



Stravinsky
The Rake's Progress

Pacific Opera Victoria
November 2009

Activity Guide

Dear Educator,

What is our response when life doesn't turn out as planned? How would we cope if our lives were imitated by art? Stravinsky, inspired for this opera by a series of eight moral paintings by the English artist Hogarth, might have asked similar questions. *The Rake's Progress* is, therefore, a moral tale brought to life before us.

Pacific Opera Victoria is proud to present *The Rake's Progress*: a story about a young English man who abandons his sweetheart for the dangerous excitement of London. When he gambles his life, he loses his mind - but his soul is saved through true love.

Teachers and their students can take advantage of this tale by piecing together the wisdom that is being shared while being whisked into Stravinsky's operatic masterpiece. Only sometimes will students recognize melodies in the traditional sense; however, they'll be sure to recognize the confusion and the downfall of Tom through Stravinsky's sweet and lyrical music, spiked with idiosyncratic twists of harmony and rhythm.

The clues to finding meaning in this opera are all here whether it's in the analysis of the characters' names, the poetic language they use, or in evaluation of the relationships the characters have with each other. And to help clarify the message to the students, the principal characters come out at the end in the epilogue to charge the students to continue with care in their own meaningful stories so they do not end up as a rake like Tom.

Following are a variety of activities to help your students get the most out of their opera experience. If you have any questions about the activities, or desire to give feedback, please contact Andrew Snyder, Education and Outreach Coordinator, at 250-382-1641.

See you at the opera!

Activity Overview



Performance Activities: The performance activities can be completed by the students by simply attending the opera.

My Thoughts This activity allows the students to view, reflect, express, compare and contrast the drama, music and design of the specific scenes and artists. The activity comes with a ready matrix.

Name That Voice! In this activity, students learn about different voice types and will classify the voice types that they hear at the dress rehearsal.



Classroom Activities: Activities designed for teachers that desire introduction or follow up activities to the dress rehearsal of *The Rake's Progress*.

What's in a Name? Students study the names of the characters for insight and clues on who these characters in the opera really are.

3-2-1 Tableaux! Get your class moving! This will introduce (or reinforce) the artwork and story that inspired this opera.

Character Development: Students begin to consider the process of character development from an artist's point of view.

Rake's Progress Word Find: A word find full of words from the opera!

And the Moral of the Story is... An activity on the subject of morality in the opera.



Debrief Activities: Use these debrief activities as prompts to get your students thinking, responding, relating and discussing their opera experience.

Recall: Recollect facts, figures and concepts from *The Rake's Progress*.

A Rake's Progress: The Rake's Progress: Students compare and contrast the paintings by Hogarth and the opera by Stravinsky.

Free Think: Some discussion prompts for debrief.

Point of View: Did Tom get what he deserved?

What if....: Focused around the character and purpose of Nick Shadow.

The Parent Trap: Do parents have a say in who we love?

Time to let him go? Would Anne have been better without Tom?

The Rake's Progress- My Thoughts








Pacific Opera Victoria

November 10th, 2009

Conducted by Timothy Vernon



Reviewed by: _____

The Artists		Description of Character	Description of Voice
Colin Ainsworth - Tom Rakewell			
Lucia Cesaroni - Anne Trulove			
Gregory Dahl - Nick Shadow			
Chad Louwerse – Trulove			
Mia Lennox-Williams - Baba			
Rebecca Hass - Mother Goose			
Blaine Hendsbee – Sellem			

The Scenes	Drama Star Rating	Music Stars Rating	Design Stars Rating
Chapter 1 The Garden at the country cottage. My Thoughts:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Chapter 2 Mother Goose's London Brothel My Thoughts:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Chapter 5 The street before Tom's House My Thoughts:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Chapter 6 Morning room with Baba and Tom and the new machine My Thoughts:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
The Auction My Thoughts:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Chapter 7 The Graveyard My Thoughts:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
Chapter 8 Bedlam Institute My Thoughts:	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5

My compliment to the director, Glynis Leyshon, would be....



My compliment to the lighting designer, Gerald King, would be....



My compliment to the costume designer, Nancy Bryant, would be...



My compliment to the set designer, Allan Stichbury, would be...



Name that Voice!

Following are six common voice types.

Soprano: The highest female voice. Usually plays the heroine, a young woman or a girl in the opera. The high, bright sound suggests youth and innocence.

Mezzo-soprano: The middle-range female voice. The mezzo, called an alto in choral arrangements, often plays a wide variety of characters including gypsies, mothers, nurses, and even the part of young men.



Contralto: The lowest female voice, similar to an English horn in range and tone color. Usually plays unique roles including fortune-tellers, witches, and older women.

Tenor: The highest male voice. Usually plays the hero or the romantic lead in the opera.

Baritone: The middle-range male voice. Often plays the leader of mischief or the villain.

Bass: The lowest male voice, similar to a trombone or bassoon in tone color. Usually portrays old, wise men, or foolish, comic men.

Listen to *The Rake's Progress* cast and decide which category best fits each voice.

ARTIST		CHARACTER	VOICE TYPE
Colin Ainsworth		Tom Rakewell	
Lucia Cesaroni		Anne Trulove	
Gergory Dahl		Nick Shadow	
Chad Louwerse		Trulove	
Mia Lennox-Williams		Baba the Turk	
Rebecca Hass		Mother Goose	
Blaine Hendsbee		Sellem	

What do you think your voice type is? _____

What's in a name?

The characters in *The Rake's Progress* all have names that suggest to us who they are (even down to the auctioneer)! Do research into the meaning of your own name and share with your classmates or a partner.

My name: _____

My name's meaning: _____

Do you think the meaning of your name describes you? Why or why not?

Before you see the opera, predict how the character will behave, based on their name. Afterwards, see how close your predictions were!

Address the following aspects

1. The character's personality (eg. joyful, fearful, happy, risk taker, angry, sneaky, etc)
2. The character's appearance (eg. clean, dark, beautiful, character like, short, tall)
3. An object that the character might use or hold

Character:	Thoughts before:	Thoughts after:
Tom Rakewell	1. 2. 3.	1. 2. 3.
Anne Trulove	1. 2. 3.	1. 2. 3.
Nick Shadow	1. 2. 3.	1. 2. 3.
Trulove (Anne's Father)	1. 2. 3.	1. 2. 3.
Baba the Turk	1. 2. 3.	1. 2. 3.
Mother Goose	1. 2. 3.	1. 2. 3.
Sellem	1. 2. 3.	1. 2. 3.

3-2-1 TABLEAUX!

Look at the paintings of *A Rake's Progress* on the following pages. These paintings inspired Stravinsky to write his opera, *The Rake's Progress*. In small groups of four to six people, have the students create their own group tableaux of the following eight scenes. Set a specified time (eg. 2 minutes) and have the students recreate the scene(s) by creating a physically still picture of the painting while attempting to capture all the emotion. Have students present their tableaux to each other. You can have each group do (and present) one painting each or assign each group one or two of the eight paintings.



The Rake's Progress - Production by Canadian Robert Lepage - La Monnaie, April 2007

Extension Ideas:

- **Blind Inspiration:** Briefly overview the paintings by reading the painting descriptions to the students. Have them create their own tableaux and afterwards compare with Hogarth's paintings.
- **Movie Scene on Mute:** Have the students create one or two small repetitive movements in slow motion so their tableaux suddenly become alive. Start the students in their tableaux and say, "And....action". Students will then start their repetitive movements.
- **Sound Effects:** Have the students create sound effects that complement the small repetitive movements (still in slow motion). Have students perform their creation for the rest of the group.



PLATE 1 — The Young Heir Takes Possession Of The Miser's Effects

In the first painting, Tom has come into his fortune on the death of his miserly father. While the servants mourn, he is being measured for new clothes. He is also rejecting the hand of his pregnant fiancée, Sarah Young, whom he had promised to marry (she is holding his ring and her mother is holding his love letters). He will pay her off, but it is clear that she still loves him.



PLATE 2 — Surrounded By Artists and Professors

In the second painting, Tom is at his morning hangout in London, attended by musicians and other hangers-on all dressed in expensive attire. Surrounding Tom from left to right: a music master at a harpsichord; a fencing master; a quarterstaff instructor; a dancing master with a violin; an landscape architect; an ex-soldier offering to be a bodyguard; a bugler of a fox hunt club. At lower right is a jockey with a silver trophy. The instructor looks disapprovingly on both the fencing and dancing masters. Both masters appear to be in the "French" style, which was a subject Hogarth loathed.



PLATE 3 — The Tavern Scene

The third painting depicts a wild party under way at a brothel. The whores are stealing the drunken Tom's watch. On the floor is a night watchman's staff and lantern.



PLATE 4 — Arrested For Debt

In the fourth, he narrowly escapes arrest for debt by Welsh bailiffs as he travels in a sedan chair to a party. On this occasion he is saved by the intervention of Sarah Young, the girl he had earlier rejected. In comic relief, a man filling a street lantern spills the oil on Tom's head.



PLATE 5 — Married To An Old Maid

In the fifth, Tom attempts to salvage his fortune by marrying a rich but aged and ugly old maid. In the background Sarah arrives holding their child while her indignant mother struggles with a guest.



PLATE 6 — Scene In A Gaming House

The sixth painting shows Tom pleading for the assistance of the Almighty in a gambling den after losing his "new fortune." Neither he nor the other obsessive gamblers seem to have noticed a fire breaking out behind them.



PLATE 7 — The Prison Scene

All is lost by the seventh painting, and Tom is incarcerated in the notorious Fleet debtor's prison. He ignores the distress of both his angry new "old" wife and faithful Sarah, who cannot help him this time. Both the beer-boy and the jailer demand money from him. Tom begins to go mad, as indicated by both a telescope for celestial observation poking out of the barred window and an alchemy experiment in the background



PLATE 8 — In The Madhouse

Finally insane and violent, in the eighth painting he ends his days in Bethlehem Hospital (Bedlam), London's celebrated mental asylum. Only Sarah Young is there to comfort him, but Rakewell continues to ignore her. While some of the details in these pictures may appear disturbing to modern eyes, they were commonplace in Hogarth's day. For example, the fashionably dressed women in this last painting have come to the asylum as a social occasion, to be entertained by the bizarre antics of the inmates.

CHARACTER DEVELOPMENT

Think about the characters of *The Rake's Progress* and the role they play in the story.

Choose one from the following characters that you would like to play in the opera.

Anne Trulove
Tom Rakewell
Nick Shadow
Mother Goose
Baba the Turk

To help develop your character, answer the following questions on another piece of paper. Some clues are in the opera, but some of the other details need to be thought of and created on their own. Be able to defend your answers.

How old are you?

Do you have brothers and sisters?

What does your character typically like to eat?

What sort of home do you have (house? /castle? /cave?) Describe it.

What sorts of activities do you like to participate in?

What is your most prized possession? Why?

What is your purpose/objective in the opera? What steps in the opera do you take to achieve this purpose/objective?

What are your (character's) greatest strengths?

What are your (character's) greatest weaknesses?

Design your own question and answer it.

And the Moral of the Story is...

Stravinsky was inspired for this opera by a series of eight moral paintings when he saw them on display in Chicago in 1947. *The Rake's Progress* is, therefore, a moral tale brought to life before us. Answer the following questions.

1. What is the purpose of an epilogue? Why do you think Stravinsky included the epilogue (printed below) in this opera? Is it necessary?

2. Look at the production notes (see below in italics). What unique elements of character and production are there in the epilogue when compared to the rest of the production?

3. Who do you think is giving the actual advice in the epilogue? Is it the characters themselves? The singers playing the characters? Stravinsky? The librettists (who wrote the text for the opera)? A combination of these? Provide support for your answer.

4. Read the epilogue a few times silently. Consider the advice each character is giving. Is it sound? What has driven them as characters to say this? Rewrite, in the boxes below, in your own words, the advice each character is giving.

Epilogue

(Before the curtain. House lights up. Enter Baba, Rakewell, Shadow, Anne, Trulove - the men without wigs, Baba without her beard)

ALL

Good people, just a moment:
Though out story now is ended,
 There's the moral to draw
 From what you saw
Since the curtain first ascended.

ANNE

Not every rake is rescued
At the last by Love and Beauty;
 Not every man
 Is given an Anne
To take the place of Duty.

ANNE:

BABA

Let Baba warn the ladies:
You will find out soon or later
That, good or bad,
All men are mad;
All they say and do is theatre.

BABA:

RAKEWELL

Beware, young men who fancy
You are Virgil or Julius Caesar,
Lest when you wake
You be only a rake.

RAKEWELL:

TRULOVE

I heartily agree, sir!

SHADOW

Day in, day out, poor Shadow
Must do as he is bidden.
Many insist
I do not exist.
At times I wish I didn't.

SHADOW:

ALL

So let us sing as one.
At all times in all lands
Beneath the moon and sun,
This proverb has proved true
Since Eve went out with Adam:
For idle hands
And hearts and minds
The Devil finds
A work to do,
A work, dear Sir, fair Madam,
For you and you.

ALL:

(Bow and Exit)

FINIS

5. Summarize in one sentence the moral message of the opera:

6. Do you agree with the advice being given? Why or why not?

EXM

Recall: Recollect facts, figures and concepts from *The Rake's Progress*.

Split your students into six groups. Give each group a large piece of paper and a marker. Assign each group to write in big, bold letters, one of the following titles: **Characters/Voice, Setting/Time Period, Set and Costume Design, Opera Atmosphere, Costumes and Plot**. Have the students recall every detail that they can brainstorm for two minutes on their given topic. After two minutes, the students switch clockwise to the next sheet of paper. They must be careful to only add to each list. Hang the sheets up and use them to spring board a discussion about their opera experience. Encourage the students to remember facts.

A Rake's Progress: The Rake's Progress: Research and focus on the similarities and differences between Hogarth's "A Rake's Progress" and Stravinsky's "The Rake's Progress".

Free Think: Students will enjoy starting the class with a discussion of the production of *The Rake's Progress*. What did they like? What didn't they like? Did anything surprise them? What would they like to see or hear again? What would they have done differently? Facilitate the conversation and allow freedom for the conversation to head where it needs to.

Point of View: Hogarth, painter of *A Rake's Progress*, often explored moral topics. He had clear ideas that his characters would get what they deserved. Do you think that Tom Rakewell got what he deserved? Do people get what they deserve in real life? Can you think of examples in your life, or in the media where people either get or don't get what they deserve?

What if...: Tom Rakewell was greatly influenced by Nick Shadow. What if Tom had never met Nick Shadow? Do you think things would have turned out differently for Tom? Do you think Nick was truly a bad influence or simply allowing Tom to follow his own ideas and choices?

The Parent Trap: What is Trulove (Anne's father) saying through the poetry? Do you think he is justified to have concerns about Tom's love for Anne? What is a parent's role concerning the hearts of their children?

Oh may a father's prudent fears
 Unfounded prove,
And ready vows and loving looks
 Be all they seem.
In youth we fancy we are wise,
 But time has known
The hearts of others or our own.

Time to let him go? Anne Trulove commits to Rakewell throughout the opera. Anne lets Tom go just before the epilogue and finally says her good-bye (*Tom, my vow holds ever, but it is no longer I you need. Sleep well, my dearest dear. Good-bye*). Should Anne have let Tom go earlier or was it noble of Anne to hang on to her love until the very last moments? Can you relate to the hope that Anne demonstrates?

Name: _____ Date: _____

The Rake's Progress Word Find

Words are printed forward, diagonal and backwards! It's harder than you think. Mail completed form to address below for a special surprise!

WXNSS ABBQBUVRRPI MCEV
RBXVEMRET KAMWFIHHJLK
YOWDEL AGWYRBA YFOHDRA
HGRBSYLARGCAA XGNNHKJ
HOXLOPSEDZERXATAONRJ
ILIOOVTRMRHIRMXRWYAD
MYCPGARGLOXTBVSPNOKT
FKVEMSAYARHOLROOGLEP
NDXROXVNYCHNVPISSHSSR
AIRAOSISOHNEVOLURTAW
NYLQASNYREXGPU PMFNQJ
NRXPHCSQOSQHPAQT TBJW
EVAABRKSTTKYIGRHPAJW
EPDSLEYBCRUNRAFEIYYE
JOOJBONNUATURPARHNRB
WACHTFN RDIYAFVORGTFC
CHEUKUIDNQRBUT OZAGOZ
PWDLYDRGOJQEC AQEABEM
JVCBDOSYCNII SHRONET
SEPAACIFICOVHNTXBLXYI

RAKE
SHADOW
SELLEM
STRAVINSKY
HOGARTH
SOPRANO
TENOR
ORCHESTRA
CONDUCTOR
ANNE
PAINTINGS
LONDON
MOTHER
GOOSE
BABA
~~PACIFIC~~
OPERA
VICTORIA
ROYAL
THEATRE
BASS
BARITONE
ARIA
TRULOVE

Mail completed forms to:

Pacific Opera Victoria
Att: Andrew Snyder
Education & Outreach Coordinator
1815 Blanshard St., Suite 500
Victoria, BC
V8T 5A4

Reference Materials used in the Activity Guide:

Auden, W.H and Kallman, Chester. *The Rake's Progress*. New York: Boosey & Hawkes Inc., 1951.

Stravinsky, Igor. *The Rake's Progress, vocal score*. London: Boosey & Hawkes Inc. 1951.

Wikipedia. *A Rake's Progress*. Retrieved October 15, 2009.

http://en.wikipedia.org/wiki/A_Rake%27s_Progress.

http://www.lamediatheque.be/travers_sons/op_strv01.htm. Retrieved October 16, 2009.

<http://www.pov.bc.ca/>. Additional information including a synopsis, musical excerpts and pictures of POV's production designs are available at the POV website for further learning.

Teacher's Comments

Your comments and suggestions are greatly appreciated. Please take a few minutes to fill out this questionnaire and return it to the address below. Thank you for your comments and suggestions.

Name: _____ School: _____

Address: _____

Phone Number: _____ Fax: _____ Grade(s) you teach: _____

Email: _____ Subjects: _____

Have you attended other arts events with your students in the past year? Yes No

If yes, what were they? _____

Were you able to use the Teacher's Study Guide and Activity Guide in your classroom activities before attending the opera? Yes No

If not, please elaborate: _____

If so, which sections of the Study Guide and Activity Guide did you find most useful?

How appropriate was the information provided in the Guides? _____

What would you add/delete?

Did you spend classroom time discussing the performance after your students attended the opera?

Yes No

Do you have any comments about the performance itself?

Would you like to receive information on our future Student Dress Rehearsals? Yes No

How would you like to receive information? Fax Email Letters Other _____

Further comments and suggestions _____

Please return this form to:

Pacific Opera, 1815 Blanshard Street, Suite 500, Victoria, BC V8T 5A4 Fax: 250.382.4944

Or scan and email to asnyder@pov.bc.ca