

## THE MAGIC FLUTE STUDY GUIDE

Music by Wolfgang Amadeus Mozart  
Libretto by Emanuel Schikaneder



### CONTENTS

SYNOPSIS	→	2
NOTES ON THE MUSIC	→	4
MAGIC FLUTE AS A FAIRYTALE	→	5
MOZART AT A GLANCE	→	7
COMPOSER BIOGRAPHY	→	8
ACTIVITIES	→	10
Music in a Different Language	→	10
Reader's Theatre	→	13
Representing Music Through Art	→	16
Questions for Thought — Mozart	→	19
Wooden Flute in Native Music	→	22
Composing Character Motifs	→	24
After the Opera Persuasive Writing	→	27
ADDITIONAL RESOURCES	→	29

## THE MAGIC FLUTE

### Synopsis

Premiere —→ Vienna, Theater auf der Wieden, September 30, 1791

Setting —→ Near the pyramids in Egypt

Characters —→ Tamino	handsome prince, in love with Pamina
Papageno	Queen's bird catcher, dressed in plumage
Pamina	Sarastro's prisoner
The Queen of the Night	beautiful evil queen, Pamina's mother
Sarastro	wise priest of Isis and Osiris
Three Ladies	servants of Queen of the Night
Monostatos	servant of Sarastro, in love with Pamina
Three Spirits	boy guides for Tamino
Speaker of the Temple	priest
Two Priests	
Papagena	beautiful bird-woman
Two armored men	
Priests, women, people, slaves	

### ACT 1

#### Scene 1: *Forest*

Tamino, a prince from a foreign land, finds himself pursued by a serpent and fears for his life. He loses consciousness. Three Ladies, servants of the Queen of the Night, enter and slay the serpent. Tamino remains unconscious while the three ladies exit. Tamino awakens disoriented. He hears panpipes in the distance, signaling the approach of Papageno.

Papageno and Tamino meet. Tamino comes to believe that Papageno has slain the serpent and Papageno takes credit for the kill. The Three Ladies return and punish Papageno for the lie. They claim the kill, then hand Tamino a portrait of the Queen's daughter, Pamina, and promise him fortune, honor, and glory. The three ladies exit, and Tamino falls in love with the image of Pamina.

The three ladies return, followed by the Queen of the Night. They tell Tamino that Pamina has been captured by a demon—Sarastro—and taken to a nearby fortress. The Queen promises Pamina's hand in marriage to Tamino if he rescues her. Tamino accepts the mission and is given a magic flute and promised

three spirits to guide him. Papageno is given a set of magic bells and ordered to accompany Tamino. They depart.

Scene 2: *Room in Sarastro's palace*

Sarastro is away from his fortress and has left Pamina in the care of his servant, Monostatos, who mistreats Pamina. Pamina escapes but is caught and sent back to Monostatos' chambers. Papageno has gone ahead of Tamino and, once at the fortress, spies Pamina through the window and lets himself in. He tells Pamina of her mother, the prince, and the mission. They escape through the window.

Scene 3: *Grove and entrance to the temples*

Tamino is led by the Three Spirits to a strange grove with three temples (Nature, Reason, and Wisdom). He demands entrance to all three but is denied and subjected to a series of mysterious questions at the third. At the third temple, a priest appears and reveals that the Queen is evil and Sarastro good. Tamino is told that Pamina lives and he expresses his joy by playing the magic flute. Papageno's magic bells answer Tamino's flute and Tamino chases the sound.

Sarastro returns from his journey. Pamina pleads mercy for her escape, explaining Monostatos' abuse. Sarastro orders Monostatos punished for his wickedness. Tamino and Pamina embrace, then are veiled and led into Sarastro's temple.

A C T 2

Scene 1: *Grove of Palms*

Sarastro and his council debate whether Tamino is worthy of Pamina. It is agreed that he will be subjected to trials that will test his willpower, patience, and trust. Papageno will join him and be awarded with a wife—Papagena—if he passes them.

Scene 2: *The courtyard of the Temple of Ordeal*

As their first test, Papageno and Tamino are sworn to silence under the temptation of women and left alone in the dark. They are visited by the Three Ladies, a disguised Papagena, and finally Pamina.

Scene 3: *A garden where Pamina is asleep*

Meanwhile, the Queen of the Night visits Pamina and explains that the king on his deathbed had entrusted to Sarastro the sevenfold circle of the sun and that it must be stolen back for the sake of the kingdom. The queen hands her a dagger and orders that she use it to kill Sarastro.

Scene 4: *A hall in the temple of Ordeal*

Pamina hears the sound of Tamino's flute and rushes toward it. She talks to him but receives nothing but sighs in reply. She is dumbstruck by his silence and desperate for a response. She fears the loss of his love and claims death her only solace.

Scene 5: *The pyramids*

The old woman that appeared before Papageno and claimed to be his wife returns as a beautiful bird-woman named Papagena. She vanishes quickly and Papageno is miserable.

Scene 6: *An open country*

Tamino embarks on his final trial. Pamina, distraught, wanders off to plunge the dagger into her chest but is prevented by the Three Spirits who tell her Tamino's love persists.

Scene 7: *Rocks with water and a cavern of fire*

The Three Spirits then lead Pamina to join Tamino in his trial through a blazing mountain of fire. The flute protects Pamina and Tamino, and they pass unscathed. Pamina reveals that the flute was carved by her father from an ancient oak tree. Papageno believes he will never be worthy of Papagena. Heartbroken, he elects to hang himself. But before he does, the three spirits suggest he play the magic bells. Papagena appears and agrees to marry.

Monostatos and the Queen of the Night have been plotting Sarastro's demise. But as the plot comes to fruition, a bright light floods the stage, and night is destroyed.

Scene 8: *Entrance of the chief temple*

Sarastro unites the lovers. Tamino and Pamina live happily ever after.

## Notes on the Music

The Magic Flute is the operatic world's best-known Singspiel (pronounced "Zing-shpeel"), which is a German opera with spoken dialogue. Singspiels were unorthodox at the time. Opera was dominated by Italian traditions and language. Mozart's desire to write this opera in German was a way to show pride and love of his country and culture and to connect with the common people, not just the elite. It contains a diverse cast of characters and some of Mozart's most magnificent music.

The following is an excerpt from *What to Listen For in the Music! Words! Opera!* series that goes into more detail about how Mozart communicates the diversity of each character.

Of particular importance to very young people listening to this opera is Mozart's ability to provide characters with music that is at once singularly appropriate to both their actions and their demeanor. Each character has a different outlook on life, comes from a different social background, and pursues different goals. The music given to each of them is true to the particular character but integrated with the opera as a whole. It is unlikely one would confuse music for the Queen of the Night (imperious, haughty, sophisticated, and technically difficult) with music for Papageno (peasant-like, simple and straight-forward).

Other characters' music is similarly fitting:

Character	Music
Three Spirits	Pure
Sarastro	Noble and wise
Pamina & Tamino	Idealistic, romantic, regal
Monostatos	Frantic, nervous, frustrated
Three Ladies	Powerful but subservient
Papagena	Like Papageno

The opera is full of exciting scenic effects, fascinating objects possessed with magic powers, and charming actions designed to enchant and stimulate the child within us.

## *The Magic Flute as a Fairy Tale*

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*The Magic Flute* is a fairy tale. It is full of strange and wonderful characters that do things we can only imagine. You are about to meet a Prince, a Princess, a Birdman, a Star-Blazing Queen, and a dragon—to say nothing of magic bells and of course the magic flute. But before we give away the whole story, let us start at the beginning.

Once upon a time, a handsome and brave prince named Tamino went hunting. What he found was a dangerous monster that resembled a huge snake! Try as he might, he could not overcome the monster, and so he began to cry for help. He was struggling and crying so hard that he fainted. Now it just so happened that three ladies-in-waiting who worked for the Queen of the Night (also known as the Star-Blazing-Queen) heard him call. They decided to help Tamino, and they killed the monster with their silver spears.

The Three Ladies immediately fell in love with Prince Tamino. However, knowing how ill-tempered their Queen was, they reluctantly decided to go and tell her about the brave and handsome prince.

Tamino woke up after the Three Ladies left. He saw the dead monster and a very odd looking fellow dancing toward him. It was Papageno, the Queen's bird catcher. Papageno was completely covered in feathers, but he spoke, sang, danced and seemed just like a person. Papageno amazed Tamino. His song was so jolly and his dance was so lively, that Tamino liked Papageno right away.

As Papageno finished his song he saw Tamino and was scared stiff since he had never seen a prince before. To impress Tamino, Papageno decided to pretend that he killed the monster. Well, the Three Ladies overheard this story and put a big golden padlock on Papageno's mouth to punish him for lying. The only noise a very unhappy Papageno could make now was "hum, hum, hum!"

After the ladies took care of Papageno, they showed Prince Tamino the picture of a beautiful girl. Tamino instantly fell in love with the picture of the girl and the Three Ladies told him that Sarastro, an evil magician, held the girl captive. Tamino promised that he would rescue the girl.

No sooner did Tamino speak than lightning flashed and thunder crashed and who appeared but the Queen of the Night! The beautiful young girl was her daughter, princess Pamina. The Queen promised that Tamino could marry Pamina if she was freed from Sarastro.

This promise made the Prince want to rescue Pamina even more but he had no idea where Pamina was being held prisoner or what kind of danger he would face in rescuing her. Once again, the Three Ladies helped Tamino. They gave him Papageno as a companion and took the padlock off Papageno's mouth and told him never to lie again. They also gave Tamino a magic flute and Papageno some magic bells that would keep them safe on their search. The Prince and Papageno however still didn't know where they were going. This problem was solved when the Ladies brought in three young spirits to help them find their way to Princess Pamina.

Meanwhile, the Princess Pamina was having a terrible time. A mean character named Monostatos, who worked for Sarastro, had fallen in love with Pamina and was determined to keep her for himself. Pamina missed her mother and she couldn't stand Monostatos, who would not leave her alone.

Papageno and Tamino separated as they approached Sarastro's palace, and Papageno discovered Pamina. Being a clever man, he recognized her immediately from her picture. He told her not to be afraid because someone who had fallen passionately in love with her would soon rescue her. Papageno wished someone would fall in love with him that way. A happy Pamina told him that if he were patient, he would have a

lovely wife of his own. This made Papageno feel great and he set off with the Princess to find Tamino.

Meanwhile, the Prince had been doing some exploring of his own. The Three Spirits had taken him to a place with three temples named Wisdom, Reason, and Nature. Tamino decided that this must be where Sarastro was and so he tried to enter the temples. He couldn't get in the first two. When he tried the third, a priest stepped out and told Tamino that Sarastro was not a wicked person, but a good, wise man. Tamino was confused. The Queen said Sarastro was a terrible man and the priest said he was nice. Tamino was left with a big puzzle, and he sat to think about it. While he was thinking, he played his magic flute. Before Tamino was finished playing, he heard Papageno's bells and set off to find him.

Papageno and Pamina had been searching for Tamino but at the same time Monostatos and his wild animals also had been searching for Pamina. He was madder than ever, and fully intended to force Pamina to marry him. They caught up with Papageno and Pamina, but Papageno remembered his magic bells. The music of the bells set Monostatos and the animals to doing a silly dance. Pamina and Papageno were ready to escape but Sarastro arrived and stopped them.

Monostatos saw that he had a chance to get Tamino, Pamina, and Papageno in big trouble. He told Sarastro about their plan to escape. Pamina begged Sarastro to forgive them, and Sarastro agreed because he knew how sneaky Monostatos really was.

Tamino stumbles into the midst of all this confusion. He and Pamina immediately recognize each other and embrace. However, Sarastro demands that the newcomers prove themselves worthy of bringing peace and unity to the Realm of Darkness and the Kingdom of Light. Tamino had to prove himself by passing a few tasks Sarastro would set before him. Papageno was not quite sure all these tests would be worth the effort. He was especially unhappy about the first test—one of silence.

No sooner were they left alone in the dark of the night, with a warning to be silent, when the Three Ladies appeared. They tried to trick Tamino and Papageno into talking, but the pair remained silent and passed the first test.

Now the Queen of the Night decided to test her daughter by ordering her to kill Sarastro. Princess Pamina refused. She was then reunited with Tamino, who was still bound by his vow of silence. Princess Pamina was confused and heartbroken by his refusal to talk to her and believed he no longer loved her. She didn't know about the vow.

Sarastro was pleased that Tamino and Pamina had not given in to the wishes of the Queen of the Night. But poor Papageno was not doing so well. He was still without someone to love. As he sat wishing for a lovely young wife, an ugly old woman came to him and said she was to be his wife. At first Papageno didn't like this idea but he decided that an old wife was better than no wife at all. At that moment the old woman changed into a beautiful bird-woman—Papagena—who then disappeared as suddenly as she had arrived.

Papageno was so sad he didn't want to go on living. He couldn't face being alone one more minute. But the Three Spirits reminded him of the magic bells, and when he played them Papagena reappeared. The two bird-people had a wonderful reunion and they sang a happy song about being together.

In the end the Prince and Princess passed the tests, Papageno found Papagena, and Sarastro knew the Queen was defeated. Everyone was happy. Almost. The Queen, her Ladies, and Monostatos were pretty unhappy. They tried once more to take revenge on Sarastro but couldn't overcome the light of Sarastro's temples. The Queen and her forces left, never to return. And, as in every good fairy tale, Prince Tamino and Princess Pamina lived happily ever after.

## WOLFGANG AMADEUS MOZART

### AT A GLANCE

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On January 27<sup>th</sup>, 1756 in the beautiful town of Salzburg in western Austria, Wolfgang Amadeus Mozart was born. Mozart was born into a family of musicians and flourished as a child prodigy. He began writing music at the age of five. Look at Mozart's timeline:

#### TIMELINE

Age 4	Takes first music lessons from his father.
Age 5	Writes his first short musical pieces called <i>minuets</i> .
Age 6	Tours European capitals performing for kings and queens.
Age 8	Writes his first symphony.
Age 12	Writes his first opera.
Teens	Works for Archbishop of Salzburg for very little money.
20's	Marries Constanza Weber. Writes <i>The Marriage of Figaro</i> .
30's	Lives in Vienna, sick and penniless. Continues to compose
Age 35	Dies a poor man, but has written over 600 compositions.

#### MAJOR OPERAS

1782	<i>Abduction from the Seraglio</i>
1785	<i>The Marriage of Figaro</i>
1787	<i>Don Giovanni</i>
1789	<i>Così fan tutte</i>
1791	<i>The Magic Flute</i>

## OTHER WORKS

Mozart composed symphonies from age eight until his death at the age of 35. In addition to symphonies he composed piano concertos, marches, songs (lieder), string quartets, organ music and church masses.

## CONTEMPORARY COMPOSERS

Joseph Haydn

Christoph Willibald von Gluck

Johann Christian Bach

Ludwig van Beethoven

Carl Maria von Weber

## MAJOR AMERICAN EVENTS DURING MOZART'S LIFE

1756	French and Indian War between Britain and France
1763	Mason-Dixon Line drawn
1775	American Revolution begins, George Washington is Commander-in-Chief
1776	Declaration of Independence signed
1783	Treaty of Paris ends the American Revolution
1789	Washington inaugurated as first president of the United States
1790	Washington D.C. founded as Capital of the United States
1791	First 10 Amendments to the U.S. Constitution ratified

## BIOGRAPHY

Probably the greatest genius in Western musical history, Wolfgang Amadeus Mozart (1756-1791) was born in Salzburg, Austria, Jan. 27, 1756, the son of Leopold Mozart and his wife, Anna Maria Pertl. Leopold was a successful composer, violinist and assistant concertmaster at the Salzburg court.

Wolfgang began composing minuets at age five and symphonies at age nine. When he was six, he and his older sister, Maria Anna (who was nicknamed "Nannerl"), performed a series of concerts to Europe's courts and major cities. Both children played the keyboard, but Wolfgang became a violin virtuoso as well.

In 1762, the Mozart children played at court in Vienna; the Empress Maria Theresa and her husband, Emperor Francis I, received them. From 1763 - 66, the Mozart children displayed their talents to audiences in Germany, Paris, at court in Versailles, and London (where Wolfgang wrote his first symphonies and began a friendship with Johann Christian Bach, whose became a great musical influence on Wolfgang). In Paris, the young Mozart published his first works, four sonatas for clavier with accompanying violin (1764). In 1768, he composed his first opera, *La Finta Semplice*, which had its premiere in Salzburg. In 1769-70, Leopold and Wolfgang undertook a tour through Italy. This first Italian trip culminated in a new opera, *Mitridate, re di Ponto*, composed in Milan. In two further Italian journeys he wrote two more operas for

Milan, *Ascanio in Alba* (1771) and *Lucio Silla* (1772).

In 1772, Archbishop von Schrattenbach died, to be succeeded by Hieronymus von Colloredo. The latter, at first sympathetic to the Mozarts, later became irritated by Wolfgang's prolonged absences and stubborn ways. In 1772, von Colloredo retained Wolfgang as concertmaster at a token salary. In this capacity Mozart composed a large number of sacred and secular works. Wishing to secure a better position outside Salzburg, he obtained permission to undertake another journey in 1777. With his mother he traveled to France, where he composed the *Paris Symphony* (1778), but he was unable to find a permanent position. His mother died in Paris.

When he returned to Salzburg he was given the position of court organist (1779) and produced a splendid series of church works, including the famous "Coronation" Mass. He was commissioned to compose a new opera for Munich, *Idomeneo* (1781). It was *Idomeneo* that proved he was a consummate 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, later engaging him as court composer. In 1782, the now-popular Mozart married Constanze Weber from Germany, much to his father's dismay. 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* (*The Marriage of Figaro*) in 1786, composed for the Vienna Opera. The great piano concertos and the string quartets dedicated to his "dear friend" Josef Haydn were also composed during this period.

Mozart's fame began to disappear after *Figaro*. The nobility and court grew increasingly nervous about his revolutionary ideas as seen in *Figaro*. He sank into debt and was assisted by a brother Freemason, Michael Puchberg (Mozart had joined the Masons in 1784 and remained an outspoken member until his death). 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. In 1791, *Die Zauberflöte* (*The Magic Flute*) was produced by a suburban theater in Vienna. During this period of financial strain, Mozart composed his last three symphonies (E flat, G minor, and the "Jupiter" in C) in less than 7 weeks during the summer of 1788. These had been preceded by a great series of string quintets, including the two in C and in G minor (1787).

In 1791, Mozart was commissioned to write a requiem (unfinished). He was at the time quite ill--he had never known very good health--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 throughout his life. After a cheap funeral at Saint Stephen's Cathedral, he was buried in an unmarked grave at the cemetery of Saint Marx, a Viennese suburb. Much has been made of this, but at that time such burial was legally required for all Viennese except those of noble or aristocratic birth.

Mozart excelled in every form in which he composed. His contemporaries found the restless ambivalence and complicated emotional content of his music difficult to understand. Accustomed to the light, superficial style of *rococo* music, his aristocratic audiences could not accept the music's complexity and depth. Yet, with Josef Haydn, Mozart perfected the grand forms of symphony, opera, string quartet, and concerto that marked the classical period in music. In his operas, Mozart's uncanny psychological insight is unique in musical history. His music influenced the work of the later Haydn and of the next generation of composers, most notably Beethoven. The brilliance of his work continued until the end, although darker themes of poignancy and isolation grew more marked in his last years. His compositions continue to exert a particular fascination for musicians and music lovers.

## ACTIVITIES / ARTS INTEGRATION LESSON PLANS

### The Spotlight — Making Sense of Music in a Different Language

Duration ———> 10 minutes

Grade Level ———> K-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). Music from *The Magic Flute* is preferable but not required for this activity.

#### 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.

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## Reader's Theater

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Duration ———> 30-45 minutes

Grade Level ———> 4-12

### OVERVIEW

Students will gain practical and active reading practice. Students will practice working in teams. Students will be able to perform a Readers' Theater version of *The Magic Flute* and will gain practice in storytelling and dramatic presentation. Standards addressed are listed at the end of the activity.

### MATERIALS

- › *The Magic Flute* synopsis from this study guide.

**LESSON PLAN DESIGN****A Intro Activities / Activation of Prior Knowledge**

Have students read the synopsis of *The Magic Flute*. After reading, discuss the characters and the plot. Discuss the dilemmas and their resolutions. Which characters are good; which are bad? How do you know?

**B Teaching the Lesson**

Take the opera synopsis and divide it up into short sections for reading out loud (e.g. by scene change). Give each section to a small group of students. "Cast" each section/scene. Either let students choose their character or assign them a part. Assign one student narrator to each group to read the section. Give the students time to practice their scene. As the student narrator reads the section, other students in the group act out the story. Encourage accurate portrayals of the characters.

Cast List

- › Narrators
- › Tamino
- › The Serpent
- › Papageno
- › The Queen of the Night
- › The Three Queen's Ladies
- › Pamina
- › Sarastro
- › Monostatos
- › The Speaker of the Temple
- › The Three Boy Spirits
- › Papagena

**C Review / Concluding the Lesson**

Perform the opera in order with the students narrating and acting. When students are not actively reading or acting, they are the audience for their classmates.

**ASSESSMENT**

To meet the standard, the student must summarize the story, identify and demonstrate accurate characterizations, and read the synopsis of the opera. Students will show comprehension through pantomime.

**EXTENSION ACTIVITIES**

Add inexpensive props to your scenes. Perhaps students can perform their "opera" for another class.

Give out little prizes for:

- › Excellence in Speech
- › Best Performance/Acting
- › Scariest Performance
- › Funniest Performance
- › Best Teamwork
- › Whatever your students need encouragement and coaching in

**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 and 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

- › Respond to various moods heard in music through facial expression and/or movement.
- › 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.
- › Cooperate in the dramatic process.

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## Representing Music through Art

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Duration ———> 30 minutes

Grade Level ———> K-5

### OVERVIEW

Students will visually represent changes in musical moods, tempos and style through art. Standards addressed are listed at the end of the activity.

### MATERIALS

- › Audio recording from *The Magic Flute* (available at most libraries)
- › White paper
- › Newspaper
- › Crayons or Colored Pencils

### LESSON PLAN DESIGN

#### A Intro Activities / Activation of Prior Knowledge

Pass out the art materials or have them set out in front of the students before the lesson begins. Start a discussion about what music looks like. Invite students to expand on questions, such as:

- › When you listen to a piece of music, what do you see in your head?
- › Do melodies or certain instruments ever sound like a specific color?
- › Can music remind you of shapes?

- › What in the music makes you see these different colors and shapes?
- › Do you think that colors mean different things to people from different cultures?
- › Why do you think that composers use different tempos and styles?
- › Does changing a tempo or style change the feeling in a piece of music?

Let the students know that during this lesson, you will be playing a piece of music for them while they draw the colors, shapes, and lines that they “hear” in the music.

## B Teaching the Lesson

Procedure:

- 1 Have the students place the white piece of paper in the middle of a sheet of newspaper (to protect the desks).
- 2 Play the recording of *The Magic Flute*, asking the students to draw as it plays.
- 3 Students may either draw with their eyes open or closed, though closed eyes tend to yield more interesting drawings. Explain to the students that they are to respond to the changes in the music.
- 4 Promote the use of the entire sheet of paper.
- 5 After you turn off the music, have the students discuss what musical elements affected their drawing.
- 6 You may continue playing the music to allow students to complete their work.

## C Review / Concluding the Lesson

Now it is time for show and tell of the artwork. First, have everyone in the class hold up his or her artwork and show it silently to the other members of the class. This gives the students the opportunity to show off their own work in a non-threatening way and see the creativity of the other class members.

Next, invite volunteers to hold up their work and share with the class verbally why certain colors and shapes were used. Always encourage students to connect their choices to what they heard in the music. Have them point out elements in their artwork that support their ideas. Take as many volunteers that are willing to share.

## ASSESSMENT

To meet the standard, the student must listen quietly to the music and draw shapes and lines with colors that go along with the music. The student should also be able to articulate why certain artistic choices were made as related to the music.

## EXTENSION ACTIVITIES

Students can have a mock art show where they go to each piece of artwork hung around the room and write a response to the artwork. It is essential that these responses are supportive of other class members' work. Writing should remain content-oriented and not opinion-oriented.

Have the students repeat this exercise listening to a popular piece of music and a classical piece of music. Discuss differences and similarities

## STANDARDS BEING ADDRESSED

### A Performance Objectives for Language Arts

- › Start at the top left of the printed page, track words from left to right, using return sweep, and move from the top to the bottom of the page.
- › Respond appropriately to questions based on facts in expository text, heard or read.
- › Sequence a series of events, heard or read.
- › Draw a picture about ideas generated through class discussion.
- › Generate ideas through prewriting activities (group discussion).
- › Share a finished piece of writing/artwork.
- › Use pictures to convey meaning.
- › Show a clear sense of coordination between text (music) and pictures.
- › Create pictures or text with distinctive personal style and originality.
- › Participate in creating texts through drawing or writing.
- › Create pictures and text that is expressive, individualistic, engaging, and lively.
- › Share the writing/drawing with the intended audience.

### 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

- › Demonstrate melodic line and texture through non-standard musical notation.
- › Explore and analyze the relationship of music to language arts, visual arts, and literature.

- › Explain the musical characteristics of a piece of music.
- › Describe what a piece of music makes them think about.
- › Draw a picture that is inspired by listening to a specific piece of music.
- › Contribute to a discussion about ideas for personal artwork.
- › Describe and explain own artwork.
- › Interpret meanings and/or purposes of an artwork using subject matter and symbols.
- › Demonstrate respect while responding to others' artwork.
- › Describe the visual effects created by an artist's use of tools, materials, and techniques in an artwork.
- › Identify an element in an artwork that supports its meaning and/or purpose.

## Questions for Thought about Mozart

Duration ———> 30 minutes

Grade Level ———> 4-12

### OVERVIEW

Students will read about Mozart and about historical events that happened during Mozart's life. Students will then answer questions about the information. Standards addressed are listed at the end of the activity.

### MATERIALS

- › Copies of the biography of Mozart and the Mozart-At-A-Glance pages from the beginning of this study guide.
- › Paper and pencils.

### LESSON PLAN DESIGN

#### A Intro Activities / Activation of Prior Knowledge

Students will read through the biography of Mozart from the beginning of this study guide.

#### B Teaching the Lesson

After reading, students will answer the questions from the worksheet found attached to this lesson. The students can work on this in pairs or individually. Students should first try to answer the questions

without looking back at the biography. After they have answered all they could from memory, allow them to look up the remaining answers from the text.

### C Review / Concluding the Lesson

Review the correct answers as a class. Try to connect the history of Mozart to their prior knowledge so that students have a source of comparison for the timeline of his life.

## ASSESSMENT

To meet the standard, the student must correctly answer the questions after reading the biography of Mozart.

## EXTENSION ACTIVITIES

Students can research on the Internet other events that happened during Mozart's life. They can then place these events on a timeline interspersed with events/compositions from Mozart's life. The timeline can be color-coded; for example, events about Mozart can be written in green pen, while American history events can be red.

## STANDARDS BEING ADDRESSED

### A Performance Objectives for Language Arts

- › Connect information and events in text to life experiences and to related text and sources.
- › Compare events, characters and conflicts from a variety of cultures to their experiences.
- › Apply knowledge of sequencing and organizational structures (e.g., chronological order, time-sequence order, cause and effect relationships, logical order, by classification, problem-solution) of text to aid comprehension.

### B Performance Objective for Foreign and Native Language

- › Identify, analyze and discuss various patterns of behavior or interactions typical of the culture studied.

### C Performance Objectives for Social Studies

- › Recognize that George Washington was our first president.
- › Construct timelines of the historical era being studied.

### D Performance Objectives for Fine Arts

- › Identify the contributions of significant composers and important pieces from major time periods and cultures, past and present.

Questions for Thought

1. Who was the president of the United States during Mozart's life?
2. Below are two portraits. On the left is a portrait of Mozart. On the right is a portrait of George Washington. Do you notice any similarities in how the two look? What could be the reason for those similarities?



3. What does the word prodigy mean? You may want to look it up in a dictionary. Does the term only apply to the arts or could it be used in other fields? What characteristics make a child a prodigy?
4. Compare Mozart to the child stars of today. How are their lives different from yours? How might success alter their lives?
5. At what age did Mozart start composing?
6. How did he earn a living?
7. How do composers earn a living today?
8. What other music besides opera did Mozart write?
9. When did he compose *The Magic Flute*?
10. Can you name some of the most popular composers and contemporaries of Mozart?
11. What important historical events took place during Mozart's life?
12. On a map or globe locate the countries that Mozart visited while on tour. What cities do you think Mozart visited? What do you think it was like to travel in the 1700's? After you answer this question, you can re-enact his journeys on the Grand Tour Maze located on the last page of this packet.
13. Can you name some famous living composers?
14. Have you read the *Harry Potter* books? Do you see any similarities between that story and the opera *The Magic Flute*?

## Power of the Wooden Flute in Native American Music

Duration ———> 30-45 minutes

Grade Level ———> K-12

### OVERVIEW

Students will explore the power of the flute in Native American music and then create an illustration and story of a magical flute of their own. Standards addressed are listed at the end of the activity.

### MATERIALS

- › Wooden flutes or pictures of Native American flutes
- › Recordings of Native American flute music
- › Art supplies for creating illustrations of flutes

### LESSON PLAN DESIGN

#### A Intro Activities / Activation of Prior Knowledge

The title of the opera is *The Magic Flute*. Ask students why this is the title. What significance did the flute play in the opera? Was it magical; how do you know? What happened when the flute was present? Who made the flute and out of what material? The flute was made by Pamina's father and was carved from an ancient oak.

#### B Teaching the Lesson

Discuss the importance and power of the wooden flute in Native American music. The flute has been used as a devotional and inspirational tool to bring about change and offer thanks. Music has a supernatural power similar to the "magical" power of the bells and flute in *The Magic Flute*. Listen to some selections of Native American flute music and tell students about the title and purpose of the selections (using the album notes or the internet).

Now, let your students write a paragraph and/or draw an illustration about their own magical wooden flute. They can decorate it in their illustration. The illustration should include a depiction of what power it possesses (e.g. a magical flute that brings rain to a dry land can show the flute in a rainstorm). Students can then write a paragraph (or tell the class if too young to write) about their flute and what power it possesses. Students can unleash their creativity for their stories and drawings – their flutes can do anything!

#### C Review / Concluding the Lesson

Students can share their drawings and descriptions of their magic flutes with the class.

**ASSESSMENT**

To meet the standard, the student must illustrate and describe (orally or through proper writing conventions) the power that his or her magic flute possesses.

**EXTENSION ACTIVITIES**

The pictures and paragraphs can be displayed around the room.

Students can create a fairytale about their made-up flute. Stories will include characters and a plot that centers on the need for the magic flute. The story should have a beginning, middle, and end.

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

- › Share a finished piece of writing/artwork.
- › Use pictures to convey meaning.
- › Show a clear sense of coordination between text (music) and pictures.
- › Create pictures or text with distinctive personal style and originality.
- › Participate in creating texts through drawing or writing.
- › Create pictures and text that is expressive, individualistic, engaging, and lively.

**B Performance Objective for Foreign and Native Language**

- › Identify, analyze and discuss various patterns of behavior or interactions typical of the culture studied. 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 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.

**D Performance Objectives for Fine Arts**

- › Explore and analyze the relationship of music to language arts, visual arts, and literature.

- › Explain the musical characteristics of a piece of music.
- › Describe what a piece of music makes them think about.
- › Draw a picture that is inspired by listening to a specific piece of music.
- › Contribute to a discussion about ideas for personal artwork.
- › Describe and explain own artwork.
- › Interpret meanings and/or purposes of an artwork using subject matter and symbols.
- › Demonstrate respect while responding to others' artwork.
- › Describe the visual effects created by an artist's use of tools, materials, and techniques in an artwork.
- › Identify an element in an artwork that supports its meaning and/or purpose.

## Composing Character Motifs with Classroom Instruments

Duration ———> 30 minutes

Grade Level ———> K-8

### OVERVIEW

Students will create character motifs in the style of the character with classroom instruments while teacher reads the synopsis. Standards addressed are listed at the end of the activity.

### MATERIALS

- › Various classroom instruments (e.g. drums, maracas, triangles, sand blocks, xylophones, tambourines, etc.).
- › Optional: Recording of *Carnival of the Animals* by Camille Saint Saens.

**LESSON PLAN DESIGN**

**A Intro Activities / Activation of Prior Knowledge**

Read the synopsis of the opera. Have students summarize the story. Ask about the characters. List all of the characters on the board. Have students describe the characters personalities and justify these characterizations with their actions in the opera. Write descriptive words next to each character. Include Queen of the Night, Papageno, Tamino, Pamina, Three Ladies, Three Spirits, Sarastro, Monostatos, and Papagena.

Explain that music can show different characterizations and traits. Play examples from Carnival of the Animals to show students that music can sound like different animals; for example a bird is high, fast, and cheerful, so the music must represent that characterization.

In this lesson, students will compose their own short character motifs and play these motifs on classroom instruments.

**B Teaching the Lesson**

Divide the class into nine groups (one for each character: Queen of the Night, Papageno, Tamino, Pamina, Three Ladies, Three Spirits, Sarastro, Monostatos, and Papagena). Explain that Mozart read the story and tried to write music that represented the character.

<b>Character</b>	<b>Mozart's Muscial Style</b>
Queen of the Night	Imperious, haughty
Papageno	Peasant-like, simple
Three Spirits	Pure
Sarastro	Noble and wise
Pamina & Tamino	Idealistic, romantic, regal
Monostatos	Frantic, nervous, frustrated
Three Ladies	Powerful but subservient
Papagena	Like Papageno

Assign each group a character and give them time to create a short rhythmic or melodic motif that represents the characters personality. Allow students to choose the instrument(s) that best represents the character. Students need to notate their composition (using standard or non-standard musical notation) in some way to remember it. Let the students play and explain their motifs for the class when done.

**C Review / Concluding the Lesson**

Read through the synopsis of The Magic Flute and have students play motifs when the corresponding characters are present in the story.

**ASSESSMENT**

To meet the standard, the student must compose and notate a musical motif that stylistically represents a character from *The Magic Flute*. The student must verbally justify musical choices.

**EXTENSION ACTIVITIES**

Students can write their justification for their musical choices. Students can address why a certain instrument was chosen and how the style of the composition represented the character.

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

- › Describe characters (e.g., traits, roles, similarities) within a literary selection, heard or read.
- › Sequence a series of events in a literary selection, heard or read.
- › Compare a prediction about an action or event to what actually occurred within a text.
- › Distinguish between major characters and minor characters.

**B Performance Objective 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.

**C Performance Objectives for Fine Arts**

- › Create music to accompany or tell a story.
- › Demonstrate melodic line and texture through non-standard musical notation.
- › Explore and analyze the relationship of music to language arts, visual arts, and literature.
- › Explain the musical characteristics.
- › Name and play a variety of classroom instruments.

## After the Opera — Persuasive Writing

Duration ———> 45 minutes

Grade Level ———> 9-12

### OVERVIEW

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.

### MATERIALS

- › Paper and pencil/pen for each student

### LESSON PLAN DESIGN

#### 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 *The Magic Flute*. Be sure to address within the essay the pros and cons of each side of the argument. Also address how the activities about *The Magic Flute* 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.
- › 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.

## ADDITIONAL RESOURCES FOR MOZART AND THE MAGIC FLUTE

### On *The Magic Flute*

- › *The Magic Flute* by Anne Gatti (with music CD) published by Chronicle Books  
An illustrated telling of the opera story with a recording of excerpts which match the pictures and story. Also includes information about Mozart and how the opera was created.
- › *Bravo! Brava! A Night at the Opera* by Anne Siberell published by Oxford Univ. Press  
A comprehensive “behind the scenes” look at how opera is created, including illustrations of opera characters and stories.
- › *Sing Me a Story: The Metropolitan Opera’s Book of Opera Stories* by Jane Rosenberg
- › *The Magic Flute* from the Curtain-Raiser Series
- › *The First Book of the Opera* by Noel Streatfield
- › Lessons with *The Magic Flute* are found in the following music textbook series:
  - Silver Burdett *World of Music* (Grade 4)
  - Silver Burdett *World of Connection* (Grades 4 and 5)

### On Mozart

- › *Lives of the Musicians* by Kathleen Krull published by Harcourt Brace  
This music reference book for children includes information on twenty composers, including Mozart.
- › *Mozart Tonight* by Julie Downing
- › *Mozart: Scenes from Childhood* by Catherine Brighton
- › *Young Mozart* by Rachel Isadora
- › *Famous Composers for Young People* by Gladys Burch and John Wolcott
- › Website: “Classical Net” at [www.classical.net](http://www.classical.net) – includes information on Mozart and many other composers, with links to other websites.
- › Audio CDs: The *Classical Kids* series by Susan Hammond features stories of composers combined with recordings of their music. Titles include *Mozart’s Magic Fantasy* and *Mozart’s Magnificent Voyage*.