



Every voice tells a story.



**Student Night at the Opera**  
April 23rd, 2025

Student Night at the Opera is generously supported by the City of San Diego Arts and Culture Commission, the California Arts Council, The Prebys Foundation, and many individual donors who care about introducing the next generation of opera lovers to this art form.

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# *La traviata* Study Guide

## CONTENTS

Things to know before attending <i>Student Night at the Opera</i> .....	2
Opera Vocabulary .....	3
Literary and Dramatic Devices .....	4
<i>La traviata</i> .....	5
Background .....	5
Characters .....	5
Voice Types .....	6
Synopsis of La Traviata .....	7
Lesson Plans for Elementary School Classes: Grades 3-5 .....	8
Elementary School Lesson #1: Synopsis .....	8
Elementary School Lesson #2: Character .....	10
Elementary School Lesson #3: The Composer .....	13
Elementary School Lesson #4: Preparing to attend the Opera .....	15
Lesson Plans for Middle School Classes: Grades 6-8 .....	17
Middle School Lesson #1: Synopsis .....	17
Middle School Lesson #2: The Librettist .....	20
Middle School Lesson #3: The Composer .....	25
Middle School Lesson #4: Preparing to attend the Opera .....	27
Lesson Plans for High School Classes: Grades 9-12 .....	29
High School Lesson #1: Synopsis .....	29
High School Lesson #2: The Composer .....	32
High School Lesson #3: Is <i>La traviata's</i> Violetta a Tragic Hero? .....	34
High School Lesson # 4: Preparing to Attend the Opera .....	38

## THINGS TO KNOW BEFORE ATTENDING *STUDENT NIGHT AT THE OPERA*

- Opera is a story that is sung. As you watch and listen to the opera, think about how the words and music mix together to develop character relationships, conflict, and an overall artistic effect. Opera composers use different voice types to create a dramatic or comedic effect. How do the singers' voices impact you as you experience the opera?
- Opera singers sound very different from pop or rock and roll singers because they are not using microphones. Instead, they use their bodies as amplifiers. Opera singers have the rare gift of being able to make their voices soar over an orchestra and a chorus without any electronic support.
- Opera is often performed in languages other than English. It was the most popular art form in Europe before movies, so operas were written in the language of the people who first attended them. Read the synopsis and listen to the musical excerpts before coming to the performance. The Civic Theatre has supertitles projected above the stage in English and Spanish for audience members to read along as the story is performed.
- You will attend the final orchestra dress rehearsal. It's the last rehearsal of all theatrical and musical elements and it is not open to the public. Because this is a rehearsal, there may be starting and stopping and some singers may "mark" (not sing fully).
- The opera you will attend is a live performance. The performers can see you and hear you in the audience – your polite behavior, applause, and cheers tell them you are enjoying the performance.
- There will be a photographer and videographer present during Student Night at the Opera, if one of your students is not able to be photographed for any reason, please let our staff know or notify us prior to attending the performance.
- Turn off and put away any distractions (electronic devices, like phones, tablets, etc.)
- Leave large purses and backpacks at home or on the bus. They will not be allowed inside the theatre.
- Food and gum are not allowed in the theatre.
- Give the performance your full attention. You are going to have an amazing time!

### **Location:**

San Diego Civic Theatre  
1100 Third Ave.  
San Diego, CA 92101

### **Date and Time:**

Wednesday, April 23<sup>rd</sup>, 2025, 6:30 – 9:10 pm.

Running time is 2 hours 40 minutes including one 20-minute intermission. Tickets may be picked up beginning at 5:00 pm, and all attendees must be in their seats by 6:20pm.

## OPERA VOCABULARY

**Opera:** A dramatic or comedic story told onstage by singers using words and music. Opera productions use sets, lights, and costumes to help create details of the story. Operas are accompanied by an orchestra led by a conductor.

**Opera Singer:** A person who pretends to be a character in an operatic story. All text in an opera is sung instead of spoken.

**Character:** A person in an opera or story.

**Character Want:** The single most important thing a character is working to accomplish in an opera (e.g., to be loved, to achieve power, to gain respect).

**Character Obstacles:** The fears or difficulties that keep a character from achieving their Want (e.g., insecurity may prevent a character from being loved).

**Aria:** A solo operatic piece written for one singer.

**Ensemble:** An operatic piece written for a group of singers.

**Librettist:** The person who writes the story of the opera, often based on an existing story or play.

**Libretto:** The story of an opera written out as a play or poem. It includes all the words sung during a performance and is often in another language, with supertitles provided for the audience.

**Composer:** The person who writes the music for an opera.

**Orchestra:** A large group of musicians who play different instruments together, accompanying the singers in an opera.

**Orchestra Pit:** The area below the stage where the orchestra sits and plays.

**Conductor:** The person who leads the orchestra and makes sure everyone plays together.

**Orchestration:** The assignment and combination of musical instruments in an opera. Orchestration is a powerful tool used by composers to create moods and enhance storytelling.

**Overture:** An instrumental piece of music played at the beginning of an opera.

**Stage:** The area where the actors and singers perform.

**Audience Seating:** The area where people sit to watch the performance.

### LITERARY AND DRAMATIC DEVICES

**Dramatic Irony:** A literary device where the audience possesses knowledge that the characters on stage do not.

**Foreshadowing:** A literary device that hints at future events in the narrative.

**Synopsis:** A summary of the opera's story.

## ***LA TRAVIATA***

Libretto by Francesco Maria Piave

Music by Giuseppe Verdi

Based on the play *La Dame aux camélias* (1852) by Alexandre Dumas *fils*  
adapted from his own novel written in 1848

### **BACKGROUND**

*La traviata* is a three-act opera composed by Giuseppe Verdi, set to an Italian libretto by Francesco Maria Piave. It premiered on March 6, 1853, at Teatro La Fenice in Venice.

The opera is based on Alexandre Dumas *fils*' play *La Dame aux camélias*, which was inspired by the life of Marie Duplessis, a renowned and glamorous Parisian woman of the 1840s.

*La traviata* tells the story of Violetta, a glamorous woman in 19th-century Paris who makes a living entertaining wealthy men. She falls madly in love with Alfredo, a young gentleman from a respectable family. But their romance is doomed—his family disapproves, and society looks down on her past. In the end, love isn't enough to save them from heartbreak and tragedy.

*La traviata* is one of the most cherished operas of all time and features some of Verdi's most profound and heartfelt music.

The opera is celebrated for its rich character development and memorable arias, or songs, such as "*Libiamo ne' lieti calici*" ("*Let's toast with joyful glasses*") and "*Sempre libera*" ("*Always Free*"). These pieces showcase Verdi's ability to intertwine music and drama, enhancing the emotional depth of the story.

*La traviata* continues to be a staple in opera houses worldwide, captivating audiences with its timeless themes of love, sacrifice, and societal constraints.

### **CHARACTERS**

#### **Violetta Valéry (Soprano)**

A glamorous Parisian woman who falls in love with Alfredo Germont. She is kind-hearted and generous but has tuberculosis. Torn between love and duty, she sacrifices her happiness for Alfredo's family honor.

#### **Alfredo Germont (Tenor)**

A young middle-class man who is deeply in love with Violetta. He convinces her to leave her luxurious life and live a simpler, honest life with him. Later, he is manipulated by his father, but comes to regret his actions.

#### **Giorgio Germont (Baritone)**

Alfredo's father who is a traditional and proud man. He disapproves of Violetta's relationship with his son, fearing it will ruin his family's reputation. Eventually he regrets his earlier harshness.

**Flora Bervoix (Mezzo-Soprano)**

A Parisian socialite, or wealthy woman who loves parties, and a friend of Violetta.

**Gastone de Letorières (Tenor)**

A wealthy nobleman and friend of Alfredo. He introduces Alfredo to Violetta at a party.

**Baron Douphol (Baritone)**

Violetta's former protector and admirer. He is jealous of Alfredo and later confronts him.

**Doctor Grenvil (Bass)**

Violetta's physician. He cares for her in her final days and understands how sick she is.

**Annina (Soprano)**

Violetta's loyal maid. She tends to Violetta during her illness and provides emotional support.

**Marchese d'Obigny (Bass)**

A rich aristocrat, or nobleman.

**Giuseppe (Tenor)**

Violetta's servant

**Commissionaire (Bass)**

Servant or butler in Violetta's house

## VOICE TYPES

**Violetta Valéry** and **Annina** are both **sopranos**. The soprano is the highest female voice and is almost always the heroine or protagonist (leading role) of an opera.

**Flora Bervoix** is a **mezzo-soprano (sometimes called contralto)**. The mezzo-soprano and contralto are the lowest of the female voices. They often play supporting roles.

**Alfredo Germont**, **Gastone** and **Giuseppe** are all **tenors**. The tenor is the highest of the male voice types and is often, but not always, the lead male role. The tenor is usually the hero, but in this opera, the tenors sing supporting roles.

**Giorgio Germont** and **Baron Douphol** are both **baritones**. The baritone is the most common male voice and has a lower range than the tenor. This voice is often described as having a vocal richness and a large vocal range.

**Doctor Grenvil**, **Marchese d'Obigny** and **Commissionaire** are all **basses**, the lowest of the male voices. Bass singers often portray servants or noblemen, as they project wisdom and seriousness.

## SYNOPSIS OF LA TRAVIATA

### ACT I

*(Paris, France at the beginning of the 19<sup>th</sup> century. Violetta's salon)*

Violetta Valéry is a famous woman in Paris who hosts a big party. One of the guests, Alfredo Germont, has secretly loved her for a long time. He sings a fun drinking song with everyone ("*Libiamo*" or "*Let's Drink*"). Later, when they are alone, Alfredo tells Violetta that he loves her ("*Un dì felice*" or "*One happy day*"). At first, she doesn't believe in love, but she starts to wonder if he could be the one for her ("*Ah, fors'è lui*" or "*Ah, maybe he's the one*"). Still, she decides she wants to be free ("*Sempre libera*" or "*Always Free*"), even though Alfredo calls to her from outside, hoping for love.

### ACT II Scene 1

*(Violetta's country house outside Paris)*

A few months later, Violetta and Alfredo are happily living in a house outside Paris. Alfredo is happy ("*De' miei bollenti spiriti*" or "*my passionate spirit*") until he finds out that Violetta has been selling her jewelry to pay for their home. He rushes to the city to take care of their money problems. Meanwhile, Alfredo's father arrives and begs Violetta to leave his son. He says their relationship is hurting his family's reputation ("*Pura siccome un angelo*" or "*Pure as an angel*"). Violetta is heartbroken but finally agrees ("*Dite alla giovine*" or "*Tell the young woman*"). She writes a goodbye letter to Alfredo ("*Amami, Alfredo*" or "*Love me, Alfredo*") and leaves. Alfredo returns, reads her letter, and is furious. When he finds an invitation to a party, he assumes Violetta has left him for another man and decides to confront her.

### ACT II Scene 2

*(Flora's house in Paris)*

At the party that night, Alfredo arrives, he is very angry. Alfredo sees Violetta with Baron Douphol, and when the Baron loses a card game, Alfredo throws his winnings at Violetta in front of everyone ("*Questa donna conoscete?*" or "*Do you know this woman?*"), humiliating her. His father scolds him, and the Baron challenges him to a duel.

### ACT III

*(Violetta's bedroom)*

Six months later, Violetta is very sick with tuberculosis, a lung disease. Her doctor tells her maid, Annina, that she doesn't have much time left to live. Violetta reads a letter from Alfredo's father, saying Alfredo now knows the truth and is coming to ask for forgiveness. Violetta is afraid that it is too late ("*Addio del passato*" or "*Goodbye to the past*"). Alfredo finally arrives, and they dream about running away together ("*Parigi, o cara*" or "*Paris, oh dear*"). But when his father and the doctor arrive, Violetta suddenly feels better for a moment—then collapses and dies in Alfredo's arms.



# LESSON PLANS FOR ELEMENTARY SCHOOL CLASSES: GRADES 3-5

## ELEMENTARY SCHOOL LESSON #1: SYNOPSIS

### Common Core Standards Elementary School

#### Comprehension and collaboration, Grade 3

#1. d. Explain their own ideas and understanding in light of the discussion.

#### Comprehension and collaboration, Grade 4

#1. c. Pose and respond to specific questions to clarify or follow up on information and make comments that contribute to the discussion and link to the remarks of others. d. Review key ideas expressed and explain their own ideas and understanding in light of the discussion.

#### Comprehension and collaboration, Grade 5

#1. c. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others. d. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussion.

### Overview

Students will make predictions about events and characters by reading the plot synopsis of *La traviata* on pages 6 and 7. Students will work in pairs or small groups as the teacher reads the three parts of the plot synopsis aloud. Student responses should be kept so they can compare their predictions with the events in the opera.

### Exploring the Opera

We're going to read the opera story of *La traviata* and talk about what happens in each part. You will work with a friend or in a small group to answer some questions about the opera story *La traviata*. You can share your answers in a discussion or write them down.

### Read the first act and discuss these questions and prompts:

- From what you have learned so far, describe the beautiful room for Violetta's party. What colors do you imagine are on the walls and floor?
- Make a prediction about the following:
  - Is Violetta's illness going to keep her from happiness?
  - What will happen next to Violetta? Will she remain free, or will she follow her heart?
- If you were Alfredo's friend, what advice would you give him about Violetta?

### Read the second act and discuss these questions:

- How close was your guess about Act II? What surprised you as the story was told?

- What do you imagine that Violetta's and Alfredo's costumes look like when they are at the country house? Describe the colors that you imagine for the couple.
- Violetta keeps secrets from Alfredo in Act II. Violetta sells her possessions to support their lifestyle in the countryside, and lies to make Alfredo believe that she does not love him anymore. Is it okay to lie to protect someone from a truth that will hurt them?

**Based on what you know so far, make predictions about what will happen in the final Act of *La traviata*.**

**Read the third act and discuss these questions:**

- Talk about the predictions you made and compare them to what happened in the story. Did anything surprise you about what happened in Act III?
- How do you imagine Alfredo and Violetta feel when they are finally back together in Act III?
- What time of day do you imagine this scene takes place? Why might time of day be important in this final scene?

### **Wrap up**

When you attend Student Night at the Opera look for clues onstage that tell you more about the characters and story. Discuss your predictions with your class after you attend the opera and compare your results. Also, make sure you look at your own visual ideas and compare them to the Student Night at the Opera performance.

## ELEMENTARY SCHOOL LESSON #2: CHARACTER

### Common Core Standards Elementary School

#### Key Ideas and Details, Grade 3

#1. Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

#3. Describe characters in a story and explain how their actions contribute to the sequence of events.

#### Key Ideas and Details, Grade 4

#1. Refer to details and examples in a text when explaining what the text says explicitly and then drawing inferences from the text.

#3. Describe in depth a character, setting or event in a story or drama, drawing on specific details in the text (a character's thoughts words or actions).

#### Key Ideas and Details, Grade 5

#1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

### Standards Based Learning, Music Creation, Grade 3, 4 and 5

3MC2. Describe how the music relates to its purpose or context and how it conveys expressive intent.

### Outcomes

Students will work in small groups to examine the words sung in *La traviata*. They will make predictions about the character in the opera based on her words and music.

### What You Will Learn

In this lesson, you will read a part of a song (aria) from *La traviata*. Then you will listen to the aria and describe the character Violetta.

### Lesson Steps

#### 1. Read with a Partner

Read the following aria, from the last portion of Act I, Violetta the main character is singing. Take turns reading the aria aloud.

VIOLETTA

*alone*

How strange it is ... how strange!  
Those words are carved upon my heart!  
Would a true love bring me misfortune?  
What do you think, o my troubled spirit?

No man before kindled a flame like this.

Oh, joy ...

I never knew ...

To love and to be loved!

Can I disdain this

For a life of sterile pleasure?

Was this the man my heart,

Alone in the crowd,

Delighted many times to paint

In vague, mysterious colors?

This man, so watchful yet retiring,

Who haunted my sick bed

And turned my fever

Into the burning flame of love!

That love,

The pulse of the whole world,

Mysterious, unattainable,

The torment and delight of my heart.

It's madness! It's empty delirium!

A poor, lonely woman

Abandoned in this teeming desert

They call Paris!

What can I hope? What should I do?

Enjoy myself! Plunge into the vortex

Of pleasure and drown there!

Enjoy myself!

Free and aimless I must flutter

From pleasure to pleasure,

Skimming the surface

Of life's primrose path.

As each day dawns,

As each day dies,

Gaily I turn to the new delights

That make my spirit soar.

## 2. Find Clues

With your partner, look for clues in Violetta's aria that tell us about her personality.

- Do you think Violetta is different when she is alone compared to how she acts around other people?
- Violetta describes herself as a creature that flutters. She says-

- “Free and aimless I must flutter from pleasure to pleasure,  
Skimming the surface, Of life's primrose path.”

With your partner, discuss what type of creatures (animal, insect, plant) flutter and why this might be a good description of her character.

### 3. Listen to the Music

<https://www.youtube.com/watch?v=ZGjmWYzVxkk>

Using the link provided, watch and listen to Violetta’s aria, sung in Italian.

[https://youtu.be/W6XGfSEF-Dg?si=4B57N6TUms0\\_o6T6](https://youtu.be/W6XGfSEF-Dg?si=4B57N6TUms0_o6T6)

Using the link provided, watch and listen to Violetta’s aria, sung in Italian with English and Italian lyrics.

### 4. Discuss What You Heard

Talk with your partner about what you noticed in the aria now that you've heard the music.

- How do the words and music give you clues about Violetta’s character?
- Can you find parts of the music that match the words in the aria?
- What did the music add to the aria?

### 5. Wrap up

When you attend Student Night at the Opera, look for more clues about Violetta from the way other characters on stage treat her and how she moves onstage. Compare your predictions to what you saw onstage and discuss this with your group.

## ELEMENTARY SCHOOL LESSON #3: THE COMPOSER

### Standards Based Learning Elementary School

#### Identifying Connections, Grade 3

C1. Identify how music is connected to its purpose, context and intent.

#### Describing Connections, Grade 4

C1. Describe how music is connected to its purpose, context and intent.

#### Explaining Connections, Grade 5

C1. Explain how music is connected to its purpose, context and intention.

### Lesson on Opera Music

Today, you will explore how a composer creates music that tell a story. We'll listen to a piece of music from *La traviata* and talk about how it makes us feel and what it helps us imagine.

### Background

Opera composers use music to tell a story onstage in an opera. The composer for this opera is Giuseppe Verdi. Verdi worked with an orchestra and singers to create a special experience that goes beyond just words. Verdi's goal is to make the audience feel the story very deeply.

### Outcomes

Students will listen closely to a musical selection from Verdi's opera *La traviata*. Students will identify specific moods that are created by the composer and listen to how the composer puts together musical instruments to create a special mood. This is the orchestration

**What you will need for this lesson:** Paper and pencil or pen.

### Lesson Steps

**1. Listen to the overture of Act I from *La traviata***

<https://youtu.be/WomiJqiPQY?si=UxxoBppDhra9ZQG0>

- Listen carefully to the music from the overture to Act I. While you listen, write words, draw pictures, or make designs to show what you're feeling and seeing with your imagination.

**2. Share and Discuss:**

- Talk with a partner or in a small group about what you wrote and drew.
- Analyze and compare if you had similar ideas or different ones. Write down what was the same and what was different from your partner.

**3. Listen to the Music Again:**

- Describe the mood of the music during the overture.

- As you listen to the music, does it make you feel like you want to move? To skip? To run? To dance? Or just sit still?
- Listen closely: how does the composer create this mood with the different musical instruments to create this feeling? (Happy, Sad, confused?)

#### **4. Wrap up**

When you go to Student Night at the Opera, you will hear this music live at the beginning of the opera. Was what you saw on stage similar or different from what you imagined?

## ELEMENTARY SCHOOL LESSON #4: PREPARING TO ATTEND THE OPERA

### Standards Based Learning Outcomes Elementary School

#### #6. Performance and Audience Etiquette

##### Demonstrating Audience and Performance Decorum, Grades 3 to 5

**3PAE1.** Demonstrate performance decorum and audience etiquette for the context and venue.

**4PAE1.** Demonstrate performance decorum and audience etiquette for the context, venue and genre.

**5 PAE1.** Demonstrate performance decorum and audience etiquette for the context, venue, genre and style.

##### Outcomes

This lesson will help students learn how the lay out of the Civic Theater informs opera etiquette (behavior) at a live performance. We will explore what makes opera singers so special and how they work with a conductor and orchestra to tell an opera story.

##### Lesson Steps

###### Step 1: Understand the theatre setting.

As a class look at the images of San Diego Opera's Civic Theater where you will see San Diego Opera's production of *La traviata*.

- Look at a picture of the outside of the Civic Theater.  
<https://images.app.goo.gl/xRikMHdGAS7ei4Es7>
- Look at a picture of audience seating in the theater. All the seats are facing the stage so everyone can watch the opera  
<https://images.app.goo.gl/1Axs9L9DZUuNrxG46>
- This is a picture of the stage. This is where the opera singers will perform. They can see and hear the audience, just like the audience can see and hear them  
<https://images.app.goo.gl/Bi67spU8XX9Mb3QS6>
- This is a picture of the orchestra pit; the orchestra pit is located between the stage and the audience. Up to 90 musicians and an opera conductor can play their instruments in the pit.  
<https://images.app.goo.gl/YoC8Q9F33FVPwDy39>

###### Step 2: Discuss in small groups why the audience, stage and orchestra pit are set up this way.

- Predict how this helps tell the story of the opera.



- Opera singers can see and hear the audience. How do you think this will affect how you watch the performance? Also, opera singers don't use microphones—they use their trained voices to be heard over the orchestra. Where on stage do you think they should stand to be heard best? Discuss how this will impact the way you react to each performance.

**Step 3: Review the role of the conductor.**

- The opera conductor helps the singers, and the orchestra sing and play together. The conductor uses a baton in their hand to guide the music.
- When you are watching the show look for the conductor at the center of the orchestra pit. Describe how the singers keep eye contact with the conductor and other singers on stage.

**Step 4: After you attend Student Night at the Opera:**

Describe the relationship between the audience and the singers during a live performance and how it is different from watching TV or a movie.

# LESSON PLANS FOR MIDDLE SCHOOL CLASSES: GRADES 6-8

## MIDDLE SCHOOL LESSON #1: SYNOPSIS

### Common Core Standards Middle School

#### Key Ideas and Details, Grade 6

#1. Cite textual evidence to support analysis of what the text says, explicitly, as well as inferences drawn from the text.

#### Key Ideas and Details, Grade 7

#1. Cite several pieces of textual evidence to support analysis of what the text says, explicitly, as well as inferences drawn from the text.

#### Key Ideas and Details, Grade 8

#1. Cite the textual evidence that most strongly supports an analysis of what the text says, explicitly, as well as inferences drawn from the text.

#### Reading Literature, Grade 6

#3. Describe how a particular story or drama's plot unfolds in a series of episodes, as well as how the characters respond or change as the plot moves forward towards resolution.

#### Reading Literature, Grade 7

#3. Analyze how particular elements of a story or drama interact.

#### Reading Literature, Grade 8

#3. Analyze how particular lines of dialogue, or incidents in a story or drama propel the action, reveal aspects of the character, or provoke a decision.

### Overview

Students will make predictions about events and characters by reading the synopsis of *La traviata*. Students will work in pairs or small groups as they read aloud the four parts of the plot synopsis aloud. Student responses should be kept in a piece of paper so they can compare their predictions with the events in the opera.

### Exploring the Opera

Review the synopsis of *La traviata* and talk about what happens in each act of the opera. You will work with a friend or in a small group to answer some questions about the opera story in *La traviata*. You can share your answers in a discussion and write them down.

### Reading and Discussion

Working in small groups, read Act I, Act II scene 1 and 2, and Act III. Respond to the prompts between each of the sections of the opera synopsis.

After reading the synopsis for Act I, discuss these questions and prompts:

- Write about or draw a describe of the costumes that Violetta and her friend Flora would be wearing at this party. Also, describe or draw the colors and textures you imagine the dresses are made.
- Violetta is surrounded by friends and admirers in Act I who are all happy that she is feeling better. But when she is alone, she feels ill. Make a prediction about how her illness may impact her happiness.
- Make a prediction about the next act of *La traviata*. What will happen to Violetta? Will she remain free or follow her heart?

**After reading Act II, discuss these questions:**

- How close was your guess about what happens in Act II? What surprised you in the story?
- Describe the country house that Violetta and Alfredo are sharing. How would you compare this home to her fancy salon in Paris? By comparing these two locations, what does it tell you about how Violetta is feeling away from the city?
- How would you describe Violetta's relationship to Alfredo's father, Giorgio Germont? Even though they are in conflict, what do they have in common?
- Violetta makes several big sacrifices for Alfred in Act II. First, she sells her possessions to support their life in the country. Then she leaves Alfredo to protect his family's honor. Finally, she lies that she loves the Baron to keep him away from danger. What other stories you are familiar with that address the notion of sacrifice?
- Make a prediction about what will happened during Act III of the opera.

**After reading Act III, discuss these questions:**

- How close was your guess about Act III? What surprised you in the story?
- What do you think is important about Alfredo's father, Giorgio Germont, returning for this final scene of the opera? What might this suggest about his character, his relationship to his son and his relationship to Violetta?
- Imagine what Alfredo feels when he returns to Violetta after six months away from her, all the time thinking she no longer loves him. If you were Alfredo's friend, what advice would you give him during the six months away from Violetta?
- Based on the synopsis, what time of day does the scene take place? Describe or draw what else you imagine is on the stage.

**Wrap up**

When you attend Student Night at the Opera, look for clues onstage that tell you more about the characters and story. Discuss your predictions with your group after you attend the opera and compare your results. Also, make sure you look at your own visual ideas and compare them to the Student Night at the Opera performance.

## MIDDLE SCHOOL LESSON #2: THE LIBRETTIST

### Common Core Standards Middle School

#### Key Ideas and Details, Grades 6 and 7

**#1.** Identify textual evidence to support analysis of what the text says, explicitly, as well as inferences drawn from the text.

#### Craft and Structure, Grades 7 and 8

**#4.** Determine the meaning of words and phrases, as they are used in a text, including figurative, connotative and technical meanings.

**#6.** Determine an author’s point of view or purpose of the text and explain how it is conveyed in the text.

#### Outcomes

In this lesson, students will look for clues in the libretto of *La traviata* to make decisions about characters and their relationships. They will also make inferences about the world of the story based on clues presented by the librettist.

#### Overview

**Operas** are stories told through words and music. Operas are sung by an opera singer who is playing a character in the opera. All characters are working toward a dramatic want, but obstacles keep them from achieving this want.

#### Lesson Steps

Here are two examples from the libretto in *La traviata*. The first example is sung by the main character Violetta, later in the aria, we hear Alfredo singing to her from outside her window. This scene takes place in Act I of the story at the end of a big party. The guests have gone home, and Alfredo begs Violetta to love him.

**Work with a partner or in a small group. Read the two sections of the libretto and discuss them together.**

- Based on the text, discuss how Violetta feels in this moment. She is conflicted between two very strong desires or wants in this aria. Look for specific examples that support your ideas.
- What do you imagine is keeping Violetta from her want? Is her conflict an internal one or an external one? Look for specific examples that support your ideas.
- Make a prediction about Violetta’s life before she was a glamorous Parisian courtesan. (You can learn more about the real woman who Violetta is based upon, Maria Duplessis.)
- Why is this opera called “The Fallen Woman”?

VIOLETTA

*alone*

How strange it is ... how strange!  
Those words are carved upon my heart!  
Would a true love bring me misfortune?  
What do you think, o my troubled spirit?  
No man before kindled a flame like this.

Oh, joy ...

I never knew ...

To love and to be loved!  
Can I disdain this  
For a life of sterile pleasure?

Was this the man my heart,  
Alone in the crowd,  
Delighted many times to paint  
In vague, mysterious colors?  
This man, so watchful yet retiring,  
Who haunted my sick bed  
And turned my fever  
Into the burning flame of love!  
That love,  
The pulse of the whole world,  
Mysterious, unattainable,  
The torment and delight of my heart.

It's madness! It's empty delirium!  
A poor, lonely woman  
Abandoned in this teeming desert  
They call Paris!  
What can I hope? What should I do?  
Enjoy myself! Plunge into the vortex  
Of pleasure and drown there!  
Enjoy myself!

Free and aimless I must flutter  
From pleasure to pleasure,  
Skimming the surface  
Of life's primrose path.  
As each day dawns,  
As each day dies,  
Gaily I turn to the new delights  
That make my spirit soar.

ALFREDO  
*outside the window*  
Love is the pulse

VIOLETTA  
Oh!

ALFREDO  
... of the whole world ...

VIOLETTA  
Yes! Love!

ALFREDO  
Mysterious, unattainable,  
The torment and delight of my heart.

VIOLETTA  
It's madness!  
Pleasure!  
Free and aimless, I must flutter

*The second example is from the final scene in the opera, Violetta is very sick, Alfredo has not seen her for six months, he has stayed away because thought she didn't love him. But Violetta lied to keep him away and protect his family's honor.*

ALFREDO  
Oh, my Violetta!  
Oh, what joy!  
How much to blame I am,  
But now, dearest, I know everything!

VIOLETTA  
I only know I have you back!

ALFREDO  
Judge how much I love you  
From the beating of my heart!  
I can live no longer without you!

VIOLETTA  
That you find me still alive  
Means that sorrow cannot kill.

ALFREDO  
Forget the pain, beloved,  
Forgive me and my father.

VIOLETTA  
That I should pardon you  
When I'm the one to blame?  
But it was love that made me so.

ALFREDO AND VIOLETTA  
Not man or devil, my angel,  
Shall ever part you from me again.

ALFREDO  
We'll leave Paris, my dearest,  
Together we'll go through life.  
In reward for your past sorrows,  
You'll bloom into health again.  
Breath of life, sunshine you'll be to me,  
All the years to come will smile on us.

VIOLETTA  
We'll leave Paris, my dearest,  
Together we'll go through life.

ALFREDO  
Yes.

VIOLETTA  
In reward for past sorrows,  
I shall bloom into health again.  
Breath of life, sunshine you'll be to me,  
All the years to come will smile on us.  
Ah, no more!  
Let's go to church, Alfredo,  
And give thanks for your return.

*She falters.*

**1. Compare the two scenes.**

- Look closely at the poetic language that Violetta and Alfredo both use when they talk of love in Act I and again in Act III. What clues do you get from the text about how their view of love has changed over the course of the opera?



- Look closely at the poetic language that Violetta both use when she talks about the city of Paris in Act I and again in Act III. What clues do you get from the text about how her view of Paris has changed over the course of the opera?

## 2. Expand

- If you were friends with Violetta, what advice would you give her at the end of Act I?
- How is Violetta similar to characters you know from other stories you have read or see in a movie or TV show?

## 3. Wrap up

- Record your predictions and compare them to what happens when you attend Student Night at the Opera.
- Libretto Translation  
<https://opera-guide.ch/operas/la+traviata/libretto/en/>
- Learn more about Maria Duplessis, the real-life Violetta  
[https://en.wikipedia.org/wiki/Marie\\_Duplessis](https://en.wikipedia.org/wiki/Marie_Duplessis)

## MIDDLE SCHOOL LESSON #3: THE COMPOSER

### Common Core Standards Middle School

#### Integration of Knowledge and Ideas, Grade 6 to 8

**#7.** Compare and contrast the experience of reading a story, drama, or poem, to listening to, or viewing an audio video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.

#### Standards Based Learning Music, Grade 6 to 8

**Prof C1.** Connect music to oneself or its historical cultural or societal context.

**ACC C1.** Analyze intersection of music, oneself and music’s context.

#### Background

Opera composers use music to tell a story onstage in an opera. The composer works with an orchestra and singers to create a special experience that goes beyond just words. The composer’s goal is to make the audience feel the story more deeply.

#### Outcomes

Students will listen closely to two musical selections from opera composer Giuseppe Verdi’s opera *La traviata*. Students will then identify specific moods that are created by the composer as well as setting and relationships.

**What you will need for this lesson:** pencil and paper.

#### Lesson Steps

1. Listen to the overture of Act I from *La traviata*  
<https://www.youtube.com/watch?v=L0wrWVbi4Jk>
  - o Write down how the music makes you feel, what the music makes you see, what the music helps you imagine as you listen. You can use words, images, or designs to help describe your experience of listening to this music.
  - o Share your work and discuss it with a partner or in a small group. Were there similarities in what you each wrote? Make a note of these similarities and differences to look at after you attend the opera.
  - o Listen again to the overture and discuss the following:
    - Describe the mood of the music during the overture.
    - As you listen to the music, does it make you feel like you want to move? To skip? To run? To dance? Or sit still? Listen closely: how does the composer create this mood with the different musical instruments to create this feeling?

2. Now listen to the overture to Act III. This takes place before the last scene in the opera. Violetta is very sick; Alfredo has not been to see her for 6 months.

<https://www.youtube.com/watch?v=9xZm81Xy8Xc>

- As you did with the first overture, write down how the music makes you feel, what the music makes you see, what the music helps you imagine as you listen. You can use words, images, or designs to help describe your experience of listening to this music.
  - Share your work and discuss it with a partner or in a small group. Were there similarities in what you each wrote? Make a note of these similarities and differences to look at after you attend the opera.
  - Listen closely to this second overture for clues about the time of day in this scene.
  - Do you hear sounds of nature that the composer has put into the second overture?
  - With your group compare the first overture to the final overture. What important ideas do you feel the composer is communicating in each of these pieces of music?
3. **Expand**
- When you attend Student Night at the Opera, the first overture will be played at the beginning of the opera. The second overture we heard, will be played before the last act of the opera.
  - Compare the experience of listening to a recording of the opera to actually watching this live during a performance. Take into consideration the effect of the orchestra, the conductor, the singers as well as the scenic elements during the live production. How do they all impact your experience of a live opera performance?
4. **Wrap up**
- After you attend Student Night at the Opera compare the two experiences to one another and discuss them with your class. Defend why one experience has a stronger impact for you as an audience member.

## MIDDLE SCHOOL LESSON #4: PREPARING TO ATTEND THE OPERA

### Standards Based Learning Outcomes Middle School

#### #6. Performance and Audience Etiquette

##### Demonstrating Audience and Performance

**Grade 6, b.** Demonstrate performance decorum and audience etiquette for the context and venue.

**Grade 7, b.** Demonstrate performance decorum and audience etiquette for the context, venue and genre.

**Grade 8, b.** Demonstrate performance decorum and audience etiquette for the context, venue, genre and style.

##### Outcomes

This lesson will help students learn how the lay out of the Civic Theatre helps inform our opera etiquette at a live performance and how opera singers so special work with a conductor and orchestra to tell a story.

##### Lesson Steps

###### Civic Theatre

1. As a class look at the images of San Diego Opera's Civic Theatre where you will see San Diego Opera's production of *La traviata*.
2. Look at a picture of the Civic Theater. This is photo outside of the theater  
<https://images.app.goo.gl/xRikMHdGAS7ei4Es7>
3. Look at a picture of audience seating in the theater. All the seats are facing the stage so everyone can watch the opera  
<https://images.app.goo.gl/1Axs9L9DZUuNrxG46>
4. This is a picture of the stage. This is where the opera singers will perform. They can see and hear the audience, just like the audience can see and hear them  
<https://images.app.goo.gl/Bi67spU8XX9Mb3QS6>
5. This is a picture of the orchestra pit; the orchestra pit is located between the stage and the audience. Up to 90 musicians and an opera conductor can play their instruments in the pit.  
<https://images.app.goo.gl/YoC8Q9F33FVPwDy39>
6. Discuss in small groups why the audience, stage and orchestra pit are set up this way? Predict why this helps tell the story of the opera?

### **Opera Singers**

1. Opera singers can see and hear the audience. How do you think this will affect how you watch the performance?
2. Opera singers don't use microphones—they use their trained voices to be heard over the orchestra. Where on stage do you think they should stand to be heard best? Discuss how this will impact the way you react to each performance?

### **Conductor**

1. The opera conductor helps the singers, and the orchestra sing and play together. The conductor uses a baton in their hand to guide the music. When you are watching the show look for the conductor at the center of the orchestra pit. Describe how the singers keep eye contact with the conductor and other singers on stage.

**After you attend Student Night at the Opera,** describe the relationship between the audience and the singer during a live performance and how it is different from watching TV or a movie.

# Lesson Plans for High School Classes: Grades 9-12

## HIGH SCHOOL LESSON #1: SYNOPSIS

### Common Core Standards High School

#### Text types and purposes, Grades 9-10

**#1.** Write arguments to support claims in an analysis of topics or texts using valid reasoning and relevant and sufficient evidence.

#### Research to build and present knowledge, Grades 11-12

**#8.** Gather relevant information from multiple authoritative, print and digital sources, using advanced searches, affectively assess the usefulness of each source in answering the research question integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following standard format for citation.

**#9.** draw evidence from literary or informational texts to support analysis, reflection, and research

#### Overview

Students will first make predictions about events and characters by reading and discussing the plot synopsis of *La traviata*. They will then research and discuss the historical context of the opera. Students will document their predictions and research to reflect on after attending Student Night at the Opera.

#### Step 1: Reading and Discussion

Working in small groups, read Act I, Act II scene 1 and 2, and Act III. Respond to the prompts between each of the sections of the opera synopsis. Write down your reflections and compare them to your experiences after you attend the opera.

#### Prompts for Discussion and Writing:

- Based on the synopsis of Act I, draw or describe Violetta’s salon where she hosts her party. The space is large enough for many guests and there is also another room for dancing. How are the characters dressed in this scene?
- In operas, plays, and stories, the actions of characters can foreshadow future events. For example, Violetta sings about loving freedom, but at the same time she is drawn to Alfredo. Make a prediction about what you imagine will happen in the next act of the opera

Which of your predictions for Act II were correct? Discuss the clues that led you to these predictions.

- Based on the synopsis of Act II, scene 1, draw or describe Violetta’s country home. How would you compare it to her home in Paris?
- We know from the text that Violetta is running out of money, but Alfredo doesn’t seem to see this. Why do you imagine that she is not telling him the truth? If she did tell him that they were running out of money, how might this change the story of the opera?
- Violetta lets Alfredo believe that she is leaving him for another man, is her behavior an act of selfishness or sacrifice?
- We never meet Alfredo’s sister in the opera. How do you imagine her? Create a short description of her or draw a portrait of her.
- Violetta makes a huge personal sacrifice to protect Alfredo and his family from the shame of his relationship with a glamorous Parisian courtesan. If Violetta was your friend, what advice would you offer to her?
- Why do you think Violetta returns to her old life after leaving the country? How do you imagine she feels when Alfredo throws the money at her feet?
- Make a prediction about what you imagine will happen in the final act of the opera.

**Which predictions that you made for Act III were correct? Discuss the clues that led you to these correct predictions.**

- How do you imagine Violetta’s salon looks after six months of her illness? Draw or describe this setting.
- Reflecting on the people you love the most in your life, what sacrifices would you make to protect them?

## **Step 2: Historical and Cultural Context**

To understand the world of *La traviata*, research the following topics:

- Women in the workforce in France during the 19<sup>th</sup> century
- The role of courtesans and salon society in France 19<sup>th</sup> century
- Poverty in France
- Diseases associated with poverty
- Alexandre Dumas’ *fils* source story

Share your research with your group and the class. Re-read the synopsis and discuss how this historical and cultural context affects your understanding of the story.

What other stories or movies are similar to *La traviata*? *Moulin Rouge* and *Pretty Woman* are two examples, but there are many more!

### **Wrap up**

After attending Student Night at the Opera, discuss the impact of dramatic irony. How did knowing information that the characters did not know affect your experience of the opera?



## HIGH SCHOOL LESSON #2: THE COMPOSER

### Common Core Standards High School

#### Integration of Knowledge and Information, Grade 9-12

#7. Integrate and evaluate multiple sources of information presented in different media or formats to address or solve a problem

#### Standards Based Learning: Music High School

#3. Concepts and Structure – explain how the elements of music informed the listeners response to music.

#8. Connections: connect music to oneself or its historical, cultural or societal context

#### Background

Opera composers use music to tell stories. The composer's tools are the orchestration of the opera and the voices of the singers to create a unique experience is to make the audience feel the story of the opera more deeply than can be experienced with just words.

#### Lesson Aim

Students will listen closely to musical selections from opera composer Giuseppe Verdi's *La traviata*. Students will then identify specific moods that are created by the composer through his orchestration as well as how he communicates setting and relationships in the music. Finally, students will examine how arias, and ensembles give us clues about characters and relationships in the opera.

**What you will need for this lesson:** pencil and paper.

#### Lessons Steps

1. Listen to two selections from *La traviata* and discuss what you hear.

Listen to this selection from Act I of *La traviata*. This excerpt is from Act I of the opera, Alfredo gathers everyone for a toast. (<https://www.youtube.com/watch?v=afhAqMeeQJk>)

- o Write down how the music makes you feel, what the music makes you see, what the music helps you imagine as you listen. You can use words, images, or designs to help describe your experience of listening to this music.
- o Share your work and discuss it with a partner or in a small group. Were there similarities in what you each wrote? (Make a note of these similarities and differences to look at after you attend the opera.)
- o Listen again to this musical selection and discuss the following:

- How does the composer, Giuseppe Verdi create a sense of excitement, at the beginning of the selection to communicate the mood of the song? Can you identify the instruments (orchestration) he selected to create this excitement?
- Verdi structures the song for two solo singers and a large chorus. Each of the soloists sings a section of the song (an aria) and the chorus joins in afterwards (an ensemble).

**Just by listening to this excerpt**, describe the location, atmosphere, and time of day in this scene.

**2. This second excerpt takes place later in the opera when Violetta has returned to the city after leaving Alfredo.** (<https://www.youtube.com/watch?v=1YTHM3bc3k0>)

- Write down what you imagine is happening in this aria. The character, Alfredo is singing in Italian but through the music he is able to communicate something important with his singing. Describe what he is communicating through his voice.
- Who do you imagine Alfredo is singing to in this aria? How does he feel? What is his relationship to who he is singing to at this particular moment?
- Listen closely for the movement in his voice, it creates a strong emotion for the audience, the composer carefully selected all of this to communicate how the character feels. This excerpt is an excellent example of **Bel canto** singing. The composer creates long vocal lines for the singer and writes plenty of ornamentation (or movement) for the singer to express his emotions.

**3. Expand the Idea**

When you attend Student Night at the Opera, compare listening to a recording versus experiencing the opera live. Consider how different elements—such as the orchestra, conductor, singers, and scenic design—affect your experience. How does seeing the opera performed change the way you connect with the music?

**4. Wrap up**

After attending Student Night at the Opera, compare the musical excerpts you heard in class and what you experience at the opera. Which experience had a stronger impact on you as an audience member? Defend your opinion with specific examples.

Learn more about Giuseppe Verdi here

[https://en.wikipedia.org/wiki/Giuseppe\\_Verdi](https://en.wikipedia.org/wiki/Giuseppe_Verdi)

<https://www.eno.org/discover-opera/the-beginners-guide-to-verdi/>

## HIGH SCHOOL LESSON #3: IS *LA TRAVIATA*'S VIOLETTA A TRAGIC HERO?

*Heroism is endurance for one moment more.*

George F. Kennan

### Common Core Standards High School

#### Reading Standards, Grades 9-10

#1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

#### Reading Standards, Grades 11-12

#1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

#### Range of Reading and Level of Text Complexity Grade 9-10

#10. By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.

#### Range of Reading and Level of Text Complexity, Grade 11-12

#10. By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11–CCR text complexity band independently and proficiently.

#### Craft and Structure, Grades 9-10

#5. Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).

#### Craft and Structure Grades 11-12

#5. Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

#### Prior Knowledge: Characteristic of a Tragic Hero

During the time of The Greeks and Romans, theatrical performances were part of the great festivals to celebrate the gods. During these religious festivals sung performances were presented to large audiences. The most important performances were tragedies.

## Vocabulary

**Catharsis:** Tragic stories create a *catharsis* for the audience who view the Tragic Hero's story. The word *catharsis* is Greek, and it means to purify, purge or clean. During the course of a successful tragedy the audience feels a combination of pity and fear as they watch the hero's terrible fate unfold.

**Hubris:** a synonym of hubris is arrogance. It is a characteristic of someone who believes they can outwit fate or are smarter than the gods.

**The Tragic Hero:** The protagonist or central character in a tragedy is called the Tragic Hero. Heroes in tragic stories remind us that even the best of us are at the mercy of the fates and that we may be undone by our own best attempts to live in this world.

### What traits define a tragic hero?

- The Tragic Hero is thought of as a good person, renowned or prosperous. He or she may be noble-born or a great leader. He or she must behave in a noble way. He or she must also have free will.
- The Tragic Hero is someone the audience admires. However, he or she can't be so great that the audience doesn't identify with him or her.
- The Tragic Hero has **hubris** and will do something to cause his or her downfall. This downfall will be at least partially the Tragic Hero's own doing, it is not an accident or an act of villainy. This is referred to as the **tragic flaw**.
- The Tragic Hero must suffer. The punishment inflicted on the Tragic Hero is greater than the crime or mistake he or she has made.
- The Tragic Hero develops new self-knowledge as result of his or her downfall.
- The audience experiences a **catharsis** watching the Tragic Hero.

## Lesson Steps

### Part 1: Work in Small Groups

Students will read the libretto of *La traviata*, discuss the following criteria for a tragic character, and point to evidence in the libretto to evaluate whether the central character, Violetta is or is not a tragic character. Students will document their discussion to use later in the lesson.

Here is a link to a copy of the opera libretto of *La traviata* in English and Italian.

[https://www.murashev.com/opera/La\\_traviata\\_libretto\\_English\\_Italian](https://www.murashev.com/opera/La_traviata_libretto_English_Italian)

<https://primaclassic.com/wp-content/uploads/2019/11/Verdi-La-Traviata-Libretto.pdf>

**Criteria #1 - The Tragic Hero is thought of as a good person, renowned or prosperous. He or she may be noble-born or a great leader. He or she must behave in a noble way. He or she must also have free will.**

Violetta is a glamorous Parisian woman, she is famous and popular throwing incredible parties for her friends and patrons. Even though she is not born from a noble family; can she still be considered a tragic hero? Defend your ideas.

**Criteria #2 - The Tragic Hero must be true to life and yet idealized. He or she must be someone the audience admires, but he or she can't be so great that the audience can't identify with them.**

As you and your group read the story of *La traviata*, do you feel admiration for Violetta? Point to specific evidence in the text that supports this idea.

**Criteria #3 - The Hero has hubris and will do something to cause his or her own downfall. This downfall will be at least partially his or her own doing. It is not an accident or an act of villainy. This is referred to as the tragic flaw.**

What does Violetta do that begins her downfall? Does she try to protect Alfredo from the truth about her health? Look for other clues in the story that set up her downfall.

**Criteria #4 - The Tragic Hero must suffer. The punishment inflicted on the Tragic Hero is greater than the crime or mistake he or she made.**

Discuss the relationship between Violetta and Alfredo's father Giorgio Germont. What price does she agree to pay to help Alfredo's family? Is this price greater than her mistakes?

**Criteria #5 - The Tragic Hero develops new self-knowledge a result of his or her downfall.**

What does Violetta discover about herself when she returns to her life in the city? Point to specific moments in the libretto that support this idea.

**Criteria #6 - The audience experiences a catharsis watching the Tragic Hero.**

Violetta's love for Alfredo is her destruction. We watch her caught in the jaws of cruel fate as she dies a horrible death. Describe how you felt when you read the end of the libretto. Did you feel pity and fear for Violetta?

## **Part 2: Write Predictions and Reflect**

Write down your thoughts about Violetta and the criteria for a tragic hero.

After watching *La traviata* during Student Night at the Opera, compare your predictions with what actually happens in the performance.

Discuss the following prompts:

- Did watching the opera production give you new insights about the characters?
- How did the music and performance enhance the meaning of the libretto?
- Did you feel pity and fear for Violetta at the end of the opera? Describe your experience.
- Compare your experience of reading *La traviata* to attending the opera.

## HIGH SCHOOL LESSON # 4: PREPARING TO ATTEND THE OPERA

### Common Core Standards High School

#### Standards Based Learning, Grades 9-12

**#7. Music Evaluation:** Justify evaluation using criteria context, and research.

**#8. Connections Advance:** Combine intersections of music, oneself and music context, possibly using research.

#### Outcome

Students will brainstorm the roles necessary to create a live performance, research the expertise required for these roles, and discuss the goals associated with each role.

#### Activity

Preparing for Student Night at the Opera

#### Step 1:

Imagine you and your classmates are tasked with creating a live performance. In small groups, list all the roles you think are needed for the performance. Remember, many of these roles are not on stage.

#### Step 2:

As a group, analyze the expertise required for each role on your list. Each group member should choose a role to research, then present a description of that role to the group. (Resource links are provided below.)

#### Step 3:

Discuss how people acquire the skills needed for these roles. Do you think they learn these skills independently, or do they attend a trade school, college, or conservatory program? Compare the time required for training in different fields.

#### Step 4:

Create a Venn diagram with your group to identify the common goals shared by everyone involved in a live performance. Discuss how understanding these shared goals affects the audience's experience. Also, consider how the audience's response might influence the goals of those working on the performance.

#### Step 5:

Choose one role from your discussion that interests you. During Student Night at the Opera, observe and identify evidence of that role in action. Share your observations with your group and teacher.

Additional resources and information about careers in opera:

<https://www.sfopera.com/learn/about-opera/people-at-the-opera/>

<https://www.berklee.edu/careers/communities/opera>