

# CONCERTS IN THE CLASSROOM

2019|2020 SEASON

PALM  
BEACH  
**OPERA**





## **OPERA:** Stories Told Through Singing

We believe that opera tells stories to which we can all relate, and that's why the operatic art form has thrived for centuries. The education programs at Palm Beach Opera strive to immerse the community directly into these stories, revealing timeless tales of love, passion, and joy. We challenge each person to find his or her own connection to opera's stories, therefore inspiring learners of all ages to explore the world of opera. At Palm Beach Opera, there is something for everyone! **#PBOperaForAll**

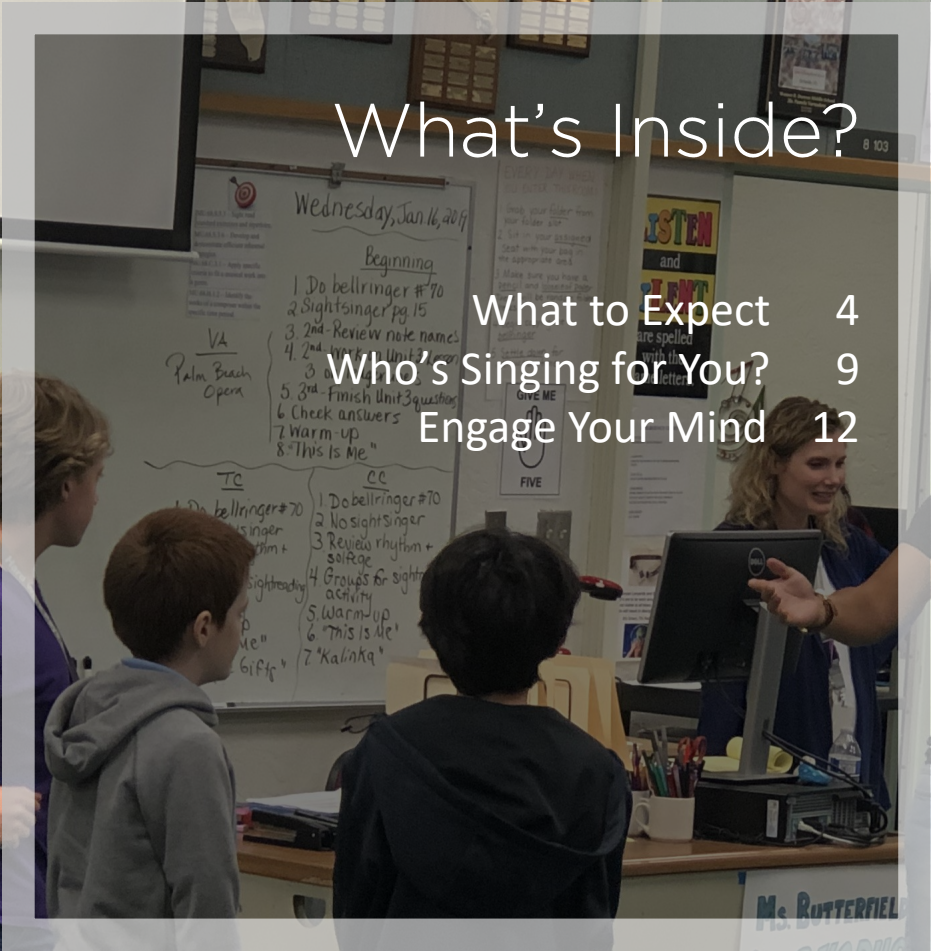
 [@PalmBeachOpera](https://www.facebook.com/PalmBeachOpera) 

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# What to Expect

## CONCERTS IN THE CLASSROOM

Palm Beach Opera turns the classroom into a stage through an interactive educational experience for students and teachers alike.

Have you ever heard live opera singing? It's unbelievable! For Concerts in the Classroom, you will experience the musical talents of two Palm Beach Opera Bailey Apprentice Artist singers and pianist who come to your site to perform and spend time talking with your students. The artists will answer questions and discuss elements of opera: performing, practicing, healthy behaviors, productions, traveling, working as a team, singing in foreign languages, pedagogy, and more. Many topics our artists discuss promote positive behaviors in multiple disciplines—this provides excellent learning moments for your students.



Palm Beach Opera can customize Concerts in the Classroom to meet your educational needs. Is there a particular topic or subject that you would like us to address during our visit? Contact Palm Beach Opera to design a concert event that will enhance your curriculum and reinforce concepts you are teaching your students.

***There is no cost associated with this program.***



## THE EXPERIENCE

Although each program can be tailored to meet your needs and timeline, Palm Beach Opera artists will typically spend 45 to 60 minutes with your class. The core of our concert includes 4 arias (a solo song in opera) and a duet. The repertoire varies widely depending on which artists come to your school, what the artist might be working on, who the artist is paired with, and the specific topics you would like us to touch on.

Some examples:

One artist might sing an aria in French and teach the class the word for “love.” The students are then encouraged to listen for that word and make a heart shape with their hands every time they hear it sung.

Another artist may sing about soldiers and “enlist” a few students to march during the aria (in an orderly fashion, of course!).

Our pianist could talk about how an orchestra usually accompanies an opera and that it takes 50-75 people playing various instruments to make up that orchestra (which the vocalists need to sing over - without microphones!).

There are endless connections in the world of opera!



## HOW IT WORKS

Concerts in the Classroom currently take place from November through March. Dates for booking requests typically become available in August. If you would like to host us at your school, begin by visiting our [Concerts in the Classroom website](https://pbopera.org/education/concerts-in-the-classroom/) (https://pbopera.org/education/concerts-in-the-classroom/). There you will find a form that lists all of the current dates we could visit your classroom.

In order to complete the online form, you will need to supply the following information:

- Your preferred date, selected from the list
- Your preferred time, subject to artist availability and travel time
- School name
- School type (public, private, charter, etc.)
- Contact name (someone who will finalize and confirm all concert details)
- Contact email
- Contact phone number (in case a concern arises the day of the event)
- School address (please ensure this address is GPS compatible and will lead us to the correct entrance; include special instructions for parking, gate access, who to ask for in the main office, etc.)
- Approximate number of students
- Grade level(s)
- The type of space in which the concert will take place (classroom, cafeteria, music room, auditorium, cafetorium, etc.)

The artists and any additional Opera personnel will arrive together and enter your school as a unit approximately 15-minutes prior to our scheduled start time. If possible, please arrange for a student or a school employee to be in the main office to escort us to the concert space.

Our program requires the use of an in-tune piano in good condition or an 88-key weighted keyboard. If you do not have one in your space for our use, we travel with a keyboard we can utilize as long as there is easy access to an electrical outlet.



Our Palm Beach Opera van.



Please have two “adult sized” chairs for our artists to sit on when they are not singing.

No microphones are needed for the performance (artists do not use them when they sing). However, if the concert is in a large space, a microphone or two would be helpful for our speaking moments.

When we’re ready to begin the concert, we ask that a classroom teacher set the “ground rules” with the students so they know what to expect. This could be a good time to remind students about concert etiquette, to stay in their seats, to raise their hands to participate, and to have a great time!

After that, a Palm Beach Opera staff member will take it from there and emcee the event. We’ll start by introducing our “simple” definition of opera and the artists who will be performing for the students.

One of our artists will usually start off with a famous aria that students may recognize from television or a movie. Throughout the performance, artists will explain part of the story they are singing. They will interact with your students when they talk about the character they are portraying and what language they are singing.

We do our best to make each and every aria as engaging as possible. Please let us know how we can customize our time with you to reinforce standards you are currently teaching or a topic you would like applied to our performance. We want to do everything we can to make this an exciting and educational experience for your students and anyone in attendance.

We always leave time at the end for questions. We want your students to have the opportunity to ask about opera, the songs they heard, and a little bit about our artists. After all, opera singers love to talk about themselves; honestly, there’s a bit of a prima donna or primo uomo in all of us!





A man with a crown of gold leaves stands on a stage, looking towards a group of children. The children are also looking up at him, some with their hands to their foreheads. The stage is decorated with a red curtain, a potted plant, and a mural of a deer. The audience is visible in the foreground, sitting at desks.

# Who's Singing For You?

# PALM BEACH **OPERA**

## CORNELIA T. BAILEY

### APPRENTICE ARTIST PROGRAM

The Bailey Apprentice Artist Program of Palm Beach Opera is an opportunity for recent university or conservatory graduates to gain valuable experience at the professional level.

The Apprentice Artists are Palm Beach Opera's community ambassadors, performing throughout the region in education and community engagement events, as well as adding strength and consistency to all of our mainstage production choruses. During their five-month residency, the Bailey Apprentice Artists further their artistic development through regular coaching with the Palm Beach Opera music staff and guest faculty.

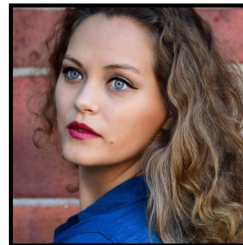
## 2019|2020 SEASON

### BAILEY APPRENTICE ARTISTS



**SUZANNAH WADDINGTON**  
SOPRANO

**HOMETOWN:** Philadelphia, PA  
**EDUCATION:** Houghton College, NY  
(BM & MM)



**EMILY HELENBROOK**  
SOPRANO

**HOMETOWN:** New York  
**EDUCATION:** Rice University (MM),  
Eastman School of Music (BM)



**SARAHANN DUFFY**  
MEZZO-SOPRANO

**HOMETOWN:** Westchester, NY  
**EDUCATION:** New England  
Conservatory (MM), Bard College  
Conservatory (BM)



**MAIRE THERESE CARMACK**  
MEZZO-SOPRANO

**HOMETOWN:** Seattle, WA  
**EDUCATION:** Eastman School of  
Music (MM), University of Colorado  
(BA)



**JENNY ANNE FLORY**  
MEZZO-SOPRANO  
*Sponsored by Drs. Marsha & Henry  
Laufer*

**HOMETOWN:** Dayton, VA  
**EDUCATION:** University of Maryland  
(MM), James Madison University (BM)

*The Bailey Apprentice Artist Program is generously sponsored by  
The Glenn W. and Cornelia T. Bailey Foundation.*



**DAVID ANDERSON**  
TENOR

**HOMETOWN:** Grand Ledge, MI  
**EDUCATION:** Michigan State University (MM & BM)



**JUAN HERNÁNDEZ**  
TENOR

**HOMETOWN:** San Jose, Puerto Rico  
**EDUCATION:** Puerto Rico Conservatory of Music (MM), Escuela Libre de Música Ernesto Ramos Antonini (BM)



**PHILIPPE L'ESPERANCE**  
TENOR

**HOMETOWN:** Grafton, MI  
**EDUCATION:** Manhattan School of Music (MM), University of Hartford (BM)



**ERIC SMEDSRUD**  
BARITONE

**HOMETOWN:** Eden Prairie, MN  
**EDUCATION:** Indiana University Jacobs School of Music, Lawrence University (BM)



**MATTHEW SOIBELMAN**  
BASS-BARITONE

**HOMETOWN:** Los Angeles, CA  
**EDUCATION:** California State University Northridge

## ADDITIONAL PERSONNEL



**DR. KSENIA LELETKINA**  
PIANIST & PROGRAM COACH

**EDUCATION:** Eastman School of Music (DM), Cleveland Institute of Music (double-MM)



**CASSIE MAKEEFF**  
PIANIST

**EDUCATION:** Indiana University (MM), Northwestern University (BM)



**ABBEY WARD**  
EDUCATION & COMMUNITY ENGAGEMENT ASSOCIATE

**EDUCATION:** Manhattan School of Music (MM), Wheaton College Conservatory (BM)



**JAMES CLEMENTS**  
EDUCATION & COMMUNITY ENGAGEMENT MANAGER

**EDUCATION:** University of Kentucky (MA), Concordia University-Ann Arbor (BA)



PALM  
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CONCERTS IN THE CLASSROOM

K2

LESSON PLAN & MATERIALS

Logo Creation: Understanding Symbols

# PALM BEACH OPERA

## Concerts in the Classroom | Curriculum (K2)

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SCHOOL NAME:

DATE:

### LESSON PLAN

Logo Creation: Understanding Symbols (K2)

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#### UNIT LESSON

Students will create a logo based on written information provided.

Suggested time frame: 1 period

#### ESSENTIAL QUESTIONS

How do symbols/visual logos represent an idea?

What do symbols and/or logos tell us about a company?

How can we use a company's mission statement/value system to create a logo?

#### CORE CONTENT LEARNING GOAL

Students glean information and key ideas from a written statement

#### CORE STANDARD(S)

LAFS.K.RI.1.1

LAFS.1.RI.1.1

LAFS.2.RI.1.1

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#### ART CONTENT LEARNING GOAL

Students create logos (visual depiction) based on analysis of written mission statements

#### ART STANDARD(S)

VA.K.C.1

VA.1.C.1.1

VA.2.C.1.1

#### I CAN STATEMENTS

- Create personal artwork to explain my feelings or understanding about information I have read.

#### VOCABULARY

Opera, Logo, Mission Statement

#### TECHNOLOGY & MATERIALS

Create Your Own Logo worksheet, examples of familiar logos, markers, crayons, colored pencils

## LESSON

Step 1	Begin the lesson by showing students examples of familiar logos; refer to them as pictures or images. <i>Suggestions:</i> Nike, Disney World, Apple, Target, McDonalds, Shell Gas Stations, Olympics, etc.
Step 2	Ask students where they have seen the images before. After gathering responses, explain that each of the images is called a LOGO, and that a LOGO: <ul style="list-style-type: none"><li>– is a visual representation of a company’s identity (who they are).</li><li>– is a picture that represents a company, product, or an idea.</li></ul>
Step 3	Ask students if they know the school logo (if appropriate).
Step 4	Ask students what they know about opera. Define opera as <i>a story told through singing</i> . Inform students that opera companies have logos. Let students know that they will have the chance to design their very own opera company logo.
Step 5	Handout out the “Create Your Own Logo” worksheet to your students. Walk through the top of the worksheet, explaining that they have the option of choosing Company A, B, or C.
Step 6	Read through each company description with your students. Optional: ask students to read the company descriptions aloud.
Step 7	Have students select their favorite company, A, B, or C. Once the students have had adequate time to make their selection, ask students to write down the letter of the company which they selected. Optional: ask students to write down additional descriptive words for their company that may compliment the overall theme.
Step 8	Pass out creative materials to students: crayons, colored pencils, or markers. Give students a 10-12 minute time frame to create their logo based on the words associated with their selected opera company.
Step 9a	Once complete, engage in small group share time (3-4 group members). Ask students to provide positive feedback to their peers in the form of “I like...” responses (i.e. I like the color you used, etc.).
Step 9b	(Optional): Next, tell students they will have five minutes to make a revision to their creation based on new thoughts inspired by small group share time.

Step 10 | Lastly, have each student share their creation explaining which opera company they chose and why. Students should be able to explain how the words associated with their selected opera company inspired their creation.

Suggestion: It may be wise to start the project off with this simple exercise:

- Draw a picture that means happy
- Draw a picture that means fun
- Draw a picture that means music
- Draw a picture that means loud
- Draw a picture that means ... so on and so forth

This may help students understand that their job will be to create an image based on the words/ideas provided.

## ASSESSMENT

4

Student successfully created a logo that had meaning and thoroughly explained artistic choices.

3

Student created a logo but did not make a connection to the selected company.

2

Student drew an image but did not create a logo as defined.

1

Student did not participate in the exercise.

#### TEST TAKING STRATEGIES

Following instructions, analyzing information, time management, organizing information, written communication, visual communication

#### ESOL STRATEGIES

Using visuals



# PALM BEACH OPERA

## CREATE YOUR OWN LOGO

YOUR NAME: \_\_\_\_\_

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Read about each opera company. Pick the opera company you like best.

Company A

Opera for kids  
Where fun is sung

Company B

Colorful  
Singing  
For our city

Company C

Think BIG!  
Sing LOUD!

1. The company I chose is (A, B, or C): \_\_\_\_\_

2. Draw a logo for your company:



PALM  
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CONCERTS IN THE CLASSROOM

3

LESSON PLAN & MATERIALS

Classical Hit Music List

# PALM BEACH OPERA

## Concerts in the Classroom | Curriculum (3)

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SCHOOL NAME:

DATE:

### LESSON PLAN

#### Classical Music Hit List (3)

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#### UNIT LESSON

Students will create a musical playlist based on personal preference using specific time requirements.

Suggested time frame: 1 period

#### ESSENTIAL QUESTIONS

How do time limits influence my decisions?

#### CORE CONTENT LEARNING GOAL

Students will use time to determine choices and make informed decisions

#### CORE STANDARD(S)

MAFS.3.MD.1.1

#### ART CONTENT LEARNING GOAL

Students will listen and respond to selected pieces to cultivate preferences and declare favorite pieces

#### ART STANDARD(S)

MU.3.C.1.2

#### I CAN STATEMENTS

- Identify personal feelings that influence my choices
- Use time and number lines to make logical choices

#### VOCABULARY

Opera, Aria, Duet, Chorus, Number line diagram

#### TECHNOLOGY & MATERIALS

Teacher Opera Songs List, Student Opera Songs Worksheet, Number Line Diagram Worksheet, computer with speakers, internet access, pencils with erasers, index cards

## LESSON

Step 1	Pass out one index card to each student. Ask students to spend two minutes writing down the names of their favorite songs on their index cards.
Step 2	Then, ask students <i>why</i> they like these particular songs. Perhaps ask 3 or 4 students to share one song and their <i>why</i> .
Step 3	<p>Ask students if they have a playlist of their favorite songs on their phone, iPod, Spotify, etc.</p> <p>Let them know they are going to create a new playlist of songs based on songs they will hear together in class. You can inform students that they'll be listening to various songs from operas.</p>
Step 4	<p>Hand out the student Opera Songs worksheet.</p> <p>Explain to your students that they are going to hear several songs and write down what they enjoy about each song. Some examples include:</p> <ul style="list-style-type: none"><li>– maybe they like the tempo/pace of the song [fast beat, slow beat]</li><li>– maybe they like the opera singer's voice</li><li>– maybe they like the high notes or the low notes</li><li>– maybe they like how the song makes them feel</li></ul>
Step 5	Explain that their observations about each song is important, and that they should take good notes, because they will use their notes later on to choose songs they like best. (Side note: opera songs can sometimes be quite long; you may choose not to play the entire song. Students can use whatever portion is played to determine why they like each selection.)
Step 6	Play each song from the links on the TEACHER Opera Songs list, allowing time for students to make notes. Walk around during each song to monitor and encourage participation (as needed).
Step 7	Once completed, play the list a second time, asking students to star or circle the songs that they enjoy the most.
Step 8	<p>Now that students have listened to the opera songs, let them know that they are going to create a classical music playlist with their favorite selections using the following criteria (feel free to write this on a board for students to reference):</p> <ul style="list-style-type: none"><li>– They will use their notes to help choose their playlist.</li><li>– They must choose between 16 and 18 minutes of music; in other words, they cannot go over 18 minutes and they cannot be under 16 minutes.</li><li>– They cannot repeat any selections.</li></ul>

Step 9	<p>Next, hand out the Number Line Diagram worksheet. Explain how we can use the Number Line to keep track of the timing of their selections.</p> <p>Ex. If a student selected the first song, they will subtract the total (4 minutes 50 seconds) from 18 minutes 0 seconds, the result being that they only have 13 minutes and 10 seconds remaining for their playlist.</p>
Step 10	<p>Depending on the needs of your classroom, allow ten to fifteen minutes for your students to complete their playlists using the Number Line worksheet.</p>
Step 11	<p>Once the playlists are completed, students may share their playlists and provide reasons for their choices. This can be done peer to peer or as a class presentation.</p>
	<p>Optional: explain to students that this sort of exercise is often done by radio broadcasters. If they have an hour program, they must plan out, to the second, how many songs they can play in addition to commentary, news reports, advertisements/commercials, and song introductions.</p>

## ASSESSMENT

4

Student successfully executed all parts of the assignment.

3

Student indicated favorite songs, took thorough notes, used the Number Line, but did not fall within the 16 to 18 minute time parameters for his/her playlist.

2

Student indicated favorite selections, took some notes, but did not use the Number Line diagram.

1

Student did not participate in the exercise.

#### TEST TAKING STRATEGIES

Following instructions, analyzing information, time management, organizing information, written communication, time, subtraction

#### ESOL STRATEGIES

Using visuals, using audio examples, peer to peer discussion

# PALM BEACH OPERA

## CLASSICAL MUSIC HIT LIST: NUMBER LINE DIAGRAM

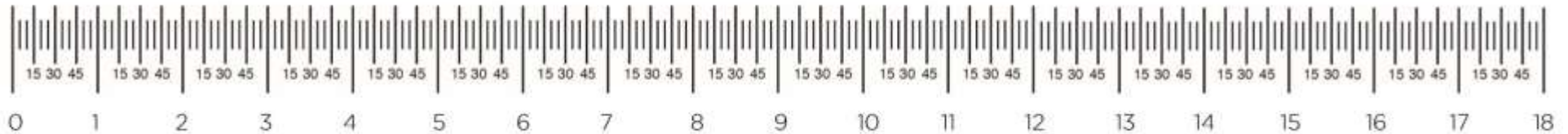
STUDENT NAME: \_\_\_\_\_

### Number Line Diagram

Write the songs on your playlist below. Then, use the Number Line Diagram below to keep track of your time. Remember, you should have between 16 and 18 minutes of music on your playlist.

SONG NAME	LENGTH OF THE SONG
	_____ Minutes _____ Seconds
	_____ Minutes _____ Seconds
	_____ Minutes _____ Seconds
	_____ Minutes _____ Seconds
	_____ Minutes _____ Seconds
	_____ Minutes _____ Seconds

Number line:



TOTAL TIME of PLAYLIST: \_\_\_\_\_ Minutes \_\_\_\_\_ Seconds

# PALM BEACH OPERA

## Classical Music Hit List | OPERA SONGS

---

STUDENT NAME:

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### MUSICAL SELECTIONS

**“Votre toast” from Bizet’s *Carmen*** (also known as the Toreador\* song)  
[4 minutes 35 seconds]

**“Barcarolle” from Offenbach’s *The Tales of Hoffmann***  
[3 minutes 25 seconds]

**“Queen of the Night” aria from Mozart’s *The Magic Flute***  
[3 minutes 0 seconds]

**“Ah, mes amis...pour mon âme” from Donizetti’s *The Daughter of the Regiment***  
[4 minutes 0 seconds without applause]

**“Una furtiva lagrima” from Donizetti’s *The Elixir of Love***  
[4 minutes 40 seconds without applause]

**“Ombra mai fu” from Handel’s *Serse***  
[3 minutes 40 seconds]

**“La donna è mobile” from Verdi’s *Rigoletto***  
[2 minutes and 25 seconds without applause]

**“Quando m’en vo” from Puccini’s *La bohème***  
[2 minutes and 45 seconds]

**“Anvil Chorus” from Verdi’s *Il trovatore***  
[2 minutes and 40 seconds]



# PALM BEACH OPERA

## Concerts in the Classroom | Curriculum (3)

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### CLASSICAL MUSIC HIT LIST | OPERA SONGS FOR TEACHER USE

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#### MUSICAL SELECTIONS

**“Votre toast” from Bizet’s *Carmen*** (also known as the Toreador\* song)  
[4 minutes 35 seconds without applause]

\*A toreador is a Spanish bull fighter; this aria is sung in French

[Dmitri Hvorostovsky, bass as Escamillo, the Toreador](#)

**“Barcarolle” from Offenbach’s *The Tales of Hoffmann***  
[3 minutes 25 seconds]

\*A barcarole is a traditional song sung by Venetian gondoliers; this duet is sung in French

[Elina Garanca, mezzo soprano and Anna Netrebko, soprano](#)

**“Queen of the Night” aria from Mozart’s *The Magic Flute***  
[3 minutes]

\*The Queen is an evil character; this aria is sung in German

[Diana Damrau, soprano as The Queen of the Night](#)

**“Ah, mes amis...pour mon âme” from Donizetti’s *The Daughter of the Regiment***  
[4 minutes 0 seconds without applause]

\*The title translation is “Ah, my friends...for my soul;” this aria is sung in French

[Lawrence Brownlee, tenor](#)

**“Una furtiva lagrima” from Donizetti’s *The Elixir of Love***  
[4 minutes 40 seconds without applause]

\*The title translation is “a furtive tear;” this aria is sung in Italian

[Luciano Pavarotti, perhaps the most famous tenor of the 20<sup>th</sup> century](#)

**“Ombra mai fu” from Handel’s *Serse***

[3 minutes 40 seconds]

\*The title translation is “never was made;” this aria is sung in Italian

[Stephanie Blythe, mezzo soprano](#)

**“La donna è mobile” from Verdi’s *Rigoletto***

[2 minutes and 25 seconds without applause]

\*A man is trying to change a woman’s mind so she will fall in love with him; this aria is sung in Italian

[Juan Diego Flórez, tenor](#)

**“Quando m’è vo” from Puccini’s *La bohème***

[2 minutes and 45 seconds]

\*The translation of this title is “the woman is fickle.” this aria is sung in Italian

[Mirella Freni, soprano](#)

**“Anvil Chorus” from Verdi’s *Il trovatore***

[2 minutes and 40 seconds]

\*The chorus members pantomime hitting large anvils during this scene; this chorus is sung in Italian

[The Royal Opera](#)



PALM  
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**OPERA**

CONCERTS IN THE CLASSROOM

45

LESSON PLAN & MATERIALS

Opera Poster Inspiration

# PALM BEACH OPERA

Concerts in the Classroom | Curriculum (45)

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SCHOOL NAME:

DATE:

LESSON PLAN

Opera Poster Inspiration (45)

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UNIT LESSON

Students use provided images as inspiration for their own unique scene.

Suggested time frame: 1 period

ESSENTIAL QUESTIONS

How can we use written communication to explain an image?

**CORE CONTENT LEARNING GOAL**

Write narratives to develop real or imagined experiences or events.

**CORE STANDARD(S)**

LAFS.4.W.1.3

LAFS.5.W.1.3

**ART CONTENT LEARNING GOAL**

Create an original scene based on a person or on a historical event.

**ART STANDARD(S)**

TH.4.C.3.2

TH.5.C.3.2

I CAN STATEMENTS

– Use an image to create a scene or monologue

VOCABULARY

Opera, Scene, Conflict, Resolution

TECHNOLOGY & MATERIALS

Movie Poster Examples for Teacher Use, Movie Poster Examples for Students, Opera Poster page, Create Your Own Scene worksheet, Suggested Musical Selections, notebook paper, pencils

## LESSON

Step 1	<p>Ask students to identify a selection of movies based on their respective theatrical posters. You can use the examples included in the Movie Poster Pages or your own examples. For each image, ask students to name the movie. Then, once all the movies are identified, ask students to explain how the movie posters help tell the viewer information about the story.</p> <p>For example, we know from looking at the Coco movie poster that 1) the movie is about a boy who plays a guitar and 2) he, along with his dog, crosses the divide between two worlds.</p>
Step 2	<p>Let students know that Opera is an art form that, like a movie, tells a story; it's <i>a story told through singing</i>. In opera, singers play characters in a story and use their singing voices to express emotions. Within each opera is a series of scenes (like chapters in a book) that unfold to tell the story.</p>
Step 3	<p>Tell students they will look at a series of Opera posters. They will each select one of the Opera posters and imagine a scene that goes with the picture. Their scene will follow the following format, as if reading a play:</p> <ul style="list-style-type: none"><li>- Character 1: I'm so glad that I'm here at school today. I love school.</li><li>- Character 2: I don't love school...I feel like I don't fit in.</li><li>- Character 1: Why do you feel that way? I think you are very fun and would love to be your friend.</li><li>- etc.</li></ul>
Step 4	<p>Students should use the Create Your Own Scene worksheet. These are the guidelines students should follow:</p> <ul style="list-style-type: none"><li>- Their scene should be inspired by the Opera poster image.</li><li>- Their scene should include 2 to 5 characters.</li><li>- Their scene should include a setting (time, place).</li><li>- Their scene should include a conflict and a resolution.</li><li>- Suggestion: students can write down the names of the characters and a brief description of the conflict if this will help facilitate the scene writing experience and keep students on track.</li></ul>
Step 5	<p>Students should take 25 to 30 minutes to create their scene. This is focused writing time, however, you are welcome to play opera examples while students are working. Please refer to the Musical Selections page.</p>
Step 6	<p>If preferred, students may finish their scene at home. Once complete, students should be encouraged to share their scenes, with fellow students reading the parts of each character.</p>

## ASSESSMENT

4

Student created a thorough scene that followed each of the guidelines as provided and was clearly inspired by the Opera poster that they selected.

3

Student created a scene inspired by one of the provided Opera posters and met most of the requirements.

2

Student created a scene, but it was loosely based on a provided Opera poster and did not meet a majority of the requirements.

1

Student did not participate in the scene creation or did not meet the requirements.

## TEST TAKING STRATEGIES

Following instructions, analyzing information, time management, organizing information, written communication, verbal communication, peer-to-peer work

## ESOL STRATEGIES

Using visuals



Disney · PIXAR

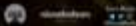


THANKSGIVING  
IN 3D AND REAL D 3D

**EXPLORER IS HER MIDDLE NAME**



**IN THEATRES AUGUST 2**







BY  
DAVID

BY  
MICHAEL

BY  
KYLE

BY  
MELISSA

BY  
NICK

BY  
JAY

BY  
MICHAEL

BY  
JACOB

BY  
MELISSA

BY  
DAVID

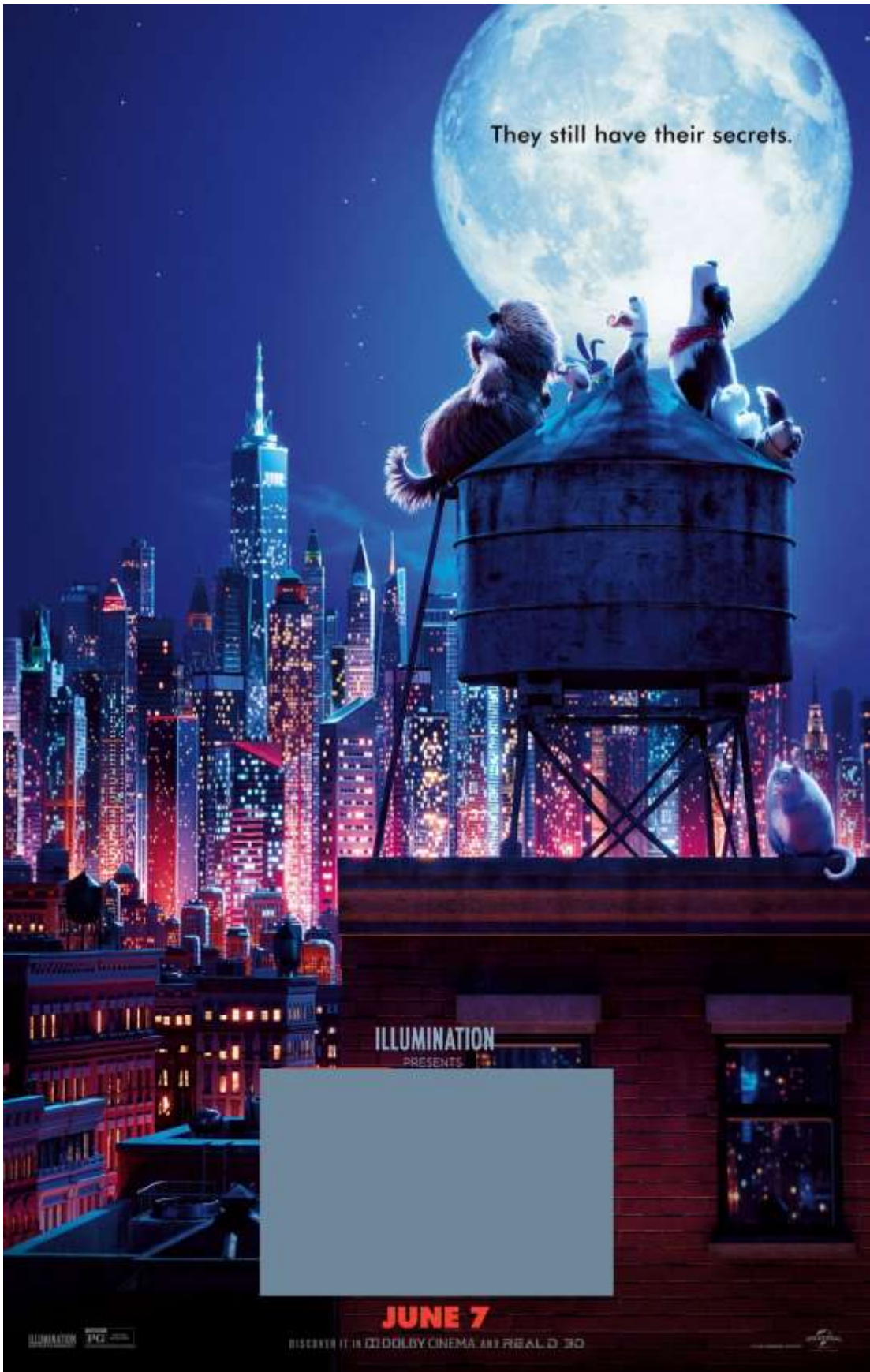


THEIR REIGN BEGINS

# KING OF THE MONSTERS

MAY 2019

They still have their secrets.



ILLUMINATION  
PRESENTS

**JUNE 7**

ILLUMINATION

DISCOVER IT IN



# PALM BEACH OPERA

## Concerts in the Classroom | Curriculum (45)

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FOR TEACHER USE: MOVIE POSTER EXAMPLES

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Coco



Dora and the  
Lost City of Gold



The Lion King



Godzilla: King  
of the Monsters



The Secret Life of Pets 2



The movie titles will be covered in the students' examples.

*ARIADNE ON THE  
ISLAND OF NAXOS*



Opera Poster A



# The Bohemians

Opera Poster B



# Brundibar

Opera Poster C

# *La Cenerentola*



Opera Poster D



# PALM BEACH OPERA

## Opera Poster Inspiration

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STUDENT NAME:

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### CREATE YOUR OWN SCENE

You are going to create a scene based on an Opera poster of your choosing. Write the name or letter of the Opera Poster you have selected below:

The Opera Poster I chose is \_\_\_\_\_.

You should have between 2 and 5 characters in your scene. Write the names of your characters below:

The name of Character 1 is \_\_\_\_\_.

The name of Character 2 is \_\_\_\_\_.

The name of Character 3 is \_\_\_\_\_.

The name of Character 4 is \_\_\_\_\_.

The name of Character 5 is \_\_\_\_\_.

Your scene should include a setting (place and time). Write the setting below:

The setting of my scene is \_\_\_\_\_.

Your scene should include a conflict and a resolution. Write the conflict and resolution below:

The conflict of my scene is: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

The resolution of my scene is: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Use the space below to begin your scene. Remember, a scene includes the dialogue of the characters in your story. In other words, when you write your scene, you are writing out what each character is saying to the other.

Ex.

Character's name: Sarah

Character's line: **I think we should go see an opera together. Do you want to go?**

Character's name: David

Character's line: **Yeah! I love hearing opera. The singers are so good!**

**Now it's your turn. Have fun!**

Character's name: \_\_\_\_\_

Character's line: \_\_\_\_\_

Character's name: \_\_\_\_\_

Character's line: \_\_\_\_\_

Character's name: \_\_\_\_\_

Character's line: \_\_\_\_\_

Character's name: \_\_\_\_\_

Character's line: \_\_\_\_\_

Character's name: \_\_\_\_\_

Character's line: \_\_\_\_\_

Character's name: \_\_\_\_\_

Character's line: \_\_\_\_\_

Character's name: \_\_\_\_\_

Character's line: \_\_\_\_\_

Character's name: \_\_\_\_\_

Character's line: \_\_\_\_\_

*Continue on your own notebook paper.*

# PALM BEACH OPERA

## Concerts in the Classroom | Opera Discovery Curriculum (45)

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### OPERA POSTER INSPIRATION: MUSICAL SELECTIONS FOR TEACHER USE

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#### MUSICAL SELECTIONS

**“Votre toast” from Bizet’s *Carmen*** (also known as the Toreador\* song)

[4 minutes 35 seconds without applause]

\*A toreador is a Spanish bull fighter; this aria is sung in French

[Dmitri Hvorostovsky, bass as Escamillo, the Toreador](#)

**“Barcarolle” from Offenbach’s *The Tales of Hoffmann***

[3 minutes 25 seconds]

\*A barcarole is a traditional song sung by Venetian gondoliers; this duet is sung in French

[Elina Garanca, mezzo soprano and Anna Netrebko, soprano](#)

**“Queen of the Night” aria from Mozart’s *The Magic Flute***

[3 minutes]

\*The Queen is an evil character; this aria is sung in German

[Diana Damrau, soprano as The Queen of the Night](#)

**“Ah, mes amis...pour mon âme” from Donizetti’s *The Daughter of the Regiment***

[4 minutes 0 seconds without applause]

\*The title translation is “Ah, my friends...for my soul;” this aria is sung in French

[Lawrence Brownlee, tenor](#)

**“Una furtive lagrima” from Donizetti’s *The Elixir of Love***

[4 minutes 40 seconds without applause]

\*The title translation is “a furtive tear;” this aria is sung in Italian

[Luciano Pavarotti, perhaps the most famous tenor of the 20<sup>th</sup> century](#)

**“Ombra mai fu” from Handel’s *Serse***

[3 minutes 40 seconds]

\*The title translation is “never was made;” this aria is sung in Italian

[Stephanie Blythe, mezzo soprano](#)

**“La donna è mobile” from Verdi’s *Rigoletto***

[2 minutes and 25 seconds without applause]

\*This aria is sung in Italian

[Juan Diego Flórez, tenor](#)

**“Quando m’en vo” from Puccini’s *La bohème***

[2 minutes and 45 seconds]

\*The translation of this title is “the woman is fickle.” this aria is sung in Italian

[Mirella Freni, soprano](#)

**“Anvil Chorus” from Verdi’s *Il trovatore***

[2 minutes and 40 seconds]

\*The chorus members pantomime hitting large anvils during this scene; this chorus is sung in Italian

[The Royal Opera](#)



PALM  
BEACH  
**OPERA**

CONCERTS IN THE CLASSROOM

68

LESSON PLAN & MATERIALS

Becoming a Librettist: Working with Mozart's *The Magic Flute*

# PALM BEACH OPERA

## Concerts in the Classroom | Opera Discovery Curriculum (68)

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SCHOOL NAME:

DATE:

### LESSON PLAN

Becoming a Librettist: Working with Mozart's *The Magic Flute* (68)

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#### UNIT LESSON

Students will write a libretto for Mozart's opera *The Magic Flute*, gain insight into the writing process, and connect with the opera art form in new ways.

Suggested time frame: 2-3 periods

#### ESSENTIAL QUESTIONS

How are the words of an opera created?

How can we use context clues in an opera libretto to define the opera's characters?

How can we use context clues in an opera libretto to predict actions and responses?

#### CORE CONTENT LEARNING GOAL

Students will cite textual evidence for choices; understand how each sentence can impact plot or theme development; determine central ideas, produce clear and coherent writing.

#### CORE STANDARD(S)

LAFS.68.RH.1.1  
LAFS.68.RH.1.2  
LAFS.68.WHST.2.4  
LAFS.6.L.2.3  
LAFS.6.RL.2.5  
LAFS.7.L.2.3  
LAFS.7.RL.2.5  
LAFS.8.L.2.3  
LAFS.8.RL.2.5

#### ART CONTENT LEARNING GOAL

Students will develop a character analysis; create and present a scene performance; *present the scene from memory*.

#### ART STANDARD(S)

TH.68.C.1.2  
TH.68.C.1.4  
TH.68.C.2.3  
TH.68.S.2.4

## I CAN STATEMENTS

- Define the role of a librettists in the creation of an opera.
- Use context clues to understand themes and plot points.
- Use context clues to develop a character and appropriate dialogue.
- Present a scene supported by artistic choices.

## VOCABULARY

Librettist, Libretto, Opera, Scene, Dialogue, Artistic Choice

## TECHNOLOGY & MATERIALS

Scene Breakdown handouts; Who's Who in *The Magic Flute* handout; Character Analysis worksheet; Dialogue Worksheet; *Further study: access to internet, screen and speakers*

## LESSON

Optional start:

*Ask students to imagine themselves in this scenario: In class, you are taking a test, and you notice that someone is copying off of another student.*

*What might your students think to themselves in that situation; have 2 or 3 share responses.*

*Next, ask them to imagine what they might do in response to what they have witnessed; have 2 or 3 share.*

*Finally, ask them to decide what they might say to 1) the teacher and 2) the student; have 2 or 3 share.*

*This small exercise may make the libretto writing process more easily digestible as the students will have already laid the groundwork for identifying 1) the action, 2) the feelings associated with the action, and 3) the words said in response to/as a result of the action. It may be interesting to ask students why people react differently to situations; this discussion may help the student form initial opinions about the traits and personalities of characters in a story or opera synopsis.*

Step 1

Pose this question to students: What do we call the person who writes a book? *Author*

Step 2

Then ask students: What do we call the person who writes a play? *Playwright*

Step 3

Lastly, ask students: Do you know what we call the person who writes the script of a movie? *Screenwriter*

Step 4

Point out that an author, playwright, and screenwriter each use words to tell a story.

Step 5	Connection: In opera, the person who writes the words is called a <i>librettist</i> . The <i>librettist</i> writes the <i>libretto</i> for opera. This means that the words the opera singers sing on stage are the words written by the <i>librettist</i> in the <i>libretto</i> .
Step 6	Instruct the students that they are going to act as the librettists for an opera: Mozart's <i>The Magic Flute</i> ( <i>Die Zauberflöte</i> is the opera's original German title).
Step 7	<p>Break students into nine groups and hand out the synopsis in the Scene Breakdown and Who's Who in <i>The Magic Flute</i> worksheets. They will use their notes to help develop characters and create a dialogue among them.</p> <ul style="list-style-type: none"> <li>- Group 1: ACT I, Scene 1</li> <li>- Group 2: ACT I, Scene 2</li> <li>- Group 3: ACT I, Scene 3</li> <li>- Group 4: ACT II, Scene 1 &amp; 2</li> <li>- Group 5: ACT II, Scene 3</li> <li>- Group 6: ACT II, Scene 4</li> <li>- Group 7: ACT II, Scene 5 &amp; 6</li> <li>- Group 8: ACT II, Scene 7 &amp; 8</li> <li>- Group 9: ACT II, Scene 9 &amp; 10</li> </ul>
Step 8	<p>Ask students to read through their assigned scenes. Using their own paper, ask the groups to take note of the following in their scenes:</p> <ul style="list-style-type: none"> <li>- Setting</li> <li>- Characters</li> <li>- Plot</li> </ul>
Step 9	<p>Ask students to closely examine their scenes, circling every instance that a character is named, and underlining any action moments or states of being (i.e. emotional responses of the characters).</p> <p>Ex. ACT I, Scene 1: <u>Tamino, a prince</u> <u>lost</u> in an unfamiliar land, is <u>chased</u> by a <u>giant snake</u>.</p> <p>Circled words: who is in the scene Underlined words: denote action or a state of being</p>
Step 10	<p>After careful examination of their scenes, instruct students to consider what the characters might be thinking or feeling based on who they are and the action in which they are involved.</p> <p>Ex. ACT I, Scene 1: Tamino, a prince, is lost and being chased by a giant snake. We can infer that:</p>



- Tamino is disoriented (because he is lost in a strange land) and that could make him nervous and possibly agitated,
- Tamino is scared because a creature is chasing him,
- Tamino may never have been in a situation like this before and is not accustomed to being on his own (a prince is often sheltered and/or surrounded by people to help protect him from harm).

Each of these inferences, plus the following immediate action as dictated by the synopsis (i.e. Tamino fainting), will help us draw conclusions about who Tamino may be as depicted in ACT I, Scene 1.

Step 11	Once each group has drawn inferences about their designated scenes, hand out the Character Analysis worksheet. Give groups 12 to 15 minutes to complete the worksheet. If a group's scene has more characters than the worksheet space allows, have them continue their work on their own paper. In other words, if a group has more than four characters in their scene, they will complete the Character Analysis for additional characters on a separate page.
Step 12	<p>Using the Character Analysis worksheet and the synopsis, students should be prepared to create dialogue for their respective scenes.</p> <p>Hand out the Dialogue Worksheet. Tell students that they will now create the libretto for their assigned scenes. Using the synopsis, their examination of the synopsis, and the Character Analysis worksheet, students will determine what each character will say in response to the action. They must follow the action provided in the synopsis.</p> <p>Ex. ACT I, Scene 1: Tamino, a prince <u>lost</u> in an unfamiliar land, is <u>chased</u> by a giant snake.</p> <p>If we know that Tamino is disoriented and agitated, he might say, "Where am I going?" or "I'm lost. I don't know which way to go!"</p> <p>If we know that Tamino is being chased, he might say, "I must get away or I'll surely die," or "Help! Help me, someone, please!"</p>
Step 13	Once the group has completed the dialogue for their scenes, read the dialogues in synopsis order: ACT I, Scene 1; ACT I, Scene 2; ACT I, Scene 3; and so on and so forth. It is recommended that the students act out the scenes in front of the classroom rather than reading them from their desks.
Step 14	Ask students to comment on differences and similarities amongst the groups with respect to Character Analysis. Students should also comment on the dialogue choices and discuss other dialogue options supported by the synopsis. Students should also be expected to explain and defend their choices with respect to the Character Analysis Worksheet and the Dialogue Worksheet.

Step 15

Lastly, ask students to summarize the purpose of the activity in one sentence to evaluate their understanding of the lesson concepts and goals.

*Further study: Access the libretto for Mozart's The Magic Flute (<http://www.opera-guide.ch/> → M for Mozart → then click Die Zauberflöte → then click Libretto → then click "E" for English translation). Compare and contrast the student's libretto of The Magic Flute with the original libretto as written by Emanuel Schikaneder.*

*You are encouraged to watch The Magic Flute in your classroom through the Metropolitan Opera's Met Opera on Demand found ([metopera.org/Season/On-Demand](http://metopera.org/Season/On-Demand) → The Magic Flute). You can register for a 7-day free trial or rent the opera for a small fee. Please note that the free trial automatically rolls into monthly payment if you do not cancel before the end of the subscription.*

*When watching the opera, ask students to pay close attention to the libretto/words being sung and how the words/action is reflected in Mozart's music.*

## ASSESSMENT

4

Student was an active participant in group discussion, providing thoughtful answers and helping lead the group to discovery. Student was enthusiastically engaged in the presentation of scene dialogue.

3

Student participated somewhat in group discussion through verbal communication and affirmation of others' ideas. Student participated in the presentation of scene dialogue.

2

Student participated in discussion mainly through non-verbal communication. Student made little effort to participate in the activity overall.

1

Student did not participate in the exercise.

#### TEST TAKING STRATEGIES

Following instructions, analyzing information, time management, organizing information, written communication

#### ESOL STRATEGIES

Group activity

# PALM BEACH OPERA

## Becoming the Librettist: Working with Mozart's *The Magic Flute*

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### SCENE BREAKDOWN

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#### ACT I SCENE 1

##### *A rough and rocky landscape*

Tamino, a prince lost in an unfamiliar land, is chased by a giant snake. He asks the gods to rescue him, then he faints. Three magical ladies appear and kill the snake. These three ladies are servants of the Queen of the Night. Finding the unconscious prince to be quite handsome, each lady tries to get rid of the other. After arguing for a bit, they decide to leave together and tell the Queen about Tamino.

Tamino wakes up, surprised to be alive. Papageno arrives, dressed as a bird with a set of panpipes around his neck, and describes himself as a bird-catcher. He has no wife to call his own, a fact which makes Papageno terribly upset. Tamino introduces himself to Papageno, thinking Papageno killed the snake. Papageno happily takes the credit for the kill, claiming that he wrangled the beast with only his hands.

The three ladies suddenly appear. They give Papageno a padlock to cover his mouth; the padlock is a fair warning the Papageno should not lie. They give Tamino a portrait of the Queen of the Night's daughter Pamina. Tamino falls instantly and deeply in love with Pamina. The ladies tell Tamino that Pamina has been captured by an evil sorcerer called Sarastro. Tamino vows to rescue her. The Queen of the Night appears in a burst of thunder, declaring to Tamino that if he saves her daughter, Pamina will then become his wife.

Tamino decides he will go on a quest to save Pamina. The Queen leaves and the ladies remove the padlock from Papageno's mouth. They give Tamino a magic flute which has the power to change men's hearts, and Papageno magic bells for protection. The ladies introduce three child-spirits, who will guide Tamino and Papageno to Sarastro's temple. Armed with the magic flute and bell, and under the guidance of the three spirits, Tamino and Papageno set out on the journey to save Pamina.

# PALM BEACH OPERA

## Becoming the Librettist: Working with Mozart's *The Magic Flute*

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### SCENE BREAKDOWN

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#### ACT I SCENE 2

##### *Sarastro's palace*

After an escape attempt, Pamina is dragged into the palace by Sarastro's servants. Monostatos, chief of the servants, orders them to tie her up and then leave Pamina with him. Papageno enters the palace, sent ahead on a scouting mission to search out Pamina. Monostatos and Papageno are each terrified by one another and both of them flee the palace. Papageno returns when the coast is clear. He tells Pamina that her mother, the Queen of the Night, has sent Prince Tamino to save her. Pamina is so happy when she learns that Tamino is in love with her.

But Pamina is worried that Papageno may be there to lead her into a trap. She questions his intentions but Papageno insists that he is kind and good. Pamina trusts Papageno and tells him that he has a good heart. Papageno laments that a good heart means very little when he doesn't have a wife, a Papagena of his own, to love. Pamina sympathizes with Papageno. Together they reflect on the joys of love and declare that love is the reason for living.

# PALM BEACH OPERA

## Becoming the Librettist: Working with Mozart's *The Magic Flute*

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### SCENE BREAKDOWN

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#### ACT I SCENE 3

##### *A grove in front of a temple*

The three child-spirits lead Tamino to Sarastro's temple (the Temple of Wisdom), promising that if he is steadfast, patient and wise, he will indeed rescue Pamina. Tamino approaches the left entrance of the temple but is denied entrance by voices from within the temple. He tries to enter the right side of the temple but is again denied. Tamino goes towards the middle entrance and is greeted by an old priest. The priest tells Tamino that Sarastro is a good man, and that Tamino will see the truth when he approaches the temple with a spirit of friendship. Hoping that Pamina will hear him, Tamino plays his magic flute. Animals appear and dance to the enchanted music, but Pamina does not come out. Tamino hears Papageno's panpipes sounding in the distance and hopes that Papageno has found Pamina. Tamino hurries off, following the sounds of Papageno's panpipes.

Papageno and Pamina enter, searching for Tamino. They are recaptured by Monostatos and his servants. Papageno decides to play his magic bells for protection. Monostatos and his servants are enchanted by the bells; they begin to dance. Entranced by the music of the bells, Sarastro and his servants leave, dancing all the way. Papageno and Pamina wish that all men had magic bells so that their enemies would vanish and harmony would reign. Papageno and Pamina hear the sound of Sarastro's entourage approaching. Papageno is terribly scared; he asks Pamina what they should say. She tells him that they must speak the truth. Sarastro enters, with a crowd of loyal followers.

Pamina falls at Sarastro's feet, confessing that she tried to escape because Monostatos had forced his attentions on her. Sarastro believes her, tells her not to be afraid, but refuses to set her free. He believes her mother is evil and aims to keep Pamina safe, under his wise guidance.

Monostatos brings Tamino to Sarastro. Tamino and Pamina see one another and are overcome with excitement; they hold each other tightly. Monostatos tells Sarastro that Tamino, Papageno and Pamina are working together to help Pamina escape; Monostatos wants recognition for halting the escape. But Sarastro scolds Monostatos for his unwanted advances toward Pamina, and sends him away. He announces that Tamino must undergo trials of wisdom in order to become worthy of Pamina. The priests declare that virtue and righteousness will purify life and make earth more like heaven.

# PALM BEACH OPERA

## Becoming the Librettist: Working with Mozart's *The Magic Flute*

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### SCENE BREAKDOWN

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#### ACT II SCENE 1

##### *A grove in front of a temple*

The council of priests, led by Sarastro, enters to the sound of a solemn march. Sarastro tells the priests that Tamino is ready to undergo the trials that will lead to enlightenment and prove he is worthy of Pamina. He invokes the gods Isis and Osiris, asking them to protect Tamino and Pamina, particularly from the Queen of the Night who seeks to destroy the temple. At the urging of Sarastro, the priests agree to let Tamino face the trials of wisdom that will test his courage and resolve.

#### ACT II SCENE 2

##### *The courtyard of the Temple of Ordeal*

Tamino and Papageno are led to the temple by two priests for the first trial. They warn Tamino and Papageno of the dangers ahead of them, asking both if they are ready to face the trials. Tamino is ready. But Papageno says that he isn't so ready, that he doesn't like being tested, and he's not really that interested in gaining wisdom for that matter! Papageno claims that he is a simple man, happy with eating, drinking, and sleeping, and that the only thing he truly desires is a wife. The priests tell Papageno that Sarastro has a wife for him, a Papagena, but that he must complete the trials in order to be worthy of her. He agrees and the trial begins. The priests warn them to beware of women's charms and tell Tamino and Papageno to remain silent throughout the trial.

The three ladies appear and tempt Tamino and Papageno to speak. Papageno desperately wishes to talk to the three ladies, but Tamino repeatedly reminds Papageno of their vow of silence. Although the three ladies are confused and angry that they are being ignored, Tamino and Papageno refuse to give in and speak. Voices from within the temple mightily rebuke the three ladies, scaring them away.



# PALM BEACH OPERA

## Becoming the Librettist: Working with Mozart's *The Magic Flute*

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### SCENE BREAKDOWN

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#### ACT II SCENE 3

##### *A garden*

Pamina is asleep. Monostatos approaches Pamina, gazes upon her, and questions why he should be denied love? Declaring it would be horrible to live without love, he decides to kiss the sleeping Pamina. But in a clap of thunder, the Queen of the Night appears and Monostatos flees. The Queen of the Night asks where Tamino has gone. Pamina answers that Tamino has decided to face the trials of wisdom.

Infuriated, the Queen of the Night explains that Pamina's father gave Sarastro the Circle of the Sun, an immense power that The Queen of the Night desires. The queen gives Pamina a dagger meant for Sarastro. The queen orders Pamina to kill Sarastro and bring her the Circle of the Sun; if Pamina fails, she will be disowned by the queen.

Once the Queen of the Night leaves, Monostatos returns. Monostatos tells Pamina he knows of the Queen's plan and attempts to blackmail Pamina with the information so that she will stay with him. She refuses and Sarastro enters in time to save Pamina and drive Monostatos away. Pamina begs Sarastro to forgive her mother; he reassures her that the temple is sacred and that vengeance on her mother is not allowed.

# PALM BEACH OPERA

## Becoming the Librettist: Working with Mozart's *The Magic Flute*

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### SCENE BREAKDOWN

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#### ACT II SCENE 4

##### *A hall in the Temple of Ordeal*

Tamino and Papageno are led in by priests, who remind them that they must remain silent. Papageno is told that those who break their vow of silence will be punished with thunder and lightning.

Papageno complains of thirst; then, an old woman enters and offers Papageno a cup of water. He drinks every drop. She changes into a young girl of eighteen years and two minutes and Papageno teasingly asks whether she has a boyfriend. She replies that she does and that his name is Papageno. Shocked at her reply, he asks her name; she is called Papagena. She disappears and Papageno, having caught a glimpse of his very own Papagena, decides to honor his vow of silence for good.

Suddenly, the three child-spirits return to guide Tamino and Papageno. They bring in food for nourishment and deliver the magic flute and bells which were previously taken from Tamino and Papageno. They tell Tamino to be brave and Papageno to be quiet. Tamino begins to play the magic flute, which summons Pamina. She tries to speak with him, but Tamino, bound by his vow of silence, cannot answer Pamina. She tries to talk to Papageno but he also refuses to answer. Pamina believes that Tamino no longer loves her and declares that losing his love is worse than death. Devastated, she leaves with a broken heart.

# PALM BEACH OPERA

## Becoming the Librettist: Working with Mozart's *The Magic Flute*

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### SCENE BREAKDOWN

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#### ACT II SCENE 5

##### *The pyramids*

The priests rejoice over Tamino's steadfastness to the trials and pray that he will become worthy to join their priestly order. Sarastro brings Pamina to Tamino and tells them to say their final goodbyes to one another, claiming that greater, more difficult trials are ahead. They leave the scene and Papageno enters. Papageno is thirsty and asks for a drink. The priests grant his request. Then Papageno expresses his desire to find a wife. The old woman reappears and tells Papageno that he must promise to marry her or face a lifetime of imprisonment. Heeding her warning, Papageno promises to love the old woman faithfully and she is magically transformed into the young Papagena. He runs to Papagena to hold her, but the priests stop him in his tracks. The priests tell Papagena that he is not yet worthy of her love.

#### ACT II SCENE 6

##### *The gardens*

The three child-spirits greet the dawn, hailing a new morning. Then they notice Pamina. Distraught, Pamina considers taking her own life because she believes Tamino has abandoned her. The three child-spirits reassure Pamina that Tamino loves her; they convince Pamina not to end her life.

# PALM BEACH OPERA

## Becoming the Librettist: Working with Mozart's *The Magic Flute*

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### SCENE BREAKDOWN

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#### ACT II SCENE 7

##### *Outside the temple of Ordeal*

Two soldiers lead Tamino into the temple. They recite a creed of Isis and Osiris that promises enlightenment to those who overcome the fear of death. After hearing the creed, Tamino declares that he is ready to face the final trials. Just then, Pamina calls to him from afar. The soldiers tell Tamino that his trial of silence has ended and that he can speak to Pamina. With the magic flute in hand, Pamina and Tamino face the final trials together, conquering the chambers of fire and water. When the trials are complete, the priests' voices are heard from the temple declaring Tamino and Pamina's victory.

#### ACT II SCENE 8

##### *A garden with a tree*

Meanwhile in the garden, Papageno is utterly devastated that he is not worthy of Papagena's love; he decides he would rather die than be without Papagena. The three child-spirits come to Papageno and tell him to ring the magic bells he was given at the start of his journey because the bells will bring love to him. He rings the magic bells and Papagena appears. The pair are so overjoyed; they immediately imagine their future together, including their dream of having many little Papagenos and Papagenas (children).

# PALM BEACH OPERA

## Becoming the Librettist: Working with Mozart's *The Magic Flute*

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### SCENE BREAKDOWN

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#### ACT II SCENE 9

*A rocky landscape outside the temple; night*

The traitor Monostatos appears; he is joined by the villainous Queen of the Night and her three ladies. Together, the group discusses a plan to destroy Sarastro's temple and capture the powerful Circle of the Sun for the Queen. As trade for Monostatos' help in destroying the temple, the Queen agrees to let Monostatos marry her daughter Pamina. As the group silently approach the temple to execute their plan, they are magically and dramatically cast out into the eternal night.

#### ACT II SCENE 10

*The Temple of the Sun*

Inside the Temple of the Sun, Sarastro is joined by his followers, the priests, Tamino, and Pamina. Sarastro declares that the sun reigns victorious over the night. Everyone rejoices about the banishment of the evil Queen, her mignons, and Monostatos. They also praise Tamino and Pamina for their courage and faithfulness, celebrating the beginning of a new era of wisdom and friendship.

# PALM BEACH OPERA

## Becoming the Librettist: Working with Mozart's *The Magic Flute*

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### WHO'S WHO IN *THE MAGIC FLUTE*?

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*These are the main characters found in the synopsis (story) of The Magic Flute.*

Tamino, a prince lost in a foreign land who faces trials to prove his worth

Papageno, a bird catcher who befriends Tamino

The Queen of the Night, an evil sorceress intent on capturing the power of the Circle of the Sun

Pamina, daughter of the Queen of the Night; she has been captured by Sarastro

Sarastro, high priest of Isis who is holding Pamina prisoner at his temple

Monostatos, chief servant of Sarastro who wants to marry Pamina

Papagena, Papageno's perfect match

Three Ladies, servants of the Queen of the Night

Three Child-Spirits, young boys who guide Tamino and Papageno on their quest

Three priests, men who monitor Tamino's efforts as he faces the trials

# PALM BEACH OPERA

## Becoming the Librettist: Working with Mozart's *The Magic Flute*

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### CHARACTER ANALYSIS

NAME:

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*Answer the questions below to form an analysis of each character found in your scene(s) from Mozart's *The Magic Flute*. Use additional paper as needed.*

#### **Character 1**

Name: \_\_\_\_\_ Age: \_\_\_\_\_ Gender: \_\_\_\_\_

If the character does not have a name in the story, provide a viable reason as to why they are nameless: \_\_\_\_\_

What is the character's place in society and how might this affect his/her decisions?

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How is the character reacting to his/her surroundings and what might this say about the character? \_\_\_\_\_

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Is this a likeable character? Explain why or why not. \_\_\_\_\_

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Based on your previous answers, imagine and describe the character's physical appearance. Discuss build, clothing, gait, and countenance. \_\_\_\_\_

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## Character 2

Name: \_\_\_\_\_ Age: \_\_\_\_\_ Gender: \_\_\_\_\_

If the character does not have a name in the story, provide a viable reason as to why they are nameless: \_\_\_\_\_

What is the character's place in society and how might this affect his/her decisions?

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How is the character reacting to his/her surroundings and what might this say about the character? \_\_\_\_\_

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Is this a likeable character? Explain why or why not. \_\_\_\_\_

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Based on your previous answers, imagine and describe the character's physical appearance. Discuss build, clothing, gait, and countenance. \_\_\_\_\_

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## Character 3

Name: \_\_\_\_\_ Age: \_\_\_\_\_ Gender: \_\_\_\_\_

If the character does not have a name in the story, provide a viable reason as to why they are nameless: \_\_\_\_\_

What is the character's place in society and how might this affect his/her decisions?

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How is the character reacting to his/her surroundings and what might this say about the character? \_\_\_\_\_

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Is this a likeable character? Explain why or why not. \_\_\_\_\_

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Based on your previous answers, imagine and describe the character's physical appearance. Discuss build, clothing, gait, and countenance. \_\_\_\_\_

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#### **Character 4**

Name: \_\_\_\_\_ Age: \_\_\_\_\_ Gender: \_\_\_\_\_

If the character does not have a name in the story, provide a viable reason as to why they are nameless: \_\_\_\_\_

What is the character's place in society and how might this affect his/her decisions?

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How is the character reacting to his/her surroundings and what might this say about the character? \_\_\_\_\_

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Is this a likeable character? Explain why or why not. \_\_\_\_\_

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Based on your previous answers, imagine and describe the character's physical appearance. Discuss build, clothing, gait, and countenance. \_\_\_\_\_

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#### ADDITIONAL QUESTIONS

How do the characters in your scene know one another? \_\_\_\_\_

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Using the answers you provided, imagine and describe how you would expect the characters to interact with one another. \_\_\_\_\_

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# PALM BEACH OPERA

## Becoming the Librettist: Working with Mozart's *The Magic Flute*

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### DIALOGUE WORKSHEET

NAME:

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*Use the format below to create dialogue for your scene(s) that accurately depicts the action and the characters' feelings and responses. You must follow the action as of your scene(s). Each character must have at least two lines. Use additional pages as needed.*

CHARACTER \_\_\_\_\_

LINE 1:

CHARACTER \_\_\_\_\_

LINE 2:

CHARACTER \_\_\_\_\_

LINE 3:

CHARACTER \_\_\_\_\_

LINE 4:

CHARACTER \_\_\_\_\_

LINE 5:

CHARACTER \_\_\_\_\_

LINE 6:

CHARACTER\_\_\_\_\_

LINE 7:

CHARACTER\_\_\_\_\_

LINE 8:

CHARACTER\_\_\_\_\_

LINE 9:

CHARACTER\_\_\_\_\_

LINE 10:

CHARACTER\_\_\_\_\_

LINE 11:

CHARACTER\_\_\_\_\_

LINE 12:

CHARACTER\_\_\_\_\_

LINE 13:

CHARACTER\_\_\_\_\_

LINE 14:



PALM  
BEACH  
**OPERA**

CONCERTS IN THE CLASSROOM

**912**

**LESSON PLAN & MATERIALS**

The Science of Sound: The Human Voice

# PALM BEACH OPERA

## Concerts in the Classroom | Curriculum (912)

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SCHOOL NAME:

DATE:

### LESSON PLAN

The Science of Sound: The Human Voice (912)

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#### UNIT LESSON

Examine the biological changes in vocal cords as related to human growth and development and learn what contributes to different vocal sounds and ranges.

Suggested time frame: 1-2 periods

#### ESSENTIAL QUESTIONS

How do vocal cords work?

What contributes to different vocal sounds and ranges?

When does a person's voice reach full maturity?

What types of vocal exercises help change the physical characteristics of vocal cords?

#### CORE CONTENT LEARNING GOAL

Students will discuss and understand how the muscles of the vocal cords use air to produce sound.

#### CORE STANDARD(S)

SS.912.L.14.44

#### ART CONTENT LEARNING GOAL

Students will use science to produce sound that demonstrates knowledge of vocal production.

#### ART STANDARD(S)

MU.912.H.3.1

#### I CAN STATEMENTS

- Determine how vocal cords create sound.
- Create sound and feel vibrations in the throat.
- Understand how the thickness and length of the vocal cords affect sound.

#### VOCABULARY

Vocal cords, vocal folds, larynx

#### TECHNOLOGY & MATERIALS

Rubber bands (various sizes & thicknesses), large plastic cups, computer, speakers, video display

## LESSON

Step 1	<p>Explain that vocal cords (or vocal folds) are located in the larynx (or voice box; in boys it's often referred to as the "Adam's Apple") and that they are necessary for sound production. When one breathes, the vocal cords are open and not touching. However, when one wants to talk or sing, the brain sends a message to the larynx. Air expelled from the lungs passes through the larynx and the two tiny vocal cords - only about 1-2 inches in length- vibrate together, creating sound. Ask students to experiment feeling the various vibrations in their throat by placing the fingers gently on the throat while making different sounds.</p>
Step 2	<p>Watch this <a href="#">video</a> demonstrating how vocal cords move and work as a person sings. Here's another example, if you prefer this <a href="#">presentation</a>.</p> <p>On lower notes, the vocal cords vibrate slower and therefore can remain shorter and thicker. For higher notes, the folds vibrate faster and are stretched longer and thinner.</p> <p>Just as athletes train their muscles for optimal coordination, vocalists train their voices. Vocal warm ups and exercises can be used to target specific muscle groups. As a person grows and develops, the vocal cords constantly change. ASK: "At what age are a person's vocal cords fully developed?" Take some responses. <i>(ANSWER: While most voices fully stabilize by age 18, the vocal cords are muscles and continue to develop. For opera singers, their voices would not be able to tackle a large role until their late 20s, after years of vocal exercises and training.)</i></p>
Step 3	<p>Examine how vocal development differs between boys and girls and how even as adults, there are differences that allow each person to have his or her own distinct sound. Play this clip of the <a href="#">Vienna Boys Choir</a>. It provides a good example of a classical sound produced by children. Compare it to sounds produced by grown adults.</p>
Step 4	<p>Take it bit further and engage the students by comparing and contrasting a young pop star. Here's Justin Bieber when he was <a href="#">younger</a>, compared to . (Note the Biebs with Ed Sheeran from 1:20 - 1:58)</p>
Step 5	<p>Have students experiment with rubber bands acting as vocal cords. Use large plastic cups or empty plastic containers that you can place rubber bands around. Try using rubber bands of different thicknesses and lengths. As the band is plucked over the open space of the container or cup, it should produce a sound. The tighter the band, the higher the sound will be.</p>
Step 6	<p>Ask students to record the data they collect with different rubber bands on a chart. If possible, use computer and microphone technology to record the</p>

sounds of the plucked rubber bands and observe the sound waves they produce. Compare and contrast the information.

*Extension:* Have students experiment with their own voices to see how low and high they can go. Compare sounds of various stringed instruments such as a guitar, violin, and bass. Discuss the variations in the strings and how this influences sound production.

## ASSESSMENT

4

Student was an active participant in discussion, providing thoughtful answers. Student produced a thorough analysis of sound through data collection.

3

Student participated in discussion through verbal communication. Student produced a good analysis of sounds produced.

2

Student participated in discussion through non-verbal communication. Student clearly made an effort to collect and present data.

1

Student did not participate in the exercise.

## TEST TAKING STRATEGIES



Following instructions, analyzing information, organizing information, data collection

ESOL STRATEGIES

Using Visuals



## Engage Your Mind

### **Concerts in the Classroom**

*Sponsored by the Alvin and Louise Myerberg Foundation*

### **Curriculum for further study**

The following pages contain Lesson Plans and accompanying materials for grades K-12. Lesson Plans were crafted according to curriculum standards as set forth and approved by the state of Florida. Palm Beach Opera's curriculum is approved by The School District of Palm Beach County.

For questions about Lesson Plans, email [education@pbopera.org](mailto:education@pbopera.org).

*Palm Beach Opera is most grateful to the Atkins Young Artists Program for its generous support of all Palm Beach Opera educational, training, and community engagement efforts on behalf of opera and classical vocal arts.*

Palm Beach Opera's Education Programs are presented as part of the Goldner Center for Children's Opera Education.

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