



San Francisco Opera's Mozart's *DON GIOVANNI*

Curriculum Connections California Content Standards Kindergarten through Grade 12

LANGUAGE ARTS

WORD ANALYSIS, FLUENCY, AND VOCABULARY DEVELOPMENT

Phonics and Phonemic Awareness:

Letter Recognition: Name the letters in a word. Ex. **Leporello = L-e-p-o-r-e-l-l-o.**

Letter/Sound Association: Name the letters and the beginning and ending sound in a word. **G**-iovann-**i**

Match and list words with the same beginning or ending sounds. Ex. **Don** and **Donna** have the same beginning letter “**d**” and sound /**d**/; but end with different letters and ending sounds. Additional examples: Leporello, Ottavio, Masetto; Anna, Elvira, Zerlina.

Syllables: Count the syllables in a word. Ex.: Lep-or-el-lo

Match and list words with the same number of syllables. Clap out syllables as beats. Ex.: 1 syllable 2 syllables 3 syllables **bass = bass tenor = ten-or soprano = so-pra-no**

Phoneme Substitution: Play with the beginning sounds to make silly words. What would a “boprano” sound like? (Also substitute middle and ending sounds.) Ex. **soprano, boprano, toprano, koprano.**

Phoneme Counting: How many sounds in a word? Ex. **bell = 3**

Phoneme Segmentation: Which sounds do you hear in a word? Ex. **bell = b/e/l.**

Reading Skills: Build skills using the subtitles on the video and related educator documents.

Examine contrasting vocabulary.

Find words in *Don Giovanni* that are unfamiliar and find definitions and roots. Revenge, jealousy, treachery.

Translation of source material texts: *El Burlador de Sevilla* and *Don Giovanni* libretto.

Use programs such as Babelfish Translator or Google Translate to translate lines from the Italian libretto; do the supertitles match exactly? If not, why not?

Find analogies in *Don Giovanni*.

Concepts of Print: Sentence structure, punctuation, directionality.

Parts of speech: Noun, verb, adjective, adverb, prepositions.

Vocabulary Lists: Ex. *Don Giovanni*, Opera glossary, Music and Composition terms

Reading Comprehension:

Story Development (What's the beginning, middle and end?): Character desires and motivation; Cause and effect: What made this happen?

Creative writing: Interpret the story and create a new version. Create your own characters. Ex: Don Giovanni is a business tycoon running one of the largest investment firms in New York City.

The sequencing of events, climax, and resolution.

Read:

Opera source material: Source material for *Don Giovanni*, *Don Giovanni* libretto, letter from Mozart, biographies, etc.

Read sections of the English translation of the libretto. Write a brief synopsis based on the libretto.

Read the original Tirso da Molina play, *El Burlador de Sevilla*.

Creative writing:

Interpret the story and create a new version. Create your own characters or change the opera's time period and setting. Ex. Count = movie star.

Explore different genres of writing: poetry, song text, libretto, script for media arts, biography, autobiography, short story, historical novel, etc.

Explore literary devices such as the use of point of view, internal/external conflict, repetition of phrases and foreshadowing.

CREATIVE WRITING

Reinterpret the story by creating a new version using your own characters, time period and setting.

Explore different genres of writing: poetry, song text, libretto, script for media arts, biography, autobiography, short story, historical novel, etc.

Explore literary devices such as the use of point of view, internal/external conflict, repetition of phrases and foreshadowing.

Analysis and Interpretation: Expository writing, critiques/reviews.

Persuasive Writing: Letter writing, copywriting: advertising, fundraising, press release.

Write about what you would do in Leporello's place, or in Zerlina's place.

Write about what would happen to the characters if the story continued.

Set the story in a different time and place. Update the dialogue.

LITERARY RESPONSE AND ANALYSIS

Elements of a Story:

Character, plot, setting, conflict.

Vocabulary:

Reading for understanding using the subtitles on videos and related educator documents.

Genres:

Comedy: Farce, slapstick. Trace history of Commedia characters to current day.

What is a prologue? Why is the structure of the opera a prologue and two acts rather than three acts?

Play 15-minute segments of the opera; students journal after watching the segments.

Research other versions of the Don Juan story. Compare to *Don Giovanni*.

Compare the format of the libretto to the format of the original play.

Students respond to a letter from Leporello asking them for advice.

Chart out the elements of the plot.

Read a synopsis of Act I; how would you complete this story?

Compare Don Giovanni to other villains from literature, films or other artworks. What other archetypal characters can you find in *Don Giovanni*?

Examine the roots of the story in Commedia dell'Arte tradition. Which characters correspond to which Commedia characters? Can you find Commedia characters in more contemporary entertainment (i.e. Looney Toons or television sitcoms)?

Examine the relationships in the opera, i.e. between Zerlina and Masetto, between Leporello and Don Giovanni. How do they interact? How do they feel about each other?

Analyze the characters in the opera. What motivates their actions? What are their main traits? Do they change over the course of the opera?

Pick your favorite character in the opera and describe him/her. Write a letter from his/her point of view to another character.

Compare *Don Giovanni* to other Mozart operas like *The Magic Flute* and *The Marriage of Figaro*. How are the characters and storylines similar?

Examine the use of subtext in the opera. Are people always saying what they mean, or is their language intended to mask something?

Examine character development: do the characters grow beyond their expected roles? What is status of servants and peasants at the end of the opera? What is the status of the women vs. the men?

How do the characters go about getting what they want in the opera?

Examine the themes of the opera: the use and abuse of power, jealousy, addiction; appetites; vengeance, treachery, redemption, friendship and loyalty, destiny, fate, the "playa".

Social Drama examining class structures and the relationship between nobility and servants, as depicted in "Upstairs, Downstairs" or nanny movies.

Romantic comedy highlights the relations between men and women.

*Example: Applying the Language Arts Standards to Mozart's *DON GIOVANNI*

GRADE 4

Literary Response and Analysis

- *3.1 Reading Analysis: Identifies and analyzes the structural differences within the genre of fantasies*
Lesson: Read a synopsis of and then watch Don Giovanni DVD. Contrast and compare it to another story with a great villain, such as The Big Bad Wolf, The Wicked Witch, Rumpelstiltskin, Captain Hook, Cinderella's Step-mom.
- *3.2-3.5 Uses knowledge of literary elements to interpret narrative text*
Lesson: Read a synopsis of and then watch *Don Giovanni* DVD. Contrast and compare it to another story with a great villain, such as The Big Bad Wolf, The Wicked Witch, Rumpelstiltskin, Captain Hook, Cinderella's Step-mom.

Themes:

Love and the complexity of the emotion: Happiness/Misery, Jealousy/Trust, Betrayal/Forgiveness

Power struggles and the games people play – gender, age, class

Character Actions and Motives: How do characters' actions move story along? What are characters' real motives? Contrasts of character traits drive story forward. Contrast characters of Donna Elvira and Zerlina as different types of women.

Symbolism/metaphors:

Archetypes: Commedia dell'arte characters such as the trickster, villain, and the young lovers.

Character Development: Examine character development: do the characters grow beyond their expected roles? What is status of servants at the end of the opera? What is the status of the women vs. the men?

Alliteration: Recognize the similarities of sounds and rhythmic patterns in the libretto.

Figurative Language: Simile, Metaphor, Hyperbole, Personification, Allegory:

Language style and music reflects emotion of characters, and instrumental sounds or musical phrases can be used symbolize character.

WRITING STRATEGIES

Analysis and Interpretation:

Don Giovanni production materials: artist biographies, program and program notes, synopsis, expository writing, critiques/reviews, etc.

Persuasive Writing:

Write a "me" poem for each of the characters: begin the poem with "I am" and list the characteristics of each person in separate phrases.

Write parrot poems from the point of view of the characters. Parrot poems are conversational poems in which partners write each line in turn.

Writing exercise in which feelings are expressed like those in *Don Giovanni's* arias.

Write a passage expressing several characters' inner thoughts at the same time.

Rewrite libretto using today as a setting. Use contemporary characters: Who would be the Don Giovanni today? Leporello?

Create a storyboard of *Don Giovanni* produced in the style of a sitcom episode (Glee) or comic soap opera.

Scenes, letters, diary or blog pages can be written from a particular character's point of view; make sure to take relationships between characters into account. Diary pages could focus on how characters convince themselves to do something (Giovanni and Leporello invite the statue of the Commandatore to dinner with their duet, "Oh, statua gentilissima")—internal debate.

Letter writing, copywriting: advertising, fundraising, press release.

Persuasive writing: create posters, advertisements for one of the characters.

Write persuasive letters from Don Giovanni to Donna Anna, Donna Elvira, etc.

Research different source material for the Don Juan story; how do they differ? What do they share in common?

Write dialogue for two of the characters in the opera. Each character only says one line, but uses different inflections each time he/she says it.

Rewrite libretto using today as a setting. Use contemporary characters: who would be Don Giovanni today? Leporello?

Write a different ending for the opera.

Write or draw a deleted scene for the opera; a scene we hear about, but don't see.

WRITTEN AND ORAL ENGLISH LANGUAGE CONVENTIONS

Debates between characters. Deliver persuasive speeches, identify tactics used.

Write a monologue with two scenes based on the alternate points of view held by a single character.

Spelling: Spell the names of the characters in *Don Giovanni*.

Facial cues, expressions, gestures can sometimes amplify message being delivered, or can sometimes run contrary to meaning of words (subtext).

Watch different versions of the opera on DVD and write reviews. Read example reviews first.

LISTENING AND SPEAKING

Oral Speaking: Connection between the written words and oral interpretation (recitative and sung), the phrasing and musicality of speech.

Act out main events of the story, in tableaux or longer scenes. Improvise. Give small groups different scenes, and then act out in succession.

Write dialogue for two of the characters in the opera. Each character only says one line, but uses different inflections each time he/she says it.

Reflection: What did you see, think, hear and feel? Ex. Verbal & written responses to *Don Giovanni*.

Persuasive language: How does Donna Anna distract Don Giovanni to protect Don Ottavio?

Write two speeches about the same thing; write one to be delivered to a friend, and one to be delivered to a person of authority. How does your language differ?

Conduct a debate between two characters in the opera.

BACKGROUND INFORMATION

Wolfgang Amadeus Mozart (composer): biographies, timelines of work.

Lorenzo da Ponte (librettist): Biography, timeline of works.

ACTIVITIES

Create a character sketch.

Write a letter from one character to another; choose a moment in the story.

Write a Dear Abby letter from one of the characters in the opera, and Abby's response.

Using a letter from one character to another in the opera; edit the letter down to a tweet or Facebook post.

Write a persuasive letter from the librettist da Ponte to his patron, asking for the same salary as Mozart (the composer made more).

Story writing: Adapt existing source material; create story/characters.

Libretto writing: Adapt *Don Giovanni* (existing source material) or create a new story/characters.

Create a news report about *Don Giovanni* using HyperStudio.

Write a blog post from the point of view of one character.

Write a prequel for the opera about Don Giovanni's and/or Leporello's life.

Create written copy: program, poster design, advertising, biography, etc.

Read and report on feature articles from the opera program for *Don Giovanni*.

Create a board game for the opera, similar to Chutes and Ladders reflecting the characters' ups and downs.



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MATHEMATICS

ATTRIBUTES

Comparisons in The Marriage of Figaro

Sorting and Classifying: What characters belong together, which don't, and why? Ex: Dr. Bartolo and Marcellina are older, Cherubino and Barbarina are younger. The Count and Countess are nobility, Susanna and Figaro are members of the servant class.

MEASUREMENT

Use of Standard Units of Measurement in Story & Set Design.

2D & 3D Dimensions: Area, Perimeter, Volume, Scale, Proportion, Ratio.

- Create a set for *Don Giovanni* to scale.
- Design a menu with recipes (with measurements) for the wedding celebration.

Weight: Physical, Metaphorical, Balance.

Time: Passage of time (real & theatrical time), times of day (morning, afternoon and night; yesterday, today, tomorrow; time of everyday events such as dinner & bed time), estimation, reading time, age of characters.

What units of measure were used during the time of the opera?

Measure distances between places mentioned in the opera. Use map scales to convert inches to miles.

Research the architecture of Spanish palaces during the time of Don Giovanni.

What currency was used during Mozart's day? How much was it worth compared to today's money? How much would Leporello have made as Don Giovanni's servant?

If you were Don Giovanni, how much would it have cost to run your household? Create a budget for his household, taking into account all expenses.

Research Mozart's and da Ponte's salaries for *The Marriage of Figaro*. What is the proportion of one to another?

Estimate how many people are in large ensemble scenes. Taking into account all the people on stage, how much would such a scene cost, in Mozart's time and now?

Count the number of people who need to be paid when putting on an opera; use cast and company listings in the program to calculate.

Create a budget for a production of the opera. Students are responsible for accomplishing production and staying within budget.

GEOMETRY

As found Don Giovanni's character, costume & set design.

Identification of Shapes, Repetition & Pattern, Rhythm & Symmetry.

Planes (Square, Rectangle, Triangle, Circle) & 3D (Cube, Pyramid, Sphere).

Positive & Negative Space, Interior & Exterior Space.

Calculate area of opera stages today vs. opera stages during Mozart's time.

Calculate area of Don Giovanni's palace.

Create analogies between polygons and different ensembles in the opera (i.e. a trio is a triangle, a quintet is a pentagon).

Draw polygons that show the relationships between characters in relative terms (i.e.: Would Leporello, Don Giovanni and Donna Anna be represented by an equilateral, isosceles or a scalene triangle?)

NUMBER SENSE

Formulas & calculations: Addition, subtraction, multiplication, division.

More, less, or same as.

Concept of zero (absences, disappearances. Ex. rests/silence in music.

Ordering & sequencing.

Recognizing and creating numerical patterns. Ex. beats, ABA pattern in music.

Survey taking: tallying and graphing.

Predictions.

Create a list like Leporello reads in his Catalog aria.

Write down the numbers Leporello lists in his Catalog aria; read them out loud.

STATISTICS

Create a graph based on Leporello's list of how many women Don Giovanni has wooed in how many different countries. Experiment with different kinds of charts or use computer programs to explore different styles of data visualization.

ACTIVITIES

Calculate how many conflict permutations there are between two characters or between three characters. Ex. Don Giovanni vs. Donna Elvira; Don Giovanni vs. Leporello; Leporello vs. Donna Elvira, etc.

Design and play a board game based on the opera.

Build a scale model of Don Giovanni's palazzo. Take proportions into account.

Build a scale model of a set for *Don Giovanni*. Specify your materials and estimate the quantities and costs of the materials that you will use to build your model.

Create costume patterns for *Don Giovanni*. Use yourself as a size model and design the patterns to fit you.

*Examples: Applying the Math Standards to Mozart's *DON GIOVANNI*

GRADE 3

Measurement and Geometry

- 2.1- 2.2 Describes and classifies plane and solid geometric figures

Lesson: Watch the scenes from Don Giovanni with ensembles. Introduce the vocabulary and meaning of the words: duet, trio, quartet, quintet, sextet, septet, and octet. Compare and match them to the geometric plane figures with the corresponding number of sides. For example:

A trio is to music as a triangle is to polygons

Quartet: rectangle or square

Quintet: pentagon

Sextet: hexagon

Septet: heptagon

Octet: octagon

Question: Ask the student why there is no correlate to a duet?

GRADE 4

Number Sense

- 1.1 Reads and writes whole numbers through the millions

Watch the DVD of *Don Giovanni*, focusing on Leporello's Catalog Aria.

Lessons: Ask students to write in both regular and expanded notation the number of women that Don Giovanni has "wooded". $640 = 600 + 40$ or $231 = 200 + 30 + 1$

Discuss the use of "Leporello's list". Ask why does he keep it? What do we use lists for in our lives? What are the reasons and ways in which we keep track of large groups of numbers.

- 1.2 – 1.4 Compares, orders and rounds whole number to the millions...

Lesson: Ask students to number the countries in order of highest number of women to lowest or vice versa.

Number Sense – Computation

- 3.1 Adds and subtracts multi-digit numbers

Lesson: Put the different number of women Don Giovanni has "wooded" up on the board. "640 in Italy, 231 in Germany, 100 in France, 91 in Turkey, but in Spain, 1,003" Ask students to subtract the number in Germany from the number in Italy, etc. Ask students to add the number of women in France to the number in Spain.

- 3.2 - 3.5 Multiplies multi-digit number by two digit numbers

- 3.4 Divides multi-digit number by a one digit divisor

Lessons: Ask students to multiply the number of women from the various countries by 2, 3, 4, etc.

Ask students to divide the number of women from the various countries by 2, 3, 4, etc.

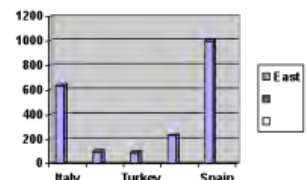
- 3.1 – 3.8 Understands and shows relationships between plane and solid geometric attributes

Lesson: Watch the DVD of Don Giovanni and using graph paper begin to draw, as close as possible to relative scale, the stage's dimensions. Now taking more graph paper begin to draw and cut out structures on the stage to scale. Tape the 3-D structures to the diagram of the stage. Discuss how these drawings/objects show the relationships between plane and solid geometric attributes.

Statistics, Data Analysis, and Probability

- 1.1 – 1.3 Organizes, displays, and interprets data on graphs, tables, and charts

Lesson: Make a graph that illustrates the number of women in the various countries that Don Giovanni "wooded"





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SCIENCE

The principals of science used in Faust.

THE FIVE SENSES:

Sight, sound, touch, taste, and smell.

Donna Anna hears Don Giovanni's voice, and realizes that he is the man that killed her father. Try closing your eyes and listening to other students speak or sing. Do you recognize them? Do you recognize them when they're singing at the same time as other students?

What are senses involved in experiencing opera?

How do senses develop and decline as you get older?

The loss of what sense would most diminish experience of opera.

PARTS OF THE BODY:

Identification of body parts important to performing. Ex. Diaphragm, larynx, throat, mouth, etc.

Identification of body parts associated with hearing music, how ears work.

Identification of body parts associated with viewing opera, how eyes work.

Examine the science of men and women and psychological and physical differences.

THE ELEMENTS

Fire, Water, Earth, Metal, Air, Wood.

How do technicians create fire effects on stage? What do they need to take into consideration when there are singers on stage at the same time?

How can optical illusions be used to simulate fire?

LIFE SCIENCE

Don Giovanni plans to seduce the wedding guests with chocolate, wine and coffee. Why does he choose those items? What do we know now about neuroscience that links these items? (New discoveries have linked these items as major dietary sources of polyphenols, micronutrients found in plant-based foods.) Chocolate and coffee were new discoveries for Europeans in Mozart's time; were they considered dangerous substances at the time?

Research the history and use of wine. How is wine made?

Research the history and use of chocolate. How is it made?

Research the history and use of coffee. How is it made?

Gardens are discussed often in the opera; what did gardens look like during Don Giovanni's time? How are gardens different today?

How does the body react in times of stress, such as those moments of conflict depicted in the opera?

What was the concept of heaven and hell at the time of the opera? Where were heaven and hell located?

How did Mozart die? Would he have died as young today?

PHYSICS

Sound: Voice, Instruments, Acoustics, Amplification, Recording.

Concepts of Gravity, Time & Space.

Chaos theory: how to organize chaos? It can be done in science and in art. How does Mozart organize chaos?

What kinds of building materials would have been used during the time of Don Giovanni?

There are a lot of mirrors in San Francisco Opera's production of Don Giovanni; how do mirrors work? Explore the history of mirrors.

*Example: Applying the Science Standards to Mozart's *DON GIOVANNI*

GRADE 5

Physical Science

1.0 – f. Students know differences in chemical and physical properties of substances are used to separate mixtures and identify compounds.

Lesson: Watch the scene in Don Giovanni where Don Giovanni takes away Masetto's musket. Research the history and components of gun powder. Pose a number of hypothetical situations involving the relative danger of the musket versus the pistol. Compare and contrast the history and lethality of the two weapons.

ACTIVITIES

Research sources of light during Mozart's time. How would a theater have been illuminated?

What would night sky have looked like during Mozart's time?

List references to nature in *Don Giovanni*.

Explore the characters' psychological motivations.

Research the scientific discoveries of Don Giovanni's time; what would he have known about the world?

Examine the four humors, astrology and alchemy, sciences of the time. Do they relate to modern-day science?

What were scientist like in Mozart's time? How were they different from scientists today?

Metallurgy for making weapons. What kind of weapons would they have had in Don Giovanni's time? Where did they get gunpowder? What is it made of? How does it work?



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SOCIAL STUDIES

PERSONAL CONNECTIONS

Self-Identity.

Family: Immediate & Extended. Caring brother and sister relationship.

Roles of family members in your life and the choices you make.

Time: Past, Present, Future.

Place: Neighborhood, City, State, Continent, World, Universe.

CIVICS

Social Hierarchy: Class, Status. Ex. royalty, servants. How is class indicated by the music, the costumes and other elements in *Don Giovanni*?

Types of Government: Monarchy.

Freemasons: Ritual and symbols.

Political events during Mozart's time.

Study Enlightenment hierarchy and etiquette. How would court parties be conducted? Where would Don Giovanni and Donna Anna have been sitting? What about Masetto?

Examine the need for revenge (vengeance) demonstrated by the characters in the opera; how does personal revenge relate to justice and the law?

GEOGRAPHY

The Opera's setting: Where is this place? What is this culture?

Map locations mentioned in the opera.

Location of Mozart's birth. Where else did he live?

Examine where you live; how does your environment represent your lifestyle or personality?

Draw a map of Austria during Mozart's time. Compare it to a current map of Austria.

Draw a map of Spain. Change the proportions so that you have to make it larger or smaller using scale.

Map the places mentioned in the opera.

Trace librettist Lorenzo da Ponte's travels. Draw a map showing the different places where he lived.

Trace Mozart's travels and draw a map of the different places where he lived.

Trace the travels of chocolate and coffee; where were they initially used?

Review the cast list for this production of the opera; where do the singers come from?

Map the locations where *Don Giovanni* has been performed. List the years in which the opera was performed.

Map the locations where Don Giovanni has wooed his conquests, or where chocolate and coffee come from. Use Google Maps.

HISTORY

Research when Mozart was born and the time period when Mozart lived. What are the differences and similarities between Mozart's Europe and Europe today?

Research the life of Lorenzo da Ponte.

Research the history of Sevilla.

Examine the power relationships in the opera.

Research tyrannical rulers throughout history.

During what time period is *Don Giovanni* set? What was the government of Spain at the time? Examine class system of Spain during *Don Giovanni*'s time.

The opera was written two years before the French Revolution. How do its ideas about power structures reflect the class conflict in Europe at the time? What was happening in America when the opera was written? What were the social structures in America at the time?

Create a Venn diagram: what was true about the time of *Don Giovanni*, what is true about our time, and what overlaps?

Research the story of *Don Giovanni*; was the story based on a real character?

What kind of social background or class did *Don Giovanni* come from? How does it affect his actions in the opera? How does his class affect how the other characters treat him? Examine particularly his relationship with Leporello and Zerlina and Masetto.

What was the code of courtly behavior that *Don Giovanni* was expected to abide by? How does he transgress it?

The history of "oaths" and how they are and were used in social and legal contracts. (*Don Giovanni* takes a solemn oath to prove he is not lying to Donna Elvira)

The history and social significance of betrothal versus the more modern idea of engagement.

What is the relationship between Leporello and Donna Elvira? How does this relationship change when Leporello dresses up as *Don Giovanni*?

Examine *Don Giovanni* through the lens of the Enlightenment. Is he a symbol of liberty or social disruption?

What was the concept of heaven and hell at the time of the opera? Where were heaven and hell located?

What kind of weapons would they have had in *Don Giovanni*'s time? Where did they get gunpowder? What is it made of? How does it work?

What kind of people would have access to chocolate and coffee during the time of *Don Giovanni*?

How does clothing indicate what culture, what status you belong to?

What are the class relationships in your school? How do you address different people in the hierarchy based on their relationship to you?

*Examples: Applying the History-Social Science Standards to Mozart's *DON GIOVANNI*

GRADE 2

People Who Make a Difference

- 2.1 Students differentiate between things that happened long ago and things that happened yesterday.

Lesson: Watch all or part of a DVD of *Don Giovanni*. Ask the students to make a Venn diagram labeling one circle as "then", one as "now" and the intersection of the two circles as, "both then and now". Ask them to provide examples of things they saw in the opera that could be put in one of those three areas of the diagram.

- 2.2 Students demonstrate map skills by describing the absolute and relative locations of people, places, and environments.

Watch the DVD of *Don Giovanni*, focusing on Leporello's Catalog Aria.

Lessons: Get out a map of Europe and ask students to find a mark the country in which *Don Giovanni* takes place (Spain) and the countries represented on Leporello's list.

Social structures and class relations

- Don Giovanni was a count; study different classes of royalty. Examine class system during Mozart's time.
- Discuss the class structure depicted in *Don Giovanni*. What was nobility expected to do and how did they behave in the opera? Zerlina is left with Don Giovanni because he is a "gentleman," which implies a code of conduct that offers her protection. In contrast, is Don Ottavio's behavior a more standard example? Examine Masetto and Leporello's actions (at the end of the opera) in regards to the expected behavior of a nobleman.
- Explore the class relationships in your school. How do you address different people in the hierarchy based on their relationship to you?
- How would servants like Leporello and Zerlina have been educated during that time?
- Do we have equivalents to Don Giovanni and Donna Elvira in America today? Why not?
- Learn about the currency used in the time of *Don Giovanni*. How did Don Giovanni make his money? Why does he treat everything around him as property?

The System and Laws

- Research feudal law. Research other systems of power in which a particular class has control over another because of birth or wealth.
- What were the criminal laws at the time? How would Don Giovanni have been punished if he had been caught?

Women in *Don Giovanni*

- Based on the opera, what do you think the status of women was during Mozart's time? Research the roles for women in Mozart's time.
- What was status of women in Spain during the time of the opera?
- Explore the power relationship between Don Giovanni and Donna Elvira, Donna Anna and Zerlina? What are the rules of their relationships and how are they broken in the opera?
- What were ideals of beauty during Mozart's time, for both men and women? What would have clothes looked like for upper and lower classes?
- Compare and contrast wedding traditions. Do dowries still exist? If so, where?

History of Opera

- How Opera began, history of San Francisco Opera, history of the Adler Fellow Program.

ACTIVITIES

Assign different topics from the time of the opera to small groups, and have the students present to each other: money and trade, social structures, government of Spain, military, the arts, etc.

Map settings in which play and opera take place.

How do people win in this opera? What do they think they have gained when they win? What is their own personal concept of winning? Create a board game or card game that would have been typical of the era involving the characters from *Don Giovanni*.

Pick another time period in which to set *Don Giovanni*. Research and design costumes and sets to reflect trends, society at that time.

Write a letter from one character to another using the writing materials used at the time of *Don Giovanni*

Create timelines of events in opera; Mozart's operas.

Create an organizational chart of the character relationships in *Don Giovanni*.

Researching the backstory or the story that comes after *Don Giovanni*.

Research the development and reception of *Don Giovanni*, the play and the opera.

Why would an artist be commissioned to write an opera? How do new operas get made today?

Research the history of the mask; when was it developed, how was it used in the opera, and how is it used today? Mask as an equalizer. You can also create masks.



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PHYSICAL EDUCATION

What dances could you do to music from the different scenes?

What kinds of dances would you use to represent different characters?

How do you move differently when you're young and old?

MOVEMENT

Walking, dancing, jumping, balancing, leaping, lifting, etc. Ex. Move your body in different ways using the example of each character.

Act out how Don Giovanni and Leporello would walk. What are the differences? What about Masetto or Zerlina?

Choreograph dances for selected scenes in *Don Giovanni*.

Practice dancing to music from the opera. What music selections lend themselves to dancing?

Research dances of the time (minuets and contradances); how were dances different for different classes?

What would dances of the period have looked like? What are the dance forms Don Giovanni asks the ensembles to play during Act II?

PHYSICALITY OF PERFORMING

Endurance & strength, posture, breathing techniques.

Examine stage combat; how do performers stay safe in a fight?

Choreograph stage combat for the duel between Don Giovanni and Commendatore in Act I.

TEAM-BUILDING

Cooperative games encourage collaboration and build trust.

Play number games, where students have to gather in groups of two, three, and so on. The object is to get together as quickly as possible. They can also be instructed to create pictures with their bodies, or move in unison.

The characters in Don Giovanni are constantly parrying with words; how does that relate to the concept of volleying in sports? Exercises to move together as a group. Building the ensemble.

Partner dancing, changing partners, partnering exercises, mirroring activities.



San Francisco Opera's Mozart's *DON GIOVANNI*

Curriculum Connections

California Content Standards

Kindergarten through Grade 12

HEALTH EDUCATION

The unifying ideas of health literacy are as follows:

- Acceptance of personal responsibility for lifelong health
- Respect for and promotion of the health of others
- An understanding of the process of growth and development
- Informed use of health-related information, products, and services

MENTAL & PHYSICAL HEALTH

Taking care of your body. Ex. What do performers have to do to prepare their body for performing?

Conflict resolution. Ex. How do the characters resolve all their problems with each other?

Dealing with emotions, stress. Ex. Explore from the point of view of each character. Who did they talk to about their problems and emotions before the invention of psychology?

Family issues.

Gender roles & body image.

Conflict resolution. Ex. How do the characters resolve their problems with each other? How don't they?

Examine the scenarios in the opera where people have choices; what kinds of decisions do they make and could they have been better?

What pressures act on the characters in the opera? How do they respond?

Are characters impacted by body image issues in the opera? Who and how?

Examine the need for revenge (vengeance) demonstrated by the characters in the opera; how does personal revenge overlap with justice?

Examine the relationship between Zerlina and Masetto? Would we consider that a strong, healthy relationship today?

HEALTH DISCUSSIONS FOR MATURE STUDENTS

Middle School and High School: Compare the notion of “substance abuse” to an “addiction to love,” as Don Giovanni says in Act II and how it is, “more necessary than air” to him.

High School: the idea of a “sex addict” dates back centuries, and is not a modern concept.

How do the characters deal with their appetites or addictions? How might they handle their desires better?

Does Don Giovanni exhibit compulsive behavior? Why is he compelled to seduce all those women?

Don Giovanni plans to seduce the wedding guests with chocolate, wine and coffee. Why does he choose those items? What do we know now about neuroscience that links these items? (New discoveries have linked these items as major dietary sources of polyphenols, micronutrients found in plant-based foods.) Chocolate and coffee were new discoveries for Europeans in Mozart’s time; were they considered dangerous substances at the time?

Don Giovanni engages in sexually risky behavior. Examine the history of STD’s and contraception; what could have been the possible health effects on him and the ladies he seduced during the 1600’s? What would be the health effects today?

What if your friend was engaging in compulsive or risky behavior? How would you talk to them?

Research Mozart’s fatal illness. How do they think he died and might he have been cured today? What were other diseases common during the time?



San Francisco Opera's Mozart's *DON GIOVANNI*

Curriculum Connections

California Content Standards

Kindergarten through Grade 12

CAREER & TECHNICAL EDUCATION

Assign jobs from the opera to students in the classroom. Who would be Don Giovanni? Who would be Leporello? What would be the most coveted jobs? What would be the most important jobs? How are jobs different now from then? How did people get jobs in Mozart's time?

What are the jobs of the characters in the opera? Examine jobs in Spain during the time of the opera.

How did people get jobs in Mozart's time? In Don Giovanni's time?

How are jobs different now from then?

How would people do work differently in Don Giovanni's or Mozart's time? How would they be limited by available technology? What kinds of skills did they need that they don't need today?

Research the careers of opera singers who have played the roles in *Don Giovanni*.

Assign jobs for the production of the opera to different students; each has to present a concept for their part of the design. Create an evaluation rubric for their job performance, including creativity, presentation skills, budget management.

Jobs at the Opera.

Explore backgrounds and training of people who work at the Opera.

Who are the professionals outside the opera who make the opera happen? Police, fire, caterers, etc.

Organizational chart of San Francisco Opera.



San Francisco Opera's Mozart's *DON GIOVANNI*

Curriculum Connections California Content Standards Kindergarten through Grade 12

VISUAL AND PERFORMING ARTS

MUSIC

STORYTELLING & MUSIC: WHAT IS AN OPERA?

Character and plot development through musical themes. What is the difference between major and minor keys and how do changes between keys help tell the story?

How does orchestral music enhance what characters are singing? How does it act as another character?

How does music associated with a particular character enhance their class status?

How does Mozart use ensembles to tell the story?

Did Mozart add coded messages to the opera through the music?

How do instruments represent characters? Identify repetition and variation of themes.

Key plot points: The composer and librettist determine the placement of arias within the libretto to heighten emotion in the story.

Source material for Opera: Novels (Puccini's *La Bohème*, Tan & Wallace's *The Bonesetter's Daughter*); Films (*The Fly*), Real-life events (Heggie's *Dead Man Walking*, Adams' *Nixon in China*); Related genres – Musical Theater (*Sweeney Todd*, *Rent*), Rock Opera (*Tommy*), popular song versions of opera.

VOCABULARY

Musical Structure: Solos, duets, trios, choral numbers.

Composition: Arias, recitative, overture, incidental music. Identify characters who have arias in the opera.

Musical Instructions: Tempo, legato; pianissimo; crescendo, etc.

Voice ranges: Soprano, mezzo-soprano, tenor, baritone, bass-baritone, countertenor, bass.

Research traditional instruments like a harpsichord that would have been used in Mozart's time.

BACKGROUND INFORMATION

History of San Francisco Opera, the Adler Fellows program. Wolfgang Amadeus Mozart: Biography, timeline of works, signature sound within genres: sonatas, symphonies, masses and requiem, operas.

Research other musicians working before or at the same time as Mozart; how was he different from everyone else? What kinds of composers came after Mozart?

What were common topics of operas during Mozart's time?

What was the popular music vs. the music of the aristocracy during Mozart's time?

Mozart called *Don Giovanni* an *opera buffa*. What are other examples of *opera buffa*? Do you think this is a true *opera buffa*?

ACTIVITIES

Listen to multiple recordings of *Don Giovanni* and study different interpretations.

Learn and memorize songs from *Don Giovanni*.

Create and perform songs for the characters/events of *Don Giovanni* using instruments and voices.

Compare music of *Don Giovanni* to music from other Mozart operas. How are characters from different operas characterized in similar ways by the orchestra?

Compare different productions of *Don Giovanni*; how do different singers, orchestras and/or conductors make you see the story in a different way?

Listen to "death music" from various operas; how do composers dramatize those moments?

Play the introductory passages for each character for students before they know the story of the opera; have them respond to each piece of music, then see how it matches up to the story.

Graph out characters in the opera; while watching a clip of the opera, fill out chart describing look, movement, voice of each character. How does the director tell the story through these details?

Research other works of music influenced by *Don Giovanni*.

Research cartoon music, particularly that of Looney Tune composer/arranger Carl Stalling (1891-1972). Many cartoons tell similar stories to the Commedia dell'arte themes used in *Don Giovanni*. (see Long-Haired Hair featuring opera singer Giovanni Jones)

Create your own music inspired by *Don Giovanni*.

VISUAL ARTS

How are line, color, shape, and texture used in costumes and sets of *Don Giovanni*?

LINE

Use of line qualities: soft or hard, wavy or angular, silly spirals.

COLOR

Symbolism of color; color associated with particular characters.

The emotion of color. Ex. red=passionate, blue=calm, yellow=cheerful.

Personal associations with color.

Revealing character traits through the use of color—how do the characters' costumes, including fabrics and colors, reflect their status?

Symmetry/contrast in character pairings: Don Giovanni/Donna Elvira, Musetto/Donna Anna.

SHAPE

The use of shape in character design.

Positive & Negative Space—the stage is a frame.

TEXTURE

Texture: Material use in sets and costumes.

Visual Texture: Pattern and repetition in sets and costumes. How is texture used to convey status?

SPACE

Set design: From 2D plans to 3D construction.

LIGHT

The use of lighting to establish mood and setting.

Examine contrast of light and dark; use of lighting.

The use of lighting to establish mood and setting.

How does time of day affect the lighting and the mood on the stage?

How are shadows and shading used in the opera to convey meaning?

PRODUCTION DESIGN

Listen to the music and read the libretto prior to viewing the opera. Choose design elements based on the music and text.

Design paper dolls of characters. Dress them for different eras.

Design a production: dioramas, scale models, backdrops, props, costumes.

Design character make-up, costume, sets and props for classroom operas.

Study use of lighting in production design.

Study clothing of the time and setting for *Don Giovanni*. What materials would have been used?

ACTIVITIES

Free-association drawing to music. Ex. Maurice Sendak's *Fantasy Sketches*. Research Maurice Sendak's work inspired by Mozart.

Puppetry: Create your own version of *Don Giovanni* using puppets (paper bags, stick puppets, shadow puppets, marionettes, and bunraku).

Masks: Create masks of *Don Giovanni* characters. Learn about masks and the purposes they serve in modern societies. How are masks used as metaphors? Create your own mask that reflects a part of your identity.

Design your own wax seal for sealing letters. What is the equivalent of a seal today?

Draw silhouettes of characters; draw characters in other styles, like anime.

Research how men and women are portrayed in visual art. What are the differences? Compare Thomas Gainsborough's *The Blue Boy* (1770) and Thomas Lawrence's *Pinkie* (1794).

Research landscape design during time of opera. Design a garden as it would have looked during Mozart's time.

Look at designs for the sets of *Don Giovanni*; would you design the sets in the same ways? Why does this production of *Don Giovanni* use mirrors? Design a mirror to reflect a character from *Don Giovanni*.

Design sets and costumes for a production of *Don Giovanni* set in a different time and place of your choosing. Make sure the costumes reflect the characters.

Research clothing at the time of Mozart. How did costume indicate status?

Create illustrations and storyboards outlining the plot of *Don Giovanni*.

Compare two different filmed versions of *Don Giovanni*; which visualization is more effective and why?

Explore the history of typefaces; design the title in an appropriate typeface.

Create posters and advertisements for the opera, or for a particular character in of *Don Giovanni*.

RELATED WORKS OF ART

Illustrated children's books of *Don Giovanni* and other operas.

Study the work of visual artists who have designed performing arts productions: Gerald Scarfe, David Hockney, Julie Taymor, Marc Chagall, Maurice Sendak, Oskar Kokoschka, Pablo Picasso, Henri Matisse, William Kentridge, Gianni Versace, Bill Viola.

THEATRE

STAGING

Stage vocabulary: Upstage, downstage, levels, blocking.

Theater Exercises: Tableaux, pantomime, improvisation, vocal projection.

Examine storyline, character development through theater games (similar to writing exercises in ELA connections).

Practice walking like Don Giovanni or Leporello. How are their walks different?

Practice walking like a member of the opposite sex. How do you carry yourself differently?

How do performers move onstage differently than offstage? How do they have to move so that the audience can translate their movements?

Practice movement required for a party scene or other crowd scenes. How do individuals act like individuals in a crowd scene?

Practice staying still as a statue; who can stay still the longest?

Play “status” games. How do people act differently toward you based on your class or job status? How do the performers act when they’re singing their thoughts vs. singing to each other?

Stage a crowd scene.

Create entrances and exits for different characters in opera; what would their music be?

Stage etiquette & audience behavior.

Opera Production Team: Director, stage manager, choreographer, designer, diction coach, choreographer, lighting, supernumeraries, etc.

In-House Personnel: Marketing, accounting, ticket takers, ushers etc.

ACTIVITIES

Research Commedia dell’Arte characters. Explore the ties to Commedia dell’Arte in Don Giovanni: stock characters such as the servant character, the older woman, etc.

Research physical comedy routines, often called “shtick,” a Yiddish term, or “lazzi” in Commedia dell’Arte. What are some of the slapstick routines used in *Don Giovanni*?

Explore the concept of suspension of disbelief, especially in relation to the statue coming alive at the end of the opera.

Explore other works of theater in which a spirit comes alive.

Act out scenes about the themes from the opera: revenge, jealousy, friendship and loyalty, etc.

Create movement and gestures to react to particular lines of the libretto and to particular musical moments.

Practice moving as a large ensemble.

RELATED WORKS OF ART

Research additional theatrical works based on the Don Juan story, such as Moliere’s *Don Juan* or George Bernard Shaw’s *Don Juan in Hell*.

DANCE

Dance and Creative Movement in Stage-Blocking. Ex: wedding scene.

Research dances of Mozart's time: minuets, contradances, wedding dances, promenades.

How is dance incorporated into the opera, into the music of the opera?

Study the dance forms listed by Don Giovanni in Act II, as he dines and tells the orchestra to play a "litiganti."

How is age and gender communicated through the way performers move in a dance?

How have modern choreographers used Mozart's music?

What are the roles of choreographers, dance captains and dancers?

ACTIVITIES

Character Dances: Mirror dancing—partners and symmetry.

Match movement with vocabulary. Ex. glide, slither, leap, tremble.

Interpret emotions through dance. Ex. Joy, fear.

Interpreting the instruments through dance—improv to music.

Create a dance for Mozart's music in a different genre. Watch Mark Morris Dance Group's *Mozart Dances* to see how choreographers have used Mozart's music for dance.

Choose a dance style that best represents each character. Ex. Don Giovanni and Leporello. Choreograph movement in which the characters relate to each other.

Show how characters' movements change when they're in different situations.

Learn how to bow, as in a courtly situation.

MEDIA ARTS

Watch DVD of *Don Giovanni* and other operas. Watch different productions and compare. Ex.: Peter Sellar's version is set on a Harlem street corner.

Research clips of *Don Juan* found on the Internet, including animated versions such as Mr. Peabody's version of *Don Juan* from *Rocky and Bullwinkle*.

Watch selections from the movie *Amadeus*.

Watch films version of the Don Juan story: *Don Juan* (1926), *The Adventures of Don Juan* (1949), *Don Juan Demarco* (1995)

Research how innovations in technology have influenced the development of Opera: Acoustics and Lighting, Audio Recording, Film and Video, the development of Supertitles, Internet.

Learn about technology currently used by SF Opera: technology used in staging, SFO's Media Suite, podcasts, cinemacasts, simulcasts, opera vision, etc.

Learn about experiments in future technology use involving opera, such as the development of Personal Opera @ MIT Media Lab, *Death and the Powers*.

Use television, films, web content to teach media literacy.

How is opera advertised? Research San Francisco Opera's advertising and media efforts.

Opera & Popular Culture: Cartoons (Bugs Bunny in *What's Opera, Doc?*, *The Rabbit of Seville*); Television (*Sesame Street*); Movies (*Pretty Woman*); Commercials (Nike's 1993 ad *Charles Barkley of Seville*); Event themes (*Nessun Dorma - 1994 World Cup*).

Opera Imaginaire, a collection of animated interpretations of twelve of opera's most popular arias, features Mozart's "Voi Che Sapete" from *The Marriage of Figaro*, as animated by artist Susanne Danco.

RELATED WORKS OF ART

Films & DVD of *Don Giovanni* and other Mozart operas, related films

Frank Sinatra sings *La ci darem la mano* in *It Happened in Brooklyn* (1947). *Il mio Tesoro* is the main theme used in *Kind Hearts and Coronets* (1950). *Babette's Feast* features the aria *Là ci darem la mano* (1994)

ACTIVITIES

Film and Animation: Explore photographic stop motion techniques. Ex. Use digital media to create 1-minute scenes from *Don Giovanni*.

Research films with seduction scenes; compare to seduction scenes in *Don Giovanni*.

Create a poster to advertise a performance of *Don Giovanni*. What information needs to be included? Create a graphic treatment for the opera's title. What typeface would be appropriate?

Use digital audio to record student readings, musical performances.

Create a 30-second audio spot, a one-minute podcast, and/or a *Don Giovanni* activities website.

Create a fake blog or Facebook page for one of the characters. What would Don Giovanni's username be?

Create YouTube video testimonials for characters in the opera.