EDUCATION GUIDE:
*How Nanita Learned to Make Flan*

Presented by the Department of Education and Community Programs and the Michigan Opera Theatre Touring Ensemble

*How Nanita Learned to Make Flan* written by Enrique Gonzalez-Medina and Campbell Geeslin

Based on the book by Campbell Geeslin

Program made possible by:
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About Michigan Opera Theatre

Mission Statement

Michigan Opera Theatre is the premier multi-disciplined producer and presenter for opera, musical theatre, and dance in the Great Lakes Region. Based in the city of Detroit, the organization engages artists of national and international stature for stellar main stage and outreach performances, and provides compelling cultural enrichment programs for the diverse audiences and communities that it serves, making it one of Detroit's pillars of arts and culture.

Department of Education and Community Programs

For over 40 years, Michigan Opera Theatre has stood for excellence in opera entertainment and education. Regarded as one of the finest cultural resources serving the state, Michigan Opera Theatre has also achieved national stature as one of the country’s 10 largest opera companies. The vision of Founder and Artistic Director Dr. David DiChiera, and led by President and Chief Executive Officer Wayne S. Brown, Michigan Opera Theater makes its home at the newly restored Detroit Opera House.

The Department of Education and Community Programs Department has brought its varied musical programs to every age group in Michigan for over 30 years. Artists visit clubs, offices, schools and community stages, performing shows that range from lively children's operas to musical revues to full length operas produced by the local community. Founded by Karen V. DiChiera, the Department of Education and Community Programs serves the entire state with quality entertainment and education.

Contact Michigan Opera Theatre at:

(313) 961-3500
1526 Broadway
Detroit, MI 48226
MichiganOpera.org
The Role of the Audience

When Mozart lived, formal operas lasted four to six hours, during which time the audience would feel free to wander around, talk, sing along, and eat things like fruit and candied chestnuts. If they did not like a performance they might even begin to throw fruit at the singers! Times have changed considerably since then, and these behaviors are inappropriate. Here are some guidelines for today’s audiences.

Students attending Michigan Opera Theater educational performances are expected to know how to be good audience members. Please take the time to educate your students for this live performance; it may be their first opera! Have students discuss and develop their own guidelines for audience behavior; the students then become active members of the performance. Please share the following with your students:

As an audience member, your role is to:

• Listen closely!
• Respect fellow audience members by keeping your hands and feet to yourself.
• Make sure you don’t talk or whisper during the performance.
• Laugh at the parts that are funny.
• Make sure that gum, candy, food, or drink stays OUT of the theater.
• Stay in your seat during the performance.
• Clap and shout “Bravo! Brava! Bravi!” when you like the performance.

Applause, applause! As a general rule, each performance ends with applause from the audience. This is how the audience thanks the performers for a job well done! Applause says, “Thank you, you’re great!” Applause is a compliment that is defined by the loudness of the clapping of hands. In most opera performances it is traditional to applaud after the overture (opening music) is played and the curtain rises. It is traditional to applaud at the end of each musical selection. In opera there are arias, duets, and acts where the audience may clap at the end. When the final scene of the opera has ended, the cast will often take a bow at the curtain call while they are rewarded with audience applause. If audience members really enjoy the performance, they may stand and clap in what is called a “standing ovation”.

Before and After the Performance

**Before the Performance:**

Make sure to establish expectations for audience behavior (page 4).

Have a discussion with your students that will contextualize what they are about to see. You might ask:

- What is art? What is music? How does it fit into our lives?

- Have you attended a live performance before? If you have, what was it? If you haven’t, what do you think it would be like to attend? What do you expect to experience with this opera?

- Compare going to sports events and attending the theater or going to a concert. How are these experiences the same/different? How is a live performance different from going to the movies?

- Imagine being in an opera. What story would you like to be made into an opera? Which character would you be? What would the music be like? Where would the story take place?

- Do you know what kinds of jobs are associated with an opera company? What is a costumer, dancer, director, singer, stage manager, set designer, orchestra member, etc.? If you could work in the theater, which job would you choose?

**After the Performance:**

After the performance, please conduct follow-up activities with your students. Have students think, talk, and write about the performance they’ve just seen. Students can write thank-you letters, make drawings, or even try their hand at being an opera critic and turn in a review! These items will be shared with the artists and financial supporters who make these performances possible. Encourage students to be creative and write letters and/or draw pictures, murals, dioramas of scenes, etc. Send these to:

Michigan Opera Theatre
Department of Education and Community Programs
Attn: Andrea Scobie
1526 Broadway
Detroit, Michigan 48226
E-mail: ascobie@motopera.org
Pre- and Post-Performance Activity

“Thumbs Up, Thumbs Down, Thumbs All-Around”

Assign two ends of the room as “Thumbs Up” and “Thumbs Down”. When a statement is read, students should move to the side of the room that correlates with their choice while making a “thumbs up” or “thumbs down” gesture. If the teacher chooses, students can also meet in the middle with a “thumbs to the side” gesture if they partially agree or disagree.

After several minutes of discussion in their groups, choose one student from each area to share with the whole class some of the reasons they answered Thumbs Up or Thumbs Down.

Pre-and Post-Performance Example Statements:

- I think that attending a live performance is more fun than watching the same event on television.
- I think that attending live performances is an important thing to do.
- Live performances hold my interest.
- When I attend live performances, I feel like the story is relevant to my life.
- I want to attend live performances more often than I do.

Notes on this activity:
Remember to encourage your students to talk about WHY they chose their answer. Follow questions with more questions- for example, if students give a thumbs down when asked if operas and live performances are relevant to their lives, make sure to ask why. And how can we change that? Who is telling the stories right now? How do we position ourselves to make sure our stories, and stories that are important to us, get told? What stories would we like to see represented on stage? Also, if this activity is conducted both pre- and post-performance, make sure to encourage students to note if their answer has changed, and why it changed.
**A Brief Overview of Opera**

**What is an opera?**
An opera is a play with music. In opera, the performers on the stage are normally singers instead of actors. The story is told in song and by the music from the orchestra or piano. Operas can be very exciting—not only is there music to listen to, but there is also a stage to watch, a story to think about, and often subtitles to read. Opera fills the ears, eyes and mind. The music sets an opera apart from a play or a musical, but these sounds always support the most important part of an opera, the story.

**How is an opera different from a musical or a play?**
A play doesn’t have music that is central to the story; in fact, it may not have music at all. Musicals are plays with music. This is something they have in common with operas, but in a musical, the story is told mainly through spoken words, not songs. Music is much more important to the story in an opera than in a musical or a play. That’s why the performers in an opera need to be good singers as well as good actors!

**Why is opera so special?**
Opera is a unique combination of words, music and design. All together, these ingredients deliver large amounts of information about the characters to the audience. Many different people—the composer, librettist, set designer, director, musicians, and singers—all work together to produce this special art form. In schools, opera is especially important because it represents literature come to life!

**How old is opera and where did it come from?**
Opera is about 400 years old. It started in Italy, towards the end of the 16th century.

**What’s in an opera?**
Traditionally, operas began with an overture, which usually introduces the audience to musical themes used later in the opera. Because of this, some composers write the overture last! Operas contain musical numbers for many different combinations of characters—solos, duets, trios, quartets, quintets and so on. Then there also may be a chorus as well as an orchestra or piano to provide the music.
The Composer: Enrique Gonzalez-Medina

Enrique Gonzalez-Medina grew up in Tijuana, in northwestern Mexico, and says:

“One of my earliest music experiences were the family gatherings at my grandparents home. Back then, my mother's family was a very large one: they were ten brothers and sisters. My aunts and uncles had grown up without a radio, and they would all sing together innumerable songs to entertain the gatherings. These are very happy memories that I was fortunate to have lived.

I was very lucky to be able to pursue my music studies in Mexico City.

Today, I think that these experiences have had an impact on my thoughts about my music-making. I feel very strongly that when I compose, I want to write the best music that I am capable of writing (that goes without saying), but I strongly believe that just as equally important, the music that I write should be very appealing to the musicians performing it, as well as to the audiences listening to it. It should be music that musicians can't wait to play, and that audiences can't wait to hear. These are the challenges that I give myself with every new work that I begin.

For many years I have made it a point to include in some of my compositions a connection with my home state of Baja California. I have composed works where I make references to it, such as “Baja California y Altar”, a symphony of landscapes from the Mexican northwest, “El cancionero bajacaliforniano”, a songbook with twenty-five settings of poems by Baja California poets, as well as “Canto marino”, a song cycle of poems by Tijuana poet Rosina Conde.

I lived in the United States from 1983 until the summer of 2013. I had many opportunities to learn, to teach, and to present my music there, and I'm very grateful for this. I was the very lucky husband to Amy Jo Duell (1959-2010), a wonderful, talented, sweet, and loving woman. She was a composer, too, and we met while we were still music students in New York and encouraged each other in our composition work for all the delightful years we were happily married.

I'm very proud of the six fantastic years at KUSC-FM in Los Angeles hosting a bilingual radio program about Latin American concert music. I taught piano and composition to many talented young people for sixteen years at the Pasadena Conservatory of Music, a happy place that I dearly loved.

In August of this year I moved to Mexico City, where I continue composing and also teaching composition, harmony, and analysis at the Escuela Superior de Música in the Centro Nacional de las Artes.

Every time that my music is performed or aired on the radio, it makes me very happy. It makes all the work involved worthwhile. I have been very lucky to have made many musicians friends that are happy to perform my works.”

SOURCE: http://enriquegonzalezmedina.musicaneo.com/about.html
Campbell Geeslin worked for 30 years as a reporter and editor before published his first book. He has lived in New York City for many years, but growing up, he lived in rural West Texas, and took many vacations to Mexico. He used these memories when writing books such as *Elena's Serenade* and *How Nanita Learned to Make Flan*.

Geeslin's first book was titled *The Bonner Boys: A Novel About Texas*, and was written primarily for adult readers. He later moved from writing novels to picture books, and said, "After I retired from a job as an editor at Life magazine, I wrote and hand-printed from woodcuts an illustrated story for my twin granddaughters. An editor at Knopf wanted to buy the story, *In Rosa's Mexico*, but hired a professional illustrator to do the pictures." The book was published in 1996 with illustrations by Andrea Arroyo.

*In Rosa's Mexico* presents three tales centered on a Mexican girl and her encounters with characters from Mexican folklore. In the first story, "Rosa and El Gallo," Rosa is distressed when ash from a nearby volcano ruins the local violet crop because she sells these flowers at the market to earn money for her family. When the hungry family decides to cook their rooster for food, the bird begins to cough up lovely violet petals in an effort to save himself. Rosa now has something to sell at the market, and she earns enough money to feed her family and postpone the clever rooster's demise. In the book's second tale, when Rosa's beloved burro becomes sick, she rides up to the night sky and retrieves a remedy from "las estrellas"; the burro recovers and now wears the mark of heaven on his head. The final story centers on Rosa and her discovery of a missing wedding ring that had been stolen by a fox. Her honest actions save El Lobo, the wolf, who rewards her with a magic pillow.

Other books by Geeslin have continued to focus on children living in Mexico, and all contain a bilingual text. *On Ramon's Farm: Five Tales of Mexico* follows a day in the life of a young boy as he goes about his farm chores. As he cleans up the barnyard and feeds its varied residents, Ramon is entertained by the friendly animals, and in return he creates poems about them. In *Elena's Serenade*, a young girl hopes to become a glass-blower like her father, but when he disapproves of such a life for his daughter, she takes her glass-blowing pipe and runs away, disguised as a boy. On the way to the city, Elena gains a special skill—she can produce sweet music as well as beautiful glass from her pipe—and when she returns home her father learns to appreciate his daughter's special creative talent.

Altogether, Campbell Geeslin has written seven books, most of which are for young readers.

*SOURCE: http://biography.jrank.org/pages/1796/Geeslin-Campbell-1925.html#ixzz3tN4sQfrD*
How Nanita Learned to Make Flan

SETTING:
A small village in Mexico

CHARACTERS:
Nanita, a little girl
Pablo, Nanita’s father, and el zapatero (the shoemaker)
Senorita La Bamba, the village dancing teacher
The Mayor
Don Felix, the Ranchero (Rancher)
The Old Woman
Don Pepe, the old parrot
El Sol/La Luna (The Sun/The Moon)
Coyote

SYNOPSIS:
Nanita wakes up early one morning to the “tap-tap-tap” sounds of her papa, Pablo, making shoes. Her busy papa is busy fixing zapatos (shoes) and botas (boots) for all the people in the village. He is so busy, he says, that he has no time for rest! Nanita reminds him that she will be making her first communion soon, and that she has no shoes to wear- even though she is the daughter of the Zapatero (shoemaker)! Pablo says that he is just too busy to make shoes for Nanita.

Nanita wants shoes for her first communion so badly that she decides to make them herself! She makes a pair of shoes every color of the rainbow. When she finishes the shoes, she puts them on, and she is so tired that she falls asleep wearing them.

As Nanita sleeps, her new shoes come to life! She sleepwalks…and walks…and walks all night across the desert. She knocks on the door of a grand house and meets Don Felix the Ranchero and the Old Woman of the house. They want Nanita to stay and do chores (including making flan), and on top of that, the Old Woman wants Nanita’s new shoes!

Nanita meets Don Felix’s parrot, Don Pepe, who says that if Nanita will set him free, he can show her the way home. That night, Nanita and Don Pepe escape through the desert, but Nanita’s shoes begin to take her away again! She stamps her feet to show the shoes who’s in charge of her journey, and Nanita and Don Pepe stay on their path. Eventually, they make it back to Nanita’s house where she and her Papa are reunited, and he promises to make Nanita a beautiful new pair of shoes for her first communion—shoes that are “soft as a rose”. As Nanita gets ready for her first communion, the people of the town gather to celebrate the miracle of children growing up.
Nanita's World

MEXICO

Nanita lives in Mexico, which is located south of the United States, and borders the southwest states of California, New Mexico and Texas. It borders Guatemala and Belize to the south in Central America. The capital city is Mexico City and it is made up of thirty one states. A map is shown below for reference.

MEXICO AND RELIGION

Most Mexicans who practice religion are Christians, specifically Roman Catholic. Almost 90% of the country’s population is Catholic. Catholicism is widespread in Mexico, but is not the only religion practiced in the country. In the 1800s, European and American settlers introduced Protestantism and Mormonism. Also, there are a number of Jews, Buddhists, and Muslims who call Mexico home.

In How Nanita Learned to Make Flan, Nanita is preparing for her first communion. This is a special event in the lives of Catholic children. Between the ages of 7 and 10, children learn about the symbolism of taking Communion in the Roman Catholic Church. They dress in all white attire and have a special ceremony during mass for their first time to the altar. Typically a fiesta (party) occurs after the mass with great music and enough food for the entire neighborhood!
MEXICAN MUSIC

There are many different types of music that are native to the country. These three have their origins in Mexico and have spread throughout the world.

**Mariachi:** This Mexican folk-genre has become an important symbol of Mexican music and culture. The band is made up of five musicians who wear the traditional costume of a *charro* (Mexican cowboy). The costume consists of a waist-length jacket, tightly fitted pants, boots, and a large sombrero. All are elaborately designed with colorful metal ornaments and intricate embroidery. Combining trumpets, violins, and guitars creates the unique sound of mariachi music.

**Ranchera:** Another very popular Mexican music format, and subgenre of Mariachi, is the ranchera (ranch song), which originated during the time of the Mexican Revolution. The singers dress in the style of the Mexican horseman with tight breeches, jacket, boots, gun holsters, and a large sombrero. The lyrics of ranchero songs deal with rural life and the struggles of ordinary people. They are often sung in a passionate manner with the singer crying out “Ay! Ay! Ay!” at various points.

**Norteña:** Popular in northern Mexico, the norteña has its origins in the ballads that were traditionally sung by people living along the U.S.-Mexico border. This music style is a hybrid of many other musical forms, including the waltz, polka, and country music. Norteña bands are large with a full horn section, strings, and accordion. The high-energy music is driven by booming bass and is admired by Mexicans and Americans alike.
LANGUAGE IN MEXICO

The official language of Mexico is Spanish, and you will hear many Spanish words in How Nanita Learned to Make Flan. Here are some that you might recognize! Do you know some of these words in other languages?

Say it with me!

<table>
<thead>
<tr>
<th>Botas</th>
<th>Boots</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buenos días</td>
<td>Good day</td>
</tr>
<tr>
<td>Buenas noches</td>
<td>Good night</td>
</tr>
<tr>
<td>Casa</td>
<td>House</td>
</tr>
<tr>
<td>Delicioso</td>
<td>Delicious</td>
</tr>
<tr>
<td>Fiesta</td>
<td>Party</td>
</tr>
<tr>
<td>El flan</td>
<td>Flan, a traditional dessert</td>
</tr>
<tr>
<td>Gran</td>
<td>Grand</td>
</tr>
<tr>
<td>La luna</td>
<td>The moon</td>
</tr>
<tr>
<td>Maravilloso</td>
<td>Marvelous</td>
</tr>
<tr>
<td>Muy</td>
<td>Very</td>
</tr>
<tr>
<td>Niño</td>
<td>Child</td>
</tr>
<tr>
<td>Papa</td>
<td>Father</td>
</tr>
<tr>
<td>El sol</td>
<td>The sun</td>
</tr>
<tr>
<td>Los zapatos</td>
<td>Shoes</td>
</tr>
</tbody>
</table>

Let’s Count!

<table>
<thead>
<tr>
<th>Uno</th>
<th>One</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dos</td>
<td>Two</td>
</tr>
<tr>
<td>Tres</td>
<td>Three</td>
</tr>
<tr>
<td>Quatro</td>
<td>Four</td>
</tr>
<tr>
<td>Cinco</td>
<td>Five</td>
</tr>
<tr>
<td>Seis</td>
<td>Six</td>
</tr>
<tr>
<td>Siete</td>
<td>Seven</td>
</tr>
<tr>
<td>Ocho</td>
<td>Eight</td>
</tr>
<tr>
<td>Nueve</td>
<td>Nine</td>
</tr>
<tr>
<td>Diez</td>
<td>Ten</td>
</tr>
</tbody>
</table>

Los Colores/The Colors!

<table>
<thead>
<tr>
<th>Rojo</th>
<th>Verde</th>
<th>Amarillo</th>
<th>Azul</th>
<th>Marrón</th>
</tr>
</thead>
<tbody>
<tr>
<td>Morado</td>
<td>Rosa</td>
<td>Negro</td>
<td>Anaranjado</td>
<td>Blanco</td>
</tr>
</tbody>
</table>
**Glossary of Opera Terms**

<table>
<thead>
<tr>
<th>TERM</th>
<th>DEFINITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Act</td>
<td>A section of the story, often followed by an intermission in long operas.</td>
</tr>
<tr>
<td>Baritone</td>
<td>An adult male singing voice between tenor (highest) and bass (lowest) range.</td>
</tr>
<tr>
<td>Composer</td>
<td>The person who writes the music for the opera.</td>
</tr>
<tr>
<td>Conductor</td>
<td>The person who leads the orchestra.</td>
</tr>
<tr>
<td>Director</td>
<td>The person who teaches the singers/actors how to do their roles.</td>
</tr>
<tr>
<td>Finale</td>
<td>The last or final number in an ‘act’ or entire opera.</td>
</tr>
<tr>
<td>Libretto</td>
<td>The words/lyrics (text) to an opera.</td>
</tr>
<tr>
<td>Librettist</td>
<td>The person who writes the words (text) to an opera.</td>
</tr>
<tr>
<td>Mezzo-Soprano</td>
<td>Female singing voice whose vocal range lies between the soprano (high) and the contralto (low).</td>
</tr>
<tr>
<td>Orchestra</td>
<td>A group of instrumental musicians led by a conductor.</td>
</tr>
<tr>
<td>Overture</td>
<td>Music played by an orchestra or a piano before an opera begins.</td>
</tr>
<tr>
<td>Opera</td>
<td>A dramatic play, set to music, and entirely sung by the performers.</td>
</tr>
<tr>
<td>Role</td>
<td>The character that a singer portrays</td>
</tr>
<tr>
<td>Rehearsal</td>
<td>The practice it takes to get ready for a performance.</td>
</tr>
<tr>
<td>Props or Properties</td>
<td>Small items that singers/actors use or carry on stage.</td>
</tr>
<tr>
<td>Score</td>
<td>A printed sheet or book with the words and music of an opera.</td>
</tr>
<tr>
<td>Set</td>
<td>The scenery on stage.</td>
</tr>
<tr>
<td>Soprano</td>
<td>The highest of the four standard singing voices.</td>
</tr>
<tr>
<td>Tempo</td>
<td>The speed of the music.</td>
</tr>
<tr>
<td>Tenor</td>
<td>The highest of the ordinary adult male singing range.</td>
</tr>
</tbody>
</table>
Cross-Curricular Connections and Activities

KINDERGARTEN

Math
K.CC.5- Count to answer “how many?” questions about as many as 20 things arranged in a line, a rectangular array, or a circle, or as many as 10 things in a scattered configuration; given a number from 1–20, count out that many objects.

How many different pairs of shoes are on Pablo’s work bench? How many pairs of shoes have the color blue? How many pairs of shoes have the color red? How many pairs are good for cold weather? How many could you wear to play sports?
Writing
CCSS.ELA-LITERACY.W.K.1 Use a combination of drawing, dictating, and writing to compose opinion pieces in which they tell a reader the topic they are writing about, and state an opinion or preference about the topic.

Which pair of shoes would you prefer to wear? Write or draw a story about what you would do in this pair of shoes!

Geography
K–G1.0.1 Recognize that maps and globes represent places.

On a world map, help students identify the United States. On a world or U.S. map, find Michigan. Let students trace their hands to re-enforce how to visually identify Michigan, and within their tracing, draw what represents the place they live on both micro (e.g. their house or street) and macro (e.g. Michigan’s seasons) levels. Then show Mexico, where Nanita lives, on the world map. This could lead to discussions on the distance between Michigan and Mexico, Mexican climate, culture, and/or history, and the idea of the U.S. and Mexico as neighbors.

Visual Arts
ART.VA.III.K.5- Illustrate a personal experience.

In the opera, Nanita went on a journey far away from home. Draw a picture or make a collage that shows a time that you went to a new place.
FIRST GRADE

Writing
CCSS.ELA-LITERACY.W.1.1
Write opinion pieces in which they introduce the topic or name the book they are writing about, state an opinion, supply a reason for the opinion, and provide some sense of closure.

Write a review of *How Nanita Learned to Make Flan* and send a copy to the Michigan Opera Theatre! Write about what happened in the opera, and how you felt. What did you see and hear? Would you recommend the opera to a friend? Send your reviews to the Opera House!

CCSS.ELA-LITERACY.W.1.6
With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.

In small groups, have students write blog entries about seeing *How Nanita Learned to Make Flan*. Make things more colorful by including drawings inspired by the opera. Make sure to e-mail the link to ascobie@motopera.org, and tag #michiganoperatheatre in your post!

Reading
CCSS.ELA-LITERACY.RL.1.3
Describe characters, settings, and major events in a story, using key details.

Read Campbell Geeslin’s picture book, *How Nanita Learned to Make Flan*, with your class. Make each of the following prompts a page heading, and then let students retell the story by recalling details and adding their own thoughts. Then they can illustrate their own versions of the scenes!

Nanita is a girl who….

She lives with her Papa who is…

One day, Nanita decides to make shoes for herself! She wants them because…

Nanita’s new shoes come to life and take her through the desert! The desert is…

She meets the Old Woman and the Ranchero, who…

Nanita meets the parrot, Don Pepe, who helps her to…

Nanita is reunited with her Papa! She feels…
Math
CCSS.MATH.CONTENT.1.G.A.3
Partition circles and rectangles into two and four equal shares, describe the shares using the words halves, fourths, and quarters, and use the phrases half of, fourth of, and quarter of. Describe the whole as two of, or four of the shares. Understand for these examples that decomposing into more equal shares creates smaller shares.

PART ONE: RECTANGLES

1. Nanita makes two rectangular (rectangle) pans of flan. She shares one with Papa. Draw one rectangular (rectangle) pan, and divide the flan into HALVES for Nanita and Papa.

2. Nanita wants to share her other rectangular pan of flan between herself and three friends. Show her second rectangular pan divided into FOURTHS.

3. When Nanita shares her flan with Papa, she gets HALF. When she shares with her friends, she gets a QUARTER. Which of these portions is smaller?

PART TWO: CIRCLES

4. Nanita also bakes two round pans of flan. She shares the first one with the Mayor, Senorita LaBamba, and El Pepe. Show her round pan divided into QUARTERS.

5. Nanita wants to share half of her last round pan of flan with YOU! Draw a round pan of flan divided in HALF.

6. Who gets a bigger helping of flan? You or Senorita LaBamba?

• Bonus
  On the back of the page, draw a picture of yourself eating flan with Nanita!
CCSS.MATH.CONTENT.1.MD.B.3
Tell and write time in hours and half-hours using analog and digital clocks.

1. Nanita puts her flan into the oven at 3:00. Circle the clocks that show 3:00.

2. Nanita needs to bake her flan for a half hour (that equals 30 minutes). What time does she need to take the flan out of the oven? Draw that time on the two clocks!
Dance
*ART.D.I.1.1* - Explore basic locomotor movements moving in a straight line; e.g., walk, run, gallop, slide, jump, step hop, skip.

With music playing, pretend to be each of the different characters! Move back and forth like the characters, from one side of the room to the other.

- SKIP like Nanita in her new shoes!
- FLY like Don Pepe, the parrot, showing Nanita the way home!
- GALLOP like the busy Mayor!
- WALK like Pablo, going to his workbench!
- SLIDE like Senorita LaBamba when she dances!
- JUMP like the grumpy Don Felix!

As students practice movements, these can eventually be sequenced into a dance. Small groups can even choreograph their own 8-count or 16-count dance based on these steps, and share them with the full class.

Theatre
*ART.T.I.1.2* - Role-play a variety of real and non-real characters through guided dramatization.

Dramatize what happens “offstage” or “what happens next”. Allow students to storyboard, write and/or improvise their own scenes using characters from *Nanita*. For example…

- A conversation between the Old Woman and Don Felix when they discover Nanita is gone.
- Senorita LaBamba gets her new shoes and teaches her friends a dance!
- After Nanita is grown up, she tells her own children about her adventures.
SECOND GRADE

Writing
CCSS.ELA-LITERACY.W.2.1
Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., because, and, also) to connect opinion and reasons, and provide a concluding statement or section.

Write a review of *How Nanita Learned to Make Flan* and send a copy to the Michigan Opera Theatre! Write about what happened in the opera, and how you felt. What did you see and hear? Would you recommend the opera to a friend? Send your reviews to the Opera House!

CCSS.ELA-LITERACY.W.2.6
With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.

In small groups, have students write blog entries about seeing *How Nanita Learned to Make Flan*. Make things more colorful by including drawings inspired by the opera. Make sure to e-mail the link to ascobie@motopera.org, and tag #michiganoperatheatre in your post!

Geography
2 – G2.0.1- Compare the physical and human characteristics of the local community with those of another community.

Go outside and “map” your neighborhood. What do you see (what kinds of buildings? Animals? Trees? Flowers?)? Look at pictures of a neighborhood in Mexico and talk about what is different. As a class, create two murals- one of your community, and one of a community like Nanita’s!

Dance
ART.D.I.2.8- Working in pairs, follow a leader. Change so that the leader becomes the follower.

Have students follow and lead as different characters from the opera. Allow them to move like Nanita, Pablo, Don Pepe the Parrot, the moon, etc., and encourage them to think about how and why different characters move in different ways.

Math
CCSS.MATH.CONTENT.2.MD.C.7
Tell and write time from analog and digital clocks to the nearest five minutes, using a.m. and p.m.

Nanita sings a song early in the opera about the hours of the day, and how the church bell chiming signals what happens next in her schedule. Her day is broken up this way:

At one she heats the pot to cook; at two she and Papá eat;
Three is siesta time, and four brings more chores;
Five is time to close the shop, six brings the setting sun,
At seven, time to prepare pan dulce (a sweet treat)
At eight time to eat;
And, finally, nine is the time to say “muy buenas noches” (good night).

Use Nanita’s schedule to fill in the clocks and answer the questions below:

1. When Nanita and Papá close the shop, what time is it? Fill in the time below.

1. When she sees this clock, what is it time for Nanita to do?

2. Which clock is closest to the time that Nanita will say, “Buenas noches”?
THIRD GRADE

Geography
3 – G2.0.2 Describe different regions to which Michigan belongs (e.g., Great Lakes Region, Midwest).

Talk about and research our own regions in Michigan, and then research different regions in Mexico. Make two class murals, one of our region, and one of Nanita’s. Compare and contrast- we have lots of water in our region; what make Nanita’s region unique?

3 – G4.0.2 Describe diverse groups that have come into a region of Michigan and reasons why they came (push/pull factors).

Southwest Detroit has a large Latino population, and many Latinos in Detroit are from Mexico (though there are also many from other places like Puerto Rico and the Dominican Republic). Take a field trip to Detroit’s Mexicantown to learn more about the people who live there, and why their families came to Detroit. Maybe you can even interview elders at the Pablo Davis Senior Center. Don’t forget to eat lunch at Neustra Familia, view all of the beautiful murals, and visit La Gloria Bakery!

Dance
ART.D.I.3.5 Respond to drum beat at a moderate, slow, and fast tempo while moving in general space

Let the different drum paces represent different parts of the opera, and move accordingly. For instance:

A SLOW drumbeat represents Nanita sleepwalking across the desert
A MODERATE drumbeat represents Senorita LaBamba teaching dance moves
A FAST drumbeat represents Nanita and Don Pepe escaping from the Old Woman

Re-tell the story as a class in a round-robin fashion through movement, and let the students decide when the drum should change tempo.

Math
CCSS.MATH.CONTENT.3.MD.A.1
Tell and write time to the nearest minute and measure time intervals in minutes. Solve word problems involving addition and subtraction of time intervals in minutes, e.g., by representing the problem on a number line diagram.

1. Nanita takes her flan out of the oven at 7.15. It has been baking for a half hour. Circle the time that Nanita put her flan in the oven.
2. It takes Nanita 15 minutes to prepare the flan before it goes in the oven. Show 15 minutes on the number line.

![Number line from 6:00 to 6:35 with 15 minutes marked]

**Writing**

*CCSS.ELA-LITERACY.W.3.1*

Write opinion pieces on topics or texts, supporting a point of view with reasons.

Write a review of *How Nanita Learned to Make Flan* and send a copy to the Michigan Opera Theatre! Write about what happened in the opera, and how you felt. What did you see and hear? Would you recommend the opera to a friend? Send your reviews to the Opera House!

*CCSS.ELA-LITERACY.W.3.3*

Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

Imagine what happens next in the story. What sort of adventures do Nanita and Don Pepe have together? Does Pablo keep making shoes, or does he decide to do something different? Do Nanita, the Old Woman, and the Ranchero ever meet again? If so, what happens?
FOURTH GRADE

Geography

4 – G2.0.1 Describe ways in which the United States can be divided into different regions (e.g., political regions, economic regions, landform regions, vegetation regions).

Research and discuss regions of the U.S. and of Mexico. Create topographic maps of both countries that outline the landform regions of both, and then write a story using a region of their choice as the setting.

Dance

ART.D.I.4.8 Mirror movement of a partner.

Allow students to work with a partner, and have them explore the movements of the characters from the opera. How is Nanita's movement different from Papa's? Why? Let students take turns leading, and also allow students to lead the entire class. Perhaps this can lead to an original piece, choreographed by students, that explores Mexican music and culture.

Writing

CCSS.ELA-LITERACY.W.4.1 Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

Write a review of How Nanita Learned to Make Flan and send a copy to the Michigan Opera Theatre! Write about what happened in the opera, and what you thought about it. What stuck out to you about the production? Would you recommend the opera to a friend? Send your reviews to the Opera House!

CCSS.ELA-LITERACY.W.4.6 With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others.

Have students write blog entries about seeing How Nanita Learned to Make Flan and publish them on the class or school website. Make sure to e-mail the link to ascobie@motopera.org, and tag #michiganoperaetheatre in your post!

Visual Arts

ART.VA.IV.4.1 Describe how artwork communicates facts and/or experiences of various cultures.

Mural painting became very popular in Mexico starting in the 1920s. Two famous Mexican muralists were Diego Rivera and David Alfaro Siqueiro. Look at pictures of their artwork and talk about what students see, and how the murals make them feel. Take a trip to the Detroit Institute of Arts to see Rivera’s Detroit Industry murals, and then have students create personal mini-murals that represent their own experiences and/or cultures.
FIFTH GRADE

Geography
4 – G4.0.2 Describe the impact of immigration to the United States on the cultural development of different places or regions of the United States (e.g., forms of shelter, language, food). (H)

Southwest Detroit has a large Latino population, and many Latinos in Detroit are from Mexico (though there are also many from other places like Puerto Rico and the Dominican Republic). Take a field trip to Detroit’s Mexicantown to learn more about the culture—particularly language and food. Maybe you can even interview elders at the Pablo Davis Senior Center, or visit The Academy of the Americas, a bilingual school. Don’t forget to eat lunch at Neustra Familia and visit La Gloria Bakery!

Writing
CCSS.ELA-LITERACY.W.5.1 / CCSS.ELA-LITERACY.W.5.3.D
Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
Use concrete words and phrases and sensory details to convey experiences and events precisely.

Write a review of How Nanita Learned to Make Flan and send a copy to the Michigan Opera Theatre! Write about what happened in the opera, and what you thought about it. What stuck out to you about the production? Would you recommend the opera to a friend? Send your reviews to the Opera House!

CCSS.ELA-LITERACY.W.5.3 / CCSS.ELA-LITERACY.W.5.3.B
Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

Write your own sequel to How Nanita Learned to Make Flan. Perhaps this picks up the day after the opera ends; perhaps it is set ten years in the future. Make sure that details and sequence are clear and specific.

Theatre
ART.T.I.5.2 Improvise real and non-real characters.

Play theatre games such as “Freeze” and “Park Bench” using characters or situations from How Nanita Learned to Make Flan. For instance, what would Nanita’s mayor talk about with the President of the United States? What would it look like if Senorita La Bamba was a judge on Dancing With the Stars? What would a famous chef say about Nanita’s flan?
SIXTH GRADE

Geography
6 – G2.2.1 Describe the human characteristics of the region under study (including languages, religion, economic system, governmental system, cultural traditions).

Have students present oral reports or write research papers on a specific region or state within Mexico. Create a drawing or painting to accompany the project, then hang them all on a classroom wall for a “cultural collage” of Mexico.

Writing
CCSS.ELA-LITERACY.W.6.7
Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.

In groups, have students brainstorm “Who, what, where, when, why, how” questions they may have relating to Nanita. These could be about the production itself (“how long does it to put up an opera?”), about the setting (“Where in Mexico did this story take place?”), or about the culture represented (“What other traditional ceremonies, aside from the First Communion, take place in Mexico?”). Share these questions with the full class, and then let students choose a question to answer through their research project.

Visual Arts
ART.VA.III.7.2 Interpret artwork searching for embedded meaning, function, and personal connections at an emerging level.

Take a class trip to the Detroit Institute of Arts to observe Diego Rivera’s Detroit Industry murals. Have students take pictures or sketch portions of the mural, and later write and give a speech that illuminates the embedded meanings and/or personal connections found within the mural.

Theatre
ART.T.II.6.3- Create monologues, dialogues, and short plays in response to real life conflict.

Have students identify sources of conflict in How Nanita Learned to Make Flan (Nanita’s father is too busy to make her shoes, the Old Woman takes credit for Nanita’s delicious flan) and draw connections to similar real-life situations. In pairs, have students write scenes showcasing the different ways to respond to these types of conflict.
SEVENTH/EIGHTH GRADES

Geography
7 – G2.2.1 Describe the human characteristics of the region under study (including languages, religion, economic system, governmental system, cultural traditions).

Have students present oral reports or write research papers on a specific region or state within Mexico. Create a drawing or painting to accompany the project, then hang them all on a classroom wall for a “cultural collage” of Mexico.

Writing
CCSS.ELA-LITERACY.W.7.1
Write arguments to support claims with clear reasons and relevant evidence.

Write a review of How Nanita Learned to Make Flan and send a copy to the Michigan Opera Theatre! Write about what happened in the opera, and what you thought about it. What stuck out to you about the production? Would you recommend the opera to a friend? Send your reviews to the Opera House!

CCSS.ELA-LITERACY.W.8.7
Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

Individually, have students brainstorm “Who, what, where, when, why, how” questions they may have relating to Nanita. These could be about the production itself (“how long does it to put up an opera?”), about the setting (“Where in Mexico did this story take place?”), or about the culture represented (“What other traditional ceremonies, aside from the First Communion, take place in Mexico?”). Let them choose one question to guide their research project, and then share final projects with the class.

Visual Arts
ART.VA.II.8.3 Effectively collaborate, communicate, and work with others to create new ideas.

Take a class trip to the Detroit Institute of Arts to observe Diego Rivera’s Detroit Industry murals. Research and discuss a bit about industry in different parts of Michigan today, and have students in small groups create their own “Michigan Industry” murals that represent and analyze the current strongest industries in Michigan.