



## San Francisco Opera's Donizetti's *LUCIA DI LAMMERMOOR*

### Curriculum Connections

California Content Standards  
Kindergarten through Grade 12

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#### CAREER & TECHNICAL EDUCATION

Jobs at the Opera.

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

How does the opera support other types of jobs in San Francisco? What are the professionals outside the opera who make the opera happen? Police, fire, caterers, etc.

Organizational chart of San Francisco Opera.

Assign jobs from the opera to students in the classroom. Who would be Edgardo? Who would be Enrico? What would be the most coveted jobs? What would be the most important jobs?

How are jobs different now from then?

Compare jobs that are top-down, vs collaborative (i.e. working in an office vs. working on a fishing boat).  
Following instructions vs. creative skills.

How did people get jobs in Donizetti's time?

What are the jobs of the characters in the opera? Examine jobs in Scotland during the time of the opera, and in Italy when Donizetti was writing the opera.

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

Examine the history of contracts. How are contracts used to formalize personal and business relationships?

How are contractual disputes resolved between two parties today?

Research the history of women at work.



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#### 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

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

Dealing with emotions, stress. Ex. Explore from the point of view of each character.

Gender roles & body image.

Family issues. Family Tensions: How can a brother be so mean to his sister? How can he betray her? Do families sometime not get along?

What are family feuds? Why are the Ashtons and the Ravenswoods fighting? Do they exist today?

Lucia is used by her family. Have you ever felt used or seen someone else being used? How did it feel? What did you do about it?

What are arranged marriages? Are there arranged marriages today? How can Enrico have the power to force Lucia to wed?

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 done better?

What symptoms of mental illness do you notice in this opera?

What triggers Lucia to see her mother's ghost?

Why do Lucia and Edgardo look to death as the solution to their problems? What are other avenues for someone to alleviate their sadness?

The crowd of mourners enters with the news of Lucia's madness that they say will kill her. Does madness/dementia normally lead to death?

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



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## LANGUAGE ARTS

### WORD ANALYSIS, FLUENCY, AND VOCABULARY DEVELOPMENT

#### Phonics and Phonemic Awareness:

Letter Recognition: Name the letters in a word. Ex. Lucia = L-u-c-i-a.

Letter/Sound Association: Name the letters and the beginning and ending sound in a word. E-dgard-o

Match and list words with the same beginning or ending sounds. Ex. Edgardo and Enrico have the same beginning letter "E" and sound /e/; and end with the same letters and ending sounds. Additional examples: Lucia, Alisa; Edgardo, Normanno.

Syllables: Count the syllables in a word. Ex.: Ed-gar-do

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. **s**oprano, **b**oprano, **t**oprano, **k**oprano.

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.

#### Definitions:

Find words in *Lucia di Lammermoor* that are unfamiliar and find definitions and roots.

Learn Opera vocabulary: soprano, mezzo-soprano, bass.

#### Word analysis:

Examine contrasting vocabulary. Create lists of good vs. evil words from opera; write definitions.

Take lines from Italian libretto and translate the text using Google translate or Babelfish; do the supertitles match exactly? If not, why not?

Find analogies in *Lucia di Lammermoor*.

Explore the use of metaphors, ex.: rings, the ghost of the dead girl.

Concepts of Print: Sentence structure, punctuation, directionality.

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

## **Reading Comprehension:**

Story Development: Character desires and motivation;

Cause and effect: What made this happen? Sequencing of events, climax, resolution.

Read: Source material for *Lucia di Lammermoor*, *Lucia di Lammermoor* libretto, letter from Donizetti, biographies, etc.

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

Read the original Sir Walter Scott novel, *The Bride of Lammermoor*.

Types of text: Poetry, fairy tale, song text, libretto, script for media arts, biography, etc.

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

## CREATIVE WRITING

Creative writing: Interpret the story and create a new version. Create your own characters.

Write about main characters' before the story starts. Write about Lucia's childhood.

Construct a love letter from Lucia to Edgardo while he travels to France.

Write an alternative ending. Where would you begin your new ending?

Explore the emotions and motivations of the various characters.

How could the story have ended differently if characters had worked out their differences constructively?

Write about a good character or an evil character.

Put yourself in the position of one of the characters; make an argument for your philosophy of life.

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, foreshadowing, building of tension.

## LITERARY RESPONSE AND ANALYSIS

### **Elements of a Story:**

Character, plot, setting, conflict.

Identify rising action, climax, falling action.

### **Vocabulary:**

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

Libretto, soprano, tenor, etc.

Fantasma, Spectral

**Genres:**

Fantasy vs. Reality, non-fiction, novel, play.

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

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

Chart out the elements of the plot.

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

Examine the use of letters in operas or other works of art. How do they act as plot devices?

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?

**Themes:**

Examine the themes of the opera:

Love & Madness - jealousy, deception, self-centeredness, envy, grief, bitterness, rage, evil

Power – control, manipulation, vengeance

Family - familial influence, family feuds, religion

**Character actions and motives:**

Explore each lead characters' actions and why they do the things they do.

How do the contrasting characters traits in *Lucia di Lammermoor* drive the story forward?

What are Lucia's character traits? Edgardo?

How do characters' actions move story along?

Why did Enrico forge the letter?

How could characters have changed their actions to alter the course of the story?

What are characters' real motives?

**Archetypes:**

The conniving brother

The suspicious, jealous, lover

The beauty gone mad

The loyal servant

### **Character Development:**

Analyze the characters in the opera. What motivates their actions? What are their main traits?

Does Lucia develop over time?

Do you see Lucia as a strong character or a weak character?

Explore the supporting role of Alisa. Does she genuinely care for Lucia?

Are any of the characters emotionally strong or weak?

How does Edgardo change over time?

How are characters developed through dialogue and soliloquy? How do characters change over course of opera? How could the characters have altered their actions for a more favorable outcome? How are characters affected by outside events beyond their control? How do they react?

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?

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

Compare the characters in this opera to the characters in Donizetti's comic opera *The Elixir of Love*.

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

### **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.

Lucia's madness is associated with the glass harmonica.

## WRITING STRATEGIES

### **Analysis and Interpretation:**

Expository writing, critiques/reviews

Poetry, fairy tale, song text, libretto, script for media arts, biography, program, program article, synopsis, etc.

*Lucia di Lammermoor* production materials: artist biographies, program and program notes, synopsis, expository writing, critiques/reviews, etc.

How does Donizetti grab attention at beginning of opera? How do writers grab the audience's attention?

What other stories do you see the relationship between Lucia and Edgardo?

Compare and contrast Lucia to Romeo and Juliet.

Compare and contrast Iago from Shakespeare's *Otello* and Enrico's action.

Compare and contrast Edgardo's ring throwing scene to Alfredo's money throwing scene in *La Traviata*.

Why does Lucia tell Edgardo not to ask her brother for her hand in marriage?

## **Persuasive Writing:**

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

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—internal debate or use stream of consciousness.

Write the forged letter that Enrico shows to Lucia di Lammermoor so that she will believe that Edgardo has forgotten her.

Write the marriage contract that Arturo and Lucia sign.

Explore biographies of the historical characters; write biographies of their real-life counterparts. How does their depiction in the opera correspond to historical accounts?

Research the source materials for *Lucia di Lammermoor*. How does the novel differ from the opera? What do they share in common?

Write a modern-day version.

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.

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

Keep journals from the point of view of the characters during the events of the opera.

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.

Rewrite libretto using today as a setting. Use contemporary characters: who would be Enrico today? Lucia di Lammermoor?

Rewrite a scene from the opera, switching the genders of the characters. How does the scene change? Rewrite a scene, changing the ethnicities. How does it change?

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

Writing exercise in which feelings are expressed like those in *Lucia di Lammermoor* arias.

Create a storyboard of *Lucia di Lammermoor* as a soap opera.

## **WRITTEN AND ORAL ENGLISH LANGUAGE CONVENTIONS**

Spelling: Spell the names of the characters in *Lucia di Lammermoor*.

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

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.

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

Analyze ensembles; how does music allow multiple people to say very different things at the same time? Can you do this in spoken word—improv activity.

## 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 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?

### **Reflection:**

What did you see, think, hear and feel? Ex. Verbal & written responses to *Lucia di Lammermoor*.

## BACKGROUND INFORMATION

Donizetti, composer, and Salvatore Cammarano, librettist: Biographies, timeline of works.

Settings of play, opera. Where do characters come from?

### **Understanding the Plot:**

#### *Act I; Scene 1*

The opera opens with the Enrico, (Lucia's brother) and his men seeking an intruder on the property of their newly acquired castle. Who is it? (Edgardo) Why do they care? (it used to be his land; also he is there to secretly meet with Lucia)

What else is troubling Enrico? (his family's fortunes have been diminished, and Lucia is refusing the hand of the man who could save the family, Arturo)

Why is Edgardo Enrico's mortal enemy? The Ravenswood family has a historical feud with the Ashton family

Why might Lucia not be interested in love? (her mother recently died) But is this true? No, she is in with love for Edgardo

What does Enrico do? Swears he will end the relationship

#### *Act I; Scene 2*

Lucia foreshadows her later insanity at this point. What does she tell her maid/companion Alisa? (she saw the ghost of a girl killed where they are by a jealous Ravenswood man, and her body is in the fountain)

What is Alisa's response? The ghost's fate is a warning and she should give up Edgardo

Why does Edgardo leave for France? (his family has joined the Scottish revolt, they are out of power and he is going to seek help from Louis XIV)

What does he plan to do before he leaves? See Enrico and ask for Lucia's hand in marriage

Lucia tries to dissuade him and he reacts angrily. Why? (Enrico's father was killed by Enrico and his family put his family out of power; He is on the outs and blames Enrico)

What happens next? (Edgardo then declares his love for Lucia and they secretly become betrothed)

### *Act II; Scene I*

Enrico has arranged a marriage for Lucia for monetary/political reasons. Who did he choose and why? Arturo – he is rich and powerful)

What is Enrico worrying about? (The guests have arrived for the wedding and he is not sure if Lucia will submit to the marriage)

Lucia enters downcast. Enrico asks her why. What does she say? (She is promised to another and does not want to marry Arturo)

How does Enrico respond? (He shows her a forged letter saying that Edgardo has another love)

How does Enrico manipulate Lucia? (He tells her only Arturo can rescue Enrico from ruin; he positions it as her betraying him; he sees she is going mad and he tells her his ghost will haunt her forever)

What does Raimondo use to finally persuade her? Her mother's death – she says she will be tormented in her grave).

Lucia finally tells him they have won. How does she foreshadow her suicide? (Lucia picks up a sword and puts it in her sleeve)

Does anyone care about Lucia in her family? No, only the role she can play reestablishing the family's fortunes)

### *Act II; Scene II*

Why is everyone celebrating? (Through Arturo they see hope of prosperity again)

What is Lucia's demeanor when she enters (Lucia enters looking sad and distracted) Does anyone notice or seem to care? (No in fact Enrico is mad at her)

Enrico forces her to sign the contract. What does she say? (She says she is being led to sacrifice, she has signed her own death warrant)

What happens when Edgardo enters? Raimondo shows him Lucia's signature on the marriage contract and he curses Lucia and stomps out.

How does the scene end? (Famous sextet, everyone says what they are feeling)

### *Act III*

Enrico challenges Edgardo to a duel. Why? What is Edgardo eager to avenge? (His father's death)

Why are the wedding celebrants so happy? Because the wedding will make them more financially secure and thus safer and stronger)

But what happens? (Lucia murders Arturo, going crazy)

How do the celebrants react? (They pray they won't be punished for this murder)

The famous Mad Scene ensues. What happens? (Lucia, dressed in her wedding gown, is soaked in blood from Arturo's murder. She imagines Edgardo is with her and that they are getting married. She thinks back to the fountain where we first see evidence of her madness)

Who then enters? Enrico enters having heard the news and threatens her; the crowd defends her)

Finally Raimondo takes Lucia's side – says Enrico's his cruelty destroyed her life

She continues to sing to Edgardo and says she waits to see him in heaven; she wants to die she is so unhappy.

Why does Edgardo say he is the last member of a cursed family? (because so many of his ancestors are buried there – they were killed in the latest political skirmish)

Why does Edgardo want to die? (He thinks Lucia is married to Arturo)

Raimondo enters and says she's in heaven and Edgardo wants to join her; what does he do? (Stabs himself and dies)

## ACTIVITIES

Create a character sketch.

Story writing: Adapt existing source material; create story/characters. Or write new endings, deleted scenes.

Libretto writing: Adapt *Lucia di Lammermoor* (existing source material) or create a new story/characters.

Write a prequel for the opera about Lucia's and/or Edgardo's life.

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

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

Read and report on program articles and reviews. Write your own review of a performance of *Lucia di Lammermoor*. Compare and contrast two different versions of *Lucia di Lammermoor* available on DVD.

Create a news report about Lucia di Lammermoor using HyperStudio.

Write a Dear Abby letter from one of the characters in the opera, and Abby's response. Read newspaper, magazine and web society pages and gossip columns:

Write a blog post or design a fake facebook or myspace page for a character (exploring avatars—public vs. private persona). Write fake twitter log for characters over the course of 24 hours.

- Have students create their own social scene.
- Create a society magazine, web magazine, talk show/entertainment program detailing the lives and intrigues of characters.
- Create diary/blog pages/Twitter blasts/web avatars for the characters in *Lucia di Lammermoor*.
- Conduct debates between characters.
- Using a letter from one character to another in the opera; edit the letter down to a tweet or Facebook post.

Read and report on the Feature Article from the opera program.

Create a board game for the opera, similar to The Game of Life.



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### MATHEMATICS

#### ATTRIBUTES

*Comparisons in Lucia di Lammermoor.*

Sorting and Classifying: What belongs, what does not belong, and why. Ex. Enrico and Lucia are Ashtons, while Edgardo is a member of the Ravenswood family. Alisa and Normanno serve Lucia and Enrico.

#### MEASUREMENT

*Lucia di Lammermoor's* Use of Standard Units of Measurement in Story & Set Design.

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

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.

Research Donizetti's and the librettists' salaries for *Lucia di Lammermoor*. What is the proportion of one to another?

What currency was used during Donizetti's day? How much was it worth compared to today's money?

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

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.

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 Donizetti's time and now?

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

Measure the acreage of Scotland.

How far is Scotland from France?

What's the square footage of a Scottish castle?

Measure how much fabric would have been used in a wedding gown. Try to create your own, or draw a diagram.

## GEOMETRY

As found in Lucia di Lammermoor'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 Donizetti's time.

Build a scale model of Enrico's castle. Take proportions into account. Calculate area of Enrico's castle.

## NUMBER SENSE

Counting using the production elements and music of *Lucia di Lammermoor*.

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.

## ACTIVITIES

Design and play a board game based on the opera.

Research remonetizing formula; how do economists determine how much money was worth then vs. now?

Create dress patterns for *Lucia di Lammermoor*.

Calculate how much a night at the opera would cost.

What other kinds of businesses do opera patrons support?

What are the statistics on arts organizations stimulating the local economy?

What is the average price of an opera ticket?

How does it compare to the price of other kinds of performances?

How many seats do you need to fill to pay for the cost of producing an opera?

What's the total revenue compared to the cost of producing it?



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#### PHYSICAL EDUCATION

##### MOVEMENT

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

Act out how Lucia di Lammermoor and Edgardo would walk. What are the differences? What about Enrico?

What would dances of the period have looked like? Scottish dances?

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

Choreograph stage fights for appropriate scenes in opera. Explore ways to keep stage fighting safe.

##### PHYSICALITY OF PERFORMING

Endurance & strength, posture, breathing techniques.

How would you prepare for performing the role of Lucia?

How much emotion do you think is put in to a central role? Especially the mad scene?

Recreate the mad scene with puppets, using music from the opera.

##### 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.

Construct relays around relationships between characters.

Explore the famous sextet. What are the key elements of making a successful sextet between the singers, conductor and orchestra?

Construct a venn diagram of important aspects necessary for a successful performance for both an opera company and a sports team.

Explore how you would integrate all the elements of making an opera...where would you start? How would you layer? How would you all work together?

Construct a mini-opera in your classroom.



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### SCIENCE

*The principals of science used in Lucia di Lammermoor.*

THE FIVE SENSES: Sight, sound, touch, taste, and smell. What senses do you use while watching opera? How do the eyes "see"? Explore how optical illusions might be created with the reflection of moonlight on water. Explore the neuroscience of hallucinations and visions. (ex.: The writing of Dr. Oliver Saks)  
What parts of the body are involved in listening to music? What goes on in a brain listening to music?

#### PARTS OF THE BODY:

Identification of body parts important to performing. Ex. Diaphragm, larynx, throat, mouth, etc.  
Examine the science of men and women and psychological and physical differences.

#### LIFE SCIENCES

Research the life cycle of people, plants. Aging.  
What is insanity?  
What are the key factors for maintaining positive mental health?  
How did Donizetti die? Would he have died as young today?

#### PHYSICAL SCIENCES

Explore times of day of different scenes in opera; how does lighting affect the mood?  
How does light work onstage, sets a mood in opera? What are principles of light?  
Explore different kinds of light: Cold, light, warm light.  
What are materials used in opera? Identify the materials, and identify their sources.

#### THE ELEMENTS

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

#### PHYSICS

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

## ACTIVITIES

List references to nature in *Lucia di Lammermoor*.

Research the Lammermuir Hills, the hills in Southern Scotland where the story is set. What species of plants and animals can be found there?

Research the scientific discoveries of *Lucia di Lammermoor*'s time; what would she have known about the world?

What would a scientist be like then? How are they different from scientists today?

What is forensic science? How might a forensics team begin to investigate the cause of Lucia and Edgardo's deaths?

Research the architecture of Scotland during the time of *Lucia di Lammermoor*.

What kinds of building materials would have been used during this time? How were castles constructed? Design your own castle.

Replicate materials used in opera in a 2D manner, as a set designer would do. How do you make paper look like stone, wood?

Metalurgy for making weapons.



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#### **SOCIAL STUDIES**

##### PERSONAL CONNECTIONS

Self-Identity & Cultural Identity.

Family (Immediate & Extended), Friends & Community.

Time: Past, Present, Future.

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

Draw your own family tree. Compare with the families in Lucia di Lammermoor's.

How have arranged marriages evolved over time?

Was Lucia's and Edgardo's marriage valid?

Where does Enrico get the power to arrange his sister's (Lucia's) marriage?

##### CIVICS

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

Types of Government: Monarchy.

Explore class systems during the 17th-19th centuries. What is the class structure like in *Lucia*?

Political events during Donizetti's time.

What was the political climate in Scotland during the story?

What was the political climate in the story? Why does Edgardo go to France?

What is a duel? How and why was it practiced? What are the rules of a duel? Explore famous duels from throughout history.

What was the religious climate in the story? Explore the Protestant reformation and create a timeline outlining the relationship between the Catholic and Protestant religions?

Labor / Economics: What jobs and occupations were available to men and women?

What do average workers in different positions earn?

## GEOGRAPHY

*Lucia di Lammermoor*'s setting: The time period and place of the opera vs. the play.

Mapping Great Britain/Europe during time period of opera.

Where is Scotland on the map?

What conflicts has Scotland had throughout time?

What are the prominent features of Scottish culture?

What was the religion of Scotland? How did that influence the politics?

What was the geography of Scotland at the time of *Lucia*?

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

## HISTORY

Research the Camerata, a group that was founded during the Renaissance and created opera.

Explore the life of Donizetti. How many operas did he write?

Date when Donizetti was born. Time period when Donizetti lived. What are the differences and similarities to when Donizetti lived in Europe and now?

Explore the life of Salvatore Cammarano (librettist)

Research Gilbert Duprez, the tenor who first played the role of Edgardo.

Research the many sopranos who have sung the role of Lucia. (Joan Sutherland was reknowned in the role)

When did the 'diva' come about and how has it evolved?

Who is the most important character in the opera? Lucia or Edgardo? Explain your choice.

Research development of *Lucia di Lammermoor*. How do new operas get made today?

Research reception of *Lucia di Lammermoor*, the play and the opera.

Explore censorship in the time *Lucia* was written and how did that effect the storyline?

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

Research the history of opera and opera patrons. Is opera really an elite art form?

## ACTIVITIES

Map settings in which play and opera take place.

Create timelines of events in opera.

Create an organizational chart of the families in *Lucia di Lammermoor*.

Create a backstory for *Lucia di Lammermoor*.



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

Musical moods. Legato vs. staccato, adagio vs. allegro.

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

Call and response between singers and instruments.

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

Explore how the composer creates different kinds of music for different moments in the story.

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

What kind of music would Donizetti's Italian audience have expected at the time?

Definition of overture. How is orchestra set up in pit? What are instruments in an orchestra? Tuning of different instruments.

What are the moods of the overture? How does it foretell the story?

Identify the solos, duets, trios, quartets and the famous sextet of the opera.

Listen to the famous sextet – can you hear the different emotions in the music? Are all of the characters singing about the same thing?

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.

Musical terms: Coda, Cadenza, Transposed, Coloratura

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

Voice ranges: Soprano, mezzo-soprano, tenor, baritone, bass-baritone, countertenor, bass. Identify voice parts of different characters.

*Lucia di Lammermoor* is a bel canto opera. What does bel canto mean?

What is opera seria? What is opera buffa? What kind of opera is *Lucia di Lammermoor*?

Research the bel canto (“beautiful singing”) style of singing and embellishment. What is a bel canto aria? What is its typical structure of a bel canto aria

Research “mad scenes” in opera and other forms of the performing arts. These scenes were popular during the Romantic revival of the first half of the 19<sup>th</sup> century (Giselle)

## BACKGROUND INFORMATION

Research the history of San Francisco Opera, the Adler Fellows program.

Research famous sopranos who have played the role of Lucrezia.

Explore the life of Gaetano Donizetti: Biography, timeline of works, signature sound.

Explore the life of Salvatore Cammarano (librettist)

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

Research Donizetti’s “Bel Canto” style. What is bel canto opera? Early 19th century operas, written by Rossini, Belinni and Donizetti; also known as type of singing, “Bel canto” values legato singing through the entire vocal range, with embellishments decorating the vocal line, generally lighter singing

What were common topics of operas during Donizetti’s time?

At the beginning of Scene II a beautiful harp solo is heard. What is a harp and how does it sound? (dreamlike)

During the mad scene, an instrument duets with Lucia as she sings. Often this is a flute but sometimes a glass harmonica is used. What is a glass harmonica, who invented it and what sound does it produce? (rub wets fingers on the rim of glass, Benjamin Franklin invented it, produces other worldly sound described as whistling and high-pitched) Learn more about the glass harmonica. Who invented the glass harmonica? How does the glass harmonica work? Describe the sound created by the instrument? What qualities does the instrument bring to Lucia’s mad scene?

Shortly before the premiere, Donizetti rewrote the part for flute. Why? (the glass harmonica player at the theater in Naples was embroiled in a contractual dispute with company officials)

Explore musical instruments used in this opera; have they changed since Donizetti’s time? What instruments existed in the 18th and 19th centuries that don’t exist now, and visa versa, what exist now that did not exist back then? How have instruments evolved over time?

## ACTIVITIES

Listen to multiple recordings of *Lucia di Lammermoor* and study different interpretations.

Compare the many sopranos who are famous for playing Lucia. Do you have a favorite?

Learn and memorize songs from *Lucia di Lammermoor*.

Listen to musical “mad scenes” from various operas; how do composers dramatize those moments?

Create and perform songs for the characters/events of *Lucia di Lammermoor* using instruments and voices.

Study the musical forms of Bel Canto. Identify the places in the opera where Donizetti is using known musical forms. Look for places the form is embellished. Find other songs that use the same forms.

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?

Recreate the opera’s story using different styles of music. Ex. *Lucia di Lammermoor*: the hip hop opera.

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## VISUAL ARTS

How are line, color, shape, and texture used in costumes and sets of *Lucia di Lammermoor*?

### LINE

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

### COLOR

Symbolism of color; color associated with particular characters. How do colors of costumes define characters?

Symmetry/contrast in character pairings. Ex. Lucia/Edgardo.

Examine contrast of light and dark; use of lighting.

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

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

What colors would you use for different moments in the opera?

Explore personal associations with color.

The use of lighting to establish mood and setting.

### 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.

## ACTIVITIES

Look at designs for the sets of *Lucia di Lammermoor*; would you design the sets in the same ways?

Design sets and costumes for a production of *Lucia di Lammermoor* set in a different time and place of your choosing.

Explore the time period that *Lucia di Lammermoor* is set in and what people wore during that time. Create a doll or draw what your costumes would look like.

Design gowns for Lucia di Lammermoor, for both the romantic moments and the mad scene. What colors would she wear?

If you were to update the costumes, what time period would you set Lucia?

Explore the different ways that you might create Lucia's bloody wedding gown. How would you create fake blood?

Research Scottish clothing and textiles during the period of the opera.

Create posters and advertisements for the opera, or for a particular character in the opera.

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

Create illustrations and storyboards outlining the plot of *Lucia di Lammermoor*.

Free-association drawing to music. Ex. Maurice Sendak's *Fantasy Sketches*.

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

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

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

Listen to audio-only examples prior to viewing the opera. Choose design elements based on the music and text.

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

Create an advertisement for a performance of *Lucia di Lammermoor*.

Compare two different filmed versions of *Lucia di Lammermoor*; which visualization is more effective and why?

Assign students to be patrons and others to be artists; patrons commission artists to create portraits using certain instructions.

Explore scale in production design; how do imposing sets make people look small? How do you make something that fits on an opera set? What is the scale of a tree on a set?

## RELATED WORKS OF ART

Opera & Visual Art: 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.

Illustrated children's books of operas.

Research the art and literature of the period, including Sir Walter Scott's *The Bride of Lammermoor*.

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## THEATRE

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

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

Practice walking like Lucia di Lammermoor and Edgardo. How are their walks different?

Play “status” games. How do people act differently toward you based on your class or job status?

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?

How do the performers act when they're singing their thoughts vs. singing to each other?

## STAGING

Stage vocabulary: Upstage, downstage, levels, blocking.

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

What is a freeze frame? Term used during a live performance of a play or opera, the actors/actresses will freeze at a particular, pre-determined time, to enhance a particular scene, or to show an important moment in the play/production. The image can then be further enhanced by spoken word or song, in which each character tells their personal thoughts regarding the situation. When does this happen in Lucia? (the sextet at the end of the Act II) What scenes do you think are worthy of a “freeze frame”?

How does a scene fill the space on a stage?

Recreate a scene in the opera with 3 or more characters.

What part of the opera would you stage differently?

Identify other forms of staging in the opera.

Explore the mad scene. How does the opera's depiction of “madness” reflect the interests of the romantic period?

Talking to the 4<sup>th</sup> wall

Design two separate Lucia sets with two separate groups – one with a large budget and one with a small budget.

Stage etiquette & audience behavior.

## THEATRE JOBS

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

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

## ACTIVITIES

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

Act out characters and emotions in gestures: shyness, snobbery, bravado, persuasion. How can you exaggerate gestures to show emotion? Other students guess who you are.

Act out scenes from opera in different settings and times (Lucia lives in San Francisco in 1960's).

Students pick characters to portray; determine how they would act out story. Examine how characters play off each other. Partnering.

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

Create movement to react to particular musical moments.

Create tableaux of different scenes.

Improvise prologues and epilogues to the story.

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## DANCE

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

How is dance incorporated into the opera, into the music of the opera? How are dances used in operas?

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

Research dances of Scotland. How do folk dances, such as highland dance or country dancing relate to the dances of today?

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.

Choose a dance style that best represents each character. Ex. Lucia and Edgardo.

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## **MEDIA ARTS**

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.

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

Watch DVD of *Lucia di Lammermoor* and other operas. Watch different productions and compare.

Research clips of *Lucia di Lammermoor* found on the Internet.

Explore the use of music from Lucia in popular culture (ex: *The Fifth Element* *The Three Stooges* or *The Whale Who Wanted to Sing at the Met*)

## **ACTIVITIES**

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

Create a poster to advertise a performance of *Lucia di Lammermoor*. What information needs to be included? What typeface would be appropriate?

Create a fake blog or Facebook page for one of the characters.

Share your opera knowledge by creating a wiki for *Lucia di Lammermoor*.

Storyboard the opera.

Create a montage of scenes from the opera to tell the story.

Use digital audio to record student readings, musical performances.

Create a 30-second audio spot, a one-minute podcast, and/or a *Lucia di Lammermoor* activities website.

Explore history of opera recordings—some of the earliest recordings.