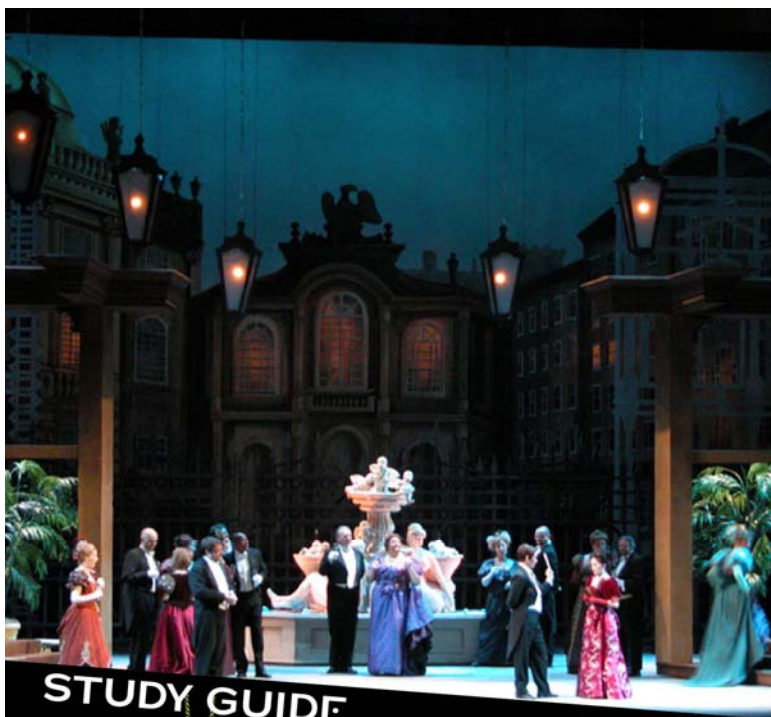


DIE FLEDERMAUS STUDY GUIDE

Music by Johann Strauss II
Libretto by Carl Haffner and Richard Genée



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DIE FLEDERMAUS

Synopsis

Premiere —→ Theater an der Wien, Vienna, April 5, 1874

Setting —→ A spa town, near a big city

| | |
|--------------------------|--------------------------------|
| Characters —→ Eisenstein | Rosalinde's husband |
| Rosalinde | Eisenstein's wife |
| Adele | Rosalinde's chambermaid |
| Alfred | Eisenstein's layer |
| Blind | a chaplain |
| Falke | Eisenstein's revengeful friend |
| Frank | Prison warden |
| Ida | Adele's cousin |
| Prince Orlofsky | |
| Frosch | Drunken jailer |

ACT 1

Eisenstein's house

Rosalinde's one time suitor, Alfred, serenades Rosalinde from off-stage. Rosalinde's maid Adele enters and reads a letter from her sister inviting her to a party at prince Orlofsky's. Adele pleads with Rosalinde to get the evening off but figures it hopeless. She tells Rosalinde her aunt is sick and that she needs the night off to look after her. But Rosalinde dismisses her request since Rosalinde's husband, Eisenstein, is due in jail that night and Adele must stay.

Alfred enters and Rosalinde tells him to leave. Alfred agrees to go on the condition that he may come back when Eisenstein is in jail. Rosalinde consents.

Eisenstein enters with his stammering lawyer, Blind. Eisenstein is furious with Blind. They have been at court trying to reduce Eisenstein's sentence, but the sentence has been lengthened instead. Eisenstein must leave immediately after supper.

Eisenstein's friend Falke arrives and persuades Eisenstein to go to Prince Orlofsky's. He tells Eisenstein his sentence can wait until the morning. Eisenstein is reluctant to go but the prospect of young, willing





beauties wins him over. Eisenstein and Falke rejoice in anticipation of the night ahead. Rosalinde enters and finds their sudden gaiety queer. Her confusion continues as Eisenstein proceeds to put on his best suit. She shrugs it off and tells Adele that she can take the night off after all. All three go their separate ways after feigning great sadness for the loss of one another's company.

Alfred arrives and puts on Eisenstein's dressing-gown and night cap and begins drinking. Frank, the prison warden, arrives to escort Eisenstein to jail. He mistakes Alfred to be Eisenstein. Rosalinde implores Alfred to play along to save her reputation, so Frank takes him to jail.

A C T 2

Prince Orlofsky's villa

All are enjoying themselves but Orlofsky. Orlofsky is terrifically bored but Falke has promised him entertainment. Falke tells him a farce called "The Bat's Revenge" that will play out during the party. The actors are introduced one after another: first, the actress Olga (actually Adele); second, Marquis Renard (actually Eisenstein); third, Chevalier Chagrin (actually Frank); and finally, a Hungarian Countess (actually Rosalinde). All are aware of the ruse in varying degrees except Eisenstein and Frank, who are clueless.

Falke has sent a letter to Rosalinde stating that Eisenstein would be at the party. She arrives masked and finds Eisenstein flirting with Adele. Eisenstein next approaches Rosalinde and proceeds to charm her as best he can. Rosalinde steals his watch to prove his infidelity in the morning.

Orlofsky asks about the bat story he was promised. Eisenstein chimes in that it was a joke he played on Falke three years ago: they went to a masked ball; Falke wore a bat suit; Eisenstein got Falke drunk and then left him sleeping in the forest; when Falke walked home, everyone laughed at his ridiculous costume. All toast to a future revenge, then a waltz begins. Afterward, Frank and Eisenstein, realizing how late it is, hastily leave Orlofsky's. Eisenstein heads to prison to fill his sentence.

A C T 3

The prison

The jailer Frosch talks to himself in between slugs of slivovitz (plum Brandy) and yells at the singing Alfred to be quiet. Frank enters drunk and stumbles through the memories of the evening. Frosch tells him that a marquis wants to see him and that Alfred has asked for a lawyer.

Eisenstein arrives and explains that he is not the marquis but actually Eisenstein. Frank takes it as a joke and explains how he locked up Eisenstein, who was really Alfred, the night before.

Blind enters. Eisenstein takes Blind's robe, glasses, and wig for a disguise and approaches Alfred and the newly arrived Rosalinde who came to the jail to seek a divorce from her husband. They mistake him for Blind and ask him how to best handle their delicate situation. Eisenstein, disguised as the lawyer, criticizes Rosalinde and Alfred's behavior. Rosalinde is taken aback by his lack of impartiality. To sway his sympathy, she tells him of her husband's transgressions at Orlofsky's. No longer able to repress his anger, Eisenstein





Eisenstein reveals himself. Rosalinde then produces his watch.

Falke enters and explains the ruse that was revenge for the bat (die Fledermaus) incident. He takes credit for all the night's events including Alfred's visit with Rosalinde. And everything unaccounted for is found to be the fault of the champagne. Eisenstein still is required to serve his full jail sentence.

Quick Facts

- › When it premiered at the Theater an der Wien on Easter Sunday, 1874, *Die Fledermaus* diverged in several ways from Viennese works that preceded it. Operetta audiences had come to expect elaborate costumes and stage design to accompany a story set in some distant land. But in this work, performers dressed in contemporary public attire instead of the fussy adornments typical of most operetta, and the sets required only the interiors of private homes and the local police station. While many operettas opened with a rousing chorus set in a large open space or outside, in *Die Fledermaus*, the curtain rose on a family living room and no chorus appears until the second act. Audiences and critics immediately noticed the departure from the norm; as the third act began at the work's premiere, a listener in the balcony exclaimed, "Another room already!"
- › The Austrian stock market crash of May 1873 left theaters scrambling to stay afloat in any way they could. With many fortunes ruined overnight, even enthusiastic theatergoers were reluctant to spend money on tickets, much less invest in producing new, extravagant works. Theaters were forced to make do with existing sets and performers, who in those days were required to provide their own costumes. With *Die Fledermaus*, companies could present a more credible ensemble by wearing contemporary fashions instead of the exotic outfits of the past.
- › *Die Fledermaus* contains some of Strauss' most easily grasped melodies, a quality for which he strove. Strauss once observed: "If an operetta is to become popular, everyone must find something in it that appeals to his taste... And the people in the balcony must also get something that they can remember, for these people have no money to buy piano scores and even fewer have a piano. There, one must manage to send them from the performance so that something immediately sticks in their ear!"
- › What operetta has featured the Vienna Boys Chorus, Cary Grant, and cooking lessons?
Answer—*Die Fledermaus*
- › In the 125 years since the work's premiere, Prince Orlofsky's famous proclamation that his guests should feel free to do whatever suits their fancy "Chacon a son gout" has resulted in thousands of guests appearances by celebrities, as well as on-stage rowdiness.
- › In 1991, Luciano Pavarotti made a surprise appearance in Act III to have Dom DeLuise's Frosch arrested "for impersonating a tenor."
- › On New Year's Eve, 1994, Harolyn Blackwell did a mock striptease, Marilyn Horne and Neil Rosenshtein belted out *You're just in Love*, and Tony Randall—in a nonspeaking role—used a large push broom to sweep up broken glass when Frosch (played by Dom DeLuise) hit a high note.
- › New York Mayor Rudolf Giuliani has appeared in two Metropolitan Opera performances of *Die Fledermaus*, singing *O Solo Mio* on his way to the Times Square New Year's Eve party.

Courtesy of Kentucky Opera





What is an Operetta?

Literally "little opera," the term operetta is often used to mean a light or comic piece. Operettas also fall under the category of Singspiel, defined as spoken dialogue broken by songs. This type of singing makes different demands on opera singers, who need training to be able to speak and project as well as sing. Much of the music is less demanding vocally and often uses lighter voices. Characteristically, the music of an operetta is melodic, popular and accessible, with stories that focus on love and romance.

JOHANN STRAUSS II

Biography



Johann (Baptist) Strauss II, the oldest son of celebrated composer and violinist Johann Strauss, was born in Vienna on October 25, 1825. Despite his great success, the elder Strauss was adamantly opposed to the idea of his son pursuing a career in music and intended Johann II to enter the banking profession. The younger Johann, however, displayed musical gifts at an early age. He began composing when he was six years old, and his mother arranged for him to secretly study violin with Franz Amon, the leader of his father's dance orchestra. When the senior Strauss abandoned the family, Johann pursued additional formal musical training. Johann II formed his own orchestra and made his professional debut as concertmaster and conductor in 1844, performing both his own works and those of his father. When his father died in 1849, Joseph II combined the two orchestras. He was named Hofballmusikdirektor from 1863 until 1871, and engaged his brothers Josef and Eduard (both of whom were also composers) as conductors and violinists.

Johann II enjoyed tremendous success as both a composer and conductor, touring Europe, Russia, and the United States. He was (correctly) deemed the heir of his father's musical legacy, and inherited his father's title of "The Waltz King." Indeed, Johann Strauss II is best remembered for his waltzes and polkas, which include "An der schönen blauen Donau" ("On the Beautiful Blue Danube") and the "Pizzicato-Polka," which he wrote with his brother Eduard. Most of his better known dances were composed during the 1860's and early 1870's. He brought the Viennese waltz to its highest form with his



gifts for melody, interesting harmonic structures, and clever orchestrations. By the 1870s, however, Strauss began to turn his attention towards the stage. Offenbach's comic operas were extremely popular in Vienna, and Strauss' first wife, the singer Henriette (Jetty) Treffz, joined members of the Vienna theater establishment in encouraging him to try his hand at operetta. After resigning his position as Hofballmusikdirektor in 1871, he devoted himself primarily to composing for the stage. Most of Strauss' subsequent dance music was excerpted from his operettas.

Johann II was not as comfortable with music for the stage as he was with waltzes and polkas. He found the necessity of working within a specific text confining, and would often compose scenes and entire finales with only a brief excerpt of the libretto as reference. He lacked a strong theatrical sense and was more proficient at instrumental than vocal writing. The enduring success of his two finest stage works, *Die Fledermaus* and *Der Zigeunerbaron*, is due in part to the excellent work of his librettists (Richard Genée for *Die Fledermaus* and Ignaz Schnitzer for *Der Zigeunerbaron*).

Strauss' first complete operetta, *Indigo und die vierzig Räuber*, premiered in 1871. The work was successful, as was his next operetta, *Carneval in Rom*, which debuted in 1873. *Die Fledermaus* (1874) is regarded as his masterpiece and the finest example of Viennese operetta.

Strauss' works took operetta in a new direction, gradually veering away from the French *opéras bouffes* and evolving into a style that was purely Viennese. While *Die Fledermaus* is based upon the Offenbach model, *Der Zigeunerbaron* is a fusion of operetta with comic opera. *Der Zigeunerbaron* had serious as well as humorous elements, and established a new type of operetta that proved influential for other composers such as Lehár.

Strauss also aspired to compose serious opera. His efforts culminated in *Ritter Pázmán*, which premiered in 1892. It was not particularly successful, and Strauss resumed composing operettas. Many of his works underwent numerous revisions, sometimes as drastic as setting an entirely new libretto to the music. During his lifetime and after his death, there were many attempts to create new operettas based upon collections of his best-known dance compositions, particularly the waltzes.

Throughout his career, Strauss was very much in the public eye, both in Vienna and in his international travels. After the death of his first wife in 1878, he married the actress Angelika Dittrich. After nine years Strauss separated from her and had to become a Protestant and give up his Austrian citizenship to divorce her. He then married Adele Strauss (her married name from a previous spouse who was not related to Johann's family). It was Adele who supported Johann's efforts to compose serious opera. Johann II became the most prominent member of the Strauss family. He died wealthy and famous in 1899.





ACTIVITIES / ARTS INTEGRATION LESSON PLANS

The Spotlight — Making Sense of Music in a Different Language

Duration ———> 10 minutes

Grade Level ———> 7-12

OVERVIEW

Students will listen to opera selections in a different language and create a storyline that might be happening based on the style, tone, and characteristics of the music. Students will then act out that story while the music plays. Standards addressed are listed at the end of the activity.

MATERIALS

- › CD player and CD of opera arias in different languages (e.g. Italian, French, or German), preferably a selection from *Die Fledermaus*.

LESSON PLAN DESIGN

A Intro Activities / Activation of Prior Knowledge

The Spotlight is designed to be used at the beginning of class or as a transition to a lesson; the Spotlight is an activity that can be used daily to reinforce listening skills, oral language, and creative thought.

Give students a brief overview of the piece of music that you will be playing for the class. Make this a “mini-lecture” of no more than five minutes. You might include what the name of the piece is, when it was composed, who was the composer, what country the music comes from, what language the words are in, the genre of the piece of music (e.g. opera), or why it was composed. Give as much information as you think is important for the piece of music, but not too much that you might limit the students’ creativity and imagination when listening. When done giving important information about the piece of music, ask one question about that information. The student who answers that question correctly “wins a ticket to the Spotlight!” Invite the student to come to the front of the room to sit in the comfiest seat in your classroom. This student is the one chosen to be in the Spotlight, so he or she will get the opportunity to share thoughts and stories about the music that will be played.

B Teaching the Lesson

Once the Spotlighter is in the front of the classroom, have everyone close his or her eyes while you play the aria on the CD player. Eyes should be closed while listening to help eliminate all visual distractions;





this also allows students to feel more comfortable while listening should they want to move or sway with the music. Instruct them to listen for what they think might be happening on stage and what story might be going on during this aria. Listen for tone, style, and vocal inflections for clues.

After the music selection is over, have the students open their eyes and let the student in the Spotlight have the chance to voice opinions, summaries, and critical thinking about the topic. Ask open-ended and thought-provoking questions to promote critical thinking. Help guide the student through questioning that allows the Spotlighter to develop answers that demonstrate knowledge and proficiency in the given topic. Questions might include:

- › Did you like or dislike that piece of music? Why?
- › Can you describe the music using musical or non-musical terms?
- › Could you tell a story that goes along with the music?
- › Was there a beginning, middle, and end? How did you know?
- › What in the singer's voice helped you come to this story?
- › Does this piece of music or the story behind it remind you of any experiences you've had?
- › Was it effective to tell this story through music and not writing?

Although it is only one student's turn in the Spotlight, keep the rest of the class engaged by asking them some questions as well or have them respond to the Spotlighter's story about the music. You might want to ask for other stories students heard in the music.

C Review / Concluding the Lesson

The Spotlighter can pick a partner (or two) and act out the story that he/she came up with while the music plays. The students cannot talk but have to show the story through movements and body language. At some point during the aria, pause the music and have the actors "tag in" other students to take their places. This keeps all students engaged and focused on understanding the action portrayed by the actors and the music.

ASSESSMENT

To meet the standard, the student must organize and articulate ideas sequentially and logically. The student must describe the music and relate the selection to personal experiences.

EXTENSION ACTIVITIES

Students can write a story based on what they heard in the music or imagined in their heads while listening.

Students can draw a picture or storyboard based on the events of the story in the music.



**STANDARDS BEING ADDRESSED****A Performance Objectives for Language Arts**

- › Make predictions.
- › Retell or re-enact a story, placing the events in the correct sequence.
- › Identify the purpose.
- › Respond appropriately to questions based on facts, heard or read.
- › Relate information and events in a selection to life experiences.
- › Sequence a series of events in a selection, heard or read.
- › Compare events, characters and conflicts from a variety of cultures to their experiences.
- › Participate in a group discussion in response to a given piece of literature that connects: to self (personal connection), to world (social connection), to text (compare with multiple texts).
- › Demonstrate sequencing or patterning.
- › Use beginning and ending statements.
- › Deliver oral interpretations of literary or original works.
- › Deliver creative and dramatic interpretations of literary or original works.

B Performance Objective for Foreign and Native Language

- › Interpret gestures, intonation and other visual or auditory cues.
- › Comprehend the main ideas and identify the principal characters of short stories or children's literature.
- › Comprehend the main ideas or themes and identify and describe the main characters in selected literary texts.
- › Recognize how the target language and its culture add to the richness of our own cultural diversity.
- › Identify, analyze and discuss various patterns of behavior or interactions typical of the culture studied.

C Performance Objectives for Fine Arts

- › Recognize composers' motivations for creating music.
- › Identify music from various genres and diverse cultures.
- › Explain the musical characteristics of a piece of music.





- › Describe the historical context and/or influence of music on daily life, culture, politics, etc.
- › Describe what a piece of music makes them think about.
- › Describe why they like particular pieces of music.
- › Express personal reactions to music through words or drawings.
- › Respond to various moods heard in music through facial expression and/or movement.
- › Name the contributions of significant composers and performers specific to the music they play/sing.
- › Explain and apply the musical characteristics that make a piece of music appropriate for a specific event or function.
- › Express personal reactions to musical experiences, and identifying which musical aspects evoke these reactions.
- › Identify characteristics that influence their preference.
- › Listen to and describe music from various cultures and genres.
- › Listen to musical examples with sustained attention.
- › Cooperate in the dramatic process.

Understanding the Story of Die Federmaus

Duration ———> 60 minutes

Grade Level ———> 7-12

OVERVIEW

Through drawing, reading, and drama, students will familiarize themselves with the story of *Die Fledermaus*. Standards addressed are listed at the end of the activity.

MATERIALS

- › Copy of the synopsis (found at the beginning of this study guide)
- › Scissors
- › Markers for each student
- › Blank paper for each student

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DIE FLEDERMAUS



- › Tape or Magnetic backing
- › Chalk board or white board

LESSON PLAN DESIGN

A Intro Activities / Activation of Prior Knowledge

Have students read the synopsis of *Die Fledermaus*. Discuss each major character: Rosalinde, Eisenstein, Alfred, Adele, Falke, Prince Orlofsky, Dr. Blind, Frosch and Frank. Are they nice people or not? What are their personality traits? What are their motives? How do their actions help show the audience their intentions? Can you picture the characters in your head? What do they look like; how do they dress? Why do some change their clothing? Which characters are in disguise at some point?

B Teaching the Lesson

Have students read the synopsis of *Die Fledermaus*. Creating Characters: Have each student draw the characters, keeping in mind personality, appropriate dress, and disguises for some. Once completed, ask students to volunteer to cut out their characters for the activity. Place magnetic backing or tape on the back of each.

Ask the students to recall each scene of the opera: Rosalinde's house, The Jail, Prince Orlofsky's palace. Divide students into three groups and have them draw the background scene for each act on the board.

Choose a student to represent each character and come to the board.

Walk through the synopsis: The story of *Die Fledermaus*, like many opera plots, gets very complicated. Go through each line of the synopsis and have the students move the characters appropriately and improvise dialogue. Pause between scenes and reflect on the point of view of each character: What are their motives? How do they feel? What are they planning? Make a note of when characters are dressed as other characters during the plot.

C Review / Concluding the Lesson

Discuss: What do you think of this story? What other stories have characters with hidden identities? Is this how people normally act? What is Strauss implying about the aristocracy and their behavior?

ASSESSMENT

To meet the standards, the student must describe and draw the characters in *Die Fledermaus* and reenact the progression of the plot through pictures and action.

EXTENSION ACTIVITIES

Students can improvise the synopsis through drama without the cutouts of the characters. Students can create easy costumes that represent the characters' true looks and their disguises.

Through storyboards, students can draw the progression of the action as they see it in their heads. You





can then compare this to the way a director sees the action a certain way and makes that picture come alive on stage.

STANDARDS BEING ADDRESSED

A Performance Objectives for Language Arts

- › Generate clarifying questions in order to comprehend text.
- › Use graphic organizers in order to clarify the meaning of the text.
- › Apply knowledge of organizational structures (e.g., chronological order, time-sequence order, cause and effect relationships, logical order, by classification, problem-solution) of text to aid comprehension.
- › Describe the author's use of literary elements: theme (moral, lesson, meaning, message, view or comment on life), point of view (e.g., first vs. third, limited vs. omniscient), characterization (qualities, motives, actions, thoughts, dialogue, development, interactions), setting (time of day or year, historical period, place, situation), and plot (exposition, conflict, rising action, climax, falling action, and resolution).
- › Compare interactions among major characters and minor characters in literary text with emphasis upon how the plot is revealed through action of the dialog.
- › Explain how one excerpt relates and contributes to the reading selection (e.g., sentence to paragraph, paragraph to selection).
- › Deliver creative and dramatic interpretations of literary or original works.

B Performance Objective for Social Studies

- › Describe the aspects of culture (e.g., literacy, occupations, clothing, property rights) related to beliefs and understandings that influence the economic, social, and political activities of men and women.

C Performance Objectives for Foreign and Native Language

- › Comprehend the main ideas and identify the principal characters of short stories or children's literature.
- › Comprehend the main ideas or themes and identify and describe the main characters in selected literary texts.
- › Identify, analyze and discuss various patterns of behavior or interactions typical of the culture studied.

D Performance Objectives for Fine Arts

- › Cooperate in the dramatic process.
- › Work individually to create characters for theatre and/or other media production (e.g. classical improvisations and scripted plays).





- › As a character, play out his/her wants by interacting with others and contributing to the action of classroom improvisation.
- › Dramatize scenes that develop theme, plot, conflict, and dialogue.
- › Use materials appropriately in artwork.
- › Create an artwork that serves a function.
- › Explain purposeful use of subject matter, symbols, and/or themes in own artwork.

Learning How to Waltz

Duration ———> 30-45 minutes

Grade Level ———> 7-12

OVERVIEW

Students will kinesthetically learn about the history, influence, and technique of the waltz. Standards addressed are listed at the end of the activity.

MATERIALS

- › CD of waltzes (e.g. "Cielito Lindo," "Que Sera Sera," "Chim Chim Cheree," "Are You Lonesome Tonight," or any Strauss waltz, such as "Blue Danube," "Voices of Spring," "Emperor Waltz," "Wine, Women and Song," and *Die Fledermaus*' "Du Und Du").
- › Copies of the "History and Influence of the Waltz" handout found at the end of this lesson.

LESSON PLAN DESIGN

A Intro Activities / Activation of Prior Knowledge

Have all students read through the history of the waltz handout for background information about the waltz. Discuss where the waltz flourished and point out the areas on a world map. Also discuss who





was considered the “Waltz King” (Johann Strauss II, the composer of *Die Fledermaus*).

Play a selection from the waltz CD. Instruct students to listen for the beat and then tap along with it. Then have them distinguish between the strong beat on beat 1 and the two lighter beats on 2 and 3. See if the students can count with the music, “1, 2, 3. 1, 2, 3. 1, 2, 3. . .” Do the same with other selections from the CD. It will be important when dancing the waltz for students to distinguish between beats 1, 2, and 3.

B Teaching the Lesson

Have each student choose a waltzing partner. Let them know they will be switching partners throughout the lesson. Have them choose who will be Partner A (the man in a traditional waltz) and Partner B (the woman in a traditional waltz). It is not necessary that the partners be male-female for this lesson.

Teach students the hold, called “closed position.” Partner A should put the right hand just below Partner B’s left shoulder blade with the arm out at a 90-degree angle to the body. Partner A’s left arm should be raised to Partner B’s eye level and Partner B should rest the right hand lightly in Partner A’s left. Partner B can then place the left hand on Partner A’s right shoulder.

The basic waltz is danced in a box, with both partners doing opposite moves. For example, when Partner A steps forward with the left foot, Partner B steps back with the right foot. It takes two sets of three counts to complete the box. Read the instructions below for the basic waltz pattern:

| Count | Partner A | Partner B |
|-------|-------------------|-------------------|
| 1 | left foot forward | right foot back |
| 2 | right foot side | left foot side |
| 3 | left foot close | right foot close |
| 4 | right foot back | left foot forward |
| 5 | left foot side | right foot side |
| 6 | right foot close | left foot close |

Check your students’ performances by following these points:

- 1 You and your partner should not be directly facing each other; you should be offset with your right foot in between your partner's feet.
- 2 Partner A, your right arm is your partner's main support. Make sure it is pointed at a 90-degree angle away from your body and your hand is cupped under your partner's shoulder blade.
- 3 Partner B’s right hand should rest in Partner A’s left hand between his/her thumb and forefinger. These hands should not really do anything—all leading is done through Partner A’s right hand.
- 4 Both partners should keep their shoulders, wrists, and elbows firm—NO SPAGHETTI ARMS! The body cannot be limp for the waltz.





- 5 The best place to look is over your partner's right shoulder—you can converse but still keep an eye out for potential collisions.

Once the students can continue the basic waltz step, have them count aloud while dancing, "1, 2, 3. 1, 2, 3. 1, 2, 3. . . ." Then, add the music.

C Review / Concluding the Lesson

Let the students waltz to the music. Start with them counting along and then have them dance without counting aloud. Switch partners (A's find a new B partner). Review the basic waltz step with their new partners and then try a new selection to dance to.

When dancing is completed, conclude the lesson by discussing why they think the waltz became so popular (e.g. it's fun and relatively simple to learn the basic step).

ASSESSMENT

To meet the standards, the student must successfully dance the waltz on the correct beat and discuss the history and influence of the waltz.

EXTENSION ACTIVITIES

Once students have mastered the basic waltz, you can teach them the Progressive Movement and Left Box Turn. For instructions visit <http://teachers.edenpr.org/~rolson/ArcadiaWeb/Waltz/How2waltz.html>.

THE HISTORY AND INFLUENCE OF THE WALTZ

—From *The History and Influence of the Waltz* By John A. Mongiovi, Triangle Opera

The waltz, the most celebrated and enduring of dance forms, has had an influence on musical history like no other. This dance is in triple time with a strong first beat followed by two lighter beats. The waltz is a simple, unsophisticated dance form, originally derived in southern Germany, Bavaria, Austria, and Bohemia. The waltz quickly became the most popular ballroom dance of the nineteenth century. Because it attracted the attention of major composers and has come to be accepted into all forms of musical composition, we often regard the waltz as a reflection of polite Viennese society.

However, when first introduced, the dance shocked the public with its fast whirling partners held in close embrace. Even as the waltz was prohibited in parts of some counties (objection reached as far as England), the popularity of the dance increased. In Vienna, large dance halls were opened with accommodations for as many as 6000 dancers. The increasing popularity of the waltz generated an increasing demand for dance music.

By the 1820s the waltz had been around for several decades, a fair lifetime for even the most popular of dances. Though its attractiveness in France and England was declining, the waltz maintained its popularity in Vienna, and dance bands flourished. When Johann Strauss (1804-1849) began to tour with his orchestra, the popularity of the waltz became a craze. Strauss' tour took him to Germany, France and Britain, and the waltz became firmly entrenched both in the ballroom and as the centerpiece of popular





promenade concerts.

Strauss' popularity was replaced only by the popularity of his own son, Johann Strauss II. The younger Strauss was to prove the outstanding exponent of the waltz. His style showed a greater concentration on melody rather than rhythmic appeal. During the 1860s the waltz achieved its peak of perfection as a combination of dance form and musical composition under Johann Strauss II and his younger brother, Josef Strauss.

Johann Strauss, Jr. turned to operetta composing in 1871. It is through his work as a master composer (appropriately dubbed "King of Waltz"), that the waltz retains its popularity to this day.

STANDARDS BEING ADDRESSED

A Performance Objectives for Workplace Skills

- › Students work individually and collaboratively within team settings to accomplish objectives.

B Performance Objective for Social Studies

- › Describe the characteristics and locations of various cultures throughout the world.

C Performance Objectives for Fine Arts

- › Identify, experience or produce expressive products of the culture.
- › Compare and contrast a variety of art forms (e.g., music, dance, visual arts, drama) with their own culture through oral and/or written descriptions and/or performance.
- › Recognize that cultures have artifacts, such as symbols, advertisements and songs that serve similar purposes.

D Performance Objectives for Fine Arts

- › Maintain a steady beat with a partner.
- › Explain the connection between music and other art forms (e.g. balance in visual arts and balance within a performing ensemble).
- › Identify and analyze the ways in which the elements of music (i.e. steady beat, rhythm) are interrelated with elements of other arts.
- › Identify the contributions of significant composers, performers and important pieces from major time periods and cultures, past and present.
- › Demonstrate appropriate classroom and rehearsal behaviors (e.g. be attentive and respond appropriately to musical cues, be on time, work cooperatively, and be respectful to self and others).
- › Perform a dance to a given piece of music, and then perform the same dance to another piece of music.
- › Practice dances from a variety of cultures, heritages, and environments.

Identify the origins of various dance forms and the individuals who helped develop them.

STUDY GUIDE



strat

Directions (forward, back, side).

DIE FLEDERMAUS



- › Identify the origins of various dance forms and the individuals who helped develop them.
- › Identify and demonstrate movements in different directions (forward, back, side).
- › Demonstrate moving to a steady beat.
- › Demonstrate the ability to organize beats into groups and move in time with the beats.

Making Masks for a Masquerade Ball

Duration ———> Five 30-minute sessions

Grade Level ———> 7-12

OVERVIEW

Artistically, masks are among the most remarkable objects created by traditional civilizations. During this five-session lesson, students will construct a mask as they begin exploring the imaginative power of this exciting art form. Standards addressed are listed at the end of the activity.

MATERIALS

- › powdered wallpaper paste (in a box from the hardware store)
- › white glue (just a little)
- › warm water
- › bucket for mixing
- › small containers (for paste at tables)
- › newspapers
- › 2" wide masking tape (4-6 rolls)
- › thick Bristol board or poster paper (about 1/2 sheet per student)
- › masquerade masks to start with from the party supply store (about 25 cents each)
- › Scissors
- › acrylic paint (and containers to put it in)





- › brushes
- › containers for water
- › hot glue gun and/or glue sticks
- › objects to glue onto masks (beads, fabric, string, plastic bubble wrap, etc.)
- › single hole punch and string (optional for wearing masks)
- › possibly a completed mask as an example

LESSON PLAN DESIGN

A Intro Activities / Activation of Prior Knowledge

Talk about masks... what kinds of mask are there? Why do people make masks? How do masks make us feel (happy, sad, scared, etc.)? Show examples of different masks from different cultures. If possible, show real masks, or if you do not have any real masks, try to find pictures of masks in books, on posters, on websites, or through your educational materials department.

B Teaching the Lesson

Day One

- 1 Prepare by having your students rip up newspaper strips of various lengths that they will later add to their poster paper when the time comes. Store these pieces of paper in a small box -- one per student or pair of students.
- 2 Students first draw, and then cut simple shapes out of the poster paper. These shapes will be added to the store-bought masquerade mask using masking tape. Make sure that the tape covers all joining areas front and back.
- 3 Mix up papier mache mix as directed on wallpaper paste box. Add a touch of white glue to make the mixture sticky.
- 4 Cover the front of the mask with 4-6 layers of newspaper strips of various lengths that have been dipped in the paste. The paste should have the consistency of thick yogurt.

Day Two

A few days later when the front of the mask is dry, cover the back of the mask with newspaper strips of various lengths that have been dipped in the paste. Both sides of the mask should have between four and six layers by the time it is completed.

Day Three

Once the mask is completely dry (you may need to wait up to a week), your students can decorate their masks with acrylic paint. Leave the masks to dry for another week.





Day Four

After paint is dry, embellishments can be added with hot glue or glue sticks. A string can be attached through punched holes on the sides so the mask can be worn. Let glue dry.

C Review / Concluding the Lesson

Day Five

Have the students discuss the element of disguise in *Die Fledermaus*; you might want to review the synopsis of the opera found at the beginning of this packet. Review the progression of the plot and note when characters are in disguise and when they are not. Have the students pantomime the play-while you read the synopsis; when their characters are in disguise, have the students wear their masks.

A S S E S S M E N T

To meet the standards, the student must follow the directions to create a mask, artistically decorate the mask, discuss the art of mask making, and use the masks in a dramatic reenactment of *Die Fledermaus*.

E X T E N S I O N A C T I V I T E S

Writing activity: Looking at their mask, have the students write a descriptive narrative that explores the person that might wear this mask and why. Have them name their person and describe what they do, how old they are, what they look like, what their fears are, what their goals are, what the embellishments on the mask signify, etc. Students can then read this to the class while wearing their masks.

S T A N D A R D S B E I N G A D D R E S S E D

A Performance Objectives for Language Arts

- › Write a personal narrative that: describes a sequence of events, focusing on one incident experienced by the author; sets scenes and incidents in specific times and places.

B Performance Objective for Social Studies

- › Explain how ideas, customs, and innovations are spread through cultural diffusion.
- › Describe the aspects of culture (e.g., literacy, occupations, clothing, property rights) related to beliefs and understandings that influence the economic, social, and political activities of men and women.

C Performance Objectives for Foreign and Native Language

- › Compare and contrast a variety of art forms (e.g., music, dance, visual arts, drama) with their own culture through oral and/or written descriptions and/or performance.
- › Recognize that cultures have artifacts, such as symbols, advertisements and songs that serve similar purposes.





- › Identify, experience or produce expressive products of the culture.

D Performance Objectives for Fine Arts

- › Use materials appropriately in artwork.
- › Create an artwork that serves a function.
- › Explain purposeful use of subject matter, symbols, and/or themes in own artwork.
- › Discuss how an artwork is used to communicate stories, ideas, and emotions in a culture.
- › Identify characteristics of artworks from a diverse culture, different place, or different time.
- › Identify an element in an artwork that supports its meaning and/or purpose.

After the Opera — Persuasive Writing

Duration ———> 45 minutes

Grade Level ———> 9-12

O V E R V I E W

Students will write a persuasive essay about the importance of the live opera experience versus studying the opera. Standards addressed are listed at the end of the activity.

M A T E R I A L S

- › Paper and pencil/pen for each student

L E S S O N P L A N D E S I G N

A Intro Activities / Activation of Prior Knowledge

After the students have seen the opera, discuss the experience. Ask them open-ended questions about what they thought about the music, the props, the sets, the singers, the language, etc. Ask them to compare the opera performance to what they had envisioned through the various activities leading up to the opera. What did they gain from going to see the opera live?



**B Teaching the Lesson**

Students will write a persuasive essay responding to the following prompt:

Is it more important to see live performances of operas or to read/study about them? Justify your answer using your experiences studying and seeing *Die Fledermaus*. Be sure to address within the essay the pros and cons of each side of the argument. Also address how the activities about *Die Fledermaus* leading up to the opera helped or hindered your experience.

C Review / Concluding the Lesson

Students will revise and edit their draft so that they have a final draft that follows all the conventions of writing. The final copy can then be typed and turned in for credit.

ASSESSMENT

To meet the standards, the student must write a persuasive essay following the proper conventions for writing.

EXTENSION ACTIVITIES

Students can illustrate their favorite scene from the opera and display this artwork next to their essay.

Students can write thank you notes to the performers or company. These letters can describe specifics that students enjoyed about coming to see the opera.

STANDARDS BEING ADDRESSED**A Performance Objectives for Language Arts**

- › Identify unsupported inferences or fallacious reasoning (e.g., circular reasoning, false causality, over-generalization, over-simplification, self-contradiction) in the arguments advanced in persuasive text.
- › Analyze the power, validity, and truthfulness of the arguments advanced in persuasive text.
- › Evaluate the arguments an author uses in a document to refute opposing arguments and address reader concerns.
- › Write a persuasive composition (e.g., business letter, essay) that: states a position or claim; presents detailed evidence, examples, and reasoning to support effective arguments and emotional appeals; attributes sources of information when appropriate; structures ideas; and addresses the reader's concerns.
- › Connect information and events in text to experience and to related text and sources.
- › Generate ideas through a variety of activities (e.g., brainstorming, notes and logs, graphic organizers, record of writing ideas and discussion, printed material or other sources).
- › Establish a controlling idea appropriate to the type of writing.





- › Establish a controlling idea appropriate to the type of writing.
- › Use time management strategies, when appropriate, to produce a writing product within a set time period.
- › Sequence ideas into a cohesive, meaningful order.
- › Evaluate the draft for use of ideas and content, organization, voice, word choice, and sentence fluency.
- › Add details to the draft to more effectively accomplish the purpose.
- › Identify punctuation, spelling, and grammar and usage errors in the draft.
- › Prepare writing that follows a format appropriate for the purpose.
- › Demonstrate a thorough, balanced explanation of the topic.
- › Use a structure that fits the type of writing (e.g., letter format, narrative, play, essay).
- › Use engaging and expressive language that shows a commitment to the topic.
- › Demonstrate a flow that is natural and powerful when read aloud.
- › Demonstrate control of grammar and usage in writing.

B Performance Objective for Fine Arts

- › Evaluate musical experiences orally and in writing with appropriate critique and terminology.

