Sweeney Todd
STUDY GUIDE
Music and Lyrics by Stephen Sondheim
Book by Hugh Wheeler

MICHIGAN OPERA THEATRE
Department of Education and Community Programs
www.MichiganOpera.org
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An Introduction to Michigan Opera Theatre

Michigan Opera Theatre (MOT), the state of Michigan’s premier opera company, which, through its commitment to producing and presenting the very best professional productions of opera, dance, musical theater, and arts education programming, serves as a statewide cultural resource.

The vision of Founder and Artistic Director Dr. David DiChiera, and led by President and Chief Executive Officer Wayne S. Brown, MOT offers an essential, vibrant contribution to the quality of life for Detroit-area residents and to communities throughout the region. This dynamic cultural resource exemplifies artistic excellence. Since its founding in 1971, MOT has offered southeast Michigan the finest arts and cultural performances, concerts, education, and entertainment. By presenting culturally significant productions relative to the diverse populace of the region, such as Porgy and Bess, Anoush, King Roger, Dead Man Walking, and the world premiere production of Margaret Garner, MOT has brought the magic of live theatre to thousands of people.

In April of 1996, on the Company’s twenty-fifth anniversary, the ribbon was cut for the grand opening of the Detroit Opera House. Michigan Opera Theatre joined the ranks of major opera companies worldwide with the multi-million renovation of a 1922 movie palace. Michigan Opera Theatre is one of only a few opera companies in the United States to own its own opera house. The product of Dr. DiChiera’s dream, the Detroit Opera House is comparable to the world's greatest houses in visual and acoustical beauty.
Michigan Opera Theatre Mission

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

AWARDS AND HONORS (Partial)

◊ Best Opera, *The Grapes of Wrath*, Wilde Awards, 2019

◊ Best Opera, *Cyrano*, Wilde Awards, 2017

◊ Founder and Artistic Director Dr. David DiChiera named the 2013 Kresge Eminent Artist.

◊ Opera Honors Award to Dr. David DiChiera, National Endowment for the Arts, 2010

◊ Outstanding Service in the Field of Opera for Youth, National Opera Society, 2006

◊ Success in Education Award, Opera America, 2002
Michigan Opera Theatre’s Department of Education and Community Programs

The Department of Education and Community Programs has brought its varied musical programs to every age group in Michigan for nearly 40 years. Artists visit schools, clubs, offices, and community stages, performing shows that range from lively children’s operas to musical revues to full length operas produced by the local community. Founded by Karen V. DiChiera, the Department of Education and Community Programs serves the entire state with quality entertainment and education.

Since its inception, the Department of Education and Community Programs has been honored with awards and recognitions including the Governor’s Arts Award, a Spirit of Detroit Award, and multiple Philo T. Farnsworth Awards for Excellence in Community Programming, among others. Touring productions, concerts, workshops, and residencies have reached many thousands of people throughout the state of Michigan, and programs have extended as far as Wisconsin, Minnesota, Illinois, and Canada. With an ever-growing repertoire of productions, an exciting roster of up-and-coming singers, and a circle of experienced and passionate teaching artists, the Department of Education and Community Programs continues to provide people of all ages with opportunities for access, growth, and learning through the arts.
Characters

**SWEENEY TODD**
Morose and brooding, a barber by profession, newly arrived in London after 15 years' unjust incarceration in a penal colony

**MRS. LOVETT**
A cheery, chatty but wholly amoral shopkeeper

**ANTHONY HOPE**
A young man, befriended by Todd on the voyage home

**JOHANNA**
Todd’s daughter, but now the ward of Judge Turpin, who plans to marry her

**JUDGE TURPIN**
A corrupt and depraved official who twists the system to serve his own ends

**BEADLE BAMFORD**
Turpin's accomplice in his crimes

**BEGGAR WOMAN**
A mad old crone whose cries go unheeded

**PIRELLI**
An Italian barber, though of unauthenticated provenance

**TOBIAS RAGG**
A kind-hearted lad who works first for Pirelli, then for Mrs. Lovett

THE STORY

*Courtesy San Francisco Opera*

**Act I**
It is 1845 and Anthony, a young sailor, has arrived home to London. He is accompanied by a man he rescued drowning off the coast of Australia, Sweeney Todd. As they disembark, they are accosted by a beggar woman who alternates between begging for alms and soliciting sex, but seems to recognize Sweeney.

Anthony is thrilled to have returned to London but Sweeney is not — he tells Anthony the tale of a young barber who was sent into exile by a powerful man with designs on the barber’s beautiful wife. Sweeney enters a Fleet Street pie shop, owed by the energetic Mrs. Lovett. She bemoans the hard times and the scarcity of meat. Sweeney asks about the empty apartment upstairs, and Mrs. Lovett tells him about the barber, Benjamin Barker, who was falsely accused by Judge Turpin so that the Judge could get to Barker’s wife, Lucy. The Judge and Beadle Bramford then lured Lucy to the Judge’s house where he tormented and raped her. Sweeney’s anger confirms what Mrs. Lovett had suspected — that he is indeed Benjamin Barker.

Mrs. Lovett tells Sweeney that Lucy had poisoned herself, and that his daughter Johanna is now a ward of Judge Turpin. Mrs. Lovett returns a set of silver shaving razors to Sweeney, who vows to use them to get his revenge.
In Judge Turpin’s house, Johanna sits at a window. Anthony happens to wander by and immediately falls in love with the beautiful young woman. Threats from the Beadle only strengthen his resolve to save her.

Barber Signor Pirrelli’s assistant, Tobias, hawks a miracle elixir that regrows hair. After exposing the elixir as a fraud, Sweeney challenges Pirrelli to a shaving contest, which Sweeney wins easily. Beadle Bamford, who judged the contest, is impressed. Sweeney invites him to come in for a complimentary shave.

Anthony, not knowing that Johanna is Sweeney’s daughter, asks the barber for help. He intends to rescue Johanna, and wants to use the shop as a safe house. Pirelli arrives to pay Sweeney a visit. Mrs. Lovett takes Toby downstairs for a pie, and Pirelli drops his false accent and reveals that he used to be Benjamin Barker’s assistant. Rather than give in to blackmail, Sweeney kills Pirelli.

Johanna is terrified because the Judge intends to marry her on Monday, but Anthony has a plan to help her escape. Meanwhile, the Beadle suggests that the Judge clean up a bit to be more attractive to Johanna, and sends him to Sweeney Todd. As the Judge tells Sweeney about his impending marriage, Sweeney shaves him, enjoying the anticipation of his revenge. But before he can slit the Judge’s throat, Anthony bursts in and blurts out his plan to save Johanna. The Judge storms out, declaring that he will lock Johanna up and never come to the barber shop again. Sweeney swears to kill as many people as possible, punishing the rich and corrupt and relieving the poor from their misery. Mrs. Lovett sees an opportunity: they can dispose of the bodies by using the meat for her pies, and a new enterprise is born.

**Act II**

Mrs. Lovett’s pie shop is now bustling, and Toby helps with customers. Sweeney has a new barber chair with custom modifications for disposing his victims. When Anthony discovers that the Judge has locked up Johanna in the asylum, he gets Sweeney to help him plan an escape. Anthony will go to the asylum pretending to be a wigmaker looking for hair from the inmates. Seeing an opportunity to lure the Judge back to his shop, Sweeney writes a letter, warning him of Anthony’s plan, and that Anthony and Johanna could be captured at the barber shop.

Toby has begun to suspect that there is something awry at the pie shop, and tries to warn Mrs. Lovett. Mrs. Lovett sends him down to the bakehouse and locks him in. She returns upstairs to find the Beadle waiting; he has come to investigate the reported strange smells and smoke coming from her chimneys. Sweeney comes in and offers the Beadle his free shave. Toby is still in the basement when the Beadle’s body tumbles down, and he runs off.

The asylum owner, Jonas Fogg, tries to stop Anthony from rescuing Johanna. She shoots Fogg, leaving the rest of the inmates to wander through the streets of London, as Sweeney and Mrs. Lovett search for Toby. Back at Sweeney’s shop, Johanna hides to avoid the beggar woman, and Anthony goes looking for Sweeney. When Sweeney arrives and finds the beggar woman in his parlor, he slits her throat. The Judge arrives, and Sweeney lures him into the chair, reveals his true identity, then kills him. Johanna comes out of hiding and barely escapes Sweeney’s knife.

Mrs. Lovett struggles with the bodies in the basement. Sweeney arrives, and in the oven’s light finally recognizes the beggar woman as his long-lost wife, Lucy. For jealous love Mrs. Lovett had let Sweeney believe that Lucy was dead. Sweeney shoves Lovett into the oven.

As Sweeney holds the body of his murdered wife, Toby appears and slits Todd’s throat. Johanna, Anthony, and the police arrive.
Sweeney Todd: The Creators

Stephen Sondheim: Composer and Lyricist

Active in major Broadway productions of American musical theater beginning in 1957, composer and lyricist Stephen Sondheim (born 1930) redefined the Broadway musical form with his innovative and award-winning productions. He continued to be a major force in the shaping of this genre into the 1980s.

Sondheim is mainly known for his stage works, which include A Funny Thing Happened on the Way to the Forum (1962); Anyone Can Whistle (1964); Company (1970); Follies (1971); and A Little Night Music (1973). He is known for his collaborations with Leonard Bernstein as lyricist for West Side Story (1957) and Candide (1974), and with Richard Rogers on Do I Hear a Waltz (1965). Sondheim’s partnership with the director/producer Hal Prince resulted in Tony Awards for Best Musical Scores for three consecutive years (1971-1973), and Pacific Overtures (1976) was hailed as a landmark in American musical theater because of its masterful use of traditional Japanese theater elements. In 1984, Sondheim paired himself with James Lapine to put together Sunday in the Park with George, a musical inspired by a Georges Seurat painting.

Sondheim was born into a prosperous business family on March 22, 1930. He studied piano early on, and continued his interest in the musical stage throughout his education. Sondheim’s parents divorced in 1942 and his mother took up residence in Doylestown, Pennsylvania, close to the summertime residence of Oscar Hammerstein II. As a friend of Hammerstein’s son, Sondheim became Hammerstein’s personal assistant and gained entry into the world of professional theater.

He made the acquaintance of Arthur Laurents, who introduced him to Jerome Robbins and Leonard Bernstein as the possible lyricist for West Side Story, which was produced in 1957. The young songwriter found himself involved in one of the most successful shows ever produced on Broadway. Sondheim followed this success by collaborating on the Broadway production of Gypsy in 1959, distinguishing himself as one of the great young talents in American musical theater.

Intent on broadening his talents, Sondheim sought productions where he could use his musical as well as lyrical expertise. He produced A Funny Thing Happened on the Way to the Forum in 1962. The show had an impressive run of almost 1,000 performances, won the Tony Award for Best Musical, and was made into a successful film in 1966.
In 1970 Sondheim produced *Company*, which once again won him unanimous praise from the critics. The production was awarded the Drama Critics and Tony Awards for Best Musical of the season, and Sondheim received awards for the best composer and best lyricist. The following year Sondheim produced *Follies*, a retrospective of the “Ziegfield Follies,” in which the composer blended the nostalgia of popular songs of the past with his own style of sentimental ballad. He was awarded both the Drama Critics and Outer Critics Circle Awards for Best Musical of 1971.

In *A Little Night Music* (1973) Sondheim exposed his strong background in classical music. It was described by critics as reminiscent of Mahler, Strauss, Ravel, Liszt, and Rachmaninoff. Another Tony Award winner, “A Little Night Music” also included his first commercial hit song, “Send in the Clowns.”

Noteworthy as a relentless innovator, Sondheim collaborated with Hal Prince on *Pacific Overtures* (1976). In an attempt to relate the westernization of Japan with the commercialized present, Sondheim fused the unlikely elements of Haiku poetry, Japanese pentatonic scales, and Kabuki theater with contemporary stage techniques in a production that was hailed as a successful Broadway hit. He followed this with *Sweeney Todd* (1979); less funny than tragic, Sweeney Todd explored the dark side of the 19th-century English social system.

*Side by Side by Sondheim*, a musical tribute to the artist, was successfully produced in 1976. Sondheim’s later works included the film score for *Reds* (1981) and *Sunday in the Park with George* (1984), which won a 1985 Pulitzer Prize. *Into the Woods* was another musical hit on Broadway in 1987.

Sondheim participated on the council of the Dramatists Guild and served as its president from 1973 to 1981. He was elected to the American Academy of Arts and Letters in 1983. He won the 1990 Academy Award for Best Original Song for “Sooner or Later (I Always Get My Man)” from the movie *Dick Tracy*.

On July 4, 2000, Sondheim was given the Praemium Imperiale award by the Japan Art Association. He was honored for his work in film and theater.

Sondheim is also the recipient of eight Grammy awards.
Hugh Wheeler: Book

Hugh Wheeler is a playwright, novelist and screen writer who won Tony Awards for the books for the hit musicals A Little Night Music, Sweeney Todd and Candide.

From his early years as part of a mystery-writing team to his later work with Stephen Sondheim, Harold Prince and Leonard Bernstein, Mr. Wheeler was known as a craftsman for whom collaboration came easy.

Mr. Wheeler, who was born in England and attended London University, came to the United States a short time later and began writing mysteries under the pseudonyms of Patrick Quentin and Q. Patrick. After 20 years as a successful mystery novelist, in which he wrote or co-wrote 30 books and saw four of them turned into motion pictures, Mr. Wheeler wrote his first play, Big Fish, Little Fish, and from then on he mostly devoted his energies to writing for the theater.

The collaboration with Mr. Sondheim was revived again five years later for the 1979 production of "Sweeney Todd." The musical, for which Mr. Wheeler again wrote the book, gained eight Tony Awards, including another for both the composer and the writer.

The same year Mr. Wheeler wrote a new book for Mozart's Impresario, which was presented at the inaugural summer opera season at the Kennedy Center in Washington.

In 1981, Mr. Wheeler wrote a book for a musical based on The Little Prince, the novel by Antoine de Saint-Exupery, and two years later wrote another musical titled Bodo, about a goatherd in 12th-century France who falls in love with the beekeeper's daughter. Bodo was produced in workshop and a spokesman for his agent said he had been working on revisions of it at the time of his death.

His other credits included the book for the musical Truckloads (1975), and a revision of the book for Silverlake (1980), as well as the stage adaptation of Shirley Jackson's We Have Always Lived in the Castle.
Victorian London

What does Victorian mean?

“Victorian” references the time in which Sweeney Todd occurs. The Victorian era begins and ends with the ascension to the throne and death of Britain’s Queen Victoria. At 18, the young Victoria became Queen as the only surviving heir, due to the death of her father when she was a baby, and following the deaths of all her uncles. Her reign began in 1837 and lasted until 1901. This was a dynamic time period, which saw much change and advancement for those living within Europe.

Innovations such as the telegraph and telephone, revolutionized communication. This same time period saw, among other events, the abolition of slavery in Great Britain, legally mandated vaccinations to eradicate smallpox, and the Irish Potato Famine (also known as The Great Hunger), which led to roughly one million deaths by starvation and related causes, while another million were forced to leave their homeland as refugees.

Rural areas in this time began to become smaller as cities expanded and factories proliferated. The People’s Charter, which was formed due to a citizen’s protest, demanded that the British political system more democratic, including a call for universal men’s suffrage for men 21 and older, annual elections, and establishing vote by secret ballot.

The Victorian era, with all of its upheaval, both positive and negative, was a turning point in history, paving the way for modern Britain and changes throughout the world.
Penny Dreadfuls and Sweeney Todd

The character of Sweeney Todd was first brought to us through the page, not the stage. His story originated in a series of “Penny dreadfuls”, cheap popular booklets produced during the 1800s in the United Kingdom. The term refers to a story published in weekly parts, each costing one penny.

In the 1830s, increasing literacy and improving technology saw a boom in cheap fiction for the working classes. ‘Penny bloods’ was the original name for the booklets that, in the 1860s, were renamed Penny Dreadfuls and told stories of adventure, initially of pirates and highwaymen. The first ever penny-blood, in 1836, was entitled *Lives of the Most Notorious Highwaymen*.

The illustrations were an essential element, as much an advertising tool as art. One regular reader said, ‘You see’s an engraving of a man hung up, burning over a fire, and some … go mad if they couldn’t learn what he’d been doing, who he was, and all about him.’ It is not surprising, therefore, that one publisher’s standing instruction to his illustrators was, ‘more blood – much more blood!’

In 1846 publisher Edward Lloyd published a story called “The String of Pearls” in a weekly magazine. It described its main character, Sweeney Todd, as ‘a long, low-jointed, ill-put-together sort of fellow’, and includes all the plot elements that have been used by composer Stephen Sondheim and others ever since. There is the barber’s shop, from which a remarkable number of customers never return, an apprentice boy, the star-crossed lovers (a staple of all Victorian popular fiction) and the enterprising Mrs. Lovett, whose pies are eventually discovered to contain something rather more exotic than mince.

“The String of Pearls” proved to be a sensation. It was turned into a play before the ending had even been revealed in print. An expanded edition appeared in 1850, and it became a play in 1865. By the 1870s, Sweeney Todd was a familiar character to most Victorians, with many believing him to have been a real man.
Sweeney Todd and Revenge: A Discussion

Revenge is the action of inflicting hurt or harm on someone for an injury or wrong suffered at their hands; the desire to inflict retribution. Revenge can come from a place of anger, such as a retaliation for a wrong doing, from a desire for power, or a response to feeling weak and vulnerable. Though in movies, television and books we see the act of someone getting revenge as a moment of resolution, this is not the case in the real world. Our lives carry on and so do the effects of the actions we take.

- Why did Sweeney Todd want revenge?

- Can you understand his reasoning? Does his reasoning justify his revenge? Why or why not?

- Does his revenge gain him anything? If so, what has he gained? If not, what has he lost?

- Does Todd change throughout the opera as he begins to get his revenge on those who he feels harmed him?

- By the end of the opera, what is Todd’s fate?

- Does Todd’s revenge effect those around him? How so?

- Did the people Todd seek revenge for desire it themselves?

- At the end of Sweeney Todd, the characters suggest the desire for revenge is universal. Do you agree?
Part 1: Art in Our Lives

• What is art? What is music? How do these fit into our lives?
• Define what opera is, and what it is not. How does it differ from other musical and/or theatrical forms, including musicals and symphonies?
• What was your first exposure to opera? What do you remember about it?
• Do you consider yourself an artist? What is the criteria for being an artist?
• What did you expect to experience with this opera? Were your predictions correct? In what ways were your expectations met or not met?
• Did you identify with any characters in this opera? Why or why not?

Part 2: About the Production

• How did you see the technical elements support the story? Did anything in particular stand out?
• The costume design for MOT’s Sweeney Todd uses a steampunk aesthetic. What is “steampunk”? Why do you believe this style was chosen for this production? What does it tell us about the characters, setting, or action of the piece?
• How did the music reinforce the action on stage? What musical changes did you note throughout in terms changes in setting and atmosphere?
• How does Sondheim’s music help to build the characters in this opera? How does it develop the themes of the piece?

Part 3: Story and Themes

• How does Todd treat other characters within the opera? When is the first example of his resentment shown?
• At the end of the opera, Mrs. Lovett claims that she loves Todd. What are examples that you can find that she loves him? How does Mrs. Lovett show her love? What do these actions tell us about her character?
• Is there a clear protagonist or antagonist in this opera? What aspects of each character could be seen as “good” or “bad”? What do you think the authors are trying to tell us about good and evil?
• Do you see any important moral and psychological differences between Sweeney and Mrs. Lovett?
• What warnings are there for our society in the tale of Sweeney Todd? What are the dangers of a society's remaining complacent in the face of increasing brutality? What are some of the causes of such complacency?
Pre- and Post-Performance Activity: Always, Sometimes, Rarely, Never

Assign four corners of the room (or four spaces within the room) to be the location for Always, Sometimes, Rarely, and Never.

When a statement is given, have students move to the location that matches their answer and discuss with their group members why those chose their answer. After several minutes of discussion, choose one group member from each area to share with the whole class why the group as a whole answered Always, Sometimes, Rarely, or Never.

Statements about live performance:

I (always, sometimes, rarely, or never) think that attending a live performance (an opera, play, concert, or sporting event) is more enjoyable than watching the same event on television.

I (always, sometimes, rarely, or never) think that attending live performances is an important thing to do.

Live performances hold my interest (always, sometimes, rarely, or never).

When I attend live performances, I (always, sometimes, rarely, or never) feel like the story is relevant to my life.

I (always, sometimes, rarely, or never) wish I could attend live performances more often than I do.

Notes on this activity:
Remember to encourage your students to talk about WHY they chose their answers. Follow questions with more questions- for example, if students RARELY believe that operas and live performances are relevant to their lives, make sure to ask why. And how can we change that? Who is telling the stories right now? How do we position ourselves to make sure our stories, and stories that are important to us, get told? What stories would we like to see represented on stage? Also, if this activity is conducted both pre- and post-performance, make sure to encourage students to note if their answer has changed, and why it changed. Encourage them to talk about elements of the performance that may have contributed to their answer changing.
English Language Arts

1. How did the authors use the character of the Beggar Woman to expose the ugliness of Todd’s obsession with revenge? Who was she and what relevance did she have to Todd? Use specific examples from the opera to write an essay exploring this character and her role in the story.

   CCSS.ELA-Literacy.RH.6-8.6 Identify aspects of a text that reveal an author’s point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

2. Choose a scene from the production and rewrite it, changing one detail of the story (which characters are involved, what they say, which props are used, where the scene takes place, etc.). Reflect on how that small change affected the outcome of the story. How would the opera have turned out differently if events had unfolded the way you imagined them?

   CCSS.ELA-Literacy.RL.8.3 Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.
   CCSS.ELA-Literacy.W.8.3 Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

3. Write a review of Sweeney Todd and send a copy to the Michigan Opera Theatre.

   CCSS.ELA-LITERACY.W.11-12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

4. Conduct research on the Victorian Era, using the information in this study guide as a starting point. Was violence in that era as prevalent as the story of Sweeney Todd suggests? Did people get falsely imprisoned, as Sweeney experienced?

   CCSS.ELA-Literacy.RL.7.9 Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.
   CCSS.ELA-Literacy.W.6.7 Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.

Science

1. Create your own pie! Look up a unique pie recipe to your family, or one that you enjoy, and create it along with a step-by-step diagram that describes the changes your ingredients will undergo throughout the process.

   MS-PS1-4 Develop a model that predicts and describes changes in particle motion, temperature, and state of a pure substance when thermal energy is added or removed.
English Language Arts

1. Write a review of *Sweeney Todd* and send a copy to the Michigan Opera Theatre.

   CCSS.ELA-LITERACY.WHST.9-10.1.D
   Establish and maintain a formal style and objective tone while attending to the
   norms and conventions of the discipline in which they are writing.

2. Compare and contrast a scene from Sondheim’s Sweeney Todd to the same scene in Christopher Bond’s play, the work on which Sondheim’s musical is based. How do the two authors differ in their approach to the material? How does the addition of music enhance or detract from the action or characters? Which version is most effective, in your opinion?

   CCSS.ELA-LITERACY.RL.9-10.7 Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.

3. Is Sweeney Todd an opera or a musical? Create and present an informational presentation supporting your view, utilizing video and/or audio clips, Power Point slides, photos, etc.

   CCSS.ELA-LITERACY.SL.9-10.5 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
   CCSS.ELA-LITERACY.SL.9-10.4 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations

World History

1. Stage a class debate about the role of the Industrial Revolution of the Victorian era on the lives and actions of *Sweeney Todd’s* characters. How did the effects of Industrialization impact their lives positively and negatively? Were any of these changes a catalyst for their actions? How might the lives of Mrs. Lovett and Tobias, in particular, be different if *Sweeney Todd* were set in a different era?

   WH 6.2.3 Industrialization – Analyze the origins, characteristics and consequences of industrialization across the world by describing the social and economic impacts of industrialization, particularly its effect on women and children
Sources

Broadway musical home
http://broadwaymusicalhome.com

Classic FM
https://www.classicfm.com

New York Times
https://www.nytimes.com

PBS
www.pbs.org

Stage Agent
https://stageagent.com

Theatre Mania
https://www.theatermania.com

Contact

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