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Bibliography

Hans Christian Andersen

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Marius Felix Lange

- http://www.mariuslange.de/
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Sheet music and quotes from the book:
Original score by Marius Felix Lange

Pictures

Hans Christian Andersen

- http://hans-christian-andersen.de/

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Introduction

Composer Marius Felix Lange was commissioned the opera Die Schneekönigin (The Snow Queen) by the cooperation "Junge Oper Rhein-Ruhr". The opera is based on the fairy tale of the world-famous Danish writer Hans Christian Andersen, an adventure story for children that has multiple layers of meaning. In Die Schneekönigin, an enchanted splinter hits Kay in the heart and he forgets everything he once considered good. His beloved Gerda does not give up on him and sets out on an adventurous quest for her boyfriend, who is prisoner of the Snow Queen in her ice palace.

The music by Lange and text by Andersen provide an ideal opportunity for introducing pupils and youngsters to the world of opera. The composer’s figurative musical language, his soundscapes, enthralling rhythms and incisive motifs, enable even very young pupils to grapple with contemporary music and opera.

The individual exercises and activity suggestions refer to different age groups and target groups. The activities can be simplified or combined depending on the children’s skills, level of knowledge and interest.

Roles

<table>
<thead>
<tr>
<th>Role</th>
<th>Voice</th>
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<tbody>
<tr>
<td>The Snow Queen</td>
<td>High Soprano</td>
</tr>
<tr>
<td>Kay</td>
<td>Baritone</td>
</tr>
<tr>
<td>Gerda</td>
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<tr>
<td>Grandmother</td>
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<td>Clumsy troll</td>
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<td>(Character) Tenor</td>
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<td>Prince</td>
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<td>Princess</td>
<td>Soprano</td>
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<tr>
<td>Bandit girl</td>
<td>Mezzosoprano</td>
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<tr>
<td>Reindeer</td>
<td>Bass</td>
</tr>
<tr>
<td>Finnish woman</td>
<td>Contralto</td>
</tr>
<tr>
<td>Chorus of Mimosas, Elders, and Snowdrops</td>
<td></td>
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The Story

1st story: The Devil’s Mirror
The mighty Devil Troll has created a magic mirror that makes everything that is good and beautiful appear ugly. His two apprentices, Clumsy Troll and Silly Troll, are told to hold this mirror up to the world to show how ugly it looks. However, while the two trolls are taking the vast mirror up towards heaven, it starts wobbling and eventually falls. The mirror smashes into a thousand pieces that scatter all over the Earth.

The trolls fall down into the Kingdom of the Snow Queen and now have to obey all her commands.

2nd story: Gerda and Kay
While there is a hail shower outside, Kay and Gerda sit inside their grandmother’s warm room. She tells them about the Queen of the Snowflakes, who will sometimes look in through the window during the winter. Kay laughs at her and threatens to put the Snow Queen in the stove if she comes near him.

When the rain stops, the children go outside and sing their rose song together. Suddenly a tiny splinter of the Devil’s mirror ends up in Kay’s eye and then, shortly afterwards, in his heart. It seems as if he has suddenly changed and now he no longer wants to play with his friend Gerda.

Winter arrives and Kay is playing with his sledge in the great square. The two young trolls, disguised as children, tempt him into the Snow Queen’s large sleigh. The Snow Queen enchants Kay by kissing him: he can no longer feel how cold it is and forgets all about his friend Gerda. The Snow Queen takes him to her castle. There he must help her solve a riddle.

3rd story: The Flower Woman
Now it is spring. Nobody knows what has happened to Kay so Gerda sets off alone to search for her friend. On the way she passes a wonderful flower garden and is welcomed warmly by a flower woman. She bewitches the little girl with a comb that combs away her memory. The flowers in the garden tell her stories but it is not until Gerda hears the roses singing that she remembers her friend Kay again and continues on her way.

4th story: The Prince and Princess
Along the way Gerda passes a rook who thinks that the princess just recently married a young man. She suspects that this is Kay and will take Gerda to him.

But before Gerda can reach the prince and princess she falls asleep and dreams of the Snow Queen’s glittering kingdom. Here she sees her friend Kay: he is half frozen to death and busy trying to solve the Queen’s riddle.
When Gerda and the crow reach the palace, the prince and princess are still in their beds. When Gerda realizes the prince is not Kay, she starts crying. The prince and princess take pity on her and give her warm clothing and a golden carriage for the rest of her journey.

**5th story: The Girl Bandit**

The two young trolls have disguised themselves as coachmen and hijack Gerda's carriage. But when they are driving through a wood, they are frightened by a girl bandit and hide.

The bandit girl wants to keep Gerda as a friend to play with and takes her to a cave. Here there are many animals in cages. The doves tell Gerda that they have seen Kay with the Snow Queen. Gerda wants to leave in order to free Kay. The bandit girl takes pity on her and sends Gerda to the far north in the direction of Lapland on her reindeer.

**6th story: The Finnish Sami Woman**

The reindeer takes Gerda to an old Sami woman who is sitting in her sauna. She listens to the little girl’s story and the reindeer asks this wise woman to grant Gerda enough power to be able to reach the Snow Queen. But the old Finnish woman cannot help Gerda because the greatest power is already there in Gerda’s loving heart. So Gerda sets off alone and fights her way through the deep snow.

**7th story: In the Snow Queen’s Castle**

Kay is desperately trying to arrange the Snow Queen’s ice fragments into the correct shape. He is supposed to spell the word “eternity”: only then will the Snow Queen release him again. When Gerda finds her friend she reminds him of the secret of the roses and sings him the rose song. Then, as Kay hears his friend singing, the splinters from the Devil’s mirror are loosened from his heart and his eye and he is able to recognize Gerda. Together they manage to spell the word and he is free. When they hear the Snow Queen coming, they run quickly and escape from the palace.

The Snow Queen finds the word “eternity”. But before she can understand what has happened, Tölpeltroll and Trotteltroll rush in, stumble over the fragments of ice and destroy the word. The Snow Queen is unable to put it back together.

Kay and Gerda walk home hand in hand and are delighted that it is now summer again.
1. Context – the author, the composer and the fairy tale

The author. Who is Hans Christian Andersen?

Hans Christian Andersen (2 April 1805 – 4 August 1875), was a Danish author. Although a prolific writer of plays, travelogues, novels, and poems, Andersen is best remembered for his fairy tales. Andersen’s popularity is not limited to children: his stories express themes that transcend age and nationality.

Andersen’s fairy tales, of which no less than 3381 works have been translated into more than 125 languages, have become cultural icons. They are readily accessible to children, but present lessons of virtue and resilience in the face of adversity for mature readers as well.

Hans Christian Andersen was someone who liked to interpret different characters. This comes across a lot in his numerous diary entries and books, such as the 1855 published autobiography "The fairy tale of my life", where he imagined to be a poor and sympathetic cobbler who went on to have a fantastic career as a fairytale poet. His constant aspiration to become famous, as well as his desperate yearning for recognition and fame, were the driving forces of his life. He died on 4 August 1875 as a wealthy man, the most famous writer of his country and the world’s most famous fairy tale poet.

His beginnings, however, were quite humble. Hans Christian Andersen was born in Odense, Denmark on 2 April 1805. He was an only child. Andersen’s father, also Hans, who had only received an elementary school education, introduced Andersen to literature, reading to him Arabian Nights. Andersen’s mother, Anne Marie Andersdatter, was an uneducated washerwoman. Andersen was sent to a local school for poor children where he received a basic education and had to support himself, working as an apprentice to a weaver and, later, to a tailor. At fourteen, he moved to Copenhagen to seek employment as an actor. Having an excellent soprano voice, he was accepted into the Royal Danish Theatre, but his voice soon changed. A colleague at the theatre told him that he considered Andersen a poet. Taking the suggestion seriously, Andersen began to focus on writing. Jonas Collin, director of the Royal Danish Theatre, held great affection for Andersen and sent him to a grammar school in Slagelse, persuading King Frederick VI to pay part of the youth’s education.

In the 1830s he began to travel throughout Europe, which shaped his character and had a strong influence on his career and life.

"I was not so lucky when I was the ugly duckling!" (The ugly duckling)
With his stories and his personality, he enchanted many renowned poets and wealthy personalities of his time. He made acquaintance with many well-known writers and musicians, among them Alexandre Dumas, Heinrich Heine, Jacob Grimm, Carl Maria von Weber, Alexander von Humboldt, Charles Dickens as well as Clara and Robert Schumann. He also got to know the Danish royal couple. Hans Christian Andersen was showered with honours and enjoyed the favour of the rich and powerful of his time wherever he knocked on a door.

But as successful as he was, he could never forget the bitter distress and humiliation of his youth; his failure as a young worker in a cloth factory, his mother’s drunkenness and the delusions of his grandfather, and always being teased by the neighbourhood’s children. For a lifetime he fought for recognition with his almost childlike vanity. Hans Christian Andersen was never married; although he maintained friendly relations with many women, his love declarations were repeatedly rejected. He kept the farewell letter of his first love, Riborg Voigt, in a leather bag, which he carried with him until his death.

"As the days passed, she loved the prince more fondly, and he loved her as he would love a little child, but it never came into his head to make her his wife; yet, unless he married her, she could not receive an immortal soul; and, on the morning after his marriage with another, she would dissolve into the foam of the sea."
(The little mermaid)

Most of his poems refer to his childhood experiences and his life story. They also emphasize the deep conviction that Andersen had that the Divine Providence protects the chosen ones and shows them the way through dark times.
The composer. Who is Marius Felix Lange?

Born in Berlin in 1968, Marius Felix Lange received violin lessons starting at the age of eight and piano lessons at the age of eleven. From 1980 to 1987 he was a junior student at the Julius Stern Institute of the Berlin University of the Arts and received lessons from Saschko Gawriloff and Tomasz Tomaszewski. He received at this time various awards and was in 1987 a member of the Festival Orchestra and of the Orchestra Academy of the Schleswig-Holstein Music Festival under Leonard Bernstein and Sergiu Celibidache.

Lange studied Violin at the Cologne University of Music and Dance and in Klagenfurt. In 1993 he began studying school music in Stuttgart, as well as jazz and popular music. From 1998 to 2002 he studied film music and sound design at the Filmakademie Baden-Württemberg and from 2001 to 2006 composition in Mannheim with Ulrich Leyendecker. In 2004 he received a scholarship from the Bayreuth Festival.

In 2002, Marius Felix Lange was musical director of the opening production Deutschland Deine Lieder at the Ruhrtriennale. In the following years he mainly wrote film music (until 2012) and operas. He composed in 2005 Das Opernschiff oder Am Südpol, denkt man, ist es heiß (The opera ship or you might think that it’s hot at the South Pole), an opera for children and adults alike, on a libretto by Elke Heidenreich. It was followed by the opera Schneewittchen, (Snow-white) which premiered in 2011 at the Cologne Opera under the direction of Elena Tzavara. In 2013, Lange wrote the family opera Das Gespenst von Canterville, (The Ghost of Canterville), which premiered in November 2013 at the Zurich Opera House. For the Junge Oper Rhein-Ruhr, a merger of the Deutsche Oper am Rhein Düsseldorf / Duisburg, the Theater Dortmund and the Bonn Theater, he wrote in 2014 the family opera Das Mädchen, das nicht schlafen wollte (The girl who did not want to sleep) and in 2016 Die Schneekönigin after Hans Christian Andersen.
The adaptation

Before the show, read the tale of the Snow Queen both according to the libretto by Marius Felix Lange and the original fairy tale by Hans Christian Andersen.

Watching the opera stream provides an ideal opportunity to introduce the class to the fairy tale poet Hans Christian Andersen and to talk about fairy tale art across subjects. The students will probably be acquainted with few or many of Andersen’s fairy tales, such as *The ugly duckling* or *The Little Mermaid*. The fairy tale of the ugly duckling can be discussed taking into consideration Andersen’s own life experiences (cf. the section “The author. Who is Hans Christian Andersen?”)

Before watching the performance, it is advisable to introduce the pupils to *The Princess and the Pea*, *The Nightingale* and *The Little Match Girl*, since Marius Felix Lange refers to these fairy tales in his opera.

If time allows, the fairy tale of *The Snow Queen* can be read in the classroom and compared with different adaptations that the children may know (films, cartoons, theatre plays). Marius Felix Lange has closely followed Andersen’s original text, with some alterations which are necessary to make it work on stage. It is also possible to read directly the adaptation that Marius Felix Lange prepared for his opera (material 1). Passages of the original text of Hans Christian Andersen are mixed with direct libretto quotations of the opera (in italics), which is a great way to prepare for the opera. Marius Felix Lange retains the structure of the tale in 7 stories, which can be read and analysed independently.
2. Improvisation - the characters of the opera

In *Die Schneekönigin*, Gerda encounters many individual figures on her journey. While Gerda and the young trolls are main characters throughout the opera, other characters appear only very briefly. These secondary characters are very diverse and should be presented with the following scenic exercises.

**Exercise 1: Develop your own role card**

Each pupil is given the task of drafting the profile of a secondary character in the second person (you). Key features of the character such as name, age, profession, place of residence, characteristics and hobbies are noted down and a costume design is created. The role cards are finally presented to the class.

**Exercise 2: Getting into the role**

The students can either keep the card they’ve created, or you can choose to encourage them to exchange cards for this exercise.

Before playing each role in the Stage game, it is helpful to get used to the different roles.

- Each student receives a role card, which they read through. They underline important features. Afterwards, all students read out their role card together and in a second round change the wording from the second person singular on the card (you) to the first person singular (I).
- **Run**: students move around the room. Each one has a fixed point in the room to which they are running. Once they arrive to their fixed point, they look for another fixed point.
- **Freeze!**: The students freeze in their movements at a signal from the teacher. This step is repeated as often as desired during the entire exercise. It is important to respond to the postures of the children, which should be clearly shown in the “freeze”.
- **Developing a posture**: Everyone moves freely around the room in their role and develops a posture corresponding to their figure: how does the figure move their feet, legs, hips, arms, stomach, etc. What is their facial expression? This can then be supplemented by speaking and singing based on the cues on the given role cards (Material 2).
- **Meet and Greet**: the children continue to move in their roles through the room. They meet another classmate, welcome them in their role. This can be worked out step by step by starting with eye contact, then followed by a hand greeting and then by a short improvised greeting dialogue.
**Exercise 3: Improvising encounter scenes**

In the following exercise, the children improvise welcome scenes between the individual protagonists of the opera either on the basis of the role cards or of the fairy tale. The following scenes are recommended:

1. Devil troll and young trolls
2. Grandmother, Gerda and Kay
3. Kay and the two young trolls
4. Kay and the Snow Queen
5. The Snow Queen and the two young trolls
6.10 Gerda and Flower Girl / Crow / Prince and princess / robber girl / young trolls

**Musical characteristics and distinguishing features of individual figures**

Almost every character is characterized by specific music. The pupils can be made aware of it before listening to the opera. Especially the melodies of the crow and the reindeer can be easily worked out with pupils: ‘The Crow and Gerda’ (music sheet 3) and ‘The Reindeer Song’ (music sheet 4).
3. Character study- the trolls and the devil mirror

The devil mirror

At the beginning of the opera, the worst troll of all takes center stage in the plot. It is a devilish troll - the actual Devil. The figure of the devil troll can be introduced via the fairy tale [https://operavision.eu/en/library/stories/snow-queen-fairy-tale](https://operavision.eu/en/library/stories/snow-queen-fairy-tale) or role card (Material 2).

In order to annoy the humans and God, the devil troll has created a magical mirror:

> ‘One day, when he was in a merry mood, he made a looking-glass which had the power of making everything good or beautiful that was reflected in it almost shrink to nothing, while everything that was worthless and bad looked increased in size and worse than ever. The most lovely landscapes appeared like boiled spinach, and the people became hideous, and looked as if they stood on their heads and had no bodies’ (Andersen)

**Exercise 1: Warm-up on the stage**

The following exercise is a great way to get started on scenic work with the class:

- The students face each other in pairs.
- At first, partner A develops individual movements and facial expressions, which Partner B simultaneously reflects.
- Later, partner B not only takes over the mirrored movement of his partner, but also distorts and exaggerates it as if it was reflected in the devil’s mirror. For instance, a nice smile of partner A is mirrored by partner B with an ugly grimace.
- Then the positions are exchanged.
**Exercise 2: Draw the devil’s mirror**

Based on the excerpt from the tale (see above), the students are given the task of drawing a landscape, a human or a facial expression as a mirror image of the devil’s mirror.

**Clumsy troll and Silly troll**

In contrast to what happens in the Andersen tale, the two young trolls appear throughout the entire opera storyline. After being in the center of attention in the first story, they repeatedly appear in the following pictures as ”masterminds” or assistants to the Snow Queen. The trolls add a comical element to the operatic action, and children identify with them and with their quirky antics.

**Troll laugh**

How does a troll move? What are his facial expressions? Children can try out different troll movements. They show off their facial expressions to the class in a “nonsense circle”: for this purpose: a child makes a facial expression, which is imitated by their neighbour on the right. Then this child makes a new grimace, which is imitated by their neighbour on the right, and so on.

This exercise can be modified with the addition of a sound.

**Troll laugh**: Whenever the trolls think about a nasty trick, they laugh together. The pupils can think for themselves how that might sound.

Then the original laugh from the score can be rehearsed:
The young Silly Troll and Clumsy Troll still go to school. The two are very awkward and goofy. Although they are best friends and like each other, they always argue all the time. Sometimes they even fight a little. But shortly thereafter, they make peace again.

Which movement or what kind of greetings could the trolls perform on the stage during the "Troll Peace"?

Troll Peace!
4. Stage design - The world of the Snow Queen

‘Where in winter the snow falls the most, she flies, the largest of them all, down the hill through the streets of the city. Sometimes, she looks through the window and then freezes the kids inside and they look like flowers.’ (Grandmother)

**Stage design**

Before *Die Schneekönigin* was shown in the theatre, a stage designer worked on set designs in consultation with the director. For this purpose, the stage designs are first drawn and then implemented in a small model.

The students receive the order to create a sketch for the Ice Palace of the Snow Queen and if necessary to implement it in a model.

With what materials can the Ice Palace of the Snow Queen be made?

**Activity 1: Making icebergs from Styrofoam**

The world of the Snow Queen made of ice and snow has to be artificially created for the set design. In addition to fireproof theatrical snow, large Styrofoam blocks can be cut, treated with fabrics and painted to make them look like real icebergs on the stage.

- Characteristic iceberg edges are cut out from the Styrofoam by hand, with the scissors or a cutter.
- Small pieces of paper are glued to the Styrofoam structure.
- The entire iceberg is then painted with shades of white and blue.

**Activity 2: Tinker snowflakes**

‘Look through the glass here ... Do you see how artful and flawless, how perfect and unspeakably beautiful these snowflakes are?’ (Kay)

After Kay gets the splinter of the devil’s mirror in the eye, he is completely changed. He no longer cares about his Gerda, her roses and the delicious cinnamon stars and grandmother’s stories. He admires the snowflakes because they are so perfectly symmetrical, unique and artistic.
**Excursus: How do snow crystals develop?**

Snow crystals are formed when small water droplets freeze in the clouds at high altitude. In addition, the temperatures in the clouds must be between minus four and minus 20 degrees Celsius. By the time the snow crystal reaches the earth, it passes through various layers of air. Depending on the temperature and humidity, different basic forms are formed. The most common are crystals with many ramifications, which look like stars. They are considered by many to be the typical snow crystal. On their way to the earth, the basic shape of the snow stars changes continuously and differently depending on the temperature. This creates individual crystals that make each snowflake unique. Although the variety of shapes of the snow crystals is so great, they all have one thing in common: they are always hexagonal.

The special feature of snow crystals is their symmetrical shape, which can be viewed very well under a magnifying glass. This mathematical and seemingly perfect order fascinates Kay and symbolizes the world of the Snow Queen, which will be referred to in a subsequent exercise.

As an illustration, children can make their own snow crystals from paper:

- Draw a circle and cut it out.
- Fold the circle in the middle.
- Fold the semicircle into three equal thirds and place them on top of each other.
- Draw and cut a pattern along the two edges.

5. Reflection and discussion - opposites, eternity and warmth of heart (Kay and Gerda)

**Activity 1: Singing the Rose Song (sheet music 7)**

In the original text of Andersen, Gerda sings a song that she has learned in the church. Marius Felix Lange has written a new text that avoids the direct relation to the Christian religion and allows scope for further interpretation. Symbolically, the Rose Song, also in the opera, stands for the warmth and empathy of Gerda. It also stands for the optimistic trust in God, or the belief in a predetermined order of the world in which everyone finds their way, even if not everything seems to be explainable.

The melody of the song forms an essential leitmotiv of the opera and acts as a connecting element between Gerda and Kay. In order for the students to recognize this peculiarity while watching the performance, the song should be discussed in advance with the children. Depending on the age, the melody can be rehearsed in sections or completely and possibly also interpreted instrumentally. With younger students, it is recommended to sing only the last section (from bar 13).

**Activity 2: Playing out a dialogue (Material 3)**

A key moment in the opera is the beginning scene, in which Kay gets a splinter of the devil’s mirror into his eye. The subsequent reaction of the two children gives a good insight into the basic conflicts of the opera, which should be reflected in the following exercises.

The students receive an excerpt from the libretto and improvise the end of the scene on their own. After a short rehearsal phase, the results are presented and compared with their classmates’ and against the original score.
Reflection - head against heart

In *Die Schneekönigin*, opposites form a central element of the plot. The good-hearted, hopeful, empathic, optimistic, fairytale and "warm" world of Gerda and her grandmother is opposed to the rational, explainable, perfect and "cold" world of the Snow Queen.

Discuss the following questions with your class: how do the grandmother and the Snow Queen differ? How is Kay changing? What is important in the world of the Snow Queen? How does Gerda see the world?

Opinion barometer (introductory reflection)

The opinion barometer is useful to give the students a first insight into the basic conflicts and themes of the opera. The game master reads out quotes and statements from the opera, and the pupils directly take a personal position. The room becomes a "barometer" with one side of the room symbolizing ‘I fully agree with the statement’, while the opposite side means ‘I totally disagree’. Children move to one side or the other according to their personal beliefs. The transition between them is fluid. The aim of this exercise is a direct identification of children between the fundamental conflicts of opera and their personal world. The individual positions and opinions should be justified and discussed, especially if the opinions are very different.

- I like summer better than winter.
- You can learn a lot while traveling.
- If a friend is sad, then I have to help him / her.
- If a friend is suddenly mean to me, s/he is no longer my friend.
- If a friend is suddenly mean to me, I want to know why.
- I’m scared to be alone.
- It is very important to be kind to strangers.
- There are people who are always sad and angry.
- People who cry look ugly.
- Sometimes children are smarter than adults.
- Love is the most important thing in the world.
- It is only when you are no longer living with your parents that you are grown up.
- Everything in the world can be explained by science.
- Some decisions can only be made with the heart.
Discussion: solving problems - head against heart

The following exercise will illustrate the contrast between thinking guided by compassion and purely rational thinking in which children discuss the solution to different problems. Students pair up: while one partner is given the task of making a rational decision, the other partner assumes the emotional position. Afterwards the different solutions are presented:

For younger children:

- Your house catches fire. You can only save one thing. What are you saving?
- You can either eat only salad or just cake for one month. What do you choose?
- You can choose a pet. Which one do you choose?

For older children:

- Should you donate to poor people?
- If you could choose any profession, which one would it be?
- Is it okay to cheat when it makes you feel better?
- What happens after a person dies?
6. Musical Exercises - seasons as an eternal cycle: The Garden of the Snow Queen

In Die Schneekönigin, Gerda encounters a flower girl on her journey, who has a colorful garden. In this garden grow roses, elderberry bushes, snowdrops and mimosas, all of which have their own fairy tale. The flower girl has always wanted a little friend like Gerda and would like to persuade Gerda to stay with her.

**The choir of mimosas**

The mimosa choir sings the fairy tale *The Princess on the Pea*, also by Hans Christian Andersen. Here is a part of the libretto:

Do not touch us,  
deep inside us,  
there is a delicate princess.  
Her sleep is disturbed  
Because the pea presses  
Now the prince obsesses  
With having her as wife.  
How good is to feel so tender!

Tip for teachers: Read the fairy tale *The Princess and the Pea* with your class. The fairy tale is about a young girl who feels a small pea through many layers of mattresses and thereby proves to be a true princess.

Mimosas are also very sensitive plants, which are wonderful for experiments. Have your students carefully touch the tender leaves with a wooden stick. What happens? Likewise, the plant will react with temperature or draft change. At the end of the school year, the students can take their plant home with them. At home, you will find that the mimosa goes to sleep and only in the morning unfolds its leaves again. If you take good care of the mimosa, it will live forever!
**Music and nature - Inventing your own sounds**

In the fairy tale of the *Snow Queen*, Gerda experiences all four seasons. This is typical for romantic fairytales, as nature and its different seasons symbolize different emotional worlds.

In order to explain to the children how the composition process of a new opera works, Gerda’s search for Kay can be reconstructed in an independently developed sound journey.

After reading the story, the pupils are given the task of devising their own music for the individual stations of Gerda’s journey. What is the atmosphere at each location? Which instruments could fit the respective locations? In small groups, the pupils are given the task of developing a common sound for the respective place or the journey to the place. In addition, individual sections of the trip, such as the carriage ride or the ride on the reindeer to Lapland, can be transformed into sounds.

The following sections of the journey are recommended for a setting:

- Flight and crash of the trolls with the magic devil mirror
- Sleigh Ride (Kay tries to get on the sleigh of the Snow Queen)
- Gerda’s Boat trip and beginning of spring in the garden of the flower girl
- Carriage ride with the trolls, stopping the carriage and shooting of the robber girl
- Ride on the reindeer Bäh to Lapland, blizzard
- World of the Snow Queen / Ice Palace
Note: These cards are intended for all pupils, girls or boys.

### Gerda
You are a young girl and live next to your best friend Kay.

**Features:** you love to play with your friend Kay in your rose garden on the roof. If it's raining you stay with your grandmother. You like her stories and the delicious cinnamon stars she bakes for you in the winter. You are a very brave and helpful girl. If someone is sad, you want to help them. You make all the important decisions with the heart. You believe that all human beings are good. You would do anything to help your best friend.

**Sentence:** 'My name is Gerda and I am looking for Kay, my best friend'.

### Kay
You are a young boy and live next to your best friend Gerda.

**Features:** you are a very brave and smart boy. In the past, you preferred to play with your friend Gerda in your rose garden on the roof or with her grandmother. But since you got a tiny sliver of devil’s mirror into your eye and your heart, you do not like Gerda and her grandmother's fairy tales any more. You only like things that you can explain and figure out exactly. You decide everything with your head. If someone cries, you do not understand why, it just looks ugly to you. Snowflakes are what you like best because they look so artful and perfect. You can only see the disgusting warmer and withered leaves of Gerda's beautiful roses.

**Sentence:** 'Difficult tasks, I am very good at them, even if it's calculus.'

### Grandmother
You are Gerda’s grandma.

**Features:** You are a very dear and smart old woman. When it's raining and snowing outside, the kids play with you in the living room. That's what makes you happy. You know a lot of fairy tales and stories. When Gerda and Kay play with you, they read you something and sometimes they can nibble on your delicious cinnamon biscuits. When Gerda is sad, you are always there for her to comfort her.

**Sentence:** 'A brief thunderstorm, a hailstorm, it will soon be over.'
**Flower Girl**

You are an old sorceress and live alone in a flower garden.

**Features:** You are very lonely and have been living alone for a long time. You would like to have your own child. That’s why you want to keep little Gerda with you forever. You can do magic. You’re not a wicked sorceress and you do magic only for your amusement. Who is combed by your magic comb cannot remember their friends and family. The flowers in your garden can sing and tell exciting stories.

**Sentence:** ‘Come in quietly. Have no fear.’

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**Crow**

You are a black bird and live in the land of the princess.

**Qualities:** You are very curious and interested in the life of the Princess at court. Gossip is your passion. You pretend to know everything and speak in very complicated words. Whenever you learn something new, you tell it immediately. You are very helpful and know your country well.

**Sentence:** ‘Then please, please, I sincerely pardon!’

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**Princess**

You are a princess and live with the prince in a castle.

**Features:** You are a princess who knows what she wants and has been looking for the right man for a long time. Since you are very critical, no one was good enough for you and you had to wait a long time for your dream prince. Now that you have found him, you are very happy and in love. You have a lot of compassion and you wish that everyone can be as in love as you are.

**Sentence:** ‘Can we help you?’
**Prince**

You married the princess and now live with her in the castle.

**Features:** You are a very sweet and caring prince. Although many princes wished to marry the beautiful princess, you managed to win her love. You can talk very well and you can count very easily. Besides, you are very funny and do not eat animals. You are very much in love and happy that you are allowed to live with the princess in the castle.

**Sentence:** ‘May you be as happy as we two are!’

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**Robber girl**

You are a young robber girl and live in a cave in the forest.

**Features:**
You are a very wild and courageous girl. With your pistol you scare people who drive in the carriage through the forest and rob them. You always have your knife with you to defend yourself. You even take it to bed. You lock your animals in small cages. You like to tickle your reindeer with your knife.

You have never learned that you have to be kind to people and animals and you think if you lock them up they will have to love you.

**Sentence:** ‘My knife always stays with me!’

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**The reindeer**

You are a reindeer from Lapland and have to live in the cave of the robber girl.

**Characteristics:** you are a very dear and strong animal with a good heart. The robber girl caught you and locked you up. For a long time you’ve had to stay on a short rope in the robber girl’s den. Sometimes she likes to tickle with the knife, which scares you a lot. Most of all, you want to go back to your homeland and be free. You are from Lapland and find it very nice there.

**Sentence:** ‘You ask where Lapland is? Nobody would know that better than me!’
The Finnish Sami woman

You are an old woman living in northern Finland, in Lapland.

Characteristics: you are a very wise and old woman. You are well versed with the people and the world. All alone, you live in a tiny house in the north of Finland. Because it is so cold there, you prefer to be in the warm sauna. Guests are welcome. Before you give wise advice, you listen patiently to the people who come to you. You know that the strongest power a human being can have is a kind heart and a belief in oneself.

Sentence: ‘In Gerda's heart alone dwells the power through which perhaps the impossible can be achieved.’

The Snow Queen

You are the queen of snowflakes and live in an ice palace.

Characteristics: you are powerful and wear a long white dress made of snow. Everywhere you go, it starts to snow. If you look through a window, frost forms on the glass surface.

You are very smart and you can explain well. You do not know what feelings are and why a person loves someone.

Sentence: ‘There is a task waiting in all my ice palace, it is so big! I cannot solve it alone.’

Devilish troll

You are the worst troll of all, because you are the devil and live in a cave that is also a troll school.

Features: you are very angry and hardworking. You hate the humans and their world and try to destroy them. If people feel really bad, you are happy. With a lot of effort, you have built a magic mirror. Everything that is reflected into the mirror, looks ugly and horrible in it.

Sentence: ‘You are stupid! That's going to change!’
Clumsy Troll

You are a young troll who goes to the devil's school.

Features: You are very young and have a lot of energy, sometimes you are a bit clumsy. Besides, you are very curious and sometimes a bit anxious. With your best friend, you go to the Devilish troll's school. He is your teacher and explains how to annoy people best. However, the Troll School has been closed for weeks and you have not learned anything for a long time. With your best friend, you often argue and you fight a little. Shortly thereafter, you come to terms again and conclude a "Troll Truce".

Sentence: 'Triple triplicate and thrice corrupted!'

Silly Troll

You are a young troll who goes to the devil's school.

Features: You are very young and have a lot of energy, sometimes you are a bit silly. Besides, you are very curious and sometimes a bit anxious. With your best friend, you go to the Devilish troll's school. He is your teacher and explains how to annoy people best. However, the Troll School has been closed for weeks and you have not learned anything for a long time. With your best friend, you often argue and you fight a little. Shortly thereafter, you come to terms again and conclude a "Troll Truce".

Sentence: 'Triple triplicate and thrice corrupted!'
Material – Improvisation scene

**Scene for improvisation:** Kay and the splinters of the Devil's Mirror

**Persons:** Kay and Gerda

**Location:** Rose garden on the roof

**Play a scene in which the following happens:**

Gerda and Kay play happily on the roof. Suddenly, Kay gets a tiny sliver of the devil's mirror into his eye and shortly afterwards into his heart.

**Kay:** "Ouch! Something has caught my eye! Ouch! And now something has gone to my heart. It burns and bites like fire and ice."

**Gerda:** "Kay! Dear Kay! My dear Kay! "Is it gone now? Are you alright?"

**How does the scene end? Develop your own end.**