THE ATLANTA OPERA

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## Resource & Activity Guide



# Cinderella

## The Remix Opera

A CLASSIC STORY–
UN NUEVO RITMO

THE ATLANTA OPERA STUDIO TOUR

THE ATLANTA OPERA

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## #TuVozImporta | Adapting Your Own Cinderella Story

**Directions:** If you could create your own fractured fairytale version of *Cinderella: The Remix Opera*, what would it be like? Inspired from the Cinderella stories compare/contrast graphic organizer of the Performance Guide, brainstorm some ways that you would add your own twist to this classic story.

| NARRATIVE ELEMENTS | *CINDERELLA: THE REMIX* | YOUR VERSION |
|---|---|---|
| Artform (Musical, Play, Opera, Graphic Novel, etc.) | Opera | |
| Language(s) | English and Spanish | |
| Setting (Time and Place) | Atlanta, 2026 | |
| Main Hero and Main Objective | Ella Rodriguez dreams of the Nuevas Voces Scholarship and making her mother proud | |
| Main Hero's Family | Stepfamily: Claire Stoneheart and Mr. Stoneheart Bio Family: Marie (has passed) | |
| Main Hero's New Partner | Ramiro, masked pop star | |
| Any character disguising? | Governor as a beggar, Kate as Ramiro, Ramiro as his assistant, and Ella wearing a mask | |
| Any new and/or magic helper to help Main Hero achieve their objective? | No Magic, but Kate, Ramiro, and Governor Santoro help along the way | |
| Ending? | Ella gets the scholarship and forgives her stepfamily, Ramiro asks Ella on a date, and Claire takes over the podcast. | |

**Directions:** Show the characters, beginning, middle, and end of the opera with words or pictures!

**Spelling Guide:** Ella, Claire, Mr. Stoneheart, Governor Santoro, Scholarship, Assistant, Disguise, Butterfly

## CHARACTERS

## BEGINNING

## MIDDLE

## END

**Directions:** Imagine you are an influencer and you want to feature Ella's story on your feed. To get this message across the internet, draw a picture in each post below that matches the caption. Remember, you don't want any drama, so be sure to complete each caption using descriptive words!

**The main conflict in the opera was ...**

**The character I relate to the most and why is ...**

**My favorite moment in the opera was ...**

**The moral (or message) of the opera was ...**

**Directions:** After you watch the opera, fill in the blanks with what you learned. The shaded letters join together in order to form the secret message below!

**1. What is Governor Santoro giving away as part of Nuevas Voces?**

A S _ _ _ _ _ _ _ _ I P

**2. What is Ramiro famous for wearing?**

A _ _ _ K

**3. What is "All About Music"?**

A _ _ _ C _ _ _

**4. What job does Ella have to make extra money?**

_ _ _ _ _ _ N G

**5. What insect did Ella's mom study in Mexico?**

_ _ _ _ _ _ F _ _ _ S

**6. Who does Kate disguise herself as?**

_ _ M _ _ _

**7. What is Mr. Stoneheart the most worried about?**

M _ _ E _

**8. What does Ella teach the partygoers at the Governor's ball?**

A _ _ _ C E

**9. Who lied about Ella's scholarship?**

S _ O _ _ H _ _ R _

**10. What does Ramiro invite Ella on at the very end of the opera?**

A _ _ T _

_____ _____

## #MiHistoria | Creating an "I Am From" Poem

**Directions:** *Cinderella: The Remix Opera* tells the story of a young person who is in love with her community and wants to connect to her roots. What's YOUR story? Inspired by the poem "I Am From" by **George Ella Lyon**, how can you share the memories, traditions, and important people that make you the fabulous you that you are?

| POEM "INGREDIENTS" | "I AM FROM" EXAMPLE POEM |
|---|---|
| Specific ordinary item in your home | I am from a house filled with bookshelves, |
| Two products, chores, or objects used daily | From the keybowl by the door<br>and mopping the floors every Saturday |
| Phrase describing where you grew up | I am from dog hair in every corner- |
| Deeper sensory material about the description above | long and white, sticking to all of our clothes |
| Plant, tree, or natural object<br>that you encounter frequently | I am from the small patch of clover by the bus stop- |
| Deeper sensory detail about the natural object above | whose small white flowers would be tucked<br>in every pocket and buttonhole. |
| Important person in your life | I am from my brother's |
| Trait, habit, belonging, or tendency of the person above | loud violin playing,<br>never in tune, but always with gusto. |
| Tradition or important memory you have<br>in your community | From staying up all night under the stars<br>on the first night of summer, |
| Food you have fond memories of | and from gallo pinto eaten straight out of the pot<br>when Mama wasn't looking. |
| Something you like to do<br>with another important person in your life | I am from spending many afternoons with my father,<br>our school librarian. |
| Phrase, song, or sound you heard frequently growing up | I am from MARTA trains<br>screeching into Chamblee station, |
| Favorite clothing item | my first communion dress, |
| Favorite comfort item | and my stuffed dalmatian that's come with me<br>to every place I've ever lived in. |
| Place of birth | Sure, I am from Buford, Georgia, |
| 2-3 positive traits that you like<br>about your family/community | But most importantly from kindness,<br>curiosity, and imagination. |

| POEM "INGREDIENTS" | YOUR "I AM FROM" POEM |
|---|---|
| Specific ordinary item in your home | I am from |
| Two products, chores, or objects used daily | From |
| Phrase describing where you grew up | I am from |
| Deeper sensory material about the description above | |
| Plant, tree, or natural object that you encounter frequently | I am from |
| Deeper sensory detail about the natural object above | |
| Important person in your life | I am from my |
| Trait, habit, belonging, or tendency of the person above | |
| Tradition or important memory you have in your community | From |
| Food you have fond memories of | And from |
| Something you like to do with another important person in your life | I am from |
| Phrase, song, or sound you heard frequently growing up | I am from |
| Favorite clothing item | my |
| Favorite comfort item | and my |
| Place of birth | Sure, I am from |
| 2-3 positive traits that you like about your family/community | But most importantly, I am from |

At the end of the opera, Ramiro makes a promise to learn Spanish to get to know Ella and her community! At The Atlanta Opera, we believe that being multilingual is a superpower! To help Ramiro get started, we created a list of common word-siblings, also called **cognates**, which are words that look and sound similar between different languages.

**DID YOU KNOW?**

**Opera singers are constantly learning and singing in different languages! Finding cognates is one of the best ways to start to understand the lyrics of a song and interpret the composer and librettist's original intention.**

**Directions:** Based on the Spanish word bank, see if you can find their English cognate counterparts in the word search!

| | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| S | O | E | K | P | X | O | H | F | B | S | W | C | R | R | G | M | K |
| R | A | K | K | E | C | A | M | E | R | A | F | O | R | Y | U | U | O |
| K | O | B | C | D | O | L | I | J | X | X | A | M | H | P | W | S | W |
| S | S | E | P | U | H | E | K | U | O | T | M | M | Y | E | R | I | R |
| U | C | M | H | C | Y | A | I | O | H | A | I | U | T | K | S | C | M |
| Y | L | S | I | A | N | D | O | L | M | I | L | N | H | M | O | U | E |
| T | S | W | O | T | K | E | L | X | N | F | Y | I | M | X | Y | A | X |
| W | Z | A | M | I | H | R | Y | W | B | C | Y | T | C | J | X | Q | I |
| X | U | L | V | O | Z | T | R | F | F | P | K | Y | Z | P | V | U | C |
| A | A | D | I | N | B | F | F | K | M | F | A | S | N | V | X | R | O |
| W | K | C | W | F | T | E | T | E | C | H | N | O | L | O | G | Y | L |
| J | U | L | A | D | Y | H | G | E | A | R | T | I | S | T | M | R | M |

**SPANISH COGNATE WORD BANK**

| | | |
|---|---|---|
| ARTISTA | TECNOLOGÍA | RITMO |
| EDUCACIÓN | COMUNIDAD | CÁMARA |
| MÉXICO | LÍDER | FAMILIA |

## #¡Baile! | Stage Directions on the Dance Floor Game

Get on your feet and into the characters of the opera by playing our twist on the classic game "Ships and Sailors." Like "Simon Says", there is a caller (whom we call "The DJ") who will command their partygoers around the playing space. While we always welcome forgiveness like Ella, if you wish to play the "outs" version, partygoers that don't follow the commands in time have to retire to the garden until the dance is over!

### COMMANDS

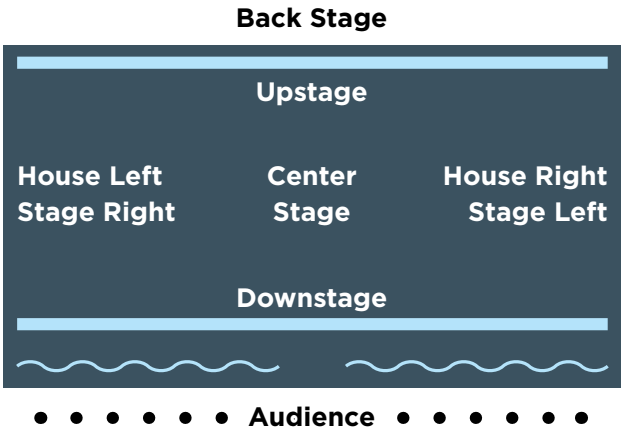
- **MASKS ON** You don't want to draw too much attention to yourself (yet), so put your mask on a freeze! You can't move unless the DJ says, **"¡CÁLMATE!"** (If you move to do another command before hearing **"¡CÁLMATE!,"** you're out!)
- **IZQUIERDA** Run to the left.
- **DERECHA** Run to the right.
- **MÍRAME** In a group of three, Claire lives her dream by posing in the middle, while Ella and Mr. Stoneheart pretend to snap photos of her on either side. Kneel on either side saying "hurrah!" (Challenge: The last people not in a group of three are out).
- **WHO'S WHO?** In pairs, Kate and Ramiro strike an identical fabulous pose to mislead the paparazzi. (Challenge: The last person not in a pairing is out).
- **TIME FOR A LITTLE PARTY** Everyone group in the middle as if stepping on the dance floor and say, "aye!" (Challenge: The last one to gather is out).

**STAGE DIRECTIONS 101**

When rehearsing an opera, the stage director gives performers stage directions. Stage directions guide the singers' movements: when and where to stand, sit, pace, enter, exit, or sing—also called "blocking". To easily give and follow blocking, the stage is divided into five acting areas. It's important to note that the names of the acting areas are from the singers' perspective. When a singer crosses stage left, an audience member sees them moving to right from their seat in the house!

### TAKE A CLOSER LOOK

- **STAGE LEFT** is the left side of the stage if a singer is facing the audience (but the right side of the stage for an audience member).
- **STAGE RIGHT** is the right side of the stage if a singer is facing the audience (but the left side of the stage for an audience member).
- **DOWNSTAGE** refers to the area closest to the audience.
- **CENTER STAGE** refers to the middle of the stage.
- **UPSTAGE** refers to the area furthest from the audience.




**CHALLENGE**

Throw in some stage directions into the game! After naming a specific command, call out an area of the stage where it can take place. To stay in the game, players must obey the command and perform it in the correct stag area. For example:

- "Masks on" stage left!"
- "Who's Who", upstage!"
- "Derecha" will naturally shift to stage right
- "Izquierda" will naturally shift to stage left
- "Time for a little party" happens at center stage



Conductor Chaowen Ting leads the 2026 world premiere of *Water Memory (Jala Smriti)*. (photo: Rafterman)

Music and Math go together just like Ella and Ramiro! From Rossini's day all the way to the DJs and popstars we hear on our feeds today, musicians use math skills in every aspect of music production:

- Counting beats and measures
- Navigating note values and time signatures
- Creating repeating rhythmic patterns
- Mixing and looping songs together
- Budgeting
- Calculating and understanding sound wave forms when recording and amplifying music
- Creating polyrhythms, which are when two or more rhythms are played at the same time. Polyrhythms are very popular in latin, jazz, classical, and Afro-Cuban music, especially in the Venezuelan joropo style.

## MUSIC VOCABULARY

**BEAT** - The steady pulse of the music, and the unit of time
**NOTE** - What represents a single sound in music
**RHYTHM** - The combination of longer and shorter notes played over a certain beat
**MEASURE** - A group of beats separated by vertical lines on a musical staff

### FINDING THE LEAST COMMON MULTIPLE

The least common multiple (LCM) is the smallest number that two numbers can divide into evenly. Musicians find LCMs to figure out when two tracks or musicians will sync up.

For Example:

- When Claire and Ella first meet the disguised Governor Santoro, they sing 2 notes per measure, while the pianist plays 8 notes per measure. They will play together every 4th note.
- In the traditional Jaropo song, "Alma Llanera", the maraca rhythm repeats every 6 beats while the quatro (a small guitar) melody repeats every 8 beats. Both melodies will overlap every 24th beat.



Venezuelan Joropo musicians play the maracas, mandolin, harp, and cuarto in a 2014 performance for the Venezuelan radio station Alba Ciudad. (photo: Luigino Bracci | Source: Wikimedia.org)

1. Ella is working on her new DJ set. One track loops every 7 beats, while the other loops every 14 beats. What's the LCM?

2. If a soprano like Claire sings 9 notes per measure and a mezzo-soprano like Kate sings 12 notes per measure, what is their LCM?



Sound Architect TeAiris Majors juggles live drumming and Max/MSP sound augmentation during a 2026 rehearsal for the world premiere of *Water Memory (Jala Smriti)*. (photo: Wes McRae)

**CHALLENGE PROBLEM**

The tempo of a song is measured in beats per measure. DJs will analyze the BPM of different songs todetermine what songs will work when mixed together. They will commonly use four main methods todetermine a song with a comparable BPM:

- Matching Tempos
- Half Tempo
- Double Time
- 6% to 8% faster or slower than the original tempo

Ella is looking to mix new songs with the opening of Cinderella, which is commonly played at 134 BPM. What are some songs that Ella can mix with the opening of this opera using the four methods above?

1. Songs that match tempo:
   Example - "Die for You (ft Ariana Grande)" by The Weeknd

2. Songs at half tempo:
   Example - "Malagena y Polo" arranged and performed by Javier Marín, a popular version of a classic Venezuelan joropo song

3. Songs at double time

4. A 6% to 8% Rule

   a. Tempo Modulation Range

   b. 8% Slower

   c. 6% Slower

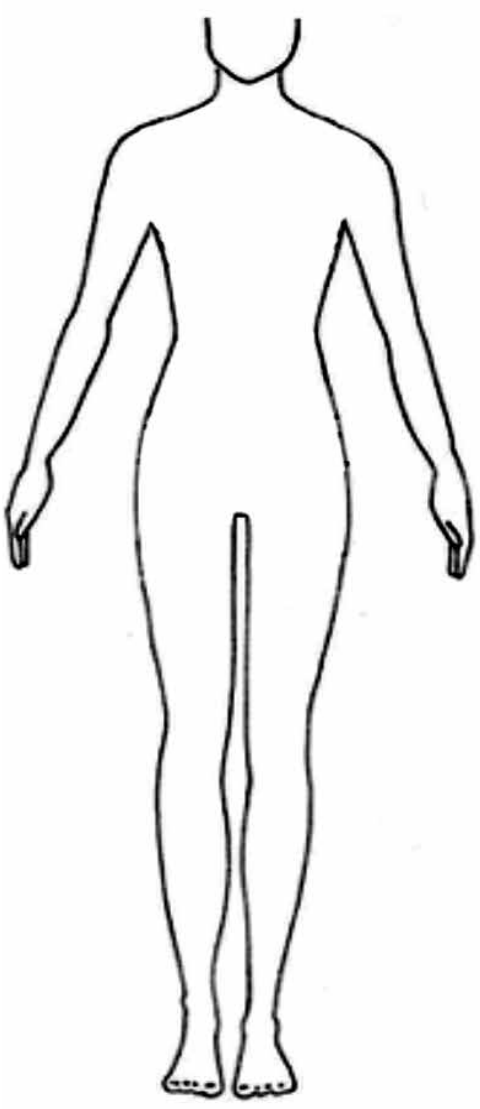
   d. 6% Faster

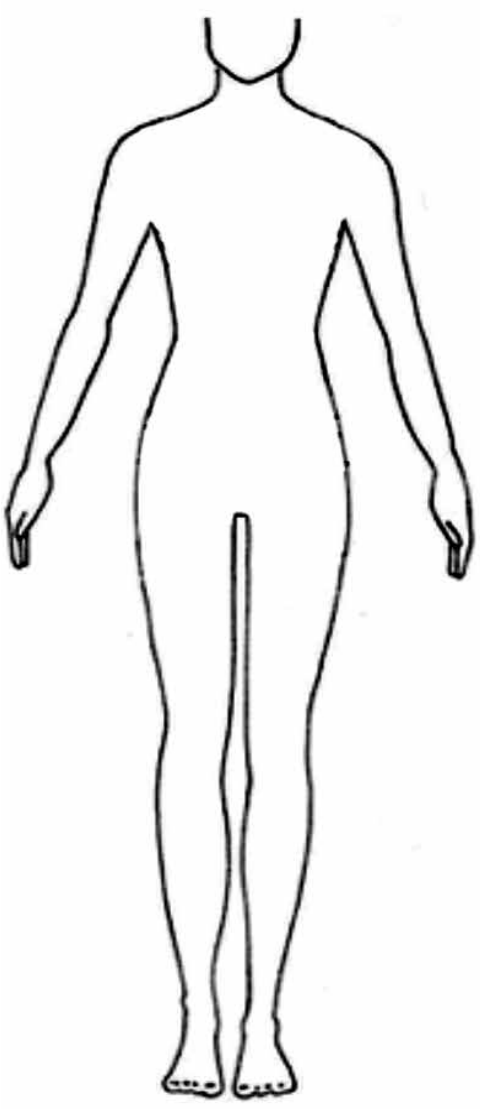
## #AtuendoDelDía | Costume Design

Costumes do a great job communicating different information about a character, including general character traits and even what they want in the story (also called an objective). You'll notice that each character's party costumes do a great job at honoring their personalities and culture. On the figure to the left, draw any character from the opera. On the figure to the right, draw YOURSELF into the story! What would you wear to the Governor's party and how would it best represent you and your community?

Interested in cultural clothing from around the world? Check out the following resources for inspiration and information about how people from around the globe dress to impress! https://linktr.ee/TAOCulturalClothes

- National Geographic: Global Fashion Photo Gallery
- World Book Student Encyclopedia: "Globalization of Clothing"
- Kids Encyclopedia: "Folk Costumes"
- CUNY Academic Commons' Latin American and Caribbean Design Research Database: "Woven Identities: Indigenous Textiles, Cultural Appropriation, and the Decolonization of Latin American Fashion"





## #DetrásDeLaMáscara | Hair, Makeup, and Mask Design

Throughout every Cinderella adaptation from around the world, characters will always find a way to incorporate themes of disguising, identity, and inner truth. Throughout this opera, Ella wears sunglasses at the party, Kate uses a disguise to pretend to be Ramiro, and Ramiro himself is known throughout the world as a famous masked musician.

### DID YOU KNOW?

Theatre and opera masks have evolved from ancient practical tools to powerful symbolic artforms. Across cultures, masks amplified voices in Greek amphitheaters, defined stock characters in Italian Commedia dell'arte, and represented psychological archetypes in Japanese Noh and Chinese opera.

Mask-making has been an important spiritual and social practice in Mexico long before colonization. The Tecuán dance tradition comes from southern Mexico (especially Guerrero and Puebla), and depicts the mythic struggle between villagers and a jaguar-like beast that terrorized the community. These masks range from highly expressive jaguar faces to hybrid human-animal forms. Many authentic Tecuán masks are made of wood and require dancers to look through the open mouth rather than eye holes.

Popular creators today often wear masks or have masked alter egos for a variety of reasons, including artistic expression, privacy, and to create a sense of mystery. These masked personas can add a layer of intrigue and alter the way the audience perceives the music. Can you tell who is behind these famous masks and face coverings?


(photo Raftermen)



**MARSHMELLO**
**Known offstage as Christopher Comstock, the American DJ and record producer is famous for his large white helmet and expressive dancing.** (photo Daniel Lincoln on Unsplash)

**ORVILLE PECK**
**Famous for his fringed masks, the South African country singer and recent Broadway star originally gravitated toward western icons like the Dolly Parton and the masked Lone Ranger, describing them at the "intersection of theatricality and very honest" storytelling.**
(photo Gordon Nicholas on press.warnerrecords.com/orville-peck)





**PING, PANG, & PONG** from Rossini's *Turandot*
Opera singers Terrence Chin-Loy, Eleomar Cuello, and Wayd Odle took the stage as Pong, Ping, and Pang in the 2026 Atlanta Opera production of Puccini's *Turandot*. Most singers appeared onstage with various chess-inspired face coverings and masks designed by **Ana Kuzmanić**, emphasizing their role in Turandot's dangerous puzzle. (photo Raftermen)

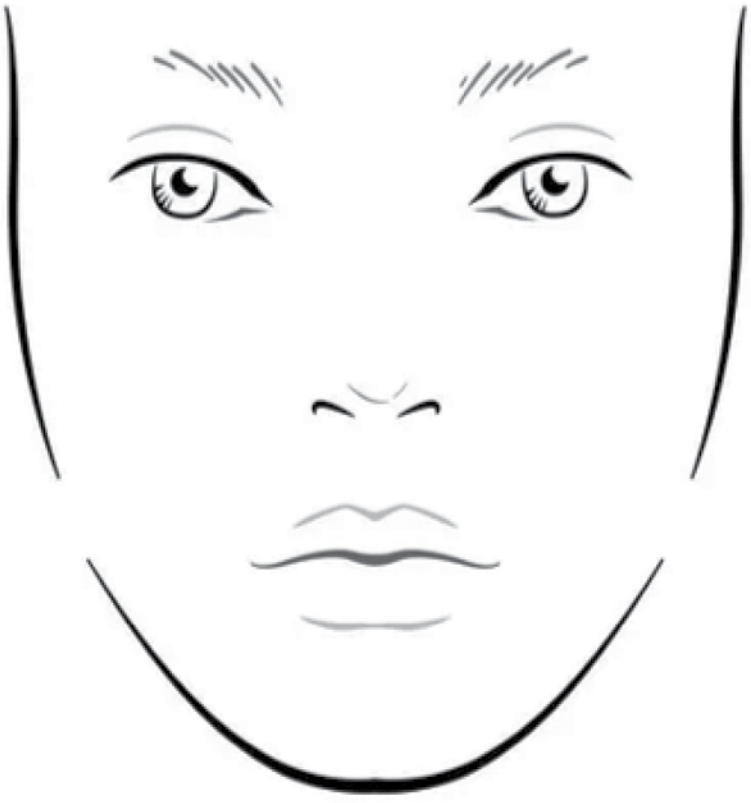
## #DetrásDeLaMáscara: Hair, Makeup, and Mask Design

Imagine that you are a designer working with costume designer Jordan Jaked Carrier to create a new mask, hair/makeup look, or disguise for a character in the opera. Designers start by drawing renderings and drafting artist statements to describe their choices. These designers work in tandem with the overall costume design to communicate the character's social status, personality, and internal thoughts and feelings. If masks communicate how a character presents themselves to the world- what truths does your design reveal?

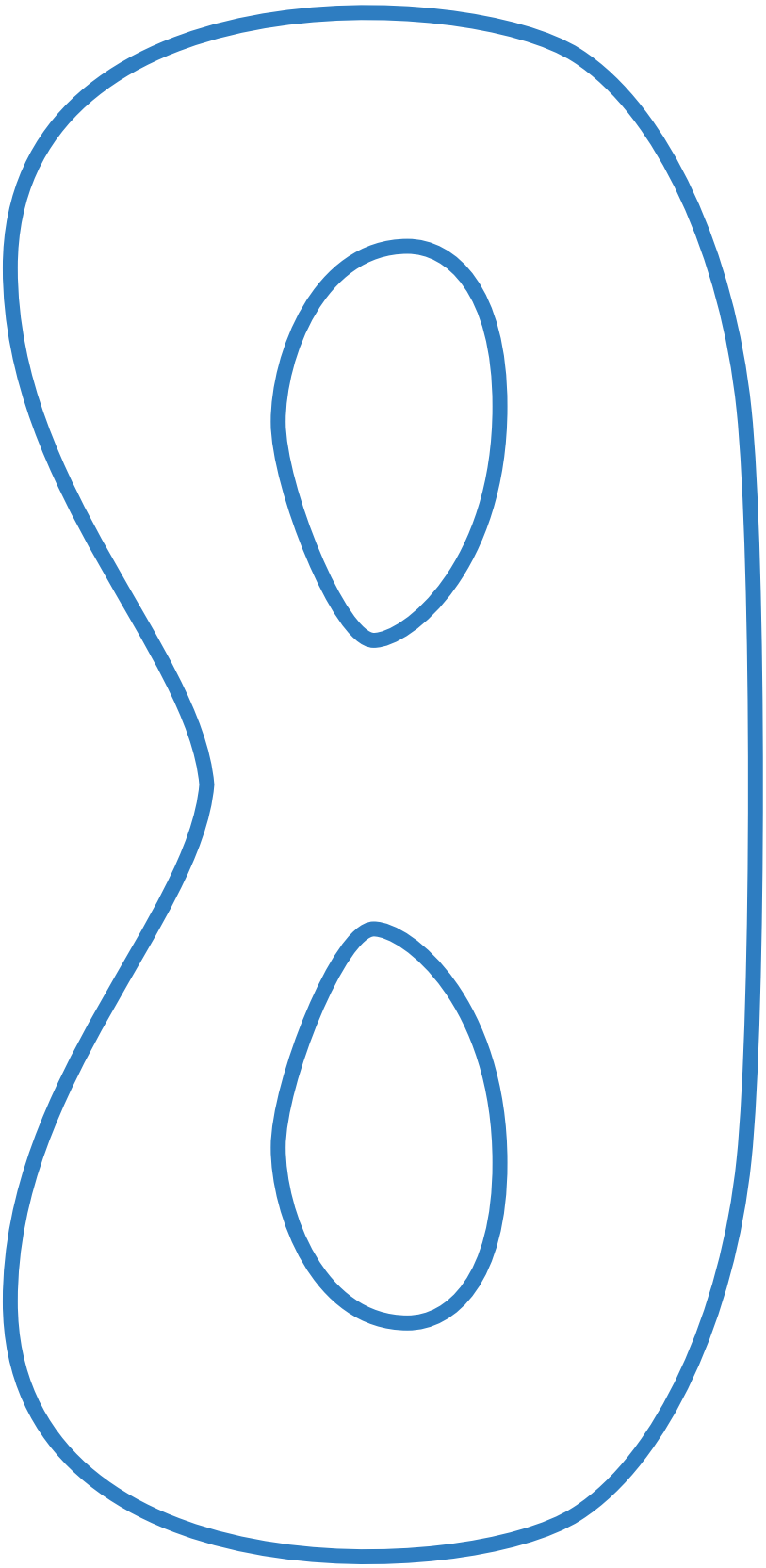
### Things to Consider for an Artist Statement:

- What is your character thinking/feeling in a key moment (also known as their internal monologue)?
- How does your makeup and hair design (colors, shapes, symbols, textures) represent that internal monologue?
- How does the contrast between the face covering and your design deepen our understanding of the character?

Use the face template here to draw your rendering and see the next page for a read-to-print mask template!
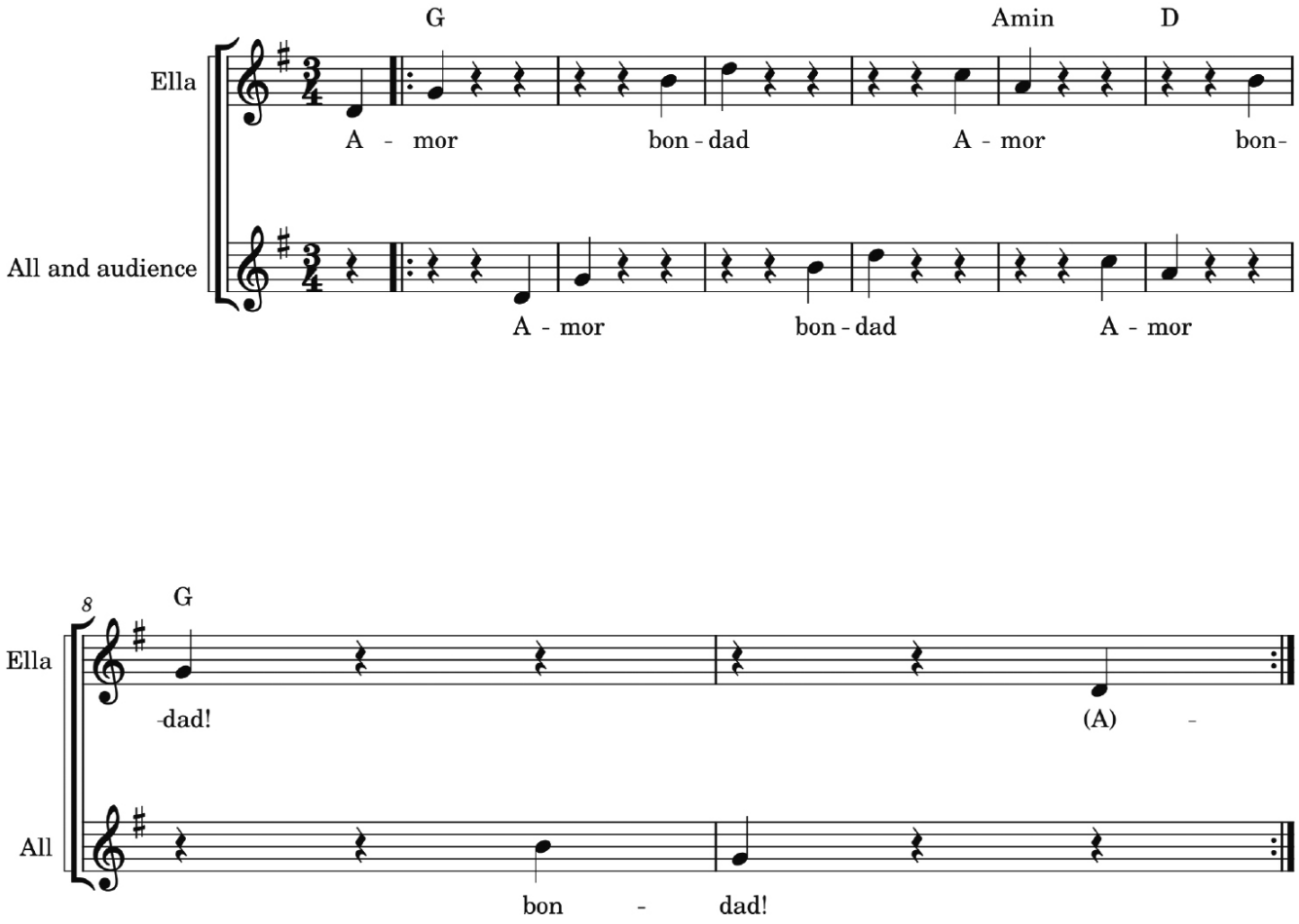


**Artist Statement:**
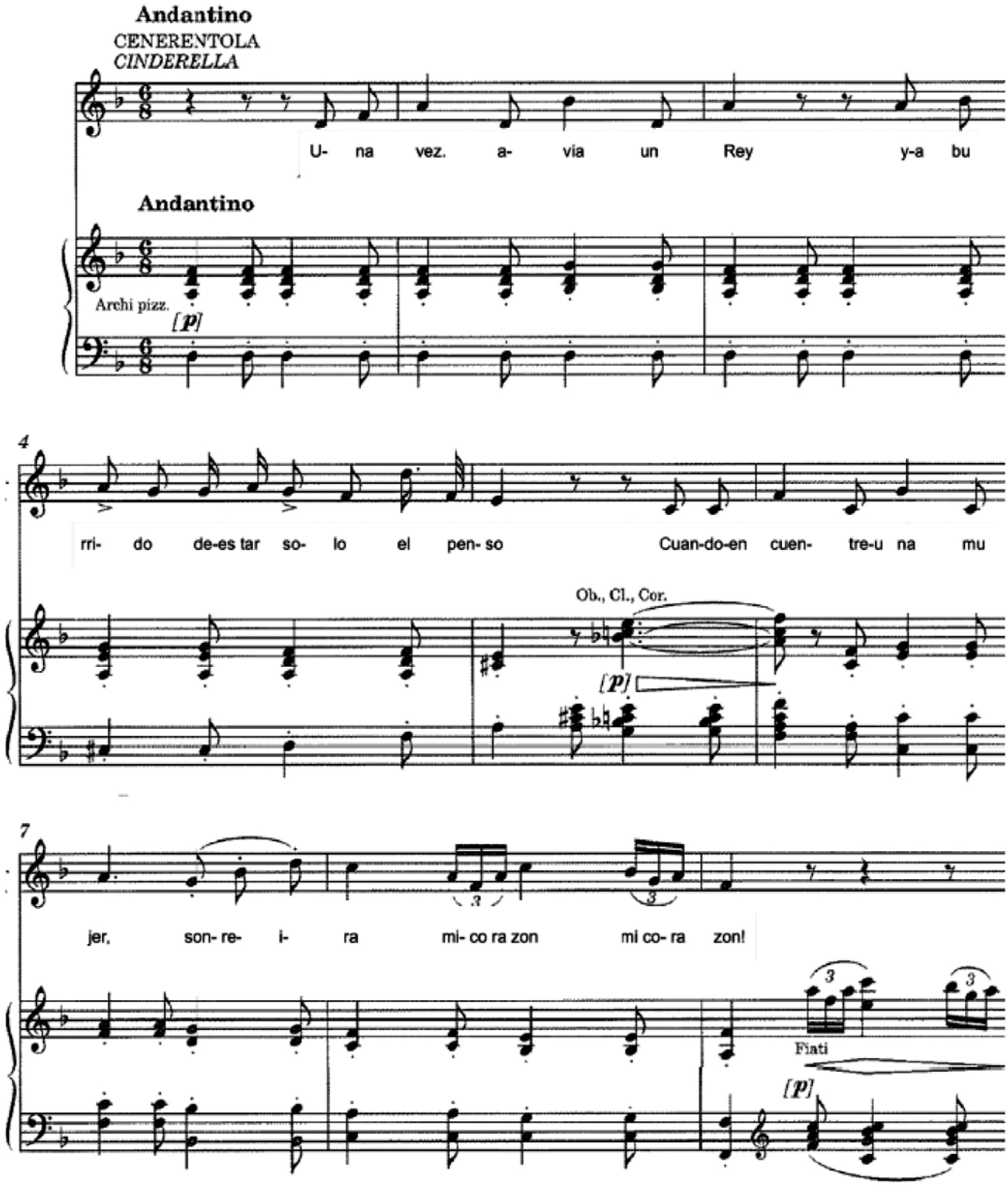


## #CantamosJuntos: "Amor, Bondad" Sheet Music

We'd love to hear you sing! Feel free to send us videos at **education@atlantaopera.org.**

# Amor, bondad!



We'd love to hear you sing! Feel free to send us videos at **education@atlantaopera.org.**



**ADAPTING YOUR OWN CINDERELLA STORY**
- ELA: Grades 6-12 informational text comprehension and analysis L6-8WHST9; Grades 6-12 historical research skills; Grades 4-8 Organizing texts by including specific forms and structures to support the text's purpose (4.P.AC.2.d)
- FINE ARTS: K-4 Comprehension of basic theatre vocabulary (TAK.CR.K-4.e), Fine Arts Standards: Grade 6 genre and style classification (MSGM6.CN.2.a-b); Grade 6 Comparing and Contrasting art forms and principles (MSGM6.CN.1.a)

**NARRATIVE ELEMENTS**
- FINE ARTS: K-4 Comprehension of basic theatre vocabulary (TAK.CR.K-4.e); Grade 3-12 Identify and anylze artistic choices in order to provide critical response (TA3-HS.RE.2)
- ELA: K-2.P.EICC3 K-2 Comprehension Strategies; Grade 3-5 Engagement and Intention for Comprehension and Composition strategies (3-5.E.ICC)

**STORY SCRAMBLE**
- ELA: Grades 2-8 identifying and applying grammar conventions to best understand and compose text (2.L.GC.1);Grades 3-5 using knowledge of phonics to decode and encode grade level words; 4-8 Organizing texts by including specific forms and structures to support the text's purpose (4.P.AC.2.d)

**CREATING AN "I AM FROM POEM"**
- ELA: Grades 1-12 identifying, evaluating, and applying poetic techniques; Grades 4-8 Organizing texts by including specific forms and structures to support the text's purpose (4.P.AC.2.d); Grades 2-8 identifying and applying grammar conventions to best understand and compose text (2.L.GC.1)

**EXPLORING SPANISH COGNATES**
- LANGUAGES: Grades 1-9 recognizing similarities and difference between English and the target language using cognates (MLC-1.CCC3A)
- ELA: Grade 5-7 determine meanings of unfamiliar words through context, vocabulary, and word parts

**STAGE DIRECTIONS ON THE DANCE FLOOR GAME**
- FINE ARTS: Grades 4-8 demonstrating the conventions of blocking and stage directions (TA4.CR.2.e; Grades 6-8 Theatre history (TA6.CN.2.b)
- PE: Combines pathways, levels, and shapes with skills in gameplay (PE4.2.b)
- LANGUAGES: Spanish II exchanging spoken and written directions in the target language (MLII.IP.1E)

**THE MATH THAT MOVES OUR MUSIC**
- MATH: Grades 3-8 using strategies to add and subtract numbers up to 10,000 (3.PAR.2); Grades 4-8 using strategies to multiply and divide multi-digit whole numbers in real-life situations (4.NR.2); Grades 6-12 Applying math to real-life situations (A.MM.1-2)
- FINE ARTS: Grades 6-8 Music History (MSGM6-8.CN.2); Grades 9-12 Exploring the works of milestone works TAHSFT.CN.2.a-c); Grades 4-8 Theatre history (TA4-8.CN.2.b); Grades 9-12 Music Technology Careers; Grades 9-12 Advanced Music Technology melodic/rhythmic/harmonic analysis and modulation (HSMTC2.CR.2); Grades 9-12 Music Technology Generating Arrangement and Sound Design ideas

**COSTUME, HAIR, MAKEUP, & MASK DESIGN**
- FINE ARTS: Grades 2-8 Explore theatre design elements (TA2.PR.2.a); Grades 6-8 articulating creative ideas in verbal and written forms (TA6.CR.2.c); Grades 7-8 using research skills to justify artistic choices (TA7.CN.2.c), Technical Theatre- conduct initial research about design to develop a production concept

**HAIR, MAKEUP, & MASK DESIGN**
- FINE ARTS: Grades 2-8 Explore theatre design elements (TA2.PR.2.a); Grades 6-8 articulating creative ideas in verbal and written forms (TA6.CR.2.c); Grades 7-8 using research skills to justify artistic choices (TA7.CN.2.c), Technical Theatre- conduct initial research about design to develop a production concept

**SHEET MUSIC**
- FINE ARTS: Grades K-5 Singing songs representing various cultures, genres, and languages (ESGMK-5.PR.1)

# Answer Key

## EXPLORING SPANISH COGNATES

Artista = Artist
Cámara = Camera
Comunidad = Community
Educación = Education
Familia = Family
Líder = Leader
México = Mexico
Música = Music
Ritmo = Rhythm
Tecnología = Technology

| | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| . | . | . | . | . | . | . | . | . | . | . | . | C | . | . | . | M | . | | |
| . | . | . | . | E | C | A | M | E | R | A | F | O | R | . | . | U | . | | |
| . | . | . | . | D | . | L | . | . | . | . | A | M | H | . | . | S | . | | |
| . | . | . | . | U | . | E | . | . | . | . | M | M | Y | . | . | I | . | | |
| . | . | . | . | C | . | A | . | . | . | . | I | U | T | . | . | C | M | | |
| . | . | . | . | A | . | D | . | . | . | . | L | N | H | . | . | . | E | | |
| . | . | . | . | T | . | E | . | . | . | . | Y | I | M | . | . | . | X | | |
| . | . | . | . | I | . | R | . | . | . | . | . | T | . | . | . | . | I | | |
| . | . | . | . | O | . | . | . | . | . | . | . | Y | . | . | . | . | C | | |
| . | . | . | . | N | . | . | . | . | . | . | . | . | . | . | . | . | O | | |
| . | . | . | . | . | . | . | T | E | C | H | N | O | L | O | G | Y | . | | |
| . | . | . | . | . | . | . | . | . | A | R | T | I | S | T | . | . | . | | |

## MATH ACTIVITY

Least Common Multiple

1. 14
2. 36

## BPM ANALYSIS

1. Look for a song that is 134 BPM
2. Look for a song that is 67 BPM
3. Look for a song that is 268 BPM (This is what we call “prestissimo”- VERY fast. It is less common in commercial music.
4. Tempo Modulation Range: 123.28 BPM – 144.72 BPM
   a. 8% Slower 123.28 BPM
   b. 6% Slower: 125.6 BPM
   c. 6% Faster: 142.04 BPM
   d. 8% Faster: 144.72 BPM

## STORY SCRAMBLE

A Scholarship
A Mask
A Podcast
Tutoring
Butterflies
Ramiro
Money
A Dance
Stoneheart
A Date
Secret Message: AMOR, BONDAD

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