thought bubbles to show what the characters are thinking, especially where this is at variance to the words being spoken – this will help establish your particular interpretation.

Sharing Your Ideas

If you have time, show your performance to another pair who could be asked to suggest where things aren't clear or could be improved. As you watch other students' performances and discuss your own, you may want to complete **English Prompt Sheet 4: Making it Better**.

English Prompt Sheet 3



Interpreting Action

Listen to the start of Act 2 *Peter Grimes* to the point where Peter leaves with the boy John. Read the libretto and/or summary of this section.

As you listen and read, make notes on the following:

What happens in this section?	
Describe Ellen's character and behaviour	
positive points	negative points
Describe John's character and behaviour	
positive points	negative points
Describe Peter's character and behaviour	
positive points	negative points
In your opinion, what is the significance of the background music sung by the choir and the words that they sing?	
Identify some points where the text (music) suggests a sympathetic interpretation of Grimes' character.	
Identify some points that suggest a critical or negative interpretation.	
Additional thoughts.	

English Prompt Sheet 4



Making it Better

Watch everyone's storyboard interpretations of Peter Grimes's character. Be prepared to comment on:

- where you feel most convinced by the group's interpretation of Peter's character
- the points where you disagree most strongly with the interpretation.

Based on other people's comments on your storyboard, say which things you feel work best and the couple of things you would like to rework.

The things that work best on our storyboard are:

why

why

why

The things we need to improve are

We'll do this by:

We'll do this by:

Teacher Notes

Drama 1: Oppression and Domination

Group Organisation Whole class to begin with, in a classroom, drama studio or hall, and then developed in small groups or pairs into a storyboard using PCs.

Suggested Timing Approximately 2-3 lessons, the first in a drama rehearsal space and subsequently with PCs.

Overview of Task

In these activities students explore what it is like to be part of a minority group oppressed or intimidated by others and also how it feels to be part of the dominant group doing the oppressing. Having empathised with both groups, students use their experiences of role-playing to create a storyboard.

Objectives

All students will: work with others to explore their feelings about being in and excluded from groups.

Most students will: create a storyboard reflecting their understanding of oppression and domination, developed through practical drama techniques.

Some students will: be able to understand some of the reasons why people become excluded and begin to question their own attitudes to groups.

National Curriculum References

Key Stage 3 – knowledge, skills and understanding	
English Speaking and Listening	1 Speaking b) use illustrations, evidence and anecdote to enrich and explain their ideas d) use visual aids and images to enhance communication f) use spoken standard English fluently in different contexts
	2 Listening a) concentrate on and recall the main features of a talk, reading, radio or television programme b) identify the major elements of what is being said both explicitly and implicitly e) recognise when a speaker is being ambiguous or deliberately vague, glosses over points, uses and abuses evidence and makes unsubstantiated statements f) ask questions and give relevant and helpful comments.

	<p>3 Group discussion and interaction</p> <ul style="list-style-type: none"> b) take different views into account and modify their own views in the light of what others say c) sift, summarise and use the most important points e) help the group to complete its tasks by varying contributions appropriately, clarifying and synthesising others' ideas, taking them forward and building on them to reach conclusions, negotiating consensus or agreeing to differ. <p>4 Drama</p> <ul style="list-style-type: none"> a) use a variety of dramatic techniques to explore ideas, issues, texts and meanings b) use different ways to convey action, character, atmosphere and tension when they are scripting and performing in plays d) evaluate critically performances of dramas that they have watched or in which they have taken part.
--	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Outcomes

By the end of these activities students will have made a storyboard reflecting their understanding of oppression and domination, developed through practical drama techniques.

Resources

PCs loaded with Kar2ouche *In2arts: Opera* Content Library

- ***Peter Grimes* Summary** storyboard

Activities

Introduction

- 1 Introduce the theme of groups and outsiders. Why are some individuals rejected or oppressed/picked on by a group? Students should think of examples, including situations that they have experienced or observed.
- 2 Students should consider what it feels like to be the outsider and each should write on a piece of paper one or two words that describe that feeling. Gather the pieces of paper up: these can form a wordbank that will be used in the Kar2ouche exercise later.
- 3 Students should now consider what it feels like to be part of a group that is rejecting or picking on an individual. Again, they should write one or two words that describe the feeling (these words may indicate conflicting emotions, e.g. powerful, guilty). Collect the pieces of paper into a separate wordbank.

- 4 Divide the class into groups of four or five and develop an improvisation; this should depict a fictional situation in which a group is being hostile to another individual, although that person should not be present in the scene. The improvisation should make clear the reasons for the group's hostility.
- 5 Tell groups to develop the improvisation further, so that at least one person is attempting to defend the outsider (who should still not appear). They should challenge whether the reasons for the group's hostility and oppression are justified and seek to persuade them to change their opinions. The conflict must be based on verbal exchange: no physical contact! At the end of the scene the action should freeze, with a tableau (still picture) that clearly shows that conflict.
- 6 The students should share their scenes with the rest of the group. Discuss whether the situation and the conflict were clear to the audience. To what extent were the words and the way they were delivered important in conveying this and to what extent was the way the performers moved and positioned themselves?

Development

The aim of this exercise is to show that separately, words and dramatic tableaux have the power to portray a message, but that when they are combined, the message can be made doubly effective. Draw out this point by explaining that opera tells its stories by mixing words (set to music) and drama. (The combination of words, drama and music is even more powerful.)

- 7 Tell students to work in pairs and open Kar2ouche with a blank storyboard. Then encourage them to take the following steps:
- 8 Take one word from each of the wordbanks that they made earlier when thinking about how people feel when they are rejected, repressed etc. Write the first word in a small text bubble in the first frame. Copy this frame twice more.
- 9 In Frame 1, insert any one of the characters and scale them so that they fill the composition window. In the caption window of Frame 1, write an inner monologue for the character (some thoughts and feelings that they might be having, based on the chosen word). It should be two sentences long and should include the word in the text bubble. Students could copy the inner monologue into a thought bubble attached to the character if there is enough space.
- 10 In Frame 2, they should insert the same character. This time, concentrate on reflecting the feeling/emotion of the word in the visual setting (choose a background), and the pose and placing of the character on the screen.
- 11 In Frame 3, combine what is in the previous two frames: reflect the word through the choice of setting and the character's pose and placing on the screen. Also give the character a speech bubble and paste the inner monologue that you wrote for them into the speech bubble.

- 12 Write the second word in a small text bubble in the fourth frame. Copy this frame twice more. Repeat steps 9-11 with a different character.

Plenary

- 13 Ask students to look over all the frames and discuss and decide which frames communicate the words in the bubbles most effectively. Did Frames 1 and 4, which used just words, convey the meaning and the feeling of the word in the text bubble? Did Frames 2 and 5? What about Frames 3 and 6? Write the reasons for your choices in a large text bubble in Frame 7. Save your storyboard.
- 14 Let the class look at each others' storyboards. In particular they should compare their commentary in the final frame.

Extension/Homework

- 15 Review storyboards to see what has been learnt about each character.
- 16 Prepare illustrated diary extracts, or a newspaper report, or a video-style diary using Kar2ouche.

Student Notes



Drama 1: Oppression and Domination

Objectives

In these activities you will explore what it is like to be part of a minority group oppressed or intimidated by others and also how it feels to be part of the dominant group doing the oppressing. Through roleplay, you will empathise with both groups, then create a storyboard reflecting your experiences.

Outcomes

You will create a 7-frame storyboard, which expresses feelings from two different points of view.

Activities

Introduction

- 1 You will first of all brainstorm ideas about groups and outsiders to those groups. Consider why some individuals may be rejected or oppressed/picked on by a group. Think of examples, including situations you have experienced yourself.
- 2 Consider what it feels like to be an outsider. Write on a piece of paper one or two words that describe this feeling. Gather these pieces of paper up: they will form a word bank that will be used in the Kar2ouche exercise later.
- 3 Now consider what it feels like to be part of a group that is rejecting, ignoring or picking on an individual. Again, write one or two words that describe the feeling (these words may indicate conflicting emotions, e.g. powerful, guilty). Collect the pieces of paper into a separate wordbank.
- 4 Divide into small groups and develop an improvisation depicting a fictional situation in which a group is being hostile to another individual, although that person should not be present in the scene. The improvisation should make clear the reasons for your group's hostility.
- 5 Develop the improvisation further, so that at least one person is attempting to defend the outsider (who should still not appear). This person should challenge whether the reasons for the group's hostility and oppression are justified and seek to persuade them (verbally only!) to change their opinions. At the end of the scene the action should freeze, with a still picture that clearly shows the conflict.
- 6 Share your scenes with the rest of the group. Discuss whether the situation and the conflict were clear to the audience. To what extent were the words and the way they were delivered important in conveying this and to what extent was the way the performers moved and positioned themselves?

Development

- 7 Work in pairs. Open a blank storyboard. Take any one word from each of the wordbanks that you made earlier when you were thinking about how people feel when they are rejected, repressed etc. Write the first word in a small text bubble in the first frame. Copy this frame twice more.
- 8 In Frame 1, insert any one of the characters and scale them so that they fill the composition window. In the caption window of Frame 1, write an inner monologue for the character (some thoughts and feelings that they might be having, based on the chosen word). It should be two sentences long and should include the word in the text bubble. You could copy the key words from this inner monologue into a thought bubble attached to the character.
- 9 In Frame 2, insert the same character. This time, concentrate on reflecting the feeling/emotion of the word in the visual setting (choose a background). Carefully choose the pose and placement of the character on the screen.
- 10 In Frame 3, combine what you have done in the previous two frames: reflect the word through the choice of setting and the character's pose and placing on the screen. Also give the character a speech bubble and paste the inner monologue that you wrote for them into this bubble.
- 11 Write a second word chosen from the bank in a small text bubble in Frame 4. Copy this frame twice more. Repeat steps 8-10 with a different character.
- 12 Look over all the frames and discuss and decide which frames communicate the words in the bubbles most effectively. Did Frames 1 and 4, which used just words, convey the meaning and the feeling of the word in the text bubble? Did Frames 2 and 5? What about Frames 3 and 6? Write the reasons for your choices in a large text bubble in Frame 7.
- 13 Save your storyboard.

Sharing Your Ideas

- 14 Look at each others' storyboards. In particular you should compare your commentaries in the final frame.
- 15 Watch the **Peter Grimes Summary** storyboard.



click here to open the *Peter Grimes* Summary storyboard

Discuss who is being oppressed, and who is dominating, and how the relationships, moods and atmospheres are communicated in this opera. Draw comparisons with your own storyboards.

Teacher Notes

Drama 2: Silence and Secrets

Group Organisation Suitable for whole class work in an open space like a school hall or drama studio, before moving to a room with PCs to use Kar2ouche in pairs.

Suggested Timing Approximately 3-4 lessons.

Overview of Task

In these activities students will be introduced to the opera. They will initially be encouraged to empathise with the young apprentice John's life through practical drama techniques and generate views on why he is silent. Students will be introduced to the character of Peter Grimes and explore the final moments he spends with his first apprentice, William Spode. Insights gained through the practical drama will then be used to create their own version of what happens to John once Peter Grimes has taken him away from Ellen. Finally students will watch and listen to the whole opera storyboard to discover what really happens.

Objectives

All students will: read or listen to part of Act 2 Scene 1; think about the reasons for John's silence in the extract and listen to others' views; explore the role of either Peter Grimes or William Spode using drama techniques; generate their own storyboard speculating about the events that follow Peter taking away John from Ellen.

Most students will: explore in role either Peter Grimes' or William Spode's character in a creative and purposeful manner; gain an insight into John's background, thoughts and feelings in the scene; create a storyboard that imaginatively depicts what happens next; show some consideration of how atmosphere and tension is realised through a combination of creative elements including set, voice, language, music and action; evaluate the effectiveness of their own and others' interpretation of events.

Some students will: use sustained roleplay to gain a meaningful insight into the characters' motivations, attitudes and fears; create a storyboard that imaginatively depicts what happens next and provides clear evidence to support their theories; create an appropriate atmosphere and tension through a combination of creative elements including set, voice, language, music and action; evaluate the effectiveness of their own and others' interpretation of events, using appropriate language to justify their views.

National Curriculum References

English Speaking and Listening	<p>1 Speaking</p> <ul style="list-style-type: none"> b) use illustrations, evidence and anecdote to enrich and explain their ideas d) use visual aids and images to enhance communication f) use spoken standard English fluently in different contexts. <p>2 Listening</p> <ul style="list-style-type: none"> a) concentrate on and recall the main features of a talk, reading, radio or television programme b) identify the major elements of what is being said both explicitly and implicitly e) recognise when a speaker is being ambiguous or deliberately vague, glosses over points, uses and abuses evidence and makes unsubstantiated statements f) ask questions and give relevant and helpful comments. <p>3 Group discussion and interaction</p> <ul style="list-style-type: none"> b) take different views into account and modify their own views in the light of what others say c) sift, summarise and use the most important points e) help the group to complete its tasks by varying contributions appropriately, clarifying and synthesising others' ideas, taking them forward and building on them to reach conclusions, negotiating consensus or agreeing to differ. <p>4 Drama</p> <ul style="list-style-type: none"> a) use a variety of dramatic techniques to explore ideas, issues, texts and meanings b) use different ways to convey action, character, atmosphere and tension when they are scripting and performing in plays d) evaluate critically performances of dramas that they have watched or in which they have taken part. <p>11 Drama activities</p> <ul style="list-style-type: none"> a) improvisation and working in role b) devising, scripting and performing in plays c) discussing and reviewing their own and others' performances. 		
National English Framework Objectives	<p>Year 7</p> <p>Drama</p> <ul style="list-style-type: none"> 15 explore in role 16 collaborate on scripts 19 evaluate presentations 	<p>Year 8</p> <p>Drama</p> <ul style="list-style-type: none"> 14 dramatic techniques 15 work in role 16 collaborative presentation 	<p>Year 9</p> <p>Drama</p> <ul style="list-style-type: none"> 12 drama techniques 13 compare interpretations 14 convey character and atmosphere 15 critical evaluation

Outcomes

At the end of these lessons students will have generated a storyboard to illustrate their understanding of characters explored through practical drama techniques.

Resources

Kar2ouche *In2arts: Opera* Content Library

- **Storyboard 9: Part of Act 2 Scene 1 for Drama**
- *Peter Grimes* Summary storyboard

Drama Prompt Sheet 1: A Puzzle

Drama Prompt Sheet 2: Extract from Act 2 Scene 1

Drama Prompt Sheet 3: Role Cards

Activities

Introduction

- 1 As a warm up, play the classic Master and Servant game. Students get into pairs and have 45 seconds as the master, during which time they can boss their partner about. The servant *must* do the master's bidding. They then swap roles. (Teachers point out that masters have a responsibility and therefore cannot ask their servants to do anything that would normally lead to a detention or exclusion! Also remind them that revenge is sweet and they have to play both roles.)
- 2 Encourage a whole class discussion about what it was like to play both roles. Who preferred which role and why?
- 3 Sit the students in a circle. Tell them that you will be exploring a new story. Central to that story is the relationship between a master and a servant. However, to start with, you have a bit of a puzzle for them to solve. Refer them to **Drama Prompt Sheet 1: A Puzzle**, which they should read and discuss in pairs.
- 4 Instigate a whole group discussion in which you discuss with them what they think has happened.
- 5 Organise the students into groups of 3-4. Explain that you have a piece of text (the idea of a libretto will be introduced later) **Drama Prompt Sheet 2: Extract from Act 2 Scene 1** that will give them more clues to piece together what has happened. In the small groups they are asked to read through the extract focusing on Ellen's words (the chorus is off stage and adds a subtext to the action on stage) and discuss what they learn from it.



- 6 Run a question and answer session to deepen understanding and to help students access the text. Questions could include:
 - What do you think is troubling the boy? (Remind them about the bruising, if necessary.)
 - Should the boy keep silent?
 - Do you think he was able to communicate?
 - What do you think the relationship is between the two?
 - Why does she want to know?
 - Is there a link between this boy and the artefacts washed up on the beach? (Workhouse/Grimes)
 - What is Ellen's job? (Teacher)
 - What is a 'prentice?
 - Peter had an apprentice before the boy John. What is the significance of the stories about this apprentice?
 - What was life like in a workhouse?
 - What do you think happened to Peter's apprentice?
- 7 Tell the students that you can shed some more light on the situation for them. Peter Grimes had indeed had an apprentice before who had died under suspicious circumstances although Peter Grimes was ultimately not blamed after a coroner's inquest. The apprentice's name was William Spode and he was an orphan from the workhouse.
- 8 Pair work: hand out the role cards (**Drama Prompt Sheet 3: Role Cards**) and ask students to improvise the last moments that Peter and William spent together. What led to William's death? Was it an accident or something more sinister? (Health and Safety pointer - tell your students that an action like falling overboard or violence must be done in slow motion.)
- 9 Share one or two of the best examples and discuss their effectiveness. Was Grimes at fault? What other interpretations could there have been? Is someone who is occasionally brutal automatically a killer?
- 10 As an additional or alternative introductory activity, ask the students to sit in a semi-circle. Ask for a volunteer to play the apprentice John. That student will sit, alone, in front of the rest of the class and in role answer questions about his character. You should begin the hot-seating by asking, 'John, what are you trying to hide?'
- 11 If appropriate think through with the students what they would like to find out, e.g. how does Grimes treat him? Where do the bruises come from? Is he afraid? Why doesn't he speak to Ellen? What was life like in the workhouse? Was he happier there?
- 12 Ask the students to summarise what they have learnt.



- 13 In groups of three, students are to prepare an improvisation of what happens after the extract they have read. They are told that Peter Grimes enters wanting the boy to go fishing and Ellen confronts him about the bruises. Before Peter leaves with John, what happens? Is Ellen happy about him leaving? Does she try and stop him? (Health and Safety: tell the students that no contact between the characters is allowed. The verbal argument is the most important aspect of the scene.)
- 14 Share what you consider to be the most emotionally engaged and thoughtful piece of work. At any appropriate point, freeze the action and tap a character on the shoulder to ask what they are thinking. Note that this is thought-tracking; warn them that you will do this before their preparation of the scene begins. Start the action again.
- 15 Some of the following may be appropriate discussion points on the effectiveness of the scene:
 - Evaluate the spatial relationship between the characters. When Peter was close to Ellen what did this communicate to the audience? Was it intimidating? What might they want to change in terms of blocking if they were to refine the piece?
 - How were voices used to portray character (tone/pitch/volume)? Were they appropriate?
 - If you were to stage this, where would you want to set it? What difference would the location make? If they were in a busy street would they behave differently to being on an isolated beach?
 - What sound effects might you want to add to the tension of the scene? What music/instruments would help enhance the atmosphere and sense of foreboding after Peter leaves with John?

Development



- 16 Explain to the students that this story comes from Britten's opera *Peter Grimes* and that the extract that they had read was actually part of a libretto that is sung rather than spoken.
- 17 Ask the students to listen to **Storyboard 9: Part of Act 2 Scene 1 for Drama**.
- 18 In pairs, using all of the insight they have gained into the characters through practical exploration they are to create a storyboard of 10-15 frames which either:
 - summarises the scene between Ellen, John and Peter that Sunday morning, revealing John's unspoken thoughts as thought bubbles
 or
 - shows the events that occur after Peter has taken John away from Ellen, up to where the jumper is found washed up on a beach.

- 19 In the creation of these storyboards students will record their own voices, drawing on interpretations from previous improvisations. The spatial relationships of the characters on the screen will be considered in terms of what the students, as directors, are trying to communicate to the audience. Locations, music and sound effects will all be chosen because of the dramatic impact the students wish to make. Choices will need to be justified in a text box for the more advanced students.
- 20 Students share their storyboards, and act out the drama if there is time. Students evaluate the effectiveness and originality of each others' work and suggest refinements.
- 21 Students stage their versions of events.

Plenary



- 22 Students read and listen to the ***Peter Grimes Summary*** storyboard. The puzzle is complete.

Extension/Homework

- 23 Whole group improvisation of life in a workhouse. (Refer to *Oliver Twist*.)
Staging of Coroner's inquest.
Hot-seating of Peter Grimes in 'the box'.
Hot-seating of Ellen: Why does she support/love such an unpopular man?
What can she see in him?
- 24 A planning/blocking storyboard to show the positions the characters will be in, for the roleplay activities.

Student Notes



Drama 2: Silence and Secrets

Objectives

You will be introduced to part of an opera called *Peter Grimes* by Benjamin Britten. Before you watch a storyboard, you will do some drama activities which will help you get some ideas about why the apprentice John is silent. You will also get to know his master Peter Grimes, and be able to have some ideas about his secrets.

Outcomes

You will create a storyboard to illustrate your understanding of the characters explored through practical drama techniques.

Activities

Introduction

- 1 Your teacher will guide you through some drama activities.

Development

- 2 Watch and listen to the **Storyboard 9: Part of Act 2 Scene 1 for Drama.**



click here to open Storyboard 9

- 3 In pairs, create a storyboard of 10-15 frames which either:
 - summarises the scene between Ellen, John and Peter that Sunday morning, revealing John's unspoken thoughts as thought bubblesor
 - shows the events that occur after Peter has taken John away from Ellen, up to where the jumper is found washed up on a beach.
- 4 Think of yourself as the Director wishing to make a dramatic impact on an audience. You can record your own voices. In particular, think about the spatial relationships between the characters, the locations, music and other sound effects.
- 5 Share your storyboards with others, and, if there is time, act out the drama. Evaluate the effectiveness and originality of each others' work and suggest refinements.

Sharing Your Ideas

Watch and listen to the ***Peter Grimes Summary*** storyboard, and discuss your thoughts.



click here to open the *Peter Grimes Summary* storyboard

Drama Prompt Sheet 1



A Puzzle

It is 1830. A small jumper with an embroidered anchor has been discovered washed up on a beach near a fishing village in Suffolk. In a tin nearby is a water-damaged diary. Only one entry can be partially read. It reads:

*..... I live in fear. If only I could tell
Mrs. E. Orford. She is kind. ... Mr Grimes...*

There is one other item in the tin. It looks like a receipt and it says:

*By the authority invested in me as the Governor of
Ipswich Workhouse, I hereby declare that John
(water damage) has been put into service on this day
of our Lord (water damage) 1830 with one, Peter
Grimes, a fisherman of The Borough, Suffolk.*

Drama Prompt Sheet 2



Extract from Act 2 Scene 1

CHORUS (*off, in church*)

Now that the daylight fills the sky
We lift our hearts to God on high
That He in all we do or say
Would keep us free from harm to-day

ELLEN

Nothing to tell me.
Nothing to say? Then shall I
Tell you what your life was like!
See if I'm right. I think
You liked your workhouse with its grave,
Empty look. Perhaps you weren't
So unhappy in your loneliness.
When I first started teaching
The life at school to me seemed bleak and
empty,
But soon I found a way of knowing
children -
Found the woes of little people
Hurt more, but are more simple.

CHORUS

May He restrain our tongues from strife
Shield from anger's din our life
And guard with watchful care our eyes
From earth's absorbing vanities.

ELLEN

John, you may have heard the stories
Of the 'prentice Peter had before.

CHORUS

So we, when this day's work is done
And shades of night return once more.
Amen.

ELLEN

But when you came, I
Said, Now this is where we
Make a new start. Every day
I pray it may be so.

RECTOR

Wherefore, I pray and beseech you, as
many as are here present, to accompany
me with a pure heart and humble voice,
saying after me, Almighty...

CHORUS

Almighty and most merciful Father, we
have erred and strayed from Thy ways like
lost sheep.
And we have done those things which
We ought not to have
And grant, O most merciful Father...

ELLEN

There's a tear in your coat. Was that done
Before you came?
Badly torn.
That was done recently.
Take your hand away.
Your neck is it? John, what
Are you trying to hide?

CHORUS

O, Lord open Thou our lips
And our mouths shall show forth Thy
praise.

RECTOR

O God make speed to save us.

CHORUS

O Lord make haste to help us.

ELLEN undoes the neck of JOHN's shirt.

ELLEN

A bruise.
Well...it's begun.

Drama Prompt Sheet 3



Role Cards

Name: Peter Grimes

Character: A local, unpopular fisherman who lives out of town. He is a loner. He often gets angry.

Situation: You are at sea. You do not think your apprentice is working hard enough. You are concerned about the weather and what might happen unless you get back to shore quickly.

What happens next?

Name: William Spode

Character: A young fisherman's apprentice you are scared of your master, Peter Grimes, who is often angry.

Situation: You are aboard his boat. The weather is bad and you have been working for long hours without food or water.

What happens next?

Teacher Notes

Art I: Poster Art

Group Organisation Pair or individual work.

Suggested Timing Approximately 2-3 lessons.

Overview of Task

Students will research poster art in their local area, through history of art texts and on the Internet. They will use this information and their understanding of the action of Act 2 Scene 1 to produce a mixed media or composite image poster, or piece of animated art, promoting a performance. Those who are able could be asked to produce two different posters emphasising different aspects of the opera. Finally students will display their posters, or present their animations, analyse and evaluate their own and others' work, and express opinions and reasoned judgements.

Objectives

All students will: look at and comment on a range of posters found in the local area and in books; discuss the intended audience of a range of posters; design and create a poster, bringing out personal impressions of Act 2 Scene 1 of *Peter Grimes*.

Most students will: review how images and print are used in posters to advertise theatre performances; plan work through discussion and critical questioning; select material from a range of visual and textual sources to create an image that captures impressions of Act 2 Scene 1 of *Peter Grimes*; analyse and evaluate their own and others' work.

Some students will: research poster art using a variety of sources, looking in particular at the selection and use of images and fonts; explore ideas for different audiences and purposes; synthesise ideas and experiment with composition in creation of posters for different purposes and audiences; articulate reasoned judgements of their own and others' work.

National Curriculum References

Art and Design KS3			
Knowledge, skills and understanding	1 Exploring and developing ideas a) record and analyse first-hand observations, to select from experience and imagination and to explore ideas for different purposes and audiences b) discuss and question critically, and select from a range of visual and other information to help them develop ideas for independent work 2 Investigating and making art, craft and design a) investigate, combine and manipulate materials and images, taking account of purpose and audience c) experiment with and select methods and approaches, synthesise observations, ideas and feelings, and design and make images and artefacts 3 Evaluating and developing work a) analyse and evaluate their own and others' work, express opinions and make reasoned judgements		
	National English Framework References Year 7 Reading 2 extract information 4 note-making 6 active reading 8 infer and deduce Speaking and listening 1 clarify through talk 3 recount 5 put a point of view 6 recall main points 7 pertinent questions 12 exploratory talk 13 collaboration 14 modify views	Year 8 Reading 3 note-making formats 7 implied and explicit meanings Speaking and listening 4 commentary 5 questions to clarify or refine 7 listen for a specific purpose 10 hypothesis and speculation 11 building on others 12 varied roles in discussion	Year 9 Reading 3 note-making at speed 10 interpretations of text Speaking and listening 5 compare points of view 7 identify underlying issues 8 evaluate own contributions 9 considered viewpoint 13 compare interpretations

Outcomes

Students will produce posters advertising Act 2 Scene 1.

Resources

PCs loaded with Kar2ouche *In2arts: Opera* Content Library

- **Storyboard 10: Part of Act 2 Scene 1 for Art**

Art Prompt Sheet 1: Mind Mapping (expand to A3 if necessary to give students room to write)

Art Prompt Sheet 2: What Do You Think?

Internet sites on local history

History of Art texts

Activities

Introduction

- 1 Students should be set the task of looking at posters in their local area. In particular they should make notes on:
 - what is being advertised
 - what images are used and how (single image, composite, abstract, figurative, photographic, cartoon etc)
 - text - how much, style and size of font
 - intended audience
 - what they like/think is effective in attracting attention and why.
- 2 In addition you might want to invite a speaker from a local theatre to explain how the posters are commissioned and created.
- 3 Finally students who are able should look at history of art and design books to identify the images they think work well and why. In addition they could browse the Internet to see how performances are promoted using this relatively new medium.

Development

- 4 Tell students they have been commissioned to produce a poster to promote a performance of Act 2 Scene 1 of *Peter Grimes*. They will work in groups and each group is to produce something that will appeal to a particular target audience and/or be appropriate to be displayed in a particular location. Target groups might include:
 - parents wanting to take their children to their first opera
 - teenagers
 - foreign tourists
 - those who have never been to an opera before
 - people who like films.

Locations where the art may be displayed include:

- public library
- school
- village hall
- theatre foyer



- side of a bus or taxi
 - hoarding.
- 5 Thinking about their target audience and/or where the art is to be displayed, students should listen to **Storyboard 10: Part of Act 2 Scene 1 for Art**. As they listen, students make a spidergram of their initial impressions and feelings. Those who need help starting this could use **Art Prompt Sheet 1: Mind Mapping**.
 - 6 Using the notes they make, students should begin to discuss and share what they consider to be the key themes, ideas and impressions. They should also discuss how these impressions could be made attractive to their audience or used in their display space.
 - 7 With these thoughts in mind, students should gather images from a variety of sources including:
 - Kar2ouche
 - the Internet
 - digital photographs
 - drawings (that can be scanned)
 - found objects.
 - 8 In small groups, students should reflect on and discuss the images they have collected. They might be asked to prioritise those they consider to be most striking and talk about how they relate to the opera and their target audience.
 - 9 Those who are creating a poster could create a collage including photographs, images cut from magazines, drawings, found objects and images created in Kar2ouche.

Plenary



- 10 Students display their posters on continuous loop. They complete a self-evaluation and invite one or two others to complete an independent evaluation of their work. See **Art Prompt Sheet 2: What Do You Think?**

Extension/Homework



- 11 Students could create an animation. They could start by researching film trailers which promote a film, and look at why certain shots are used to capture the flavour of the film, and research images they wish to use in their animations, considering their target audience.
- 12 They could use scanned images, digital photos and Kar2ouche to create a series of storyboard frames that create a mood picture of the opera. The audio files in **Storyboard 10: Part of Act 2 Scene 1 for Art** could be used to accompany these images from the opera, and the new storyboard saved as a new file. The finished work should be capable of being played on continuous loop.

Student Notes



Art 1: Poster Art

Objectives

These activities will help you see what is involved in creating a poster, or piece of animated art to promote an artistic event. You will do some background research, to see what has to be taken into consideration, then plan your own creations, based on Act 2 Scene 1 of the opera *Peter Grimes*.

Outcomes

Posters in Kar2ouche, advertising a performance of Act 2 Scene 1 of *Peter Grimes*

Activities

Introduction


- 1 Look at posters in your local area and make notes on:
 - what is being advertised
 - what images are used and how (single image, composite, abstract, figurative, photographic, cartoon, etc)
 - what text is used - how much, what style and size of font
 - who is the intended audience
 - what you like/think is effective in attracting attention and why.
- 2 You may like to invite a speaker from a local theatre to explain how the posters are commissioned and created.
- 3 If you choose, you may also look at history of art and design books to identify images which work well, and think about why. You can also look on the Internet to see how performances are promoted.

Development

- 4 You are now going to produce a poster to promote a performance of Act 2 Scene 1 of *Peter Grimes*. Working in groups, you will produce something that will appeal to a particular target audience and/or be appropriate for display in a particular location. Target groups might include:
 - parents wanting to take their children to their first opera
 - teenagers
 - foreign tourists
 - those who have never been to an opera before
 - people who like films.

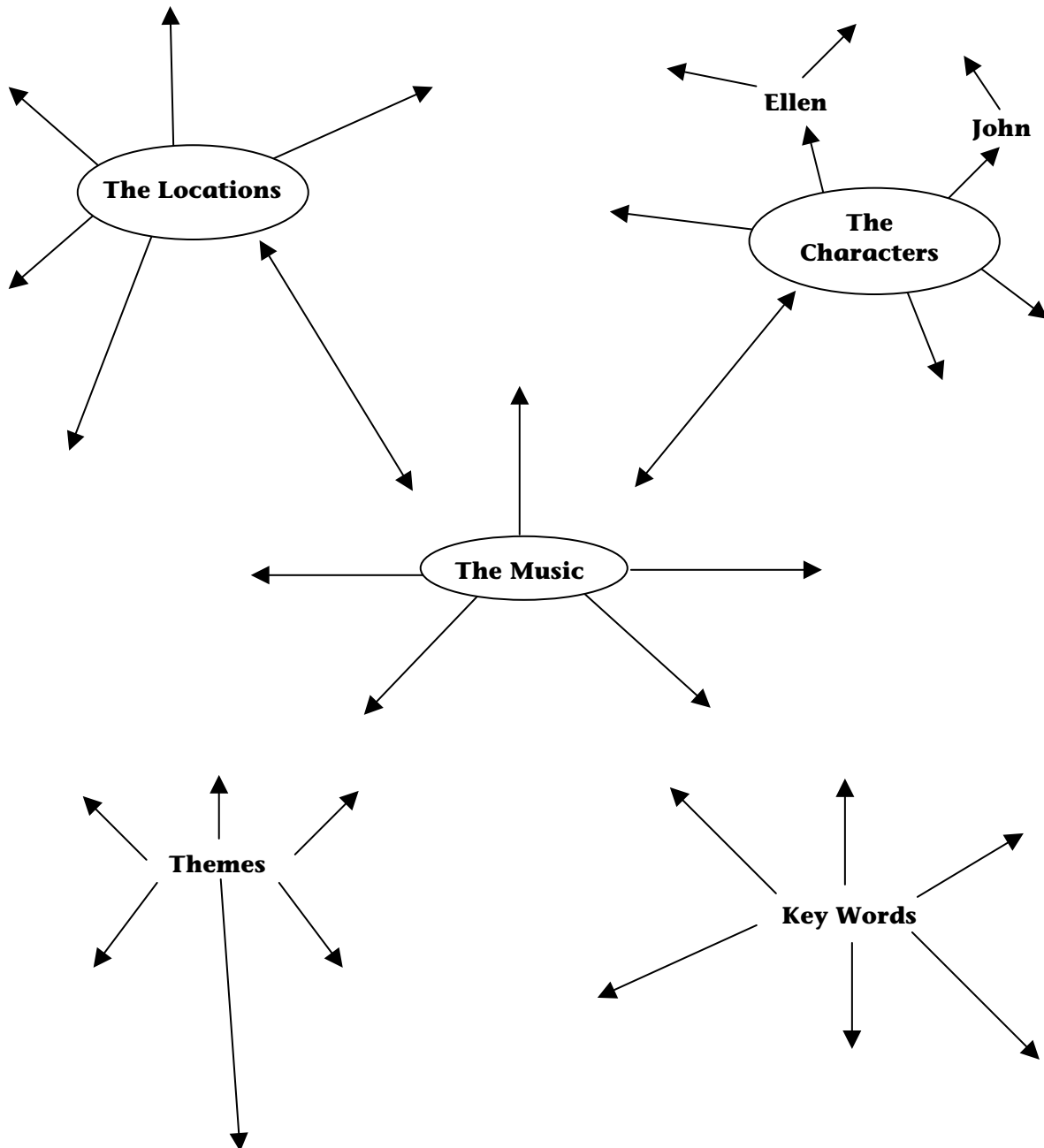
Locations where the art may be displayed include:

- public library
- school
- village hall

- theatre foyer
 - side of a bus or taxi
 - hoarding.
- 5 With your target audience and/or where the art is to be displayed in mind, watch and listen to **Storyboard 10: Part of Act 2 Scene 1 for Art**. Make a spidergram of your initial impressions and feelings. **Art Prompt Sheet 1: Mind Mapping** will help you do this.
- Now you can discuss the key themes, ideas and impressions, and how you intend making them attractive to an audience.
-  click here to open Storyboard 10: Part of Act 2 Scene 1 for Art
- 6 Gather images from a variety of sources including:
- Kar2ouche
 - The Internet
 - digital photographs
 - drawings (that can be scanned)
 - found objects.
- 7 Think about the images you have collected, and choose which ones are most striking. Your teacher may ask you to explain how the images you have chosen relate to the opera and their target audience.
- 8 You could create a collage including photographs, images cut from magazines, drawings, found objects and images created in Kar2ouche.

Sharing Your Ideas

Display your posters or put your animations on continuous loop. You can now complete a self-evaluation and invite one or two others to complete an independent evaluation of your work. See **Art Prompt Sheet 2: What Do You Think?**

Art Prompt Sheet 1**Mind Mapping**

Art Prompt Sheet 2



What Do You Think?

My promotional art work is called

and it is aimed at (target audience).

The key images are:

1

2

These are important because

I particularly like

I would like to change

What others think about my work

Name	
I think this poster would appeal to the target audience because:	
One thing I would change is	

Name	
I think this poster would appeal to the target audience because:	
One thing I would change is	

Teacher Notes

Art 2: Peter Grimes and Abstract Sea Painting

Group Organisation Individual and small group work (2-3 students).

Suggested Timing 6-8 lessons.

Overview of Task

Students will combine the two interludes from the *Peter Grimes Summary* storyboard (or all four interludes if you have access to the Phillips CD) with visual elements to create abstract paintings. The paintings can be scanned into Kar2ouche to enrich storyboard presentations or used as backdrops for any cross-curricular events that are developed from the study of *Peter Grimes*. Theatre design is closely related to fine art and designers often use painting as a starting point. These paintings can also be used as programme designs and tickets, simply by resizing and adding text.

Objectives

All students will: understand the eight visual elements, understand the differences between realistic and abstract painting and create an abstract painting using mainly mark-making and texture. Working in pairs they will use Kar2ouche to view the summary and then add their paintings into storyboards discussing moods and themes.

Most students will: understand all eight visual elements and discuss their use in the abstract paintings. They will link relevant artists to both abstract and realistic paintings. They will add their work to storyboards and discuss the effect on different scenes.

Some students will: comprehensively understand the eight visual elements showing evidence in their abstract paintings. They will link artists to abstract and realism. They will also link the two interludes to acts in the opera that display these moods and feelings, experimenting with the impact of visual elements. They will fluently evaluate their work.

National Curriculum References

Art and Design KS3	
Knowledge, skills and understanding	1 Exploring and developing ideas a) record and analyse first hand observations, select from experience and imagination and explore ideas for different purposes and audiences b) discuss and question critically, and select from a range of visual and other information, to help develop ideas for independent work c) organise and present this information in different ways, including using a sketchbook.
	2 Investigating and making art, craft and design a) investigate, combine and manipulate materials and images, taking account of purpose and audience b) apply and extend students' experience of a range of materials and processes, including drawing, refining their control of tools and techniques c) experiment with and select methods and approaches, synthesise observations, ideas and feelings, and design and make images and artefacts.
	3 Evaluating and developing work a) analyse and evaluate their own and others' work, express opinions and make reasoned judgements b) adapt and refine their work and plan and develop this further, in the light of their own and others' evaluations.
	4 Knowledge and understanding a) visual and tactile qualities of materials and processes and how these can be manipulated and matched to ideas, purposes and audiences b) codes and conventions and how these are used to represent ideas, beliefs, and values in works of art, craft and design c) continuity and change in the purposes and audiences of artists, craftspeople and designers from Western Europe and the wider world.

Outcomes

Several A4 abstract paintings produced by individuals

Several A1 paintings produced in groups of 2-3 students

Storyboard printouts using scanned abstract paintings

Programme and/or ticket designs using digital images from paintings

Evaluation

Resources

PCs loaded with Kar2ouche *In2arts: Opera* Content Library

- ***Peter Grimes* Summary** storyboard

Art Prompt Sheet 3: Abstract – Realism

Slide show or posters of abstract paintings by Monet, Turner, Richter, Hodgkin, Van Gogh. Impressionist links with Debussy

Books on Impressionism and twentieth century art generally

Phillips CD for the other two interludes not covered in Kar2ouche

Scanner

Activities

Introduction

- 1 Discuss the visual elements of Art (colour, tone, hue, line, mark-making, texture, composition and pattern), and then present a slide show or posters of abstract artists and encourage a discussion on realism and abstraction, followed by students completing **Art Prompt Sheet 3: Abstract – Realism**.

Development



- 2 Present the ***Peter Grimes* Summary** storyboard to help students grasp the context of the performance and see how backgrounds are effective in storyboards.
- 3 Encourage students to find the Storm and Sunday Morning Interludes particularly, as their abstract paintings are to draw inspiration from these parts of the opera.
- 4 If available, you can play the CD of the whole performance, which has the other two interludes.
- 5 If it helps, you can play the interludes as many times as the students require, as they paint.
- 6 Explain that some paintings can be scanned into Kar2ouche, and therefore need to be created on A4 paper.
- 7 Larger abstract paintings, which can be wall mounted for display, can also be produced in small groups of 2-3 students.
- 8 Scan suitable images into Kar2ouche, either to replace those in the ***Peter Grimes* Summary** storyboard, or as backgrounds in completely new storyboards prepared by students. If students choose this approach, they can add characters and props as they wish, to capture whatever mood has inspired them.
- 9 Students may like to attach audio files to the storyboards (either music composed by students or opera extracts from Kar2ouche).

Plenary

- 10 You could organise a class slide show by appending the storyboards made in this activity. Audio files could be attached, and transitions between different storyboards carefully thought out, perhaps with introductions. Different groups could even work with the same material and compare how they put it together with different special effects, music, timing, etc.

Extension / Homework

- 11 Collecting and research; collect images of the sea, artists, blues and greens, etc.
Students working with Kar2ouche may want to redesign the costumes.
- 12 Tickets or programmes for the opera can be printed from students' creations in Kar2ouche.
- 13 Write an evaluation of the different moods and themes created by the paintings and how they influenced the storyboard.

Student Notes



Art 2: Peter Grimes and Abstract Sea Painting

Objectives

To listen to the interludes in the opera *Peter Grimes* to inspire you to create large A1 paintings using the visual elements about which you have learned. Start by using mark-making and texture. Either digitally photograph or scan your paintings. These paintings can then form the backdrop for a storyboard. You can also use these images to make posters and tickets for a show by changing the size and adding text.

Outcomes

Several A4 abstract paintings

Several A1 paintings produced in groups of 2-3 students

Storyboard printouts using abstract paintings

Programme and/or ticket designs using digital images from paintings

Activities

Introduction

- 1 What are the visual elements of Art?
- 2 Look at examples of art by famous abstract artists and discuss your understanding and thoughts about realism and abstraction.
- 3 Complete **Art Prompt Sheet 3: Abstract – Realism**.

Development

- 4 Listen to the Storm and Sunday Morning Interludes in the **Peter Grimes Summary Storyboard** (you are also recommended to listen to the other interludes on the Phillips CD).



click here to open the *Peter Grimes* Summary storyboard

- 5 Create your own abstract paintings (A4 if you wish to scan them into Kar2ouche, or A1 if not) based on what comes to mind from the music you have heard in the opera extracts. Once these are produced, you can scan them into your own storyboard or display them. Your teacher will guide you. If you want, you can also create and add your own music compositions or effects to your storyboard.

Sharing Your Ideas

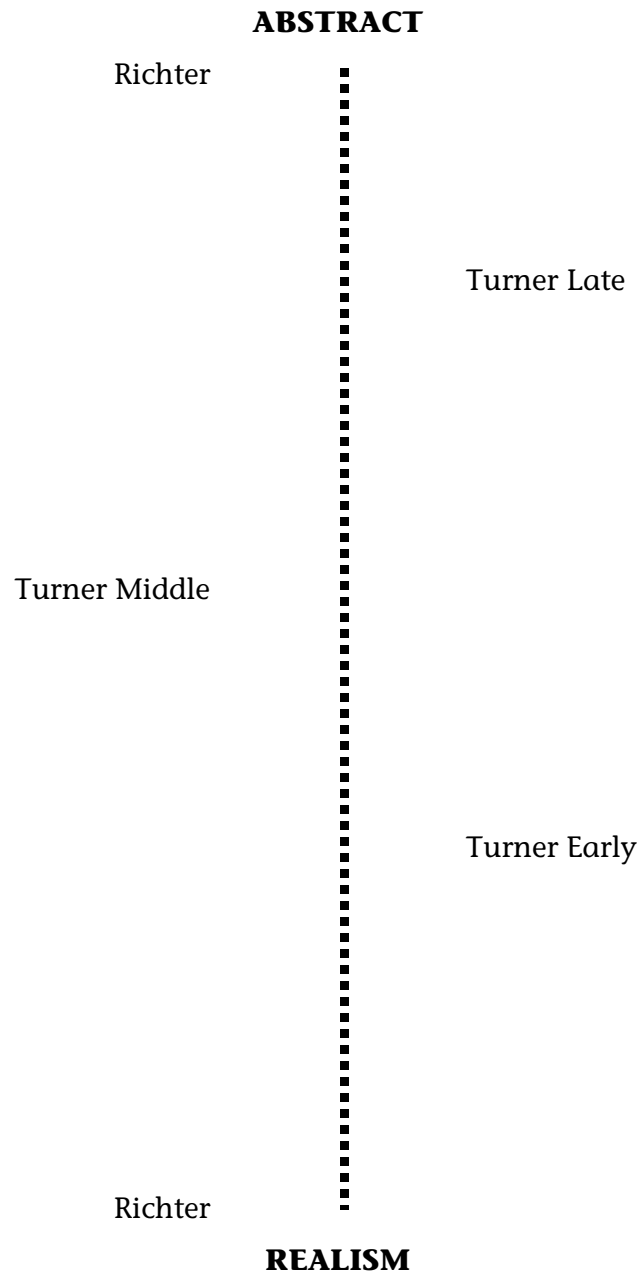
- 6 Write an evaluation about the different mood and themes created by the paintings and how they influenced the storyboard. You can present your paintings to the class either in Kar2ouche, or in the form of a display.
- 7 If you use Kar2ouche, you could append your storyboards and accompany them with music. You would have to think about transitions between frames, and possibly have introduction voiceovers for each group.

Art Prompt Sheet 3



Abstract – Realism

Find other artists who painted the sea and add to this line.



Teacher Notes

PSHE 1: Understanding Different Points of View

Group Organisation This activity is suitable for the whole class, followed by pair work on a PC.

Suggested Timing 1-2 lessons.

Overview of Task

In this activity students will be encouraged to recognise that situations can be seen from a number of perspectives, and will begin to appreciate how understanding all points of view can help avoid conflict.

Objectives

All students will: make notes on key points; discuss pertinent points; create a storyboard offering differing perspectives.

Most students will: synthesise information and ideas; refer to evidence for their ideas when creating storyboards that show their appreciation of the differences between characters; begin to see events from both points of view.

Some students will: contribute to exploratory discussions, and express ideas both clearly and succinctly; discuss and evaluate the evidence for particular ideas; consider other people's experiences in an imaginative and empathic way; express and explain views that are not their own.

National Curriculum References

Citizenship at KS3	<p>1g the importance of resolving conflict fairly</p> <p>2c contribute to group and exploratory class discussions, and take part in debates</p> <p>3a use their imagination to consider other people's experiences and be able to think about, express and explain views that are not their own.</p>		
PSHE at KS3	<p>1b to respect the differences between people as they develop their own sense of identity</p> <p>3b how to empathise with people different from themselves</p> <p>3h to recognise that goodwill is essential to positive and constructive relationships.</p>		
National English Framework Objectives	<p>Year 7</p> <p>Reading</p> <p>2 extract information</p> <p>4 note-making</p> <p>6 active reading</p> <p>8 infer and deduce</p> <p>Writing</p> <p>6 characterisation</p> <p>11 present information</p> <p>15 express a view</p> <p>Speaking and listening</p> <p>1 clarify through talk</p> <p>3 recount</p> <p>5 put a point of view</p> <p>6 recall main points</p> <p>7 pertinent questions</p> <p>12 exploratory talk</p> <p>13 collaboration</p> <p>14 modify views</p> <p>Drama</p> <p>15 explore in role</p>	<p>Year 8</p> <p>Reading</p> <p>3 note-making formats</p> <p>7 implied and explicit meanings</p> <p>Writing</p> <p>13 present a case persuasively</p> <p>16 balanced analysis</p> <p>17 integrate evidence</p> <p>Speaking and listening</p> <p>4 commentary</p> <p>5 questions to clarify or refine</p> <p>7 listen for a specific purpose</p> <p>10 hypothesis and speculation</p> <p>11 building on others</p> <p>12 varied roles in discussion</p> <p>Drama</p> <p>15 work in role</p>	<p>Year 9</p> <p>Reading</p> <p>3 note-making at speed</p> <p>10 interpretations of text</p> <p>Writing</p> <p>2 exploratory writing</p> <p>16 balanced analysis</p> <p>17 cite textual evidence</p> <p>Speaking and listening</p> <p>5 compare points of view</p> <p>7 identify underlying issues</p> <p>8 evaluate own contributions</p> <p>9 considered viewpoint</p> <p>12 drama techniques</p> <p>13 compare interpretations</p>

Outcomes

Students will make notes on Act 2 Scene 1 of *Peter Grimes*, and develop these into an 11-frame storyboard divided into two distinct 5-frame sections (with one concluding frame). Each section is to tell the story from one point of view.

Resources

PCs loaded with Kar2ouche *In2arts: Opera* Content Library

- ***Peter Grimes* Summary** storyboard
- **Synopsis of *Peter Grimes***

PSHE Prompt Sheet 1: Think About How I Feel

Libretto extracts from Act 2 Scene 1 Libretto (This can be completed using the resources contained within *In2arts: Opera*, but for greater depth of study we would suggest that you acquire a copy of the complete libretto.)

Internet

Activities

Introduction



- 1 Introduce students to the story of *Peter Grimes* either by showing them the ***Peter Grimes* Summary Storyboard**, or through their own Internet searching. You may wish to set students the task of finding out the story for homework before your first lesson, if time is short.
- 2 Discuss with students Peter's relationship with The Borough, the community within which he lives. Ask them to consider what it must be like being an outsider, mistrusted and the object of gossip.
- 3 Both Peter and The Borough seem to have pretty entrenched attitudes. Ask students to list:
 - why the relationship is so bad
 - ways in which they think it could be improved.
- 4 In discussing the lists/suggestions students have come up with, try to draw out the idea that part of the problem in The Borough is to do with the characters' inability to empathise. If both parties had made an effort to understand the other's points of view the eventual tragedies may have been avoided. To illustrate this idea, it may be worth referring to Atticus Finch's homily in the novel *To Kill a Mocking Bird*, 'you never really know a man until you stand in his shoes and walk around in them' which is very similar to the American Indian proverb that says you can't understand someone until you have walked two months in their moccasins.
- 5 Explain that in this activity students are going to try to see things from the points of view of Peter and his local community.

Development



- 6 Divide students into pairs. One of the pair (A) should take on the role of Peter and the other (B) the role of Boles, Auntie or Mrs Sedley. The instructions for this activity can be found on **PSHE Prompt Sheet 1: Think About How I Feel**. All 'A's should read through or listen to Act 2 Scene 1 and make notes describing Peter's feelings and impressions of the situation. They should then summarise these notes into no more than ten key points. All 'B's should do the same for The Borough's perspective. If necessary small groups of 'A's and 'B's may want to get together to share some of their thoughts.
- 7 The original pair should now stand face to face (A to B) and take it in turns to describe the situation from their point of view. They should explain the situation as clearly as possible, using their notes as necessary, and include personal feelings about the situation. Each should consider what they would like to happen to improve the situation. They should end with the line, 'I wish that ...'
- 8 Still in pairs students should create a storyboard of ten frames to present the situation from both points of view; five frames from Peter's perspective and five from the member of The Borough's point of view. The relevant sections of the libretto should be pasted into the caption window, whilst the characters state their story and how they feel in speech and thought bubbles. Students should be instructed to try to show something of the character's feelings through their choice of poses and backgrounds. Using the special effects can also help to create atmosphere.
- 9 Ask students to listen to the music extracts available and select two which support their storyboard. Alternatively they could create their own music, record and save it (as an MP3 or wav file) and attach it to the relevant frames. It must contribute to the atmosphere and overall interpretation the students are attempting to create.
- 10 They should add a final frame in which either Ellen or Balstrode act as arbiter between the two as each says what they want. Balstrode or Ellen should then suggest, in speech bubbles, how the situation could be improved.

Plenary

- 11 Students should put their storyboards on cycle and then walk round and watch/listen to each others' presentations.
- 12 They should leave Post-it notes on the three they think are best and justify their comments. These can then be shown to the whole class. They can put Post-it notes on their own computer!

Extension/Homework

Students could be asked to produce an advice sheet to be used in cases where conflict is likely to arise.

Student Notes



PSHE 1: Understanding Different Points of View

Objectives

This activity will help you see that situations and events can be understood best if you look at them from the points of view of the different people concerned. With these perspectives in mind, you may be able to see how potential conflicts could be avoided.

Outcomes

In pairs, you will produce an 11-frame storyboard which tells the story of *Peter Grimes* from Peter's perspective in five frames, and the same story from the perspective of the people of The Borough, in another five frames. You will also make a final concluding frame.

Activities

Introduction

- 1 Find out the story in the opera *Peter Grimes*, either by searching the Internet, or watching the **Peter Grimes Summary** storyboard.



click here to open the *Peter Grimes* Summary storyboard

- 2 Think about Peter and his relationship with The Borough, the community within which he lives, and what it is like being an outsider, mistrusted and the object of gossip.
- 3 Think about what is an entrenched attitude, and make notes on:
 - why the relationship between Peter and The Borough is so bad
 - ways in which you think it could be improved.
- 4 Imagine you are Peter, and consider how you feel about people in The Borough.
- 5 Now imagine you are Balstrode or another member of the community, and consider how you feel about Peter.

Development

- 6 Divide into pairs. One of you should take on the role of Peter (A) and the other the role of Boles, Auntie or Mrs Sedley (B). Follow the instructions on **PSHE Prompt Sheet 1: Think About How I Feel**.
- 7 Read through extracts from the libretto and make notes describing Peter's feelings and impressions of the situation. Summarise these notes into no more than ten key points.
- 8 Read through the extracts from the libretto and make notes describing the member of The Borough's feelings and impressions of the situation. Summarise these notes into no more than ten key points.

- 9 Stand face to face and take it in turns to describe the situation from your points of view. Using your notes and personal feelings, explain the situation as clearly as possible.
- 10 Finally, consider what you would like to happen to improve the situation. End with the line, 'I wish that ...'
- 11 Still in your pairs, create a storyboard of ten frames to present the situation from both points of view.
- 12 Create five frames from Peter's perspective and another five from the member of The Borough's point of view.
- 13 Paste the relevant sections of the libretto into the caption window below your frames.
- 14 Make your characters state their story and how they feel using the speech and thought bubbles.
- 15 Try to show something of your characters' feelings through their posture. Select backgrounds and use special effects to help create atmosphere.
- 16 Select two music extracts from the audio files that support your storyboard and attach them to the relevant frames, alternatively create your own music and add it. These should contribute to the atmosphere and interpretation you are attempting to create.
- 17 Add a final frame in which either Ellen or Balstrode suggest how the situation could be improved.

Sharing Your Ideas

Put your storyboards on cycle and then walk around the class listening to each others' presentations. Put Post-it notes on the three you think are the best, which can then be shown to the class. You can put a Post-it note on your own computer!

PSHE Prompt Sheet 1



Think About How I Feel

Divide into pairs. One of you should take on the role of Peter (A) and the other the role of Boles, Auntie or Mrs Sedley (B).

- A read through or listen to Act 2 Scene 1 and make notes describing Peter's feelings and impressions of the situation. Summarise these notes into no more than ten key points.
- B read through or listen to Act 2 Scene 1 and make notes describing the Borough's feelings and impressions of the situation. Summarise these notes into no more than ten key points.
- 1 Stand face to face and take it in turns to describe the situation from your points of view. Using your notes and personal feelings, explain the situation as clearly as possible.
- 2 Finally, consider what you would like to happen to improve the situation. End with the line, 'I wish that ...'
- 3 Still in your pairs, create a storyboard of ten frames to present the situation from both points of view.
- 4 Create 5 frames from Peter's perspective and another five from the Member of The Borough's point of view.
- 5 Paste the relevant libretto into the caption window below your frames.
- 6 Make your characters state their story and how they feel using the speech and thought bubbles.
- 7 Try to show something of your characters' feelings through their posture. Select backgrounds and use special effects to help create atmosphere.
- 8 Select two music clips from the opera to act as background music for the two sections and attach them to the relevant frames. Again, these should be chosen to contribute to the atmosphere and interpretation you are attempting to create.
- 9 Add a final frame in which either Ellen or Balstrode suggest how the situation could be improved.

Teacher Notes

PSHE 2: Peter Grimes: Bully or Bullied?

Group Organisation Suitable for whole group discussion and pair work on a PC.

Suggested Timing Approximately 1 or 2 lessons.

Overview of Task

In this activity students will be able to recognise different forms of bullying and its effect on people's behaviour. Students will be encouraged to consider strategies to reduce or prevent bullying.

Make sure you go over what bullying is, with the class: repeatedly frightening, upsetting or hurting another person. It is a complex issue and a single definition is quite difficult. There are different types of bullying, such as the following:

- physical: spitting, hitting, etc
- non verbal: gesturing and intimidating body language
- verbal: name calling, gossiping
- extortion: threatening someone into giving money or possessions
- deliberate exclusion: not including someone, or a group of people in activities or friendship groups.

This definition is in the Glossary.

Objectives

All students will: understand that there are different types of bullying; discuss types of behaviour associated with bullying; create a storyboard offering different strategies to prevent or reduce bullying in *Peter Grimes*.

Most students will: understand that bullying affects people in different ways; evaluate methods and strategies for anti-bullying; relate the behaviours displayed to own experiences.

Some students will: refer to evidence that supports their ideas and strategies; contribute to discussions and express ideas clearly and succinctly; understand that bullying is a complex issue.

National Curriculum References

Citizenship at KS3	1g the importance of resolving conflict fairly 2c contribute to group and exploratory class discussions, and take part in debates.
PSHE at KS3	3a about the effects of all types of stereotyping, prejudice, bullying, racism and discrimination and how to challenge them assertively 3b how to empathise with people different from themselves 3k communicate confidently with their peers and adults.

Outcomes

At the end of this activity students will have defined ‘bullying’ and the different sorts of bullying displayed in the opera *Peter Grimes*. They will also have created a storyboard to illustrate anti-bullying strategies in the opera.

Resources

PCs loaded with Kar2ouche *In2arts: Opera* Content Library

- ***Peter Grimes* Summary** storyboard
- **Synopsis of *Peter Grimes***

Background Notes on Benjamin Britten, George Crabbe and Peter Grimes (Appendix 2b)

Activities

Introduction



- 1 Encourage students to brainstorm any words that come to mind when they hear the word bullying. They should record these on a large sheet of paper. Display ideas from the class and then discuss. You will need to clarify that bullying takes place over a period of time and is not a ‘one off’ physical or verbal attack! (Refer to the Glossary for the definition.)
- 2 Students will need to know the story of *Peter Grimes* so if they don’t, they now need to listen to and watch the ***Peter Grimes* Summary** storyboard, and/or read the background notes in Kar2ouche including the **Synopsis** of the story and notes on Benjamin Britten, George Crabbe and Peter Grimes (see Appendix 2).
- 3 Next the students need to listen to **Extract 1**, contained in Frame 1 of the storyboard, and read the corresponding libretto where Peter Grimes is giving evidence at the Coroner’s inquest into the death of his apprentice.
- 4 They need also to listen particularly carefully to **Extract 8**, contained in Frame 7 of the storyboard, where Ellen is questioning Peter about the bruises that she has found on his new apprentice, John.

- 5 Encourage students to discuss with a partner which type of bullying is evident in these scenes and the behaviours that are being displayed. Ask students which character is being bullied, and who is doing the bullying? If they do not see it, ask them if they think Peter is being bullied? This should then be developed into a class discussion. You need to make sure that the key words of group pressure; rumour; gossip; abuse (physical and mental) and truth are brought out in the discussion.

Development

- 6 Now the students need to choose one of the two types of bullying and create a storyboard in two sections; containing strategies that could be used by Peter and John to reduce or stop the bullying that they are having to suffer. Encourage students to use speech and thought bubbles as well as text to convey the effects they want. Remind them that they can add their own music to their storyboards to give their scenes the desired atmosphere.

Plenary

- 7 Students should then put their storyboards on cycle, then walk round and watch/listen to other student's ideas and anti-bullying strategies.
- 8 Finish with a class discussion and decide which of the strategies to reduce or stop bullying would actually work in the real world.

Extension/Homework

- 9 Students write a one-week diary describing what it would be like if they were Peter's apprentice, John, and the feelings he might experience in his relationship with Peter.
- 10 You could hold a debate to illustrate alternative points of view.

Student Notes



PSHE 2: Peter Grimes: Bully or Bullied?

Objectives

These activities will allow you to explore some of the relationships in the opera *Peter Grimes* and in particular you will be able to consider the bullying that takes place between Peter Grimes, his apprentices and the people of The Borough.

Outcomes

Working through these activities you will define bullying, understand that there are different sorts of bullying, discuss types of behaviour displayed by bullies and create a storyboard showing different methods of preventing or reducing bullying in the opera *Peter Grimes*.

Activities

Introduction

- 1 Brainstorm any words that come to mind when you hear or see the word 'bullying'. Write these down on a large sheet of paper.
- 2 Discuss the ideas from your brainstorm with other students in your class. Can you agree on a definition of bullying?
- 3 Read the bullying definition in the Glossary.

Development

- 4 Watch the ***Peter Grimes Summary*** storyboard and think about the relationships that exist between Peter and other people in the town.
- 5 Listen in particular to Extract 1 (Frame 1) and then Extract 8 (the second-of-two audio files attached to Frame 7) and read the corresponding sections of the libretto and record any evidence of bullying taking place in these two scenes.



click here to open the *Peter Grimes Summary* storyboard

- 6 Discuss with the class the types of bullying occurring and who is bullying/being bullied.
- 7 Now you need to choose one of the types of bullying that is occurring and create a storyboard. Your storyboard should show the type of bullying you have chosen and what the bullied people could have done to reduce or prevent it. You may want to add your own music to your storyboard to help out with the atmosphere of the scene.

Sharing Your Ideas

- 8 Display your completed storyboard and then look at the storyboards of other students to watch/listen to their ideas and anti-bullying strategies.
- 9 Take part in a class discussion about the various strategies for dealing with bullying and which you think would actually work in the real world.

Teacher Notes

Geography I: What Role Does the Weather Play in *Peter Grimes*?

Group Organisation Whole class introduction, then paired work on PCs for creating storyboards.

Suggested Timing Approximately 4 lessons (extendable).

Overview of Task

Physical geography plays a significant role in the opera *Peter Grimes*. There are a number of geographical events that impact upon the characters and the landscape in which the story is told. For example, the weather is very changeable and there is evidence of coastal erosion. In this activity, students will create storyboards to explain the different types of weather depicted in *Peter Grimes* and relate this to fundamental geographical concepts. In particular students will focus on the extract of the Storm Interlude, to obtain musical evidence relating to the passing of a weather system, and apply this knowledge to basic meteorological theory. This activity highlights the wide-ranging influences from which an opera can draw inspiration.

Objectives

All students will: be able to identify the presence of the weather in its different forms from the music of *Peter Grimes*; discuss the evidence they find which suggests that physical geography (the weather) plays an important role in the opera, using the musical and textual extracts provided.

Most pupils will: interpret evidence of physical geography from the music and textual evidence and other sources of information in Kar2ouche; support geographical evidence from the music and text with other sources of geographical information (e.g. Atlas, CD-ROM and Internet); make connections between specific events in the opera and geographical concepts.

Some pupils will: listen attentively, ask questions and give relevant and helpful comments concerning the theory of physical processes within the opera; discuss and evaluate the geographical evidence they have researched in planning their work; readily use alternative forms of research such as the Internet, CD-ROMs and digital photographs to help present their geographical findings and introduce geographical theory to support their understanding; be able to distinguish the different types of weather in the opera and show how they relate to the musical mood and style; critically use and evaluate the musical extracts in Kar2ouche and apply them as a means of augmenting and enhancing their presentation.

National Curriculum References

Geography KS3	
1 Geographical enquiry and skills	<ul style="list-style-type: none"> a) ask geographical questions and to identify issues b) suggest appropriate sequences of investigation c) collect, record and present evidence d) analyse and evaluate evidence and draw and justify conclusions f) communicate in ways appropriate to the task and audience.
2 Geography enquiry and skills	<ul style="list-style-type: none"> a) to use an extended geographical vocabulary d) to select and use secondary sources of evidence, including photographs, satellite images and evidence from ICT-based sources f) to communicate in different ways, including using ICT g) decision-making skills, including using ICT.
3 Knowledge and understanding of places	<ul style="list-style-type: none"> b) to describe the national, international and global contexts of places studied c) to describe and explain the physical and human features that give rise to the distinctive character of places d) to explain how and why changes happen in places, and the issues that arise from these changes.
4 Knowledge and understanding of patterns and processes	<ul style="list-style-type: none"> a) pupils should be taught to describe and explain patterns of physical and human features and relate these to the character of places and environments b) identify, describe and explain physical and human processes, and their impact on places and environments.
5 Knowledge and understanding of environmental change and sustainable development	<ul style="list-style-type: none"> a) pupils should be taught to describe and explain environmental change and recognise different ways of managing it.

Outcomes

Storyboards of various length, design, layout and levels of interpretation, that show an awareness of the relationship between the opera *Peter Grimes* and physical geography.

Resources (that could be used)

PCs loaded with Kar2ouche *In2arts: Opera* Content Library

- **Storyboard 11: Weather**
- **Storyboard 12: Sunday Morning Interlude**
- ***Peter Grimes* Summary storyboard**
- **Audio file Extract 4 (Storm Interlude)**

Geography Prompt Sheet 1: Weather Sounds Brainstorm

Geography Prompt Sheet 2: Storm Sounds Brainstorm

Geography Prompt Sheet 3: A Depression Passing

Atlas of the UK or OS maps centred on the East Coast/ Suffolk/Aldeburgh

Video recordings of the BBC weather forecast showing pressure maps and fronts moving across the UK and associated weather conditions

Geographical KS3 texts about the UK's weather for reference, especially low pressure systems (depressions) and high pressure systems (anticyclones)
weather theory

Internet (for satellite imagery, weather maps and forecasts)

Scanner

Activities

Introduction



- 1 Present the ***Peter Grimes* Summary** storyboard to the class and ask students to listen to the music carefully. Some of the extracts make many musical references to the weather. Ask questions such as: can you identify any weather? What do you think the weather is like in the opera? Can you tell if the weather is the same throughout the opera? What musical clues are there if you think the weather is not the same all the time?
- 2 Encourage students to brainstorm their ideas on **Geography Prompt Sheet 1: Weather Sounds Brainstorm**, which is an opportunity for them to note their interpretations of what the music evokes in terms of the type of weather. They can be as creative as possible and write with expression, about any part, or all parts, of the opera. The storyboard may be re-played a number of times to help. (At this point you can check if they have understood the story.)
- 3 Students should be allowed time to feed back their interpretations to the rest of the class.

Development



- 4 Play **Extract 4 (Storm Interlude)** to the class, and encourage students to listen closely to the music. Students should try to identify changes in the music and imagine how this might relate to the different elements of weather you might find in a storm. Ask a few prompt questions to help, such as can they hear:
 - shrill woodwind (shrieking wind)?
 - strings and woodwind (a flurry of raindrops)?
 - expansive violins (the sun emerging from behind the clouds) ?
 - surging brass (heavy rolling sea)?
 - the booming of the bass drum, with other instruments (a warning maroon)?
- 5 Discuss storm weather and ask questions such as: is the weather the same throughout a storm? Are there different sorts of storms? Are there different elements within a storm? What are these? What do they sound like? Students brainstorm their ideas on **Geography Prompt Sheet 2: Storm Sounds Brainstorm**.
- 6 It may be a good opportunity to examine the difference in definition between the terms ‘weather’ and ‘climate’ (weather is the state of the atmosphere at a particular point in time, climate is the atmospheric conditions measured over a substantial period of time, i.e. short term versus long term).
- 7 Pose the question ‘Why does the UK’s weather change so much?’ Using other geographical reference material (e.g. newspaper articles and Internet sites) recent storm events can be used as specific examples of the changeable weather (for example the Great Storm of October 1987). Using geographical texts explain that the UK’s weather is dramatically influenced by two different types of weather systems:
 - Anticyclone (an area of high atmospheric pressure). This type of system is slow moving and brings settled weather with clear skies in summer, whilst in winter these clear days are often cold followed by night frosts.
 - Depression (an area of low atmospheric pressure). This system brings changeable weather, often rain, cloud and strong winds. They are common in the mid-latitudes and strongly contribute towards the UK’s variable weather.
- 8 Using other geographical resources or references, ask students to identify which type of system is featured in the Storm Interlude, and what are its characteristics? Students can refer to satellite imagery resources from the Internet or appropriate KS3 Geography textbooks, and relate their findings to the music (it demonstrates a good example of weather that is often associated with a typical depression).

- 9 Explain that depressions often form over the moist Atlantic and typically move from west to east over the UK. The low pressure draws in warm moist air from the tropical areas, and cold air from the northern polar regions. The warm and cold air masses meet along a boundary called a polar front. Different types of weather occur at fronts (**Geography Prompt Sheet 3: A Depression Passing**). Although it usually takes depressions three days to pass over the UK, the Storm Interlude can be used to demonstrate how a depression moves across a particular location altering the weather associated at different stages:

- ahead of a depression
- the warm front (where warm air rises over cold air) and
- at the cold front (where cold air undercuts the warmer air).

Students could again listen to the music, this time with the prompt sheet in front of them. Ask them to associate the different musical events to the types of weather in a passing depression. Can they hear what they are looking at?



- 10 Using Kar2ouche, in pairs the students open the incomplete **Storyboard 11: Weather**. They will find the **Storm Interlude** audio file, and four blank frames, with these descriptions in the caption windows:

Frame 1: dry, calm conditions, fairly warm, bright, a few high wispy clouds. This position is well in advance of the depression, cirrus clouds (high wispy ice clouds) herald advance warning of a depression but there is no rain. There is no wind – it is calm.

Frame 2: strong wind/gales typically from the south-west, steady rain, warm temperatures, cloudy conditions. This is the warm front passing over. Long periods of heavy rain, low cloud cover, i.e. nimbostratus or stratus cloud. Winds are stronger, often south-westerly.

Frame 3: heavy sharp showers, brief sunny interludes, colder, blustery wind often from a north-westerly direction. This is the cold front passing, with frequent cumulonimbus clouds and thundery showers.

Frame 4: bright sunlight, few showers and clearing with a decreasing wind but still cold. Smaller cumulus (fair weather) clouds evident. This is at the point when the depression has passed but the weather is under the influence of colder polar air.

(Frames 2, 3 and 4 represent the three main changes of weather in a passing depression and have some influence on the music of the Storm Interlude.)

- 11 Students first have to listen to the music again. Their first task is to match the placement of frames to the music. They can alter the duration of a frame, and also add more frames, so that different elements can be illustrated and carefully inserted at appropriate musical moments. Once this initial task is achieved, it is a matter of adding details and more frames, all the time structuring the storyboard upon the music.

- 12 Students should use text bubbles to label as much detail as possible, and explain the weather in a passing depression. They can add or insert more frames or even start afresh. Previous prompt sheets can be used for ideas. The backgrounds available in Kar2ouche can be used, with the brightness altered (to simulate darkening skies or even lightning!) and appropriate props added, or students could scan in their own weather maps or frontal diagrams, or even abstract pictures to be used as background images.

Plenary

- 13 Pairs should present their storyboards to the class, using a whiteboard if available. Their storyboards will be their own particular interpretations of their investigations into how the changing weather is important to the opera *Peter Grimes*. Those watching should prepare comments and questions on each presentation. Based on the comments of their peers, pairs should discuss possible changes and improvements to their storyboards.

Extension/Homework



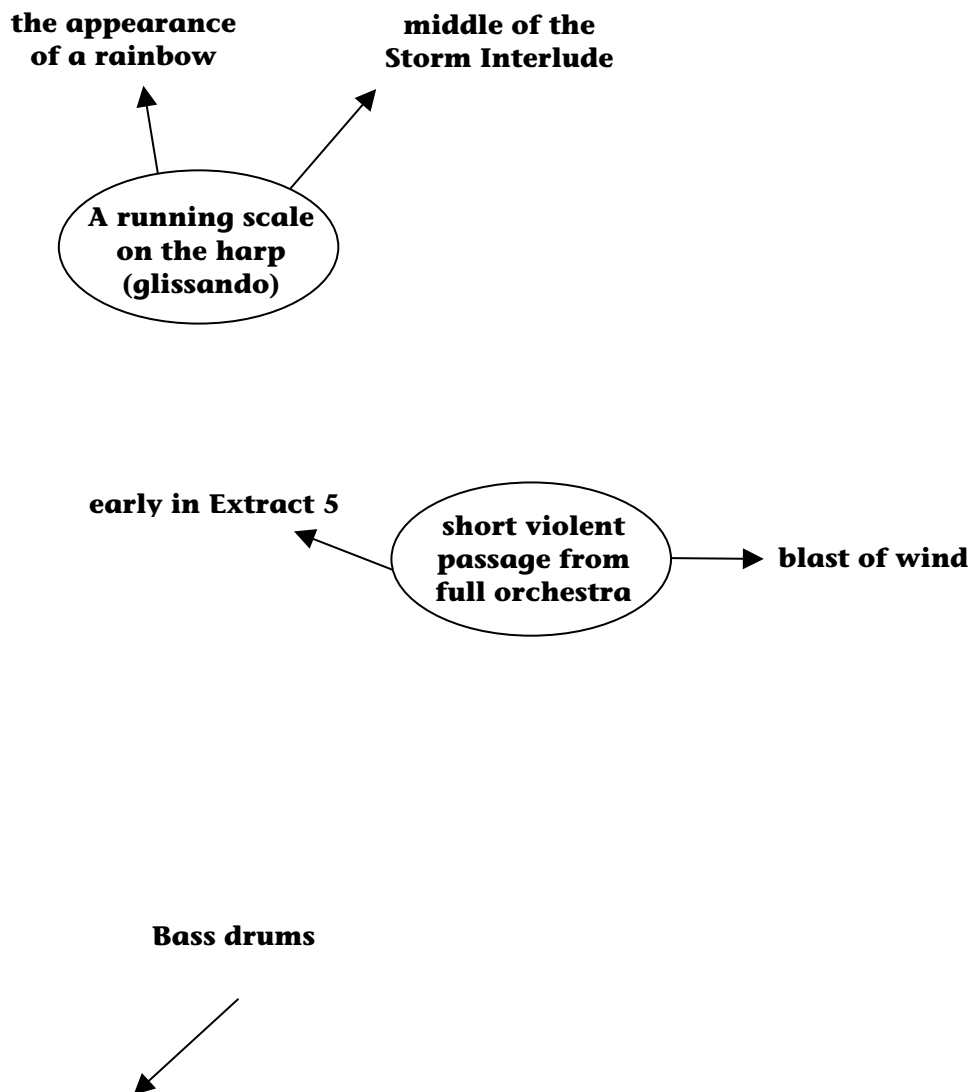
- 14 Students could make a similar storyboard featuring the music in the Sunday Morning Interlude (typical of more anticyclonic conditions). There is an incomplete **Storyboard 12: Sunday Morning Interlude** with the relevant audio file attached, and blank frames, if students wish to develop and relate it to what happens at weather fronts. This can lead into more in-depth work on aspects of the weather and the study of frontal or synoptic charts, satellite images and pressure maps and to relating these to actual weather conditions. This storyboard could be used as a comparison with the Storm Interlude storyboard.
- 15 Students could create a weather forecast storyboard for a passing depression over The Borough, and its effect, using the backgrounds, characters, music and props provided.
- 16 Students can focus their research, and storyboard, on aspects of coastal erosion as another example of physical geography. A starting point could be the observation that Peter Grimes's hut is on top of a cliff. There are similarities between The Borough and the town of Aldeburgh where Benjamin Britten spent much of his time, but Aldeburgh has no cliffs. If there were cliffs before, what has happened? What may happen to Aldeburgh in the future? How does the storm event affect the vulnerability of this type of coastline? This could be combined with specific reference to Orford Ness, a very dynamic coastal feature on this part of the coastline that is constantly under threat from coastal flooding. Further expansion of this work into coastal flooding and defences could also be explored.

Geography Prompt Sheet 1



Weather Sounds Brainstorm

What musical sounds do you associate with the weather? Use this page to create a brainstorm diagram



Geography Prompt Sheet 2

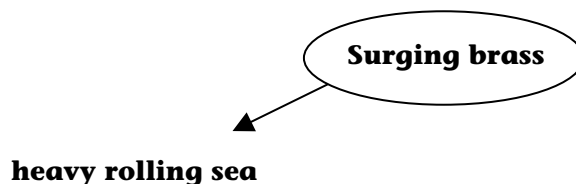


Storm Sounds Brainstorm

What elements of weather can you hear in the Storm Interlude extract from *Peter Grimes*?

- 1 Listen to the music
- 2 Brainstorm the different types of weather you can hear
- 3 Listen to the music again. This time identify the different sound events and relate these to different types of weather in the storm
- 4 Write this in a different colour

Use this page to create a brainstorm diagram!



**Shrill
woodwind**

**running scales
on a piccolo**

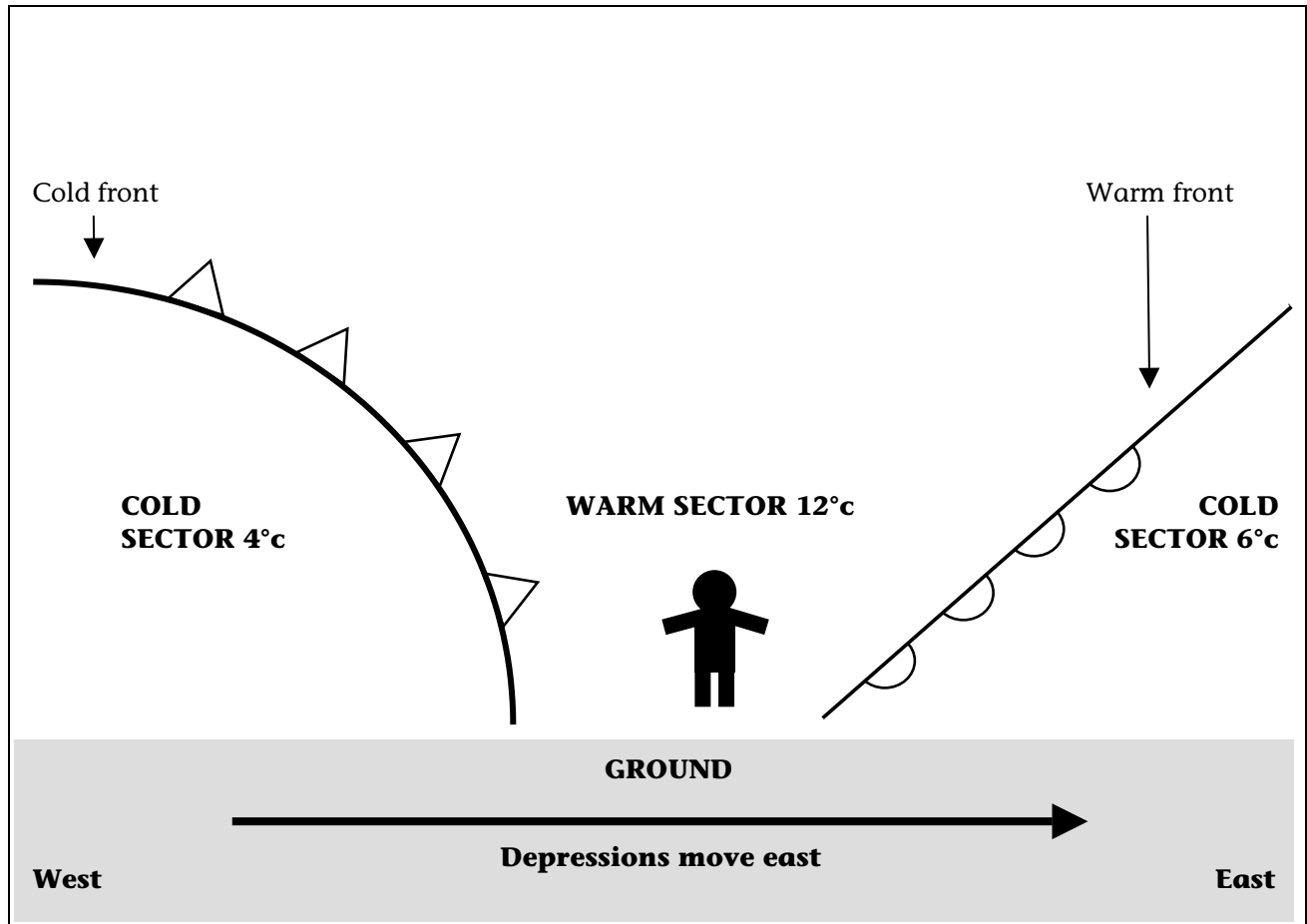
```
graph TD; A[running scales on a piccolo] --> B[Flurry of wind];
```

Flurry of wind

Geography Prompt Sheet 3



A Depression Passing



Student Notes



Geography 1: What Role Does the Weather Play in Peter Grimes?

Objectives

These activities will help you see how opera reflects, comments and draws on the world within which it is located. For example, the climate is very changeable in the United Kingdom, and this changeability is represented by the music in the opera *Peter Grimes* which you will study using the skills of geographical enquiry.

Outcomes

Storyboards that reflect your understanding and interpretation of the connections between the opera *Peter Grimes* and physical geography.

Activities

Introduction

- 1 Think about the different sorts of weather we experience in the UK: Can you imagine the sounds of the weather? What musical sounds might you associate with different types of weather?
- 2 Listen carefully to the **Peter Grimes Summary** storyboard. Some of the extracts show many references to the weather. Can you identify any weather? Is it the same weather throughout the opera? What musical clues can you hear? Brainstorm your ideas on **Geography Prompt Sheet 1: Weather Sounds Brainstorm**.



click here to open the *Peter Grimes* Summary storyboard

- 3 Discuss your ideas with the rest of the class.

Development



- 4 Listen to the **Storm Interlude**. Your teacher may play this to you, or you can click below.

Can you hear distinct changes in the weather? What clues are there in the music? You can play the music several times, to help you imagine you are in this storm, and what sort of weather is happening around you each time there is a change in the music.



click here to listen to audio Extract 4 Storm Interlude

- 5 Brainstorm your creative ideas on **Geography Prompt Sheet 2: Storm Sounds Brainstorm**.
- 6 Your teacher will now ask you to relate weather in the opera, especially the storm, to the UK's changeable climate.
- 7 To do this, first use geographical resources to find out the main characteristics of the weather systems affecting the UK.

- 8 Now use this knowledge to help you identify which type of weather system is featured in the Storm Interlude.
- 9 Once you have identified the system, your teacher will give you **Geography Prompt Sheet 3** and explain it to you. You can hold it in front of you whilst playing the Storm Interlude again. Can you hear what you are looking at?
- 10 Open the incomplete **Storyboard 11: Weather**
You can choose either to complete this, or create your own, following the pattern established in this storyboard. The audio file of the Storm Interlude is attached, and there are four blank frames, to start you off.
- 11 Listen to the music again. Try to synchronise the frames to the music, by altering the duration of a frame, and also adding more frames, all the time structuring the storyboard upon the music.
- 12 Add or insert as many frames as you need, and use text bubbles to label as much detail as possible. Include as much of your research as you can, to link geographical theory to musical evidence. You can refer to previous prompt sheets for ideas.
- 13 Use Kar2ouche backgrounds and props, with special effects, or scan in your own weather maps or frontal diagrams, or even abstract pictures.



Click here to open Storyboard 11: Weather

Sharing Your Ideas

- 14 In pairs, present your storyboards to the class, using a whiteboard if available.
Based on the comments of the rest of the class, you can discuss (and if time permits, apply) possible changes and improvements.
- 15 If time permits, there is another incomplete storyboard for you to develop.



Click here to open Storyboard 12: Sunday Morning Interlude

Teacher Notes

Geography 2: Developing A Sense of Place

Group Organisation Whole class for first lesson and plenary, which can be in a classroom, and pair work on a PC for creating storyboards.

Suggested Timing Approximately 4 lessons (extendable).

Overview of Task

Students will use key geographical skills of enquiry to analyse the music and textual extracts in *Kar2ouche* to locate The Borough. They will be able to build up an idea of what aspects of the physical, human and environmental geography may influence the opera. They will need to use a variety of resources to interpret the evidence they collect, such as maps, atlases, digital photographs and Internet links to relevant sites. Through this they will develop knowledge of place and an understanding of the society and values that may have been in existence in the 1830s.

We cannot be certain of George Crabbe's intention to base The Borough on Aldeburgh in Suffolk, but as he came from Aldeburgh, and it is a typical East coast fishing town, we can take Aldeburgh as an excellent example of the sort of place The Borough was. Aldeburgh lies at the northern most end of Orford Ness, a well-known geographical coastal feature (spit). The settlement was once sited well inland. However, the town has suffered from storm damage and coastal erosion. The 16th century Moot Hall once stood in the town centre, now it's on the sea wall!

The traditional industry in coastal settlements was fishing. Although there is still fishing today, it is no longer the main function of these places, as fish are only sold locally or to tourists. Aldeburgh is one of the best-known coastal locations in East Anglia and is now a popular tourist honey pot site suffering from congested traffic in peak season. The town is built just above high water level. If the sea level rises in the future because of the potential threat of global warming, the town may have problems with flooding. To the south of the town the marshes are protected by sea defences. Aldeburgh is approximately 96 miles north-east from London. It owes its far-reaching reputation to its setting on the East Suffolk Heritage coast which was Britain's first designated Area of Outstanding Natural Beauty.

Objectives

All pupils will: discuss what evidence there is in the music and text to suggest a sense of place in the opera.

Most pupils will: interpret the sense of place from the music and textual evidence and other sources of information; using geographical vocabulary relevant to the task.

Some pupils will: discuss and evaluate the geographical evidence they have researched; watch and listen attentively, ask questions and give relevant and helpful comments; use alternative forms of research such as the Internet, CD-ROMs or use digital photographs to help present their geographical findings and structure their interpretation.

National Curriculum References

Geography KS3	
1 Geographical enquiry and skills	<ul style="list-style-type: none"> a) ask geographical questions and to identify issues b) suggest appropriate sequences of investigation c) collect, record and present evidence d) analyse and evaluate evidence and draw and justify conclusions f) communicate in ways appropriate to the task and audience.
2 Geography enquiry and skills	<ul style="list-style-type: none"> a) to use an extended geographical vocabulary b) to use atlases and globes, and maps and plans at a range of scales, including Ordnance Survey at 1:25 000 and 1:50 000 d) to select and use secondary sources of evidence, including photographs, satellite images and evidence from ICT-based sources f) to communicate in different ways, including using ICT g) decision-making skills, including using ICT.
3 Knowledge and understanding of places	<ul style="list-style-type: none"> a) pupils should be taught the location of places and environments studied, places in the news and other significant places and environments b) to describe the national, international and global contexts of places studied to describe and explain the physical and human features that give rise to the distinctive character of places.
4 Knowledge and understanding of patterns and processes	<ul style="list-style-type: none"> a) pupils should be taught to describe and explain patterns of physical and human features and relate these to the character of places and environments.

Outcomes

Storyboards that present a particular interpretation and viewpoint supported by evidence from the music and text of the opera *Peter Grimes* and other sources of information, demonstrating an awareness of sense of place through geographical enquiry.

Resources

Kar2ouche *In2arts: Opera* Content Library

- ***Peter Grimes* Summary** storyboard
- **Storyboard 13: Sense of Place (for students to complete)**

Geography Prompt Sheet 4: Sense of Place Brainstorm

Old, historical maps of settlements on the Suffolk coast (if available)

Atlas of the UK

OS 1:50 000 local area map centred on the East coast of England/Suffolk/Aldeburgh

Local Geology maps

Internet sites such as www.slamnet.org.uk have details about the Suffolk landscape and photographs in the geography curriculum section

Activities

Introduction



- 1 Introduce the opera *Peter Grimes* either by presenting the ***Peter Grimes* Summary** storyboard, or by pointing students to the **Synopsis** of the story in the Kar2ouche Content Library. You will need to ask questions that get students to start thinking about a sense of place, such as:

- What sort of place is The Borough?
- What clues are there from the people in the opera?
- What clues are there from the music?
- What clues are there from what people sing to each other?
- What clues are there from the setting/landscape?
- What economic activity is there?
- When do you think the opera is set?

Encourage students to brainstorm their ideas on **Geography Prompt Sheet 4: Sense of Place Brainstorm**.

- 2 Ask students why they think it is important to know where places are located? Explain that they are now going to use their skills of geographical enquiry to investigate evidence to establish a sense of place for the opera *Peter Grimes*, in detail, using geographical language. Aldeburgh is an

example of a location they may choose, but any East coast town may be considered.

Development

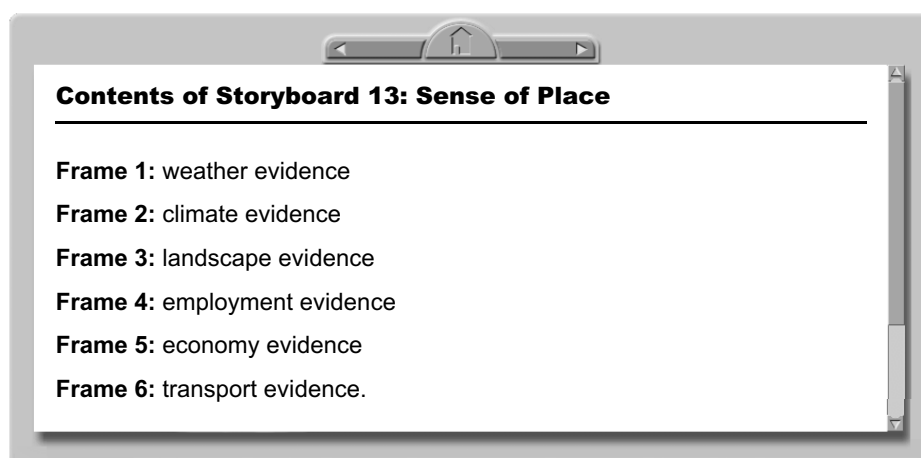


- 3 Let students play the ***Peter Grimes Summary*** storyboard again, if necessary, and explore the rest of the *In2arts: Opera* Content Library to look for evidence for locating The Borough. They can do a word search, for example, and find such terms as ‘coastal location’, ‘near cliffs’ ‘fishing village’.
- 4 Site and situation can be determined by looking at maps, both old and up-to-date, and letting students find where Aldeburgh is. They should be able to explore the location of Aldeburgh in relation to physical and human geography:
 - type of settlement
 - location near to other settlements – its site and situation
 - settlement function
 - compass directions – E,W,N,S of England?
 - latitude or longitude
 - use of scale
 - human and physical features nearby (e.g. Orford Ness)

Use of the Internet or CD-ROMs could be used to extend their geographical description.



- 5 In pairs, students should plan their work around the incomplete **Storyboard 13: Sense of Place**, which is a starter only, and can be developed according to their own investigative and presentation abilities. There are six blank frames; the first three cover physical geography, and the second three cover human geography. The caption windows have the following text as prompts:



- 6 Ask students to imagine that they have been commissioned to create an educational geography programme about such a location for schools. They have to show their ideas to a panel, which will decide whether the programme will be made, in the form of a storyboard. They should choose appropriate geographical backgrounds (context) and characters and identify



geographical features using the text bubbles. They can record their own voices to narrate their description of sense of place, explaining geographical terminology. They can also record their own sound effects or music if they prefer, justifying these in geographical terms.

- 7 Students could research the East coast, especially around Aldeburgh, on the Internet to expand their geographical enquiry. They could also find digital photographs to use as background images in Kar2ouche or draw or paint their own interpretation of the opera from their ideas in **Geography Prompt Sheet 4: Sense of Place Brainstorm**. These can be digitally scanned and used as backgrounds in their storyboards.
- 8 Remind students that they are invited to be creative investigators, as opera is an art form, and their storyboards can reflect as much evidence from the opera (can they hear the seagulls?) as they wish; its evidence is as valid as anything they may find on a map or the Internet.

Plenary

- 9 Pairs should present their findings using a whiteboard, relaying their evidence and interpretation to the rest of the class. Those watching should prepare constructive comments and questions on each presentation, linking back to the human and physical geography concepts launched in the storyboard.
- 10 Based on the comments of their peers, pairs should discuss possible changes and improvements to their storyboards.

Extension/Homework

- 11 Has Aldeburgh's original function as a fishing village changed? Why? Has the settlement changed size? Students could investigate the concept of settlement change and produce a summary of why villages change over time.
- 12 Students could visit Aldeburgh as part of a field trip. They could take digital photographs of human and physical environments for use as backgrounds within Kar2ouche either for presenting a modern day setting for *Peter Grimes* or describing key geographical features in the opera's environment.
- 13 Students could compare Aldeburgh as an example of a settlement typical of the Suffolk coast with the one in which they live. They could compare the differences in size, site, situation, function and changes that have occurred according to its sense of place.

Student Notes



Geography 2: Developing A Sense of Place

Objectives

In this activity you will use key geographical skills of enquiry to analyse the music and textual extracts in Kar2ouche to locate The Borough. It will help you to build up an idea of what aspects of the physical, human and environmental geography may influence the opera. You will use a variety of resources to interpret the evidence you collect.

Outcomes

Storyboards that present a particular interpretation and viewpoint supported by evidence from the music and text of the opera *Peter Grimes* and other sources of information, demonstrating an awareness of sense of place through geographical enquiry.

Activities

Introduction

- 1 If you don't already know the story of *Peter Grimes* you need to play the **Peter Grimes Summary** storyboard or read/listen to the **Synopsis** in the text/audio palette.
- 2 Brainstorm in groups what you learn about place in this opera. Refer to **Geography Prompt Sheet 4: Sense of Place Brainstorm** to help you.



click here to open the *Peter Grimes* Summary storyboard

Development

- 3 Play the **Peter Grimes Summary** storyboard again, if necessary, and explore the rest of the Content Library to look for evidence for locating The Borough. You can do a word search, for example, looking for such words as cliff, village, fish.
- 4 Site and situation can be determined by looking at maps, both old and up-to-date. Think about:
 - type of settlement
 - its site
 - location near to other settlements (situation)
 - settlement function
 - compass directions – E,W,N,S of England?
 - latitude or longitude
 - use of scale
 - human and physical features nearby (e.g. Orford Ness).

Use of the Internet or CD-ROMs could be used to extend geographical descriptions.

- 5 Open the incomplete **Storyboard 13: Sense of Place**. This is only a starter, and can be developed according to:
 - what else you find out about where the opera takes place
 - your skill in using Kar2ouche as a presentation tool.
- 6 Imagine you have been commissioned to create an educational geography programme about such a location for schools. You have to show your ideas to a panel, which will decide whether the programme will be made, in the form of a storyboard. Choose appropriate geographical backgrounds (context) and characters and identify geographical features using the text bubbles. Record your own voices to narrate your description of sense of place, explaining any geographical terminology you use. If you choose, you can record your own sound effects or music, justifying these in geographical and atmospheric terms.
- 7 Research the East coast, especially around Aldeburgh on the Internet to expand your geographical enquiry. If you wish to go further, you could find digital photographs to use as background images or draw or paint your own interpretation of the opera from your ideas in **Geography Prompt Sheet 4: Sense of Place Brainstorm**. These can be digitally scanned and used as backgrounds.



click here to open Storyboard 13: Sense of Place

Sharing Your Ideas

Present your findings using a whiteboard, if available, relaying your evidence and interpretation to the rest of the class. Imagine the class is the panel who will decide whether or not your programme should be made. You can discuss and possibly make changes, if time permits.

Geography Prompt Sheet 4

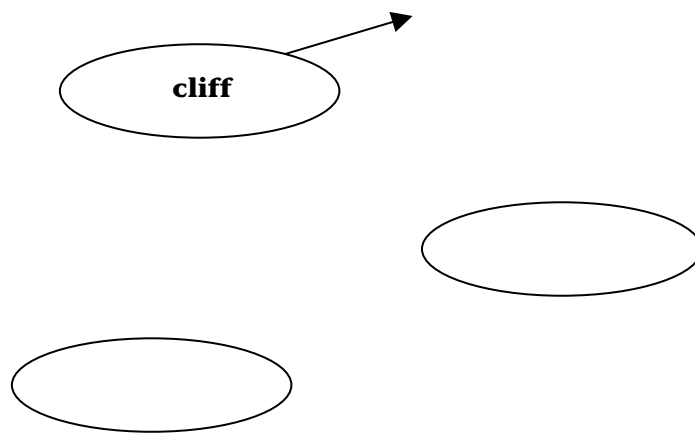


Sense of Place Brainstorm

What words can you use to describe the place where the opera *Peter Grimes* is set?

Use this page to create a brainstorm diagram!

boats



Teacher Notes

History I: An Early 19th Century Village Community Case Study of Peter Grimes

Group Organisation In pairs for the main activities, and whole class for plenary.

Suggested Timing 2-3 lessons.

Overview of Task

Students will create a mental map of the village of The Borough. To do this they will first read the libretto of Act 1 Scene 1, then refer to the **Synopsis of *Peter Grimes*** and the background notes on Benjamin Britten, George Crabbe and Peter Grimes. The students will consider the purpose of the key areas and buildings in the village and why they are important to the community's existence. The class will then focus on the individual characters, their occupations and roles within The Borough. They will look at their attitudes, contributions to village life and behaviour towards each other, in order to place them in a hierarchy. They will express reasons for their analysis.

Objectives

All students will: research and discuss a mental map of The Borough, thinking about which places are important and why. They will also discuss the characters, considering their relative status in the community and suggest some reasons for this. They will explore the role of characters in the community and their attitudes towards other residents, selecting and organising evidence from Kar2ouche to convey the historical context.

Most students will: interpret evidence they find with more informed suggestions about the layout, the importance of places, the status of various members of the community, with an explanation of their reasons and choices. They will explore the role of characters in the community and explain this in relation to other residents; appreciate the different attitudes held and reasons for this; select and organise some additional evidence to convey the historical context.

Some students will: utilise additional evidence in the Kar2ouche *In2arts: Opera* Content Library to justify their choices; contribute details to the mental map and character and community research, reaching substantiated conclusions independently; analyse and explain the relationships within the community and be able to make links with different aspects of the period; select and deploy relevant information and use specific terms to convey the historical context of characters.

National Curriculum References

History KS3			
2 knowledge and understanding of events, people and changes in the past	a) describe and analyse the relationships between the features of the period and society – including the experiences and range of ideas, beliefs and attitudes of men, women and children in the past.		
5 Organisation and communication	b) communicate their knowledge and understanding of history, using a range of techniques, including spoken language, structured narratives, substantiated explanations and the use of ICT. Links: Changes in rural life: The development of legislation to improve working and living conditions		
National English Framework Objectives	Year 7 Word Level 14 word meaning in context, 16 unfamiliar words, 17 subject vocabulary Reading 1 locating information 2 extracting information 9 distinguish writer's views 11 print, sound, image 12 character, setting and mood 18 response to play Writing 11 present information 18 present findings 15 express a view 16 validate an argument. Speaking and listening 12 exploratory talk 13 collaboration	Year 8 Word Level 7b unfamiliar words, 7c words in context, 9 specialist vocabulary, 12 formality and word choice, 14 word change Reading 1 combine information, 2 independent information; 7 implied and explicit meanings. 13 interpret a text 15 historical context. Writing 13 present a case persuasively 14 develop an argument 17 integrate evidence Speaking and listening 11 building on others	Year 9 Word Level 7 layers of meaning Reading 1 information retrieval 2 synthesise information 10 interpretations of text 11 author's standpoint 14 analyse scenes Writing 10 explain connections 12 effective presentation of information 17 cite textual evidence Speaking and listening 10 group organisation

Outcomes

A storyboard featuring a mental map of The Borough, with evidence from students' research, and a character and community hierarchy study, with justifications for interpretations of the evidence found.

Resources

PCs loaded with Kar2ouche *In2arts: Opera* Content Library

- **Storyboard 14: Community** (for students to complete)
- ***Peter Grimes* Summary** storyboard
- **Synopsis of *Peter Grimes***

Libretto of the Prologue and Act 1 Scene 1 (Appendix 2e)

Glossary

Photographs of 19th century Whitby (Appendix 2f)

Background Notes on Benjamin Britten, George Crabbe and Peter Grimes (Appendix 2b)

Peter Grimes section of George Crabbe's poem *The Borough* (Appendix 2c)

Internet, for sites such as:

<http://freespace.virgin.net/trues.yard>

<http://freespace.virgin.net/arthur.paynter/index.html>

Map of UK

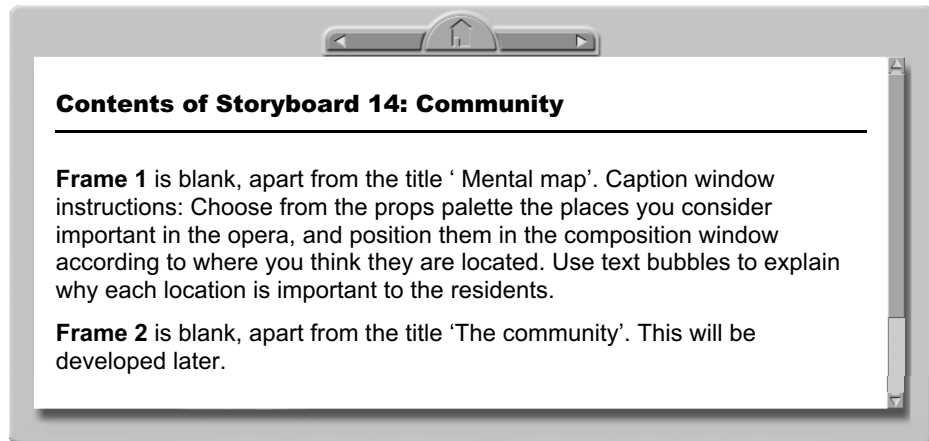
Old map of Aldeburgh (if available)

Scanner

Activities

Introduction

- 1 Before your first lesson, print and photocopy some articles from the Appendix, such as the Libretto of the Prologue, Act 1 Scene 1, the **Synopsis of *Peter Grimes*** and background notes on Benjamin Britten, George Crabbe and Peter Grimes. You may like to set these as reading homework to help students become familiar with the story of *Peter Grimes*.
- 2 Show the location of Aldeburgh on a map of the UK.
- 3 As a class read through the libretto of Act 1: Scene 1, clarifying vocabulary.
- 4 Refer students to the Glossary for any terms they are not familiar with.
- 5 Students open the incomplete **Storyboard 14: Community**. They will find two frames for developing into a longer storyboard, but you may like to tell students that they will develop the storyboard in two stages (see Development, below).



- 6 Encourage students to construct their mental maps, annotating as much as possible. (You may like to remind them of the opposing influences of religion and alcohol in communities.)
- 7 Students save their storyboards.

Development



- 8 Present the *Peter Grimes Summary* storyboard, and encourage students to listen carefully then discuss how the music and voices convey the status of the characters. Ask questions which will set students thinking about community life, such as:
 - Who are the characters?
 - What does each one do in the community?
 - What places are important to them, and why?
 - Are they respected, and if so, why?
 - Do they respect anyone else, and if so, why?
- 9 Students can research 19th century fishing communities on the Internet and refer to the characters from Whitby reproduced in Appendix 2f.
- 10 Students re-open **Storyboard 14: Community** and examine the main characters in the opera (you may like to allocate certain characters to different pairs of students) by placing them in separate frames (from Frame 2 onwards) and adding appropriate props, backgrounds and text or speech bubbles to introduce or describe them. Encourage students to think about what they do in the community, and where.
- 11 Students can add details from their research, scan images they have found, annotate their findings and start to develop their storyboards.
- 12 At the end of this storyboard students will present a hierarchy of the characters, showing who they think has social status, and why. This can be shown, for example, by organising the frames/characters in order of importance and numbering them. Another way to show the hierarchy could be by altering the relative size of each character in an additional frame (let students be creative in their design and interpretation, and possibly use advanced features such as brightness and fading/layering). Students can use thought and speech bubbles to show each character's opinions about other people, such as:



- who they respect
- how they are treated
- who they consider is beneath them, and why
- what they like doing; what is important in their life (e.g. religion)
- what they have to do
- what they would like to be (e.g. Swallow: the mayor and a lawyer, who is well educated and influential within the community).

Plenary



- 13 Let students present their storyboards to the class. Encourage them to discuss the importance of different characters according to the places they are associated with, and how important these places are to the community, and why. Discuss how roles in communities have altered today, and what factors have caused the changes.
- 14 Present the ***Peter Grimes Summary*** storyboard again, paying particular attention to scenes set in the street, for students to compare their mental map frame with the interpretation in Kar2ouche. Discuss any differences in layout and expectations of depiction, and suggest reasons for this.

Extension/Homework

- 15 Evaluate Britten's representation of life in a Suffolk fishing village with other accounts of rural life/ a fishing community in the early 19th century paintings, lithographs, newspapers, contemporary novels, etc. Possibly compare to later photographs.
- 16 Using the Peter Grimes section of George Crabbe's poem, *The Borough* which was published in 1810 (Appendix 2c), annotate/ explain to what extent Britten drew on the poem; what are the similarities and differences?
- 17 Britten acquired a copy of the Crabbe poem in 1941. Find out about contemporary events/ life and explain how these may have influenced his ideas/ opera.
- 18 Research on costume of the period and compare with the Kar2ouche depiction of costume.
- 19 Internet research: early 19th century maps of Suffolk and population figures to compare with contemporary maps and figures.
- 20 A field trip to Aldeburgh to study architecture, links to the opera, or to assess continuity and change of a coastal community.
- 21 Investigate the justice system in the 1830s and compare it to Britten's representation in the opening scene of *Peter Grimes*.

Student Notes



History 1: An Early 19th Century Village Community

Case Study of Peter Grimes

Objectives

You will research and discuss evidence for making a mental map of The Borough, thinking about which places are important and why. You will also discuss the characters, considering their relative status in the community and think about the reasons for placing them in a hierarchy.

Outcomes

A completed storyboard featuring a mental map of The Borough and characters in the opera, with justifications for your interpretations of the social hierarchy you present.

Activities

Introduction

- 1 Bring any homework you may have been set to your lesson.
- 2 Find the location of Aldeburgh on a map of the UK.
- 3 Read through the libretto of Act 1: Scene 1 of the opera *Peter Grimes*.
- 4 Check any terms you are not familiar with in the Glossary.
- 5 As a class read through the libretto of Act 1: Scene 1, clarifying vocabulary.
- 6 Note that you will be developing a storyboard in two stages.
- 7 Open the incomplete **Storyboard 14: Community** and follow the instructions in the caption window of Frame 1.
- 8 Save your storyboard (you will re-open it later).



click here to open Storyboard 14: Community

- 9 Play the ***Peter Grimes Summary*** storyboard.
Listen carefully to the music and voices. Think about:
 - Who are the characters?
 - What does each one do in the community?
 - What places are important to them, and why?
 - Are they respected, and if so, why?
 - Do they respect anyone else, and if so, why?



click here to open the *Peter Grimes Summary* storyboard

- 10 Research 19th century fishing communities on the Internet or refer to any other material you may have access to.

- 11 Re-open **Storyboard 14: Community** and go to Frame 2.
- 12 Place the main characters in separate frames (from Frame 2 onwards).
- 13 In each frame, add appropriate props, backgrounds and text or speech bubbles to introduce or describe each character. To do this, you can use information you have found from your research, such as scanned images to develop your storyboards.
- 14 Now think about how you are going to present these characters in a social hierarchy. Kar2ouche gives you many options for this, such as numbering your frames, or changing the size of characters. Be creative. To place characters in a hierarchy, think about:
 - who they respect
 - how they are treated
 - who they consider is beneath them, and why
 - what they like doing; what is important in their life (e.g. religion)
 - what they have to do
 - what they would like to be (e.g. Swallow: the mayor and a lawyer, who is well educated and influential within the community).

Sharing Your Ideas

Present your storyboards to the class and discuss which occupations are the most important to the community and why. Also consider how roles in communities have altered today, and what factors have caused the changes.

Section 3

Suggested Outline for a Cross-curricular In2arts: Opera Week/Day



Introduction

It can be seen throughout the *In2arts: Opera* activities that there are a range of processes that go into the artistic realisation of an operatic production, and although already these seem quite extensive, there remains a large number of additional activities, essential to the support of each production, that have yet to be mentioned and that are implemented by an extensive and diverse work force.

The whole Production Team – Lighting, Props, Paint Shop, Stage Management, etc – must work together to support the artistic decisions of the Director and Designer.

Marketing, Box Office, Front of House Management, Finance, Archive, etc all play a vital role in bringing a production to the public.

At the Royal Opera House there are a large number of initiatives also that are aimed at giving the public a greater knowledge of the art form. In2arts is one of these. Others include Insight Days, Pre-performance Talks, Schools Matinees, and specially designed opportunities for people of all ages and abilities to come into contact with elements of the production process

In particular, the Royal Opera House has established a training course for teachers that gives them the practical skills to enable their students to create their own operas and music dramas. ‘Write an Opera’ is a major creative resource that supports arts provision in schools. The recognition of its value as an educational tool has given it international standing and teachers attend the course from around the globe. The course is extremely thorough and covers a wide spectrum of practice:

- the creation of original music and libretto
- acting skills
- directing skills
- stage management
- set design
- costume design
- lighting
- company management
- house management
- public relations.

By bringing these same areas of production practice to the work that has been undertaken via *In2arts: Opera* we see that there is an opportunity to stretch across the curriculum and your school resources to unite a wide area of study.

This would culminate in a ‘Peter Grimes Experience’ to take place during a cross-curricular week/day or some such period within the school year, and be presented to peers or parents.

The following outline provides just one way of combining activities, some using *In2arts: Opera* and some employing more traditional methods, to engage students in a range of integrated and worthwhile activities. It could involve Key Stage 3 or even Key Stage 4 students who have elected to work with subject staff on *Peter Grimes*, or be targeted at a particular year group. Those involved could then be divided into groups and allocated production responsibilities according to preference or aptitude, and the relevance to curriculum-related aspects of the opera.

Organisation

If you have followed through the music activities you should have a range of original compositions which, if coupled with the outcomes of the other activities, should provide the basis for a series of mini ‘productions’. For example, upon completion of Music Activity 3: Aria, Recitative and Duet, you should have a selection of arias or recitatives based on the thoughts of John (the boy), or you may have examples of ‘sea interludes’ from extension work linked to Music Activity 5: Overtures and Interludes.

These could be shown as a series of vignettes, or you might like to create your own dramatised overview of *Peter Grimes* including examples from the opera itself alongside original work – music, storyboards etc.

In addition to the preparation of the performances themselves, these are some of the processes and structures from which you may wish to draw elements to assist with your own production(s):

Coordinating the production(s)

Management team(s)

These will be responsible for overseeing the whole event. To include a Company Manager who will be responsible for working with other members of the team which may include the Opera Director (you may wish to assume this role!), Musical Director, Stage Manager, Production Manager or Public Relations Manager. Some of the tasks may include:

- planning the budget (this could be made part of a Business Studies task)
- planning the production schedule (including rehearsals)
- coordinating and negotiating between different departments within the company (Lighting, Costume, Front of House, Press, etc)
- making sure that deadlines and budgets are met.

Staging the production(s)

Production team

This will include the Production Manager, Stage Manager, Designers and Makers, Lighting, Stage Crew. (You may overlap some of these responsibilities.) Some of the tasks may include:

- working with the Director and Designer
- taking responsibility for the construction of the sets
- making costumes and props
- monitoring the use of raw materials
- equipment hire
- health and safety on stage.

Supporting the production(s)

A whole range of activities could be introduced involving as many or as few people as are available to participate. Some starting points are given below.

Publicity activities:

- poster design and creation
- advertising brochure design and creation
- arranging interviews with appropriate participants for the school magazine.

Insight Day presentations:

- guest speakers invited to talk to your potential audience about the process that has taken place in putting together the production(s)
- speakers could include students who have undertaken original research, performers, or members of the design and production teams
- any of the presentations prepared in *In2arts: Opera* could be used to illustrate the talks.

Box Office considerations:

- will your audience have to pre-book seats?
- how many seats will there be?
- will you need a seating plan?
- will you charge for any of the events?
- will there be concessions?

Front of House considerations:

- how will you deal with your audience?
- are there any special issues relating to health and safety?
- should you do a risk assessment?

Programme production considerations:

- what information might your audience need at the performance(s)?
- should this information be coordinated with any other printed matter that relates to the performance(s) e.g. tickets?

Archive exhibition:

- create displays of some of the work that has been produced from the *In2arts: Opera* activities but that may not appear in the final performance(s).

Additional:

- write a review of the performances as if for a newspaper
- organise a first night party!

All of these activities draw upon work that has already been undertaken throughout the use of *In2arts: Opera*. They consolidate the knowledge gained and provide opportunity for developing further skills, and awareness of creative processes and their practical application.

More detailed information about ‘Write an Opera’ and its supporting literature can be obtained by contacting Royal Opera House Education direct, or via the ROH web site.

Appendices

I Transcripts of Audio Files

1a *A Young Person's Guide to Opera*

1b *Synopsis of Peter Grimes*

1c *Text/Audio Extracts (Libretto)*

(note that libretto of the Prologue and Act I Scene I is presented in printed form in Appendix 2e)

2 Background Information

2a *A Teacher's Guide to Opera*

2b *Benjamin Britten, George Crabbe and Peter Grimes*

2c *Peter Grimes section of George Crabbe's Poem The Borough*

2d *Timothy O'Brien on opera*

2e *Additional libretto of the Prologue and Act I Scene I (Montagu Slater's libretto) (for the History Activity)*

2f *19th-century photographs of Whitby (for the History Activity)*

3 Storyboards

Appendix I

Transcripts of Audio Files

Ia A Young Person's Guide to Opera by Robert Thicknesse

What is it?

Opera is music theatre done up in fancy clothes. Despite its rather grim image as entertainment for the rich, it has more in common with the musicals that pack London's West End theatres than might appear. Both opera and musicals tell a story using music and songs. Opera singers use different techniques to theatre singers, mostly because their voices are not amplified and they need to sing in a way that can be heard in large theatres.

Most operas are sung all the way through, unlike musicals which usually have normal speech between the songs. It is true that a lot of operas are in Italian (or German, or Russian, or French) but this does not make it an alien or foreign art form: opera in English has been popular in this country since the 17th century.

Opera isn't difficult

There is nothing particularly odd about listening to opera in Italian, though, any more than there is anything strange about French and Italians listening to British and American pop music – and where would they be without it? The main thing about opera is that it is not 'difficult': it is the simplest, most direct form of classical music, telling stories of humans undergoing the troubles and delights of life as experienced by everybody in a language that everyone is capable of understanding – and doing it in a way that can be very powerful.

Opera is a combination of arts

Opera combines music, words, acting, drama and production (including painting, design and costumes), with the capacity to open our eyes to what it means to be human. Like all art, opera is ambitious: it aims to entertain, certainly, but also to educate in the best sense, that is to increase our understanding of life and sympathy for others. *Peter Grimes* is a good example of this: a drama about a man who is an outsider, apparently violent and uncontrolled, incapable of forming relationships with others, yet who, through the music, arouses our sympathy.

Let's look at the history of opera

It all started in Italy

The idea of music theatre, or plays set to music, was first thought up by a group of Italian intellectuals in the late 16th century in Florence, who wanted to recreate the theatrical forms used in ancient Greece. The first operas were grand affairs written for Royal weddings and similar occasions, but the idea soon took off and became extremely popular – Venice in the 17th century had half a dozen or more opera houses. The opera that is usually regarded as the first English example, *Dido and Aeneas* by Henry Purcell, was apparently written in 1689 for a girls' school in Chelsea.

The terminology

The elements of opera became standardised very quickly. Because of its Italian origins (the word opera itself is from Latin and means simply ‘works’), the terminology tends to be Italian as well. The songs were called arias (same as the English word air), and were linked by passages of simple singing called recitative. If two or more singers sang at the same time, that was a duet, trio or quartet (also known as a vocal ensemble). Sometimes there was a chorus, which was doomed to sing choruses. This was all accompanied by an orchestra of varying size, which sometimes played an introductory piece of music called an overture and episodes of dance music during the drama. Many of these elements can still be found in an opera as relatively modern as *Peter Grimes*.

Superstar singers

In the 18th century, what had been a fairly simple and tuneful form of entertainment became the platform for virtuoso, expensive singers, and composers like Handel wrote operas to show off their amazing vocal techniques. This was the day of the first singing stars, people who were known all over Europe and who attracted huge audiences wherever they went.

The most famous of these singers were known as castratos – men who had been castrated before puberty in order to retain a high-pitched voice. (There is no need to feel too sorry for these fellows: despite an obvious inability to have children, everything else functioned normally and they enjoyed all the usual benefits of superstardom.) It is impossible to know what their voices were like, but according to contemporaries they combined the power of a man’s voice with the agility of a woman’s, and the sound they made was obviously worth travelling a long way to hear.

Balancing the words and music

One by-product of this cult of the singer was that people tended to forget about drama. 18th century operas were more like elaborate concerts in costume. But not everyone was happy with this, and a composer named Gluck attempted with some success to do away with the excesses of the singers and go back to a simpler style of music where the words would be as important, if not more so, than the music. He was followed by Mozart, still thought of by many as the greatest composer who ever lived, whose operas represent a perfect marriage of words and music and were played all over Europe to enthusiastic audiences.

Typical romantic operas

The 19th century saw the emergence of what most people probably think of as the most typical operas, composed by the likes of Rossini, Verdi and Puccini. If your image of opera is of two large Italians bellowing at each other, you are probably thinking of Puccini, who wrote operas about doomed love-affairs conducted by artists in Parisian garrets and similar. But this music is as popular now as it was then, as demonstrated by the Three Tenors and the adoption of *Nessun Dorma* (an aria from Puccini's opera *Turandot*) as the anthem for the 1990 World Cup.

These works tend to feature people in the grip of barely-controlled emotions, a high body-count, and plenty of tunes. Romantic opera, as the works of this period are often known, also introduced some of the ideas used by Britten in *Peter Grimes*, such as a storm scene, a scene depicting madness, and instrumental interludes which paint sound-pictures of the outside world.

Wagner's style

At the same time in Germany, Richard Wagner was composing opera along rather different lines: instead of arias, recitative and so on he composed in a continuous style with no real division between different musical items – more like a real play, in fact. Wagner's operas are not, as is often thought, about Germans in bearskins, horned helmets and carrying clubs: they actually concern socking great issues of real life as experienced by everybody, and these days are likely to be performed by people in business suits.

Wagner's greatest innovation was to establish a system of musical mottoes (known as leitmotifs) for every character and idea in his operas; the way he used this system enabled him to depict interior action in a way that had not been done before, and his music had a huge influence on 20th century composers who tended to be more interested in psychology than exterior action.

Wagner also took what is known as the diatonic system – the arrangement of major and minor keys that all music had been written in until then, and all popular music still is – to the edge of breakdown, and composers in the 20th century experimented with many different systems.

These included modes (a mediaeval system that came before, but included, our major and minor scales), whole-tone scales, pentatonic scales (the black notes on the piano), and a system known as the twelve-tone scale, in which every semitone has an equal value and there is no 'key'. Britten was as influenced by these trends as anybody else, though his work is basically still diatonic and has always been regarded as rather old-fashioned by the avant-garde.

What sort of opera is Peter Grimes?

Peter Grimes is in many ways a typical opera of the Romantic tradition, using traditional operatic means to achieve its ends. Its subject matter is more obviously ‘modern’ than most 19th century operas: it concentrates on the psychology of its characters, their interior life, and in doing so uses a lot of ‘Wagnerian’ techniques. The amount of basic musical material used by Britten is surprisingly small; it is how he uses it that is most interesting. *Peter Grimes* is generally regarded as one of the greatest operas of the 20th century, and many composers since have been influenced by Britten.

Opera today

Operas are still being written - in fact, probably more now than at any time since opera’s heyday in 19th century Italy - and most of them in English. In fact opera shows signs of regaining its place as the most vibrant and living form of theatre, with power to move and exhilarate us beyond any other art form. *Peter Grimes* is an ideal place to find out exactly what is special about opera.

Ib Synopsis of Peter Grimes by Robert Thicknesse

Prologue

The Coroner's inquest

It is the year 1830 in The Borough, a fishing town on the Suffolk coast. The townspeople have gathered at the old Moot House, with great curiosity to hear the coroner's inquest into the death at sea of an apprentice belonging to a local fisherman, Peter Grimes. The inquest is conducted by Mr Swallow, The Borough's leading lawyer, who is also the mayor and coroner, a powerful man who, although well-respected, does not inspire liking or trust: something to do with his manner of speaking, implying more than he says, a certain sneakiness and insinuation.



Peter Grimes the witness (and suspect!)

Grimes is called to the witness box while Hobson, a delivery-man and carter who is also The Borough's policeman, keeps order among the excited crowd in the hall. Grimes is not a popular figure: a loner who lives out of town, he seems to think himself better than the others, holds himself aloof. The death of his apprentice seems to confirm suspicions of his brutality: he is known to have maltreated the boy, an orphan who came from the workhouse in Ipswich and whom Peter virtually enslaved. At the back of everyone's mind is the thought that Grimes murdered the boy, drowned him at sea.

The cross examination

Grimes is sworn in by Swallow, who then invites him to tell his story to the court. When Peter remains silent Swallow begins to cross-examine him. Peter's story is that they caught a large haul of fish, and he decided to sail to London to sell it because there was too much to sell in The Borough. But the wind blew them out to sea, they ran out of drinking water, and the boy died; Peter threw out all the fish and set sail for home.

When he landed he called Ned Keene – local quack, apothecary and not a wholly respectable figure – for help. There was a great deal of excitement: the rector arrived, Bob Boles – a Methodist fisherman with fiery religious convictions who dislikes Grimes and the workhouse system and is not afraid to say so. He began to shout, and there was a general mêlée, from which Grimes was only rescued by the intervention of the landlady of the fishermen's pub, The Boar. She is known by all as Auntie. She is a worldly woman, unshockable but not unkindly.

Mrs Sedley ‘the busybody’

During the fracas Grimes fought back, particularly shouting abuse at Mrs Sedley, a wealthy widow aged 65 who takes an unhealthy interest in the seamy side of life in The Borough and has a particular loathing for Grimes. She herself is widely disliked: she meddles in things that do not concern her; the fishermen think she should keep out of their business and stay with her own kind, the middle classes of The Borough. The mention of Mrs Sedley in court causes uproar – she is there, of course, provoking the situation as usual. Hobson has to calm the crowd down.

Ellen Orford ‘the friend’

Grimes was eventually helped with the boy’s body by Ellen Orford. She is a gentle woman in her forties, a widow who is the town’s schoolmistress and one of the few people with any sympathy for Peter. She knows that he is a difficult person, but she is a lonely woman and believes that she can rescue Peter, help him become respectable. Swallow asks why on earth she got involved, implying that she is wasting her time on Grimes. Then, turning to Peter again, he grudgingly admits something in his favour: Grimes saved the dead apprentice from drowning in the March storms.

His verdict is that the boy died in accidental circumstances - and adds snidely: ‘But that’s the kind of thing people are apt to remember.’ He tells Grimes not to get another apprentice, to find a grown man instead to help him, someone who can stand up for himself.

Peter protests: everyone has an apprentice, he can’t afford to pay someone to help him. Then get a woman to help you, someone to look after the boy, says Swallow. Peter says that’s what he wants to do, but not yet: first he must stop people gossiping about him, become respectable through his own efforts. The court is erupting into uproar again. Peter begins to shout: if you don’t believe me, put me on trial, he says. Let me tell the truth.

But the hearing is over. Hobson clears the court, and only Ellen and Peter remain. She tries to calm him down, offers him her friendship. Peter tells her she will just be the target of The Borough’s evil gossip too; but in his awkward way he is grateful for her help, and they leave the court together.

Act I: Scene I *From the sea straight to the pub*

It is a breezy spring morning several days later, and there is great activity on the seashore, where the fishermen have come in from the night's fishing and are hauling their boats up the shingly beach before heading into The Boar for a 'sharpener'. Their wives break off from mending nets to come down the beach and collect the fish-baskets.

Captain Balstrode, a no-nonsense but sturdy and friendly retired seaman, is sitting on one of the breakwaters looking out to sea through a telescope, shooing off the small boys who are charging around. The fishermen and their wives sing a capstan-song as they winch in the boats and go about their business. Auntie stands outside the pub, welcoming the fisherman; Bob Boles doesn't miss the opportunity to sneer at her and her customers.

One of the fishermen notices Balstrode looking out to sea. 'Storm coming?' he asks. Balstrode can see the white horses out at sea: the tide is on the turn and if the wind veers inshore he knows it means trouble. On the street by the shore the people are unconcerned; the Rector and Mr Swallow walk by greeting everyone, followed by Mrs Sedley. The two girls who help Auntie - known as 'Auntie's nieces' - in The Boar are standing outside. They are the target of much ribaldry: they are The Boar's main attraction, and there is a feeling that they do rather more than carrying beer.

Peter is snubbed then lined up with a workhouse boy

Peter Grimes's boat has just arrived by the shore, and he calls for help – someone to catch his rope and pull in the boat. Everyone turns their backs on him except Ned Keene and Balstrode, who go to the capstan and give him a

hand. Ned tells Peter he's been to the workhouse and found him another boy – this is a profitable business for Keene.

They call over to Hobson, and tell him to go to Ipswich to pick up the boy. Hobson is unwilling to get involved, like everyone else. He can't do it, he says, his cart's full of packages to take around the villages. Keene knows what he's up to, tells him to stop fooling and do his job. Enticed by the prospect of a row, a crowd gathers: Bob Boles has something uncomplimentary to say about the system of enslaving workhouse children.

Ellen appears and tells Hobson that she'll come with him and look after the child on the road. Her plan is to help Peter with the boy, keep an eye on him, make sure he's all right and deflect the gossip. The crowd turns on her: how dare she help Peter, the child-abuser? She angrily tells them they have no place judging her and Peter. Are they so perfect themselves? Ellen and Hobson set off.

Mrs Sedley needs a fix

Meanwhile Mrs Sedley has furtively collared Ned. He is her supplier of laudanum, her 'sleeping draught', and she needs some more. This is her little secret (or she thinks it is), and she is ashamed to ask - particularly when Ned tells her he's run out: Hobson is collecting some more, and she should come to The Boar that evening to meet them both. Mrs Sedley is outraged: she's never been in a pub, particularly one as rough as The Boar. Ned reassures her: it's quite safe.

Peter ignores the storm and dreams

Suddenly Balstrode sees the storm-cone being raised - a signal that the weather is about to change. Looking out to sea, he can see that the wind has veered and a gale is about to start blowing the sea inshore: storm and high tide at the same time, a fatal combination. There is a commotion as boats are secured, and everybody heads into The Boar apart from Grimes and Balstrode, who are left alone on the shore. They talk: Balstrode asks Peter why he doesn't go to sea on a merchantman, avoiding the gossip of The Borough.

Peter tells Balstrode about how the boy died: he seems to have been genuinely upset by it. Now he's determined to win respect at home. He'll work hard with the new boy, make money, marry Ellen. She'll have you now: marry her now, says Balstrode. But Peter won't: he must earn respect first. The same thing will happen again, then, says Balstrode: you're a fool. They are shouting at each other above the gale. You can keep your opinion, says Peter. Balstrode gives up and goes into the pub: come with me, he tells Peter. Obdurate as ever, Peter stays out in the storm, dreaming of a peaceful life with Ellen.

Act I: Scene 2***Shelter and business in the pub***

That night, in *The Boar*: it is late, the storm is raging outside, and the fishermen are drinking and talking and playing games of cards and cribbage. Mrs Sedley arrives to meet Keene and get her pills. Auntie is shocked to see her and hustles her into a corner: she doesn't want her upsetting the customers. Now Balstrode comes in, followed by other fishermen: even Bob Boles, the Methodist and scourge of the demon drink, driven in by the storm. He forgets to shut the door properly, the wind howls into the pub, the shutters fly open and a window pane blows in. The Nieces come running downstairs in a panic, Balstrode teases them, and Auntie remonstrates with him.

Meanwhile Bob Boles has got drunk and starts pawing at one of the Nieces. Balstrode tries to get him to sit down, and Boles hits him; Balstrode overpowers him and puts him in a chair: calm down, he tells him, keep your hands to yourself. He apologises for Boles to Auntie: the man doesn't know how to hold his drink. Now Ned Keene arrives, with the news that there's been a landslide outside the town near Grimes's hut and the carter will be late.

The door opens again, letting in the gale, and Grimes enters, drenched and wild from the storm. Mrs Sedley faints. The place falls silent and people move away from Peter as he sits at the table. He talks to himself as if in a dream: is our fate written in the stars? he asks; how can he turn the world back and begin again? The others mutter among themselves: he's drunk, he's mad, raving. Boles staggers up to him and insults him: you've sold your soul, he tells him, you shouldn't be here, your business is killing boys.

Peter shoves him aside, Boles goes to hit him with a bottle, and Balstrode intervenes again to stop him. Then to restore calm Ned and Auntie start a song. Grimes tries unsuccessfully to disrupt it; Hobson, Ellen and the new apprentice, John, arrive, and Auntie and the Nieces go protectively to the boy to dry him and warm him up. But Peter wants to take him home. 'Do you call that home?' everyone jeers. Peter and John leave.

Act 2: Scene I***Ellen and Peter have a tiff***

A sunny Sunday morning, several weeks later in early summer, and the townspeople are making their way to the church by the seafront. Ellen and John come down to the shore and sit between a boat and a breakwater; Ellen takes out her knitting, having decided not to go to church but to sit and talk to John instead. As the sounds of the service drift out of the church she asks John to talk to her, but he remains silent, so she chats to him, telling him what she imagines his life was like before he came to The Borough.

Suddenly she notices a tear in John's coat, but he tries to hide it from her. Ellen gets anxious. What is he trying to hide? Something on his neck... a bruise. Ellen is deflated: it's begun all over again. Peter appears, full of urgency: he's seen a shoal out to sea and wants to set out immediately with the boy in his boat.



Ellen stops him: it's Sunday, the boy has been working all week and needs a rest. She and Peter had agreed to let the boy rest sometimes, to look after him better. Peter brushes her off: it's whatever day he says it is, the boy is his business alone. He *must* work: he is still obsessed by the idea of making money, buying a home for himself and Ellen.

Ellen asks Peter where John got the bruise on his neck; 'Out of the hurly-burly,' he replies, dismissingly. She pleads with him: he's too rough, their plan cannot work unless he moderates his behaviour. Peter snaps at her to take away her hand, then melts: she is his only hope, she cannot desert him. But Ellen is captured by the fear that there is no hope. 'Peter, we've failed,' she tells him. It is too much for Peter; he yells out in pain and frustration, and strikes out at Ellen, shouting: 'So be it! And God have mercy upon me!' John runs off in fear with Peter in pursuit.

Here come the busybodies

Three people have not been in church but watching the goings-on from behind half-closed doors: Auntie, Ned Keene and Bob Boles, and they come towards Ellen. That's what comes of wasting pity on Peter, they tell her; Grimes is at his exercise, they say, looking uneasily after Peter and the boy. Now the townspeople begin to emerge from the church.

Finding out what has been going on, they gather round and begin to argue and gossip, some saying 'I told you so', others more sympathetic. Boles climbs the steps of the Moot House and denounces the apprentice system; Balstrode accuses him of tub-thumping. 'Where's the parson when he's needed?' demands Boles. The Rector, Mr Adams, an ineffectual if well-meaning man, appears, and asks Ellen to tell him what has happened.

Ellen explains the plan - that she would help look after the boy, to try and help Peter start afresh. Boles and Mrs Sedley sneer at her; Auntie and Balstrode try to support her. But it is no use, the townspeople have made up their minds and begin to shout for Grimes's blood.

Mr Adams tries to calm them down, and organises a party to go to Grimes's hut, telling Mr Swallow and Balstrode to come, with the rest of the men. Hobson fetches his drum and the party sets off, each with his own suspicions. The women remain behind; Auntie, Ellen and the Nieces watch the crowd depart, lamenting a woman's lot, to comfort without thanks.

Act 2: Scene 2***Rage in the hut***

Peter and John arrive back at Grimes's hut, a spartan upturned fishing boat with just the bare necessities for living. Peter is still in a rage, and pushes John into the hut, bullying him to get himself dressed to go fishing. He gets the boy's fishing clothes - sea-boots, oilskins, sou'wester, the jersey that Ellen knitted and embroidered with an anchor - and throws them at John, who is crying silently. Peter manhandles him, still ranting about his obsessions: he'll fish the sea dry, he'll stop people's mouths, he'll marry Ellen.

John is sitting on a coil of rope, crying quietly; Peter turns to him and, more gently, helps him with his coat. Then Peter goes into a reverie, dreaming about his hopes for a peaceful life with Ellen: fruit in the garden, children by the shore, a whitened doorstep and a woman's care. But he knows it's no use – the past will tear down his dreams. He has a vision of his last apprentice, dying in the boat.

In the distance the crowd can be heard approaching, but Peter does not notice it at first. When he does, he goes to the door to see what's happening. He turns on John in a fury: 'You and that bitch were gossiping!' He picks up a rope and drives John towards the back door of the hut, which gives onto the cliff and is the way to the boat. The crowd has arrived and is hammering at the door. John climbs out of the other door, then falls out of sight with a scream, and Peter runs out after him.

The Rector opens the front door to find nobody in the hut, but a strange orderliness he did not expect. He and Swallow look out of the back door: the landslide has made a forty-foot cliff, and there is nobody in sight. Swallow, slightly ashamed, admits nothing is amiss. Everyone leaves, except Balstrode, who goes to the cliff door and looks out before closing the door carefully.

Act 3: Scene I ***Jollity, gossip and foreboding***

A few days later, on a fine summer's evening, a dance is taking place in the Moot House. There is steady traffic between the Moot House and The Boar, and a general air of jollity. Even Swallow has become unbuttoned enough to be flirting with one of the Nieces, who is trying hard to escape his attentions and clinging to her 'sister' for protection. She for her part is trying to avoid the attentions of Ned Keene. Swallow goes into The Boar and the two Nieces are on their way back to the dance when Keene emerges, so they scamper for cover behind one of the boats.

Keene is following them when he is waylaid by Mrs Sedley, who tells him of her conviction that Grimes has murdered the apprentice John: they have not been seen since they went fishing several days ago. Keene is bored by her obsessions and breaks away from her to go into The Boar. As a jaunty hornpipe begins to play in the Moot House, the elders and councillors of the town emerge, on their way home. Mrs Sedley remains alone in the moonlight brooding about Grimes.

Ellen and Balstrode have been walking along the shore, talking about Peter, and now they come up the beach past the boats. Balstrode lifts his lantern to read the name on a boat: it is *The Boy Billy*, Peter's boat - he must have come in without anyone noticing. But Peter is neither there nor in his hut. Down by the high-water mark Ellen has found the jersey she knitted for John, with the embroidered anchor; it is soaked. She wonders how something as innocent as embroidery can be so foreboding. They both suspect what has happened, and Ellen has lost hope; but Balstrode insists that they can still help Peter and should be with him.

Mrs Sedley has been spying on this little scene and rushes to find Swallow in The Boar. She won't go in, and instead has an argument with Auntie at the door. Eventually Swallow comes out to see what the fuss is about. Mrs Sedley points out Grimes's boat. Swallow immediately calls Hobson, tells him to get a posse together and search for Grimes. The news spreads and people crowd out of The Boar and the Moot House onto the beach in high excitement. They scatter, calling in the night for Peter Grimes.

Act 3: Scene 2 *Raving and sinking*

A few hours later, Peter is alone by his boat. It is a moonlit night, with clouds blowing across the moon. A foghorn blows, and from all around in the distance come shouts of 'Peter Grimes!'

Peter is raving, talking to himself, hopelessly reliving the deaths of his apprentices, episodes from the last weeks, his feelings for Ellen. 'Peter Grimes!' call the voices in the distance. He roars back at them: 'Peter Grimes! Peter Grimes!'

Ellen and Balstrode approach and stand looking at him. Ellen calls gently to him to come home, but Peter is wrapped up in his delusion and does not hear her. Balstrode goes to him. 'Come on, Peter, I'll help you with the boat,' he says. He tells Peter to take the boat out to sea, out of sight of the town, and sink her. He helps Peter push the boat down the beach, says goodbye, waves to him, then comes back to Ellen, who is sobbing hopelessly. They walk off together down the street.

Dawn is breaking and another day begins in The Borough, as people slowly emerge from their houses and go about their business. Hobson and his posse come back, have a conference and disperse. The fishermen's wives bring out the nets; cleaners begin to scrub the steps of The Boar, and the Nieces polish the brasses. The doctor comes back from a case. The Rector comes down the street for Matins, followed by Mrs Sedley. Keene opens the shutters of his shop.

Swallow tells one of the fishermen that the coastguard has reported a boat sinking out at sea. They go to the beach and look through a telescope, but see nothing. 'One of those rumours,' says Auntie. The curtain falls slowly as the townspeople sing their capstan-song.

Ic Text/Audio Extracts (Libretto)

All extracts © Copyright 1945 by Boosey & Hawkes Music Publishers Ltd.

Reproduced by permission of Boosey & Hawkes Music Publishers Ltd.

Extract I

(Prologue: Coroner's Court, helps to tell the story, contains a recitative)

HOBSON

Peter Grimes! Peter Grimes! Peter Grimes!

(PETER GRIMES steps forward from among the crowd.)

SWALLOW

Peter Grimes, we are here to investigate the cause of death of your apprentice William Spode, whose body you brought ashore from your boat *The Boy Billy* on the 26th ultimo. Do you wish to give evidence?

(PETER nods.)

Will you step into the box? Peter Grimes, take the oath after me: "I swear by Almighty God..."

PETER

"I swear by Almighty God..."

SWALLOW

"That the evidence I shall give..."

PETER

"That the evidence I shall give..."

SWALLOW

"Shall be the truth..."

PETER

"Shall be the truth..."

SWALLOW

"The whole truth and nothing but the truth."

PETER

"The whole truth and nothing but the truth."

SWALLOW

Tell the court the story in your own words.

(PETER is silent.)

You sailed your boat round the coast with the intention of putting in to London. Why did you do this?

PETER

We'd caught a huge catch, too big to sell here.

SWALLOW

And the boy died on the way?

PETER

The wind turned against us, blew us off our course; we ran out of drinking water.

SWALLOW

How long were you at sea?

PETER

Three days.

SWALLOW

What happened next?

PETER

He died lying there among the fish.

SWALLOW

What did you do?

PETER

Threw them all overboard, set sail for home.

SWALLOW

You mean you threw the fish overboard? When you landed did you call for help?

PETER

I called Ned Keene.

SWALLOW

The apothecary here?

(indicates Ned)

Was there anybody else called?

PETER

Somebody brought the parson.

SWALLOW

You mean the rector, Mr Horace Adams?

(The RECTOR steps forward. SWALLOW waves him back.)

All right, Mr Adams.

(He turns back to PETER.)

Was there a certain amount of excitement?

PETER

Bob Boles started shouting.

SWALLOW

There was a scene in the village street from which you were rescued by our landlady?

PETER

Yes, by Auntie.

SWALLOW

We don't call her that here! You then took to abusing a respectable lady...

(PETER glares.)

Answer me! You shouted abuse at a certain person?

Mrs SEDLEY pushes forward. Mrs SEDLEY is the widow of a retired factor of the East India Company and is known locally as 'Mrs Nabob'. She is 65, self-assertive, inquisitive, unpopular.

MRS SEDLEY

Say who! Say who!! Say who!!

SWALLOW

Mrs Sedley here.

PETER

(fiercely)

I don't like interferers.

A slight hubbub among the spectators resolves itself into a chorus which is more like the confused muttering of a crowd than something fully articulate.

CHORUS

When women gossip the result
Is someone doesn't sleep at night.

HOBSON

(shouting)

Silence!

SWALLOW

Now tell me this. Who helped you carry the boy home – the schoolmistress, the widow, Mrs Ellen Orford?

WOMEN'S CHORUS

O when you pray, you shut your eyes
And then can't tell the truth from lies.

HOBSON

(shouts)

Silence!

SWALLOW

Mrs Orford, as the schoolmistress, the widow, how did you come into this?

ELLEN

I did what I could to help.

SWALLOW

Why should you help this kind of fellow – callous, brutal and coarse?

(to GRIMES)

There's something here perhaps in your favour. I am told you rescued the boy from drowning in the March storms.

(PETER is silent.)

Have you something else to say?

No? – Then I have.

Peter Grimes, I here advise you – do not get another boy apprentice. Get a fisherman to help you – big enough to stand up for himself. Our verdict is that William Spode, your apprentice, died in accidental circumstances. But that's the kind of thing people are apt to remember.

CHORUS

But when the crowner sits upon it
Who can dare to fix the guilt?

HOBSON

(shouts)

Silence! Silence!

PETER has stepped forward and is trying to speak.

PETER

Your honour! Like every other fisherman I have to hire an apprentice. I must have help.

SWALLOW

Then get a woman to help you look after him.

PETER

That's what I want – but not yet...

SWALLOW

Why not?

PETER

Not till I've stopped people's mouths.

(The hubbub begins again.)

SWALLOW

(makes a gesture of dismissal)

Stand down! Clear the court!

Stand down!

PETER

(shouting excitedly against the hubbub chorus)

Stand down, you say; you wash your hands.

The case goes on in people's minds.

The charges that no court has made

Will be shouted at my head.

Then let me speak, let me stand trial,

Bring the accusers into the hall.

Let me thrust into their mouths
The truth itself, the simple truth,
The truth itself!

CHORUS

When women gossip, the result
Is someone doesn't sleep at night,
But when the crowner sits upon it,
Who can dare to fix the guilt?

SWALLOW

Clear the court!

SWALLOW rises with slow dignity. EVERYBODY stands up while he makes his ceremonial exit. The crowd begins to go out. PETER and ELLEN are left alone.

Extract 2

(Act I Scene I: accompanied recitative)

PETER

Picture what that day was like, That evil day!
We strained into the wind
Heavily laden,
We plunged into the waves'
Shuddering challenge,
Then the sea rose to a storm
Over the gunwales,
And the boy's silent reproach
Turned to illness.
Then home
Among fishing nets,
Alone, alone, alone
With a childish death!

Extract 3

(Act I Scene I: duet)

PETER

They listen to money, These Borough gossips! I have my visions, Fiery visions.
They call me dreamer,
They scoff at my dreams
And my ambition.
But I know a way
To answer the Borough.
I'll win them over!

BALSTRODE

With the new prentice?

PETER

We'll sail together.
These Borough gossips

Listen to money,
Only to money:
I'll fish the sea dry,
Sell the good catches.
That wealthy merchant
Grimes will set up
Household and shop;
You will all see it!
I'll marry Ellen,
I'll marry Ellen,
I'll marry Ellen!

BALSTRODE

Man – go and ask her
Without your booty,
She'll have you now.

PETER

No – not for pity!

BALSTRODE

Then the old tragedy
Is in store:
New start with new prentice
Just as before.

PETER

What Peter Grimes decides
Is his affair!

BALSTRODE

You fool, man, you fool!

The wind has risen, BALSTRODE is shouting above it. PETER faces him angrily.

PETER

Are you my conscience?

BALSTRODE

Might as well
Try to shout the wind down as to tell
The obvious truth!

PETER

Take your advice –
Put it where your money is!

BALSTRODE

The storm is here. O come away!

PETER

The storm is here and I shall stay!

Extract 4 (No libretto, as this is the Storm Interlude, prior to Act I Scene 2)**Extract 5 (Act I Scene 2: chorus, recitative and aria)****BALSTRODE**

We live and let live

And look, we keep our hands to ourselves.

BOLES struggles to his feet. BALSTRODE sits him down again, laying down the law.

Pub conversation should depend

On this eternal moral:

So long as satire don't descend

To fisticuff or quarrel.

We live and let live, and look,

We keep our hands to ourselves.

And while BOLES is being forced into his chair again, the bystanders comment.

CHORUS

We live and let live, and look,

We keep our hands to ourselves.

BALSTRODE

We sit and drink the evening through,

Not deigning to devote a

Thought to the daily cud we chew,

But buying drinks by rota.

CHORUS

We live and let live, and look,

We keep our hands to ourselves.

Door opens. The struggle with the wind is worse than before as NED KEENE gets through.

KEENE

Have you heard? The cliff is down

Up by Grimes's hut.

AUNTIE

Where is he?

MRS SEDLEY

Thank God you've come.

KEENE

You won't blow away.

MRS SEDLEY

The carter's over half an hour late.

BALSTRODE

He'll be later still: the road's under flood.

MRS SEDLEY

I can't stay longer. I refuse.

KEENE

You'll have to stay if you want your pills.

MRS SEDLEY

With drunken females and in brawls!

KEENE

They're Auntie's nieces, that's what they are,

And better than you for kissing, ma.

Mind that door!

BALSTRODE

Mind that door!

ALL

Mind that door!

The door opens again. PETER GRIMES has come in. Unlike the rest, he wears no oilskins. His hair looks wild. He advances into the room, shaking the rain from his hair. Mrs SEDLEY faints. KEENE catches her as she falls.

KEENE

Get the brandy, aunt.

AUNTIE

Who'll pay?

KEENE

Her: I'll charge her for it.

CHORUS

Talk of the devil and there he is.

A devil he *is*. A devil he *is*.

Grimes is waiting his apprentice.

PETER sits down. The others move away from that side of the table.

KEENE

This widow's as strong as any two

Fishermen I have met.

Everybody's very quiet.

No-one answers. The silence is broken by PETER.

PETER

(as if thinking aloud)

Now the Great Bear and Pleiades, where earth moves,

Are drawing up the clouds of human grief,

Breathing solemnity in the deep night.

Who can decipher

In storm or starlight

The written character of a friendly fate,
 As the sky turns, the world for us to change?
 But if the horoscope's bewildering,
 Like a flashing turmoil of a shoal of herring...
 Who can turn skies back and begin again?
Silence again. Then muttering in undertones.

CHORUS

He's mad – or drunk. Why's that man here?

NIECES

His song alone would sour the beer.

CHORUS

His temper's up. O chuck him out.

NIECES

I wouldn't mind if he didn't howl.

CHORUS

He looks as if he's nearly drowned.

BOLES

(staggers up to GRIMES)

You've sold your soul, Grimes!

BALSTRODE

Come away!

BOLES

Satan's got no hold on me!

BALSTRODE

Leave him alone, you drunkard!

(goes to get hold of BOLES)

BOLES

I'll hold the gospel light before
 The cataract that blinds his eyes!

PETER

(as BOLES stumbles up to him)

Get out!

GRIMES thrusts BOLES aside roughly and turns away.

BOLES

His exercise

Is not with men but killing boys!

*BOLES picks up a bottle and is about to bring it down on GRIMES's head when
 BALSTRODE knocks it out of his hand and it crashes, shattering, to the floor.*

AUNTIE

For God's sake, help me keep the peace.
 D'you want me up at the next Assize?

BALSTRODE

For peace' sake, someone start a song.

NED

Old Joe has gone fishing and

Young Joe has gone fishing and

You Know has gone fishing and

Found them a shoal.

AUNTIE

(That's right, Ned!)

ALL

Old Joe has gone fishing and

Young Joe has gone fishing and

You Know has gone fishing and

Found them a shoal.

Pull them in in handfals,

And in canfuls,

And in panfuls,

Bring them in sweetly,

Gut them completely,

Pack them up neatly,

Sell them discreetly,

O haul away!

PETER

(enters round, silencing the others)

When I had gone fishing

When You Know'd gone fishing

When he had gone fishing

He found us Davy Jones.

Haul him in with terror,

Haul him in with horror,

And haul him in with sorrow!

O haul away!

Extract 6

(No libretto, as this is the Sunday Morning Interlude, prior to Act 2 Scene 1)

Extract 7**(Act 2 Scene 1: chorus)****CHORUS** (*off, in church*)

Now that the daylight fills the sky
We lift our hearts to God on high,
That He in all we do or say
Would keep us free from harm today.

ELLEN

Nothing to tell me,
Nothing to say? Then shall I
Tell you what your life was like?
See if I'm right. I think
You liked your workhouse with its grave,
Empty look. Perhaps you weren't
So unhappy in your loneliness.
When I first started teaching,
The life at school to me seemed bleak and empty,
But soon I found a way of knowing children –
Found the woes of little people
Hurt more, but are more simple.

CHORUS

May He restrain our tongues from strife,
Shield from anger's din our life,
And guard with watchful care our eyes
From earth's absorbing vanities.

ELLEN

John, you may have heard the stories
Of the prentice Peter had before.

CHORUS

So we, when this day's work is done,
And shades of night return once more.
Amen.

ELLEN

But when you came I
Said, Now this is where we
Make a new start. Every day
I pray it may be so.

RECTOR

Wherefore I pray and beseech you, as many as are here present, to accompany me with a pure heart and humble voice, saying after me, Almighty...

CHORUS

Almighty and most merciful Father, we have erred and strayed from Thy ways

like lost sheep.
And we have done those things which
We ought not to have done.
And grant, O most merciful Father...

ELLEN

There's a tear in your coat! Was that done
Before you came?
Badly torn!
That was done recently...
Take your hand away!
Your neck is it? John, what
Are you trying to hide?

RECTOR

O Lord, open Thou our lips!

CHORUS

And our mouths shall show forth Thy praise.

RECTOR

O God, make speed to save us!

CHORUS

O Lord, make haste to help us!
ELLEN undoes the neck of JOHN's shirt.

ELLEN

A bruise!
Well... it's begun.

RECTOR

Glory be to the Father, and to the Son...

CHORUS

And to the Holy Ghost.

RECTOR

As it was in the beginning, is now...

ELLEN

Child, you're not too young to know
Where roots of sorrow are.
Innocent, you've learned how near
Life is to torture.

RECTOR

Praise ye the Lord!

CHORUS

The Lord's name be praised!

ELLEN

Let this be a holiday
Full of peace and quietness,
While the treason of the waves
Glitters like love,
Glitters like love.
Storm and all its terrors are
Nothing to the heart's despair.
After the storm will come a sleep
Like oceans deep, like oceans deep.

Extract 8**(Act 2 Scene 1: duet)****ELLEN**

The unrelenting work,
This grey, unresting industry,
What aim, what future,
What peace will your hard profits buy?

PETER

Buy us a home, buy us respect,
And buy us freedom from pain
Of grinning at gossip's tales.
Believe in me, we shall be free!

CHORUS

I believe in God, the Father almighty,
Maker of heaven and earth,
And in Jesus Christ, His only Son
Our Lord, who was conceived...
(fades into the background)

ELLEN

Peter, tell me one thing, where
The youngster got that ugly bruise.

PETER

Out of the hurly-burly!

ELLEN

Oh, your ways
Are hard and rough beyond his days!
Peter, were we right, were we right in what we planned
To do? Were we right, were we right?

PETER

Take away your hand!
(quietly)

My only hope depends on you –
If you take it away, what's left?

ELLEN

Were we mistaken when we planned
To solve your life by lonely toil?
Were we mistaken when we dreamed
That we'd come through, and all be well?

PETER

(angry)
Wrong to plan?
Wrong to try?
Wrong to live?
Right to die?
Wrong to struggle?
Wrong to hope?
Then the Borough's
Right again?

ELLEN

Peter, you cannot buy your peace:
You'll never stop the gossips' talk
With all the fish from out the sea.
We were mistaken to have dreamed...
Peter! We've failed, we've failed!
He cries out, as if in agony. Then he strikes her. Her basket falls.

CHORUS

Amen.

PETER

So be it! And God have mercy upon me!

Extract 9

(Act 2 Scene 1: vocal ensemble)

ELLEN

We planned that their lives should
Have a new start;
That I, as a friend, could
Make the plan work
By bringing comfort where
Their lives were stark.

RECTOR

You planned to be worldly-wise,
But your souls were dark.

ELLEN

We planned this time to
Care for the boy;
To save him from danger
And hardship sore,
And mending his clothes and giving him
Regular meals.

MRS SEDLEY

O little care you for the prentice
Or his welfare!

BOLES

Call it danger, call it hardship
Or plain murder!

KEENE

But thanks to flinty hearts
Even quacks can make a profit.

SWALLOW

You planned to heal sick souls
With bodily care.

NIECES

Perhaps his clothes you mended
But you work his bones bare!

AUNTIE

You meant just to be kind
And avert fear!

BALSTRODE

You interfering gossips, this
Is not your business!

HOBSON

Pity the boy!

ELLEN

O pity those who try to bring
A shadowed life into the sun.

ELLEN, AUNTIE, BALSTRODE

O hard, hard hearts!

CHORUS

Who lets us down must take the rap;
The Borough keeps its standards up.

ALL (except ELLEN, AUNTIE, and BALSTRODE)

Ha! ha!

Tried to be kind!

Murder!

Tried to be kind and to help.

Murder!

Extract 10**(Act 3 Scene 1: aria)****ELLEN**

Embroidery in childhood was

A luxury of idleness,

A coil of silken thread giving

Dreams of a silk and satin life.

Now my 'broidery affords

The clue whose meaning we avoid.

My hand remembered its old skill;

These stitches tell a curious tale.

I remember I was brooding

On the fantasies of children,

And dreamed that only by wishing I

Could bring some silk into their lives.

Now my 'broidery affords the clue,

Now my 'broidery affords,

Now my 'broidery affords

The clue whose meaning we avoid.

Extract 11**(Act 3 Scene 1: chorus)****CHORUS**

Who holds himself apart

Lets his pride rise.

Him who despises us

We'll destroy,

And cruelty becomes

His enterprise.

Him who despises us

We'll destroy!

NIECES, Mrs SEDLEY, BOLES, KEENE, SWALLOW, and HOBSON join in.

Our curse shall fall on his evil day. We shall

Tame his arrogance!

Him who despises us we'll destroy!
Ha! Ha! Ha! We'll make the murderer pay, we'll make him pay for his crime.
Peter Grimes! Grimes!

They scatter in all directions, still shouting. CURTAIN.

Extract 12**(Act 3 Scene 2: Peter's soliloquy, a recitative)****VOICES**

Grimes! Grimes!

PETER

Steady... there you are... nearly home...
What is home? Calm as deep water.
Where's my home? Deep in calm water.
Water will drink his sorrows dry,
And the tide will turn.

VOICES

Grimes!

PETER

Steady! There you are! Nearly home!
The first one died, just died...
The other slipped, and died...
And the third will...
'Accidental circumstances...'
Water will drink his sorrows, my sorrows dry,
And the tide will turn.

VOICES

Grimes! Peter Grimes!

PETER

Peter Grimes! Here you are! Here I am!
Hurry, hurry, hurry, hurry!
Now is gossip put on trial:
Bring the branding iron and knife.
What's done now is done for life...
Come on! Land me!
Turn the skies back and begin again...

VOICES

Peter Grimes!

PETER

Old Joe has gone fishing and
Young Joe has gone fishing and
You'll know who's gone fishing when
You land the next shoal!

VOICES

Peter Grimes! Grimes!

PETER

Ellen! Ellen! Give me your hand, your hand...

There now – my hope is held by you,

If you leave me alone,

If you take away your hand,

The argument's finished,

Friendship lost,

Gossip is shouting,

Everything's said.

VOICES

Peter Grimes!

PETER

To hell with all your mercy!

VOICES

Peter Grimes! Peter Grimes!

PETER

To hell with your revenge!

And God have mercy upon you!

VOICES

Peter Grimes! Peter Grimes!

Appendix 2

Background Information

2a A Teacher's Guide to Opera

by Robert Thicknesse

Opera has an image problem. It is often seen as an alien art form with no relevance to contemporary life, where ungainly creatures make a tremendous fuss, either incomprehensibly, in a foreign language, or both, about unlikely passions and even more unlikely situations. It is elitist, exclusive, pretentious and ridiculously expensive.

At least in part it has brought this attitude on itself: other theatrical and musical art forms hardly attract the same disapproval. Phenomena such as 'country house opera' are not particularly helpful for opera's image. There are good reasons for the luxury and ostentation often associated with opera, but its PR often seems self-defeating.

If opera were genuinely a pointless pastime for the idle rich none of this would matter. Actually, in essence it is the most approachable of art-forms, dealing with real people and pressing problems (as *Peter Grimes* aptly demonstrates) in a language – music – that everybody can understand. Like any other art form it has conventions and techniques which, once understood, are the key to its accessibility. Its aims are probably best understood by knowing a little about its history.

The idea of combining a play with music was first mooted by a group of artists and intellectuals known as the Camerata in the Italian city of Florence in the late 16th century. This was the height of the Renaissance, when classical forms were being rediscovered and the Church's control of many aspects of life that had been such a feature of the Middle Ages was loosened. The Camerata (whose members included the father of the astronomer Galileo) were keen to reinvent the drama of Classical Greece as they understood it from various hints in the writings of Aristotle. Basically what they envisaged was a play that would be declaimed to a rudimentary musical line (known as monody, a technique which would highlight natural speech rhythms and tones of voice) rather than spoken, with a musical accompaniment of a single bass instrument, playing largely on one note (called the basso continuo or continuo, which simply means 'continuous bass').

The theory behind this rather unpromising idea was to create a form of musical drama in which the music was entirely the servant of the words. Theory was first put into practice by one Jacopo Peri, whose proto-opera *Dafne*, with words by the poet Ottavio Rinuccini, appeared in 1598. This was aristocratic entertainment, based on Classical myth and somewhat rarefied. But the sensuous delights of music were not to be denied for long.

It was the Venetian composer Claudio Monteverdi who composed what we would think of as the first real operas. A noted composer of church music and madrigals, he combined a genius for word-setting with his melodic gift and dramatic flair to produce works that are tuneful and highly theatrical. The

Camerata's idea of monody was transformed into recitative, a fairly simple sung line with continuo accompaniment which does most of the story-telling; Monteverdi added songs for solo voice with instrumental accompaniment (generally a quartet of string instruments), in which characters reflect upon their situation. In due course these would become known as arias.

Monteverdi's best-known operas are *Orfeo* of 1607 and *L'Incoronazione di Poppea* (*The Coronation of Poppaea*, a startlingly modern tale of a woman who sets her sights on becoming Nero's wife) of 1642. The democratization of opera was already under way: not only does *Poppaea* concern real historical characters, but the music is much closer to the popular forms of the time.

The late 17th century in England is notable for Henry Purcell's opera *Dido and Æneas*, which is often spoken of as the only English precursor to the works of Benjamin Britten. This is somewhat exaggerated but *Dido and Æneas* can be seen as the foundation stone of a national operatic style which never really happened, and Purcell and Britten do have much in common when it comes to the sensitivity of their word-setting.

Opera has in many ways remained remarkably true to its origins: *Peter Grimes* itself is largely composed of self-contained elements – recitative, arias, ensembles (i.e. arias for more than one character), choruses – that were established very early on. The subsequent history of opera is dominated by a struggle for supremacy between words, music and drama that is also a feature of its beginnings; not surprisingly, opera has also followed the musical and intellectual fashions of its time.

Thus the 18th century was simultaneously the age of the singer and of 'opera seria' (serious opera), an increasingly stultified form of almost static drama which was a vehicle for vocal heroics by the singers, each of whom had several arias; basically a costume concert. The plots tended to concern subjects from classical mythology or ancient history, and were intended as morality plays for the potentates and princelings who commissioned these pieces. Recitative was by now generally accompanied on the harpsichord, and the orchestra that accompanied the arias had grown to include several string players plus wind and brass instruments. In England the operas of Handel were extremely popular: their rediscovery in the second half of the 20th century has revealed, as well as their musical beauties, an extraordinary theatricality which is far from the norm in opera seria. This was also the age of the castratos, whose powerful, immensely flexible and by all accounts exceptionally beautiful voices were the rage all over Europe. Castratos tended to have the lead male role in opera seria; women were played by women, sopranos and altos, and other male roles were taken by tenors and basses.

Somebody needed to redress the balance between words and music, and the man of the hour was Christoph Willibald von Gluck, a composer who worked equally in Vienna and Paris. In order to reintroduce some dramatic verity to opera he and his librettist Ranieri Calzabigi did away with many of the

conventions of opera seria, refused to indulge the vanity of singers and reverted to a much purer and simpler form of composition in which the vocal line would once more aim to highlight the words without unnecessary embellishment.

The dramatic possibilities reintroduced by Gluck's reforms were exploited most famously by Mozart, whose operas represent a marriage of music and words that has never been surpassed. In this he was greatly helped by having as his librettist Lorenzo da Ponte, an expert in adaptation of existing plays (e.g. Beaumarchais's play *Le Mariage de Figaro*) and in writing original compositions.

The 19th century was the age of Romanticism in music as in the other arts and is characterised in opera by the development of different national styles. In Italy Rossini more or less invented the formal structures – combinations of arias, choruses and so on – that were adhered to by his successors Bellini, Donizetti, Verdi and Puccini. These Italian operas – comedies, melodramas and tragedies – were also notable for the tendency for the characters' highly-strung emotions to be expressed in storm scenes and mad scenes, and for orchestral interludes to paint sound-pictures – all of which feature in *Peter Grimes*. This was also the period of the tenor's rise to stardom and the tendency to award stereotyped roles to the various voices: villains are basses, ambivalent males, baritones; the heroine is a soprano, older women and other reprehensible females are mezzo-sopranos or altos.

Meanwhile in Germany opera was taking a different route, starting with the Gothic fantasy-horror of Weber's *Der Freischütz* and culminating in the massive music-dramas of Richard Wagner. After a fairly conventional start to his career Wagner did away with the separate numbers of Italian opera, preferring to compose symphonic orchestral scores accompanied by a kind of vocal arioso – somewhere between recitative and aria. His huge structures were welded together by a technique known as leitmotif, a system of musical reminiscences where every character, idea and action has a sort of musical motto.

After Wagner, and particularly in the 20th century, opera has tended to fragment even further, a situation exaggerated by the breakdown of the musical system known as diatonicism – basically the organisation of notes into the familiar major and minor scales. Composers explored a number of radical new systems, importing exotic scales from outside Europe, rediscovering pre-diatonic modes and most extremely in the system known as dodecaphony, in which each of the twelve notes of the octave has an equal value, and any note can be combined with any other. All these influences can be seen in the work of the great 20th century operatic composers, Berg, Richard Strauss, Janáček and, not least, Britten.

When *Peter Grimes*, Britten's first opera, appeared in 1945 it seemed to be something entirely new, but on closer inspection it can be seen to fit very neatly into traditional operatic history. It is composed largely of the separate numbers, though occasionally somewhat blurred, that had been current for

nearly 300 years. Its music is basically diatonic, though a very original exploitation of that system which includes a liberal use of modes and nods to dodecaphonic technique. While there is no specific leitmotif technique, Grimes is notable for the way in which Britten takes a very economical amount of musical material and uses it in a huge variety of inventive ways that Wagner would have admired. Britten's recitative technique echoes the rhythms and tones of speech as the great operatic reformers would want. Above all it uses music as the mean to express character and situation and to increase the audience's understanding and sympathy, which is of course the point of all art.

Echoes of Britten can be heard in many of the operas written since, but the late 20th century blurred the boundaries between opera and music theatre (particularly with its use of popular music, for example in the works of Bernstein) and the introduction of new techniques such as minimalism has resulted in a hybrid, eclectic style of opera which may be more immediately approachable than some of the more difficult works of the earlier part of the century but whose future direction seems uncertain. Nonetheless, today's opera houses are full of new works which seem to be increasing the audience base and introducing entirely new audiences to this venerable art form.

2b Benjamin Britten, George Crabbe and Peter Grimes

Britten's early life

Benjamin Britten was born in 1913 in Lowestoft, a seaside town in Suffolk, where his father was a dentist and his mother an amateur singer. He began writing music at the age of five, and became an accomplished pianist very young. He had a conventional middle-class upbringing, going to a local school until the age of 15, and then to a public school, Gresham's in Norfolk, which had a reputation for being liberal and progressive. He was good at lessons and a keen cricketer and tennis player.

In 1927 he met the composer Frank Bridge, who became his music teacher and instilled in the young Britten many of his humane, pacifist ideals. At the age of 16, Britten wrote his first well-known composition, a *Hymn to the Virgin* for unaccompanied chorus, a stately and beautiful work which contains hints of his individual feeling for harmony.

In 1930 Britten went to the Royal College of Music in London and studied composition with John Ireland. He said later that he didn't learn much at the RCM: the teaching of composition was based on 19th century German music (Beethoven and Brahms) and Britten's sympathies were already much wider. He discovered the music of Mozart, Schubert, Purcell, Mahler, and dabbled with the dangerous modernism of Alban Berg. In 1933 he began to put together his *Simple Symphony*, a tuneful collection of youthful compositions transformed into a symphony that is still played a lot these days. It is full of his naturalness and wit (actually Britten was often criticised in his youth for the 'facility' and 'cleverness' of his composition).

Britten's aim was not only to be a composer – he never had any doubt about that – but to 'be useful'. After leaving the RCM he began to work for the GPO Film Unit, which made short films about everyday features of British life – stamps, trains, coal mines, banks. This was far from the mundane outfit it sounds: the directors of the films included Alberto Cavalcanti, Paul Rotha and Basil Wright; the writers included the poet W.H. Auden. Britten's task was to write music for these films, using a small orchestra of six or seven players, which imitated the natural sounds of everyday life. Probably the best known of the films he worked on is *The Night Mail*, which describes the sorting of the mail on the night train from London to Edinburgh. This clever and ingenious poem (by Auden) is married to Britten's train-rhythm score in a highly entertaining way. He also showed how adept he was at finding ways to make sounds: for a train entering a tunnel, for example, he recorded a cymbal clash and then played it backwards.

The circle that Britten was working and living in at this time was strongly left-wing, pacifist and idealistic. It was of course the period of the rise to power of Fascism: Mussolini, Hitler and Franco (they were less concerned about Stalin, for some reason), and the British government's complaisant attitude to these dictators engendered a feeling of dissidence which took great hold among

writers, artists and intellectuals. It was also a circle dominated by homosexuals: Auden, Christopher Isherwood (author of *Goodbye to Berlin*, which painted a vivid picture of the German capital during Hitler's rise, and was turned into the musical *Cabaret*), Stephen Spender and Britten himself. Homosexuality was still a criminal offence – though it is probably true to say that everyone knew about this group – and Britten, while always honest about his sexuality, rarely spoke about his private life, but it was at this time that he first met the tenor Peter Pears, who was to become his companion for the rest of his life, and his muse: much of the music Britten wrote, including *Peter Grimes*, was intended for Pears's distinctive voice.

In 1937 Britten's much-loved mother died and he bought The Old Mill, a house at Snape, near Aldeburgh – about 20 miles south of his native Lowestoft. But the deteriorating international situation was making him frustrated and restless (as was his peripheral position in society, which was partly the usual lot of the artist in England, partly because of the set he moved in) and in 1939 he and Pears decided to emulate Auden and Isherwood, who had emigrated to America. This was not calculated to endear him to the general public, to whom it seemed like a desertion, and was a decision which would colour attitudes to Britten and Pears for the rest of their lives.

Britten's time in America was not particularly happy, though he did write his first work for the theatre, *Paul Bunyan*, a 'choral operetta' in two acts with words by Auden. This was not a great success, and has only really been appreciated since Britten's revision of it in 1974. Britten, as usual itching to 'be useful', also gave recitals with Pears for British War Relief, but basically he was homesick and wanted to go back to England.

In 1941 he found an article by the novelist E.M. Forster in *The Listener*, the old BBC magazine, about the Suffolk poet George Crabbe (1754-1832). Peter Pears found a copy of Crabbe's poems in a bookshop, and Britten read *The Borough*, Crabbe's portrait of Aldeburgh in the 1790s. The effect was immediate: Crabbe's poems about Britten's native county, the bleak shoreline of East Anglia, the flat country and vast sky, brought all his homesickness painfully to the fore. He was particularly impressed by an episode in the poem about Peter Grimes, a brutal fisherman who murdered his apprentices. Britten decided to go home.

But it was easier said than done. The Battle of the Atlantic was raging and it was impossible to cross the ocean for fear of German submarines. Actually this was a bit of luck. Britten travelled to Boston for a performance of one of his works, the *Sinfonia da Requiem*, by the Boston Symphony Orchestra, which was conducted by the Russian-born conductor Serge Koussevitzky. He was so impressed by Britten's music, and particularly by the dramatic qualities he found in it, that he commissioned Britten to write an opera and arranged for him to be paid \$1,000 by the Koussevitzky Music Foundation. *Peter Grimes* was born.

Britten initially asked Christopher Isherwood to write the libretto, but he declined, so Britten and Pears began jointly to sketch out the action of the eventual opera. In early 1942 they returned to England and it was agreed that Montagu Slater, a left-wing writer with whom Britten had already worked before going to America, would be the librettist.

Britten began to compose the music for *Peter Grimes* in 1944, and it was decided that it would be performed at Sadler's Wells Theatre in London when the war ended. Peter Pears had joined the Sadler's Wells Opera Company (now the English National Opera) on their return from America, and this national company was the natural place to premiere what would become the most important English opera since Purcell's *Dido & Aeneas*, written in 1689. The premiere took place on June 7th, 1945, with Peter Pears as Grimes. Despite the difficulty of the music, the long struggles with Slater to get the libretto right, and a certain amount of residual animosity to Britten, it was a great success, and his operatic career was launched.

George Crabbe, The Borough and Peter Grimes

George Crabbe was born in Aldeburgh in 1754, and he had an unhappy childhood working on the quay there and being unsuccessfully apprenticed to the apothecary. He escaped as soon as he could, took Holy Orders, returned briefly to his native town as a curate before being transferred to Leicestershire and finally Wiltshire. But he could not get Aldeburgh out of his soul, even though he had strongly mixed feelings about the place. Something about the flat landscapes, the smell of the sea, and the crash of the waves on Aldeburgh's stony beach remained with him throughout his life. And of course the same could be said of Britten: it was Crabbe's poems which brought him home from America, where he 'had become without roots', to his native county.

Crabbe's poems are easy to read: stories in rhyming couplets about local people and places. The best ones are all about Aldeburgh: *The Village*, *The Parish Register*, *The Borough*. There is something rather misanthropic about Crabbe, too, though this is tempered with humanity. He writes about the poor, but does not admire them. He writes about the middle classes and the rich, and is no more impressed.

The Borough, Crabbe's most famous poem, was written mostly away from Aldeburgh, though he finished it there in 1809. It is a large landscape of the town and its inhabitants in 24 'Letters', variously titled: *The Church*, *Professions*, *Amusements*, *Inns*, *The Poor of the Borough* (including *Ellen Orford* and *Peter Grimes*), *Prisons*. It amounts to a panorama of a small provincial English town in its way as comprehensive as that offered a generation later by George Eliot in her novel *Middlemarch*.

The Borough, and specifically *Peter Grimes*, are the basis of Slater's libretto but the picture presented is barely recognisable as Crabbe's Aldeburgh except in certain details. For a start, the poems are a snapshot of the town as it was during the 1790s, and the opera is set 'towards 1830'. There are a number of

reasons for this. Slater saw Crabbe as a poet concerned with ‘modern’ issues: given Slater’s own leftist preoccupations, we can take this to mean social issues and so forth. There is a sense in which the ‘modern world’ began early in the 19th century, following the upheavals of the French Revolution, the Napoleonic Wars and the British Parliamentary reforms which came after.

There is no doubt that Britten and Slater wanted their opera to be, in this sense, ‘modern’. There is something distant about the 1790s: think of the operas of Mozart, the poetry of Coleridge, the ways that dress and fashion changed between the time of George III and Queen Victoria. By setting *Peter Grimes* the opera in 1830 Slater and Britten could present a story of contemporary relevance in a recognisable world where people wore relatively ‘normal’ clothes (no wigs, for example).

Crabbe’s brutal fisherman Peter Grimes is apparently based on a real person, to wit one Tom Brown, a man who had had a succession of apprentices from London who had tended to disappear in mysterious circumstances. Grimes hates his father (as Crabbe did), and following his death embarks on a life of drinking and gambling, becoming a poacher into the bargain. But he

*...wished for one to trouble and control;
He wanted some obedient boy to stand
And bear the blow of his outrageous hand*

and gets himself an apprentice from the workhouse.

Peter had heard there were in London then, -

*Still have they being! – workhouse clearing men,
Who, undisturb’d by feelings just or kind,
Would parish-boys to needy tradesmen bind:
They in their want a trifling sum would take,
And toiling slaves of piteous orphans make.
Such Peter sought, and when a lad was found,
The sum was dealt, and the slave was bound.
Some few observed in Peter’s trap
A boy, with jacket blue and woollen cap;
But none inquired how Peter used the rope,
Or what the bruise that made the stripling stoop;
None could the ridges on his back behold,
None sought him shiv’ring in the winter’s cold;
None put the question, “Peter dost thou give
The boy his food? – What, man! The lad must live:
Consider, Peter: let the child have bread,
He’ll serve thee better if he’s stroked and fed.”
None reasoned thus – and some, on hearing cries,
Said calmly, “Grimes is at his exercise”.*

Three of Peter's apprentices die; he is exonerated by the jury but the mayor forbids him to hire any more. Peter becomes an outcast, haunted by the ghosts of his apprentices, and finally dies a miserable death.

Other aspects of Crabbe's Borough feature in Slater's libretto. It begins as Crabbe takes an imaginary journey to the outskirts of the town:

*... I repair
From this tall mansion of our last year's Mayor,
Till we the outskirts of the Borough reach,
And these half-buried buildings next the beach,
Where hang at open doors the net, the cork,
While squalid sea-dames mend the meshy work...*

We meet the lawyer Swallow, who

*By law's dark by-ways he had stored his mind
With wicked knowledge, how to cheat mankind.*

Later on we find the apothecary-quack, the model for Ned Keene, a trader in human credulity:

*...men of skill, of apprehension quick,
Spite of their knowledge, trusted him when sick;
Though he could neither reason, write nor spell,
They yet had hope his trash would make them well
...
Hence sums enormous by those cheats are made,
And deaths unnumber'd by their dreadful trade.*

Crabbe considers the inns of the town:

*Shall I pass by the Boar? – there are those who cry
“Beware the Boar!” and pass determined by:
Those dreadful tusks, those little peering eyes
And churning chaps, are tokens to the wise.
There dwells a kind old Aunt, and there you see
Some kind young Nieces in her company;
Poor village Nieces, whom the tender dame
Invites to town, and gives their beauty Fame;
The grateful sisters feel th'important aid,
And the good Aunt is flatter'd and repaid.
What, though it may some cool observers strike,
That such fair sisters should be so unlike;
That still another and another comes,
And at the matron's tables smiles and blooms;
That all appear as if they meant to stay
Time undefined, nor name a parting day;
And yet, though all are valued, all are dear,
Causeless, they go, and seldom more appear.*

The last of the opera's characters we meet in Crabbe's poem is Ellen Orford, and this Letter is the most moving in *The Borough*. Ellen is an old, blind widow; seduced, left with a child and deserted in her youth, she finally marries a man whose business subsequently fails; he kills himself, leaving her to go to the poorhouse. She watches three of her sons die, and eventually finds solace as a schoolmistress.

None of Crabbe's characters meet – they exist in isolation, small human tragedies whose lives of sadness and poverty end in unsung deaths. Montagu Slater's libretto brings the town to life as a community – for better or worse.

2c Peter Grimes Section of George Crabbe's poem *The Borough*

(Reproduced with the kind permission of Cambridge University Press)

Old Peter Grimes made fishing his employ,
His wife he cabin'd with him and his boy,
And seem'd that life laborious to enjoy:
To town came quiet Peter with his fish,
And had of all a civil word and wish.
He left his trade upon the sabbath-day,
And took young Peter in his hand to pray:
But soon the stubborn boy from care broke loose,
At first refused, then added his abuse:
His father's love he scorn'd, his power defied,
But being drunk, wept sorely when he died.
Yes! then he wept, and to his mind there came
Much of his conduct, and he felt the shame,-
How he had oft the good old man reviled,
And never paid the duty of a child;
How, when the father in his Bible read,
He in contempt and anger left the shed:
'It is the word of life,' the parent cried;
'-This is the life itself,' the boy replied;
And while old Peter in amazement stood,
Gave the hot spirit to his boiling blood:--
How he, with oath and furious speech, began
To prove his freedom and assert the man;
And when the parent check'd his impious rage,
How he had cursed the tyranny of age,-
Nay, once had dealt the sacrilegious blow
On his bare head, and laid his parent low;
The father groan'd-'If thou art old,' said he,
'And hast a son-thou wilt remember me:
Thy mother left me in a happy time,
Thou kill'dst not her Heav'n spares the double-crime.'
On an inn-settle, in his maudlin grief,
This he revolved, and drank for his relief.
Now lived the youth in freedom, but debarr'd
From constant pleasure, and he thought it hard;
Hard that he could not every wish obey,
But must awhile relinquish ale and play;
Hard! that he could not to his cards attend,
But must acquire the money he would spend.

With greedy eye he look'd on all he saw,
He knew not justice, and he laugh'd at law;
On all he mark'd he stretch'd his ready hand;
He fish'd by water, and he filch'd by land:
Oft in the night has Peter dropp'd his oar,
Fled from his boat and sought for prey on shore;
Oft up the hedge-row glided, on his back
Bearing the orchard's produce in a sack,
Or farm-yard load, tugg'd fiercely from the stack;
And as these wrongs to greater numbers rose,
The more he look'd on all men as his foes.

He built a mud-wall'd hovel, where he kept
His various wealth, and there he oft-times slept;
But no success could please his cruel soul,
He wish'd for one to trouble and control;
He wanted some obedient boy to stand
And bear the blow of his outrageous hand;
And hoped to find in some propitious hour
A feeling creature subject to his power.

Peter had heard there were in London then,-
Still have they being! - workhouse - clearing men,
Who, undisturb'd by feelings just or kind,
Would parish-boys to needy tradesmen bind:
They in their want a trifling sum would take,
And toiling slaves of piteous orphans make.

Such Peter sought, and when a lad was found,
The sum was dealt him, and the slave was bound.
Some few in town observed in Peter's trap
A boy, with jacket blue and woollen cap;
But none inquired how Peter used the rope,
Or what the bruise, that made the stripling stoop;
None could the ridges on his back behold,
None sought his shiv'ring in the winter's cold;
None put the question, - 'Peter, dost thou give
The boy his food? - What, man! the lad must live:
Consider, Peter, let the child have bread,
He'll serve thee better if he's stroked and fed.'
None reason'd thus-and some, on hearing cries,
Said calmly, 'Grimes is at his exercise.'

Pinn'd, beaten, cold, pinch'd, threaten'd, and abused-
His efforts punish'd and his food refused,-
Awake tormented,-soon aroused from sleep,-
Struck if he wept, and yet compell'd to weep,
The trembling boy dropp'd down and strove to pray,
Received a blow, and trembling turn'd away,

Or sobb'd and hid his piteous face;-while he,
The savage master, grinn'd in horrid glee:
He'd now the power he ever loved to show,
A feeling being subject to his blow.

Thus lived the lad, in hunger, peril, pain,
His tears despised, his supplications vain:
Compell'd by fear to lie, by need to steal,
His bed uneasy and unblest his meal,
For three sad years the boy his tortures bore,
And then his pains and trials were no more.

'How died he, Peter?' when the people said,
He growl'd -'I found him lifeless in his bed;'
Then tried for softer tone, and sigh'd, 'Poor Sam is dead.'
Yet murmurs were there, and some questions ask'd,-
How he was fed, how punish'd, and how task'd?
Much they suspected, but they little proved,
And Peter pass'd untroubled and unmoved.

Another boy with equal ease was found,
The money granted, and the victim bound;
And what his fate?-One night it chanced he fell
From the boat's mast and perish'd in her well.
Where fish were living kept, and where the boy
(So reason'd men) could not himself destroy:-

'Yes! so it was,' said Peter, 'in his play,
(For he was idle both by night and day,)
He climb'd the main-mast and then fell below;'-
Then show'd his corpse and pointed to the blow:
'What said the jury?'--they were long in doubt,
But sturdy Peter faced the matter out:
So they dismiss'd him, saying at the time,
'Keep fast your hatchway when you've boys who climb.'
This hit the conscience, and he colour'd more
Than for the closest questions put before.

Thus all his fears the verdict set aside,
And at the slave-shop Peter still applied.

Then came a boy, of manners soft and mild,-
Our seamen's wives with grief beheld the child;
All thought (the poor themselves) that he was one
Of gentle blood, some noble sinner's son,
Who had, belike, deceived some humble maid,
Whom he had first seduced and then betray'd:-
However this, he seem'd a gracious lad,
In grief submissive and with patience sad.

Passive he labour'd, till his slender frame
Bent with his loads, and he at length was lame:

Strange that a frame so weak could bear so long
The grossest insult and the foulest wrong;
But there were causes-in the town they gave
Fire, food, and comfort, to the gentle slave;
And though stern Peter, with a cruel hand,
And knotted rope, enforced the rude command,
Yet he consider'd what he'd lately felt,
And his vile blows with selfish pity dealt.

One day such draughts the cruel fisher made,
He could not vend them in his borough-trade,
But sail'd for London-mart: the boy was ill,
But ever humbled to his master's will;
And on the river, where they smoothly sail'd,
He strove with terror and awhile prevail'd;
But new to danger on the angry sea,
He clung affrighten'd to his master's knee:
The boat grew leaky and the wind was strong,
Rough was the passage and the time was long;
His liquor fail'd, and Peter's wrath arose,-
No more is known-the rest we must suppose,
Or learn of Peter;-Peter says, he 'spied
The stripling's danger and for harbour tried;
Meantime the fish, and then th' apprentice died.'

The pitying women raised a clamour round,
And weeping said, 'Thou hast thy 'prentice drown'd.'

Now the stern man was summon'd to the hall,
To tell his tale before the burghers all:
He gave th' account; profess'd the lad he loved,
And kept his brazen features all unmoved.

The mayor himself with tone severe replied,
'Henceforth with thee shall never boy abide;
Hire thee a freeman, whom thou durst not beat,
But who, in thy despite, will sleep and eat:
Free thou art now!-again shouldst thou appear,
Thou'lt find thy sentence, like thy soul, severe.'

Alas! for Peter, not a helping hand,
So was he hated, could he now command;
Alone he row'd his boat, alone he cast
His nets beside, or made his anchor fast;
To hold a rope or hear a curse was none,-
He toil'd and rail'd; he groan'd and swore alone.

Thus by himself compell'd to live each day,
To wait for certain hours the tide's delay;
At the same times the same dull views to see,
The bounding marsh-bank and the blighted tree;

The water only, when the tides were high,
When low, the mud half-cover'd and half-dry;
The sun-burnt tar that blisters on the planks,
And bank-side stakes in their uneven ranks;
Heaps of entangled weeds that slowly float,
As the tide rolls by the impeded boat.

When tides were neap, and, in the sultry day,
Through the tall bounding mud-banks made their way,
Which on each side rose swelling, and below
The dark warm flood ran silently and slow;
There anchoring, Peter chose from man to hide,
There hang his head, and view the lazy tide
In its hot slimy channel slowly glide;
Where the small eels that left the deeper way
For the warm shore, within the shallows play;
Where gaping mussels, left upon the mud,
Slope their slow passage to the fallen flood;-
Here dull and hopeless he'd lie down and trace
How sidelong crabs had scrawl'd their crooked race;
Or sadly listen to the tuneless cry
Of fishing gull or clanging golden-eye;
What time the sea-birds to the marsh would come,
And the loud bittern, from the bulrush home,
Gave from the salt-ditch side the bellowing boom:
He nursed the feelings these dull scenes produce,
And loved to stop beside the opening sluice;
Where the small stream, confined in narrow bound,
Ran with a dull, unvaried, sadd'ning sound;
Where all, presented to the eye or ear,
Oppress'd the soul with misery, grief, and fear.

Besides these objects, there were places three,
Which Peter seem'd with certain dread to see;
When he drew near them he would turn from each,
And loudly whistle till he pass'd the reach.

A change of scene to him brought no relief;
In town, 'twas plain, men took him for a thief:
The sailors' wives would stop him in the street,
And say, 'Now, Peter, thou'st no boy to beat.'
Infants at play, when they perceived him, ran,
Warning each other-'That's the wicked man.'
He growl'd an oath, and in an angry tone
Cursed the whole place and wish'd to be alone.

Alone he was, the same dull scenes in view,
And still more gloomy in his sight they grew:
Though man he hated, yet employ'd alone

At bootless labour, he would swear and groan,
Cursing the shoals that glided by the spot,
And gulls that caught them when his arts could not.

Cold nervous tremblings shook his sturdy frame,
And strange disease-he couldn't say the name;
Wild were his dreams, and oft he rose in fright,
Waked by his view of horrors in the night,-
Horrors that would the sternest minds amaze,
Horrors that demons might be proud to raise:
And though he felt forsaken, grieved at heart,
To think he lived from all mankind apart;
Yet, if a man approach'd, in terrors he would start.

A winter pass'd since Peter saw the town,
And summer-lodgers were again come down;
These, idly curious, with their glasses spied
The ships in bay as anchor'd for the tide,-
The river's craft,-the bustle of the quay,-
And sea-port views, which landmen love to see.

One, up the river, had a man and boat
Seen day by day, now anchor'd, now afloat;
Fisher he seemed, yet used no net nor hook;
Of sea-fowl swimming by no heed he took,
But on the gliding waves still fix'd his lazy look:
At certain stations he would view the stream,
As if he stood bewilder'd in a dream,
Or that some power had chain'd him for a time,
To feel a curse or meditate on crime.

This known, some curious, some in pity went,
And others question'd-'Wretch, dost thou repent?'
He heard, he trembled, and in fear resign'd
His boat: new terror fill'd his restless mind;
Furious he grew, and up the country ran,
And there they seized him-a distemper'd man:-
Him we received, and to a parish-bed,
Follow'd and curs'd, the groaning man was led.

Here when they saw him, whom they used to shun,
A lost, lone man, so harass'd and undone;
Our gentle females, ever prompt to feel,
Perceived compassion on their anger steal;
His crimes they could not from their memories blot,
But they were grieved, and trembled at his lot.

A priest too came, to whom his words are told;
And all the signs they shudder'd to behold.

'Look! look!' they cried; 'his limbs with horror shake.
And as he grinds his teeth, what noise they make!

How glare his angry eyes, and yet he's not awake:
See! what cold drops upon his forehead stand,
And how he clenches that broad bony hand.'

The priest attending, found he spoke at times
As one alluding to his fears and crimes:
'It was the fall,' he mutter'd, 'I can show
The manner how-I never struck a blow':-
And then aloud-'Unhand me, free my chain;
An oath, he fell-it struck him to the brain:-
Why ask my father?-that old man will swear
Against my life; besides, he wasn't there:-
What, all agreed? -Am I to die to-day?-
My Lord, in mercy, give me time to pray.'

Then, as they watch'd him, calmer he became,
And grew so weak he couldn't move his frame,
But murmuring spake,- while they could see and hear
The start of terror and the groan of fear;
See the large dew-beads on his forehead rise,
And the cold death-drop glaze his sunken eyes;
Nor yet he died, but with unwonted force
Seem'd with some fancied being to discourse:
He knew not us, or with accustom'd art
He hid the knowledge, yet exposed his heart;
'Twas part confession, and the rest defence,
A madman's tale, with gleams of waking sense.

'I'll tell you all,' he said, 'the very day
When the old man first placed them in my way:
My father's spirit-he who always tried
To give me trouble, when he lived and died-
When he was gone, he could not be content
To see my days in painful labour spent,
But would appoint his meetings, and he made
Me watch at these, and so neglect my trade.

'Twas one hot noon, all silent, still, serene,
No living being had I lately seen;
I paddled up and down and dipp'd my net,
But (such his pleasure) I could nothing get,-
A father's pleasure, when his toil was done,
To plague and torture thus an only son!
And so I sat and look'd upon the stream,
How it ran on, and felt as in a dream:
But dream it was not; no!-I fix'd my eyes
On the mid stream and saw the spirits rise,
I saw my father on the water stand,
And hold a thin pale boy in either hand;

And there they glided ghastly on the top
Of the salt flood, and never touch'd a drop:
I would have struck them, but they knew th' intent,
And smiled upon the oar, and down they went.

'Now, from that day, whenever I began
To dip my net, there stood the hard old man-
He and those boys: I humbled me and pray'd
They would be gone;-they heeded not, but stay'd;
Nor could I turn, nor would the boat go by,
But gazing on the spirits, there was I:
They bade me leap to death, but I was loth to die:
And every day, as sure as day arose,
Would these three spirits meet me ere the close;
To hear and mark them daily was my doom,
And 'Come' they said, with weak, sad voices, 'come'.
To row away with all my strength I tried,
But there were they, hard by me in the tide,
The three unbodied forms-and 'Come', still 'come', they cried.

'Fathers should pity-but this old man shook
His hoary locks, and froze me by a look:
Thrice, when I struck them, through the water came
A hollow groan, that weaken'd all my frame:
'Father!' said I, 'have mercy!'-He replied,
I know not what--the angry spirit lied,-
'Didst thou not draw thy knife?' said he:-'Twas true,
But I had pity and my arm withdrew:
He cried for mercy which I kindly gave,
But he has no compassion in his grave.

'There were three places, where they ever rose,-
The whole long river has not such as those,-
Places accursed, where, if a man remain,
He'll see the things which strike him to the brain;
And there they made me on my paddle lean,
And look at them for hours;- accursed scene!
When they would glide to that smooth eddy-space,
Then bid me leap and join them in the place;
And at my groans each little villain sprite
Enjoy'd my pains and vanish'd in delight.

'In one fierce summer-day, when my poor brain
Was burning hot, and cruel was my pain,
Then came this father-foe, and there he stood
With his two boys again upon the flood;
There was more mischief in their eyes, more glee
In their pale faces when they glared at me:
Still did they force me on the oar to rest,

And when they saw me fainting and oppress'd,
He, with his hand, the old man, scoop'd the flood,
And there came flame about him mix'd with blood;
He bade me stoop and look upon the place,
Then flung the hot-red liquor in my face;
Burning it blazed, and then I roar'd for pain,
I thought the demons would have turn'd my brain.
 'Still there they stood, and forced me to behold
A place of horrors-they cannot be told-
Where the flood open'd, there I heard the shriek
Of tortured guilt-no earthly tongue can speak:
"All days alike! for ever!" did they say,
"And unremitted torments every day"-
Yes, so they said:-But here he ceased and gazed
On all around, affrighten'd and amazed;
And still he tried to speak, and look'd in dread
Of frighten'd females gathering round his bed;
Then dropp'd exhausted, and appear'd at rest,
Till the strong foe the vital powers possess'd:
Then with an inward, broken voice he cried,
'Again they come,' and mutter'd as he died.

2d Timothy O'Brien on Opera

Timothy O'Brien was the designer for the Royal Opera House production of *Peter Grimes* in 1974, the recording of which is used as the resource for *In2arts: Opera*. He has a reputation worldwide that embraces both opera and theatre and has created designs for the Royal Shakespeare Company, the Royal National Theatre and throughout the West End. Other Royal Opera House productions upon which he has worked include *The Knot Garden*, *The Rake's Progress*, *Lulu*, *Tannhäuser*, *Samson*, *Die Entführung aus dem Serail*, *Otello* and *Eugene Onegin*.

Opera: how does it begin and where does it go?

Shouts, groans, shrieks and chanting express feelings too strong for speech; and, overheard, they spread those feelings, exciting alarm, sorrow or joy.

In powerful sounds and powerful responses are the raw materials of opera.

For an opera, the sky's the limit; but what enormous energy and exacting choices are needed before the raw materials are transformed into one that lifts off with everyone involved on board.

Owing its truth to life, a great opera works to some extent every time it is performed, however it is done; and, whatever its subject, it can offer something to everyone.

Who's involved?

The management, the performers and the audience.

The management make the initial choices. They choose the opera, the place and dates of performance, the conductor, cast, director and designer. In relation to the casting, the management commonly rely on the advice of the conductor. In relation to the production, they expect the director and the designer to prepare their dramatic interpretation before rehearsals begin.

The performers in rehearsal work with the conductor, director and designer so as to become their characters in music, appearance and action.

The audience completes the work, responding to the happening in front of them.

So an opera exists for a moment only, every time it is performed, as singular as love and death.

What is needed?

The aim is clarity. The enemy is distraction.

To begin at the beginning, the performance needs a sheltered space. We must keep out the wind and the rain and unwanted sounds. We must control darkness and light, appearances and disappearances. We must establish the best relationship between the singers, the orchestra and the audience.

Step by step, we create our music theatre: a building, which shuts out the rest of the world and allows us to concentrate on performing, watching and hearing.

The singers need a platform. It is raised and maybe tilted towards the audience so that the action is better presented. Space is needed behind the platform and either side of it for the singers and the objects they need, to be assembled.

The singers need to be related to the conductor and the orchestra. Normally, the conductor is in front of the stage with the orchestra in a pit half under the front edge of the stage so that he may look over the players to the singers beyond.

Every member of the audience wants to be in the best place to hear and see. The larger the audience the harder this is to achieve; and this is why the best seats cost the most.

The process of arriving at an ideal auditorium is based on something quite primitive, the clustering of a group before a speaker, children in front, everyone trying to see his face.

The group grows. Those at the back are too far away. Time passes. Legs begin to ache.

So seats are provided; and the audience is layered on balconies to bring everyone closer.

Traditionally, the auditorium has expressed the pride of its builders and the taste of the time. But nowadays, some people believe that less pride in decoration and a quieter, more neutral interior is better, allowing for an unashamed positioning of lights and experiments with the action invading the auditorium.

From the beginning, the stage has been a black space, waiting for apparitions.

How is design involved?

Design gives the performance its visible form, embodies its purpose and shapes its outcome.

What is the designer's job?

It is to create the world of production. The designer is privileged to be involved from the start; and a great deal of pleasure can be had from designing an opera.

As the designer, you collaborate with others in making important choices; and, as with all choices, what is rejected is as important as what is chosen.

So it is vital to delay the design of the parts and spend time considering all the circumstances, which make up the whole.

You are responsible for the audience's focus and for helping them to make sense of events that follow one another and form the narrative.

An audience arrives in their seats with a great deal on their minds, typically concerned with the day's events. 'Did I lock the front door?' 'Will we find somewhere to eat after the show?'

So perhaps the first job is to clear their minds by arousing their curiosity, to make them ask: 'Now what?'

The house lights dim and go out. The darkness is your starting point. It may be that your first image is time-honoured and predictable and footlights glow on a blood red curtain and then go out as the curtain rises to reveal another world.

Or you may prolong the sense of mystery, using no curtain but letting the first notes of the music sound in darkness, which fills stage and auditorium alike.

Let's say that, after a moment, a light falls on a figure. This is the performer, our focus, the most real thing on the stage and our first concern.

What does he or she need? First, to be dressed to look and feel the part. Secondly, a floor, which should convey through the soles of the performers' shoes the character of the production: cobbles, grass or the boards of a traditional stage.

Need is the test. During the preparations of a production of his play, *Waiting for Godot*, Samuel Beckett was asked: 'Why does Estragon wear boots?' and he answered: 'Because he takes them off in the second act.'

As the designer, you assess the needs of the show and provide for them, with clarity and energy.

Some approaches to the design of *Peter Grimes* by Benjamin Britten

The opera was begun when the composer was 29, and first performed three years later. A young man's work, it is more often performed than any of his other operas and changing fashions in its presentation can be easily traced.

Adapted from George Crabbe's narrative poem, *The Borough*, it is set in a fishing village on the Suffolk coast. The Concise Oxford Dictionary of Opera summarises the story: 'Peter Grimes has lost an apprentice at sea in suspicious circumstances. He is acquitted at the inquest, but warned not to take another apprentice. Ellen Orford, the schoolmistress, alone stands by him, and helps him to get another boy. Later she discovers that the boy has been ill treated and she quarrels with Peter. He takes the boy to his hut on the cliff top, but they have been overheard, and popular feeling rises to such a pitch that the entire village sets out after him. Peter and his apprentice hear the mob coming, and as they descend by another route the boy falls to his death down the cliff. Three days later Grimes turns up in the village at dawn, exhausted. Balstrode, a retired sea captain, advises him that the only way to escape the village now is to sail his boat out to sea and sink in it. This Peter does as the village comes to life for another ordinary day.'

When he wrote it and throughout his life, Britten saw the opera in romantic realistic terms and set like Crabbe's poem in the 1830's. So in the first production at Sadler's Wells, designed by Kenneth Green, and in the second at Covent Garden, designed by Tanya Moiseiwitsch, the scenery evoked Aldeburgh, where Crabbe was born and where Britten later settled; and the costumes reflected the fashions of over a hundred years ago.

So the Prologue and Act 1 presented recognisably The Moot Hall, The Borough street and beach and the interior of the Boar Inn. Act 2 showed the porch of the church and then the interior of Grimes's hut; and Act 3 was set again in The Borough street and the beach. Between the scenes, the curtain fell and an orchestral interlude covered the scene change.

By 1974, 29 years had passed since the first production and a new one at Covent Garden, conducted by Colin Davies, directed by Elijah Moshinsky and designed by myself, Timothy O'Brien, and Tazeena Firth was able to approach the work as a classic, as available to fresh interpretation as *The Flying Dutchman*.

The design process:

The romantic evocation of actual places gave way to a more epic approach. To achieve this, the director and we, his designers, examined the forces at work in the opera:

- The people of The Borough, introverted, self-regulating and bigoted.
- The outside, Peter Grimes, independent and wilful.
- The sea and the weather, dwarfing the works of men.
- The music and, in this opera especially, the music of the orchestra, shimmering, brooding and swelling, depicting sunlight and shadow on the water, 'the knock and pluck of the tide' and the height of the storm.

Holding these forces in our minds, we went looking for the emotional reality we wished to bring to the stage. This means that we stood by the sea at Aldeburgh, facing east on a bright morning. We read the interplay of land and sea in the patterning of the sand and the distress that time brings to the fishing boats, drawn up beyond the high tide mark.

A low cloud bank lay on the horizon and we wondered what it might bring to the village behind us. As we looked, we felt the scene so keenly that we wished we could somehow rip the stage from the gilded auditorium of the Royal Opera House and plant this elemental place against the proscenium arch.

But we can't.

Everything we see and feel has to be reduced to its essence and this distillation has to guide every choice we make, when we work within the conventions of the stage. Our reward will be to find a visual language, far better able to convey the emotions and meaning of the piece than a documentary transplant.

Paradoxically, we begin to believe that the truth may be more important than the facts.

This time, we felt that *Peter Grimes* should be set in an evocative space, a container for the action, formed by the conflicting forces of the work.

At the same time, the people on stage, their clothes and the things they handle have to have a gritty reality, in sharp contrast to the present-day comforts enjoyed by the audience.

So we looked, as far as our eyes could see, into the past, to the beginning of photography. We knew that the audience would share our feeling that what you see in a photograph is believable.

We drew on the photographs of David Octavius Hill and Robert Adamson, who photographed Scottish fishing communities in the 1840's, and Frank Meadow Sutcliffe, photographer of everyday life in Whitby in the late 19th century.

Now the apparent reality of the images on paper had to be blended with the essence of our experience in the open air.

The outcome

As usual we began with the floor.

Projecting over part of the orchestra pit at the front, it was formal, a rectangle not quite as wide as the proscenium arch and as deep from front to back as we could make it.

We tilted it towards the audience to increase the 'presence' of the singers and to show that its surface shared in their reality as a slice of life.

Texturing it all over in sand, we inlaid an area of worn planking downstage, reminiscent of a boardwalk and also of a stage surface.

On the sand, we laid pebbles, graded in size – as at Aldeburgh with the smallest pebbles flung furthest up the beach; and amongst them we threw down sequins so that the beach glittered in the sun.

We turned to the side walls. These were sail-shaped and softly sprayed in horizontal sepia bands as if the weather had been filtered through the 19th century sensibility of the photographers.

Downstage the walls were barely as high as a man and upstage as high as the sky. Along their top edge, lay a dark spar.

The sky was the screen, onto which we could project the moods of the weather and our emotional response.

The sky was made up of a pale translucent sheet of plastic with a gauze, stretched in front of it and reaching from side wall to side wall, completing the box, containing the performance.

Onto the gauze we sprayed softer bands of sepia to harmonise them with the walls; and we applied sequins, one or two of which would give sparkle to the air for each member of the audience.

Within the space, were things we needed for the performance, coming and going in the action:

- two fishing boats
- a capstan
- steel posts with tightly-stretched wires between them, on which could be strung curtains of old sailcloth with a painting of Jonah and the Whale to contain the tap room of the Boar's Head
- benches, tables and nets
- Grimes's hut, made from part of an upturned boat.

Most of the changes of scene took place in front of the audience under the music of the interludes. But the change from The Borough on Sunday morning to Grimes's hut was made behind a front curtain, softly banded in sepia and dressed with a projection of clouds.

Whenever I hear that music, I wonder whether the change will be complete, before the curtain inexorably rises!

One example can stand for the style of the stagecraft of the show: at the beginning, before the music begins, the people of The Borough stray onto the stage to take their places for the inquest. In shawls and bonnets, knitted scarves, stovepipe hats, canvas coats and waders, they sit on benches against a part of the floor, hinged up to form the long, low wall of the courtroom. At the end of the inquest, the stage is transformed into the fish market on the beach. The Moot Hall wall begins to subside. The growing light shows the tarred hats and sou'westers of the crowd; and as the subsiding wall catches the white back light of the coming scene, its surface reflects and flood fills the whole theatre with morning.

From this beginning, the story flows on past storm, Sunday morning, man hunt, night revels and mad scene to another dawn

'There's a boat sinking out at sea, coastguard reports.'

Careless of the past, the people of The Borough sing:

*'In ceaseless motion comes and goes the tide,
flowing it fills the channel broad and wide.
Then back to sea with strong majestic sweep
it rolls in ebb yet terrible and deep.'*

Continuing stage history

Since 1974, the date of the production described, *Peter Grimes* has been given new productions all over the world. Last year, in Paris, Graham Vick presented it in the context of the small town life of today – the fish taken from the sea not salted, but quick-frozen; and a strong emphasis on the strand of child abuse in the opera, familiar to us in the days of paedophile hysteria.

Study the opera and what it means to you.

What do you really need for your production?

Try to imagine what will best communicate your intentions to the audience.

2e Additional Libretto of the Prologue and Act I Scene I (Montagu Slater's libretto) (For the History Activity)

© Copyright 1945 by Boosey & Hawkes Music Publishers Ltd.

Reproduced by permission of Boosey & Hawkes Music Publishers Ltd.

Prologue and Act I Scene I

Interior of the Moot House, arranged as for a coroner's inquest. The coroner, Mr SWALLOW, is at a table on the dais, with the clerk at a table below. A crowd of townspeople in the body of the hall is held back by HOBSON acting as constable. Mr SWALLOW is the leading lawyer of the Borough, and at the same time its mayor and coroner. A man of unexceptionable career and talents, he nevertheless disturbs the burgesses by his air of a man with an arrière pensée.

HOBSON

Peter Grimes! Peter Grimes! Peter Grimes!

(PETER GRIMES steps forward from among the crowd.)

SWALLOW

Peter Grimes, we are here to investigate the cause of death of your apprentice William Spode, whose body you brought ashore from your boat *The Boy Billy* on the 26th ultimo. Do you wish to give evidence?

(PETER nods.)

Will you step into the box? Peter Grimes, take the oath after me: "I swear by Almighty God..."

PETER

"I swear by Almighty God..."

SWALLOW

"That the evidence I shall give..."

PETER

"That the evidence I shall give..."

SWALLOW

"Shall be the truth..."

PETER

“Shall be the truth...”

SWALLOW

“The whole truth and nothing but the truth.”

PETER

“The whole truth and nothing but the truth.”

SWALLOW

Tell the court the story in your own words.

(PETER is silent.)

You sailed your boat round the coast with the intention of putting in to London. Why did you do this?

PETER

We’d caught a huge catch, too big to sell here.

SWALLOW

And the boy died on the way?

PETER

The wind turned against us, blew us off our course; we ran out of drinking water.

SWALLOW

How long were you at sea?

PETER

Three days.

SWALLOW

What happened next?

PETER

He died lying there among the fish.

SWALLOW

What did you do?

PETER

Threw them all overboard, set sail for home.

SWALLOW

You mean you threw the fish overboard? When you landed did you call for help?

PETER

I called Ned Keene.

SWALLOW

The apothecary here?

(indicates Ned)

Was there anybody else called?

PETER

Somebody brought the parson.

SWALLOW

You mean the rector, Mr Horace Adams?

(The RECTOR steps forward. SWALLOW waves him back.)

All right, Mr Adams.

(He turns back to PETER.)

Was there a certain amount of excitement?

PETER

Bob Boles started shouting.

SWALLOW

There was a scene in the village street from which you were rescued by our landlady?

PETER

Yes, by Auntie.

SWALLOW

We don't call her that here! You then took to abusing a respectable lady...

(PETER glares.)

Answer me! You shouted abuse at a certain person?

Mrs SEDLEY pushes forward. Mrs SEDLEY is the widow of a retired factor of the East India Company and is known locally as 'Mrs Nabob'. She is 65, self-assertive, inquisitive, unpopular.

MRS SEDLEY

Say who! Say who!! Say who!!

SWALLOW

Mrs Sedley here.

PETER

(fiercely)

I don't like interferers.

A slight hubbub among the spectators resolves itself into a chorus which is more like the confused muttering of a crowd than something fully articulate.

CHORUS

When women gossip the result

Is someone doesn't sleep at night.

HOBSON

(shouting)

Silence!

SWALLOW

Now tell me this. Who helped you carry the boy home – the schoolmistress, the widow, Mrs Ellen Orford?

WOMEN'S CHORUS

O when you pray, you shut your eyes
And then can't tell the truth from lies.

HOBSON

(shouts)
Silence!

SWALLOW

Mrs Orford, as the schoolmistress, the widow, how did you come into this?

ELLEN

I did what I could to help.

SWALLOW

Why should you help this kind of fellow – callous, brutal and coarse?
(to GRIMES)

There's something here perhaps in your favour. I am told you rescued the boy from drowning in the March storms.

(PETER is silent.)

Have you something else to say?

No? – Then I have.

Peter Grimes, I here advise you – do not get another boy apprentice. Get a fisherman to help you – big enough to stand up for himself. Our verdict is that William Spode, your apprentice, died in accidental circumstances. But that's the kind of thing people are apt to remember.

CHORUS

But when the crowner sits upon it
Who can dare to fix the guilt?

HOBSON

(shouts)
Silence! Silence!

PETER has stepped forward and is trying to speak.

PETER

Your honour! Like every other fisherman I have to hire an apprentice. I must have help.

SWALLOW

Then get a woman to help you look after him.

PETER

That's what I want – but not yet...

SWALLOW

Why not?

PETER

Not till I've stopped people's mouths.

(The hubbub begins again.)

SWALLOW

(makes a gesture of dismissal)

Stand down! Clear the court!

Stand down!

PETER

(shouting excitedly against the hubbub chorus)

Stand down, you say; you wash your hands.

The case goes on in people's minds.

The charges that no court has made

Will be shouted at my head.

Then let me speak, let me stand trial,

Bring the accusers into the hall.

Let me thrust into their mouths

The truth itself, the simple truth,

The truth itself!

CHORUS

When women gossip, the result

Is someone doesn't sleep at night,

But when the crowner sits upon it,

Who can dare to fix the guilt?

SWALLOW

Clear the court!

SWALLOW rises with slow dignity. EVERYBODY stands up while he makes his ceremonial exit. The crowd begins to go out. PETER and ELLEN are left alone.

PETER

The truth... the pity and the truth.

ELLEN

Peter, Peter, come away!

PETER

Where the walls themselves

Gossip of inquest.

ELLEN

But we'll gossip, too,

And talk and rest.

PETER

While Peeping Toms
Nod as you go.
You'll share the name
Of outlaw too.

ELLEN

Peter, we shall restore your name.
Warmed by the new esteem
That you will find.

PETER

Until the Borough hate
Poisons your mind

ELLEN

There'll be new shoals to catch;
Life will be kind.

PETER

Aye! Only of drowning ghosts!
Time will not forget:
The dead are witness
And Fate is blind.

ELLEN

Unclouded,
The hot sun
Will spread his rays around

BOTH

Your voice out of the pain,
Is like a hand
That I can feel, that I can feel:
Here is a friend
Here is a friend.

They walk off slowly as the CURTAIN FALLS.

ACT ONE**Scene I**

Street by the sea: Moot Hall exterior with its outside staircase, next door to which is The Boar. Ned Keene's apothecary shop is at the street corner. On the other side, breakwaters run down to the sea. It is morning, before high tide, several days later. Two fishermen are turning the capstan, hauling in their boat. Prolonged cries as the boat is hauled ashore. Women come from mending nets to take the fish baskets from other fishermen who now disembark.

CAPTAIN BALSTRODE sits on the breakwater looking out to sea through his glass. BALSTRODE is a retired merchant sea-captain, shrewd as a travelled man should be, but with a general sympathy that makes him the favourite rentier of the whole Borough. He chews a plug of tobacco while he watches.

CHORUS OF FISHERMEN AND WOMEN

O hang at the open doors net, the cork,
While squalid sea-dames at their mending-work
Welcome the hour when, fishing through the tide,
The weary husband throws his freight aside.

FISHERMEN

O cold and wet and driven by the tide
Beat your tired arms against your tarry side.
Find rest in public bars where fiery gin
Will aid the warmth that languishes within.

Several fishermen cross to The Boar where Auntie stands in the doorway.

FISHERMAN

Auntie!

AUNTIE

Come in gentlemen, come in.

BOLES

(standing aside from all the drinkers)
Her vats flow with poisoned gin!

BALSTRODE

(points and laughs)
Boles has gone Methody!

AUNTIE

A man should have
Hobbies to cheer his private life.

FISHERMEN go into The Boar. Others remain with their wives at the nets and boats.

CHORUS

Dabbling on shore half-naked sea-boys crowd,
Swim round a ship, or swing upon a shroud:
Or in a boat purloined with paddles play
And grow familiar with the watery way.

While the second boat is being hauled in, boys are scrambling over the first.

BALSTRODE

Shoo, you little barnacles,
Up your anchors, hoist your sails!

BALSTRODE chases them from the boat. A more respectable figure now begins, with much hat-raising, his morning progress down the High Street. He makes straight for The Boar.

FISHERMAN

(touches cap)

Dr Crabbe.

BOLES

(points as the swinging door closes)

He drinks 'Good Health' to all diseases!

FISHERMAN

Storm?

SECOND FISHERMAN

Storm?

They shade their eyes, looking out to sea.

BALSTRODE

(glass to his eye)

A long way out, sea horses.
The wind is holding back the tide.
If it veers round, watch for your lives!

CHORUS OF FISHERMEN

And if the spring tide eats the land again
Till even the cottages and cobbled walks of fishermen
Are billets for the thieving waves, which take
As if in sleep, thieving for thieving's sake...

The RECTOR comes down the High Street. He is followed, as always, by the Borough's second most famous rentier, the widow, Mrs (Nabob) SEDLEY. From The Boar come the two 'NIECES' who give AUNTIE her nickname. They stand in front of the pub, taking the morning sun. NED KEENE, seeing Mrs SEDLEY, pops out of his shop door.

RECTOR

(right and left)

Good morning, good morning.

NIECES

Good morning

MRS SEDLEY

Good morning, good morning, dear Rector.

NED

Had Auntie no nieces we'd never respect her.

SWALLOW

Good morning! Good morning!

NIECES

Good morning!

MRS SEDLEY

Good morning, your worship, Mr Swallow.

AUNTIE

(to Keene)

You jeer, but if they wink you're eager to follow.

The RECTOR and Mrs SEDLEY continue towards the church.

CHORUS

For us sea-dwellers, this sea-birth can be
Death to our gardens of fertility.
Yet only such contemptuous spring tide can
Tickle the virile impotence of man.

NED

(shouts across to Auntie)

I'm coming tonight to see your nieces.

AUNTIE

(dignified)

The Boar is at its patrons' service.

BOLES

God's storm will drown your hot desires!

BALSTRODE

God stay the tide, or I shall share your fears.

PETER

(calls off)

Hi! Give us a hand!

(CHORUS stops.)

Haul the boat!

BOLES

(shouts back)

Haul it yourself, Grimes.

PETER

(off)

Hi! Somebody bring the rope!

Nobody does. Presently, PETER appears and takes the capstan rope himself and pulls it after him (off) to the boat. Then he returns. The FISHERMEN and WOMEN turn their backs on him and slouch away awkwardly.

BALSTRODE

(going to capstan)

I'll give a hand. The tide is near the turn.

KEENE

(also going to capstan)

We'll drown the gossips in a tidal storm.

GRIMES goes back to the boat. BALSTRODE and KEENE turn the capstan.

AUNTIE

(at the door of The Boar)

Parsons may moralise and fools decide,
But a good publican takes neither side.

BALSTRODE

O haul away! The tide is near the turn.

KEENE

Man invented morals, but tides have none.

BOLES

(with arms akimbo, watches their labour)

This lost soul of a fisherman must be
Shunned by respectable society.

Oh let the captains hear, let the scholars learn:
Shielding the sin, they share the people's scorn.

AUNTIE

I have my business. Let the preachers learn:
Hell may be fiery, but the pub won't burn.

BALSTRODE and KEENE

The tide that floods will ebb,
The tide, the tide will turn.
The boat is hauled up. GRIMES appears.

KEENE

Grimes, you won't need help from now.
I've got a prentice for you.

BALSTRODE

A workhouse brat?

KEENE

I called at the workhouse yesterday;
All you do now is fetch the boy.

We'll send the carter with a note:
He'll bring your bargain on his cart.
(shouts)
Jim Hobson, we've got a job for you.

HOBSON

(enters)
Cart's full, sir. More than I can do.

KEENE

Listen, Jim. You'll go to the workhouse
And ask for Mr Keene his purchase.
Bring him back to Grimes.

HOBSON

Cart's full, sir. I have no room.

KEENE

Hobson, you'll do what there is to be done!

*It is near enough to an argument to attract a crowd. FISHERMEN and WOMEN
gather round. BOLES takes his chance.*

BOLES

Is this a Christian country?
Are pauper children so enslaved
That their bodies go for cash?

KEENE

Hobson, will you do your job?

*ELLEN ORFORD has come in. She is a widow of about 40. Her children have died, or
grown up and gone away, and in her loneliness she has become the Borough schoolmistress. A
hard life has not hardened her. It has made her the more charitable.*

HOBSON

I have to go from pub to pub
Picking up parcels, standing about.
My journey back is late at night.
Mister, find some other way
To bring your boy back.

CHORUS

He's right. Dirty jobs!

HOBSON

Mister, find some other way...

ELLEN

Carter! I'll mind your passenger.

CHORUS

What? And be Grimes's messenger?

ELLEN

Whatever you say, I'm not ashamed.

CHORUS

You'll be Grimes's messenger!

ELLEN

Somebody must do the job.

CHORUS

You!

ELLEN

The carter goes from pub to pub
Picking up parcels, standing about.
The boy needs comfort late at night,
He needs a welcome on the road.
Coming here strange, he'll be afraid.
I'll mind your passenger.

KEENE

Mrs Orford is talking sense.

CHORUS

Ellen, you're leading us a dance,
Fetching boys for Peter Grimes,
Because the Borough is afraid,
You who help will share the blame!

ELLEN

Whatever you say.
Let her among you without fault
Cast the first stone,
And let the Pharisees and Sadducees
Give way to none.
But whosoever feels his pride
Humbled so deep,
There is no corner he can hide,
Even in sleep,
Will have no trouble to find out
How a poor teacher,
Widowed and lonely, finds delight
In shouldering care.
(as she moves up the street)
Mr. Hobson, where's your cart? I'm ready.

HOBSON

Up here, ma'am. I can wait.

The crowd stands round and watches. Some follow ELLEN and HOBSON. On the edge of the crowd are other activities.

MRS SEDLEY

(whispers to KEENE)

Have you my pills?

KEENE

I'm sorry, ma'am?

MRS SEDLEY

My sleeping draught.

KEENE

The laudanum

Is out of stock and being brought

By Mr Carrier Hobson's cart.

He's back tonight.

MRS SEDLEY

Good Lord, good Lord, good Lord...

KEENE

Meet us both in the pub, The Boar,

Auntie's we call it. It's quite safe.

MRS SEDLEY

I've never been in a pub in my life!

KEENE

You'll come?

MRS SEDLEY

All right.

KEENE

Tonight?

MRS SEDLEY

All right.

(She moves off up the street.)

KEENE

If the old dear takes much more laudanum

She'll land herself one day in Bedlam!

BALSTRODE

(looking seaward through his glass)

Look! the storm cone!

The wind veers

In from the sea

At gale force!

ALL

Look out for squalls.

The wind veers

In from sea

At gale force.

Make your boat fast!

Shutter your windows

And bring in all the nets

Flooding, flooding

Our seasonal fears.

Fasten your boats. The spring tide's here

With a gale behind.

SOLOISTS

Now the flood tide

And sea-horses

Will gallop across

The eroded coast.

Look! The storm cone!

The wind veers.

A high tide coming

Will eat the land,

A tide no breakwaters can withstand.

CHORUS

Is there much to fear?

KEENE

Only for the goods you're rich in:

It won't drown your conscience, it might flood your kitchen.

BOLES

(passionately)

God has His ways which are not ours:

His high tide swallows up the shores.

Repent!

KEENE

And keep your wife upstairs.

ALL

O tide that waits for no man

Spare our coasts!

EXEUNT except for PETER and BALSTRODE, mostly through the swinging doors of The Boar. Dr CRABBE's hat blows away, and is rescued for him by KEENE, who bows him into the pub. Finally only PETER and BALSTRODE are left, PETER gazing seaward, BALSTRODE hesitating at the pub door.

BALSTRODE

And do you prefer the storm
To Auntie's parlour and the rum?

PETER

I live alone. The habit grows.

BALSTRODE

Grimes, since you're a lonely soul
Born to blocks and spars and ropes
Why not try the wider sea
With merchantman or privateer?

PETER

I am native, rooted here.

BALSTRODE

Rooted by what?

PETER

By familiar fields,
Marsh and sand,
Ordinary streets,
Prevailing wind.

BALSTRODE

You'd slip these moorings if you had the mind.

PETER

By the shut faces
Of the Borough clan,
And by the kindness
Of a casual glance.

BALSTRODE

You'll find no comfort there!
When an urchin's quarrelsome,
Brawling at his little games,
Mother stops him with a threat:
"You'll be sold to Peter Grimes!"

PETER

Selling me new apprentices,
Children taught to be ashamed
Of the legend on their faces:
"You've been sold to Peter Grimes!"

BALSTRODE

Then the Crowner sits to
Hint, but not mention crimes,
And publishes an open verdict

Whispered about this Peter Grimes.
Your boy was workhouse starved;
Maybe you're not to blame he died.

PETER

Picture what that day was like,
That evil day!
We strained into the wind
Heavily laden,
We plunged into the waves'
Shuddering challenge,
Then the sea rose to a storm
Over the gunwales,
And the boy's silent reproach
Turned to illness.
Then home
Among fishing nets,
Alone, alone, alone
With a childish death!

BALSTRODE

This storm is useful: you can speak your mind
And never mind the Borough commentary.
There is more grandeur in a gale of wind
To free confession, set a conscience free.

PETER

They listen to money,
These Borough gossips!
I have my visions,
Fiery visions.
They call me dreamer,
They scoff at my dreams
And my ambition.
But I know a way
To answer the Borough.
I'll win them over!

BALSTRODE

With the new prentice?

PETER

We'll sail together.
These Borough gossips
Listen to money,
Only to money:
I'll fish the sea dry,
Sell the good catches.

That wealthy merchant
Grimes will set up
Household and shop;
You will all see it!
I'll marry Ellen,
I'll marry Ellen,
I'll marry Ellen!

BALSTRODE

Man – go and ask her
Without your booty,
She'll have you now.

PETER

No – not for pity!

BALSTRODE

Then the old tragedy
Is in store:
New start with new prentice
Just as before.

PETER

What Peter Grimes decides
Is his affair!

BALSTRODE

You fool, man, you fool!

The wind has risen, BALSTRODE is shouting above it. PETER faces him angrily.

PETER

Are you my conscience?

BALSTRODE

Might as well
Try to shout the wind down as to tell
The obvious truth!

PETER

Take your advice –
Put it where your money is!

BALSTRODE

The storm is here. O come away!

PETER

The storm is here and I shall stay!

The storm is rising. AUNTIE comes out of The Boar to fasten the shutters, in front of the windows. BALSTRODE goes to help her. He looks back towards PETER, then goes into the pub.

What harbour shelters peace?
Away from tidal waves, away from storms,
What harbour can embrace
Terrors and tragedies?
With her there'll be no quarrels,
With her the mood will stay.
Her heart is harbour too,
Where night is turned to day.

The wind rises. PETER stands a moment, as if leaning against the wind. CURTAIN.

2f 19th Century Photographs of Whitby (for the History Activity)



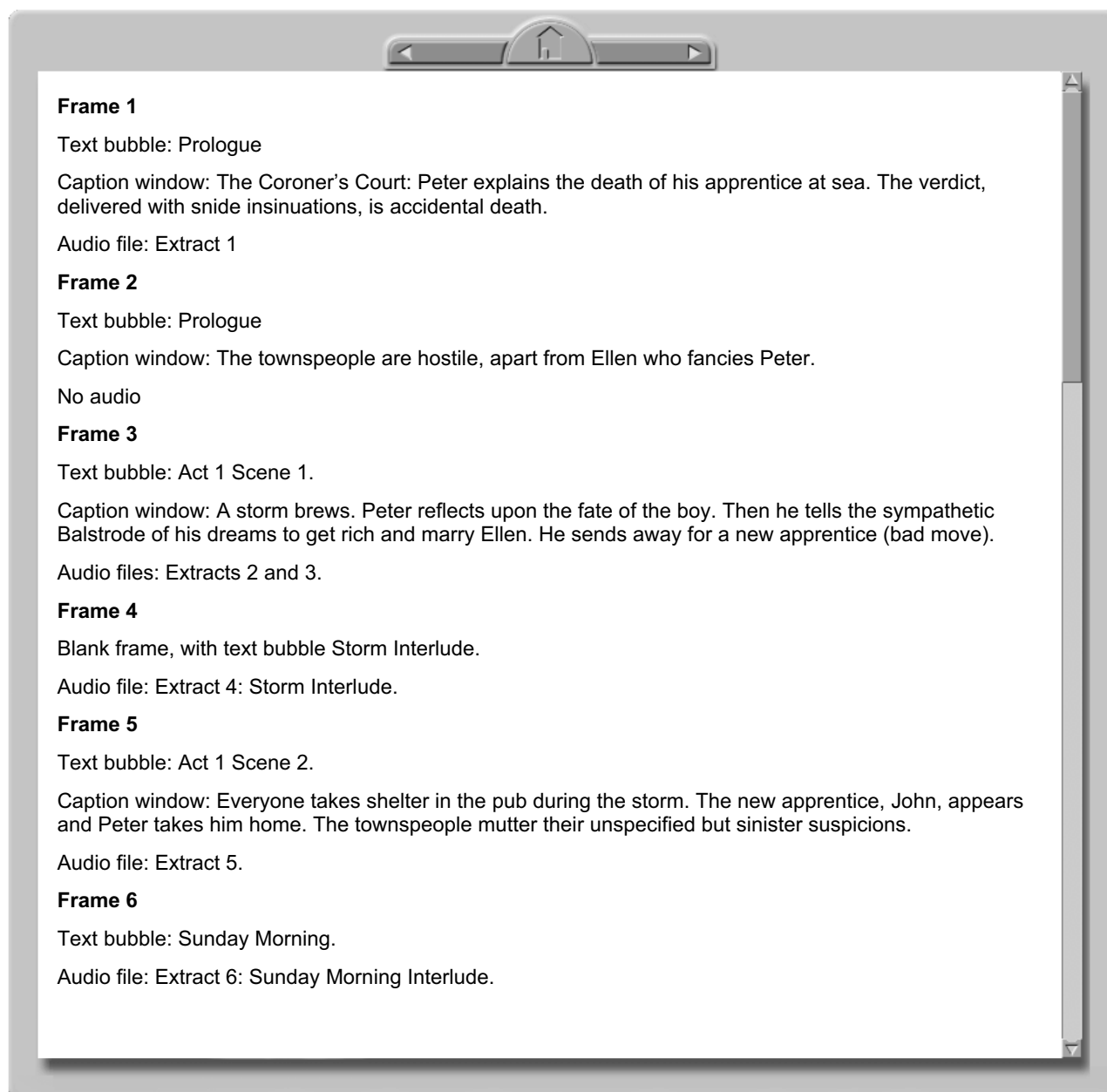


Appendix 3

Storyboards

Storyboard I: Peter Grimes Summary

This is for many of the activities, an introduction/overview of the opera.

The image shows a digital storyboard interface. At the top, there is a navigation bar with a left arrow, a home icon, and a right arrow. The main content area is a white rectangle with a vertical scrollbar on the right. It contains six frames of text, each detailing a scene from the opera Peter Grimes. The text is organized into sections for each frame, including text bubbles, caption windows, and audio file references.

Frame 1
Text bubble: Prologue
Caption window: The Coroner's Court: Peter explains the death of his apprentice at sea. The verdict, delivered with snide insinuations, is accidental death.
Audio file: Extract 1

Frame 2
Text bubble: Prologue
Caption window: The townspeople are hostile, apart from Ellen who fancies Peter.
No audio

Frame 3
Text bubble: Act 1 Scene 1.
Caption window: A storm brews. Peter reflects upon the fate of the boy. Then he tells the sympathetic Balstrode of his dreams to get rich and marry Ellen. He sends away for a new apprentice (bad move).
Audio files: Extracts 2 and 3.

Frame 4
Blank frame, with text bubble Storm Interlude.
Audio file: Extract 4: Storm Interlude.

Frame 5
Text bubble: Act 1 Scene 2.
Caption window: Everyone takes shelter in the pub during the storm. The new apprentice, John, appears and Peter takes him home. The townspeople mutter their unspecified but sinister suspicions.
Audio file: Extract 5.

Frame 6
Text bubble: Sunday Morning.
Audio file: Extract 6: Sunday Morning Interlude.

Frame 7

Text bubble: Act 2 Scene 1.

Caption window: Ellen talks to John outside the church, and finds a bruise on his neck. Ellen remonstrates with Peter; he socks her and storms off with John.

Audio file: Extracts 7 and 8.

No audio.

Frame 8

Text bubble: Act 2 Scene 1.

Caption window: The townspeople argue amongst themselves.

Frame 9

Text bubble: Act 2 Scene 1.

Caption window: The townspeople set off to confront Peter.

No audio.

Frame 10

Text bubble: Act 2 Scene 2.

Caption window: Peter bullies the boy to get ready to go fishing. As they leave the hut John falls down the cliff, washed away by the storm, to his death (as it turns out).

No audio.

Frame 11

Text bubble: Act 2 Scene 2.

Caption window: The townspeople arrive to find the hut empty but surprisingly neat.

No audio.

Frame 12

Text bubble: Act 3 Scene 1.

Caption window: A few days later; Peter and John have not reappeared. On the beach Ellen and Balstrode discover the boy's soaked jersey and Peter's boat.

Audio file: Extract 10.

Frame 13

Text bubble: Act 3 Scene 1.

Caption window: The townspeople get wind of it and a lynch mob sets off.

Audio file: Extract 11

Frame 14

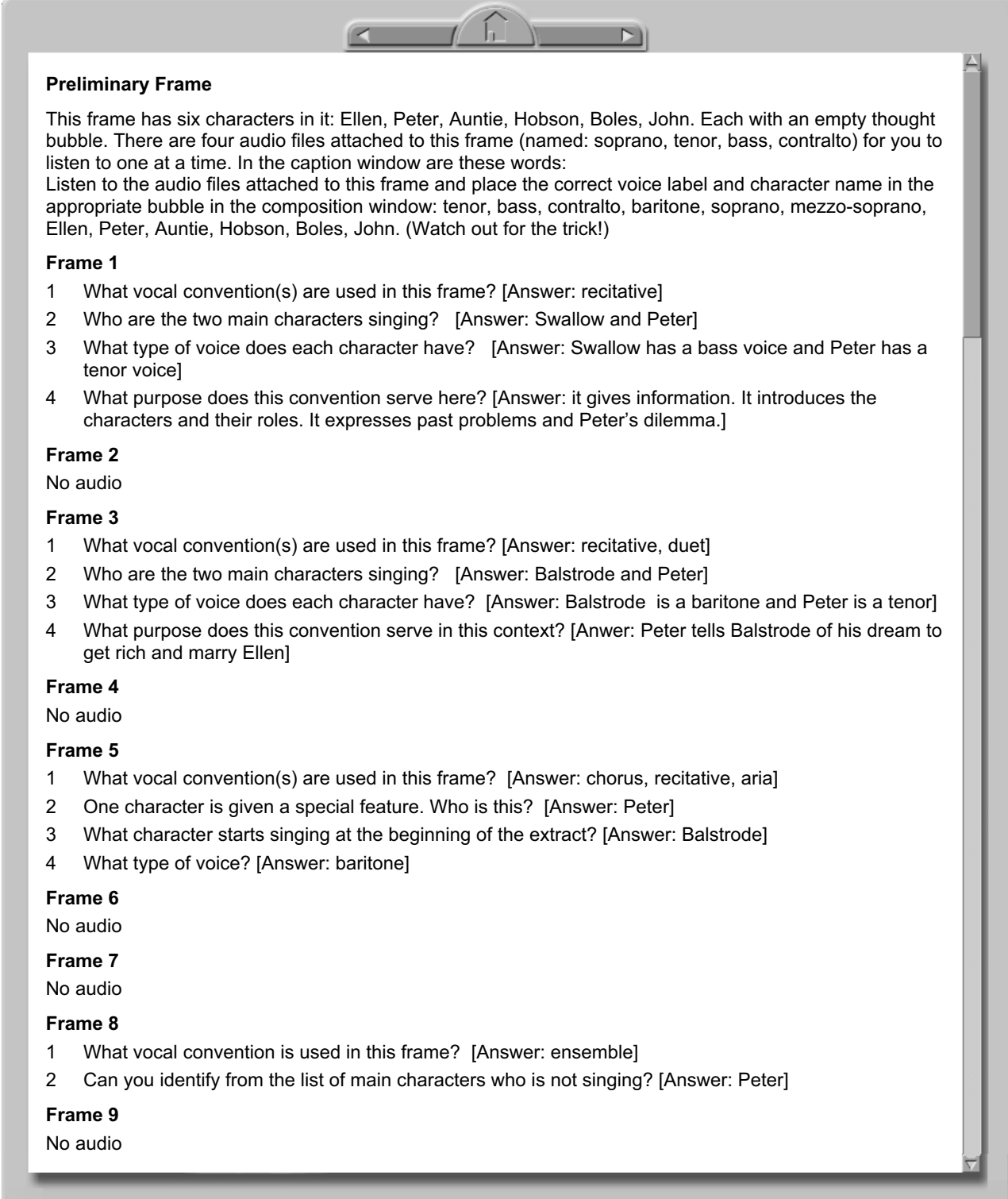
Text bubble: Act 3 Scene 2

Caption window: Ellen and Balstrode find Peter walking derangedly in the fog. Balstrode tells him he'd better take his boat out to sea and sink it.

Audio file: Extract 12, Peter's Soliloquy.

Storyboard 2: Vocal Conventions in Opera

This is for Music Activity 1: Why Do We Sing? This is almost identical to the *Peter Grimes* Summary storyboard, except it has a special preliminary frame, and all the other frames are backgrounds, props and audio only (no characters, description or commentary).



Preliminary Frame

This frame has six characters in it: Ellen, Peter, Auntie, Hobson, Boles, John. Each with an empty thought bubble. There are four audio files attached to this frame (named: soprano, tenor, bass, contralto) for you to listen to one at a time. In the caption window are these words: Listen to the audio files attached to this frame and place the correct voice label and character name in the appropriate bubble in the composition window: tenor, bass, contralto, baritone, soprano, mezzo-soprano, Ellen, Peter, Auntie, Hobson, Boles, John. (Watch out for the trick!)

Frame 1

- 1 What vocal convention(s) are used in this frame? [Answer: recitative]
- 2 Who are the two main characters singing? [Answer: Swallow and Peter]
- 3 What type of voice does each character have? [Answer: Swallow has a bass voice and Peter has a tenor voice]
- 4 What purpose does this convention serve here? [Answer: it gives information. It introduces the characters and their roles. It expresses past problems and Peter's dilemma.]

Frame 2

No audio

Frame 3

- 1 What vocal convention(s) are used in this frame? [Answer: recitative, duet]
- 2 Who are the two main characters singing? [Answer: Balstrode and Peter]
- 3 What type of voice does each character have? [Answer: Balstrode is a baritone and Peter is a tenor]
- 4 What purpose does this convention serve in this context? [Answer: Peter tells Balstrode of his dream to get rich and marry Ellen]

Frame 4

No audio

Frame 5

- 1 What vocal convention(s) are used in this frame? [Answer: chorus, recitative, aria]
- 2 One character is given a special feature. Who is this? [Answer: Peter]
- 3 What character starts singing at the beginning of the extract? [Answer: Balstrode]
- 4 What type of voice? [Answer: baritone]

Frame 6

No audio

Frame 7

No audio

Frame 8

- 1 What vocal convention is used in this frame? [Answer: ensemble]
- 2 Can you identify from the list of main characters who is not singing? [Answer: Peter]

Frame 9

No audio

Frame 10

No audio

Frame 11

No audio

Frame 12

- 1 What vocal convention is used in this frame? [Answer: aria]
- 2 Who is the main character singing? [Answer: Ellen]
- 3 What emotions do you think are being expressed? [Answer: regret]

Frame 13

- 1 What vocal convention is used in this frame? [Answer: chorus]
- 2 What emotion is being conveyed? [Answer: anger and revenge]
- 3 What name is called out? [Answer: Peter Grimes]
- 4 How would you feel if it was your name that was being called out, and why? [no specific answer, but feelings such as frightened, scared, intimidated, etc.]
- 5 What is different about the way in which the voice is used in the final stages compared with the rest of the section? [Answers: the chorus sings in unison in the final stages]

Frame 14

- 1 Do you recognise any music you have heard earlier? List some of the recorded extracts in which you may have heard it.
- 2 Who is singing? [Peter Grimes]
- 3 What appears to be the character's emotional state? [no specific answer, but states such as deranged, mad, etc.]

Storyboard 3: Chorus

This is for Music Activity 2: The Role of The Chorus in Peter Grimes

Four frames: each has the appropriate audio file and libretto. (Frames 2 and 3 share the audio file)

Frame 1 represents Extract 7. It has an outline sketch of a stage area as the background. This instruction is in the caption window:

Add text bubbles to this diagram to show where you would position the chorus.

Frame 2 represents the first part of Extract 5. It has the pub scene as the background and is used in the Extension/Homework.

Frame 3 represents the second part of Extract 5 ('Old Joe has gone fishing'). It also has the pub scene as the background. The same instruction, as in Frame 1, is given in the caption window.

Frame 4 represents Extract 11. The street scene/with beach is the background, and the same instruction is given.

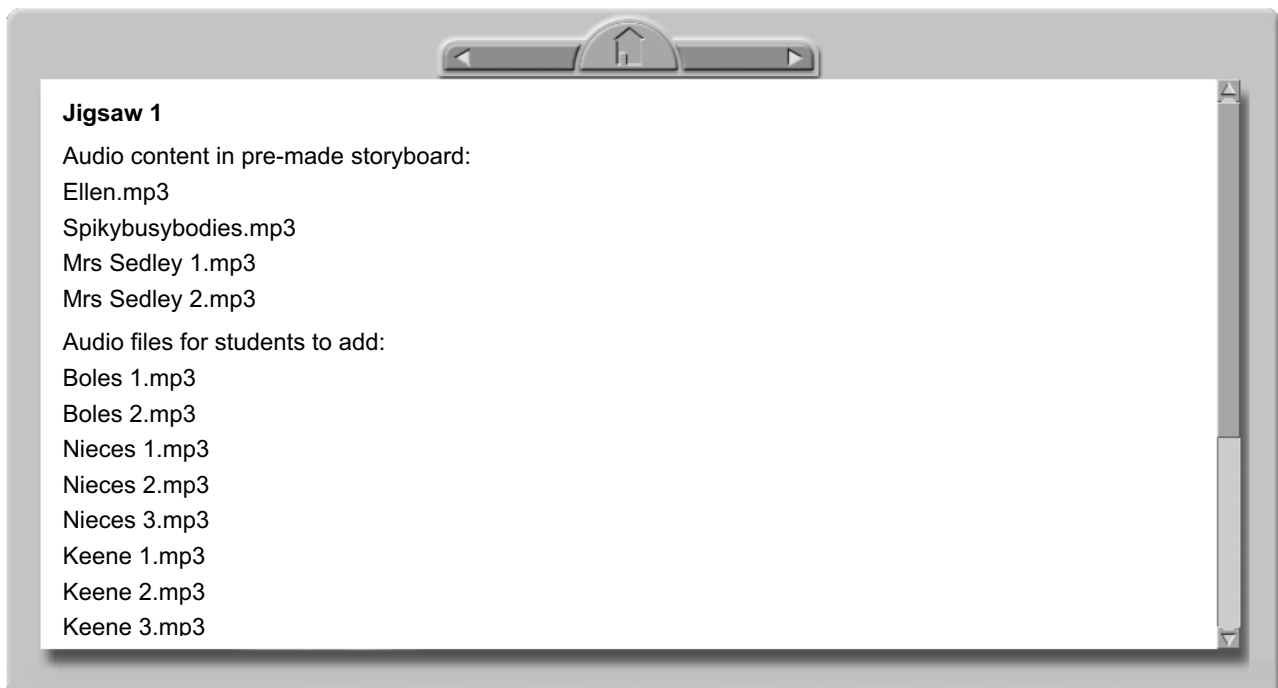
Students complete Frames 1, 3 and 4, using the characters (if they right click they will see who is in the chorus), props and special effects available. Students should bring in as many points as they can, as well as researching the libretto, to justify their positioning of the chorus in each frame.

Storyboard 4: Aria and Recitative

This is for Music Activity 3: Aria, Recitative and Duet. It has numbered blank frames with two distinct sections: Section 1 labelled: Aria, with first few frames (which link to the bars of **Extract 10**) and Recitative clearly marked for the second section.

Storyboard 5: The Jigsaw Series

These are for Music Activity 4: The Jigsaw. There are three pre-made storyboards in this series, for students to complete:



Jigsaw 2

Audio content in pre-made storyboard:

Ellen.mp3

Supporters.mp3

Audio files for students to add:

Rector 1.mp3

Rector 2.mp3

Rector 3.mp3

Swallow 1.mp3

Swallow 2.mp3

Auntie 1.mp3

Auntie 2.mp3

Auntie 3.mp3

Auntie 4.mp3

Auntie 5.mp3

Hobson 1.mp3

Hobson 2.mp3

Hobson 3.mp3

Jigsaw 3

Audio content in pre-made storyboard:

Ensemble.mp3

Audio files for students to add in activity:

Ellen.mp3

Spiky Busybodies (for 3).mp3

Supporters (for 3).mp3

Balstrode 1.mp3

Balstrode 1.mp3

Balstrode 3.mp3

Balstrode 4.mp3

Balstrode 5.mp3

Storyboard 6: Peter's Soliloquy

One blank frame with Extract 12 (Peter's Soliloquy) attached.

Storyboard 7: The Story

Fourteen frames of the story and 12 audio opera excerpts. This is for English Activity 1: Understanding the Story of the Opera. This has summary text box and appropriate audio only, no speech or thought bubbles, but characters are there. The backgrounds should be very plain and not developed so that students can modify it.

Storyboard 8: Key Moments

This is for English Activity 1: Understanding the Story of the Opera (14 frames with backgrounds only, the summary of the story, plus the 12 opera excerpts; no characters or props).

Storyboard 9: Part of Act 2 Scene 1 for Drama

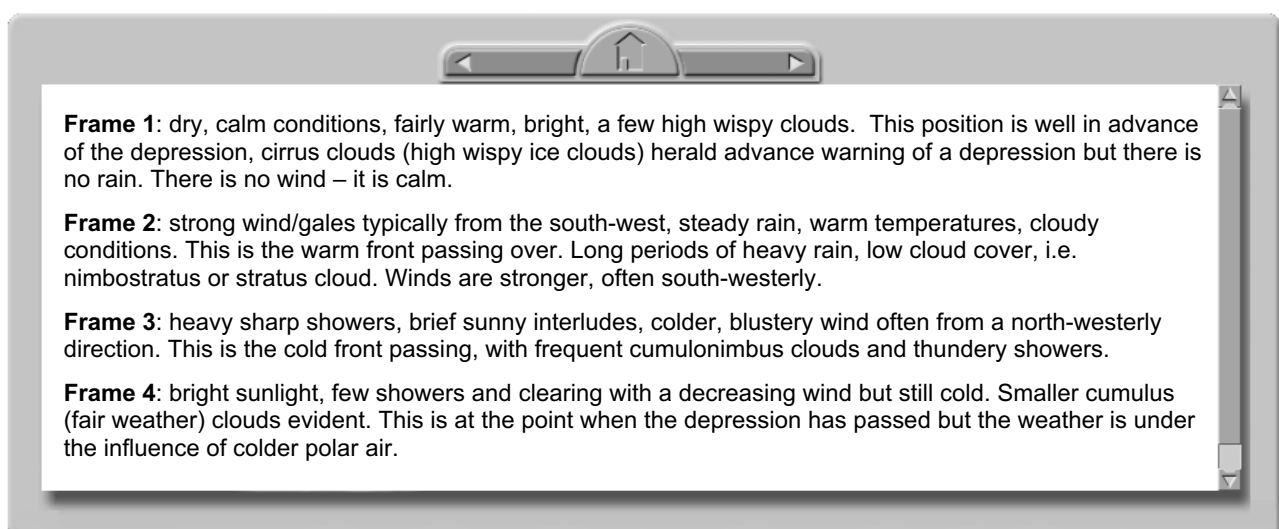
This is for Drama Activity 2: Silence and Secrets. It has frames to illustrate the beginning of the Act, but not the end. It features Extracts 7 and 8, and their libretto, and finishes at the same point in the libretto as the end of Extract 8, when John runs off and Peter follows.

Storyboard 10: Part of Act 2 Scene 1 for Art

This is for Art Activity 1: Poster Art and the History Activity. Frames to illustrate the Scene, featuring Extracts 7, 8 and 9 and corresponding libretto.

Storyboard 11: Weather

This is for Geography Activity 1: What Role Does the Weather Play in Peter Grimes? This features the Storm Interlude audio file, with four blank frames, with these descriptions in the caption windows:



Frame 1: dry, calm conditions, fairly warm, bright, a few high wispy clouds. This position is well in advance of the depression, cirrus clouds (high wispy ice clouds) herald advance warning of a depression but there is no rain. There is no wind – it is calm.

Frame 2: strong wind/gales typically from the south-west, steady rain, warm temperatures, cloudy conditions. This is the warm front passing over. Long periods of heavy rain, low cloud cover, i.e. nimbostratus or stratus cloud. Winds are stronger, often south-westerly.

Frame 3: heavy sharp showers, brief sunny interludes, colder, blustery wind often from a north-westerly direction. This is the cold front passing, with frequent cumulonimbus clouds and thundery showers.

Frame 4: bright sunlight, few showers and clearing with a decreasing wind but still cold. Smaller cumulus (fair weather) clouds evident. This is at the point when the depression has passed but the weather is under the influence of colder polar air.

Frames 2, 3 and 4 represent the three main changes of weather in a passing depression and which have some influence on the music of the Storm Interlude. Students first have to listen to the music again. Their first task is to match the placement of frames to the music. They can alter the duration of a frame, and also add more frames, carefully inserted at appropriate musical moments. Once this initial task is achieved, it is a matter of adding details and more frames, all the time structuring the storyboard upon the music.

Students should use text bubbles to label as much detail as possible, and explain the weather in a passing depression. They can add or insert more frames or even start afresh. Previous prompt sheets can be used for ideas. The backgrounds available in Kar2ouche can be used, with the brightness altered (to simulate darkening skies or even lightning!) and appropriate props added, or students could scan in their own weather maps or frontal diagrams, or even abstract pictures to be used as background images.

Storyboard 12: Sunday Morning Interlude

This is for an extension activity in Geography Activity 1: What Role Does the Weather Play in Peter Grimes? It has a blank frame with Extract 6 (Sunday Morning Interlude) attached.

Storyboard 13: Sense of Place

This is for Geography Activity 2: Developing a Sense of Place. There are six blank frames; the first three cover physical geography, and the second three cover human geography. The caption windows have the following text as prompts:

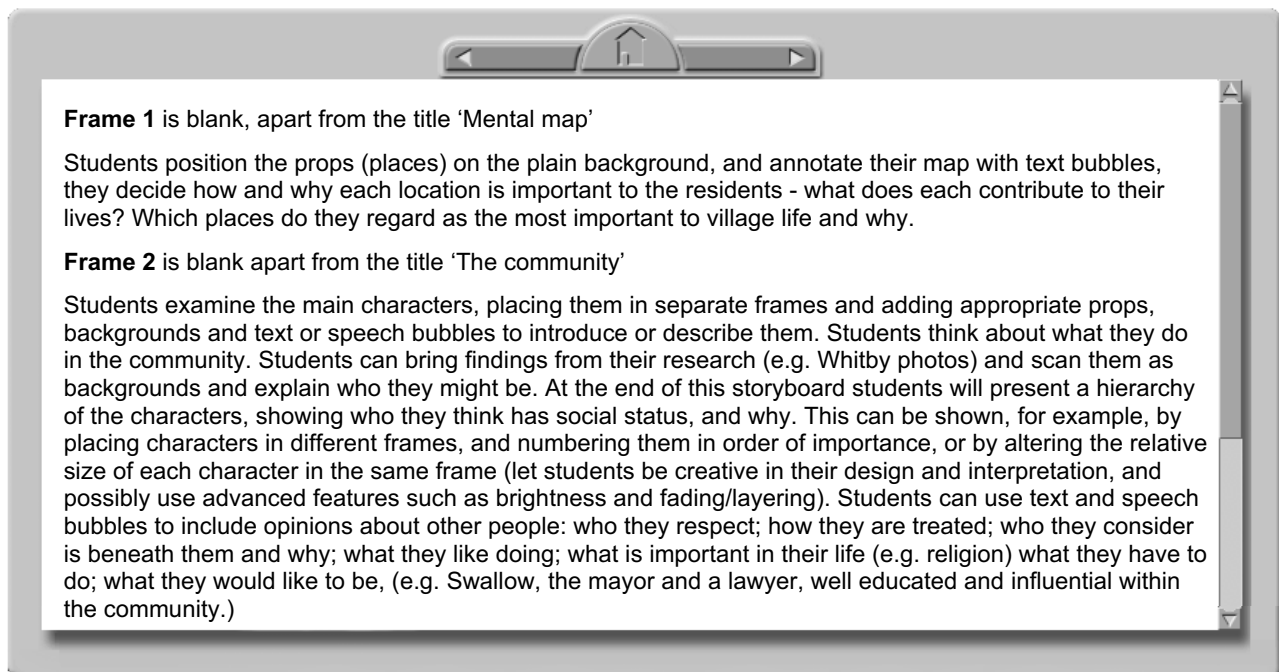


Students imagine that they have been commissioned to create an educational geography programme about such a location for schools. They have to show their ideas to a panel, which will decide whether the programme will be made, in the form of a storyboard. They should choose appropriate geographical backgrounds (context) and characters and identify geographical features using the text bubbles. They can record their own voices to narrate their description

of sense of place, explaining geographical terminology. They can also record their own sound effects or music if they prefer, justifying these in geographical terms. Students could research the East coast, especially around Aldeburgh, on the Internet to expand their geographical enquiry. They could also find digital photographs to use as background images in Kar2ouche or draw or paint their own interpretation of the opera.

Storyboard 14: Community

This is for History Activity 1: An Early 19th Century Village Community. It features a restricted props palette: The Boar (pub), the Church, the Apothecary, Moot Hall, the harbour/sea front, the boats, the breakwaters, Peter's hut.



The storyboard interface is presented within a grey frame with a home icon and navigation arrows at the top. It contains two frames of instructions for students.

Frame 1 is blank, apart from the title 'Mental map'

Students position the props (places) on the plain background, and annotate their map with text bubbles, they decide how and why each location is important to the residents - what does each contribute to their lives? Which places do they regard as the most important to village life and why.

Frame 2 is blank apart from the title 'The community'

Students examine the main characters, placing them in separate frames and adding appropriate props, backgrounds and text or speech bubbles to introduce or describe them. Students think about what they do in the community. Students can bring findings from their research (e.g. Whitby photos) and scan them as backgrounds and explain who they might be. At the end of this storyboard students will present a hierarchy of the characters, showing who they think has social status, and why. This can be shown, for example, by placing characters in different frames, and numbering them in order of importance, or by altering the relative size of each character in the same frame (let students be creative in their design and interpretation, and possibly use advanced features such as brightness and fading/layering). Students can use text and speech bubbles to include opinions about other people: who they respect; how they are treated; who they consider is beneath them and why; what they like doing; what is important in their life (e.g. religion) what they have to do; what they would like to be, (e.g. Swallow, the mayor and a lawyer, well educated and influential within the community.)

Glossary



Alto	See Contralto
Anticyclone	An area of high atmospheric pressure. This type of system is slow moving and brings settled weather with clear skies in summer, whilst in winter these clear days are often cold, followed by night frosts.
Apothecary	A pharmaceutical chemist
Aria	An aria is generally a point in an opera where the drama and action pause for a while, giving a character the opportunity to dwell on one idea, or to reflect on a particular feeling, mood or thought. The melodic quality of an aria helps to set it apart from the music that surrounds it. So it is often the case that even though what the words say can be very ordinary, the music tells us quite clearly that the emotional content is very different. If you listen to the music, without knowledge of the words, you get a good idea of the emotions and thoughts being expressed. There are also arias which give the singer an opportunity to show off. Example: <i>Nessun Dorma</i> (Act 3), <i>Turandot</i> – Puccini.
Arietta	A mini- aria
Arioso	A style of singing lying somewhere between an aria and a recitative. It means literally ‘like an aria’ and is a melodic conversational passage in strict time. There are many such examples in <i>Peter Grimes</i> .
Baritone	A male voice between tenor and bass
Bass	The lowest male voice – also used to describe the lowest line of a piece of music
Basso continuo	The system of bass notes and chord symbols which acts as a guide for the continuo
Bedlam	A scene of uproar
Bel canto	‘Beautiful singing’: the operatic style current in Italy throughout most of the 19 th century, based on the grace, agility and technical accomplishment of singers.
Bow Street Runner	Old name for a police officer
Breakwater	An object built to break the force of waves
Bullying	Repeatedly frightening, upsetting or hurting another person. It is a complex issue and a single definition is quite difficult. There are different types of bullying, such as the following: <ul style="list-style-type: none"> • Physical: spitting, hitting, etc • Non verbal: gesturing and intimidating body language • Verbal: name calling, gossiping • Extortion: threatening someone into giving money or possessions • Deliberate exclusion: not including someone, or a group of people in activities or friendship groups.
Castrato	A man whose unbroken voice has been preserved through castration before puberty.

Chorus	The members of the opera company who are not principals. It is a piece sung by the chorus, either in unison or in harmony. An operatic chorus can add vocal colour or comment on the main action (rather like a Greek chorus), or help to drive the dramatic impetus in the story. Their physical movement on stage can sometimes seem natural and apparently unstructured; whilst on other occasions their groupings and movement can be heavily choreographed. They can support the principal voices or perform as an independent unit. Some of the most famous tunes in opera appear in the choruses. Example: <i>Va, Pensiero</i> (Slaves' Chorus), <i>Nabucco</i> (Act 3) – Verdi.
Cirrus clouds	Clouds which are composed of small ice crystals (wispy or feather-like) found at 6000-12000 metres.
Climate	Atmospheric conditions measured over a substantial period of time. The average weather over the long-term, not day to day changes.
Continuo	A simple accompaniment which supports a recitative . The name given to the small group of players who provide this accompaniment; it includes a bass instrument, possibly a cello, and an instrument that can play chords, possibly keyboard or lute.
Contralto (alto)	The lower female voice register.
Conventions (in opera)	The structural components. In general terms these are aria, recitative, duet, vocal ensemble, chorus, overture and interlude .
Counter-tenor	A male voice equivalent to alto, achieved through singing false alto .
Cumulonimbus clouds	Huge clouds with great vertical extent (white or black globular masses, rounded tops often spread out in the form of an anvil). They are associated with thunderstorms or heavy showers of rain.
Cumulus clouds	Round topped and flat based clouds (whitish-grey globular mass, individual cloud units). They are often called 'fair weather clouds', and can produce brief showers.
Depression	An area of low atmospheric pressure. This system brings changeable weather, often rain, cloud and strong winds. They are common in the mid-latitudes and strongly contribute towards the UK's variable weather.
Diatonic	The musical system based on the tension between major and minor keys, generally used from the 17 th century onwards.
Dodecaphony	A musical system using and placing equal emphasis upon all 12 semitones of the octave scale. This means that there is no 'home key'.
Duet	This is like an aria but for two people and is used to convey either a conflict, or an emotional understanding between two characters. The music reflects the nature of the emotions being expressed and is often highly charged. Example: Rodolfo and Mimi (Act 1) <i>La Bohème</i> – Puccini.
East India Company	An enormous trading company important in colonisation during the 17 th and 18 th centuries.
Elements of art	Colour, tone, hue, line, mark-making, texture, composition and pattern.

Elements of opera	The building blocks from which operas are derived: libretto, music, action/drama, setting, visual image.
Ensemble	Loosely used to mean a piece for more than one singer.
Entr'acte	See Interlude
Falsetto	A technique used by some male singers of controlling the vocal cords in order to achieve a high-pitched voice.
Front	A boundary or line between cold air from the polar regions and warm air from the tropics. A front is usually dominated by different air temperatures e.g. cold or warm front.
Function	(A term in Human Geography) The main reason why a settlement was built or continues to exist, e.g. market town, fishing village. Large settlements can be multi-functional. Functions can change over time.
Ground bass	An extended and regularly repeating line of music played by the lowest instruments of the orchestra over which the piece is built.
Interlude	An interlude is similar to an overture in that it is purely an instrumental section, however it will appear during the course of an opera between scenes (when it can also be called entr'acte) and serves to change the mood musically in the same way that the scenery is adapted/changed on stage. Again, it may contain material derived from the rest of the music, or introduce new elements which can be used later. Example: Siegfried: <i>Idyll</i> - Richard Wagner <i>Solti, Vienna, Decca</i>
Latitude	Imaginary lines drawn around the Earth from East to West, parallel to the Equator.
Laudanum	A preparation containing opium
Libretto	The equivalent of a script in a play, but the words are mostly sung instead of spoken.
Leitmotif	A musical motto, linked to a person or thing that is used whenever they make an appearance or are referred to in the action.
Lydian Mode	See Mode
Mezzo-soprano	A female voice between soprano and alto
Minimalism	A form of late 20 th -century music, based on the repetition of short motifs
Mode	A musical system based on scales whose moods are determined by the different spacing of the intervals of whole-tone and semitone . Modes can be imagined as the white notes on a piano: C to C (our major scale) is the Ionian mode; A to A (our minor scale) is the Aeolian; E to E (used by Britten in the Storm scene and elsewhere) is Phrygian; F to F (also used a lot in <i>Peter Grimes</i>) is Lydian.
Monody	A single musical line aiming to reproduce speech in musical form
Moot Hall, or House	A place for meetings
Motif	A short musical phrase
Nimbostratus clouds	Dark grey and rainy looking clouds (dense and shapeless, often leading to regular rain)

Obligato	An additional decorative line which is added over the main melody
Opera	From Latin <i>opera in musica</i> : ‘works in music’
Opera seria	An 18 th -century operatic form based on a succession of arias
Opera buffa	A form of comic opera devised in the 18 th century
Ostinato	A short motif, which can also be rhythmical, that is repeated again and again to form a continuous line.
Overture	This quite literally means ‘opening’. It is a purely instrumental section which appears at the beginning of an opera. Not all operas have overtures. They can be used to introduce musical ideas which are featured later in the opera, they can be used to set the scene, or sometimes they are used just to highlight the fact that the opera has started, and it is time for the audience to start listening. They are often structured in a way that gives them an independent existence away from the opera house and on the concert stage. Example: <i>Overture, The Magic Flute</i> - Mozart.
Passacaglia	A musical form based upon a ground bass
Prelude	Similar to an overture, but it can also appear within a opera, setting the scene for an Act.
Prologue	Introductory section to a drama or opera
Principal	One of the main singers in an opera
Quartet	A piece for four performers, singers or instrumentalists
Quintet	A piece for five performers, singers or instrumentalists
Recitative	<p>The operatic equivalent of normal speech, less tuneful than an aria, often aiming to reproduce and heighten the natural rhythms and inflections of speech. There are two kinds: recitativo secco (dry recitative), with a simple continuo accompaniment, usually of keyboard and cello or similar, and recitativo accompagnato (accompanied), a more expressive form with full orchestra, used for moments of high emotion, but less structured and melodic than <i>aria</i> or <i>arioso</i>.</p> <p>Unlike an aria which does not use the text very much, the purpose of the recitative is to deliver a larger portion of the story. This is done in a semi sung fashion closer to dramatic speech. In early opera, however, the instrumentalists often took the opportunity to decorate the accompaniment. Example: <i>The Marriage of Figaro (Le Nozze di Figaro)</i> - Mozart.</p>
Rentier	A person not needing to earn a living
Round (or cannon)	A musical structure where exactly the same melody is performed by a number of voices /instruments, but instead of them starting together, each part starts separately and after a short delay. A good example of this is <i>Frère Jacques</i> (also sometimes known as ‘Are you sleeping?’)
Settlement	A place where people live. It may be a small hamlet or a large city.

Site	(A term in Human Geography) The exact location of a settlement. This often includes the physical features of the place it is built on, such as whether it is near a river (e.g. wet-point site).
Situation	(A term in Human Geography) A general picture of where a place is. A settlement's situation can be described by looking at a map or atlas. It often includes physical features of the place it is built on such as whether it is near a river.
Soprano	The highest female voice register: sopranos are usually the heroines.
Spit or Sandspit	An embankment of sand and shingle (pebbles) which is attached to the mainland at one end. The shape is often curved inwards towards the land. Spits are very vulnerable to storm damage but often are important wildlife sites (e.g. Orford Ness in Suffolk).
Stratus clouds	Low, grey and layered cloud which brings dull weather and drizzle
Synopsis	Summary outline
Synoptic chart	A map that shows the areas of high and low pressure in a region at a particular time
Tenor	The highest 'natural' male voice - usually the hero in 19 th century operas
Timbre	The quality, nature or 'colour' of a sound
Trio	A piece for three performers, singers or instrumentalists
Underscoring	Music which is used to accompany stage action, and sometimes spoken text. Like orchestral music generally in opera it can create or reinforce mood and atmosphere, or even provide subtext e.g. the action on stage can tell us one thing, whilst the music suggests another. Example: <i>Macbeth</i> , <i>Sleep walking scene Act 4</i> – Verdi.
Unison	More than one person singing or playing a melody on the same note.
Vocal conventions in opera	chorus, duet, ensemble, aria, recitative (see separate entries)
Vocal ensemble	<p>This is one of the conventions of opera that distinguishes it from other art forms. It is an opportunity for the expression of several different emotions at the same time. In an ensemble each vocal line is sung by a solo voice, unlike in a chorus where each line is taken by a group singing in unison.</p> <p>The differences in moods can be achieved by the words, and especially by the music which highlights the contrasting emotional tensions by setting melodies, timbre, rhythmic subtlety and dynamic range alongside each other (indeed the words seldom coincide other than for effect, even when the same text is used). Examples: <i>Che mi frena</i> (sextet) Act 2, <i>Lucia di Lammermoor</i> – Donizetti, <i>Questo e un nodo avviluppato</i> Act 2 <i>Cenerentola</i> – Gioacchino Rossini.</p>
Weather	The state of the atmosphere at a particular point in time, i.e. short-term occurrences
Weather system	An anticyclone or depression (see separate entries)

Whole-tone scale	In a conventional major scale there are eight notes consisting of an arrangement of whole tones and semi or half tones. A whole tone scale has seven notes and consists only of intervals of whole tones (e.g. C D E F# G# Bb C) You will hear this scale quite often in the music of Debussy.
Word painting	This is where the music is used to augment, replace or represent the words, action or scene in progress. This can be done melodically, harmonically, rhythmically, or by the use of differences in timbre.
Workhouse	A parish institution where paupers were sent to work in harsh conditions.
