



# MELBOURNE, CHEREMUSHKI

## EDUCATION RESOURCE

WRITTEN BY

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**Victorian Opera respectfully acknowledges the people of the Eastern Kulin Nations as the traditional owners of the land where we honour the continuation of the oldest music practice in the world. We pay our respects to their Elders past, present and emerging.**

**Sovereignty never ceded.**

# CONTENTS

5	About Victorian Opera
6	About the work
7	Director's Note
8	About the Composer
9	Meet the Creatives
11	Meet the Cast
14	Support your experience
16	Pre-show activity: Examine and Predict
20	Pre-show activity: Identify and Describe
21	Theatre and Music Vocab
22	Contextual Information
24	Pre-show activity: Derive and Improvise
26	Pre-show activity: Analyse and Exemplify
27	Theatrical Styles
29	Pre-show activity: Classify and Compare
31	Pre-show activity: Identify and Analyse
33	Post-show activity: Explore and Recreate
34	Post-show activity: Examine and Identify
35	Post-show activity: Identify and Analyse
38	Articles
39	Curriculum Links

**“A house full of love is a home”**

FROM THE MUSICAL *OLIVER*

**“I have nothing in the world  
but this old house”**

FROM THE OPERA *THE BARTERED BRIDE*  
BY BEDŘICH SMETANA

**“I shall never leave my house,  
my beloved home”**

FROM THE OPERA *DON PASQUALE*  
BY GAETANO DONIZETTI

**“A house is not a home  
without someone to love”**

FROM THE MUSICAL *PROMISES, PROMISES*

**“A matchbox of our own”**

FROM THE MUSICAL *LITTLE SHOP OF HORRORS*

**“What pleasure to return to one’s  
own house, to rest in one’s own bed”**

FROM THE OPERA *THE MARRIAGE OF FIGARO*  
BY WOLFGANG AMADEUS MOZART

Victorian Opera is the state opera company of Victoria. We make creative, accessible and affordable work for everyone while adventurously evolving our art form.

Since the company was founded in October 2005, Victorian Opera has entertained hundreds of thousands of people with our imaginative approach to opera and musical theatre. Each year, we premiere at least one new Australian opera and have commissioned 32 new works since our formation.

We employ hundreds of people across the creative industries, recruit some of the finest local singers, and collaborate with Australia's leading companies, venues and learning institutions.

The next generation of talent is developed from the ground up through the Victorian Opera Youth Chorus Ensemble (VOYCE) and our innovative Access All Areas: Livestream Program.

We also stage opera in Tasmania biennially to share the joy of our art form even further.

Recognised for our unique contribution to the country's operatic landscape, Victorian Opera proudly became an Australian Major Performing Arts company in 2019, and transitioned to the National Performing Arts Partnership Framework in 2021.

As the world went into lockdown, we got to work; sharing our passion far and wide with a range of web series and online performances. Returning home to the stage, we embrace the new normal and will continue to perform in Victoria's finest theatres and concert halls to give our audiences the best possible and safest experience.

**We exist to reimagine the potential of opera and musical theatre for everyone.**



## PERFORMANCE DESCRIPTION AND SYNOPSIS

This operetta was originally set in the Cheremushki district of Moscow in the 1950's, but has been recontextualised to modern-day Melbourne. The narrative follows the lives of several residents who are all striving for better living conditions.

Act One introduces us to the characters and their individual dreams. We meet the young couple, Boris and Lidochka, who long to move into a better apartment. The ambitious bureaucrat, Kalenik, is determined to use his connections to climb the social ladder, while the elderly couple, the Bukins, pine for a quieter neighbourhood. As the characters interact, the audience becomes aware of the stark contrast between their hopes, and the reality of their actual living conditions.

Act Two sees the characters' dreams and schemes come to a head as they try to secure new apartments through various means, including bribery and trickery. Boris and Lidochka attempt to bribe their way into a better apartment, while Kalenik uses his power to manoeuvre his way into a luxury flat. Meanwhile, the Bukins and other residents resort to trickery and deception to get what they want. As the chaos unfolds, the characters realize that their selfish pursuits have caused them to neglect the importance of love and community. In a moving final scene, the residents of Cheremushki come together to sing a chorus of solidarity, emphasizing the importance of community and shared experiences. The operetta is satirical, highlighting stark inequalities and corruption while also celebrating the power of human connection and community.



**RUNNING TIME: 110 MINUTES, PLUS ONE INTERVAL**

## DIRECTOR'S NOTE

**The housing crisis across Australia is the worst it's been in decades.**

Struggling to find a roof over one's head, coughing up rising rent, and dealing with the greedy miscreance of agents and landlords is pushing renters to a breaking point.

But this operetta is a comedy – or maybe a manic dance atop a societal volcano on the verge of financial eruption. Departures into magic realism are the only respites from a dire reality.

This operetta is also about young people. The immediacy of a young cast (our VO emerging artists) portraying these characters makes profound sense to us and we were floored by how contemporary the young lovers of this piece feel. Their relationships are far from slick; these couples are awkward, confused, and full of romantic misfires – this could not be closer to the experience of the contemporary dater.

The Russian invasion of Ukraine meant that the whimsical references of the original operetta to Moscow's charming lanes and the overwhelming benevolence of Russian governance did not sit well with us to say the least. Whilst of course this piece was written before the Putin regime, we felt the glowing references to Soviet nostalgia would ultimately take away and distract from the core of the piece – the corruption of those in power in the housing market. So the publishers kindly permitted us to update references to contemporary Melbourne. And in updating these references we were shocked to see how easily 'corrupt Soviet bureaucrat' was replaced by 'immoral Melbourne real estate agent'.

Our *Melbourne, Cheremushki* is a heightened Ren and Stimpy meets the Sex Pistols universe of rascals and ratbags making do and trying to have a good time in the midst of impending financial ruin.

**CONSTANTINE COSTI**

Director

## DMITRI SHOSTAKOVIC

Now well remembered as one of the great composers, Shostakovich reached a creative high point in his 20s with the composition of his operas *The Nose* (1930) and *Lady Macbeth of Mtsensk* (1934). These two wild and brilliant works could easily have placed Shostakovich on a career trajectory to become one of the greatest opera composers of the twentieth century. However, as his star grew he was soon cut down to size by not just the Soviet system, but supposedly Stalin himself. *Lady Macbeth*, which tells the story of a lonely woman in 19th century Russia driven to murder, caused a great scandal not only for its content but also its musical aesthetic. This popular opera proved to be an irritation in the side of the Soviet bureaucracy and prompted a response from the regime. Stalin wished for the composers of the state to write joyful, optimistic music and to adhere to the policy of 'Socialist Realism.' After walking out during a performance of *Lady Macbeth* in January 1936, an article appeared in the government propaganda newspaper *Pravda*, denouncing the opera in harsh language. This article is now thought to have been written by Stalin himself.

*"muddle instead of music, an ugly flood of confusing sound...a pandemonium of creaking, shrieking and crashes"*

Following this severe take down of his music, Shostakovich returned in 1937 with a concert work, *Symphony No. 5*, subtitled *A Soviet Artists Reply to Just Criticism*. It is worth remembering that the Great Purge and mock show trials of commenced in 1936, as Stalin solidified his hold over the Communist Party. Many of Shostakovich's friends, relatives and colleagues were imprisoned or killed during this period.

From this point, Shostakovich would not write a major theatre work until the composition of *Moscow, Cheremushki* in 1958 during the Khrushchev Thaw. The Khrushchev Thaw was a brief moment after the death of Stalin in the late 1950s and early 1960s that allowed more artistic and social freedoms in the Soviet Union.





# MEET THE CREATIVES

## RICHARD MILLS

Artistic Director

Internationally recognised composer Richard Mills, AM, pursues a diverse career as composer, conductor and artistic director, with an extensive discography of orchestral works including his own compositions.

Currently Artistic Director of Victorian Opera, and Senior Fellow, Faculty of Music, University of Melbourne, Richard's posts have included Artistic Director of both West Australian Opera and the Adelaide Chamber Orchestra, Director of the Australian Music Project for Tasmanian Symphony Orchestra and Musica Viva's Composer of the Year. His recording of Franz Waxman's film music with the QSO was awarded the Preis der Deutschen Schallplatten Kritik in 1992.

This year Richard conducts *Glimpses and Dialogues* from Galileo at Perth Festival, *La Cenerentola* and the first performances of his new opera, *Galileo*. Recent highlights include *Elektra*, *The Butterfly Lovers* (Mills) and *La Cenerentola* for Victorian Opera, Voss for State Opera South Australia and the world premiere of his Christmas oratorio *Nativity* with Adelaide Symphony Orchestra.

## CONSTANTINE COSTI

Staging Director

Constantine Costi is a writer, opera and theatre director. His recent projects include directing the revival *La Traviata* in Sydney and Melbourne for Opera Australia, and the Red Line Productions Kurt Weill double bill *Mahagonny Songspiel* and *The Seven Deadly Sins*.

Previous projects include the directing of the film *A Delicate Fire* (Pinchgut Opera), *La Traviata* on Sydney Harbour (OA), co-directing *Werther* (OA) the award-winning production of *Bittersweet Obsessions*, Händel's *Messiah* and co-directing *Karakorum* (Australian Brandenburg Orchestra)

Constantine also directed Puccini's *Suor Angelica* for Opera Projects Sydney; directed Puccini's *Il Tabarro* at Alfie's Sydney; and directed *The Space Between the Fuel and the Fire* for NIDA.

## SIMON BRUCKARD

Conductor

In 2022 Simon conducted *La bohème* for the State Opera of South Australia with the Adelaide Symphony Orchestra, Weill's *Seven Deadly Sins* for Red Line Productions and was assistant conductor on *Lohengrin* for Opera Australia.

In 2021 Simon's opera *Cassandra* premiered at Victoria Opera and he also conducted the world premiere alongside *Echo and Narcissus* by Kevin March. Simon's arrangement of *Hansel and Gretel*, commissioned by Lyric Opera of Chicago, was performed in Chicago.

Simon's opera *The Selfish Giant* premiered in 2019. It won a Green Room Award for Musical Achievement - New Australian Opera. It had a highly successful return season at the Arts Centre Melbourne in May 2022.

Simon is currently Simone Young's assistant conductor for the Sydney Symphony Orchestra.

## SHANNON BURNS

Movement Director

Most recently Shannon choreographed *Carmen* on Cockatoo Island (2022) for Opera Australia. Other work for the company includes Handa Opera's *La Traviata* on Sydney Harbour (2021), *Opera For the People* (2021) and the New Years Eve Gala (2020). More choreographic credits include Pinchgut Opera's *A Delicate Fire* (2020), *Platée* (2021), *Orontea* (2022) and *The Seven Deadly Sins* and *Mahagonny Songspiel* for Red Line Productions. Shannon was on the choreographic team for the ICC T20 Cricket World Cup Opening Ceremony (2020) and had featured choreography in the Netball World Cup Opening Ceremony (2016) She was resident movement director for Darlinghurst Theatre Company's return season of *Once* (2021) and has created work for Grayboy the Agency, Kermond Creative Entertainment, Lovegrove Entertainment, David Jones, Icloud and more.

## **SABINA MYERS**

Costume Design

Sabina is a designer, artist and illustrator working in both stage and screen. Originally from Brisbane, where she studied Art History at the University of Queensland, she is now Sydney-based and trained in design at NIDA.

Costume design credits for opera include: *The Barber of Seville* (2022/23) and *Werther* (2019) both for Opera Australia, *Orontea* (2022) for Pinchgut Opera, and *A Midsummer Night's Dream* (2021) for Sydney Conservatorium.

Other recent work includes: Costume design for AACTA award-winning short film *Finding Jedda*, and costume design assistant on George Miller's *Three-Thousand Years of Longing* (2022).

## **LISA MIBUS**

Lighting Design

Lisa Mibus is a Melbourne based Lighting Designer with a strong interest in the creation of new work. She co-devised *My Lovers Bones* (Brown Cabs Productions/Melbourne Festival) for which her lighting design received a Green Room Association Award.

Lisa has designed for many varied independent, as well as mainstage productions, with credits including *Castillo*, *Bridge*, and *Colour Correction* (Dancehouse), *Caught*, *Control*, *Pomona*, and *Sweet Phoebe* (Red Stitch), *Archimedes War*, *Oil Babies*, *Whale* (Darebin Speakeasy), *Polite Mammals* (The Wholesome Hour), *Grand Gesture* (The People/LaMama), *The Curtain* (45 Downstairs), *Virgins & Cowboys* (Griffin Independent), *Heart is a Wasteland*, *Normal Suburban Planetary Meltdown*, *The Orchid and the Crow* (Malthouse Theatre), *Straight White Men*, *The Distance*, *Boy at the Edge of Everything*, and *Music* (Melbourne Theatre Company).

## **DANN BARBER**

Set Design

Dann is an award winning set and costume designer whose work is heavily influenced by his study of drawing and fine art at RMIT. Also a graduate in design from NIDA. Recent work in theatre includes *The Crocodile At Fortyfivedownstairs* (2023), *Wittenoom* (2023) and *The Amateurs 2022* both for the Red Stitch Actors theatre and *Yentl* produced by Kadimah Yiddish Theatre at the Fairfax, Arts Centre Melbourne, 2022.

Dann's work in musical theatre has seen him design for the Opera House, Drama Theatre, with *Rent* in 2021. Dann also designed *Barnum the Musical* at the Comedy Theatre in 2019 and *Chess* at the Regent Theatre in 2021.

Associate costume designer for Gabriela Tylesova for the Australian Ballet's *Sleeping Beauty* in 2016, choreographed by David McAllister and again for Melbourne Theatre Company's *Shakespeare in Love* in 2019, directed by Simon Phillips.

Dann has won Greenroom awards for best design in Cabaret for his set and costumes in *The Ghetto Cabaret* at Forty-five Downstairs, 2019 and the best independent set and costume design for *The Mermaid* at La Mama in 2021.

## **SAMUEL MOXHAM**

Sound Design

Sam Moxham is a seasoned sound engineer with extensive experience in front-of-house mixing, sound design, broadcasting, recording and post-production.

He frequently collaborates with Australia's major Arts Organisations including The Australian Ballet, Opera Australia and Melbourne Symphony Orchestra.

After his successful contributions to the 2022 seasons of *The Selfish Giant* and *Happy End*, Sam returns to Victorian Opera as sound designer for *Melbourne*, *Cheremushki*.

## MEET THE CAST

### MATAN FRANCO IN THE ROLE OF ALEXANDER PETROVICH BUBENTSOV (SASHA)

Matan Franco is a multi-faceted vocalist, composer, orchestrator, arranger and voice teacher with a varied and diverse musical background.

His first engagement with Victorian Opera was in 2015, when he originated the role of the Dad in the world premiere of Joseph Twist's youth opera, *The Grumpiest Boy in the World*.

Matan holds a Bachelor of Music (First Class Honours) specialising in composition and classical voice from the Melbourne Conservatorium of Music, as well as a Masters in Scoring for Film and Visual Media from the Dublin Institute of Technology.

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### SYRAH TORII IN THE ROLE OF MASHA

Japanese-Australian mezzo-soprano Syrah Torii (she/her) graduated with a Master of Music (Opera Performance) from the Melbourne Conservatorium of Music in 2021. She is a recipient of the 2023 Victorian Opera Emerging Artist Prize, and is a Developing Artist in Melbourne Opera's Richard Dival Emerging Artists Programme.

She has performed major roles in *Little Women* (Jo March), *L'incoronazione di Poppea* (Ottone), *Hänsel und Gretel* (Hänsel), and *Die Zauberflöte* (Third Lady).

With Victorian Opera, she performed in the world premiere season of *The Butterfly Lovers* (Ensemble), *Elektra* (Chorus), and covered the role of La Strega Cattiva dell'Ovest in *Il Mago di Oz*.

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### EAMON DOOLEY IN THE ROLE OF SEMYON SEMYONOVICH BABUROV

A Bass-Baritone, Eamon Dooley has performed for several years as a professional choral singer and soloist. Theatre roles include Edward Bloom in *Big Fish*, Jesus in *Godspell*, and The Wolf in *Into the Woods*.

Eamon currently sings with Opera Scholars Australia, and placed as runner-up for the 2021-2022 OSA Aria competition.

When not performing, Eamon is a designer, recently graduating from The University of Melbourne with a Bachelor of Design and a concurrent Diploma in Music.

### TERESA INGRILLI IN THE ROLE OF LIDOCHKA

Perth born, Teresa Ingrilli is a Melbourne-based lyric soprano. Teresa is an emerging artist with Melbourne Opera's Richard Dival Emerging Artist Program, and a Victorian Opera chorus member. She was a semi-finalist for the Herald Sun Aria and the Sydney Eisteddfod Opera Scholarship. She has performed a number of operative roles including; Countess from Mozart's *The Marriage of Figaro*, Blanche de la Force from Poulenc's *Dialogues des Carmélites*, Suor Angelica from Puccini's *Suor Angelica*, Erste Dame from Mozart's *Die Zauberflöte*, Ortlinde from Wagner's *Die Walküre*, and Fiordiligi in scenes from *Così fan tutte*, as well as soprano soloist for Mahler's *2nd Symphony*, Handel's *Messiah*, Mozart's *Coronation Mass* in C. Teresa graduated with a Masters of Opera (Performance) at Melbourne Conservatorium in 2020.

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### DOUGLAS KELLY IN THE ROLE OF BORIS BORYA KORETSKY

Douglas Kelly is a tenor who has extensive experience in opera, oratorio and as a recitalist. Douglas has been a young artist at Victorian opera as well as being awarded winner at the National Liederfest in 2019. As an opera and oratorio performer Douglas has performed roles including; Basilio in Mozart's *Le Nozze di Figaro*, tenor soloist in both Handel's *Messiah* and Berlioz' *L'enfance Du Christ*, Sellem in Stravinsky's *The Rakes Progress*, Anfinomo and Eurimaco in Pinchgut Opera's production of Monteverdi's *Il Ritorno D'Ulisse In Patria* and most recently as the title role in Victorian Opera's production of *The Grumpiest Boy in the World*. As an art song recitalist he has performed Schubert's *Winterreise* and *Die Schöne Müllerin* at the Melbourne Recital centre and appeared in concert at Baden Bei Wien Austria, as a part of the Schubert Institute.

## MICHAEL DIMOVSKI IN THE ROLE OF **SERGEY SERYOZHA GLUSHKOV**

Michael is a Melbourne based artist who graduated from the University of Melbourne in 2017. He is the recipient of the 2022 Victorian Opera Michael Stubbs and Malcolm Roberts Opera Prize seeing him perform a number of roles with Victorian Opera in their 2022 season. Michael was also the recipient of Melbourne Opera's 2022 Rotary NGSE scholarship to travel and perform in Germany.

Michael's most recent engagements include: Vendor in the premiere of *A Christmas Carol* (Koehne), Don Ramiro (Cover) in *La Cenerentola*, Ma Wencai in the premiere of *The Butterfly Lovers* (Mills), Aegisth (Cover) in *Elektra*, Lo Spaventapasseri in *Il Mago di Oz*, Don Ottavio in *Don Giovanni* at the Opernakademie Henfenfeld, Germany, Malcolm in *Macbeth*, Froh (Cover) in *Das Rheingold*, and Jaquino in Beethoven's *Fidelio*.

In addition to his recent solo operatic performances Michael has toured nationally throughout Australia as a member of the Australian singing group The Ten Tenors as well as participated as chorus in Opera Australia's Melbourne Autumn seasons of *Lohengrin*, *Mefistofele*, *Aida* and *Ernani*.

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## LEAH PHILLIPS IN THE ROLE OF **LYUSYA (LUCY)**

Leah Phillips is a versatile soprano who enjoys bringing opera, musical theatre of yesteryear, and art song to life for today's audiences. In 2021 she won the Opera Scholar of the Year aria competition and the Boroondara Eisteddfod Vocal Championship. Leah is currently a member of Melbourne Opera's Richard Divall Developing Artists Programme.

Recent credits include covering Susanna in *The Marriage of Figaro* (Melbourne Opera), chorus in *Il Mago di Oz* (Victorian Opera), Dormouse in *Alice's Adventures in Wonderland* (ACOCO), cover to Dot and Mrs North Wind in *The Enchanted Pig* (ACOCO), and cover to Olive Hargrave in *Fly* (Lyric Opera of Melbourne).

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## ALASTAIR COOPER-GOLEC \* IN THE ROLE OF **FYODOR MIKHAILOVICH FEDYA DREBEDNYOV**

Alastair holds a Master of Music (Opera Performance) degree from the University of Melbourne. Performance credits include Tamino (*The Magic Flute*), Rinuccio (*Gianni Schicchi*), Pluto/Mercury (Offenbach's *Orpheus*) and Albert (*Albert Herring*). Other Victorian Opera appearances include *The Pearl Fishers*, *The Barber of Seville* and *Happy End*. Alastair was a 2021 Herald Sun Aria finalist, in 2022 was a member of Melbourne Opera's Richard Divall Emerging Artists Programme, and is a 2023 recipient of Victorian Opera's Emerging Artist Prize, supported by Michael Stubbs, Malcolm Roberts and the family of Frederick R Davidson.

## AMANDA WINDRED IN THE ROLE OF **VAVA**

Soprano Amanda Windred is a graduate of Griffith University with a Master of Music Studies.

During her studies Amanda has trained with some of Australia and America's most notable Teachers, Directors and Repetiteurs including Dr. Rowena Cowley, Professor Lisa Gasteen, Nic Muni, Alan Hicks, Anthony Manoli and Caren Levine.

Highlights of Amanda's performing career include Nella in *Gianni Schicchi* (Berlin Opera Academy), Mrs Grose in *Turn of the Screw* (Miami Music Festival), Turandot (Cover) in *Turandot* (Opera Australia), Zweite Magd in *Elektra* (Sydney Symphony Orchestra), Marcellina in *Le nozze di Figaro* (QLD Conservatorium), Dritte Dame in *Die Zauberflöte* (Pacific Opera)

Amanda is looking forward to joining Victorian Opera in 2023 to perform the role of Vava in their production of *Melbourne, Cheremushki*.

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## NICHOLAS BEECHER IN THE ROLE OF **AFANASI IVANOVICH BARABASHKIN**

Nicholas is a Melbourne-based musician and teacher originally from Leeton in country New South Wales. He is about to commence a Master of Music (Opera Performance) at the University of Melbourne after previously obtaining a Bachelor of Music from the Australian National University. Studying under the guidance of Stephen Grant, Nicholas' past performances include Mr Gedge in *Albert Herring*, Demetrius in *A Midsummer Night's Dream*, as well as ensemble roles in *The Selfish Giant*, *The Rise and Fall of the City of Mahagonny* and *Otello*. Nicholas is looking forward to performing the role of Barabashkin in this production of *Melbourne, Cheremushki*.



## CHORUS

MAYA CHARLES-SEDERGREEN

ALISYA IRAWAN

LEYLAND JONES

YU-TIEN LIN

TIERNAN MACLAREN

ELISE MORTON

SIDRA NISSEN

PHOEBE PAINE

KATE PENGELLY

CAITLIN ROWE

NOAH STRAUGHAN

WEI TANG

SAMUEL THOMAS-HOLLAND

ANUSHKA TIWARI

MICHAEL ZUCCALA

## ORCHESTRA

VICTORIAN OPERA CHAMBER ORCHESTRA



# **SUPPORT YOUR EXPERIENCE OF *MELBOURNE, CHEREMUSHKI* THEATRE ETIQUETTE**

## **ARRIVE EARLY**

Please try to arrive at least 20 minutes before the show starts to find the closest door to your seats and to use the bathrooms- theatre waits for no-one!

## **BE AISLE KIND**

Be aware of people who may already be seated in the row where your chair is, and kindly thank them for making room for you to pass.

## **DON'T KICK SEATS**

You might already know how frustrating this can be from riding the school bus.

## **NO FOOD IN THE THEATRE**

Please eat before or after the performance.

## **SWITCH OFF PHONES AND DIGITAL WATCHES**

Be here, with us, in the theatre during the performance, feel free to take selfies in the foyer or under the stars outside. And don't forget to tag us! #victorianopera @victorianopera

## **DON'T TALK OR CALL OUT DURING THE PERFORMANCE**

Wait until afterwards to share your thoughts.

## **GIVE BACK TO THE PERFORMERS**

Feel free to laugh and cry when the performance moves you to, and make sure you clap loudly when you are impressed, especially in the curtain call when the performers take a bow.





# BEFORE YOU ARRIVE

Prepare for the performance by equipping yourself with the following contextual information and talking points.

[Here is the link](#) to the promotional page for you to explore before reading about the characters and their context.

## EXPERIENCE THE MUSIC OF MC

### LISTEN NOW

Get to know the sound of *Melbourne, Cheremushki* with our [Spotify playlist](#).

## CENTRAL THEMES

- Consumerism
- Communism
- Corruption
- Love
- Good vs Evil

## TOPICS FOR EXPLORATION

- Housing as a basic human right
- The current housing crisis in Australia
- The housing crisis in Russia in the 1950's
- The power of comedy as a tool of the Resistance
- The power of the collective

## PRE-SHOW ACTIVITY: EXAMINE AND PREDICT

### CHARACTER PROFILES

Here are the characters you are going to meet in this performance. The accompanying images are from costume designer Sabina Myers' initial collection of inspiration images compiled into a 'look book' for the operetta. Sabina presented these images as part of a collection to director Constantine Costi, beginning their conversation about how the costumes for each character ought to appear.

At the bottom of these character descriptions, you will see Sabina's fantastic costume renderings which she developed from these initial images. See if you can identify which character is which by filling in the blanks underneath these hand drawn renderings.





### **ALEXANDER PETROVICH BUBENTSOV (SASHA)**

Strives for success and makes the most of his opportunities, while still facing obstacles along the way.



### **MASHA**

Assertive and independent. She stands up for herself and others, despite her own challenges.



### **SEMYON SEMYONOVICH BABUROV**

Rigid, inflexible, and unwilling to listen to the concerns of others. A somewhat comedic figure, easily flustered and prone to making mistakes.



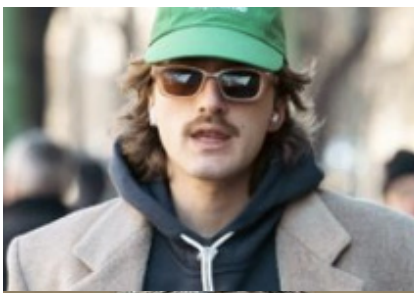
### **LIDOCHKA**

Cheerful, energetic, and optimistic, a symbol of hope and renewal in the operetta. Helps to bring other characters together, encourages them to work towards their goals.



### **BORIS BORYA KORETSKY**

A charismatic and flamboyant character, not afraid to speak his mind, always looking for new opportunities. He has an entrepreneurial spirit and a desire for material success.



### **SERGEY SERYOZHA GLUSHKOV**

Timid and unassertive, easily swayed by the opinions of others, struggles to make decisions. Responsible for allocating new housing in Moscow.



### **LYUSYA (LUCY)**

Young, vivacious and energetic, determined to find a new apartment in Moscow. Not afraid to speak her mind, always looking for new opportunities.



### **VAVA**

Charming, flirtatious and carefree. Her playful personality highlights the struggle for housing and the lengths people will go to in order to secure a place to live.



### **FYODOR MIKHAILOVICH FEDYA DREBEDNYOV**

Friendly and well-intentioned, deeply concerned about his living situation, always looking for ways to improve his circumstances.



### **AFANASI IVANOVICH BARABASHKIN**

Self-serving, corrupt and greedy, allocates new apartments to tenants. Represents the problems of corruption and abuse of power.



# COSTUME RENDERINGS



# PRE-SHOW ACTIVITY: IDENTIFY AND DESCRIBE

## LEARNING THE MUSIC OF *MELBOURNE, CHEREMUSHKI*

Listen to the links in the table below and use up to 5 descriptive words to explain how you feel the Elements of Music have been manipulated by Shostkovitch in his writing for this operetta. Note that these recordings are in the original language of Russian, these will be translated into English for *Melbourne, Cheremushki*.

	MELODY	RHYTHM	HARMONY	TEXTURE
<u>ACT 1, OVERTURE</u> to '2.00'	• • • • •	• • • • •	• • • • •	• • • • •
<u>ACT 1, THE WAY OF OUR GRANDFATHERS AND GREAT GRANDFATHERS</u>	• • • • •	• • • • •	• • • • •	• • • • •
<u>ACT 2, THE BELL, THE BELL</u>	• • • • •	• • • • •	• • • • •	• • • • •
<u>ACT 3, SERGEY'S SONG</u>	• • • • •	• • • • •	• • • • •	• • • • •

# THEATRE VOCABULARY

**Capitalism** - A system where people can own and run their own businesses, and buy and sell things for profit.

**Communism** - A type of government where everyone works together and shares what they have, so nobody is poor or rich.

**Context:** Context refers to the historical, cultural, or social circumstances that help to provide the backdrop for a situation or event.

**Corruption** - Acting immorally or illegally for personal gain; for example, stealing or lying to get what you want.

**Punching Down**- refers to the act of using humor or satire to mock those who are already marginalized, oppressed, or disadvantaged. This type of humor is seen as insensitive and harmful, and is often criticized for using stereotypes and being cruel to those who are already marginalised.

**Punching Up**- Humour which targets people and ideas who are more powerful than the person making the joke. In this way, 'punching up' can be used as a tool for resistance and social change,

**Recontextualization** - Shaping the way a text is understood by giving it a new context. This can include information about the location, time, people involved in a situation.

**Symbolism** - A visual or textual representation of an object, action, or idea that stands for something else, often an abstract idea or emotion. Symbols convey deeper meanings or messages beyond the literal level of the story or image.

# MUSIC VOCABULARY

**Allegretto:** Moderately fast, 98-109 BPM

**Allegretto molto:** Play or sing slightly faster than Allegretto

**Allegretto non troppo:** Moderately fast whilst not speeding up

**Allegro:** A fast and bright tempo, 109 - 132 BPM

**Allegro con brio:** Fast tempo but with spirit

**Andantino:** Slightly faster than moderately slow, 78 - 83 BPM

**a Tempo:** Return to the original tempo

**Harmony:** The relationship between sounds that are played together or in a row. This element of music is complemented by totality.

**Melody:** The dominant succession on pitches that is most notable to a listener. This element of music is complemented by phrasing.

**Moderato:** At a moderate tempo, 86 - 97 BPM

**Moderato con moto:** To be played or sung at a moderate tempo but with momentum which generally means placing emphasis on the strong beats

**Presto:** Extremely fast , 168 - 177 BPM

**Orchestra:** A large group of musicians that play together using instruments from the four instrumental families (Strings, woodwind, brass and percussion)

**Overture:** A piece of music played by an orchestra at the beginning of an opera or other form of theatre. It generally introduces the key pieces and moods.

**Prologue:** A sung or spoken piece that provides background information and context for what the audience is about to watch.

**Rhythm:** The tension between sound and silence across a period of time creating the sense of movement and beat. This element of music is complemented by meter and articulation.

**Texture:** How sounds are layered in a piece of music.

# CONTEXTUAL INFORMATION

The operetta you are studying is a recontextualisation. Originally called *Moscow, Cheryomushki*, this narrative centres around the construction of a new housing development in the middle of last century in Moscow, whereas our version is set here, in Melbourne, in the current day. Despite initially appearing unrelated, these two separate contexts have one big problem in common: a housing crisis.

The housing crisis in Russia was a major issue in the 1950's, and corruption played a significant role in worsening the problem. Russians had moved to the city in their thousands because so many of them had begun working in urban factories to keep up with the demands of industrialisation. Housing was in short supply and demand was high, leading to bribery becoming common and a black market for apartments. People in positions of power often used their influence to secure apartments for themselves or their friends and families, leaving many ordinary citizens without a place to live.

Additionally, some construction companies themselves engaged in corrupt practices, such as cutting corners and using substandard materials to build apartments, leading to unsafe and poorly constructed buildings. This not only put residents at risk, but also meant that the buildings did not last as long as they should have, which worsened the housing crisis again. The government did not regulate the construction industry or hold corrupt companies accountable, which also compounded the problem.

Cheryomushki is a residential district in the southwestern part of Moscow, built in the late 1950s as part of the Soviet government's efforts to address this housing crisis. Cheryomushki was designed as a model of modern, high-density housing, intended to house around 100,000 people. It was built using pre-fabricated, standardized apartment blocks, which were intended to be both efficient and affordable. However, the project was plagued by a lack of funding and shortages of materials, which led to delays and cost overruns. Despite these problems, the district was completed and officially opened in 1958.

Initially, the district of Cheryomushki was well received by residents and was seen as a significant improvement over the overcrowded and poorly maintained housing that many had previously lived in. However, over time, the district began to show signs of wear and tear. The apartment blocks, which were not built to last, began to deteriorate and the communal facilities fell into disrepair. Additionally, the high-density design of the district was poorly planned, and led to problems with traffic and parking.



Model for a new Cheremushki



Siblings play at the original Cheremushki



Typical floorplan

Cut to modern day Melbourne, where we are also facing a major housing crisis. This crisis has been brought about by a number of factors, including:

- The recent Global Financial Crisis, resulting in difficulties for Australians to borrow money to buy homes,
- A population increase resulting in higher demand for housing, which has led to property prices increasing beyond affordability for low- and middle-income families
- The high cost of land and construction in Melbourne,
- Government policies that favor the development of luxury housing,
- The stronghold older generations have on large sections of the property market
- Instability in the employment market brought about by COVID-19

Corruption in the construction industry in Melbourne, Australia, has also contributed to our crisis in recent years. Bribery, embezzlement, kickbacks, and other illegal activities have become commonplace, especially in the construction of inner-city apartment blocks. Over the last decade, instances of companies working sneakily together to make sure their prices stay high, paying bribes to public officials, and using substandard materials in the construction of their buildings have all been uncovered. Some residents of apartments in Southbank have resorted to selling their brand new apartments at a loss due to the poorly designed and constructed buildings creaking so loudly at night that they resorted to using sedatives to sleep each night.

Poorly-constructed buildings create safety risks and pose a danger to public health and safety, particularly in the event of a natural disaster or fire. This was the case in a number of Melbourne apartments which have burst into flames due to cheap, faulty cladding used in their construction, such as the Neo200 Apartments on Spencer St, and the Lacrosse Building in the Docklands. The same poor building materials were used in the construction of the deadly Grenfell Towers in London, where 72 people died in the lethal fires which engulfed the apartment block. Back here in Melbourne, the Neo200 building caught ablaze in 2019, with over 200 residents left huddling in groups in the middle of the night, and the Lacrosse Building which caught alight in 2014, resulting in lengthy legal battles about who was to blame for its shoddy and negligent workmanship. The apartment owners in the Lacrosse Building won a \$5.7 million dollar lawsuit against those responsible for its construction; the judge apportioned 25% of the liability to the architect, 33% to the building surveyor and 39% to the fire engineer. The remaining 3% was apportioned to the resident whose unextinguished cigarette butt caused the fire. The residents of these and other poorly constructed homes often find themselves once again seeking accommodation in the throes of the housing crisis, whilst large blocks of faulty apartments lie in disrepair.



# PRE-SHOW ACTIVITY: DERIVE & IMPROVISE

## UNDERSTANDING CONTEXT

### STIMULUS MATERIAL

Here is an article about the blaze at Neo200.

Images from the results of the shoddy material use in the construction of Grenfell Tower, Neo200, and the Lacrosse Building apartments:



GRENFELL TOWER



NEO200



LACROSSE BUILDING

An image of potential homebuyers queueing to inspect a property:





Drawing upon the above contextual information on the previous page, create and perform a two-minute scene set in modern-day Melbourne based around the difficulties of the current housing crisis. Use [this link](#) to an impro inspiration website to derive your location and emotional states.

Include any combination of the following characters:

- A couple looking to buy their first property
- A miserly landlord
- A family of inner city apartment residents
- A corrupt building developer
- A self-serving real estate agent
- A trio of share house tenants
- Some shoddy tradespeople

### **STIMULUS MUSIC**

Use [THIS MUSIC](#) as either a point of inspiration or at some point during your performance

# PRE-SHOW ACTIVITY: DERIVE & IMPROVISE

## ANALYSE AND EXEMPLIFY

As mentioned earlier in this pack, *'Melbourne, Cheremushki'* is a recontextualisation of an opera originally set in Moscow, Russia, in the 1950s. Some changes have been made to position this interpretation in the current day, and in Melbourne. The section of text below is a translation of the prologue from Mass & Chervinsky's original libretto. Analyse this section of text, looking for the references which define the original context of the operetta, such as the locations, expressions, characters, human issues and social concerns of the times. Identify each of these references and then rewrite this section of the prologue, setting it within the context of modern-day Melbourne. Which lyrics could you include that would be helpful in conveying to the audience the here-and now?

## OVERTURE- PROLOGUE

*Construction workers and tenants appear on the stage*

### CHORUS

We're the Cherry Tree's new tenants and we've met to have a chat  
Fancy speeches are a penance; we just want to chew the fat  
Tell us how you feel today  
Are your dreams well on their way?  
Cushy jobs with double pay  
and a Black Sea holiday  
How's the wife, the husband, children?  
Is it kidney stones, colic, piles or twinges down the back?  
Are you keeping regular?  
Do take care we beg you  
Ah, watch out for that heart attack!

*They exit.*



# THEATRICAL STYLES

## OPERA

Opera is a significant art form that has its origins in Asia from approximately the third century CE and began to appear in European Music in the late sixteenth century CE. It combines music and dramatic elements for storytelling requiring writers, composers, librettists, and designers to elevate their skills to successfully engage an audience. This style of theatre is completely sung with minimal to no dialogue and generally covers stories of high emotion. In the European tradition it has an orchestra playing the music and singers would not use microphones to amplify their voices, requiring great skill in projection to get their sound over the orchestra.

## OPERETTA

This style of theatre began to emerge in the nineteenth century CE as people became more mobile and financially independent. It combined music and dialogue in the art of telling stories with the subject matter being generally light and humorous which is reflected in the style of music that was composed. In operettas we see the length of the performance shortened, the size of the orchestra reduced and the introduction of dancing.

## MUSICAL THEATRE

Operetta and Musical Theatre are very similar styles of theatre; both contain music, singing, spoken dialogue and dancing. In Musical Theatre the dialogue becomes more prominent, as do the dancing sequences. This style of theatre also requires its performers to be highly skilled in all areas, especially those playing lead roles. Musical Theatre responded to the emerging sound technology of amplification which allows singers to sing more softly, allowing for a greater range of dynamics and adjustments to the vocal technique required. Amplification also led to smaller orchestras, use of different instruments and sounds as well as the ability to place musicians in other locations rather than directly in front of the stage.

## SATIRE

*Melbourne, Cheromushki* is a satirical operetta. Satire is a style of comedy that uses irony, sarcasm, emphasis and ridicule to critique and expose social, personal or political issues. Aiming to challenge the status quo, satire exposes the absurdity of both human behavior and cultural norms. Satire brings into question the beliefs and behaviours of those in power by subverting and critiquing political figures, social customs, and cultural values. Due to its comedic nature, satire can entertain and engage its audience, whilst also encouraging critical thought about the world around them, thereby serving as a powerful tool for social and political change.



## SURREALISM

Surrealism in theatre is a style that seeks to explore the unconscious mind, dreams, and the irrational through unconventional, symbolic, and often absurd imagery. In Surrealist Theatre, there is a strong emphasis on the subconscious and the irrational, with illogical events and inexplicable occurrences taking place on stage. The aim is to challenge the audience's expectations and perceptions of reality, and to create a dream-like atmosphere that blurs the line between the conscious and unconscious mind. Theatre artists often use Surrealism to create an experience for their audiences that is both thought-provoking and entertaining, and that encourages the audience to question their assumptions about the world around them.

## ABSURDISM

Absurdism is a theatrical style that emerged in the 1950s and is characterized by its rejection of traditional narrative and logic in favor of a more fragmented and nonsensical approach to storytelling. Absurdist plays often feature characters who are caught in meaningless or illogical situations and struggle to make sense of their existence, expending a great deal of energy into their lives, but finding themselves in the same position regardless of their efforts. Absurdist plays often use a variety of theatrical devices to convey their themes and ideas, including surreal imagery, repetition, and a sense of the ridiculous. Absurdist plays often feature characters who struggle to make sense of their existence. The style often explores themes of the human condition in the face of an indifferent universe.

## MAGIC REALISM

Magic Realism blends magical or fantastical elements with realistic settings, situations, and characters, creating a world that is both ordinary and extraordinary, where everyday events are imbued with a sense of wonder, mystery, and magic. In Magic Realism, fantastical elements are often presented as if they are completely normal and unremarkable, and are seamlessly integrated into the everyday lives of the characters, creating ambiguity and uncertainty, as it is not always clear what is real and what is imaginary.





# Sergey's Little Song

Dimitri Shostakovich

**moderato non troppo**

Tenor

Piano

7

T.

Pno.

14

T.

Pno.

I love - you Lu - cy, that's the truth, My

love - will be the liv - ing proof. That love's a ring, and as we

see, a ring goes on - to e - ter - ni - ty.

## PRE-SHOW ACTIVITY: IDENTIFY AND ANALYSE

### SCORE ANALYSIS

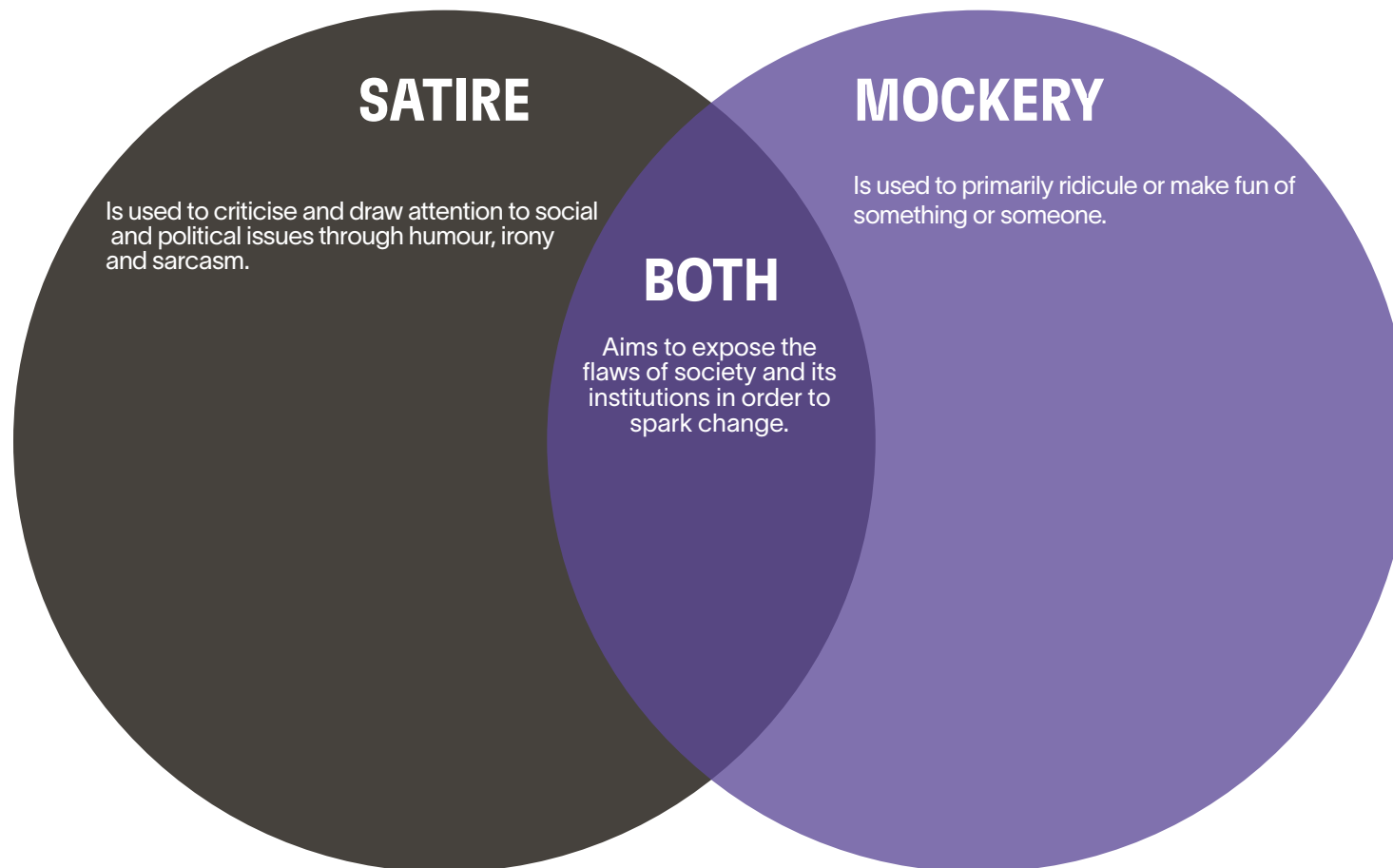
1. What is the time signature? \_\_\_\_\_
2. What is the key signature? \_\_\_\_\_
3. What does the tempo marking mean? \_\_\_\_\_
4. What is the form of this section of the melody? \_\_\_\_\_
5. Add dynamic markings in bar 1 to show a crescendo from piano to mezzo forte. Then in bar 2 show a decrescendo from mezzo forte to piano. Repeat these markings at bars 5 to 6, and bars 9 to 10.
6. What is the relationship of the melody's first note's pitch to the key of the piece? \_\_\_\_\_
7. The highest note of the melody is in bar 11. What is the relationship of this pitch to the Tonic? \_\_\_\_\_
8. What happens to the tonality through bars 11 to 13? \_\_\_\_\_
9. Identify the chord that is made across the parts in bar 14. \_\_\_\_\_
10. Why is this love aria written in a minor key? (keep in mind this is nearing the end of Act 3 and the end of the operetta) \_\_\_\_\_

# PRE-SHOW ACTIVITY: CLASSIFY & COMPARE

## UNDERSTANDING SATIRE

Below is a list of conventions associated with either Satire or Mockery. Considering the above information, complete these definitions by filling in the blanks and then construct a Venn Diagram which separates these two styles of comedy by their intended purpose, tone, techniques and audiences. Use Microsoft Word, other software applications or complete in your workbooks to create a Venn diagram like this one:

### SATIRE VS MOCKERY



**PURPOSE:** SATIRE is used to criticize and draw attention to social and political issues through humor, irony, and sarcasm.

**PURPOSE:** SATIRE AND MOCKERY aims to expose the flaws of society and its institutions in order to spark change.

**PURPOSE:** MOCKERY is used to ridicule or make fun of something or someone.

**PURPOSE:** \_\_\_\_\_ may be used to express disdain, contempt, or anger and is often used to belittle or discredit the target of the mockery.

**TONE:** \_\_\_\_\_ is often characterized by a hostile or condescending tone that is intended to demean the target of the mockery.

**TONE:** \_\_\_\_\_ is often characterized by a wry or sarcastic tone that is critical but not necessarily hostile.

**TONE:** \_\_\_\_\_ is often seen as cruel and unkind.

**TONE:** \_\_\_\_\_ is usually playful and lighthearted, but with a serious underlying message.

**TECHNIQUES:** \_\_\_\_\_ often uses exaggerated or absurd scenarios, characters, and situations to highlight the issues it seeks to critique.

**TECHNIQUES:** \_\_\_\_\_ may also use mimicry or impersonation to exaggerate the flaws or weaknesses of the target.

**TECHNIQUES:** \_\_\_\_\_ often uses sarcasm, ridicule, and other forms of humour to make fun of the target.

**TECHNIQUES:** \_\_\_\_\_ may also use irony, parody, and other forms of humour to make its point.

**TECHNIQUES:** \_\_\_\_\_ is often directed at a specific target and is intended to humiliate or discredit that target.

**TECHNIQUES:** \_\_\_\_\_ is not necessarily meant to engage or educate the general audience and may instead seek to alienate the target from others.

**AUDIENCE:** \_\_\_\_\_ may challenge or question the reader's beliefs and assumptions, but it is also meant to entertain and engage.

**AUDIENCE:** \_\_\_\_\_ is often directed at a general audience and seeks to engage and educate the reader or viewer.



# POST-SHOW ACTIVITIES

# POST-SHOW ACTIVITY: EXPLORE AND RECREATE

## REORGANISING SOUND

Below is an excerpt from the piano reduction for the opening 16 bars of the Overture to Act

### Overture

Dimitri Shostakovich

Allegretto

♩ = 110



1. What is the time signature? \_\_\_\_\_

2. What is the key signature? \_\_\_\_\_

3. What does the tempo marking mean? \_\_\_\_\_

4. What scale degree is missing from the descending melodic passage in bars 14 to 16? \_\_\_\_\_

5. Identify the chord made in bar 16 and its relationship to the key signature of the piece. \_\_\_\_\_

Now it is time to explore a composition technique used to create variation - changing tonality. We have seen a recontextualisation of *Melbourne*, *Cheremushki* that portrays the housing crisis in a dark and grimy way, so let's make this opening segment of music reflect this.

On a fresh piece of manuscript paper, transpose this excerpt from G Major to G minor, this means simply adding accidentals to certain pitches, and remember what happens to the 7th scale degree in a harmonic minor key signature. When you have done this, also adjust the tempo marking and the dynamic markings to help create the new mood.

# POST-SHOW ACTIVITY: EXAMINE AND IDENTIFY

## CHARACTER MOTIVATIONS

a. Pick four different coloured pens or highlighters. Choose which colours will represent Masha, Sasha, Vava, and Drebednyov. Using their designated colours, identify all the motivators which are important to these characters and their identity in the operetta. Next, number the three most important for each character:

<b>FEAR</b>	<b>RELATIONSHIPS</b>	<b>DESIRE</b>
<b>UNDERSTANDING</b>	<b>LOVE</b>	<b>ESCAPISM</b>
<b>GENDER IDENTITY</b>	<b>SPIRITUALITY</b>	<b>DENIAL</b>
<b>FAMILY</b>	<b>MORALS</b>	<b>BELONGING</b>
<b>GREED</b>	<b>COMFORT</b>	<b>SECURITY</b>
<b>MONEY</b>	<b>STATUS</b>	<b>POWER</b>
<b>CULTURE</b>	<b>EMOTION</b>	<b>TRUTH</b>

b. What does each character **want** vs what do they **need**? Is there a conflict between the two? Discuss this as a whole class.

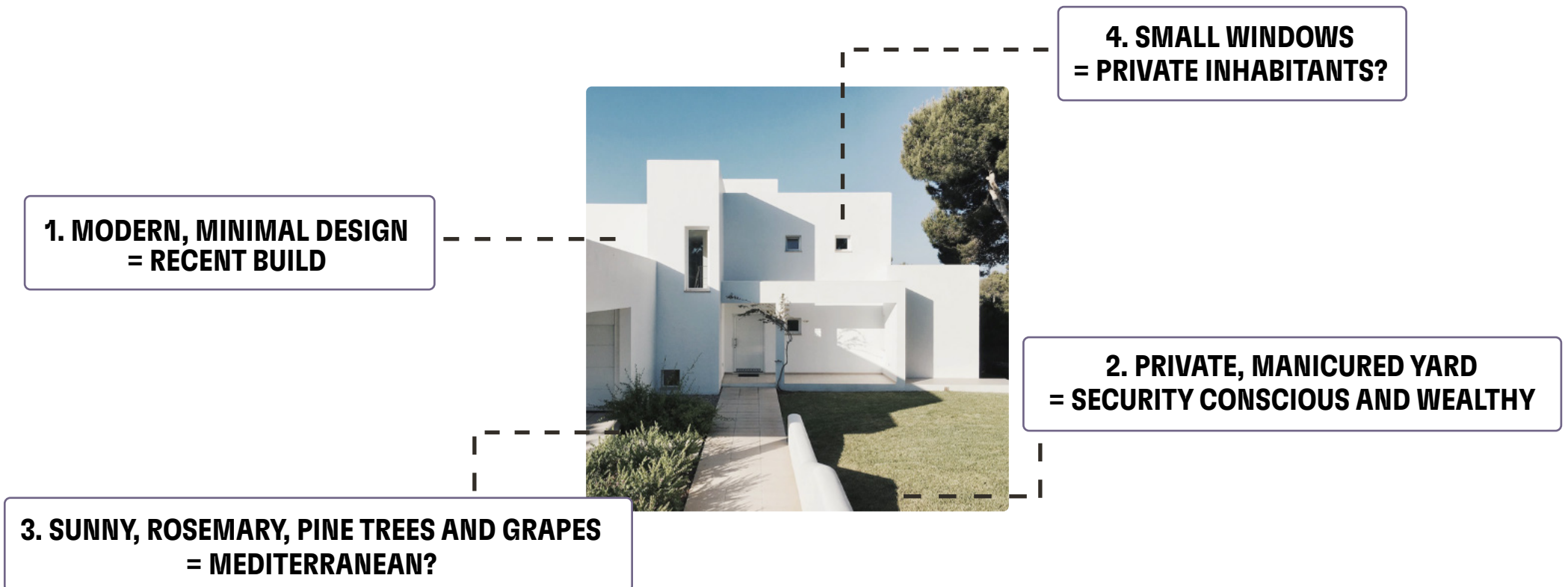


# POST-SHOW ACTIVITY: IDENTIFY & ANALYSE

## SYMBOLISM

In *Melbourne, Cheremushki*, housing is seen by different characters in different ways, just as it is by humans the world over. It symbolises the desires, dreams and ambitions of each character, and can also represent the enormous social divides created through financial inequality. In many cultures, houses are perceived as symbols of wealth, status, and power, and can reflect the level of prosperity and perceived social or financial 'success' of the individuals who live in them. Housing can also be seen as a place of refuge or a 'safe haven' from the outside world, and therefore act as a symbol of security, and comfort. Houses are also associated with ideas of home and family, and belonging. Housing can symbolise important parts of our cultural and psychological landscape, and can reflect our deepest hopes, fears, and aspirations.

Analyse the following forms of housing from across the world. Using the first image as an example, make at least four annotations about each image:



1.

2.



3.

4.

1.

2.



3.

4.

1.



3.

2.

4.

1.



3.

2.

4.



# **“There’s no place like home”**

FROM THE MUSICAL *THE WIZARD OF OZ*

**“Home, sweet home”**

FROM THE OPERA *CLARI, THE MAID OF MILAN*  
BY HENRY ROWLEY BISHOP

**“This is my house, my home”**

FROM THE OPERA *AMELIA AL BALLO*  
BY GIAN CARLO MENOTTI

**“The house we built is a sanctuary,  
a place of peace and love”**

FROM THE OPERA *A STREETCAR NAMED DESIRE*  
BY ANDRÉ PREVIN

**“I love this house,  
its memories and charm”**

FROM THE OPERA *THE MERRY WIDOW*  
BY FRANZ LEHÁR

**“The house we built will  
never fall”**

FROM THE MUSICAL *THE BAND’S VISIT*

# ARTICLES

<https://www.boosey.com/cr/music/Dmitri-Shostakovich-Moscow-Cheryomushki/3052>

<https://www.operabase.com/productions/cheryomushki-op105-145200/about/en>

<https://www.eno.org/discover-opera/the-beginners-guide-to-opera/>

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<https://www.britannica.com/art/operetta>

<https://www.canva.com/templates/EADao9BIV8E-time-management-2-circle-venn-diagram/>

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<https://www.archdaily.com/898475/100-years-of-mass-housing-in-russia/5b4f78d3f197cc6efc000209-100-years-of-mass-housing-in-russia-image>

<https://www.theage.com.au/national/victoria/same-as-grenfell-tower-cladding-fears-as-fire-rips-through-melbourne-cbd-apartment-building-20190204-p50vgl.html>

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<https://www.theage.com.au/national/victoria/unliveable-nightmare-creaks-and-groans-force-tower-dwellers-to-sell-20190814-p52gx9.html>

<https://geoln.com/ukraine/odessa/804>

<https://1realty.ua/en/objects/start-prodazh-novogo-zhk-avrora-v-samom-czentre-cheremushek/>

<https://www.archdaily.com/898475/100-years-of-mass-housing-in-russia>

# CURRICULUM LINKS

AUSTRALIAN CURRICULUM GENERAL CAPABILITIES		
<b>CREATIVE AND CRITICAL THINKING CAPABILITY</b>	<b>QUESTIONS AND POSSIBILITIES</b> Challenge previously held assumptions and create new links, proposals, and artefacts by investigating ideas that provoke shifts in perspectives and cross boundaries to generate ideas and solutions.	<b>ACHIEVEMENT STANDARD</b> Demonstrate a willingness to shift their perspective when generating ideas, resulting in new ways of perceiving solutions.
<b>INTERCULTURAL CAPABILITY</b>	<b>CULTURAL PRACTICES</b> Analyse the complex and dynamic interrelationships between and within cultures in a range of contexts and the impact of these interrelationships on their own and other's cultural practices.	Critically analyse the complex and dynamic inter-relationship between and within cultures and the challenges and benefits of living in an inter-connected and culturally diverse world.
<b>PERSONAL AND SOCIAL CAPABILITY</b>	<b>SOCIAL AWARENESS AND MANAGEMENT RELATIONSHIPS AND DIVERSITY</b> Analyse how divergent values and beliefs contribute to different perspectives on social issues. Acknowledge the importance of empathy and the acceptance of diversity for a cohesive community and reflect on the effectiveness of strategies for being respectful of diversity and human rights.	Students analyse the effects of actions that repress human rights and limit the expression of diverse views.

LEVEL 10 - SCOPE AND SEQUENCE (EQUAL TO YEAR 10)		
SUBJECT	AREA OF STUDY	ACHIEVEMENT STANDARD
<b>DRAMA</b>	<b>RESPOND AND INTERPRET</b> Analyse a range of drama from contemporary and past times, including the drama of Aboriginal and Torres Strait Islander Peoples to explore differing viewpoints and develop understanding of drama practice across local, national, and international contexts.	Use experiences of drama practices from different cultures, places, and times to evaluate drama.
<b>MUSIC</b>	<b>CULTURAL PRACTICES</b> Analyse a range of music from contemporary and past times, including the music of Aboriginal and Torres Strait Islander Peoples to explore differing viewpoints, enrich their music making, and develop understanding of music practice in local, national, and international contexts.	Use understanding of music making in different cultures, times, and places to inform and shape their interpretations, performances, and compositions.
<b>ENGLISH</b>	<b>LITERATURE AND CONTEXT</b> Compare and evaluate a range of representations of individuals and groups in different historical, social, and cultural contexts  <b>RESPONDING TO LITERATURE</b> Expressing preferences and evaluating texts Evaluate the social, moral, and ethical positions represented in texts.  <b>EXAMINING LITERATURE</b> Language devices in literary texts Compare and evaluate how 'voice' as a literary device can be used in a range of different types of texts such as poetry to evoke particular emotional responses.	Evaluate how text structures can be used in innovative ways by different authors. Explain how the choice of language features, images and vocabulary contribute to the development of individual style.



<b>VCE MUSIC</b>	<b>AREA OF STUDY 2 CREATING</b>	<p><b>CULTURAL PRACTICES</b></p> <p><b>Outcome 2</b></p> <p>On completion of this unit the student should be able to create short music works/responses that demonstrate their understanding of different approaches to musical organisation, and reflect on the creative process.</p> <p><b>Key knowledge</b></p> <ul style="list-style-type: none"> <li>ways in which composers combine music elements, concepts and compositional devices to organise their music</li> </ul> <p><b>Key skills</b></p> <ul style="list-style-type: none"> <li>manipulate the elements of music, concepts and compositional devices to create a music work</li> </ul>
	<b>AREA OF STUDY 3 ANALYSING AND RESPONDING</b>	<p><b>Outcome 3</b></p> <p>On completion of this unit the student should be able to describe how music is organised in at least two music examples, responding to music characteristics in a range of music excerpts and identifying how music is organised, and identifying, recreating and documenting music language concepts presented in context and in isolation.</p> <p><b>Key knowledge</b></p> <ul style="list-style-type: none"> <li>Characteristics of the elements of music, concepts and compositional devices</li> <li>Ways the elements of music, concepts and compositional devices are treated in different approaches to musical organisation</li> <li>Strategies for responding to and analysing music by identifying the music characteristics used in music excerpts</li> <li>Music terminology for describing characteristics of music as appropriate to convention</li> </ul> <p><b>Key skills</b></p> <ul style="list-style-type: none"> <li>Describe the treatment of elements of music, compositional devices and concepts in selected works</li> <li>Respond to selected music excerpts by identifying and describing relevant musical characteristics</li> </ul>

<b>DRAMA</b>	<p><b>INTRODUCING PERFORMANCE STYLES</b></p> <p><b>AREA OF STUDY 4</b></p> <p>Analysing a professional drama performance.</p> <p><b>OUTCOME 4</b></p> <p>Analyse the presentation of ideas, stories, and characters in a drama performance by professional or other drama practitioners.</p>	<p><b>AUSTRALIAN IDENTITY*</b></p> <p><b>AREA OF STUDY 4</b></p> <p>Analysing an Australian drama performance</p> <p><b>OUTCOME 4</b></p> <p>Analyse and evaluate a performance of a drama work by Australian practitioners. Use appropriate drama terminology to explain, analyse and evaluate how the use of dramatic elements, conventions, performance styles, production areas, expressive skills, performance skills, and the actor – audience relationship may be manipulated to communicate meaning in performance.</p> <p><b>*An Australian work might:</b></p> <ul style="list-style-type: none"> <li>Be written, adapted, or devised by Australian writers or theatre makers</li> <li>Reflect aspects of Australian identity, for example the voice of Australia's first peoples...</li> </ul>
<b>THEATRE STUDIES</b>		<p><b>MODERN THEATRE STYLES AND CONVENTIONS</b></p> <p><b>AREA OF STUDY 3</b></p> <p>Analysing and evaluating a theatre production.</p> <p><b>OUTCOME 3</b></p> <p>Analysis and evaluation of a professional theatre production of a script. Study the nature of theatre production analysis and evaluation, including the application of acting, direction and design and their effect on an audience.</p>
<b>ENGLISH VCE LITERATURE</b>	<p><b>APPROACHES TO LITERATURE</b></p> <p><b>AREA OF STUDY 2</b></p> <p>Ideas and concerns in texts. Investigate the ideas and concerns raised in texts and the ways social and cultural contexts are represented.</p> <p><b>OUTCOME 2</b></p> <p>Analyse the ways in which a selected text reflects or comments on the ideas and concerns of individuals and particular groups in society.</p>	<p><b>CONTEXT AND CONNECTIONS</b></p> <p><b>AREA OF STUDY 1</b> The text, the reader, and their contexts</p> <p>Focus on the interrelationships between the text, readers, and their social and cultural contexts. Students reflect upon their own backgrounds and experience in developing responses to texts from a past era and/or another culture. Identify the language and the representations in the text that reflect the period or culture, its ideas, and concepts. Analyse language closely, recognising that words have historical and cultural import.</p> <p><b>OUTCOME 1</b></p> <p>Analyse and respond critically and creatively to the ways a text from a past era and/or a different culture reflect or comment on the ideas and concerns of individuals and groups</p>



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