

TOSCA

2021-22 Guidebook



EXPERIENCE OPERA WITH
US!

A LETTER TO TEACHERS

Dear Teachers,

Opera Colorado is pleased to provide engaging educational programs and performances for students across Colorado. What follows is a guide we hope you and your students find useful as we explore Giacomo Puccini's *Tosca*. In the spirit of exploration, we have included various lessons connecting *Tosca* with different subjects. The lessons reference the new Colorado Department of Education's Academic Standards, focusing specifically on high school expectations. This does not mean the lessons should be limited to this age group. While we would be very pleased if you used these lessons in the format provided, we encourage you to expand, alter, and adapt these lessons so that they best fit your students' abilities and development. After all, teachers know their students' needs best. We would appreciate your feedback on our teacher evaluation survey (a link to this survey will be emailed to you following the event), and we hope you enjoy all that Opera Colorado has to offer!

Thank you!

*Opera Colorado makes every effort to ensure 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. Unless otherwise noted, the materials in the *Tosca* guidebook were developed and compiled by Bethany Wood.*



- Cherity Koepke -
Director of Education & Community Engagement
ckoepke@operacolorado.org | 303.778.0371



- Bethany Wood -
Manager of Education & Community Engagement
bwood@operacolorado.org | 303.778.7350

Table of Contents

Story

- 3 Meet the Performers**
- 4 Meet the Production Team**
- 5 Quick Facts**
- 6 Synopsis**

History

- 10 Composer Biography**
- 12 Librettist Biography**
- 13 The Settings of Tosca**
- 17 Careers in the Arts:**
 - Interview with Frances Rabalais**

Lesson Plans & Resources

- 18 Music: Expressive Choices**
- 19 Visual Arts: Replicating Images**
- 20 Bibliography**

MEET THE ARTISTS

Opera singers show up to the first day of *Tosca* rehearsals ready to go. In the months before rehearsals begin, each artist works with specialized vocal coaches to master the music, the language, and the drama for their role. Opera Colorado's cast for *Tosca* includes premier artists from around the country and the world, ready to share their incredible voices!

RAFAEL DAVILA
(TENOR)
CAVARADOSSI



**STEFANO DE
PEPPO**
(BASS-BARITONE)
SACRISTAN



MELISSA CITRO
(SOPRANO)
TOSCA



LUIS LEDESMA
(BASS-BARITONE)
SCARPIA



ARI PELTO
(CONDUCTOR)



LOUISA MULLER
(STAGE DIRECTOR)



MEET THE PRODUCTION TEAM

Opera Colorado's production of *Tosca* has over 200 people working behind the scenes. This includes fifty six orchestra members, ten dressers, twenty stagehands, and the talented managers, assistants, and designers listed below.

KATIE PREISSNER
(DIRECTOR OF PRODUCTION)



**FRANCES
RABALAIS**
(ASSISTANT DIRECTOR)

Catch an
interview with
Frances on page
17!



SAHAR NOURI
(CHORUS MASTER AND
ASSISTANT CONDUCTOR)



RONELL OLIVERI
(WIG AND MAKEUP
DESIGNER)



BEN KARASIK
(PRODUCTION MANAGER)



GINA HAYS
(STAGE MANAGER)



Quick Facts

Composer: Giacomo Puccini

Librettist: Luigi Illica and Giuseppe Giacosa

Original Language: Italian

Premiere: Rome, January 14, 1900

Source: Adapted from the 1887 play written by Victorien Sardou for Sarah Bernhardt

Setting: Rome, 1800

Genre: Tragedy

The "Curse of Tosca"

Tosca is an opera famous for production mishaps. When Maria Callas played Tosca at the Met in 1965, a candle set her hair on fire during a fight scene. Tito Gobbi, who played Scarpia, put out the flames while remaining in character and continuing their "fight." When Tosca stabbed Scarpia later in the scene, Callas whispered "thank you" to Gobbi as she stabbed him.

10

In total, Puccini composed ten operas during his lifetime.

109

In the 2021-22 Season, 109 theatres worldwide will produce *Tosca*.

4

Illica, Giacosa, and Puccini wrote four operas together, *Manon Lescaut*, *La bohème*, *Tosca*, and *Madama Butterfly*.

I'm Puccini!





TOSCA BASICS

Main Characters

Cesare Angelotti – Leader of the Roman faction sympathetic to Napoleon and opposed to the Bourbon rule of Queen Maria Carolina.

The Sacristan – A priest in charge of the vestry at Sant’Andrea della Valle, the basilica where act one takes place.

Mario Cavaradossi – A painter hired to create a picture of Mary Magdalene at Sant’Andrea della Valle. He is friends with Angelotti and is in love with Tosca.

Floria Tosca – Rome’s premier opera singer. Tosca is a pious woman who lives for her art. She is in love with Cavaradossi and prone to jealousy.

Baron Scarpia – The villain of the opera. Scarpia is the evil, corrupt police chief of Rome. He uses his mandate to suppress support for Napoleon as an excuse to terrorize the populace and feed his own greedy appetites.

Brief Summary

Operas portray grandiose stories about momentous events. This way, the grandeur of the plot matches the grandeur of the staging and the music. *Tosca* by Giacomo Puccini is no exception—the story of *Tosca* involves love, murder, and betrayal in a plot centered on a pretty killer heroine (pun intended). The story follows the beautiful Floria Tosca, who just happens to be an opera singer, as she fights to defend her lover Mario Cavaradossi against the corrupt Scarpia, one of the worst villains in all of opera.



PLOT SUMMARY

ACT ONE

Setting: June 1800, during the Napoleonic wars. Late morning at Sant'Andrea della Valle, a basilica in Rome.

Tosca begins as Angelotti, an escaped political prisoner, rushes into the basilica. Frantically, he searches for a key his sister has hidden for him. Finding the key, he unlocks a side chapel and hides just as the Sacristan who oversees the church enters.

The Sacristan cleans paint brushes for Mario Cavaradossi, a man the church has hired to paint a picture of Mary Magdalene. Cavaradossi arrives, and the Sacristan leaves him to his work. Thinking the place is deserted, Angelotti emerges from hiding. He is terrified when he sees the painter, but he soon realizes the artist is his friend, Cavaradossi. Relieved, Angelotti asks for help. Cavaradossi agrees, but then hears his beloved Tosca coming to visit him. Cavaradossi gives the hungry Angelotti his lunch basket and tells him to hide again in the chapel.

Tosca, Rome's most famous opera singer, enters the church angry and suspicious. She heard voices and assumes that Cavaradossi has been wooing another woman. Cavaradossi denies this but does not tell her about Angelotti. Tosca reminds Cavaradossi of their plans to visit their country villa after her performance at the theatre later that night. They kiss, and Tosca leaves to prepare for her performance.

After making sure Tosca is gone, Cavaradossi lets

Angelotti out of his hiding place in the chapel.

Suddenly, a cannon shot sounds, signaling the city a prisoner has escaped. The men realize the evil officer Scarpia is hunting for Angelotti. Rushing out of the chapel, the men flee to Cavaradossi's villa, leaving behind a woman's fan Angelotti had meant to use as part of a disguise.

Just then, the Sacristan enters with singers who have arrived to celebrate reports of Napoleon's defeat. In the midst of their merriment, Scarpia abruptly enters, causing everyone to freeze in fear. Scarpia orders his officers to search the basilica. When they find the woman's fan and Cavaradossi's lunch basket, they conclude the painter has helped Angelotti escape. Tosca returns, and Scarpia shows her the fan. He suggests that Cavaradossi has gone off with another woman. Tosca hurries out, and Scarpia instructs his agents to follow, knowing she will lead them to Angelotti and Cavaradossi.

By this time, everyone has arrived to celebrate the city's victory over Napoleon. Act one concludes with a magnificent pageant of religious officials, guards, and worshippers singing a hymn of thanks to God while Scarpia stands to the side, proclaiming his plan to kill Angelotti and seduce Tosca.



Setting: Later that night inside Scarpia's rooms at the Palazzo Farnese.

Scarpia is eating dinner in his quarters, which overlook the courtyard at the Palazzo Farnese where the Queen of Naples is hosting a ball. He impatiently waits for Tosca, who is scheduled to perform for the Queen's guests. Scarpia's henchman, Spoletta, arrives and explains he followed Tosca from the basilica to a villa outside of town but was unable to locate Angelotti. Instead, he has captured Cavaradossi and dragged him to Scarpia's rooms for questioning.

Offstage, Tosca begins to sing for the guests in the courtyard. Scarpia interrogates Cavaradossi, but the painter denies helping Angelotti. Having finished her performance, Tosca enters and embraces Cavaradossi. Scarpia orders his men to torture Cavaradossi until either he or Tosca reveal Angelotti's location. Tosca struggles to keep silent, but Cavaradossi's cries of pain from the adjacent chamber overwhelm her, and she tells Scarpia where Angelotti is hiding. Scarpia sends his men to retrieve Angelotti.

Weak from his wounds, Cavaradossi revives enough to scold Tosca for betraying Angelotti and then yells at Scarpia, calling him a murderer. Enraged, Scarpia orders his men to take Cavaradossi away for execution. Tosca tries to follow, but Scarpia blocks her way, sensing an opportunity.

The villain calmly explains to Tosca that, if she will surrender herself to him, he will free Cavaradossi. Scarpia's henchman returns to report that Angelotti took his own life rather than be captured. The henchman asks if they should kill Cavaradossi, and Scarpia looks at Tosca for an answer. Tosca nods her head, agreeing to Scarpia's bargain in order to save her beloved.

Scarpia explains that he cannot simply release Cavaradossi, since that would make him appear weak. Instead, he orders his henchman to stage a fake execution by firing squad and supply the soldiers with blanks instead of real ammunition.

After the henchman leaves, Tosca demands Scarpia write a letter giving her and Cavaradossi safe passage out of the region. While he is writing, Tosca takes a knife from the table. Scarpia seals the letter and then moves to attack Tosca. She is ready for him and defends herself with the knife, stabbing him in the chest and crying "This is the kiss of Tosca!" Tosca cleans the blood from her hands and takes the letter of safe passage that is clutched in Scarpia's hand. Before she leaves, Tosca reverently places two candles and a crucifix beside the body to honor the passing of Scarpia's soul into eternity.



PLOT SUMMARY

ACT THREE

Setting: Just before dawn the following day. The execution platform along the parapet of the Castel Sant'Angelo, the very prison from which Angelotti escaped before the beginning of act one.

The scene opens with the deceptively peaceful sounds of a shepherd in the distance, leading his sheep to pasture, accompanied by the sound of church bells ringing for matins. A jailer brings Cavaradossi to the tower parapet to prepare for his execution. Cavaradossi bribes the jailer to allow him to write Tosca a letter before he is executed. As Cavaradossi tries to write, he remembers his life with Tosca and begins to weep at the thought of his impending death.

Scarpia's henchman, ignorant of his superior's murder, brings Tosca to see Cavaradossi. Tosca shows Cavaradossi the letter of safe passage and explains what has happened. She tells Cavaradossi he must stand before the firing squad when they come and pretend to die after they fire blanks instead of real bullets. She tells him she will escape with him after the soldiers leave. Tosca and Cavaradossi then sing of their love for each other and their plans for the future. Soldiers enter, and Tosca watches Cavaradossi's staged execution, impressed by her lover's performance.

She waits cautiously until the soldiers leave, and then goes to awaken Cavaradossi. Only then does Tosca realize Scarpia has lied, and her dear Cavaradossi is really dead. Weeping over his body, Tosca hears shouts from below. Scarpia's soldiers have discovered his body and are searching the tower for her. Surrounded, Tosca chooses to jump from the tower. Plunging to her death, Tosca cheats Scarpia's soldiers of their revenge.



Castel Sant'Angelo, Rome, Italy



Giacomo Puccini as a Young Man - Puccini Museum

History: Composer Biography

GIACOMO PUCCINI (DECEMBER 22, 1858-NOVEMBER 29, 1924)

Born in Lucca, Italy into a family of musicians, Puccini became interested in music at an early age. His father, who directed music at the local cathedral, died when Puccini was just five years old. Puccini studied music as a child and, eventually, earned money playing the organ at various churches. At the age of seventeen, he saw a performance of Verdi's *Aida* in Pisa, sparking his interest in writing opera. For Puccini, his attraction to opera was a divine calling, "God touched me with His little finger and said, 'Write for the theater, only for the theater.' "

Puccini studied at the Milan Conservatory from 1880 to 1883, and worked hard to compose his first opera, hoping to avoid the fate of becoming a music teacher and not a composer.

He premiered his first opera in 1884, shortly after graduation, catching the attention of Giulio Ricordi, an important music publisher who would become the composer's life-long friend and supporter.

In 1893, Puccini achieved international success with his third opera, *Manon Lescaut*, and his reputation only increased with the operas that followed, *La bohème* (1896), *Tosca* (1900), and *Madama Butterfly* (1907).

Throughout his life, Puccini looked for dramatic stories to adapt into operas. "If only I could find my subject, a subject full of passion and pain," he declared.

(Continued on next page)



Giacomo Puccini c.1908 - Library of Congress

History: Composer Biography (continued)

The composer found an ideal story in the French drama *La Tosca* (1887), which playwright Victorien Sardou wrote as a vehicle for Sarah Bernhardt, the most famous actress of the era. Bernhardt specialized in melodramatic heroines overwhelmed by tragedy. According to historian Susan A. Glenn, Bernhardt's characters either witnessed or caused the death of the men they loved "before they themselves died a repentant death—or rather, not simply death but a long, drawn-out, stylized form of dying at once flamboyant and glamorous." Puccini saw Bernhardt's performance three times before completing his own adaptation, which similarly ends with the heroine's dramatic demise. (View a clip of Bernhardt's performance [here](#).)

Puccini turned again to theatre for his subject matter in *La fanciulla del West* (1910), based on David Belasco's play *The Girl of the Golden West*, a story set during the California Gold Rush.

Similar to Sardou's *La Tosca*, *Girl of the Golden West* involves a virtuous heroine in conflict with a villain who demands her virtue in order to save the life of her true love. In this story, however, the heroine and her love escape, presumably to live happily in the future they have planned, a fate denied Tosca and Cavaradossi.

Following the premier of *La fanciulla del West*, Puccini's next projects were disrupted by the outbreak of the Great War. Towards the end of his life, Puccini contracted cancer of the larynx and underwent the, then, highly experimental treatment of radiation therapy. Puccini died from the disease shortly after his treatment, leaving his last opera *Turandot* unfinished. Today, Puccini is one of the most-produced composers in opera, second only to Mozart and Verdi. This season will see over 2,000 performances of his operas worldwide.



Puccini, Giacosa, and Illica

History: The Librettists

"Giacosa was like a feather pillow, the true neutral zone between the volcanic Illica, the uncertainties of Puccini, and the impatience of the publisher."

--Ricordi (the publisher)

GIUSEPPE GIACOSA AND LUIGI ILICA

Luigi Illica (1857-1919) was born in Castell'Arquato in Northern Italy. After his mother died, Illica was sent to boarding school, but he soon ran away and escaped to sea, finding work onboard a ship at the age of sixteen. Before returning to Italy, Illica also served as a soldier, fighting against Turkish forces during the Siege of Plevna. In 1881, Illica returned to Italy where he made his home in Milan. Illica turned to journalism and playwriting, hoping to someday become a great novelist. Although talented, he was never able to achieve notoriety in these literary forms and, eventually, turned to writing operas.

Illica had a volatile personality and found working with Puccini frustrating, due to the composer's perpetual state of indecision.

Illica's long partnership with playwright **Giuseppe Giacosa (1847-1906)** began in 1893 when Puccini's publisher, Ricordi, suggested the two collaborate on a new opera with Puccini.

Giacosa was a respected dramatist, known for comedies, historical plays, and psychological dramas. His mild temperament prompted Illica to call him "the Buddah." Giacosa, however, found collaboration difficult, thought opera less literary than drama, and often wrote to Ricordi saying that he was quitting. Illica's skill at crafting plots, however, paired well with Giacosa's gift for poetic language, and the two collaborated on several major works, including *La bohème* (1896), *Tosca* (1900) and *Madama Butterfly* (1904) before Giacosa's death in 1906.



Sarah Bernhardt in *La Tosca*

Tosca is a bit unusual in that the plot is set in a specific time and place. This setting for *Tosca* owes its origins, in part, to the source material, the play *La Tosca*, which Victorien Sardou wrote for the famous French actress Sarah Bernhardt. Sardou purportedly took his script from the play *Nadjezda* (1884) by Maurice Barrymore, of the famous American theatre family. Barrymore originally wrote *Nadjezda* as a vehicle for the Polish actress Helena Modjeska and, accordingly, set his play in Warsaw, during the 1863 uprising against Russian rule. In writing for Bernhardt, a fellow French artist, Sardou purposefully set *La Tosca* in Rome during a period when French, Austrian, Russian, Turkish,



Tosca History: The Adaptation

and Neapolitan forces were vying for control of the Italian peninsula.

Specifically, Sardou set his play in the midst of the Battle of Marengo, a fight between French and Austrian forces on June 14, 1800. In the words of historian Eugen Weber, the conflict was “a battle the Austrians began by winning after lunch and ended by losing badly around dinner.” Weber believes Sardou purposefully employed miscommunication about the battle to serve both the dramatic structure of the play and the practical realities of Bernhardt’s voice; rumors of victory inspire a celebration and news of the Austrian defeat comes in time to save the principal actress from having to sing. The peculiarity of Sardou’s drama about an opera singer who never sings within the play is evident in Puccini’s opera, which portrays a diva whose only performance within the opera occurs off stage.

(Continued on next page)



Castel Sant'Angelo (left), Sormani's Set for Act III (right)

Taking their cue from Sardou, Puccini and his librettists set *Tosca* in Rome during the battle of Marengo. In the opera, however, they changed the setting of act one to the church of Sant'Andrea della Valle, a location nearer Castel Sant'Angelo. This change made the character Angelotti's escape from prison at the Castel and flight to the church, which sets off the events of *Tosca*, more believable for Puccini's audiences, who would have been familiar with these locations. According to scholar Dieter Schickling, Puccini marveled at Sardou's inaccuracies of topography, which ignored the distance between the Castel and the Jesuit church where Sardou set act one, and placed the Tiber river on the wrong side of the Castel Sant'Angelo in act three. Puccini called the playwright "a character full of life, fire, and historic-topographic-panoramic inexactitudes." His description of Sardou highlights Puccini's own regard for exactitude in the settings for *Tosca*.

Tosca History: The Setting



The set used in Opera Colorado's production of *Tosca* was originally painted by Italian set designer Ercole Sormani. Several of Sormani's designs were purchased by opera companies in the United States and appear regularly on opera stages throughout the U.S. and Canada today.

Before his death in 1985, Sormani worked in Milan, heir to a studio founded in 1838. Here, Sormani studied perspective painting techniques developed for elaborate wing-and-drop sets, which use painted muslin cloths hung at varying positions to create a sense of vast depth and height extending beyond the dimensions of the stage. The technique was a favorite of Alessandro Sanquirico (1780-1849), Chief Resident Designer at La Scala, the famous opera house in Milan. Sormani's ancestors likely studied with Sanquirico and handed down this technique through their work at the family studio. This "lost" art is evident in the set used for *Tosca*, particularly the meticulously realistic setting for act one.

(Continued on next page)

Tosca History: The Set



View of the Apse of Sant'Andrea della Valle



Set for Opera Colorado's *Tosca*

Act one of *Tosca* takes place in the church of Sant'Andrea della Valle, a seventeenth-century edifice built for the Theatines, a group of clerics founded to oppose Lutheran doctrines during the Reformation. Due to financial setbacks and political turmoil, the construction of Sant'Andrea della Valle lasted from 1591-1665 and involved several Baroque artists and architects, including Giacomo della Porta, who was a pupil of Michelangelo.

The Baroque style of architecture sought to bolster theological ideals of the Counter Reformation through grandiose displays intended to invoke divine glory and power. The desire to

reflect heaven's splendor and magnificence resulted in gargantuan, ornate edifices, designed to inspire congregants to strong faith in the power of both God and the Catholic church.

The set for Opera Colorado's *Tosca* depicts the interior of Sant'Andrea, much as it is today. The images behind the altar, on the upstage panel of the set, represent the actual paintings in Sant'Andrea by Mattia Preti, which depict the execution of Saint Andrew, the church's namesake, on an X-shaped cross. During the action of act one in *Tosca*, these images are largely hidden by an ornate screen.

(Continued on next page)



Tosca History: The Set



Sormani's Set for Act Three (left); St. Andrew's Ascent Into Glory (right)

Throughout act one, audiences can clearly see the paintings on the dome of the apse, replicas of the actual church paintings by Domenichino. At center, is Domenichino's painting of *Christ Calling St. Peter and St. Andrew*. The painting emphasizes St. Peter's enthusiasm, as he nearly capsizes the boat holding himself and St. Andrew in his haste to reach the Christ figure waiting on shore. In the center of the painting, a man steering the boat strains to hold the vessel steady with a pole as he falls backwards into the sea. The comedic depiction of this story provides an odd contrast to the paintings on either side, which portray the torture of St. Andrew before his ascent into glory, shown in the semi-circle at the apex of the apse.

The final and closest painting in view above the stage is the image of John the Baptist pointing St. Peter and St. Andrew to a Christ figure to the side of the painting.



The set in Opera Colorado's *Tosca* was purchased by Seattle Opera in 1969 and meticulously restored in 2015, as explained in [the video at this link](#).



Christ Calling St. Peter and St. Andrew

Careers in the Arts: Frances Rabalais

(Interviewed by Angelica Dilorio)



Frances Rabalais - francesrabalais.com

France Rabalais has directed more than fifteen operas for companies throughout the United States. In addition to directing, Rabalais works as a specialist in staging combat and intimacy.

What is a combat specialist?

Operas often portray characters in physical conflict and peril. A combat specialist ensures the fighting and danger look real to the audience while remaining safe for the performers. As Rabalais explains, "I want a basic stage slap to look good. There are so many falls [in opera] that I want them to look convincing." Rabalais became interested in providing stage combat expertise for operas when she realized that training in this area was common in theatre but rarely offered in opera programs.

What is an intimacy specialist?

Power imbalances are the stuff of operatic drama, and *Tosca* is a good example. Like combat specialists, intimacy specialists make sure actors portray harassment and abuse without

committing or experiencing such behaviors. Rabalais ensures the character's discomfort appears real while, in reality, the performer is completely in control and at ease in the scene.

Could you describe your career path?

"Part of what drew me to opera was the dress up factor," explains Rabalais. In high school, her choir sang at a renaissance festival. She learned how clothes from different time periods affect movement. Rabalais followed this interest into opera, where she studied singing and then stage management before becoming a director.

What do you wish you had known when starting out in your career?

"There is no one pathway. I can only speak for the opera industry, but that applies to everything... There are so many more options than you ever dream of. You only see the tip of the iceberg. . . As long as you start in an industry [and you are] willing to grow and learn, it is going to work out."

MUSIC

Expressive Choices

Hear songs from
the show!

Grade Level: High School (adaptable for other grades)

Time: 30 minutes

Overview: Students use an aria from *Tosca* to explore expressive choices.

Materials for Two Lessons:

- White board
- Computer with internet connection and speakers to play links embedded in lesson
- Optional - ability to display videos along with audio

COLORADO ACADEMIC STANDARD

Standard

3. Theory of Music

GLE

2. Analyze structure, use of musical elements, and expressive choices within musical compositions.

Expressive Choices (30 minutes)

Description: Students use "E lucevan le stelle," the famous tenor aria from *Tosca*, to explore how musical elements (such as key) and expressive qualities (such as dynamics, and tempo) are used to reflect expressive intent (Evidence Outcome b).

Detailed Steps:

1. Introduction: In his book *Ideas Towards an Aesthetic of Music* (1784/85), Composer Christian Schubart suggests that specific musical keys have specific characters. He describes B minor, for example, as "the key of patience, of the silent expectation of fate, and the submission to the divine decree." Cavaradossi's last aria in *Tosca*, "E lucevan le stelle" ("And the stars shone so brightly") is in the key of B minor. In the song, Cavaradossi sings of his love for Tosca, love that is about to be cut short by his impending execution. The aria begins with one of music's most haunting clarinet solos.
2. Introduce the video/audio by asking students to listen for how the expressive choices in the clarinet solo help tell the story of what Cavaradossi is experiencing in this moment. ([*sheet music available here*](#))
3. Play the video of Lee Morgan, [*Tosca Orchestral Study*](#) (from beginning to 1:31).
4. Ask students to describe what they hear in relation to musical elements and expressive choices in connection with the story.
5. If desired, have students listen to [Placido Domingo sing the aria](#) and consider how Puccini uses the voice and clarinet together to convey Cavaradossi's emotions.

VISUAL ARTS

Replicating Images

Explore images
from the set!

Grade Level: High School (adaptable for other grades)

Time: 45 minutes

Overview: Students images from the Tosca set to explore the effects of replicating images or icons that are culturally or spiritually sensitive.

Materials for Two Lessons:

- Tosca history section of Guidebook (pgs. 13-16)
- Projector and internet access for opening and viewing links
- Sketching materials

COLORADO ACADEMIC STANDARD

Standard

1. Observe and Learn to Comprehend

GLE

2. Interpret, analyze and explain the influence of multiple contexts found in visual art and design.

Replicating Images (45 minutes)

Description: Students use images of the set from *Tosca* and paintings from Sant’Andrea della Valle to explore the effects of replicating images that are culturally or spiritually sensitive (Evidence Outcome f).

Detailed Steps:

1. Introduce concept of replicating images related to spiritual subject matter and how this practice differs across cultures.
2. Have students review the *Tosca* History materials in this Guidebook, focusing on information related to the set. (*images in the history section are linked to sources online*)
3. Lead discussion regarding the major images present in the set for *Tosca*. Ask students to consider the impact of setting these images in view during the action of the play.
4. Divide students into groups. Have students discuss an image they would add to the set for *Tosca*. Each group should create a rough sketch of their image and explain how it would impact perceptions of the action onstage.



BIBLIOGRAPHY

- Berson, Misha. “‘Tosca’: Love, Death, and Killer Sets.” *The Seattle Times*, January 4, 2015.
<https://www.seattletimes.com/entertainment/quotoscarsquo-love-death-and-killer-sets/>.
- Coleman, Marion Moore. “Nadjezda: An Aside in the Career of Helena Modjeska.” *The Polish Review*, 10, no. 3 (1965): 60-6.
- DuBois, Ted Alan. “Christian Friedrich Daniel Schubart’s Ideen Zu Einer Aesthetik Der Tonkunst: An Annotated Translation.” Ph D diss., University of Southern California, 1983.
<https://www.musikipedia.dk/dokumenter/boeger/engelsk-tonkunst.pdf>
- Fitzgerald, Percy. “Our Play-Box: Nadjezda.” *The Theatre: A Monthly Review of the Drama, Music and the Fine Arts*, February 1, 1886. <https://books.google.com/books?id=8x5XeAAq5swC&pg=PA104&lpg=PA104&dq=nad10-8-21#v=onepage&q&f=false>.
- Goldman, Mary Kuntz. “Nickel City Opera Gambling on a Masterpiece Said to be Cursed.” *The Buffalo News*, June 24, 2014. https://buffalonews.com/entertainment/nickel-city-opera-gambling-on-a-masterpiece-said-to-be-cursed/article_e86e0d11-eb81-5bdd-8cd7-1c274b1cd974.html.
- Glenn, Susan A. *Female Spectacle: The Theatrical Roots of Modern Feminism*. Cambridge, MA: Harvard University Press, 2000.
- Kobbé, C. W. *The Portable Kobbé’s Opera Guide*. edited by The Earl of Harewood. New York: The Berkley Publishing Group, 1994.
- Mallach, Alan. *The Autumn of Italian Opera: From Verismo to Modernism, 1890-1915*. Boston: Northeastern University Press, 2007.
- Phillips-Matz, Mary Jane. *Puccini: A Biography*. Boston: Northeastern University Press, 2002.
- Riding, Alan and Leslie Dunton-Downer. *Opera*. New York: DK Publishing, 2006.
- Weber, Eugen. “From One Tosca to Another.” In *Tosca’s Prism: Three Moments of Western Cultural History*, edited by Deborah Burton, Susan Vandiver Nicassio, and Agostino Ziino. 85-93. Boston: Northeastern University Press, 2004.
- Churches of Rome. “Sant’ Andrea della Valle.” Accessed October, 20, 2021. http://www.churches-of-rome.info/CoR_Info/SAdV%20108/108-Sant'Andrea%20della%20Valle.pdf.
- Schickling, Dieter. “Fictional Reality: Literary and Musical Imagery in the Toscas of Sardou and Puccini.” In *Tosca’s Prism: Three Moments of Western Cultural History*, edited by Deborah Burton, Susan Vandiver Nicassio, and Agostino Ziino. 121-34. Boston: Northeastern University Press, 2004.
- . Puccini Museum. “Puccini: His Life.” Accessed October, 20, 2021.
<http://www.puccinimuseum.org/en/getting-to-know-giacomo-puccini/his-life/>.