



Don Giovanni

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A Letter to the Teachers

Dear Teachers,

Opera Colorado is pleased to provide engaging educational programs and performances for students across Colorado. What follows is a guide that we hope you and your students find useful, as we explore Wolfgang Amadeus Mozart's *Don Giovanni*. In the spirit of exploration, we have included various lessons that connect *Don Giovanni* with different subjects of learning. The lessons reference the new Colorado Department of Education's Academic Standards. While we would be very pleased if you used these lessons in the exact format provided, we encourage you to expand, alter, and adapt these lessons so that they best fit your students' abilities and development. After all, the teacher knows their student's needs best. We would appreciate your feedback on our teacher evaluation form found at the end of this guide, and we hope that you enjoy all that Opera Colorado has to offer!

Ciao!



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Contact us to learn more!

Opera Colorado's Education & Community Programs department offers many more programs to assist your students as they continue to discover the world of opera. We have programs that take place at the Ellie Caulkins Opera House as well as programs that we can bring directly to your classroom. We even have opera education specialists that can teach lessons directly to your students.

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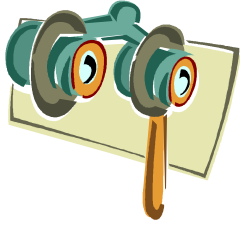


Opera Colorado makes every effort to ensure that the information provided in this guidebook is as accurate as possible. With the exception of materials used for educational purposes, none of the contents of this guidebook may be reprinted without the permission of Opera Colorado's Education & Community Programs department. Dictionary definitions were taken from www.Merriam-Webster.com, and unless marked otherwise, educational information was gathered from www.Wikipedia.com. Unless otherwise noted, the materials in the Carmen guidebook were developed and compiled by Opera Colorado Intern, Emma Martin.

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Disclaimer:

The Opera Colorado production of *Don Giovanni* is Mozart's original, unedited version. However, the following pages on the synopsis of the opera and the related activities have been modernized to reflect today's sensibilities and appropriate culture in an academic setting. The plot remains the same.

If you would like a detailed cast list and synopsis of Opera Colorado's specific production, please email us at:

intern@operacolorado.org



Don Giovanni

Composed by Wolfgang Amadeus Mozart
Libretto by Lorenzo Da Ponte

Debuted at Teatro di Praga in Prague, October 29, 1787

Cast of Characters

Role	Voice type	World premiere cast, October 29, 1787
		Conductor: Wolfgang Amadeus Mozart
Don Giovanni [DAWN GEE-oh-VAHN-ee], <i>a young, immoral nobleman</i>	baritone	Luigi Bassi
Leporello [LEH-por-AE-yo], <i>Don Giovanni's servant</i>	bass	Felice Ponziani
Il Commendatore [EEL COH-men-DAH-tore-AE], <i>Don Pedro</i>	bass	Giuseppi Lolli
Donna Anna [DAWN-ah AHN-ah], <i>his daughter, betrothed to Don Ottavio</i>	soprano	Teresa Saporiti
Don Ottavio [DAWN oh-TAV-ee-OH]	tenor	Antonio Baglioni
Donna Elvira [DAWN-ah el-VEER-ah], <i>a lady of Burgos abandoned by Don Giovanni</i>	soprano	Katherina Micelli
Masetto [MAH-zae-TOE], <i>a peasant</i>	bass	Giuseppe Lolli
Zerlina [ZAIR-lee-NAH], <i>Masetto's fiancée</i>	soprano	Caterina Bondini

Chorus: peasants, servants, young ladies, musicians, demons

Synopsis

Don Giovanni, a young, arrogant, promiscuous nobleman, abuses and outrages everyone else in the cast, until he encounters something he cannot kill, beat up, dodge, or outwit.

Act 1

Scene 1

The garden of the Commendatore

Leporello, Don Giovanni's servant, complains of his lot. He's keeping watch while Don Giovanni tries to seduce the Commendatore's daughter, Donna Anna. Suddenly both Giovanni and Anna appear. She wishes to know who he is and cries for help. The Commendatore appears and challenges Giovanni while Anna flees for assistance. Giovanni kills the Commendatore and escapes with Leporello. Anna, returning with her fiancé, Don Ottavio, is horrified to see her father lying dead. They swear vengeance against the unknown murderer.



Scene 2

A public square outside Don Giovanni's palace

Giovanni and Leporello arrive and hear a woman, Donna Elvira, singing of having been abandoned by her lover, who is none other than Giovanni. She swears to get revenge on him. Donna Elvira doesn't recognize Giovanni, and he starts to flirt with her. Giovanni shoves Leporello forward, ordering him to tell Elvira the truth, and then hurries away. Leporello tells Elvira Don Giovanni is not worth it.

When Elvira leaves, a marriage procession with Masetto and Zerlina enters. Don Giovanni and Leporello arrive soon after. Giovanni is immediately attracted to Zerlina, and he attempts to remove the jealous Masetto by offering to host a wedding celebration at his castle. Don Giovanni and Zerlina are soon alone and he immediately begins to flirt with her.

Elvira arrives and thwarts his efforts. She leaves with Zerlina. Ottavio and Anna enter, plotting vengeance on the still unknown murderer of Anna's father. Anna, unaware that she is speaking to her attacker, pleads for Giovanni's help. Giovanni, relieved that he is unrecognized, readily promises it, and asks who has disturbed her peace. Before she can answer, Elvira returns and tells Anna and Ottavio that Giovanni is a false-hearted seducer. Giovanni tries to convince Ottavio and Anna that Elvira is insane. As Giovanni leaves, Anna suddenly recognizes him as her father's murderer. Ottavio, not convinced, resolves to keep an eye on his friend.

Leporello informs Giovanni that all the guests of the peasant wedding are in Giovanni's house and that he distracted Masetto from his jealousy, but that Zerlina, returning with Elvira, made a scene and spoiled everything. However, Don Giovanni stays cheerful and tells Leporello to organize a party and invite every girl he can find. They hasten to his palace.

Zerlina follows the jealous Masetto and tries to calm him, but just as she manages to persuade him of her innocence, Don Giovanni's voice from offstage startles and frightens her. Masetto hides, resolving to see for himself what Zerlina will do when Giovanni arrives. Zerlina tries to hide from Don Giovanni, but he finds her and continues flirting until he

stumbles upon Masetto's hiding place. Confused but quickly recovering, Giovanni reproaches Masetto for leaving Zerlina alone and returns her to him. Giovanni then leads both to his ballroom, which has been decorated. Leporello invites three masked guests to the party: the disguised Ottavio, Anna and Elvira. Ottavio and Anna pray for protection, Elvira for revenge.

Scene 3

Finale: *Ballroom*

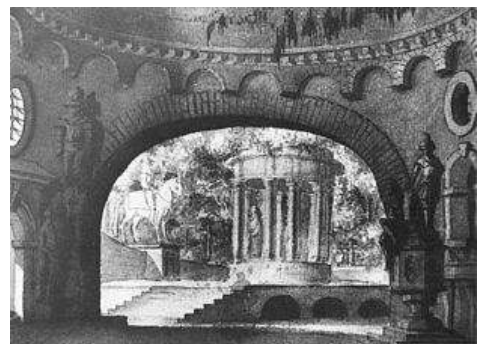
As the party begins, Leporello distracts Masetto while Don Giovanni leads Zerlina offstage to a private room. When Zerlina screams for help, Don Giovanni tries to fool the onlookers by dragging Leporello into the room and threatening to kill *him* for assaulting Zerlina. But Ottavio produces a pistol as the three guests unmask and declare that they know all. Despite being denounced on all sides, Don Giovanni escapes.

Act 2

Scene 1

Outside Elvira's house

Leporello threatens to leave Giovanni, but his master calms him with a peace offering of money. Wanting to seduce Elvira's maid, Giovanni persuades Leporello to exchange cloak and hat with him. Elvira comes to her window. Seeing an opportunity for a game, Giovanni hides and sends Leporello out in the open dressed as Giovanni. From his hiding place Giovanni sings a promise of repentance, expressing a desire to return to her, while Leporello poses as Giovanni and tries to keep from laughing. Elvira is convinced and descends to the street. Leporello, continuing to pose as Giovanni, leads her away to keep her occupied while Giovanni serenades her maid with his mandolin.



Before Giovanni can complete his seduction of the maid, Masetto and his friends arrive, searching for Giovanni and intending to kill him. Giovanni (dressed as Leporello) convinces the posse that he also hates Giovanni, and joins the hunt. After cunningly dispersing Masetto's friends, Giovanni takes Masetto's weapons away, beats him up, and runs off, laughing. Zerlina arrives and consoles the bruised and battered Masetto.

Scene 2

A dark courtyard

Leporello abandons Elvira. As he tries to escape, Ottavio arrives with Anna, consoling her in her grief. Just as Leporello is about to slip through the door, Zerlina and Masetto open it and, seeing him dressed as Giovanni, catch him before he can escape. When Anna and Ottavio notice what is going on all move to surround Leporello, threatening him with death. Elvira tries to protect the man whom she thinks is Giovanni, claiming that he is her husband and begging for pity. The other four are resolved to punish the traitor, but Leporello removes his cloak to reveal his true identity. He begs everyone's forgiveness and, seeing an opportunity, runs off. Given the circumstances, Ottavio is convinced that Giovanni

was the murderer of Donna Anna's father and swears vengeance. Elvira is still furious at Giovanni for betraying her, but she also feels sorry for him.

Scene 3

A graveyard with the statue of the Commendatore.

Leporello tells Don Giovanni of his brush with danger, and Giovanni taunts him, saying that he took advantage of his disguise as Leporello by trying to seduce one of Leporello's girlfriends. But the servant is not amused, suggesting it could have been his wife, and Don Giovanni laughs at him. The voice of the statue warns Giovanni that his laughter will not last beyond sunrise. Leporello reads the inscription upon the statue's base: "I'm waiting for revenge against my murderer." Leporello is scared, but Giovanni orders him to invite the statue to dinner. Leporello makes several attempts to invite the statue but is too afraid to complete the task. It falls upon Don Giovanni to complete the invitation, thereby sealing his own doom. Much to his surprise, the statue nods and responds affirmatively.



Scene 4

Donna Anna's room.

Ottavio pressures Anna to marry him, but she thinks it inappropriate so soon after her father's death. He accuses her of being cruel, and she assures him that she loves him and is faithful.

Scene 5

Don Giovanni's chambers

Giovanni is enjoying his dinner. Elvira appears, saying that she no longer feels resentment for Giovanni, only pity. Surprised by her lack of hatred, Giovanni asks what it is that she wants, and she begs him to change his life. Giovanni taunts her and refuses. Hurt and angered, Elvira gives up and leaves. A moment later, her scream is heard from outside the palace, and she returns only to flee through another door. Giovanni orders Leporello to see what has upset her; upon peering outside, the servant also cries out, and runs back into the room, stammering that the statue has appeared as promised. An ominous knocking sounds at the door. Leporello, paralyzed by fear, cannot answer it, so Giovanni opens it himself, revealing the statue of the Commendatore. The Commendatore offers a last chance to repent, but Giovanni adamantly refuses. The statue sinks into the earth and drags Giovanni down with him. Hellfire, and a chorus of demons, surround Don Giovanni as he is carried below.

Donna Anna, Don Ottavio, Donna Elvira, Zerlina, and Masetto arrive, searching for the villain. They find instead Leporello hiding under the table, shaken by the supernatural horror he has witnessed. Giovanni is dead. Anna and Ottavio will marry when Anna's year of mourning is over; Elvira will spend the rest of her life in a convent; Zerlina and Masetto will finally go home for dinner; and Leporello will go to the tavern to find a better master. The concluding ensemble delivers the moral of the opera – "Such is the end of the evildoer: the death of a sinner always reflects his life."

~The Composer: W.A. Mozart ~

Com-po-ser: One that composes; especially one who writes music.

Wolfgang Amadues Mozart was a prolific composer of the Classical Era. Born on January 27, 1756, Mozart was competent on keyboard and violin from a very early age. By the time Mozart was 13, he had written numerous symphonies, concertos and sonatas, and was known throughout the world of music. By the time of his death at age 35, he had produced more than 600 works of numerous genres, almost all of them with astonishing quality.



In 1768 he composed his first opera, *La Finta Semplice*, which had its premiere in Salzburg. This first Italian trip culminated in a new opera, *Mitridate, re di Ponto*. In two further Italian journeys he wrote two more operas for Milan, *Ascanio in Alba* (1771) and *Lucio Silla* (1772). When he returned to Salzburg he was given the position of court organist (1779) and produced a series of church works, including the famous Coronation Mass. He was commissioned to compose a new opera for Munich, *Idomeneo* (1781), which proved he was a master of opera seria. Summoned by von Colloredo to Vienna in 1781, he was dismissed after a series of arguments.

Mozart's career in Vienna began promisingly, and he was soon commissioned to write *The Abduction from the Seraglio* (1782). His concerts were a great success, and the emperor, Joseph II, encouraged him. The now-popular Mozart married Constanze Weber. The young pair visited Salzburg in 1783; there, the Kyrie and Gloria of Mozart's great Mass in C Minor, composed in Vienna and never finished, were performed. Mozart's greatest success was *Le Nozze di Figaro* (1786), composed for the Vienna Opera.

Mozart's fame began to disappear after *Figaro*. The nobility and court grew increasingly nervous about his revolutionary ideas as seen in *Figaro*. His greatest operatic success after *Figaro* was *Don Giovanni* (1787), composed for Prague, where Mozart's art was especially appreciated. This was followed in 1790 by *Così fan tutte*, the third and final libretto provided by the Italian poet Lorenzo Da Ponte; and in 1791 by *Die Zauberflöte*, produced by a suburban theater in Vienna. During this period of financial strain, Mozart composed his last three symphonies in less than 7 weeks.

In 1791, Mozart was commissioned to write a requiem, but it was never finished by him. He was quite ill at the time--he had never known very good health, mentally nor physically--and imagined that the work was for himself, which it proved to be. His death, on Dec. 5, 1791, which gave rise to false rumors of poisoning, is thought to have resulted from rheumatic fever, a disease which he had suffered from repeatedly during his life.

~The Librettist: Lorenzo Da Ponte~



Lorenzo Da Ponte (10 March 1749 - 17 August 1838) was a Venetian opera librettist and poet. He wrote the librettos for 28 operas by 11 composers, including three of Mozart's greatest operas, *Don Giovanni*, *The Marriage of Figaro* and *Così fan tutte*.

Lorenzo Da Ponte was born Emanuele Conegliano in Ceneda, in the Republic of Venice (now Vittorio Veneto, Italy). He was Jewish by birth. His parents were Geremia Conegliano and Rachele Pincherle.

Emanuele took the name of Lorenzo da Ponte from the Bishop of Ceneda who baptised him. Da Ponte travelled to Austria, and applied for the post of Poet to the Theatres. Emperor Joseph II asked how many plays he had written. Da Ponte replied "None, Sire," to which the Emperor replied "Good, good! Then we shall have a virgin muse."^[1]

As court librettist, he wrote texts in French, German, Spanish, and Italian, and collaborated with Wolfgang Amadeus Mozart, Antonio Salieri, and Vicente Martín y Soler. Sometime around 1792, da Ponte was introduced to Ann Celestine Grahl (known more commonly as Nancy), a woman twenty years younger than him, who became his wife for the latter part of his life and was mother to da Ponte's four children: Louisa (1794), Fanny (1799), Joseph (1800), and Lorenzo (1804).

With the death of Joseph II, Da Ponte lost his patron, and he received little interest from the new Emperor. He moved to Prague briefly, and then to London. He started a new career there as an opera producer. But he had little head for business, and eventually found himself in bankruptcy. To escape his creditors, he fled to the United States.

In the United States, Da Ponte settled in New York. He became friends with Clement Clarke Moore, and, through him, gained an appointment as the first professor of Italian literature at Columbia College. He was the first Roman Catholic priest to be appointed to the faculty, and he was also the first to have been born a Jew. In New York he introduced opera and produced a performance of *Don Giovanni*. He also introduced Gioachino Rossini's music in the U.S., through a concert tour with his niece Giulia da Ponte.

In 1828, at the age of 79, Da Ponte became a naturalized U.S. citizen. He died in 1838 in New York; an enormous funeral ceremony was held in New York's old St. Patrick's Cathedral on Mulberry Street. Some sources state that Da Ponte is buried in Calvary Cemetery in Queens, but that cemetery did not exist before 1848. Other sources say da Ponte was buried in lower Manhattan. Calvary Cemetery does contain a stone marker to serve as a memorial to Da Ponte.

All of Da Ponte's works were adaptations of pre-existing plots, as was common among librettists of the time, with the exceptions of *L'arbore di Diana* with Vicente Martín y Soler, and *Così fan tutte*, which he began with Salieri, but completed with Mozart. However the quality of his elaboration gave them new life, in particular the Don Giovanni character, often seen in contrast with Giacomo Casanova as the archetypal libertine character

~ The Music ~

Mozart's music stands as an archetype of the Classical style. At the time he began composing, European music was dominated by the [style galant](#), a reaction against the highly evolved intricacy of the [Baroque](#). Progressively, and in large part at the hands of Mozart himself, the [contrapuntal](#) complexities of the late Baroque emerged once more, moderated and disciplined by new [forms](#), and adapted to a new aesthetic and social milieu. Mozart was a versatile composer, and wrote in every major genre, including [symphony](#), opera, the solo concerto, chamber music including [string quartet](#) and [string quintet](#), and the piano [sonata](#).

Mozart always had a gift for absorbing and adapting valuable features of others' music. His travels helped in the forging of a unique compositional language.

Mozart would sometimes switch his focus between operas and instrumental music. He produced operas in each of the prevailing styles: [opera buffa](#), such as [The Marriage of Figaro](#), [Don Giovanni](#), and [Così fan tutte](#); [opera seria](#), such as [Idomeneo](#); and [Singspiel](#), of which [Die Zauberflöte](#) is the most famous example by any composer.

~ Important Terms ~

1. Opera Buffa: an 18th century farcical comic opera with dialogue in recitative

2. Opera Seria: an 18th century opera with a heroic or legendary subject

3. Singspiel: a musical work popular in Germany especially in the latter part of the 18th century characterized by spoken dialogue interspersed with songs



~ Listening Guide ~

>>>Overture/Prelude

<http://www.youtube.com/watch?v=RnbxpvfISkc>

Combining both dark and playful elements, the overture to Don Giovanni sets the scene for the rest of the opera.

>>>Catalogue Aria

<http://www.youtube.com/watch?v=fccdGBi9JUu>

This is one of the most well-known songs of the opera. In it, Leporello catalogues all of Don Giovanni's former lovers to try and convince Elvira that Giovanni will never be faithful to her.

>>>La ci darem la mano

<http://www.youtube.com/watch?v=Q40a23gfxZE>

Don Giovanni spots the young peasant girl, Zerlina. Attempting to woo her away from her fiancé, Giovanni sings this sweet duet with her.

>>>Alone in this dark place

http://www.youtube.com/watch?v=PaUSkXQZZ_s&feature=results_video&playnext=1&list=PLF8CB10F8339EB6B5

A sextet that occurs at the beginning of Act II, Scene II between Leporello, Elvira, Ottavio, Anna, Zerlina, and Masetto. Leporello is caught because he is disguised as Don Giovanni.

>>>A cenar teco m'invitasti

<http://www.youtube.com/watch?v=cBmdmFCtTNU>

The statue of the commendatore comes to life and arrives at Don Giovanni's dinner party.

>>> Questo e il fin

<http://www.youtube.com/watch?v=VdZPPy-SJ1w>

The conclusion of the opera. In the finale, the ensemble repeats the moral of the opera: "Such is the end of the evildoer: the death of a sinner always reflects his life."



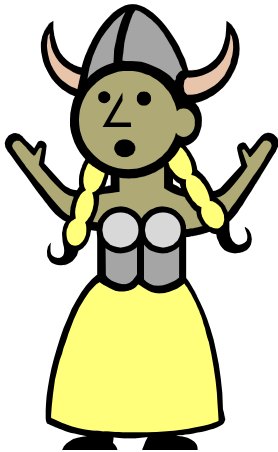
~Introduction to Opera~

What do you think of when you hear the term “Opera”? Do you think of people in funny hats with horns, or of singing that’s very loud and hard to understand?

While you have probably moved beyond this point, most students are familiar only with these opera stereotypes. The goal of this first exercise is to help students recognize stereotypes about opera and to move on to a greater understanding and appreciation for the art form.

In other words, to help students move

From this:



To this:



Image courtesy of Vocal Training Secrets



~Diagramming Differences~ ~Instructor Guide~



Supplies:

- Large sheets of butcher paper
- Colored pencils or markers

Directions:

- Have students break into groups of 4 or 5. Instruct them to work together to draw what they think an opera singer looks like. Encourage them to be as detailed as possible.
- Give students 20 to 30 minutes to work on their pictures
- When they're done, have the students explain their choices to the rest of the class

Discussion:

- Start out with a brief definition of what a stereotype is (an oversimplified standardized image of a person or group). Ask the students to identify any stereotypes in their drawings. Write these on the board.
- Next, go back through the list and write down the truth behind each stereotype (for example, if students thought that opera singers are all old, write down that opera singers can be both young and old).

Additional Activities:

- Have the students make their own T chart compiling the two lists of stereotypes and realities.
- Have the students write a short paragraph summarizing what they've learned.
- Have the students identify stereotypes in another area they've been studying (maybe a story they've been reading in class or a topic from history) and create a T chart for it.

Example:

Stereotype	Reality
- Opera is for old people	- Opera is for everyone
- Opera singers dress like Vikings	- Opera singers dress according to the time period of the opera
- Operas have to be serious	- Operas can be both tragic and comedic
- Operas were written a long time ago	- Operas are still being written today

~ Activity: Compare and Contrast! ~

While the opera is more rich and varied than it is often given credit for, it is still a distinct musical form. As you've probably guessed...Opera and pop music are genres with many differences! Singers such as Renee Fleming, Denyce Graves and Joan Sutherland are much different than pop singers such as Miley Cyrus and Taylor Swift. In this activity, we will listen to different examples of famous opera excerpts and famous pop songs. Can you spot the differences?



EXAMPLE #1: "Mambo No. 5" by Lou Bega (Disney Version)

<http://www.youtube.com/watch?v=DN-b7JDfDBE>

EXAMPLE #2: "Catalogue Aria" by W.A. Mozart sung by Stafford Dean (start at 2:30)

<http://www.youtube.com/watch?v=fccdGBi9JUs>



~ Activity: Compare and Contrast! ~

~ Instructor Guide ~

Introduction

If time permits, let your students enjoy each song in its entirety. (Make sure they are taking notes on the differences between Lou Bega's "Mambo No. 5" and the Catalogue Aria from Mozart's opera *Don Giovanni*.)

Lesson

Using their individual notes, have the class break into small groups. Give the groups 5 to 10 minutes to discuss the differences they are noting.

After small group discussions, hand out the attached worksheet, and give students another 10 minutes to fill them out individually. Musicians must keep keen ears, and noting differences in instrumentation, language, and style/genre of music is critical for any performer, musicologist or critic. Suggest these factors to students who may be having trouble on their worksheets.

Recommended musical factors to cover:

- 1.) Forum
 - a.) Live or recorded?
 - b.) Microphone or no microphone?
 - c.) Types of audiences?
- 2.) Language
 - a.) Italian vs. English
 - b.) Are operas and popular songs written in other languages?
- 3.) Instrumentation
 - a.) Electric or acoustic?
 - b.) Differences in singing: is it speech-like or not?
 - c.) Concert hall vs. a recording studio



Conclusion

Listen to each song once again, and then have a class discussion, giving students time to finish their worksheets and share their ideas.

Name: _____



Compare and Contrast Pop and Opera Worksheet



1.) After your first listening, what do you notice that is similar between each song?

2.) After your fist listening, what do you notice that is different between each song?

3.) Notes from small group discussion.

4.) After your second hearing, what do you notice is different concerning language, instruments used, and performance setting?

5.) Notes from class discussion.

6.) Which piece of music do you like better? Use evidence from what you are hearing to back up your answer!

Name: _____

~Activity: Story Line Analysis~

If you're looking for passion and intrigue, romance, mystery, and tragedy, it doesn't get much better than *Don Giovanni*. Cut the following scenes out from the paper below and paste them onto the following page.

Definitions:

- Exposition – Beginning of the story where the characters and setting are introduced
- Rising Action – Conflict arises that the characters must confront
- Climax – The final confrontation between the characters and the conflict, the turning point
- Falling Action – The actions that occur as a direct result of the turning point
- Resolution (Denouement) – When all the actions are complete and the story draws to a conclusion

Giovanni flirts with Zerlina and offers to throw her a wedding party

Giovanni trades places with his servant, Leporello

Anna, Ottavio, and Elvira swear to get revenge

The statue of Anna's father has come to life. It drags Giovanni away to be punished for his evil deeds.

Everyone else promises to mend their ways. They live happily ever after.

The three catch Giovanni but he escapes.

Giovanni kills Anna's father

Giovanni returns to the party – Elvira tries to convince him to change

A statue of Anna's father warns Giovanni that he will be punished

Ottavio, Anna, and Elvira sneak into the party

Elvira and Leporello see something terrifying and flee

Name: _____

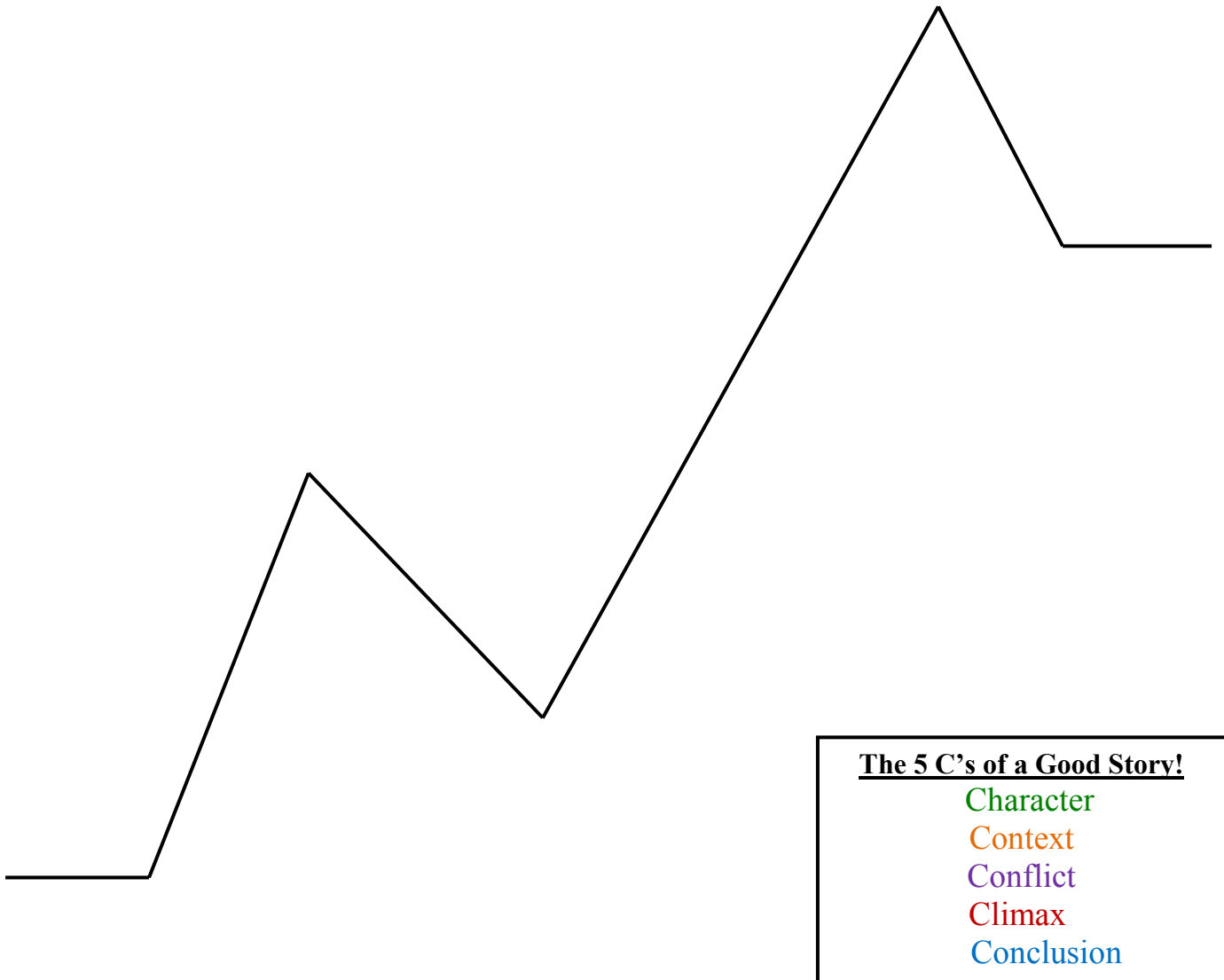
~Story Analysis Worksheet~

Who are the main characters?

Where does the story take place? _____

When does the story take place? _____

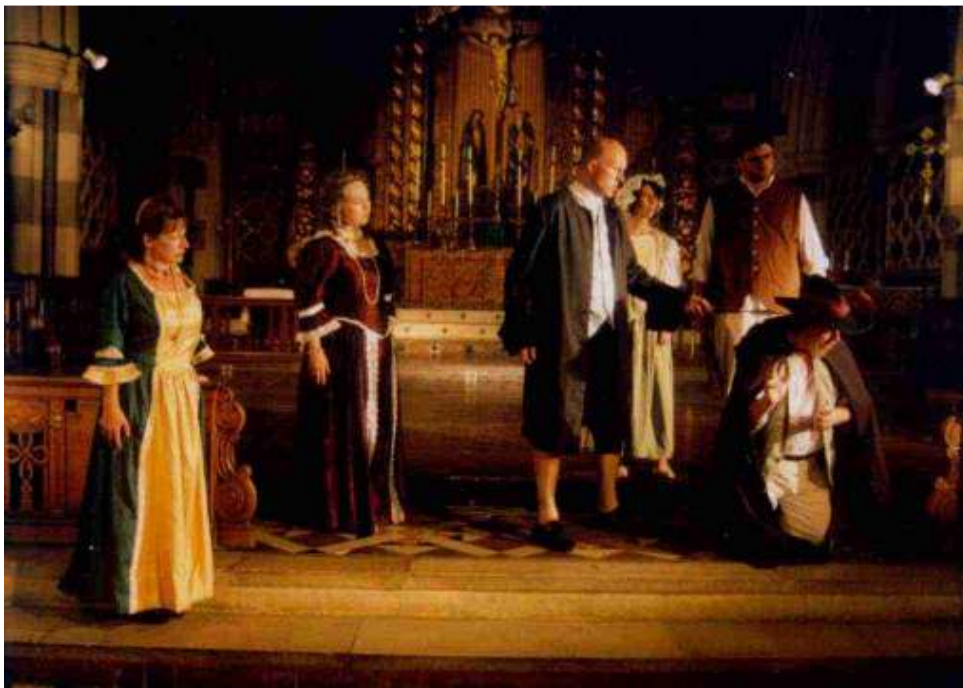
Cut and paste the parts of *Don Giovanni* into the diagram of the story structure



Name: _____

~Activity: Story Line Analysis~ (Alternate Activity)

If you're looking for passion and intrigue, romance, mystery, and tragedy, it doesn't get much better than *Don Giovanni*. Using the worksheet on the following page, have students choose five scenes from the opera – one that illustrates each part of the story (exposition, rising action, climax, falling action, resolution). They should draw a picture of the scene, then summarize it to the side.



http://drpinna.com/la-ci-darem-la-mano-there-we-will-hold-hands-18469/dongiovanni_large, 7-24-12

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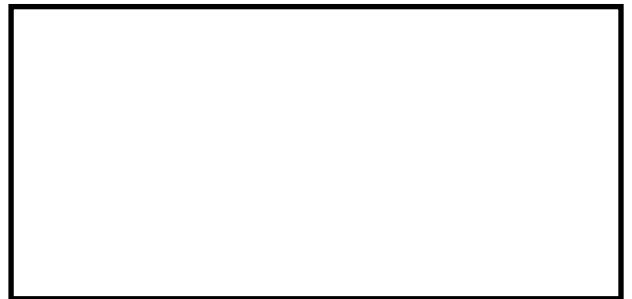
Name: _____

~Activity: Story Line Analysis~

Exposition



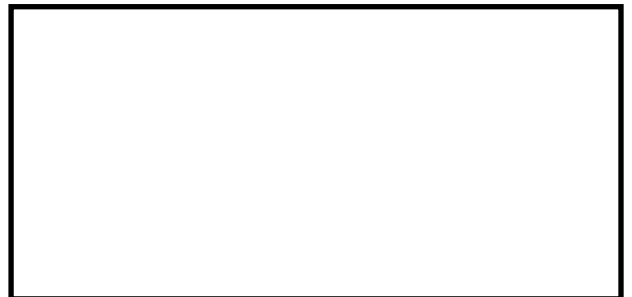
Rising Action



Climax



Falling Action



Resolution



~ Activity: Visual Arts! ~

Set design is a pivotal part of any opera production. The set provides the context and background for the story and each character that makes up the story. Certain directors prefer simple sets, which puts more emphasis on the opera singers themselves. Other directors, as is often done with Mozart's opera *Don Giovanni*, create grandiose scenes with large sets and a large chorus of singers.



<http://www.sanfranciscosentinel.com/?p=2408> 7-24-12

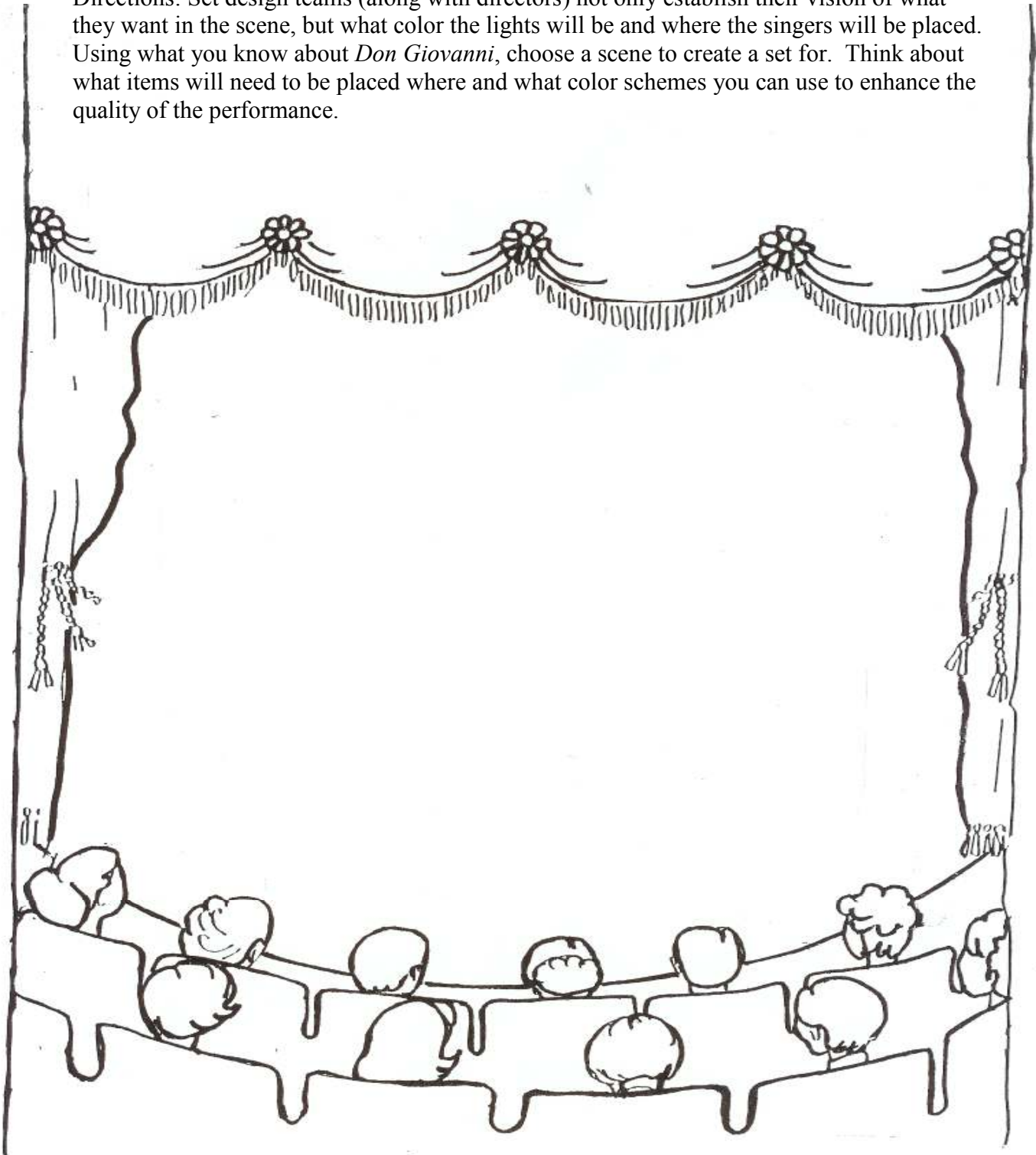
Name: _____



Build-a-set Worksheet



Directions: Set design teams (along with directors) not only establish their vision of what they want in the scene, but what color the lights will be and where the singers will be placed. Using what you know about *Don Giovanni*, choose a scene to create a set for. Think about what items will need to be placed where and what color schemes you can use to enhance the quality of the performance.



~ Activity: Visual Arts! ~

~Instructor Guide~



Introduction

Hand out a worksheet to each student and read the introductory paragraph on set design. If time permits, you may wish to show the students pictures of different opera sets. Links can be found below.

<http://www.3dcreations.co.uk/uploads/images/160309-stage-sets-cinderella/160309-2901-Spring-wood.jpg>

http://www.adrielmesznik.com/files/gimsgs/25_01-sets.jpg

<http://www.bb3dm.com/IMAGE/FX/sets/UTB-1.jpg>

[http://davidfichter.net/images/l/Life-of-Galileo-\(set-for-web\).jpg](http://davidfichter.net/images/l/Life-of-Galileo-(set-for-web).jpg)

Lesson

Allow the students 20-30 minutes to design their sets. Encourage them to be as creative and as detailed as possible.

When they are finished, bring the class back together. Ask for volunteers to describe their drawings. Encourage the students to explain why they made the choices they did. The goal of this project is to allow students to see all of the thought and planning that go into set designs.

Recommended discussion questions:

1.) Setting

- a.) Is the scene inside or outside? Can you tell what types of people might inhabit that space by looking at it (rich or poor, workers, a king, a family)?
- b.) What props and backdrops are necessary to convey a sense of place?

2.) Color

- a.) What colors were used?
- b.) How does color and lighting affect the mood of the scene?

3.) Planning

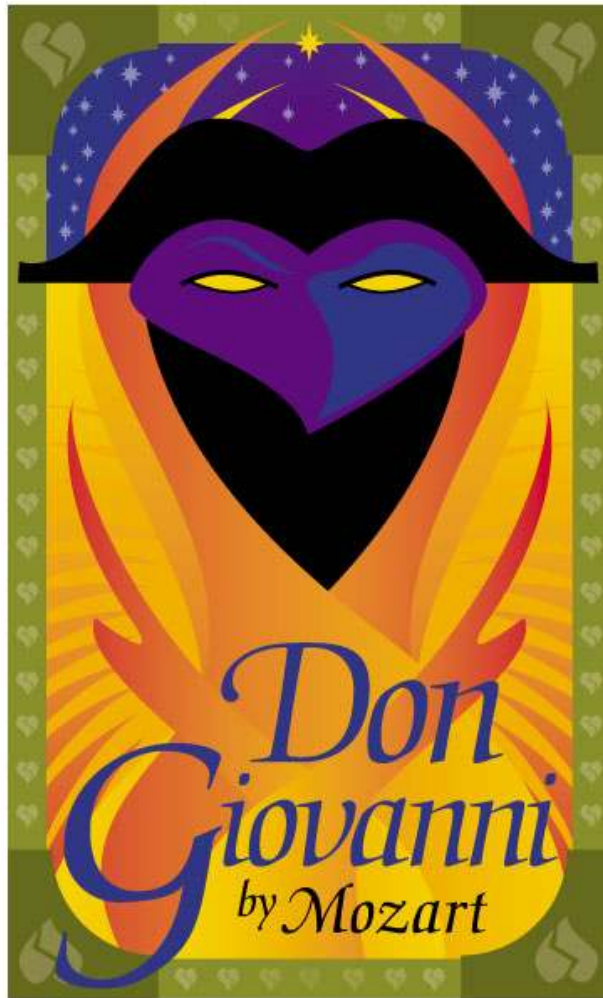
- a.) Was it difficult to include everything in the amount of space given?
- b.) What problems would set designers face in having to create a set for a big theater (directing audience attention to the appropriate spot, time of making such big sets)?
What problems would designers face in having to create a set for a little theater (consolidation, utilizing every inch, not making it too crowded).

Additional Activities

Set design can also be a fun way to teach math skills. For an additional challenge, try placing certain parameters on what the students can draw (ex. There must be a building 3 cm high and 2 cm wide, there must be a prop 7 cm from the left side of the stage and 3 cm from the bottom)

~ Activity: Creative Writing! ~

When writing a story, an author has to consider many things. Like a good detective, an author must consider who, what, when, where, and why – who the characters are, what the plot line is, when and where the story takes place, and why the characters behave the way they do (or, in other words, the setting, characters, conflict, and resolution). In this exercise, students will practice manipulating the setting and characters of the story.



http://mysite.verizon.net/jebdesign/Don-Giovanni_poster.html 7-24-12

Name: _____



~Activity: Creative Writing! ~ Worksheet



Don Giovanni takes place in Italy in the 1700s. Imagine instead that it took place in America today. Think about the various details of the plot and setting that would have to change. For example: Would the Commendatore still be a statue? What kind of job would Don Giovanni have? Where would he live? How could you rewrite the characters and setting in *Don Giovanni* to be contemporary while still making sure that the conflict and resolution make sense? Use the space below to outline your thoughts.

Outline:

~Activity: Logic Puzzles! ~

~Instructor Guide~

This activity is a great addition to any math lesson. It emphasizes logic and reasoning, while simultaneously encouraging students to read critically. The worksheet also includes a brief explanation about the history of masquerade balls.

Topics of Discussion

1. The history of masquerades
2. Probability, logic, and reasoning.

Instructions:

1. As a class, read the handout on masquerades.
2. Answer any questions the students might have.
3. Give the students time to complete the worksheet.
4. Use the key provided below to check answers.



Additional Activities

1. The information on bullfighting could also be used to launch further discussion on Italian history and culture, or of history and culture in general.
2. The math worksheet would be a good way to warm up at the beginning of a math class, or as a filler between subjects.

Key: Green signifies the correct answer

	Drinking Punch	Dancing	Talking	Eating	Fairy Mask	Horse Mask	Pirate Mask	Bird Mask
Zerlina								
Masetto								
Anna								
Ottavio								
Fairy Mask								
Horse Mask								
Pirate Mask								
Bird Mask								

Name: _____

~Activity: Logic Puzzles! ~

In the opera *Don Giovanni*, Don Giovanni throws a party for Zerlina. One type of party that was particularly popular in Italy in the 1600s was the masquerade.

Identification

The term masquerade means to disguise oneself, or to take the appearance of someone else. It can also apply to a social gathering where the guests are wearing masks, costumes or both. Originally, a masquerade party, or masquerade ball, implied the guests were wearing elaborate masks, but today a masquerade party can mean the guest are wearing costumes but not necessarily masks.

History

Masquerade balls were popular with the Italian elite in the 16th century, eventually evolving into carnivals or festivals where the participants wore elaborate masks. The Swiss Count John James Heidegger introduced the masquerade ball to England in the early 1700s when he sponsored a masquerade ball at the Haymarket Opera House. Masquerade balls and the carnival became popular throughout the 18th century.



Features

Traditional masquerade balls often featured a game, in which the guests intentionally wore unrecognizable masks and costumes. The game throughout the evening was to try to deduce the identity of the other guests. Occasionally masquerade balls set the scene for the murder of a guest by an assassin hidden behind a costume. Gustav III of Sweden was assassinated at a masquerade ball.

Significance

The terms masquerade and carnival have been interlaced since the first Carnival di Venezia. This Venetian Carnival is believed to be the oldest carnival and may have begun in the 11th Century. A fundamental feature of the carnival was the mask. Mask makers, called mascareri, were given their own guild in 1436. There were various types of Venetian masks. There were fantasy masks, commedia dell' Arte masks, modern and traditional and angel masks. Harlequin and Pierrot masks were commedia dell' Arte, and the half-white, nose-covering masks are considered traditional.

Read more: [About Masquerades | eHow.com](http://www.ehow.com/about_4654896_masquerades.html#ixzz21YZYd8vh)

http://www.ehow.com/about_4654896_masquerades.html#ixzz21YZYd8vh

http://www.ehow.com/about_4654896_masquerades.html

Name: _____

~Activity: Logic Puzzles! ~

Directions: Use the clues below to figure out which guest is doing what activity, and what kind of mask they are wearing. Shade in the correct answers completely, and mark an X in all of the other boxes.

	Drinking Punch	Dancing	Talking	Eating	Fairy Mask	Horse Mask	Pirate Mask	Bird Mask
Zerlina								
Masetto								
Anna								
Ottavio								
Fairy Mask								
Horse Mask								
Pirate Mask								
Bird Mask								

Clues:

1. Zerlina is not eating.
2. The person who is talking is not wearing an animal mask.
3. Ottavio is having fun doing his activity with such a long snout.
4. Masetto doesn't like dancing at parties.
5. The person who is drinking punch likes animal masks but dislikes birds.
6. Ottavio is drinking punch.
7. The person who is talking loves fairy stories.
8. The mask that Zerlina is wearing makes her feel like she can fly – and maybe like she can catch some worms.

Name: _____



Don Giovanni Word Search



Z	G	M	R	J	A	H	K	P	M	Q	O	O	E	H
E	M	A	S	E	M	R	E	U	N	E	P	H	R	S
R	R	S	Z	R	V	G	I	F	J	Q	A	A	O	R
L	W	Q	W	E	A	E	J	V	R	V	F	Z	T	W
I	R	U	S	I	X	F	N	B	L	F	U	M	A	I
N	R	E	R	M	H	P	C	G	U	E	Z	M	D	N
A	T	R	A	Z	O	M	O	B	E	W	T	S	N	N
S	A	A	O	P	E	R	A	S	E	R	I	A	E	A
M	G	D	S	T	S	R	L	I	I	N	G	H	M	V
S	X	E	M	T	E	V	P	X	G	T	P	K	M	O
I	X	R	A	P	J	Y	M	S	R	L	I	V	O	I
W	S	T	O	U	S	U	P	P	N	O	J	O	C	G
Q	U	K	K	N	G	I	S	E	D	T	E	S	N	R
E	N	U	L	C	E	O	T	T	A	V	I	O	R	W
M	K	X	C	L	M	P	W	V	P	J	I	L	G	Q

Word Bank

COMMENDATORE

ELVIRA

EXPOSITION

GIOVANNI

MARRIAGE

MASQUERADE

MOZART

OPERABUFFA

OPERASERIA

OTTAVIO

REVENGE

SETDESIGN

SINGSPIEL

STATUE

ZERLINA



Online Education Survey

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<https://docs.google.com/spreadsheet/viewform?fromEmail=true&formkey=dGlKOGdNelkzLUh6ZUZNUtdEb01tUFE6MQ>