

Carmen Flow Chart
(VS pgs. 33-59)

Scene	No 4 Chorus of Cigarette-girls (p. 33-43)	No 5 Habanera (p. 44-54)	No 6 Scene and recitative (p. 55-59)
Musical Description	<i>Allegro</i> (=104) Key: C major	<i>Allegretto, quasi Andantino</i> (=72) Key: D min/D maj/D min/D maj	<i>Allegro moderato</i> (=100) Key: A pedal
Orchestration	Arpeggiated, <i>sourdine</i> strings and harp give feeling of smoke drifting away. When C enters, the style is suddenly and drastically different. Phrasing before C enters is 6 and 8 bars long, when C enters, phrasing changes to 4 bars each, with short articulations.	Bizet's use of chromaticism is used to give C a very sensual character. Harmonically this aria is very static, which Bizet creates a feeling of "mesmerizing tension" through the D pedal.	
Themes	C theme (p 41)	A "habanera" is a Spanish folk song. Not new to <i>opera-comique</i> . Composed in a strophic form.	C theme (p. 55) C's Curse (p. 56) Habanera (p. 56 and 59)
Drama	Soldier's are waiting for the factory girls to appear. Cigarette girls enter singing that the vows of men are like smoke. C enters. Men ask her when she will love them, she responds, maybe soon—maybe never!	C sings that love is like a wild bird, cigarette girls sing, "Beware!"	Men ask C to answer them, she looks at DJ. She gives him a flower. Bell rings and cigarette girls return to work. DJ is entranced by C. M. enters.
Related Information		Very famous aria for mezzo-sopranos.	

Carmen Flow Chart
(VS pgs. 60-94)

Scene	No 7-Duet (p. 60-75)	No 8-Chorus (p. 76-87)	No 9-Song and Melodrama (p. 88-94)
Musical Description	<i>Andantino non troppo</i> Key: B flat major	<i>Allegro vivo</i> (=76) Key: E major	<i>Recitative</i>
Orchestration	Quasi-religious music with arpeggiated harp.		<i>Séguedille</i> is scored 1 st in an extremely low flute, followed by violin and cello.
Themes	1 st time DJ sings flowing phrases, like M. Tempi is more relaxed. C theme in orchestra when DJ thinks of his mother versus C. (“ <i>Démon</i> ”) (p. 66)		<i>Séguedille</i> (p. 89)
Drama	M and DJ talk of home. M has letter from DJ’s mother. It says for DJ to marry M. He agrees.	A fight breaks out at the cigarette factory. Z enters to find out what is going on. sends DJ to find out.	DJ learns of the quarrel. C doesn’t respond, she sings that there is someone she loves. She is sent to jail. C asks for help and tells him to through the flower.
Related Information			

Carmen Flow Chart
(VS pgs. 95-127)

		Act II	
Scene	No 10-Séguidilla and Duet (p. 95-105)	No 11-Finale, Entr'acte (p. 106-112)	No 12-Gypsy song (p. 113-127)
Musical Description	<i>Allegretto</i> (=160) Key: B minor	<i>Allegro vivo</i> (=69) Key: F minor, finishes in A maj	<i>Andantino quasi Allegretto</i> (=100) Key: E minor
Orchestration	Low flute, again, used to give C a sensual feeling.	DJ military tune (p. 110) this is in a subtly scores with flutes, bassoons, and snare drum. This is in contrast to C's up-coming music.	“Flutes in 3 ^{rds} quietly introduce whirling figures of the gypsy dance.” Harp and <i>pizz.</i> strings are guitar-like. “A <i>tour de force</i> of orchestration, one of the most impressive in all opera, is built around 3 strophes C sings and is joined by F and Ma.”
Themes	<i>Séguidilla</i> (p. 95) Fluid harmony creates feeling of C's sensuality.	Habanera (p. 107, 108)	
Drama	The relationship of C and DJ are developed.	C tells DJ that she will hit him and escape. She does, soldiers laugh.	C, F, and Ma sing a gypsy song. The inn is closing and they are asked to leave. C learns that DJ is now out of prison.

Related Information

Carmen Flow Chart
(VS p. 128-183)

Scene	No 13-Chorus (p. 128-132)	No 14-Couplets, Recitative, Exit (p 133-150, 151-152, 153)	No 15-Quintet (p. 154-183)
Musical Description	<i>Allegro</i> (=120) Key: C major	<i>Allegro moderato</i> (=108) Key: F min/F maj/E maj	<i>recitative</i> <i>Allegro vivo</i> (=152) Key: D flat minor
Orchestration	Men's Chorus sings off-stage then moves on stage, creates a sense of movement.	The music is full of bombast and flamboyance which reflects the vanity and self-confidence of E. and also describes a bullfight.	
Themes		“Toréador song” This piece is constructed in two strophes.	
Drama	The crowd cheers for E.	E sings about bull fighting and the “dark-eyed” love that awaits him. E introduces himself to C. She is not interested in him, he says he will return. E exists with F.	C, F, and Me, talk business with D and R. The women say that they are needed to be successful. C states that she will not leave because she is in love.
Related Information		Arguably the most famous melody of this opera.	

Carmen Flow Chart
(VS p. 184-212)

Scene	No 15-Recitative, No 16 Song (p. 184, p. 185-188)	No 17-Duet (p. 189-193)	p. 194-199		p. 200-212)
Musical Description	<i>recitative</i> <i>Allegro moderato</i> (=100) Key: G min/G maj	<i>Allegretto</i> (=104) Key: B flat major	<i>Allegretto molto moderato</i> Key: fluid		<i>Andantino</i> (=69) Key: D flat major <i>Allegretto moderato</i> Key: C, but fluid
Orchestration		C wordless song is accompanied by castanets. 2 trpts. play retreat to barracks. Clarinet plays lowest note when C really see DJ leaving. (p 193)	English Horn plays C's Fate theme. This instrument was used to characterize tension.		
Themes			Music on p. 196 is an impassioned refrain of the Act I/No 7 Duet C's Fate theme (p 199)		"Flower song" (DJ bears his soul, but not to music that he sang to M.)
Drama	DJ returns to C. C agrees to asks DJ to join them on their job. C tells DJ that she danced for some soldiers. DJ becomes jealous.	C dances for DJ. When DJ hears the retreat, this shows DJ predicament—C or the army.	C is shocked at why he is leaving. DJ says that C has his heart.		DJ tells C how much he loves her. C asks DJ to leave with her and be free. He isn't sure. Then a knock at the door.

Carmen Flow Chart
(VS p. 213-278)

Scene	Act III No 19-Sextet, Chorus, <i>recitative</i> (p 239-257, 258-261)	No 20-Trio (p 262-278)
Musical Description <i>Allegro moderato</i> (=112) Key: fluid until C maj end <i>Andantino, quasi Allegretto</i> (=88) Key: E flat major	<i>Allegretto moderato</i> (=96) Key: C minor	<i>Allegretto con moto</i> (=112) Key: A min <i>Moderato</i> Key: C major <i>Andante molto moderato</i> (=66) Key: F minor/F major
Orchestration The gypsy's sarcastic politeness is colored by <i>staccato</i> flutes and bassoons. Entr'acte creates a serene countryside.	<i>pizz.</i> strings are the smugglers climbing in the mountains. Entire chorus is scored "dark."	Low brass are added as C sings of her fate of death.
Themes The music moves from a sort of seductive dance-like, to a quasi-march about " <i>la liberté!</i> "	2 horn calls alert the gypsies. modified M music (Act I) (p. 259) C's Fate (p. 261)	The trio is in 3 parts: 1 st , is light and fun, 2 nd , when C joins, becomes heavy as she learns her fate. 3 rd is a return to the 1 st section. C's Fate theme (p. 278)
Drama Z enters and sees DJ. They are about to fight when C calls for help. The gypsies seize Z. DJ must become a gypsy now.	The chorus of gypsies sing, "Be aware on your journey. Danger is very close." C predicts DJ will kill her.	F and Me are playing cards. C joins and deals the cards that say she will be killed by her lover who will also die.

Carmen Flow Chart
(VS p. 279-315)


Scene	No 20- <i>Recitative</i> , No 21-Morceau d'ensemble (p. 281-298)	No 22-Air <i>Recitative</i> (p. 299-307)	No 23-Duo (p. 307-315)
Musical Description	<i>Allegro deciso</i> (=108) Key: G flat major	<i>Moderato</i> Key: E flat major	<i>Allegro</i> (=112) Key: F major (unstable)
Orchestration		Beautiful French horn accompaniment throughout.	
Themes	A simple choral scene that breaks the tension from the last scene.	Only solo aria in this Act. The vocal line describes M's courage.	
Drama	The gypsies are about to go through the pass. The women sing to the men that they should be careful of the customs men as, "they like to please."	M enters looking for DJ. She sings that she will have the courage to fulfill DJ's mother's wishes. M sees DJ, he shoots at another, she hides.	E is looking for C. DJ identifies himself as C's lover. DJ goes into a jealous rage and fights E.

**Related
Information**

Carmen Flow Chart
(VS p. 316-346)

Scene				Act IV
No 24-Finale, Entr'acte (p. 316-337)				No 25-Chorus (p. 338-346)
Musical Description	<i>Moderato</i> (=92) Key: F major	<i>Allegro</i> (=120) Key:	<i>Allegro moderato</i> (=96) Key: F minor/major	<i>Allegro deciso</i> (=168) Key: G major
Orchestration	Toréador song is scored for cellos and ww's. This is different than from its 1 st hearing.		Entr'acte is an Andalusian tune by Manuel Garcia.	
Themes	Toréador song (p. 320)	M's aria from Act I (p. 323)	C's Fate theme (p. 332) Toréador song (p. 332)	
Drama	C stops DJ from killing E. E leaves.	Gypsies find M. C tells DJ to go. M says DJ's mother is dieing.	DJ stops from leaving when he hears E singing.	A square in Seville. People are doing their daily business.
Related Information	“... within the space of a few minutes Don José's world disintegrates before him as he loses his mother to death and Carmen to a rival. Here the musical styles of the characters are heightened and play against one another to maximum effect;...”			

Carmen Flow Chart
(VS p. 347-391)

Scene	No 26-March and Chorus (p. 347-372)	No 27-Duet and final Chorus  (p. 373-379) (p. 379-382) (p. 382-391)		
Musical Description	<i>Allegro giocoso</i> (=116) Key: E major	<i>Recitative-Moderato</i> (=96) Key: A flat maj (fluid)	<i>Allegro moderato</i> (=108) Key: F min (fluid)	<i>Allegro giocoso</i> (=116) Key: G maj/A maj/ C maf/F sharp maj
Orchestration			Low clarinet and timpani represent DJ's anxiety. (p. 379) Octave writing in the orchestra are to heighten the emotion of the moment.	<i>Opera comique</i> traditionally ends with an on-stage joyous chorus. Bizet obviously goes against tradition (successfully) here.
Themes	Theme from the Act I Prelude are used, but with much chromaticism and variation.	Fragments of the Flower Song are used "over throbbing rhythms."		C's Fate theme is heard 4 times. (p. 387-8) Act I Prelude themes.
Drama	The bull fighters parade into the ring. E and C sing that they love each other. F and Me see DJ and warn C to leave. C goes to talk with DJ.	DJ tells C that they can start over. C says she doesn't love him any more.	DJ realizes that he can't save their love. C swears to live and die free.	C tries to leave but is stopped by DJ. She says that she loves E. C throws the ring DJ gave her. DJ stabs C as E wins in the bullring. DJ admits his doing.
Related Information	"The final duet is the masterpiece of the opera and one of the greatest closing scenes in all opera. All that goes before is a preparation for this confrontation, whose genius lies in its emotional logic and concise dramatic structure."			

Carmen Opera Box
Lesson Plan

Lesson 1

The Life and Times of Georges Bizet

Objective

Students will understand the life and culture of Georges Bizet.

Materials

- Reference books about Bizet
- “Research Checklist” (*see following page*)
- General reference books about 19th century Europe (specifically France) (*not in Opera Box*)
- Poster board of Power Point for student presentations (*not in Opera Box*)
- Poster board (for class timeline) (*not in Opera Box*)

Procedures

(1) Divide class into groups and assign research topics related to Bizet. Direct the class to research their specific topics and prepare a presentation based on their findings. *The nature and scope of the presentations is the discretion of the teacher.*

Possible topics:

- Political and social culture of France during Bizet’s lifetime
- Scientific and technological achievements of the 19th century
- Social life and class divisions of the 19th century
- Artistic and musical life in France and Europe of the 19th century
 - What was going on musically while Bizet was composing?

(2) Offer some guided (in-class) research time with students. Depending on students’ ability to conduct research, additional guidance might be needed.

(3) Each group is to create a piece of the timeline poster that will be posted on the classroom wall. It’s suggested that the teacher predetermine what form the timeline will take. For example, cut up pieces of poster board into sections, one for each topic. Mark the same year span on each section. Groups are to include 20 facts per section.

(4) Student groups will give oral presentations on their topic. Each group is also to create five questions based on their presentation that they feel are the most important. Questions are to be submitted to the teacher prior to giving the presentation. The rest of the class should take notes on each presentation for a class-constructed test.

(5) Put all questions together from each group and give test.

Assessment

Assign value for class participation and group cooperation. Also, each piece of the timeline must have a certain number of relevant points presented in a clean and clear manner.

The Life and Times of Georges Bizet Timeline Research Checklist

Topic _____

Group members: _____

Checklist-

Each item must be completed to earn full point value.

- | | |
|--|--------------|
| _____ List 20 facts related to the topic and how they relate to Bizet | _____ points |
| _____ Organize all facts into chronological order | _____ points |
| _____ Write 3 sentence descriptions of each fact to be put on timeline | _____ points |
| _____ Proof read all sentences prior to putting them on the timeline | _____ points |
| _____ Put each fact on the timeline for public display | _____ points |

Class presentation checklist-

- | | |
|--|--------------|
| _____ Prepare an outline of class presentation | _____ points |
| _____ Based on this outline, create 5 questions that your group feels address the most important points of the presentation. | _____ points |
| _____ Submit 5 questions to teacher prior to presentation | _____ points |
| _____ Assign speaking parts for each group member | _____ points |
| _____ Practice speech | _____ points |
| _____ Give presentation | _____ points |
| _____ Put piece of timeline on wall | _____ points |

TOTAL

Carmen Opera Box
Lesson Plan

Lesson 2

Translating the text of the Habanera.

Objective:

Students will learn the characteristics of an aria and experiment with translating those characteristics into other genres.

Material:

Carmen CD (Berganza/Domingo, Deutsche Grammophon CD)

Carmen Libretto Text of “L’amour est un oiseau rebelle” (Habanera) (English National Opera Guide, p. 66-67)

Procedures:

(1) Play the Habanera (CD Disc 1/track 10) excerpt for the class. They are to follow along with the translation from the libretto.

(2) After playing the excerpt, discuss the following points:

- Does the music relate to the text?
- How does (or doesn’t) the music relate to the text?
- Does the text have any meaning in today’s society?
- Is there a popular song that deals with the same emotions?

(3) Students, individually or as a group, are to take the text of the Habanera and put it into another genre. For example, students may choose to turn it into a rap, country and western, or folk song.

(4) Students are to perform their work in front of the class.

(5) Discuss with the class which performances were successful and which were not. Include a discussion of the effectiveness of the text separate from the music.

Assessment:

Value will be put on the performance of the text in a new genre and class participation. See the *Translating the Habanera text* Rubric. (see following page)

Translating the Habanera text RUBRIC

Lesson 2

NAME _____

Criteria	Creativity and originality	Clarity of text	Effectiveness of accompaniment
1	Poor. Did you even try? Shows no thought or insight into the text and how to translate that into another genre.	Were you speaking English? The audience could not understand what you were singing. Lost all original meaning.	Was there any? The accompaniment was distracting to the meaning of the text. Go back to the drawing board.
2	Fair. Your piece shows that you tried, but you could have used more effort.	Slightly understandable. There were a few times that the audience could understand the text. Much of the original meaning was lost.	Acceptable. The accompaniment slightly distracted the audience from understanding the meaning.
3	Good work. You understand the text and its meaning. Your piece has some originality.	The text came through for most of your piece. The audience could follow most of the text and you conveyed its meaning.	The accompaniment helped convey the meaning of the text. It did not distract the audience.
4	Very unique! You have shown evidence that you understand the text and its meaning. Your piece is very unique and stands out.	Crystal clear! The audience understood everything and the meaning was not lost. Very effective.	Very effective! The accompaniment enhanced the meaning of the text. It did not distract the audience in any way.
Total Points			

Carmen Opera Box
Lesson Plan

Lesson 3

That was a great performance and I know why!

Objective

Students will learn about applying objective and subjective statements toward a musical performance. Students will apply this knowledge of criticism by writing a critique of a performance. *Ideally this lesson should be used in conjunction with attending a live performance.*

Materials

Carmen CD (Berganza/Domingo, Deutsche Grammophon)

or

Carmen DVD (Ewing/Lima, RM Arts)

“Objective/Subjective” Chart (*see following page*)

Various reviews from newspapers and magazines of opera, concerts, musicals, theater, movies, and other media. (*not in Opera Box*)

**Depending on your particular subject area, you may choose to focus on different aspects of reviewing. For example, a music class might choose to limit themselves and only look at musical reviews.*

Procedures

(1) Play an excerpt from *Carmen*. Suggested excerpts would be A) any complete act, or if there are time restrictions, B) shorter suggested excerpts, such as:

- Act I, scenes 1-4 (stop after the “Habanera”)
 - CD, Disc 1, tracks 1-10
 - DVD, Chapters 2-5
- Act II, scenes 11-14 (stop after the quintet)
 - CD, Disc 2, tracks 1-6
 - DVD, chapters 11-13

(2) Ask students to make objective and subjective statements about the performance. Chart and categorize the class comments into two categories, objective and subjective.

Discussion points:

- Differences between objective and subjective statements
- Which is easier to make, subjective or objective statements?
- Which type of statement provides more information about a performance for a potential listener?

(3) Explain that the role of any critic (and all musicians!) is to balance the differences between the two. *A possible extension for this lesson could be to have students conduct research on the professional critic.*

(4) Assign students to find and read three reviews from a newspaper, magazine or on-line source. Students are then to analyze the reviews, identifying the subjective and objective attributes. They will put their answers on the “*That was a great performance and I know why!*” worksheet.

(5) Students are to share findings with the class; question students about their findings.

(6) In class, have students write a review about a common, singular topic. For example, have everyone write about their experiences passing in the halls between periods, or eating in the cafeteria. Discuss the subjective and objective elements involved.

(7) Assign students to write a review outside of class. This review could be based on the performance the class will attend.

Assessment

Option 1-Evaluation shall include the successful completion of the reviews found, analyzed, and written. Class participation should also be included.

Option 2-Evaluation shall include the successful completion of the reviews found, analyzed, and written. In addition, students are to fill out another *Objective/ Subjective Chart* evaluating an addition excerpt from *Carmen* or another performance. (The suggested *Carmen* excerpt is 1-the other DVD or CD clip you did not use during the lesson, or 2-Act IV, CD 2/ track 15-18, DVD, chapters 22-24.) Class participation should also be assessed.

Additional Comment

Encourage students to write a review about a live performance of another ensemble within the school or a professional group. A group of students could also review a new movie. Also, if possible, inquire if some of these reviews could be included in a school or local newspaper.

“That was a great performance and I know why!” Worksheet
Objective/Subjective Chart
Lesson 3

NAME: _____

Directions: After listening to a piece of music, create a list of five (5) objective statements regarding the overall performance itself, the quality of the piece(s) performed, and the performers. Then make a list of five (5) subjective statements regarding the same criteria. The in “Criteria” box, identify what you are (sub) objectifying.

Criteria:		Criteria:		Criteria:	
<i>Objective</i>	<i>Subjective</i>	<i>Objective</i>	<i>Subjective</i>	<i>Objective</i>	<i>Subjective</i>
1		1		1	
2		2		2	
3		3		3	
4		4		4	
5		5		5	

Carmen Opera Box
Lesson Plan

Lesson 4

Acting scenes from *Carmen*

Objective:

Students will learn about the importance of acting in opera and how it relates to the libretto.

Materials:

Libretto *Carmen* (English National Opera #13 pgs. 121-124) **1 copy per student**

“Acting Evaluation” Worksheet (*see following page*) **2 copies per student**

Carmen DVD (the *Migenes-Johnson/Domingo, Tri-Star Movie* is suggested)

Procedures:

(1) Before you do this lesson in class it is recommended that you read through this excerpt. You need to be comfortable with what you will be asking your students to act out. Suggest to your students that a libretto is the text of what is being sung and the translation is of those words. It’s not meant to be a spoken play.

(2) Give a copy of pgs. 121-124 from the *Carmen* libretto to each student. Ask for volunteers to read and act the following parts:

Carmen	(gypsy)
Jose	(Army officer who has deserted his post)
Chorus	(spectators at a bull fight)

Students are to read through the excerpt, take notes and discuss the personalities of the characters.

(3) In small groups, they are to read through it again and prepare to act out their roles in front of the classroom. Encourage students to add vocal inflection and gesture to their parts. Their choices will be discussed in the next step.

(4) After each group finishes performing the excerpt, discuss as a class the choices they made in creating their characters. What was done to differentiate Carmen from Jose? Did Don José seem angry or jealous (or both)? How was that portrayed by the actor? How did the chorus react when they saw Carmen dead?

(5) Move the discussion to the “acceptability” of these gestures.

- Is the audience convinced that the characters are real?
- Are these choices and roles acceptable to our current sensibilities?
- Are there some gestures acceptable and others unacceptable?
- Are there any stereotypes being portrayed?

Assessment:

Student will watch the Act IV, scene ii of *Carmen* (Migenes-Johnson/Domingo, Tri-Star DVD), chapters 23-24, and complete an “Acting Evaluation” Worksheet based on the actions from the movie.

Value will be given for completion of the worksheet with acceptable answers. Class participation should also be given value.

“Acting Evaluation” Worksheet
Lesson 4

NAME of observer _____

NAME of performers _____

Directions: Closely observe your peers as they perform scenes from *Carmen*. Look for the following elements in their performance. Be consistent and fair with each group.

- 1) What was the single most effective gesture used by the group performing?

- 2) Did the group performing “follow” each line of the text? Did they physically reinforce everything they were saying?

- 3) Did the actors make eye contact with each other and/or the audience?

- 4) Was the voice of the actors varied to create variety and emotion in the scene?

- 5) Give one suggestion to the performing group to improve their performance.

Carmen Opera Box
Lesson Plan

Lesson 5

Conflicts of the characters in *Carmen*

Objective:

Student will learn about the character Carmen and the direct interaction she has with four other characters in the opera.

**This lesson may also be done after the class attends a performance.*

Material:

“Conflicts of the characters in *Carmen*” Worksheet

Procedures:

(1) Give one copy of the “Conflicts of the characters in *Carmen*” Worksheet to each student. Students are to identify each person that Carmen has a direct relationship with in the opera. Carmen is in the middle and the surrounding circles are Don José, Escamillo, Zuniga, Frasquita/Mercédès.

(2) The arrows pointing to Carmen are for that particular character’s conflict with Carmen. The other arrows are for Carmen’s conflict with them. See **Assessment** for detailed answers.

Assessment:

Collect completed worksheets and assign a point value to each possible answer. (12 total)

Answers:

- 1) Don José 2) He’s in love with Carmen 3) She’s in love with Don José for awhile.
- 4) Escamillo 5) He’s in love with Carmen 6) She falls in love with him after Don José.
- 7) Zungia 8) He’s in love with Carmen, sends her to jail 9) He sends her love to jail
- 10) Frasquita/Mercédès 11) They warn her to be careful of Don José
- 12) She thinks her friends are foolish for warning her.

Additional Comments:

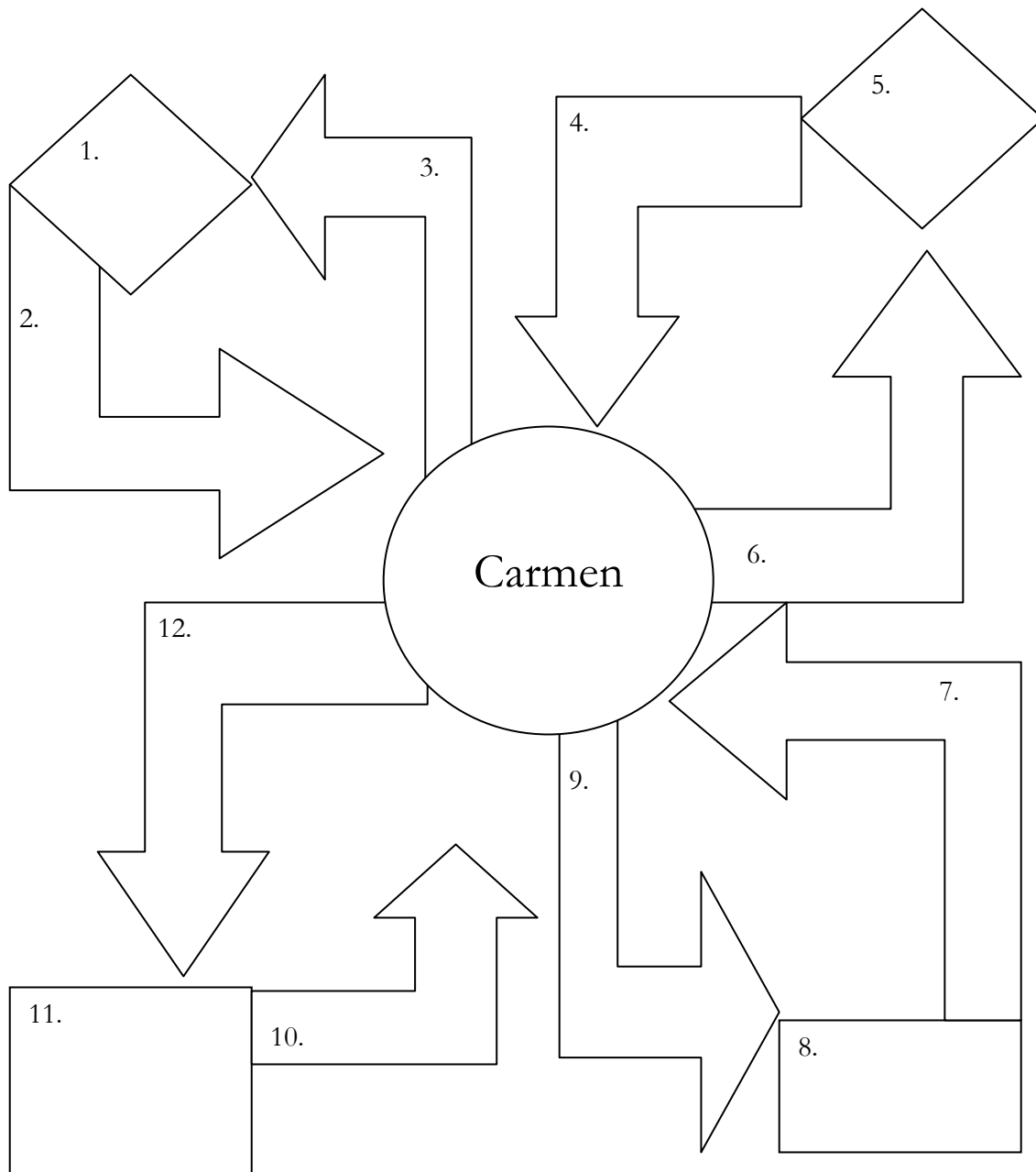
Thanks go to the Opera Company of Philadelphia and their Education Department for allowing us to modify this lesson.

Conflicts of the characters in *Carmen* Worksheet
Lesson 5

NAME _____

Directions:

Identify the four major characters that have a direct relationship with Carmen. Carmen is in the inner circle with the other characters in the two diamonds and two rectangles. In the arrows pointing towards Carmen, identify the conflict that that person has with Carmen. In the arrows pointing out, identify the point of conflict between Carmen and that character. There are a total of 12 answers.



Carmen Opera Box
Lesson Plan

Lesson 6

Interpretations of the “Je vais danser...” (I will dance in your honor) duet from *Carmen*.

Objective

Students will learn to compare and contrast musical elements from two different recordings of the “Je vais danser en votre honneur” (I will dance in your honor) duet.

Materials

Carmen CD, Disc 2, track 8 (Berganza/Domingo, Deutsche Grammophon)

Carmen CD, Disc 2, track 3 (Callas/Gedda, EMI Classics)

Carmen DVD, chapter 15 (Migene-Johnson/Domingo, Columbia Tri-star)

Text of “the “Je vais danser ...” duet (English National Opera Guide p. 75)

optional-Music of “the “Je vais danser ...” duet (Vocal Score-p. 189-199, Full Score-p. 282-297)

Procedures

(1) Give one copy of *Interpretations of “Je vais danser en votre honneur”* Worksheet to each student. A variation of this lesson can be to also give your students a copy of the libretto to follow while listening to the recordings. More advanced music students could follow along with the Vocal or Full Score.

(2) Tell the students that they will listen to two different recordings of the same aria. They are to make five objective and five subjective statements for each recording. (Make sure your students understand the difference between objective and subjective statements when describing a musical performance.)

(3) Play the *Carmen* CD, Disc 2, track 8 (Berganza/Domingo, Deutsche Grammophon) of “Je vais danser ...” for the class. The students are to write down statements for the first recording.

(4) Play the other *Carmen* CD, Disc 2, track 3 (Callas/Gedda, EMI Classics) of “Je vais danser ...” for the class. The students are to write down statements for the second recording.

(5) As a class discuss the similarities and differences between the two recordings. Suggested topics for discussion:

- Determine the artistic merits of the two performances
- The students’ own personal preferences between the two performances
- Why there are differences (the singers are performing from the same written music)?
- Which recording is more dramatic, musical, or authentic, etc?

Assessment

Play the *Carmen* DVD, chapter 15 (Migene-Johnson/Domingo, Columbia Tri-star) of “Je vais danser ...” The students are then to write a persuasive essay either for or against this performance. Students are to include objective and subjective statements in their essays. They are to compare and contrast this performance with the other two previously listened to.

Additional comments: See **Lesson 7** for additional activities on this topic.

Interpretations of the “Je vais danser en votre honneur” (I will dance in your honor) duet from *Carmen* Worksheet

Lesson 6

NAME _____

Directions:

After listening to each recording of “Je vais danser...” write down five objective and five subjective statements about the recording. Follow the same procedure after listening to the second recording. Finally, you will listen to a third recording of the same piece and are to compose a persuasive essay either for or against the artistic choices made by the performers. Make sure you include both objective and subjective statements to support your opinion.

1 st performance		2 nd performance	
<i>Objective</i>	<i>Subjective</i>	<i>Objective</i>	<i>Subjective</i>
1		1	
2		2	
3		3	
4		4	
5		5	

Carmen Opera Box
Lesson Plan

Lesson 7

Comparing and contrasting performances of the *Carmen* finale

Objective:

Students will learn to compare and contrast musical elements from two recordings of the finale from *Carmen*.

Materials:

Carmen CD, Disc 3, track 18 (Berganza/Domingo, Deutsche Grammophon)

Carmen CD, Disc 2, track 18 (Callas/Gedda, EMI Classics)

“Comparing and contrasting performances of the *Carmen* finale” Worksheet

Procedures:

(1) Play the Berganza/Domingo CD of the *Carmen* finale (disk 3, track 18) for the class.* Students are to write down five facts and five opinions of the performance on the *Comparing and contrasting performances of the Carmen finale* worksheet. (see following sheet) You may need to prepare your students for this lesson by defining objective and subjective statements especially when analyzing music.

(2) Play the Callas/Gedda CD of the *Carmen* finale (disc 2, track 18). The students are to write five additional objective and subjective statements of this performance.

(3) As a class, discuss the similarities and differences between the two recordings. Suggested topics for discussion are:

- Determine the artistic merits of the two performances.
- What are the personal preferences between the two recordings?
- Why are there differences (both recordings are performing the same music)?
- Which recording is more dramatic, musical, authentic, etc?

Assessment:

Play the Habanera from both CD's. (Berganza/Domingo CD, Disc 1, track 10) (Callas/Gedda CD, Disc 1, track 6) Students are to create a list of five facts and five opinions for both recordings. Students are then to write a persuasive essay describing the merits of one performance over the other. Their two lists of facts and opinions should be used in the essay.

Additional Comments:

*Depending on the musical level (and musical memory) of your students, a variation of this lesson could be to include a copy of the text from the libretto, vocal score, or full score. This may help students focus on the music and notice the subtle details between the performances.

See **Lesson 6** for additional activities on this subject.

“Comparing and contrasting performances of the *Carmen* finale” Worksheet

Lesson 7

NAME _____

Directions:

After listening to each recording of the Act IV finale of *Carmen*, write down five objective and five subjective statements about the recording. Follow the same procedure after listening to the second recording. As a class, you will discuss your answers regarding these performances.

You will then listen to two recordings of the Habanera and write down five objective/subjective statements regarding the performances. Then write a persuasive essay either for or against the one of the recordings. Base it on the artistic choices made by the performers. Make sure you include both objective and subjective statements to support your opinion.

Act IV finale			
1 st performance		2 nd performance	
<i>Objective</i>	<i>Subjective</i>	<i>Objective</i>	<i>Subjective</i>
1		1	
2		2	
3		3	
4		4	
5		5	

over

The Habanera			
1 st performance		2 nd performance	
<i>Objective</i>	<i>Subjective</i>	<i>Objective</i>	<i>Subjective</i>
1		1	
2		2	
3		3	
4		4	
5		5	

Carmen Opera Box
Lesson Plan

Lesson 8

Bizet's use of the orchestra in *Carmen*

Objective:

Students will learn how Bizet's use of the orchestra affects the drama of *Carmen*.

Materials:

Carmen CD, Disc 2, track 9-10 (Berganza/Domingo, Deutsche Grammophone)

"Bizet's use of the orchestra in *Carmen*" Worksheet **1 copy per student** (*see following page*)

Procedures:

(1) Give a copy of "Bizet's use of the orchestra in *Carmen*" Worksheet to each student. As a class, listen to No 17, the Flower Duet, (Disc 2, track 9-10) and have students write down short phrases describing what they hear. Make sure every student can define all the terms on the worksheet. Give verbal announcements at each new section. Example responses are given in the "Teachers Key." (*see following page*)

(2) Go back to the beginning of the excerpt and listen to each section again, but stop after each section for discussion. The discussion should focus on the fundamentals of music. Student should be encouraged to use correct terminology. *For more advanced music students, the full or vocal score could be used for a deeper discussion of Bizet's techniques.*

Suggested questions:

- What is the overall tessitura of each section?
- What is the tessitura of the voices or instruments, individually?
- How does Bizet create a sense of forward motion?
- What are the exact instruments being used in each section?
- Are the keys major or minor?

Assessment:

Value will be given for class participation and acceptable, legible answers on the worksheet.


Bizet's use of the orchestra in *Carmen*
Lesson 8

TEACHERS KEY

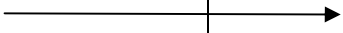
Directions:

As you listen to No 17, the Flower Duet, describe the musical elements used in each section. The chart below contains some descriptions to help you. Your teacher will verbally describe each section for you. *Keep in mind that the answers in the articulation row can be interpreted in various ways. Use your best judgment when accepting answers.*

Boxes in **BOLD** type are not on student worksheet.

Score page	VS p. 187-8 FS p. 280-1	VS p. 189 FS p. 282	VS p. 190-193 FS p. 283-287	VS p. 194-5 FS p. 288-291
Vocal Range	Carmen- mezzo soprano Don José- tenor			Carmen
Tempo	<i>Allegro</i>	<i>Allegretto</i>	<i>Allegretto</i>	<i>Allegretto molto moderato</i>
Dynamics	<i>Piano</i>	<i>Pianissimo</i>	<i>pianissimo</i>	<i>Fortissimo/pianissimo</i>
Articulations	Recitative	Recitative	1) <i>Pizz</i> strings, 2) bugle calls- off-stage 3) Carmen, legato	Recitative-like

Score page	VS p. 196 FS p. 292	VS p. 196-7 FS p. 293-4	VS p. 198-9 FS p. 295-8	VS p. 200-203 FS p. 298-304
Vocal Range	Don José	Carmen	Carmen Don José	Don José
Tempo	<i>Poco ritenuto</i>	Tempo I	<i>Poco più mosso</i>	<i>Andantino</i>
Dynamics	<i>piano</i>	<i>piano</i>	<i>Piano-mezzo</i> <i>forte-forte</i>	<i>Pianissimo</i>
Articulations	Clarinet- legato, rubato	Woodwind's and Carmen- staccato Strings-<i>pizz.</i>	Viola's-off-beat accompaniment creates a sense of agitation.	Woodwind's- legato, sustained
Other Features		Vocal line sounds like drum. ("Ta, ra, ta, ta...")	Carmen's Fate motive	


Score page	VS p. 204-210 FS p. 305-15	VS p. 210-1 FS p. 316-8	VS p. 211-2 FS p. 318-21
Vocal Range	Carmen Don José		
Tempo	<i>Allegretto moderato</i>	<i>Allegro</i>	<i>Poco ritenuto</i>
Dynamics	<i>pianissimo</i>	<i>Piano pianissimo-fortissimo</i>	<i>Piano-fortissimo</i>
Articulations	1) Basses-pizz. and staccato 2) Timp, Hrns, etc.-dotted rhythm	Recitative	Recitative
Other Features	Carmen- emphasis on one note, long-short rhythm.		Long and sustained, at very high reach of voice.

Bizet's use of the orchestra in *Carmen*
Lesson 8

NAME _____

Directions:

As you listen to the Flower Duet, describe the musical elements used in each section. The chart below contains some descriptions to help you. Your teacher will verbally describe each section for you. *Keep in mind that the answers in the articulation row can be interpreted in various ways. Use your best judgment and be creative when answering.*

Score page	VS p. 187-8 FS p. 280-1	VS p. 189 FS p. 282	VS p. 190-193 FS p. 283-287	VS p. 194-5 FS p. 288-291
Vocal Range	Carmen-mezzo soprano Don José-tenor			
Tempo	<i>Allegro</i>	<i>Allegretto</i>	<i>Allegretto</i>	<i>Allegretto molto moderato</i>
Dynamics	<i>Piano</i>			
Articulations	Recitative			

Score page	VS p. 196 FS p. 292	VS p. 196-7 FS p. 293-4	VS p. 198-9 FS p. 295-8	VS p. 200-203 FS p. 298-304
Vocal Range				
Tempo				
Dynamics				
Articulations				
Other Features				

Score page	VS p. 204-210 FS p. 305-15	VS p. 210-1 FS p. 316-8	VS p. 211-2 FS p. 318-21
Vocal Range			
Tempo			
Dynamics			
Articulations		Recitative	Recitative
Other Features			

“Persecution of the Gypsies” Worksheet

Lesson 9

NAME _____

Directions:

Read the *Introduction* then pick one of the *Activities* as your assignment. See the *Assessment Rubric* for project criteria.

Introduction*

Based primarily on studies of their language, most historians agree that the gypsies originated in India. By piecing together different portions of their history, it appears that they migrated to the Persian countries in the 5th century CE (Common Era) where they had an excellent reputation as musicians, entertainers and metal workers. After passing through Egypt they made their way to Europe, first to Greece and the Balkans in the 1200's, and then Eastern and Western Europe in the following centuries.

Their primary occupation remained in entertainment and metalworking as they traveled around Europe. Many historians have tried to justify their wandering lifestyle with the needs of their occupations; however, the gypsies may have simply developed as appreciation for the excitement of a nomadic life. Although they were contributing to European culture with their various talents, they soon began to attract accusations of robbery, sorcery and fraud. In order to flee these accusations, they again adopted their tradition of moving from place to place. The uncertainty of this lifestyle led to an extremely strong bond between the members of the gypsy groups. The gypsy language and culture held these extended family units together.

The widespread accusations of mischief against the gypsies reveal a combination of misperceptions and reality. Possibly a few of the gypsies, in order to supplement their meager incomes, indulged in petty thievery; however, their involvement in high level sorcery and witchcraft, of which they were accused, is highly improbable. The characterization of Carmen bewitching Don José with a cassia flower, “the witch’s flower,” reflects the reality in Spain at that time in which there were many unfounded accusations of witchcraft and heresy. Whatever petty crimes some of the gypsies may have committed, the persecution of the gypsies exceeded the simple punishment for criminal activity and became widespread abuse based on an anti-gypsy prejudice. As a result, the gypsies as a group were forced to fight for their own survival on a daily basis.

In spite of their persecutions, the gypsies gave Spain one of its most respected dance forms, the flamenco. This dance uses castanets which the gypsies brought into Europe from Egypt.

It is important for us in the twenty-first century to recognize the injustices that were perpetrated in the past and also those that continue today. During World War II, the Nazis persecuted the gypsies as they the Jews. There certainly is much we can learn regarding tolerance and the acceptance of people different than ourselves.

We need to recognize our own prejudices and the dangerous behaviors they can produce. If you dislike someone because of their race, religion, language, or culture, you are denying yourself the opportunity to learn from that person. Each of us had a rich ethnic culture of which to be proud. Escaping the cycle of prejudice enables us to enjoy the many wondrous ways people are alike and different.

Activities

1) Interview someone who has been persecuted for their race, religion, or cultural heritage. Write a summary paper or give a class presentation describing your findings. Suggested questions to ask:

- What were you persecuted for?
- How did that make you feel?
- Are you still angry about what happened?
- Have you persecuted someone for the same reason, just in reverse?
- How can you overcome prejudices?
- Add your own questions?

2) Research your own cultural ancestors and discover if they were persecuted or if they persecuted another ethnic group. For example, if you are of German decent, when your ancestors left Germany to come to America, did they find that all Americans were welcoming them with open arms? Were they persecuted just for being German? In what ways—politically, religiously, etc? Write a summary paper or give a class presentation describing your findings.

3) Research a current political situation in the world to see if there is persecution happening today. For example, the situation in Israel between the Jews and Muslims has been going on for a very long time. What is the reason for this conflict? Is there an end in sight? Write a summary paper or give a class presentation describing when and what is the motivation of the groups involved.

*This text is taken from the Opera Company of Philadelphia's Sounds of Learning *Carmen* Study Guide, 2002.

“Persecution of the Gypsies” Rubric

Summary Paper

CATEGORY	4	3	2	1
Organization	Information is very organized with well-constructed paragraphs and subheadings.	Information is organized with well-constructed paragraphs.	Information is organized, but paragraphs are not well-constructed.	The information appears to be disorganized. 8)
Mechanics	No grammatical, spelling or punctuation errors.	Almost no grammatical, spelling or punctuation errors	A few grammatical spelling, or punctuation errors.	Many grammatical, spelling, or punctuation errors.
Quality of Information	Information clearly relates to the main topic. It includes several supporting details and/or examples.	Information clearly relates to the main topic. It provides 1-2 supporting details and/or examples.	Information clearly relates to the main topic. No details and/or examples are given.	Information has little or nothing to do with the main topic.
Sources	All sources (information and graphics) are accurately documented in the desired format.	All sources (information and graphics) are accurately documented, but a few are not in the desired format.	All sources (information and graphics) are accurately documented, but many are not in the desired format.	Some sources are not accurately documented.

Class Presentation

CATEGORY	4	3	2	1
Preparedness	Student is completely prepared and has obviously rehearsed.	Student seems pretty prepared but might have needed a couple more rehearsals.	The student is somewhat prepared, but it is clear that rehearsal was lacking.	Student does not seem at all prepared to present.
Uses Complete Sentences	Always (99-100% of time) speaks in complete sentences.	Mostly (80-98%) speaks in complete sentences.	Sometimes (70-80%) speaks in complete sentences.	Rarely speaks in complete sentences.
Content	Shows a full understanding of the topic.	Shows a good understanding of the topic.	Shows a good understanding of parts of the topic.	Does not seem to understand the topic very well.
Stays on Topic	Stays on topic all (100%) of the time.	Stays on topic most (99-90%) of the time.	Stays on topic some (89%-75%) of the time.	It was hard to tell what the topic was.

Carmen Opera Box
Lesson Plan

Lesson 9

Persecution of the Gypsies

Objective:

Students will learn about the historical precedent of Gypsy persecution.

Material:

“Persecution of the Gypsies” Worksheet (*see following page*)

Research materials: Reference books, Internet, etc. (*not in Opera Box*)

Procedures:

(1) Give one copy of the “Persecution of the Gypsies” Worksheet to each student. They are to read the *Introduction* individually.

(2) Students are then to pick one of the *Activities*. Allow time to research and provide guidance during this process.

Assessment:

Value will be given for the completion of one activity. Students may write a summary paper or give a class presentation describing their findings. Suggested Rubrics are provided in the student worksheet.

Additional Comments:

Some suggested web sites:

www.flamencoshop.com/home.htm
(commercial site with many links)

www.muzeum.tarnow.pl/cyganie/przew_jang.html
(European history of Gypsies, some parts of this site are not in English)

www.pe.net/~kathys/gypsy.htm
(site was developed by a student working on a graduate degree about Gypsy culture)