
SALT MARSH OPERA



Study Guide for Mozart's *The Magic Flute*

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This Study Guide was created as a collaborative project with New London Public Schools, which will be the first all-magnet district in Connecticut with pathways in the arts, dual language, and science, technology, engineering and math (STEM).

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USING THIS GUIDE

The Magic Flute is one of the most treasured operas in history, and a great starter opera for students. The purpose of this guide is to make the opera genre accessible to all educators of every subject, specifically teachers of students in grades five and six. For this reason, it was educators trained in interdisciplinary approaches who wrote this guide for you.

Interdisciplinary teaching is a method, or set of methods, used to teach a unit or lesson across different curricular disciplines. In schools, we often focus on single subjects so as to immerse the student in the content. This is useful, of course, but interdisciplinary teaching **allows students to make connections** just as they will need to do in the outside world. Those “ah ha!” moments found when making connections ensures that what they are learning has found its way into their long-term memory, not just as information they will be assessed on, then forget. As a result, interdisciplinary approaches generate **sustained enthusiasm** that deepens learning.

Furthermore, the **Common Core State Standards** now require students to make these connections in every area. This guide will help make connections and was written with CCSS in mind. Students will be able to engage with their **Multiple Intelligences** and utilize **higher-order thinking** that moves beyond “teaching to the test.”

Interdisciplinary teaching does require more work on the part of educators. Collaborating, differentiating, planning, assessing, and guiding students towards those natural connections takes time. However, the **natural differentiation** that comes from accessing a

variety of subjects using multiple intelligences can produce **greater satisfaction** on the part of both the instructors and the students benefitting from this approach. This guide is also made available so that much of that work has been done for you!



ABOUT OPERA

What is Opera?

The actual word “opera” is the Italian for “work” and was first used in England (not Italy) in 1656. The earliest Italian operas were called several things including *favola in musica* (fable in music) and *drama per musica* (drama by means of music). This last title is very close to the dictionary definition of the word “opera”.

Opera is a dramatic event that tells a story just like every other type of drama, whether it be a play, a musical comedy (which is a modern form of comic opera), a television detective drama or a puppet show. Like all these other types of drama it tells a story because it is exciting, romantic or funny, or because the story illustrates a moral or shows how people behave in times of danger and crisis.



The unique thing about opera is the use of music to convey this intent. This is based on the belief that music can communicate people’s reactions and emotions better than words or pictures. It has been demonstrated that people consistently use music when they want to express something with more than the usual intensity, particularly at moments of great happiness or great sadness.

The Structure of an Opera

The large-scale construction of an opera is just like that of a play. It could be anywhere from one to five acts, and last anywhere from 30 minutes to five hours, the usual length being about three hours. The reasons an opera is divided into acts is the same as a play; to give the performers and the audience a rest, to allow the composer and librettist to be able to change the time period for each act, and to give the technical crew time to change the set, if necessary.

In an opera there is usually an **overture** at the beginning. This is a piece of music lasting a few minutes that often contains melodies from the main part of the opera. The purpose of the overture is to tell the audience that the opera is starting and to set the mood. Getting the audience’s attention used to be much more difficult than today, as people in the theaters tended to be much less attentive, and so early operas normally have loud overtures. Monteverdi’s opera *Orfeo* starts with a trumpet fanfare.

If we look at any play we see a basic distinction between the dialogue and the speeches. The dialogue keeps the story moving and the speeches allow the actors to show their reactions and emotions. Sometimes there are two or more actors talking to each other in speeches instead of short sentences, and at these times they are both telling the story and showing their reactions to it at the same time. Finally, there are scenes in which a lot of people are on stage watching the action or participating in it.

All these types of dramatic action are found in opera with the added advantage that in opera different types of music can be used to make the distinction between these various types much clearer.

Here is a chart showing the comparison between a play and an opera:

PLAY	OPERA
Dialogue	Recitative or Spoken Dialogue
Speeches	Arias
The two mixed	Ensembles
Crowd Scenes	Choruses

Musical Genres of an Opera

Recitative consists of simple melodic figures sung at the speed of normal speech and accompanied by a harpsichord. Later on, recitatives were accompanied by the orchestra for greater dramatic effect. Some areas in Europe preferred the recitatives spoken as plain dialogue, particularly where the association with ordinary plays was more strongly felt.

Arias are songs that, if desired, can be taken out of an opera and sung as separate musical offerings. Most operas are remembered for their best arias and the singers understandably pay special attention to them because the songs give them the best opportunity to show off the quality of their voices.

Ensembles range from short simple duets to long complex works involving many characters. Mozart's greatest ensembles last 20 minutes! In any basic plot there is the presentation of the characters and the story, the development of the plot, and the resolution. Ensembles are ideal for presenting the development of the plot, and so it became traditional in a three-act opera to have a major ensemble at the end of the second act, which is where the development of the plot would reach its height (the first act having been used for the presentation of the characters and the story.)

Choruses supply the crowds and the big settings as well as an opportunity for exciting choral music which is always popular in its own right. Some operas have choruses of children.

Ballet has always been popular in French opera. Given that opera as entertainment must be visually beautiful as well as sound beautiful, ballet has always had something important to contribute to opera.

Special Music ranges from 'stage action' music such as marches to 'weather' music. In the early nineteenth century storm music was very popular!

Singspiel: the Comic Opera

There are several different kinds of opera genres. If we were talking about movies, we know there are comedies, action-adventure, drama, animated, and more. Books also have many different genres from memoirs to novels. Similarly, opera has different genres—*The Magic Flute* is Singspiel.



Singspiel (pronounced “zing-shpeel”) evolved in German-speaking countries out of the comic opera tradition. It includes elements of comic opera, spoken dialogue interjected among the sung phrases, and, often, an exotic or fanciful theme. Although opera as a genre is often seen as dark and tragic, singspiel is quite the opposite.

What began as entertainment during intermissions (called *intermezzi*), the audiences’ need for comic relief evolved into the less dark style typically created. By the 18th century, *intermezzi* grew into the popular opera buffa (comic opera) style.

Distinct from classic opera styles, comedy requires spoken dialogue as jokes are not easily put into lyrical, sung format. Many operas therefore utilize recitative (see Glossary), but Germans created singspiel, or literally, “sing play.” In this form, spoken dialogue was utilized amongst all the traditional styles of music found in operas.

The Magic Flute is the operatic world’s best-known Singspiel. Singspiels were unorthodox at the time. Opera was dominated by Italian traditions and language. Mozart’s desire to write this opera in German was a way to show pride and love of his country and culture and to connect with the common people, not just the elite. It contains a diverse cast of characters and some of Mozart’s most magnificent music.

The Production of an Opera Performance

The production of an opera is extremely complex, and requires three important teams:

- People involved in the **preparation** of the performance
- People involved in the **performance**
- People involved in the **administration** of the opera company

The preparation team includes the Conductor, Stage Director, Costume Designer, Set Designer and Lighting Designer. The Conductor and his assistants, known as Coaches, are in charge of the musical preparation. Their job is to ensure that the Chorus and Soloists know their music and sing it as the composer intended. The Conductor also rehearses the Orchestra. The Stage Director gives acting direction to the Singers and Chorus, and is responsible for making the performance an exciting dramatic event, not just a musical concert. The Costume Designer chooses the costumes for the Singers and Chorus, and oversees the seamstresses who make new costumes or alter existing ones to fit. The Set Designer and Lighting Designer handle the technical preparation. Carpenters and painters create the set. The Lighting Designer works with the Stage Director and the Set Designer to create lighting effects to suit the action of the story. This is a complex job as the action may be outdoors or indoors, and at any time of day or night.

The performance team has three groups. In the pit in front of the stage are the Conductor and the Orchestra. The Orchestra can range from as few as a dozen musicians to over a hundred players, depending on the opera. On the stage are the solo Singers, the Chorus, and in many operas, the Dancers. The Chorus can range from just a few singers to as many as one hundred fifty, depending on the opera.

Backstage, unseen by the audience, are the Set Crew, Prop Crew, Lighting Crew and Costume Crew. The Stage Manager is in charge of these crews and runs the performance. The Stage Manager gives the cues for the performers to go on stage at the right time, and cues the technical effects. These include the changing of the set and the Props (portable items used in a performance such as books or glasses), the lighting effects and special effects like thunder. The Costume Crew is responsible for getting everyone in the right costume and helping the singers change costumes during a performance.

The third team is the administration of the opera company. The Artistic Director is in charge of finding the people to prepare and give the performance. Others handle publicity, the box office, travel arrangements, finances and fundraising.

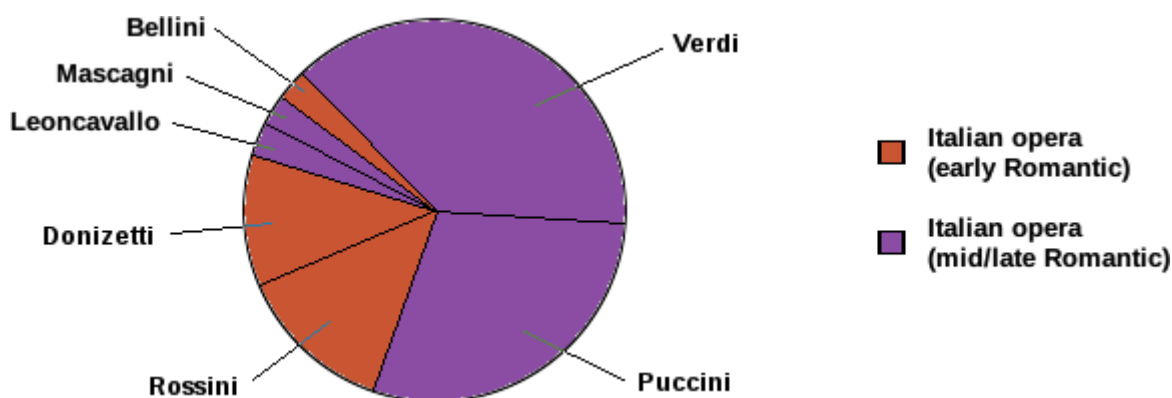


The Metropolitan Opera House, New York

The People in Opera History

The great people of opera are the composers and the great heroes of opera are the singers. When we go to see an opera we enjoy everything about the production, but chances are that the singers will make the greatest impression, good or bad. It is ultimately up to them to make the performance a success. Just as in any performance, whether in the arts or in sports, the public is most aware of the performer. In the history of opera, there are five composers who stand out from the rest as being the most popular, successful and enduring. Interestingly not one of them is French, because French opera composers tend to pay the least attention to the singer. The two most popular opera composers are Italian because they never let any element overshadow the singer. These two Italians are Verdi and Puccini. The other three are all German: Mozart, Wagner and Richard Strauss. By far the majority of the most popular operas performed today come from this group.

Seventeenth Century:	Claudio Monteverdi (1567-1643) Alessandro Scarlatti (1660-1725)
Eighteenth Century:	George Frideric Handel (1685-1759) Christof Willibald Gluck (1714-1789) Wolfgang Amadeus Mozart (1756-1791)
Early Nineteenth Century:	Gioachino Rossini (1792-1868) Gaetano Donizetti (1797-1848) Vincenzo Bellini (1801-1835)
Late Nineteenth Century:	Giuseppe Verdi (1813-1901) Richard Wagner (1813-1883)
Early Twentieth Century:	Giacomo Puccini (1858-1924) Richard Strauss (1864-1949)
Mid Twentieth Century:	Gian Carlo Menotti (1911-2007) Benjamin Britten (1913-1976)



Popularity of Romantic Italian Opera Composers by performance runs 2007-2012

Credit: Essential Humanities

Opera Voices

(Audio examples of each voice can be heard at <http://www.theopera101.com/operaabc/voices/>)

Soprano

The highest of the female voice types, the soprano has always had a place of prominence in the hierarchy of vocal music. In operatic drama, the soprano is almost always the heroine or protagonist of an opera, since a high, bright sound can suggest youth, innocence and virtue.

- **Coloratura** sopranos are capable of seemingly superhuman feats. The voice is extremely agile, firing out fast paced coloratura sections that ascend as high as the 3rd F above middle C (and in a few cases even higher). These roles have existed from Baroque through 20th century opera. “The Queen of the Night” in *The Magic Flute* is a prime example of coloratura singing.

Mezzo-soprano

A mezzo-soprano, or mezzo, has a voice lower than a soprano’s but higher than a contralto’s. Throughout opera history the mezzo has been used to convey many different types of characters: everything from boys or young men (so-called trouser or pants roles), to mothers or mother-types, seductive heroines, and villainesses.

Contralto

The lowest of the female voice types, it is rare to find a contralto singer, and true contralto roles are few and far between. These roles are usually older women and special character parts such as witches and gypsies.

Tenor

The highest of the male voices, the tenor is frequently the hero or protagonist of an opera.

Baritone

The baritone is the most common male voice, lower in range than the tenor and with a darker tone. In comic opera, the baritone is often the ringleader of the hijinks, but in tragic opera, he is often the villain.

Bass-baritone

A category used to describe voices with a range between that of the baritone and the bass. The *tessitura* (or vocal range) of these roles is higher than what a bass can comfortably sing, with occasional moments of probing into the bass register and the need for a darkness of color that the bass brings to a role.

Bass

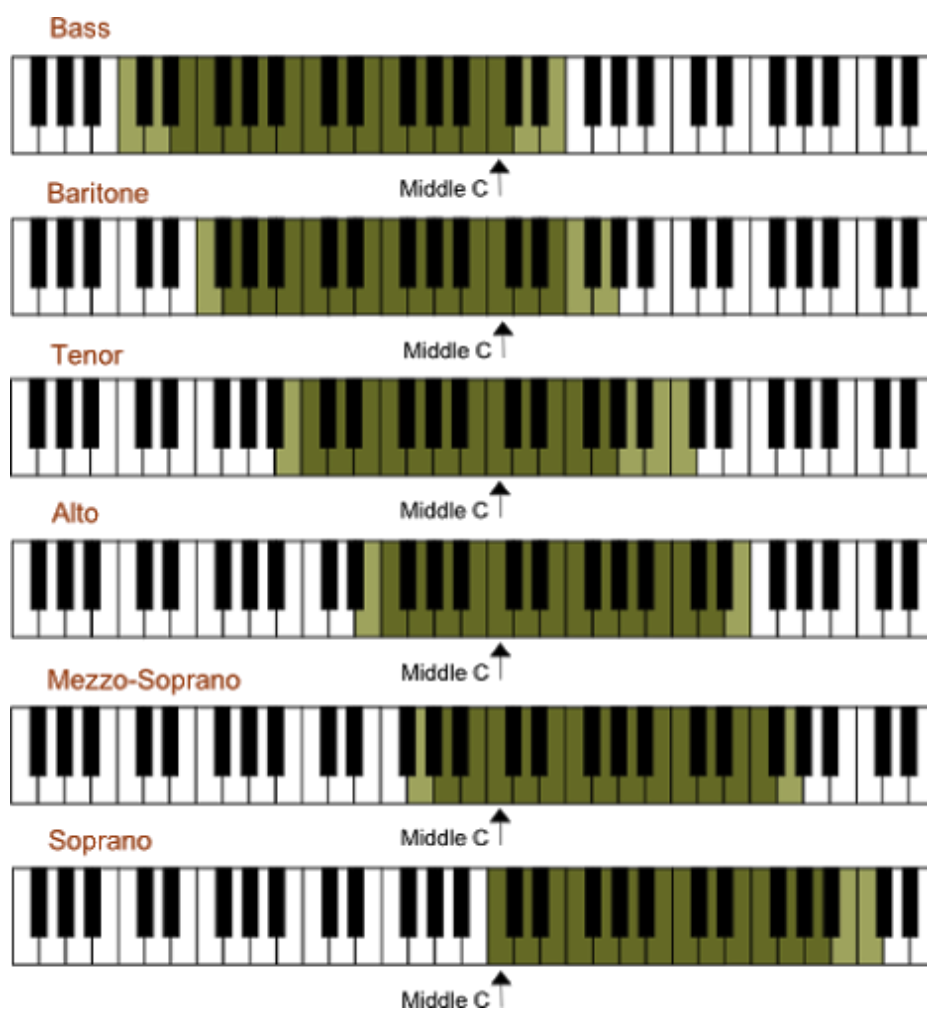
The Bass is the lowest and darkest of the male voices. Low voices often suggest age and wisdom or evil characters in serious opera, but in comic opera they are often used for old characters that are foolish or laughable.

(www.operaamerica.org)



Opera Voice Ranges

On a piano keyboard, opera voices have these ranges:



Glossary

Aria - means “air” in Italian. This is a piece of music written for a one singer (soloist), usually with instrumental accompaniment.

Baritone - the middle singing range of the male voice.

Bass - the lowest singing range of the male voice.

Bel Canto (Italian) - literally, "beautiful singing" or "beautiful song". *Bel canto* passages are long, smooth and lyrical.

Bravo - a form of appreciation shouted by audience members at the end of a particularly pleasing performance. Technically, Bravo refers to a male performer, **Brava** refers to a female performer and **Bravi** refers to many performers.

Chorus - a group of singers of all vocal ranges, singing together to support the vocal leads. The chorus was originally an ancient Greek practice of underscoring portions of the drama through music. The chorus is often used for crowd scenes and to play minor characters.

Contralto - the lowest range of the female voice.

Diva - literally "goddess," it refers to an important female opera star. The masculine form is divo.

Encore - a piece that is performed after the last scheduled piece of a concert. An encore is usually performed because the audience wants to hear more music even though the concert is over.

Falsetto - the upper part of a voice in which the vocal cords do not vibrate completely. Usually used by males to imitate a female voice.

Finale - the last musical number of an opera or an act.

Interlude - a short piece of instrumental music played between scenes and acts.

Librettist - the writer of the opera's text.

Libretto - Italian for the “little book”, it is the text or story of the opera.

Maestro - means “master” in Italian. Used as a courtesy title for the conductor (male or female).

Mezzo-Soprano - the middle singing range for a female voice.

Opera - a dramatic presentation that is set to music, but not just a play with music. Almost all of it is sung, and the orchestra is an equal partner with the singers. Like a play, an opera is acted on stage with costumes, scenery, makeup, etc. Opera is the plural form of the Latin word opus, which means ‘work.’

Opera-comique (French) or Singspiel (German) - a form of opera which contains spoken dialogue.

Overture - an orchestral introduction to the opera played before the curtain rises. Usually longer than a prelude and can be played as a separate piece.

Prelude - a short introduction that leads into an act without pause.

Recitative - Lines of dialogue that are sung, usually with no recognizable melody. It is used to advance the plot.

Quartet - An extended musical passage performed by four singers.

Score - The written music of an opera or other musical work.

Soprano - the highest range of the female singing voice.

Stage Director - the person in charge of the action on stage. He or she shows the singers, chorus and cast where and when to move and helps them create their characters. The stage director develops a concept for how the entire performance should look and feel. He or she works closely with the stage managers, lighting designer, set designers, costume designer and wig and make-up artists to make the vision into reality.

Stage Manager - the person who coordinates and manages elements of the performance.

Supernumeraries (Supers) - appear on stage in costume in non-singing and, usually, non-speaking roles.

Surtitles - the English translations of the opera's language that are projected above the stage during a performance to help the audience follow the story. Much like subtitles in a foreign film.

Synopsis - a short summary of what takes place in the story.

Tenor - the highest adult male voice.

Trill - A very quick alternation of pitch between two adjacent notes.

Trio - An ensemble of three singers or the music that is written for three singers.

Vibrato - A natural wavering of frequency (pitch) while singing a note.



A cartoon about rival opera companies in New York in 1883

Opera Etiquette

Remain Quiet during the Performance

There's nothing worse than sitting near a chatterbox, someone text messaging, or a ringing cell phone during a performance. Please turn off anything that can make noise or emit light, and refrain from opening candy wrappers, etc. The overture is part of the performance, so please stop talking at this point. Save your comments for intermission, and by no means sing along!

Applaud When Appropriate

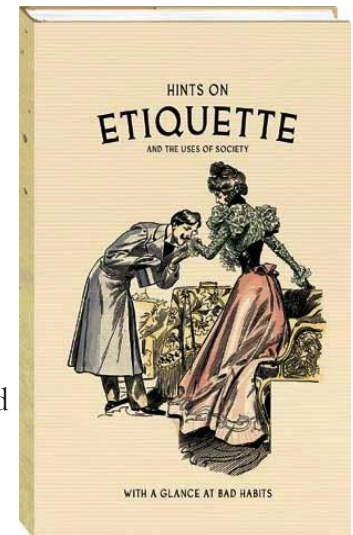
The correct times to applaud are when the conductor takes the podium at the very beginning of the performance, after the overture, after a big aria, at the end of each act, and when the singers come out to take a bow. If you are unsure when those times are, it is best to wait and follow the lead of other audience members.

Show Your Appreciation

Clapping while sitting or standing is always acceptable, and you can yell "Bravo!" to show appreciation for a male singer, "Brava!" to show appreciation for a female singer, and "Bravi!" to show appreciation for a group of singers. At the conclusion of the performance, singers who performed principal roles in the opera will take their "curtain call." It is appropriate to continue applauding until all singers have stepped forward to accept their applause. Sometimes, when audience members are so impressed with the overall performance of the opera they will stand and applaud the entire ensemble, which is referred to as a "standing ovation."

Enjoy the Performance

Remember to be courteous to others and show respect for not only the performers but for other audience members as well. If you remember to do that, then you along with everyone around you will be sure to have a great opera experience!



ABOUT THE MAGIC FLUTE & WOLFGANG AMADEUS MOZART

Once upon a time, there was a faraway land divided into Day and Night: the Night is ruled by a starry Queen, and the Day is ruled by Sarastro who kidnapped the Queen's beautiful young daughter Pamina—but why? Was it for good, or for evil?



Characters

Character	Description	Voice Type	Pronunciation
Tamino	A prince of a faraway land	Tenor	Tah-MEE-noh
Papageno	A bird-catcher	Baritone	Pah-pah-GEH-noh
Pamina	Daughter of the Queen	Soprano	Pah-MEE-nah
Queen of the Night	Evil sorceress and mother of Pamina	Coloratura Soprano	
Sarastro	Wise priest of Isis and Osiris	Bass	Zah-RAH-stroh
Three Ladies	Attendants of the Queen of the Night	Soprano, Mezzo Soprano, Alto	
Monostatos	Servant of Sarastro	Tenor	Moh-noh-STAH-tohs
Three Spirits	Boy guides for Tamino		
Gatekeeper of the Temple	Priest	Bass	
Two priests		Tenor, Bass	
Papagena	The Bird-catcher's promised mate	Soprano	Pah-pah-GEH-nah

Synopsis

Act I: Tamino, a prince from a distant land, is trying to escape from a deadly serpent. As he cries for help, Three Ladies appear and destroy the serpent. A cheerful Papageno happens upon the scene and Tamino assumes the Bird-catcher is the one who saved him. Papageno happily takes credit. The Three Ladies reappear and punish him by padlocking his mouth for lying. The Three Ladies then show Tamino a picture of Pamina, the daughter of the Queen of the Night. Tamino falls in love with Pamina, so the Queen of the Night appears and tells the handsome prince to save her daughter from Sarastro, who has Pamina imprisoned in a temple. She orders Papageno to accompany Tamino on the rescue and gives them two magical instruments: Tamino gets a flute, and Papageno gets bells (and the padlock removed from his mouth). When they play these instruments, all hatred magically changes to happiness. The Queen also sends three wise boys who fly through the air to guide them on their journey.

On the way through the magical forest, Tamino and Papageno lose each other, but Papageno finds Pamina. She is being held against her will by Sarastro's hot-headed servant, Monostatos. Papageno and Monostatos mistake each other for the Devil, and Monostatos is scared away. Papageno then escapes with Pamina to find Tamino.

The Three Boys lead Tamino to Sarastro's temple. He is driven away from two doors but enters a third where a priest tells him that Sarastro is good and the Queen of the Night is the one who is lying and manipulating. He hopes that Pamina is still alive and, being told that she is, attempts to call her with the magic flute.

Papageno and Pamina hear Tamino's flute, but are almost caught by a group of Monostatos' henchmen. In the nick of time, Papageno remembers to play his magic bells, which force Monostatos and the slaves to dance, allowing them to make their escape. Suddenly, Sarastro and all of his followers appear! Sarastro is kind, but cannot set her free to return to her mother. He has Monostatos punished for his actions. Tamino and Pamina see each other for the first time, but Sarastro keeps them apart: Before they can be together, Tamino and Papageno will have to pass a series of tests.

Act II: In Sarastro's temple, the priests pray that Tamino and Pamina survive the deadly tests so that Tamino can marry Pamina. When Papageno hears that he might die undergoing the trials, he wants to go back to his ordinary life—until Sarastro promises him a beautiful wife if he survives. Tamino and Pamina go through the first test: the Trial of Parting.

Meanwhile, the Queen of the Night finds Pamina. She is very angry that Tamino hasn't rescued her daughter and she orders Pamina to kill Sarastro. Pamina doesn't want to do it, but she doesn't want to disappoint her mother either. Just then, Sarastro comes in and tells her that in the realm of Day, hatred always transforms to friendship and love.

The three wise boys tell Tamino and Papageno that they are about to face their second test: the Trial of Silence. (This is especially hard for Papageno, who is a real chatterbox.) Pamina finds Tamino during this test, and when Tamino doesn't speak to her, she leaves in despair. Papageno feels badly for both of them and sings about what he wants in life: a wife. Just then an old lady appears, but she is really Papagena—the perfect wife for Papageno!—under a spell. Papageno gets up his courage to give the old woman a kiss and Papagena is turned back into her younger self. But since Papageno hasn't successfully completed his trials, Sarastro takes her away.

Pamina is still broken-hearted about Tamino—she thinks he doesn't love her anymore. Luckily the three wise boys tell her that he is going through difficult trials just so he can be with her. Together, Pamina and Tamino undergo the final, deadliest tests together: the Trials of Fire and Water. Through their love and trust in each other, they survive the trials. Sarastro has forced Monostatos and the Queen to watch the trials, and inspired by the example of Tamino and Pamina, they promise to lead a better life.

Poor Papageno is still looking for his Papagena. He is so lonely he wants to die, but just in time, the three wise boys remind him about his magic bells: Papageno plays them, and Papagena appears! They run away together with dreams of a happy home full of many children. Sarastro and his followers sing to the happy couples and they all live happily ever after.

Adapted from the San Francisco Opera Guide, English National Opera Guide and Humanities 360.

Who Was Wolfgang Amadeus Mozart?

In Salzburg, Austria, Wolfgang Amadeus Mozart was born on January 27, 1756. Mozart was born into a family of musicians and flourished as a child prodigy. Under the strong encouragement of his father, Mozart began composing music at the age of five! Here is a brief timeline of his life:



Age 4	Takes first music lessons from his father.
Age 5	Writes his first short musical pieces called <i>minuets</i> .
Age 6	Tours European capitals performing for kings and queens.
Age 8	Writes his first symphony.
Age 12	Writes his first opera.
Teens	Works for Archbishop of Salzburg for very little money.
20's	Marries Constanza Weber. Writes the opera <i>The Marriage of Figaro</i> .
30's	Lives in Vienna—sick and penniless. Continues to compose.
Age 35	Dies a poor man, but has written over 600 compositions.

Mozart's Place in Time

- 1756 Wolfgang Amadeus Mozart is born on January 27 in Salzburg, Austria
- 1761 (age 5) Performs in public on the keyboard for the first time.
 - 1765 Stamp Act, first direct British tax on American colonies
 - 1767 Mason-Dixon Line established.
- 1773 Appointed at the court of the ruler of Salzburg.
 - 1776 American Declaration of Independence signed July 4.
- 1782 Marries Constanze in Vienna, Austria.
- 1784 Becomes a freemason.
- 1787 Beethoven arrives in Vienna to study with Mozart.
 - 1789 George Washington inaugurated as first President of the USA.
- 1791 Composes and premieres *The Magic Flute*.
Mozart passes away on December 5, at the age of 35.

Mozart, Freemasonry & The Magic Flute

Freemasonry is an ancient secret order devoted to the moral development of individuals who enter it. Its roots are in the Judeo-Christian tradition: its symbols derive from the building, destruction, and rebuilding of the Temple of Jerusalem. There is debate over the actual date and location of the origins of modern Freemasonry, however. Some historians date it back to the formation of fraternal organizations as an outgrowth of medieval stonemason guilds in the 1200s; others see the first significant event in modern Freemasonry as the formation of the first Grand Lodge in London in 1717. Freemasonry played a role in the founding of the United States of America—a series of events that took place during Mozart's lifetime. The great majority of the signers of the Declaration of Independence were Masons, as were most of the generals in the Revolution.



Many resources point to the connections to freemasonry that *The Magic Flute* is a barely veiled Masonic allegory. It acts, in fact, as a kind of introduction to the secret society. Its story celebrates the main themes of masonry:

- * good vs. evil
- * enlightenment vs. ignorance
- * the virtues of knowledge, justice, wisdom, and truth

Other symbols connected to Freemasonry in *The Magic Flute*:

- * the evocation of the four elements: earth, air, water and fire
- * the injunction of silence in the Masonic ritual
- * the figures of the bird, the serpent and the padlock
- * the 'rule of three' all play important roles in the plot or in the musical fabric of the opera (three 'Ladies', three 'Boys', three loud chords at the beginning of the overture signifying the three 'knocks' of the initiates at the temple, three temples, the three flats of E-flat Major which is the primary tonality of the work, etc.)

All of these symbols and characteristics come from Egyptian lore and the various original texts of Masonry; hence the opera's libretto is set in Egypt, although many productions don't stick to setting. The story, founded on a fable by Wieland, is based upon circumstances connected with the mysterious worship of Isis, the deity of the ancient Egyptians. It is also a story and a text that is very flighty, improbable and full of absurdities.

Composers at this time in history were treated as little more than servants, equal to a cook or a tailor. Mozart disliked being at the mercy of the aristocratic rulers who hired him. Masonic principles, however, believed that all men who gather in the "Lodge" as Freemasons are all equal and on the same level, regardless of social status or occupation. It is fitting, therefore, that the themes in *The Magic Flute* reflect Mozart's visions for a society in which all persons are created equal, and truth and goodness always triumph over deception and evil.

CLASSROOM ACTIVITIES & TASKS FOR THE MAGIC FLUTE

This is the section you've been waiting for! Below are all the resources you can use to teach about *The Magic Flute* in your classroom. This section includes full lesson plans for tasks created by teachers, for teachers. In addition, below are brief descriptions of activities that can be supplemented in students' exploration of *The Magic Flute*. Enjoy!

Word Wall

A word wall is an organized collection of words prominently displayed in a classroom. This display can have many uses from engaging students in the topic to reinforcing new, complex vocabulary. Here are some ideas for words you can use, but the best word walls come from your assessment of what's most valuable in the classroom:

- * Mozart
- * Freemasonry
- * Opera
- * Aria
- * Singspiel
- * Libretto
- * Supertitles
- * Coloratura

Classroom Activities

iMovie Trailer WI RS J;!););

Students create a movie trailer utilizing the iMovie Trailer feature. They could be assigned a "theme" (or, if there are several groups, different "themes") relevant to the opera, and course of study. From this, they film short clips of themselves re-enacting the opera to dramatize the assigned theme and to retell the story in a very short format. They would then edit the clips into the iMovie app, and add appropriate text to create a movie trailer. [CCSS.RL.6.2 – Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.]

Reading 1W
Writing RS
Math 6
Science ?
Social Studies ?
Technology 9
Multi-cultural/lingual (I)
Theater);)
Music '
Visual Art ®

Puppet Theater WI 6 J;!);); ®

Students create stick puppets of each character based on the synopsis. Act out the plot to utilize visual cues and understand the story. Colors, textures, etc. used to design the characters should reflect that character's qualities (good, bad, evil, ingénue, etc.). Have students write brief scenes, creating original dialogue, to tell the story. [CCSS.RL.6.3 – Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.]

Students also take on the roles of set designers (building scenery and backdrops), lighting designers (manipulating light sources as simple as flashlights), and sound designers (choosing various background music) to demonstrate mood, emotion, and feeling within the opera. Students could even create a proscenium stage out of a large box. [CCSS.SL.5.5 – Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.]

* Hint: Share excerpts from Julie Taymor’s production of *The Magic Flute*

Movie Poster W ® >

Students create a movie poster illustrating the highlights of the opera. [CCSS.RL.5.2 – Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.]

Product Commercial W g ♦

Students choose a character from the opera, then film a commercial selling a product that the character would use (e.g., Papageno’s panpipe, Tamino’s flute). [CCSS.RL.5.6 – Describe how a narrator’s or speaker’s point of view influences how events are described.]

Symbolic Painting W ® >

As in the genre of visual art that was used in Marc Chagall’s 1967 depiction of *The Magic Flute* in his symbolic painting, “La Flûte Enchantée”, have students create abstract artworks inspired by literature. [CCSS.RL.5.9 – Compare and contrast stories in the same genre on their approaches to similar themes and topics.]

Comedic Works W ♦ (I) ♦ fl

Compare and contrast different genres and see how singspiel fits in to other works with a comic approach. Include genres specifically found or originated in other cultures, and see if elements of the culture play(ed) a role in the comedic style in terms of topics, class, etc. [CCSS.RL.6.9 – Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.]

Silent Movies W ♦ (I) ♦ fl

A silent film was a genre from the 1880s-1920s in which scenes were filmed with no spoken dialogue or synchronized sound. Often, “intertitles” were placed in between action to help narrate the story in writing. Silent film actors needed to use body language and facial expression so that the audience could better understand the story being portrayed. Music was also used to help communicate the mood of the story.

- * In small groups, have students take a scene of the synopsis of *The Magic Flute* and act in out in the style of a silent movie. (Video on an iPad in Sepia tone to help create the old-fashioned effect.)
- * Students watch the series of film scenes to better understand the synopsis.
- * After they see the actual opera, students compare and contrast their silent films’ synopsis with the opera plot.
- * Example: <http://www.youtube.com/watch?v=wu-gNbbvECw&noredirect=1>

[CCSS.RL.6.5 – Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.]

Musical Genres of an Opera iW £S fl

Have students take a story that your class is studying, or common story they like (including modern movies, books, TV shows). If that story were to include the different opera music genres (see pg. 11 in Study Guide for descriptions), how could the music help tell the story? [CCSS.RL.5.5 – Explain how a series of chapters, scenes, or stanzas fit together to provide the overall structure of a particular story, drama or poem.]

Example: *Harry Potter*

- Recitative – Harry being told to go to the cupboard under the stairs by Uncle Vernon
- Arias – Harry (now in that cupboard) singing about the life he wished he had
- Ensembles – Welcome to Hogwarts, the Sorting Hat song
- Choruses – Quidditch game cheering from the stands
- Ballet – (instrumental music only) Harry sneaking through the castle using his invisibility cloak
- Special Music – underscores any fight or scary scene, such as the imminent arrival of a death eater

Genre Mix-and-match iW £S .;)i

Use the chart on pg. 10 of the Study Guide to compare and contrast play and opera using a venn diagram. Choose a third genre to further compare and contrast. [CCSS.RL.6.9 – Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.]

Tableau iW £S Cl) .;)i

Frozen tableau is a strategy in which students create a scene and freeze the action, then discuss what is happening and their reactions to it. Using physical poses, gestures, and facial expressions, students convey the characters, action, and significance of a historic moment. [CCSS.SL.5.2 – Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.]

Tableau can be used to explore a number of different desired inquiry-based learning, such as:

- * Act out what students think might be happening in a variety of arias in different languages without knowing the aria's meaning. They will have to explore style, tone and characteristics in order to make inferences.
- * Breaking the class up into groups, have each group create a tableau of different scenes in the opera. This can support their understanding of the sequence of events, as well as to capture the theme or main message of a scene. Have the other groups analyze others' tableaus (either verbally or in writing) so they can talk about and gain better understanding of the theme.

Reader's Theater iW £S .;)i

Have students read the synopsis of *The Magic Flute*. After reading, discuss the characters and the plot. Discuss the dilemmas and their resolutions. Which characters are good; which are bad? How do you know? As an extension activity, have students rewrite the synopsis in a way that is more appealing to peers their age. Have them prepare the reading of the opera synopsis for another class. [CCSS.ELA-Literacy.RL.5-6.10 – By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grade 5-6 text complexity band independently and proficiently.]

Musical Thinking Strategies iW ◆ ◆fl

Playing excerpts of different parts of the opera, have students listen with the following questions:

- * “What’s going on in this music?”
- * “What do you hear that makes you say that?”
- * “What more can I find?”

[CCSS.ELA-Literacy. RL. 5.7 – Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

The People v. Queen of the Night iW ◆

Have students argue a case in a trial in which they need to create a debate defending a position from the point of view of the protagonists or the antagonist of the story. [CCSS.ELA-Literacy.RL.5.6 – Describe how a narrator’s or speaker’s point of view influences how events are described. CCSS.ELA-Literacy.W.6.1 – Write arguments to support claims with clear reasons and relevant evidence. CCSS.ELA-Literacy.SL.6.3 – Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.]

Anchor Standards



Reading		
Key Ideas and Details	Craft and Structure	Integration of Knowledge and Ideas
1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.	4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.	7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.	5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.	8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
3. Analyze how and why individuals, events and ideas develop and interact over the course of a text.	6. Assess how point of view or purpose shapes the content and style of a text.	9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
Range of Reading and Level of Text Complexity		
10. Read and comprehend complex literary and informational texts independently and proficiently.		
Writing		
Text Types and Purposes	Production and Distribution of Writing	Research to Build and Present Knowledge
1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.	4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.	5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.	8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.	6. Use technology, including the internet, to produce and publish writing and to interact and collaborate with others.	9. Draw evidence from literary or informational texts to support analysis.
Range of Writing		
10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.		
Speaking and Listening		
Comprehension and Collaboration	Presentation of Knowledge and Ideas	
1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.	4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.	
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.	5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.	
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.	6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.	

Language			
Conventions of Standard English	Knowledge of Language	Vocabulary Acquisition and Use	
1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.	4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.	
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.		5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.	
		6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.	
Mathematics			
Grade 5 Concepts	Grade 6 Concepts		
Operations & Algebraic Thinking <ul style="list-style-type: none">Write and interpret numerical expressions.Analyze patterns and relationships. Number & Operations in Base Ten <ul style="list-style-type: none">Understand the place value system.Perform operations with multi-digit whole numbers and with decimals to hundredths. Number & Operations - Fractions <ul style="list-style-type: none">Use equivalent fractions as a strategy to add and subtract fractions.Apply and extend previous understandings of multiplication and division. Measurement & Data <ul style="list-style-type: none">Convert like measurement units within a given measurement system.Represent and interpret data.Geometric measurement: understand concepts of volume. Geometry <ul style="list-style-type: none">Graph points on the coordinate plane to solve real-world and mathematical problems.Classify two-dimensional figures into categories based on their properties.	Ratios & Proportional Relationships <ul style="list-style-type: none">Understand ratio concepts and use ratio reasoning to solve problems. The Number System <ul style="list-style-type: none">Apply and extend previous understandings of multiplication and division to divide fractions by fractions.Compute fluently with multi-digit numbers and find common factors and multiples.Apply and extend previous understandings of numbers to the system of rational numbers. Expressions & Equations <ul style="list-style-type: none">Apply and extend previous understandings of arithmetic to algebraic expressions.Reason about and solve one-variable equations and inequalities.Represent and analyze quantitative relationships between dependent and independent variables. Geometry <ul style="list-style-type: none">Solve real-world and mathematical problems involving area, surface area, and volume. Statistics & Probability <ul style="list-style-type: none">Develop understanding of statistical variability.Summarize and describe distributions.		
Standards for Mathematical Practices			
1. Make sense of problems and persevere in solving them. 2. Reason abstractly and quantitatively. 3. Construct viable arguments and critique the reasoning of others. 4. Model with mathematics. 5. Use appropriate tools strategically. 6. Attend to precision. 7. Look for and make use of structure. 8. Look for and express regularity in repeated reasoning.			
Arts			
Creating	Performing / Presenting / Producing	Responding	Connecting
1. Generate and conceptualize artistic ideas and work. 2. Organize and develop artistic ideas and work. 3. Refine and complete artistic work.	4. Analyze, interpret, and select artistic work for presentation. 5. Develop and refine artistic work for presentation. 6. Convey meaning through the presentation of artistic work.	7. Perceive and analyze artistic work. 8. Interpret intent and meaning in artistic work. 9. Apply criteria to evaluate artistic work.	10. Synthesize and relate knowledge and personal experiences to make art. 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

TASK: Scientific Inquiry Approach to *The Magic Flute***Overview • Task objective(s)****Students will be able to ...**

- * Identify Masonic symbols and ideals which influenced Mozart's opera *The Magic Flute*.
- * Relate the Masonic influence to the architecture of our national monuments and buildings in Washington D.C.
- * Identify influential, famous Masons who founded our country and United States Constitution.

Materials Needed

- * A libretto or excerpts of the libretto
- * Plot synopsis
- * *The Great Operas of Mozart*, Essays on Mozart and each opera by Nathan Border
- * Internet searches on the Masonic symbols and ideals (done by the teacher of this task)
- * If available, in reference to United States history:
 - o "Cornerstones of Freedom" series, 1996 Children's Press, Inc. (Danbury, Connecticut),
 - o The Story of Building the Capital City, Marlene Targ Brill;
 - o The Story of the Capitol, Andrew Santella;
 - o The Story of the Constitution, Marilyn Prolman
- * An American dollar bill

Reading W

Writing .ef

Math 6

Science ♦

Social Studies: P'

Technology g,

Multi-cultural/lingual (l)

Theater +/

Music 1'

Visual Art \$

Activity Description:

Section A: Possible Questions to Explore/Inquiry Starters:

1. Was Mozart a Freemason/Mason? If yes, when did Mozart join the Masonic Society? When was *The Magic Flute* written? Do you think Mozart used any influences from his Masonic studies and training to compose *The Magic Flute*? If yes, what were those influences? (One example may be Mozart's use of the number three which occurs throughout the opera.)
2. Are there symbolic correlations from the Masons' Society used in *The Magic Flute*? If yes, what and where are these symbols used in Mozart's opera? Be specific, which act(s) and scene(s) in the opera?
3. What are some of the themes used in *The Magic Flute* which relate to the opera's Masonic allegory? Which characters from the opera represent a specific idea or principle in the story? List a theme you would like to explore and relate your research to the identified theme(s).
4. What are virtues? List some of the virtues discussed in the opera? Describe the characteristics of these virtues. In the story of *The Magic Flute*, where can you find examples of these virtues? Be specific with which act and scene, which character in the story represents the virtue.
5. What were some of the goals and ideals of the Masonic fraternal organization? How do these goals

and ideals relate to the United States Constitution?

6. Who are some very influential, famous Masons who founded and signed our United States Constitution? *Hint: One member of this secret society was the first president of the United States.*
7. How did Freemasonry/Masonic Society influence the architecture of our national monuments and buildings in Washington D.C.?
8. How do Masonic symbols relate to our dollar bill?

Section B: Focused Investigation

- Write out the questions above on sentence strips and post on the board. Students may rephrase the questions in their own words. The above questions are intended to stimulate student questions. Post any additional student questions generated by the above questions.
- Students choose one of the above questions or their own questions to explore. All students choosing the same question will work together as a group for their “Focused Investigation”/“Research.”

Section C: Shared Understanding

- Each group shares out their research findings with the class in a presentation. Time frame: 3-5 minutes for each group
- As the class is listening to each of the presentations, students should be writing a sentence summary of what each group has presented.

Section D: Reflection

- Write a five-sentence summary of what you have learned from studying Mozart’s *The Magic Flute*. Include how you have made connections to everyday life.

An easy template to use: Have students trace their hand and place each of their sentences on each of the five fingers.

Submitted by Lynn Rossi, K-5 music teacher, STEM Pathway

TASK: Music in Many Languages**Overview • Task objective(s)****Students will be able to...**

- * understand the function of an Aria in the Opera.
- * identify the themes of various arias within The Magic Flute.
- * create an aleatory (cut-out poem) poem using the text of one of the three arias.

Materials Needed

- * Aria Database link: <http://bit.ly/Uj7orf>
- * Magic Flute YouTube link: <http://bit.ly/1mseTCQ>
- * Translation of Tamino's Aria Act I Scene I, Pamina's Aria Act II Scene IV and Monostatos' Aria Act II Scene III
- * Paper and Pencil
- * Glue

Reading W

Writing RSf

Math 6

Science ♦

Social Studies ♦

Technology ;2

Multi-cultural/lingual CI)

Theater 0

Music 1'

Visual Art ®

Activity Description

Part One: The teacher will play Pamina's Aria from Act II Scene IV and ask students to write down thoughts, words and feelings that come to mind while listening. Students share and discover similarities and differences in their interpretations. Teacher guides students to recognize that there is only one singer in the piece and introduces the word Aria to the students without making known the definition. Teacher and students compile class ideas and design a definition to describe what an Aria might be and the function of an Aria in the Opera. Class can listen to the excerpt again if needed and talk more in depth about the musical qualities that lead them to their definition. Teacher shares the true definition and function of an Aria with students. Class discusses the two definitions.

Part Two: Teacher passes out the English translation to Pamina's Aria and students think, pair and share about the meaning, then discuss as a whole class. In small groups students read the remaining two arias and make inferences about their meanings, and then share with the class.

Part Three: Individually students will pick one of the three Arias and create an *Aleatory Poem* that highlights the theme of their chosen aria.

Pamina's Aria from Act II, Scene VI

Ah, I feel it, it has disappeared
 Forever gone, love's happiness!
 Nevermore will come the hour of bliss
 Back to my heart!
 See, Tamino, these tears,
 Flowing, beloved, for you alone!

If you don't feel the longing of love
Then there will be peace in death!

Monostatos Aria from Act II, Scene III
Everything feels the joys of love,
Bills and coos, dallies, cuddles, and kisses,
And I should have avoided love,
Because a black person is ugly!
I then not given a heart?
Am I not of flesh and blood?
Always to live without a little wife,
Would truly be the flames of hell!

I want, because I am living,
To bill and coo, kiss, be tender!
Dear good moon, forgive me,
A white woman captivated me,
White is beautiful! I must kiss her;
Moon, hide yourself for this!
Should it vex you too much,
Oh, then close your eyes!

Tamino's Aria from Act I, Scene I
This likeness is enchantingly lovely,
As no eye has ever beheld!
I feel it, as this heavenly picture
My heart with new emotion fills.
This something I can not name,
Yet I feel it here like fire burning.
Can the feeling be love?
Yes, yes, love it is alone.
O, if only I could find her!
O, if only she were standing before me!
I would, would, warmly and chastely,
What would I do? I would full of rapture her
Against this glowing bosom press
And forever then she would be mine.

Submitted by Hillyn Natter, K-5 Music, Dual Language Pathway

TASK: Papageno's Pan Pipe**Overview • Task objective(s)****Students will be able to ...**

- * Apply understanding of fractions discovered by Pythagoras
- * Demonstrate knowledge of solfege

Materials Needed

- * Excerpt (2:20-3:50) of movie *Donald Duck in Mathmagic Land*, available on YouTube
- * Large, thick plastic straws with wide holes, e.g. kind made for smoothies (5 per student)
- * scissors
- * Playdough or clay
- * Tape
- * Rulers
- * markers

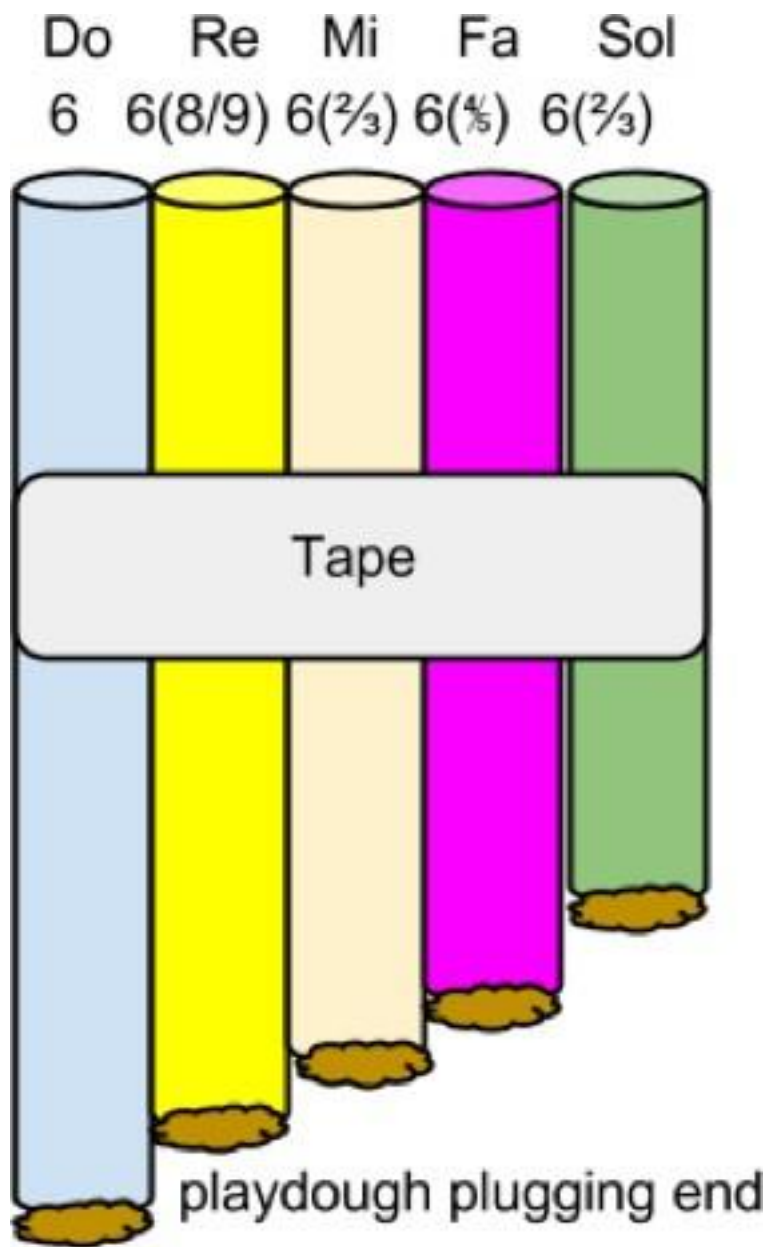
Reading W

Writing **Math 6**Science Social Studies Technology 

Multi-cultural/lingual (I)

Theater **Music 1'**Visual Art **Activity Description:**

- * Teacher shows from 2:20 to 3:50 of the video “Donald Duck in Mathmagic Land”. This section contains a description of Pythagoras
- * Students each receive the following materials: 5 straws, a walnut sized piece of playdough, scissors, a ruler, and tape
- * Students measure and cut first (DO) straw to 6 inches*
- * Students work on the following 4 equations to determine the length of the other 4 straws
 - 2) “Re” $6(8/9)$
 - 3) “Mi” $6(2/3)$
 - 4) “Fa” $6(1/2)$
 - 5) “Sol” $6(2/3)$
- * Teacher and students review answers as a class.
- * Students measure and cut their remaining 4 straws according to the agreed upon answers; scraps should be discarded.
- * Students lay the straws on their desks in order left to right from longest to shortest with the ends flush on the top.
- * Students take the tape and lay it across the front of the pan pipe, then carefully flip it over and wrap the tape around the rest of the instrument.
- * Breaking off small pieces of playdough, students plug the bottom holes of the straws.



* 6 inches was chosen because of the relative ease of the numbers. However, depending on the quality of the straws, it may be more effective to change the starting length to longer or shorter to procure a better sound, or tune to a specific key.

Submitted by Greg Flower, K-5 music teacher, Arts Pathway

Additional Resources

Books:

- Updike, John. *The Magic Flute*. Alfred Knopf, 1964.
- Bennett, Roy. *Opera*. Cambridge University Press, 1995.
- Ganeri, Anita and Nicola Barber. *The Young Person's Guide to the Opera: With Music from the Great Operas on CD*. Harcourt: London, England, 2001.
- Husain, Shahrukh. *The Barefoot Book of Stories from the Opera*. Barefoot Books, 1999.
- Neidorf, Mary and Daniel Stevens. *Operantics with Wolfgang Amadeus Mozart*. Sunstone Press, 1999.
- Siberell, Anne. *Bravo! Brava! A Night at the Opera: Behind the Scenes With Composers, Cast and Crew*. Frederica von Stade (Introduction) Oxford University Press Children's Books, 2001.
- *The Random House Book of Opera Stories (Random House Story Collections)*. Random House, 1998.

YouTube:

- <https://www.youtube.com/watch?v=h018rMnA0pM> "Overture" of the Magic Flute performed by Metropolitan Opera orchestra, conducted by renowned James Levine
- <https://www.youtube.com/watch?v=MP-o-hBTell> Die Zauberflöte (The Magic Flute) in its entirety with English subtitles
- <https://www.youtube.com/watch?v=C2ODfuMMYss> Diana Damrau as Queen of Night in Royal Opera House production – "Queen of the Night" aria

Web:

- <http://www.pinterest.com/NathanHaleArts/the-magic-flute/> - Collection of resources
- <http://minnesota.publicradio.org/display/web/2014/01/03/opera-plot-video-mozart-s-the-magic-flute> - Minnesota Public Radio: Mozart's 'Magic Flute': an animated plot summary
- <http://dc.cod.edu/essai/vol7/iss1/26> - Jones, Casey (2009) "Interdisciplinary Approach - Advantages, Disadvantages, and the Future Benefits of Interdisciplinary Studies," ESSAI: Vol. 7, Article 26.
- <http://www.classicsforkids.com> - A great website for music education, it provides information on music history and composers, including listening excerpts.
- <http://metoperafamily.org/metopera/about/education/educatorguides/index.aspx?src=edleftnav> - Metropolitan Opera educator guides for over thirty-five operas.
- <http://www.zzounds.com/edu-musicteacherhandouts> - Music Teacher handout, worksheet and other educational materials
- <http://www.pbslearningmedia.org> - Music lesson plans for all grade levels, some of which incorporate programs shown on PBS.