



San Francisco Opera's Puccini's *MADAMA BUTTERFLY*

Curriculum Connections

California Content Standards
Kindergarten through Grade 12

LANGUAGE ARTS

WORD ANALYSIS, FLUENCY, AND VOCABULARY DEVELOPMENT

Definitions:

Bonze — a Buddhist monk, from *bonso*, *bon* "ordinary" + *so* "monk"

Kami — "superior, lord"

kimono — *ki* "wear" + *mono* "thing"

Nagasaki — *naga* "long" + *saki* "headland, promontory."

Nakodo — "matchmaker" or a "go-between"

obi — the sash worn with a *kimono*

ottoké — small statues representing the souls of ancestors

samurai — "warrior, knight" from *sabura* "to be in attendance, to serve."

seppuku — "cut open the stomach," also referred to as *hari-kiri* from *hara* "belly" + *kiri* "to cut."

shoji (*shoshi* in opera) — barrier, screen

Search for additional words in *Madama Butterfly* that are unfamiliar and find definitions and roots.

Take lines from Italian libretto and translate phrases using program such as Google Translator or Babel Fish Translator. Do the supertitles match these translations exactly? If not, why not?

Examine contrasting vocabulary. What kinds of words does Pinkerton use as compared to Butterfly?

Research Japanese names. Why is the son named "Trouble"?

Find word analogies used in *Madama Butterfly*.

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

Concepts of Print: Sentence structure, punctuation, directionality.

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

Vocabulary Lists: Ex. *Madama Butterfly*, Opera glossary, Music and Composition terms

Phonics and Phonemic Awareness:

Letter Recognition: Name the letters in a word. Ex. **Butterfly = B-u-t-t-e-r-f-l-y.**

Letter/Sound Association: Name the letters and the beginning and ending sound in a word. **P**-inkerto-**n**

Match and list words with the same beginning or ending sounds. Ex. **Sharpless** and **Suzuki** have the same beginning letter “s” and sound /s/; but end with different letters and ending sounds. Additional examples: Suzuki, Yamadori, Nagasaki; Cio-Cio-San, Pinkerton.

Syllables: Count the syllables in a word. Ex.: Pink-er-ton

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, topoprano, kopoprano.**

Phoneme Counting: How many sounds in a word? Ex. **sing = 4**

Phoneme Segmentation: Which sounds do you hear in a word? Ex. **sing = s/i/n/g.**

Reading Comprehension:

Story Development: Character desires and motivation; Cause and effect: What made this happen? The sequencing of events, climax, and resolution.

Creative writing: Interpret the story and create a new version. Create your own characters. Ex. The Broadway musical, *Miss Saigon* updates the story of *Madama Butterfly* by setting the story in Saigon in the 1970’s during the Vietnam War.

Types of text: Students can explore the story of *Madama Butterfly* by writing their own poetry, fairy tales, song text, libretto, script for media arts, biography, etc.

Read: Source material for *Madama Butterfly*, *Madama Butterfly* libretto, letter from Puccini, biographies, etc.

Read the letters President Fillmore wrote to the Emperor of Japan that were delivered by Commodore Perry when the Americans arrived in 1853 to open Japan to the West. Write a persuasive letter based on these letters.

Read the lyrics of “The Star-Spangled Banner”. Rewrite the words based on how the song is used in a scene in *Butterfly*.

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:

Tragedy: melodrama. Trace history of Greek tragedy to current day stories of doomed romance.

Romantic melodrama highlights the relations between men and women.

Themes:

The clash of cultures: East meets West, cultural assimilation

Love and Loyalty vs. Ownership and Power

Honor and Dishonor

Character Actions and Motives: How do characters' actions move story along? What are characters' real motives? Contrasts of character traits drive story forward. Compare the characters traits of Pinkerton and Cio-Cio-San, as two people from different cultures.

Symbolism/metaphors: Explore the metaphors of the first act: Pinkerton comparing his marriage to the house. Why is Cio-Cio-San called "Madama Butterfly"?

Archetypes: The young lovers, disapproving elders, faithful friend, men of honor and dishonor (samurai and naval officer).

Character Development: Do the characters grow beyond their expected roles? What is the status of the women vs. the men? How do the characters change by the end of the opera? Examine the relationship between Pinkerton and Butterfly; how do they communicate and how do they miscommunicate?

What are Pinkerton and Butterfly's differing interpretations of the word "love"?

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

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

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

Write about what would happen to the characters if the story continued. Ex. Create a storyboard of *Madama Butterfly* as a soap opera.

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

Analysis and Interpretation:

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

Research different source materials for *Madama Butterfly*; how do they differ? What do they share in common?

Rewrite libretto using today as a setting. Use contemporary characters: Who would be the Count today? Figaro?

Write about the inscription on Butterfly's dagger, "He dies with honor who cannot live with honor." Can you write a phrase that you would have engraved on a precious object?

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

Write a passage using nature as a metaphor for something else.

Write instructions for a ritual: the wedding, pouring tea, taking off your shoes before entering a house.

Persuasive Writing:

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 (Cio-Cio-San decides that she will convince Pinkerton to return)—internal debate

Write a letter that Butterfly would write to her son to explain her decision at the end of the opera. It could be a letter she leaves for him to read years later.

Finish the letter that Pinkerton writes to Sharpless explaining his marriage.

Keep a shipboard journal for Pinkerton.

Keep a journal from Suzuki's point of view; what do the other characters look like from her point of view?

Write about what you would do if you were in Butterfly's place, or in Pinkerton's place.

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

Poetry:

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.

Write a shape poem. Choose a Japanese character (*kanji*), and write a poem that explores the meaning of this word within the shape.

Write a haiku from the point of view of a particular character about a particular moment in the opera.

Write a ballad about nature inspired by the Cherry Blossom duet.

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 *Madama Butterfly*.

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

Japanese is written vertically, from right to left. Try to write a sentence in this way and see if it is challenging to read in the opposite direction.

Explore the point of views found in the opera; how does Pinkerton perceive Butterfly's family? What is their impression of him?

LISTENING AND SPEAKING

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

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

Persuasive language: How does Pinkerton try to reassure Cio-Cio-San that he will return to her?

BACKGROUND INFORMATION

Giacomo Puccini (composer): biographies, timelines of work.

Luigi Illica and Giuseppe Giacosa (librettists): Biography, timeline of works.

ACTIVITIES

Create a character sketch.

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

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

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

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

Write wedding vows for Butterfly and Pinkerton.

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

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

Read and report on feature articles about *Madama Butterfly*.



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MATHEMATICS

ATTRIBUTES

Comparisons in Madama Butterfly

Sorting and Classifying: What characters belong together, which don't, and why? Ex: Butterfly and Suzuki are women, Pinkerton and Sharpless are men. Pinkerton and Sharpless are American, Butterfly and Suzuki are Japanese.

MEASUREMENT

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

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

- Create a set for *Madama Butterfly* to scale.
- Prepare the tea ceremony (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.

How long would it have taken for Pinkerton to travel to America from Japan, and back again?

Research Puccini's and the librettist's salaries for *Madama Butterfly*. What is the proportion of one to another?

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

How much would Butterfly have made as geisha, if anything?

How much did the average worker make in Japan during this time?

How much would Pinkerton have had to pay for his contract for Butterfly and the house?

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

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 Puccini'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.

GEOMETRY

As found Madama Butterfly'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 Puccini's time.

Calculate area of Butterfly's house. What was the size of a typical Japanese house like Butterfly's? What would have been the proportions of a room?

Create a scale model of a shoji screen; calculate the area of each square and the area of the entire screen.

Build a scale model of Butterfly's house. Take proportions into account.

NUMBER SENSE

Counting using the production elements and music of Madama Butterfly.

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

Create a timeline of events from when Perry landed in Japan, to the time of the opera.

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

Calculate how many yards of fabric are used for a geisha's kimono and obi. How much is used for a very popular geisha, how much for one who isn't so popular?

Design a kimono for Butterfly with symmetrical or asymmetrical patterns.

Create origami patterns for Butterfly's kimono.

Create a paper/ribbon wig for Madama Butterfly. How much paper/ribbon do you need to use to create your wig design?



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SCIENCE

The principals of science used in Madama Butterfly.

THE FIVE SENSES:

Sight, sound, touch, taste, and smell.

In the final scene, Butterfly blindfolds Trouble. Try covering your eyes and listening to other students speak or sing. Is the experience different from when you listen, without being able to see?

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.

Find references to the sea in the opera.

Study the four seasons. How would robins nesting in Japan signify the passage of time?

PHYSICS

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

Study Japanese musical instruments. What materials are they made of? How do they produce sound differently from Western instruments?

ACTIVITIES

Research the materials used in a geisha's makeup, historically and now.

Research the relationship between nature and religion in Japan.

List references to nature in *Madama Butterfly*.

Try raising silkworms or caterpillars in your classroom.

Make the kind of paper used in a shoji screen. How do the natural materials become a construction material?

Examine dyes that would have been used in Butterfly's kimono. What is the Japanese dying process?

Examine Japanese lacquer.

Examine the materials used in the making of Japanese swords.



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SOCIAL STUDIES

PERSONAL CONNECTIONS

Self-Identity.

Family: Immediate & Extended. Caring sisterly relationship. Why was Butterfly disowned by her family?

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

What are the differences in families in Japan and America?

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 *Madama Butterfly*?

Types of Government: Constitutional Monarchy (Japan) and Democracy (United States).

Study military hierarchy. What was Pinkerton's rank? How did it impact his world view?

Religion: Ritual and symbols.

Political events during Puccini's time.

GEOGRAPHY

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

Research Japan as an archipelago.

How are spirits of Japanese Shintoism embodied in the land?

Map the locations mentioned in the opera.

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

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

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

HISTORY

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

Examine class system during Puccini's time.

Research the development of *Madama Butterfly*. Why would an artist be commissioned to write an opera? How do new operas get made today?

Research the initial reception of *Madama Butterfly*, the play and the opera. Why did the opera initially fail and how was it revised?

How were David Belasco and librettists Luigi Illica and Giuseppe Giacosa right about the Japanese culture at the time of the opera? How were they wrong?

Social structures and class relations

- Examine class system of Japan during Butterfly's time.
- Learn about the currency used in the time of *Madama Butterfly*. How did the Pinkerton make his money? How does he treat the servants who care for him in his house?

The System and Laws

- Research Japanese law. How could Pinkerton have married Butterfly for 999 years, with a monthly option to get out?
- Research samurai culture. What would have been the status of Butterfly's family before he committed seppuku?
- Research history of Japanese royalty. Why would Butterfly's father have committed seppuku at the behest of the Emperor?

Women in *Madama Butterfly*

- Research the roles for women in Japan.
- What were ideals of beauty in Japan during *Madama Butterfly*'s time, for both men and women? What would have clothes looked like for upper and lower classes?
- Compare and contrast wedding traditions in the United States and Japan.

Research the war and the role of the military.

- Research the history of relations between the U.S. and Japan. Read President Fillmore's letters to the Emperor of Japan. How did they change over time?
- Read the Kanagawa Treaty. Did all nations benefit? If so, how?
- Research the reasons why the Emperor did not want to open up Japan to the West. Based on what happened once they opened the country, was he justified?
- Research the history of American soldiers living abroad. How do they adjust, or not, to the local culture?
- Study American and Japanese imperialism.
- Examine the connections between Japan and San Francisco. Visit the Asian Art Museum's Early Japanese Ambassadors exhibition.
- Learn about the historical importance of the War Memorial Opera House as the place where the Treaty of Peace with Japan was signed by 48 nations in 1951, officially ending World War II.

History of Opera

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

ACTIVITIES

Map settings in which play and opera take place.

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

Research the story of *Madama Butterfly*. Was the story based on a real character?

Create an organizational chart of the character relationships in *Madama Butterfly*.

Research Japanese, Italian and American dress during the period of the opera. How does clothing indicate culture and status?

Examine the characters of Goro and Sharpless; how do they serve as translators between the two cultures? What are their costumes like?

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

Examine Western stereotypes of Japan; how are they manifested in the opera? Research American viewpoints of Japan and how they've changed over time. How might the opera be different if the composer and librettists were Japanese? What if they were Americans?

What was the status of women in Japan during the time of the opera? How were Japanese women perceived, by Japanese men and by Western men? How were American women perceived, by Japanese men and by Western men?

Research the culture of the geisha in Japan. What was their role in society? Who would be the geishas of today? What kind of social background or class did Butterfly come from? What would have been Butterfly's class, social status as a geisha?

What were ideals of beauty Japan and America, for both men and women at the time of the opera? What would have clothes looked like for upper and lower classes, in Japan and America?

How would servants like Suzuki have been educated during that time?

What are the jobs of the characters in the opera? Examine jobs in Japan during the time of the opera. Examine the guild system.

Study Japanese and American holidays; how are they different and how are they the same? What are the typical foods used to celebrate holidays?

Research Japanese theater traditions. Who were allowed to be actors?

Compare and contrast wedding traditions, in Japan and America. What were divorce laws in Japan and America?

Write a letter from one character to another using the writing materials used at the time of *Madama Butterfly* (quill pens, wax seals, parchment).



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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 if you are a character from Japan or America?

MOVEMENT

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

Research ritualized movement of geishas and Japanese theater traditions.

Act out how Butterfly and Pinkerton would walk. What are the differences?

How would you move if you were wearing a kimono or a naval uniform?

What would Pinkerton's naval training have been like? Practice marches he may have learned.

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

Choreograph dances for selected scenes in *Madama Butterfly*.

PHYSICALITY OF PERFORMING

Endurance & strength, posture, breathing techniques.

Examine history of taiko drummers and what they do to train.

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 or servants' chores.

Exercises to move together as a group. Building the ensemble.

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



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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

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? How don't they?

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.

Examine the concept of parental responsibility; who takes on the role of the responsible parent(s) in the opera?

Gender roles & body image.

What were suicide rates of Japan and America at this time? What role does seppuku play in Japanese culture?

Research the Japanese bath ritual.

Were any diseases brought to Japan when it was opened to the West?

Examine nutrition in Japan; what is the difference in heart disease rates between America and Japan?



SAN FRANCISCO
OPERA EDUCATION

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CAREER & TECHNICAL EDUCATION

How did people get jobs in Puccini's time? How would people do work differently in Puccini's time? How would they be limited by available technology?

What were jobs available to women and men in Japan and America at the time of the opera? How is it different now?

What are the jobs of the characters in the opera? Examine jobs in Japan during the time of the opera. Examine the guild system and the role of guilds in Japan; research "living national treasures".

Assign jobs from the opera to students in the classroom. Who would be Sharpless? Who would be Butterfly? What would be the most coveted jobs? What would be the most important jobs? How are jobs different now from then?

Research the careers of opera singers who have played the roles in *Madama Butterfly*.

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

Jobs 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.



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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 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 Puccini use ensembles to tell the story?

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

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

What kind of music would Puccini's Italian audience have expected at the time? How did he write a "Japanese tragedy" for them?

What kinds of instruments does Puccini use in the opera to create a "Japanese" sound? How was Puccini right or wrong about the sound of Japanese music?

Is the music different when Butterfly is speaking Japanese and English?

Research shamisen and other Japanese instruments. How are contemporary musicians in San Francisco using traditional Japanese instruments such as the shamisen?

Identify American and Japanese melodies that Puccini uses throughout the opera.

Examine the formal differences between Japanese music and Western music, i.e. use of pentatonic scales

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*, *Miss Saigon*), 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

Giacomo Puccini: Biography, timeline of works, signature sound within genres: symphonic works, string quartets, requiems, operas.

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

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

ACTIVITIES

Listen to multiple recordings of *Madama Butterfly* and study different interpretations.

Learn and memorize songs from *Madama Butterfly*.

Create and perform songs for the characters/events of *Madama Butterfly* using instruments and voices.

Research Japanese traditional instruments.

Create a model of a shamisen.

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?

VISUAL ARTS

How are line, color, shape, and texture used in costumes and sets of *Madama Butterfly*?

LINE

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

COLOR

Symbolism of color; color associated with particular characters.

The emotion of color. Ex. red=passionate, blue=calm, white=purity, 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?

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 *Madama Butterfly*. What materials would have been used?

ACTIVITIES

Create illustrations and storyboards outlining the plot of *Madama Butterfly*.

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

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.

Design kimonos for Butterfly, for the happy and sad moments of the opera. What colors would she wear?

Research Japanese, Italian and American dress during the period of the opera. What would Butterfly have worn if she had moved to America?

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

Masks: Create masks of *Madama Butterfly* characters.

Research traditional Japanese crafts like ceramics and fabric-weaving.

Create origami for the characters in the opera.

Create ottoke of your ancestors.

Look at Japanese depictions of nature. Draw your own view of nature drawing upon Japanese compositional conventions.

Design a garden for Butterfly's house.

Explore the language of flowers.

Study historic and current Japanese artists like Utamaro (1753-1806), Hokusai (1760-1849), Hiroshige (1797-1858), Hiroshi Sugimoto (b. 1948), Hiyao Miyazaki (b. 1941). How have these artists influenced Western perspectives about Japan?

Study visual depictions of Westerners in Japanese art.

Study Japanese-American artists like Chiura Obata, Ruth Asawa, and Isamu Noguchi. How is their cultural heritage reflected in their art?

Explore the history of Western collection of Japanese art.

Examine the sets that Obata designed for the San Francisco Opera Production of *Madama Butterfly* in 1924.

Create an advertisement for a performance of *Madama Butterfly*.

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

RELATED WORKS OF ART

Illustrated children's books of *Madama Butterfly* and other operas.

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

Study Boris Aronson's set designs for the 1976 Sondheim musical *Pacific Overtures*, directed by Harold Prince.

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.

Practice walking like Butterfly and Pinkerton. How are their walks different?

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

How do directors make someone stand out in a crowd scene? (Cherubino among girls chorus)

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?

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 how Westerners were portrayed in Japanese theater.

Research Japanese theater styles: noh, kyogen and kabuki, and Bunraku and shadow puppetry.

Research Japanese theater make-up and costume (including masks).

Research the design of a typical Japanese theater.

RELATED WORKS OF ART

Research additional theatrical works with similar themes, such as the Sondheim musical *Pacific Overtures*.

DANCE

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

Research dances of Puccini's time: wedding dances, promenades.

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

How is age, gender and nationality 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.

Study geisha dances and Japanese festival dances. Compare to contemporary American dances.

Choreograph a fan dance.

Choose a dance style that best represents each character. Ex. Butterfly and Pinkerton.

Research to see how choreographers have used Puccini's music for dance. Ex: *Puccini Passion!* Dances choreographed by Nilas Martins.

MEDIA ARTS

Watch DVD of *Madama Butterfly* and other operas. Watch different productions and compare.

Watch selections from the movie version of *Madama Butterfly* directed by Frederic Mitterand.

Look at filmed versions of the *Madama Butterfly* story, like *M Butterfly* and *Miss Saigon*.

Research how the music from Puccini's *Madama Butterfly* has been used in film and commercials.

Research clips of *Madama Butterfly* found on the Internet, including Opera Imaginaire's animated short, *Un Bel Di*, or Mary Martin and Noel Coward's comedic version of *One Fine Day*.

Research Japanese samurai films such as Akira Kurosawa's *Seven Samurai*.

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*).

RELATED WORKS OF ART

Films & DVD of *Madama Butterfly* and other Puccini operas, related films

Opera Imaginaire, a collection of animated interpretations of twelve of opera's most popular arias, features "Un Bel Di".

ACTIVITIES

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

Create a poster to advertise a performance of *Madama Butterfly*. What information needs to be included?

Use digital audio to record student readings, musical performances.

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

Create a graphic treatment for the opera's title.

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