



BACKSTAGE PASS!

The Magazine of Lyric Opera of Chicago's
2009/10 *Opera in the Neighborhoods*
The Elixir of Love



TABLE OF CONTENTS

Introduction	2
From the Editor	6
3-Step Opera Prep	6
The Elixir of Love	6
Donizetti Speaks!	10
The Doctor is In	12
New Musical Forms & Write a Libretto	16
Old Adina Had a Farm	19
Be All that You Can Be	22
Everyone's a Critic.....	25
Miracle in a Bottle	28
Dulcamara's Elixir	31
Ask the Impresario	33
Audio Clips	34
Reproducible Guided Investigation	37

Introduction:

This teacher's guide contains Guided Investigations (GI) that will assist students in making connections in content areas and in preparation for *The Elixir of Love*. The text for the GI is incorporated below and at the conclusion of the guide in an easily reproducible format. The GI are prompts allowing the student to use thinking skills in contextually complex ways. For instance, a GI is not only a means for students to glean facts about phenomena. Rather, the GI affords students the opportunity to extend their understanding and skills while engaging in inquiry used in everyday life. GI use the information in the student guide as a starting point, but each GI also has its own unique direction. Each GI has been constructed so students can complete projects that are developmentally appropriate, align with Illinois content learning standards, and provide multiple modes of representation to meet the needs of a diverse student body. The identified standards can assist teachers in differentiation insofar as the level of specificity provided by the standard may help the teacher in suggesting expectations for the specific GI. The standards have been categorized according to the system established by the State of Illinois. In order to assist the practitioner, this guide also includes brief statements regarding the planning, implementation, and assessment of GI and differentiation.

The teacher's guide also contains a listing of video clips at the end of the document. Additionally, word banks have been provided in the teacher's guide. Terms are taken from the corresponding article in the student guide. Teachers are encouraged to use the word banks to introduce and review with students important opera terminology (e.g., aria, duet, libretto), as well as terms that are not exclusive to the genre of opera (e.g., despondent, considerable, trailing, purity, attributing). Optimally, a teacher would use the student guide in its entirety. This, however, may not be realistic. If it is not possible to use the student guide in its entirety, then it is suggested that teacher's spend time on articles that will prepare the student for the performance of *The Elixir of Love*: the plot synopsis (*The Elixir of Love: Love Potion or True Love*), interview (*Donizetti Speaks! An Interview with the Composer!*), and musical forms (*New Musical Form Sweeping the Land! & How to write a libretto*).

Guided Investigations

Effective teaching considers which curricular goals, inclusiveness, and instructional methods will best reach and support students in a given class (Schroth, 2007). When planning, teachers devise the most compelling means to relay information to students (Perkins, 1996; Ward, 1980). In class, mental models are introduced that allow students to organize and segregate information learned (Bransford, Brown & Cocking, 2000; Brisk, 2006). Material must be reviewed over time to circumvent memory loss that otherwise occurs (Smyth, Collins, Morris & Levy, 2000) Problems investigated

must touch upon the child's world so that learning is meaningful and relevant (Bruner, 1960; Dewey, 1900/1990). Teachers must assess and address student misconceptions about material learned, both to provide a safe environment in which mistakes can be made but also to prevent misinformation from interfering with the learning process (Smyth et al., 2000; Tomlinson, 1999). The interaction between children and society is crucial, as things studied do not come within their experience unless they touch children's own well being, or that of their family and friends (Dewey, 1900/1990). When children investigate real-life problems that touch upon and affect their world instruction is much more likely to take

root. Such problems, with open-ended solutions, intrigue and interest children, spurring their best efforts and the most complete engagement possible (Schroth, 2007).

Guided Investigations (GI) rely on the teacher playing an active role in student learning. Simply put, teachers *guide* children's progress. GI assist children to investigate matters that affect them, their families, and their communities. Central to any guided investigation is the classroom teacher. These teachers are best able to guide the investigations of students because they are able to balance development and disciplines to assure maximum learning. The GI model is supported by classic concepts of learning theory, such as Vygotsky's Zone of Proximal Development (ZPD). The ZPD is the distance between a child's independent problem-solving level and that same child's level of potential development at problem solving when working under an adult's guidance (Bransford, Brown & Cocking, 2000). Using the GI model, teachers ascertain what a student's independent problem-solving level is, and then provides that student with the supports and structures necessary for him or her to work at the next level. For example, a native English speaker working on a problem regarding the volume required to fill a bottle (see *Miracle in a Bottle* lesson) must expect to do most of the work, but her classmate, because of his English Language Development (ELD) level may need assistance that a native-English speaker would not (Brisk, 2006; Perkins, 1992). Within GI, the teacher is not expected to help a great deal initially, instead hanging back, allowing the student to manage as much as possible on his or her own (Brisk & Harrington, 2007; Perkins, 1992). When a student's attempts go askew, however, *expert teachers raise questions rather than helping the student directly* (Adler, 1998; Perkins, 1992; Ward, 1980). The expert teacher will ask the student to explain how he or she progressed through a particular step of a problem,

how he or she might best describe what happened, how an answer was arrived at, or how one answer deviates from another attempt (Brisk, 2006; Hughes, 2003; Perkins, 1992). The truly exemplary practitioner even manages to use this situation to transform the student from an extrinsic to an intrinsic motivational source. Rather than praise the student for getting the correct solution *after* it is solved, the expert teacher discusses how difficult the problem is *before* it is tackled (Adler, 1984; Perkins, 1992; Tomlinson, 2003). GI assist teachers in meeting student learning needs through curriculum that both challenges and supports them directly (Schroth, 2007).

Differentiating Guided Investigations

Students learn best when they are provided with a moderate challenge (Tomlinson, 1999). When tasks are far too difficult for a learner, that learner feels threatened and will not persist with thinking or problem solving as a self-protection mechanism (Tomlinson, 1999). Conversely, tasks that are too simple also suppress a learner's thinking and problem solving; rather than learning, such a learner drifts through school unchallenged by and indifferent to the learning process (Tomlinson, 1999). Either situation is problematic, especially for those students for whom school represents the sole connection with learning. Schools that are interested in decreasing the time students spend with inappropriate tasks seek to have teachers differentiate instruction so that the needs of all learners are met (Tomlinson, 2001). Differentiation involves adjusting the complexity of content, the processes used for instruction, and the products students produce to afford each student an appropriate challenge.

Differentiation presents such a compelling model for classroom modification of instruction because it is deep, profound, and multifac-

eted. It provides a configuration that novice teachers can use to set up their practice yet also provides a challenge for the competent veteran teacher. Differentiation asks teachers to determine the readiness and needs of each student and then to provide that student with instruction and activities that are appropriate, cogent, and beneficial. *Classroom teachers are, of course, the experts regarding the children in their care.* Teachers who examine any set curriculum will understand that parts of it may need modification to best meet individual or group needs. Some suggestions for how to ensure a successful change in the provided curriculum are detailed below.

Elements of differentiation

No single formula produces a differentiated classroom (Tomlinson, 1999). Instead, a few key ideas guide the practitioner who seeks to differentiate instruction. Tomlinson (1999) suggests these principles include:

1. Teachers focusing on the essentials;
2. Teachers attending to student differences;
3. Teachers using ongoing and diagnostic assessment to guide instruction;
4. Teachers modifying content, process, and products;
5. All students participating in respectful work;
6. Teachers and students collaborating in learning;
7. Teachers balancing group and individual norms;
8. Teachers and students working together flexibly (pp. 9-14).

These ideas are designed to assist students who learn in different ways and at different rates and who bring various talents and interests to school feel comfortable and valued (Tomlinson, 1999). In their planning and instruction, teachers must address the student traits of *readiness, interest, learning profile,*

and *affect* (Tomlinson, 2003). Readiness refers to students', "knowledge, understanding and skills related to a particular sequence of learning" (Tomlinson, 2003, p. 3). Interest concerns events and subjects that spur learners' curiosity and evoke their passions (Tomlinson, 2003). Learning profiles relate to learning style, intelligence preference, culture, and gender (Tomlinson, 2003). Affect concerns students' social and emotional response to themselves, their work, and the classroom as a whole (Tomlinson, 2003). Finally, classroom elements such as *process, product, and learning environment* are also concerns of differentiation (Tomlinson, 2003). These refer, respectively, to how a student makes sense of information, ideas, and skills; the assessments or demonstrations of what a student knows, understands, or is able to do; and the operation and tone of the classroom (Tomlinson, 2003). In the successful differentiated classroom, student traits and classroom elements will be linked to achieve the optimal learning situation for each student (Tomlinson, 2003).

Planning & Implementation

Before beginning implementation of any lesson, teachers should contemplate what student characteristics might require modification of that sequence of instruction. For each learning activity a GI has been devised that allows students to interact with the material in meaningful ways. Students in a given classroom may have needs based upon their readiness levels, interests, or learning profiles that require the modification of a particular GI. *Teachers should feel free to modify the process of instruction or the products produced to best meet the needs of the children they serve.* Suggestions for differentiating the guided investigations are provided for each learning sequence. Other modifications may be made as the teacher sees fit. During the planning of the lesson, teachers should be mindful of the resources that children may need and have these

available during the lesson (e.g., internet access, access to the library, art supplies).

During the lesson, teachers should have students read the material in the student guide either alone or together. A discussion should ensue ensuring that students understand the content. Next, the teacher should introduce the GI by passing out a card for each student. Students must have the opportunity to read through and brainstorm a plan of action. The students plan of action should be premised upon a time frame set by the teacher or students in conjunction with the teacher. During the work time, the teacher should assist only when necessary.

Assessment

Adequate assessments of student learning must be put in place so that student outcomes can be measured. The GI have been structured in such a way that the product possibilities listed at the conclusion of each Investigation can be used for assessment purposes. Each GI is aligned with Illinois State Content Standards and the product possibilities are suggestions that attempt to align the work of the investigation with the necessary skills, knowledge, and understandings identified in the Standards. While each GI can “stand alone,” one way of affording children the opportunity to demonstrate their growth through *The Elixir of Love* curriculum materials is through collecting children’s work in a portfolio. This is a simple but effective means of assessing student learning and growth.

Conclusion

Interacting with great works of music can make a tremendous difference on student learning. Students are exposed to the creative process at its highest level, are initiated into the world of music, and provided multiple avenues to demonstrate their understanding of the

concepts and principles studied. Differentiation offers many benefits to students and teachers as a means of assuring that every learner receives the appropriate level of instruction. Careful preparation and management on the part of classroom teachers can assist the implementation of guided investigations at a school. Most importantly, classroom teachers can instill in a school community a true sense of excitement for the initiation of a new program. Differentiation demands what is best of the profession: planning with imagination, assessing with insight, and teaching with verve. The teacher who differentiates is never finished, is never satisfied with a student’s progress, is never done creating, but instead is engaged in a constant quest for excellence and improvement. Such a challenge is rare, and the rewards invaluable.

References:

- Adler, M. J. (1998). *The Paideia proposal: An educational manifesto*. New York: Touchstone.
- Bransford, J. D., Brown, A. L., & Cocking, R. R. (2000). *How people learn: Brain, mind, experience and school*. Washington, DC: National Academy Press.
- Brisk, M. E. (2007). *Bilingual education: From compensatory to quality schooling* (2nd ed.). Mahwah, NJ: Lawrence Erlbaum Associates, Inc.
- Brisk, M. E., & Harrington, M. M. (2007). *Literacy and bilingualism: A handbook for ALL teachers* (2nd ed.). Mahwah, NJ: Lawrence Erlbaum Associates, Inc.
- Bruner, J. S. (1960). *The process of education*. Cambridge, MA: Harvard University Press.
- Dewey, J. (1900/1990). *The school and society* and *The child and the curriculum*. Chicago: The University of Chicago Press.
- Hughes, C. A. (2003). What teacher-education programs can learn from successful Mexican-descent students. *Bilingual Research Journal*, 27(2), 225-244.
- Perkins, D. (1992). *Smart schools: Better thinking and learning for every child*. New York: The Free Press.
- Schroth, S. T. (2007). Gifted English language learners: Developing talent while supporting English language acquisition. *Gifted Education Press Quarterly*, 21(2), 5-9.
- Smyth, M. M., Collins, A. F., Morris, P. E., & Levy, P. (2000). *Cognition in action* (2nd ed.). Hove, East Sussex: Psychology Press, Ltd.
- Tomlinson, C. A. (1999). *The differentiated classroom: Responding to the needs of all learners*. Alexandria, VA: Association for Supervision and Curriculum Development.
- Tomlinson, C. A. (2001). *How to differentiate instruction in mixed-ability classrooms* (2nd ed.). Alexandria, VA: Association for Supervision and Curriculum Development.
- Tomlinson, C. A. (2003). *Fulfilling the promise of the differentiated classroom: Strategies and tools for responsive teaching*. Alexandria, VA: Association for Supervision and Curriculum Development.
- Ward, V. S. (1980). *Differential education for the gifted: A perspective through a retrospective* (Volume 2). Ventura, CA: Ventura County Superintendent of Schools Office & National/State Leadership Training Institute on the Gifted and Talented.

FROM THE EDITOR

(Refer to the Student Guide- preface)

Word Bank:

Opera	Drama	Costumes	Donizetti	Opera Buffo
Singers	Dance	Elixir	Etiquette	L'elisir d'Amore
Orchestra	Staging	Sets	Lighting	

3-STEP OPERA PREP

(Refer to the Student Guide- page 1)

Word Bank:

Opera	Comic Opera	Lighthearted	Bass-Baritone
Plot	Serious Opera	Soprano	Elixir
Story	Opera Buffo	Tenor	Baritone

THE ELIXIR OF LOVE: LOVE POTION OR TRUE LOVE?

(Refer to the Student Guide- page 2)

Word Bank:

Italy	Elixir	Soprano	Tenor	Baritone
Tristan	Isolde	Illiterate	Proposal	Nineteenth century
Medicinal	Ails	Desperate	Bonus	Unbeknownst
Gullible	Perturbed	Plea	Outskirts	Bass-Baritone
Trailing	Finalize	Sergeant	Despondent	Considerable
Enlistment	Purity	Commotion	Attributing	Circumstance

Guided Investigation 1:

Nemorino is a simple man from a small town in nineteenth century Italy. After reading through the plot synopsis, research the history of a small town in 19th century Italy. Next, decide on what constitutes a small town in terms of population, select a small town in Italy, and research it. Imagine you are the town mayor. Consider the sorts of services (e.g., social services, cultural opportunities for citizens), areas of employment, and resources necessary for a small, rural town to flourish in the 21st century. Then, research the same town in the 21st century. What are the similarities? What are the differences? (Language Arts, History, Social Science).

Differentiation Suggestions:

For students with lower levels of readiness:

What is the city or town in which your school is located? How many people live in the city or town? What business and services are located in the city or town? How does this town differ from the town in *the Elixir of Love*? How is it the same?

For students with demonstrated visual and/or spatial intelligence:

Look up representations on nineteenth century villages on the website of the Art Institute of Chicago (<http://www.artic.edu/aic/>). Draw, paint, or make a diorama that represents how you believe the town in *The Elixir of Love* would have looked (choose a specific scene or scenes). Be sure and include all major of the characters and settings.

Assessment

As a result of this guided investigation, students will:

- **Know** that during the late eighteenth century and early nineteenth centuries, village life in Italy was self-contained and isolated.
- **Understand** that an individual's choices are impacted by the culture in which he or she lives, that an individual's choices are colored by his or her desires, and that one's impressions of other's feelings are not always accurate.
- **Be able to** identify Italy on a map, list some differences in economics, city planning, and technology between the early nineteenth century and the early twenty-first century, and research services, areas of employment, and resources available to towns.

Product Possibilities:

- Research Poster
- Oral Report
- I-Movie Documentary

Standards Alignment:

Early Elementary:

- 5.A.1a Identify questions and gather information
- 5.A.1b Locate information using a variety of resources.
- 5.B.1a Select and organize information from various sources for a specific purpose.
- 5.B.1b Cite sources used.
- 5.C.1a Write letters, reports and stories based on acquired information
- 15.A.1a Identify advantages and disadvantages of different ways to distribute goods and services.
- 16.A.1a Explain the difference between past, present and future time; place themselves in time.
- 16.A.1b Ask historical questions and seek out answers from historical sources (e.g., myths, biographies, stories, old photographs, artwork, other visual or electronic sources).
- 18.B.1b Identify major social institutions in the community.

Late Elementary:

- 5.A.2a Formulate questions and construct a basic research plan.
- 5.A.2b Organize and integrate information from a variety of sources (e.g., books, interviews, library reference materials, web-sites, CD-ROMs).
- 5.B.2a Determine the accuracy, currency and reliability of materials from various sources.
- 5.B.2b Cite sources used.

- 5.C.2a Create a variety of print and non-print documents to communicate acquired information for specific audiences and purposes.
- 15.A.2a Explain how economic systems decide what goods and services are produced, how they are produced and who consumes them.
- 18.B.2b Describe the ways in which institutions meet the needs of society.

Middle School:

- 5.A.3a Identify appropriate resources to solve problems or answer questions through research.
- 5.B.3a Choose and analyze information sources for individual, academic and functional purposes.
- 5.C.3a Plan, compose, edit and revise documents that synthesize new meaning gleaned from multiple sources.
- 16.A.3b Make inferences about historical events and eras using historical maps and other historical sources.
- 18.B.3b Explain how social institutions contribute to the development and transmission of culture.

Guided Investigation 2:

The Elixir of Love has four main characters. Depending upon the staging, singing, costumes, and set design an audience member will have an idea about what sort of person the character being portrayed on stage “is.” Even so, each character has a back-story (e.g., where he or she comes from, what sorts of activities does he or she like to participate in). Select a character and construct his or her back-story before the opera begins, during the opera when they are not part of the stage action, and after the opera concludes. For example, what was Dr. Dulcamara doing before the opera begins? Was he selling his elixir in a different town, bartering with other quacks? What about during the opera when he is not on stage? Is he traveling through the town trying to sell his wares or something else? Finally, when he leaves the town, does he carry on just as he did during the timeframe of the opera? (English/Language Arts, Fine Arts)

Differentiation Suggestions:

For students with lower levels of readiness:

Create an alternative ending for the story. For example, what would have occurred if Nemorino had discovered immediately that Dr. Dulcamara was putting wine into fancy bottles and selling it as a love potion? What would Nemorino have done? How would the plot change?

For students with demonstrated interest in costumes:

Decide on what appropriate costumes would be for the main characters of the opera. Look at various websites such as: the Art Institute of Chicago (<http://www.artic.edu/aic/>), the Metropolitan Museum of Art (<http://www.metmuseum.org/>), and the J. Paul Getty museum of Art (<http://www.getty.edu/museum>), and find the types of clothing worn in the nineteenth century by people similar to the characters in *The Elixir of Love*. Use the information to design costumes for each of the characters in *The Elixir of love*.

Assessment

As a result of this guided investigation, students will:

- **Know** that authors and composers create characters that have an implicit history and that this history is essential in the plot of the story.
- **Understand** that a character's choices are affected by both what occurs on stage, but also the implicit history that the audience member brings to bear on the story.
- **Be able to** construct the back story for at least one character in *The Elixir of Love*.

Product Possibilities:

- Timeline
- Oral report
- Written report
- Diary,
- Photo essay

Standards Alignment:

Early Elementary:

- 2.A.1a Identify the literary elements of theme, setting, plot and character within literary works.
- 5.A.1a Identify questions and gather information
- 5.A.1b Locate information using a variety of resources.
- 5.B.1a Select and organize information from various sources for a specific purpose.
- 5.C.1a Write letters, reports and stories based on acquired information
- 27.B.1 Know how images, sounds and movement convey stories about people, places and times.

Late Elementary:

- 2.A.2a Identify literary elements and literary techniques (e.g., characterization, use of narration, use of dialogue) in a variety of literary works.
- 5.A.2a Formulate questions and construct a basic research plan.
- 5.A.2b Organize and integrate information from a variety of sources (e.g., books, interviews, library reference materials, web- sites, CD-ROMs).
- 5.C.2a Create a variety of print and non-print documents to communicate acquired information for specific audiences and purposes.
- 27.B.2 Identify and describe how the arts communicate the similarities and differences among various people, places and times.

Middle School:

- 2.A.3a Identify and analyze a variety of literary techniques (e.g., figurative language, allusion, dialogue, description, word choice, dialect) within classical and contemporary works representing a variety of genres.
- 5.A.3a Identify appropriate resources to solve problems or answer questions through research.
- 5.B.3a Choose and analyze information sources for individual, academic and functional purposes.

- 5.C.3a Plan, compose, edit and revise documents that synthesize new meaning gleaned from multiple sources.
- 27.B.3 Know and describe how artists and their works shape culture and increase understanding of societies, past and present.

DONIZETTI SPEAKS! AN INTERVIEW WITH THE COMPOSER!

(Refer to the Student Guide- page 4)

Word Bank:

Opera	Gaetano	Donizetti	Elixir	Imaginary
Bergamo	Musical	Compose	Composer	Simone Mayr
Songs	Refine	Wonderful	Melodic	contour
Minor key	Expansive	Aria	Duet	Impressive
Trio	Ensemble	Chorus	Chamber	Ensembles
Rhythm	Deliberate	Pitch	Duets	Musical forms
Timbre	Dynamics	Melody	Articulation	Stanislao Mattei
Tempo	Recitatives	Composition	Instruments	Orchestra
Melodies	Characters	Commence	Technique	Librettos
Acquaintance		Signore Rossini		Signore Bellini
Harmonic shifts		Dramatic emphasis		Compositional

Guided Investigation 1:

You have been transported back to the nineteenth century. Select a figure from the 19th century (European Leaders, artists....) and develop a series of interview questions. Research your selected figure and construct a dialogue using evidence from your research. (History, Fine Arts, Language Arts).

Differentiation Suggestions:

For students interested in travel or graphic design:

Design a travel poster that features some of the attractions of the nineteenth century in places such as: Italy, France, and England. What sorts of themes will you emphasize? How did you represent the political, literary, musical and artistic moments at work in those places?

For students with strong interpersonal intelligence:

Imagine that you are responsible for teaching people how to conduct interviews. Design and draft a pamphlet that assists interviewers in getting the best responses from those being interviewed. Answer questions such as: how do you make someone comfortable during an interview? Do certain types of questions at the beginning of the interview make interview participants more willing to talk? What about context? That is, what would be the difference between interviewing a person on the street about a street fair and interviewing someone about the loss of a beloved pet?

Assessment

As a result of this activity, students will:

- **Know** that during the late eighteenth and early nineteenth century pivotal figures such as Napoleon Bonaparte, Richard Wagner, John Constable, John Keats and others lived and worked.
- **Understand** that, although isolated from each other by modern standards, such figures as Napoleon, Wagner, Constable, Keats and that their ideas were known to other and influenced their work.
- **Be able to** select a figure from the time period of Donizetti, develop a series of appropriate interview questions, and share the results of that interview.

Product Possibilities:

- Talk Show Clip
- Brochure
- PowerPoint Presentation.

Guided Investigation 2:

Donizetti mentions Signore Rossini and Signore Bellini in his interview. Generally, these three composers are referred to as the “Bel Canto” (Beautiful Singing) composers due to their emphasis on melodies and the expressive potential of the human voice. To be sure, this is too simplistic a generalization, but there are stylistic similarities between the composers. Find examples of music composed by Rossini, Bellini, and Donizetti and identify similarities and divergences of style. In order to complete this task, you should select compositions that are: sung by the same voice type (soprano, tenor, bass), have a similar tempo (rate of speed of the music), or written during the same time frame (e.g., 1825-1835) (Fine Arts).

Differentiation Suggestions:

For a student with lower degree of readiness:

Using the clip guide at the conclusion of the teacher’s guide, select one composition and ask students to complete a Venn diagram that ascertains what is unique about the composition from each presentation, and what are the shared characteristics. This need not be limited to musical elements, students may also comment on staging and costumes.

For students with identified musical intelligence:

Compose a short song in the style of Rossini, Donizetti, or Bellini. In order to do this, students should choose one composer and listen to a number of his compositions in depth. Students should choose a text and compose the piece of music.

Assessment

As a result of this guided investigation, students will:

- **Know** that Bellini, Rossini, and Donizetti composed in the early to middle 19th century and that there are many commonalities in their compositional style.
- **Understand** composers do not create works in an “ivory tower.” While each composer has a unique style, there are many similarities between composers who lived contemporaneously.
- **Be able to** identify similarities and differences in the music of Rossini, Bellini, and Rossini.

Product Possibilities:

- PowerPoint (with audio examples)
- Oral Report (with audio examples)
- Essay

*Standards Alignment:*Early Elementary:

- 25.A.1c Music: Identify differences in elements and expressive qualities (e.g., between fast and slow tempo; loud and soft dynamics; high and low pitch/direction; long and short duration; same and different form, tone color or timbre, and beat).
- 25.B.1 Identify similarities in and among the arts (e.g., pattern, sequence and mood).

Late Elementary:

- 25.A.2c Music: Identify elements and expressive qualities such as tone color, harmony, melody, form (rondo, theme and variation), rhythm/meter and dynamics in a variety of musical styles.
- 25.B.2 Understand how elements and principles combine within an art form to express ideas.

Middle School:

- 25.A.3c Music: Identify and describe changes in elements and expressive qualities (e.g., crescendo, ritardando, fermata, meter, sforzando).
- 25.B.3 Compare and contrast the elements and principles in two or more art works that share similar themes.

THE DOCTOR IS IN: QUACKERY IN THE 19th CENTURY

(Refer to The Student Guide- page 6)

Word Bank:

Elixir	Confidant	Con-man	Comedian	Bouncy	Cheerful
Quack	Curative	Wares	Elaborate	Arsenic	Salesmanship
Substance	Ingestion	Purported	Electricity	Radiation	Magnetism
Proprietary	Convince	Benign	Mercury	Silver	Establishment

Guided Investigation 1:

Mary Poppins' sang, "a spoon full of sugar helps the medicine go down." Maybe this is true, but one of the things that Dr. Dulcamara is not very aware of is how MUCH medicine should his patients ingest. Thus, imagine you are a doctor in the nineteenth century and that Nemorino is dissatisfied with Dulcamara's elixir. He comes to your pharmacy to obtain another quick and cheap cure. In order for you to figure out the correct dose, you need to know Nemorino's weight, the form of the drug (pill or solution) and the amount of drug within each pill or solution. Complete a series of math sentences by creating values for the required variables. Change the dosage or weight of the patient to experiment with different variables. Graph the changes in dose when Nemorino's weight increases and decreases. (Math, Science).

Differentiation Suggestions:

For students with a lower degree of readiness:

Rather than Dr. Dulcamara's elixir, you prescribe an old-fashioned remedy – chicken soup! In order for all of your classmates to enjoy a half-cup of soup, how much will you need to prepare? How many quarts, cups, and ounces will this be? Find a recipe for chicken soup and figure out how much of each ingredient you will need to feed you class?

For children with strongly developed logical/mathematical intelligence:

Have a group of children ask their families about their daily use of multi-vitamins (or have a child survey adults and children that they know in their neighborhood). How many adults and children take a supplement daily? Chart this data and determine the proportion of vitamin versus non-vitamin takers. Produce a business plan for Dr. Dulcamara informing him whether he should add a line of vitamins to his offerings.

Assessment

As a result of this guided investigation, students will:

- **Know** that doctors and pharmacists determine specific dosages when prescribing medicine and that measurement units are used to determine these dosages.
- **Understand** that appropriate dosages of medicine are determined by considering the age, height, and weight of the patient and the potency of the medicine prescribed.
- **Be able to** determine the appropriate amount of measurement needed for a person who weighs 100 pounds, and then alter that dosage proportionately for individuals weighing 50, 150, or 200 pounds.

Product Possibilities:

- PowerPoint
- Research Presentation
- Visual Model of Data.

*Standards Alignment:*Early Elementary:

- 6.A.1a Identify whole numbers and compare them using the symbols $<$, $>$, or $=$ and the words “less than”, “greater than”, or “equal to”, applying counting, grouping and place value concepts.
- 6.B.1 Solve one- and two-step problems with whole numbers using addition, subtraction, multiplication and division.
- 6.C.1a Select and perform computational procedures to solve problems with whole numbers.
- 7.A.1a Measure length, volume and weight/mass using rulers, scales and other appropriate measuring instruments in the customary and metric systems.
- 7.B.1a Given a problem, describe possible methods for estimating a given measure.
- 7.B.1b Compare estimated measures to actual measures taken with appropriate measuring instruments.
- 13.B.1d Identify and describe ways that science and technology affect people’s everyday lives (e.g., transportation, medicine, agriculture, sanitation, communication occupations).

Late Elementary:

- 6.A.2 Compare and order whole numbers, fractions and decimals using concrete materials, drawings and mathematical symbols.
- 6.B.2 Solve one- and two-step problems involving whole numbers, fractions and decimals using addition, subtraction, multiplication and division.
- 6.C.2a Select and perform computational procedures to solve problems with whole numbers, fractions and decimals.
- 7.A.2a Calculate, compare and convert length, perimeter, area, weight/mass and volume within the customary and metric systems.
- 7.B.2a Determine and communicate possible methods for estimating a given measure, selecting proper units in both customary and metric systems.
- 7.B.2b Estimate conversions between measures within the customary and metric systems.

Middle School:

- 6.A.1b Identify and model fractions using concrete materials and pictorial representations.
- 6.B.3a Solve practical computation problems involving whole numbers, integers and ratio numbers.
- 6.C.3a Select computational procedures and solve problems with whole numbers, fractions, decimals, percents and proportions.
- 7.A.3a Measure length, capacity, weight/mass and angles using sophisticated instrument (e.g., compass, protractor, trundle wheel).
- 7.B.3 Select and apply instruments including rulers and protractors and units of measure to the degree of accuracy required.
- 13.B.3d Analyze the interaction of resource acquisition, technological development and ecosystem impact (e.g., diamond, coal or gold mining; deforestation).

Guided Investigation 2:

The history of quackery is extensive and even today there are many examples of it. Select a disease and trace its development in terms of scientific understanding (the treatments and medicines that traditional physicians use) and the development and understand of the disease from the quackery perspective. Also, try and discover if at any time the work of medical science and quackery converged. For instance, one could research the history of cancer and how science and quackery have responded to this disease (History, Science).

Differentiation Suggestions:

For students with lower levels of readiness:

Find magazine and newspaper advertisements for US Food and Drug Administration (FDA) approved and non-FDA approved “cures.” How are these “cures” similar? How are they different? What does FDA approval mean? Create a collage showing your findings.

For students with a high degree of naturalistic intelligence:

Suggest some lifestyle changes that individuals can make to improve their overall health. These might include increasing physical activity, making dietary changes, or adopting a pet. Present these findings to others using words, pictures, or a combination thereof.

Assessment

As a result of this guided investigation, students will:

- **Know** that both medical science and quackery are attempts at discovering the causes for disease and creating cures.
- **Understand** that science and quackery are not mutually exclusive movements. Each provides boundaries and avenues for further consideration of the causes and treatments of diseases.
- **Be able to** provide data that traces the history of a disease, development of cures (both legitimate and illegitimate), and the limits of both traditional and quackery in regards to the disease.

Product Possibilities:

- Oral Report
- Written Report
- Timeline
- Video Interview with Experts (scripted to include the data developed from research).

Standards Alignment:

Early Elementary:

- 13.B.1d Identify and describe ways that science and technology affect people’s everyday lives (e.g., transportation, medicine, agriculture, sanitation, communication occupations).
- 13.B.1c Describe contributions men and women have made to science and technology.
- 18.A.1 Identify folklore from different cultures which became part of the heritage of the United States.

Late Elementary:

- 15.A.2a Explain how economic systems decide what goods and services are produced, how they are produced and who consumes them.
- 18.B.2b Describe the ways in which institutions meet the needs of society.
- 13.B.2b Describe the effects on society of scientific and technological innovations (e.g., antibiotics, steam engine, digital computer).
- 13.B.2c Identify and explain ways that science and technology influence the lives and careers of people.
- 18.A.2 Explain ways in which language, stories, folk tales, music, media and artistic creations serve as expressions of culture.

Middle School:

- 13.B.3b Identify important contributions to science and technology that have been made by individuals and groups from various cultures.
- 13.B.3c Describe how occupations use scientific and technological knowledge and skills.
- 16.A.2b Compare different stories about a historical figure or event and analyze differences in the portrayals and perspectives they present.
- 18.B.3b Explain how social institutions contribute to the development and transmission of culture.

**A NEW MUSICAL FORM SWEEPING THE LAND!
& HOW TO WRITE A LIBRETTO**

(Refer to The Student Guide– pages 7-9)

A New Musical Form is Sweeping the Land Word Bank:

Opera	Complex	Structure	Plot	Showcase
Variety	Audience	Composer	Musical forms	
Characters	Plot	Identified	Essential	Vocal talent
Highlight	Aria	Duet	Trio	Ensemble
Chorus	Recitative	Excellent	Catchy	Intensity
Texture	Commentary	Orchestration		

How to Write a Libretto Word Bank:

Libretto	Blockbuster	Revisions	Transformations
Existing	Subtle	Subtle	Obvious
Excluding	Librettist	Characters	Plot
Identified	Essential	Ignored	Underemphasized
Aria	Duet	Trio	Consultation
Ensemble	Chorus	Recitative	Structure
Requirements			

Guided Investigation 1:

As a librettist, it is important to be able to summarize or rework ideas from an extant story. Look at the plot synopsis and construct a script that would deliver the central ideas of the story by using a variety of operatic forms (aria, duet, trio, ensemble, chorus) (Language Arts, Fine Arts).

Guided Investigation 2:

It is also important to consider the setting of the story. Thus, in addition to the libretto place information in the libretto that describes the scenery, the costumes, lighting, and other time and place information (e.g., time of day, season of the year) (Fine Arts).

Differentiation Suggestions:

For a class with lower readiness levels:

Compose a libretto as a whole group activity. Go through the steps with the whole group, allowing the students an opportunity to think of individual responses, share them with a partner and then brainstorm the “best” choice as a group.

For a class with a wide range of readiness levels:

Compose the music and create sets and costumes for the libretto. Perform the composition for students in other grade levels.

Assessment

As a result of this guided investigation, students will:

- **Know** that operas are comprised of a variety of musical forms, including arias, duets, trios, ensemble, and chorus sections.
- **Understand** that composers choose from different musical forms in order to achieve certain musical effects, to advance the plot, or to balance other parts of the composition.
- **Be able to** construct a script from a plot synopsis, use that script to compose text that delivers central ideas, and build scenery, sketch costumes, and design lighting that complements and supports that libretto.

Product Possibilities:

- Libretto
- Performance “book” (including: sketches for costumes, lighting, and scenery).

Standards Alignment:

Early Elementary:

- 3.A.1 Construct complete sentences which demonstrate subject/verb agreement; appropriate capitalization and punctuation; correct spelling of appropriate, high-frequency words; and appropriate use of the eight parts of speech.
- 3.B.1a Use prewriting strategies to generate and organize ideas (e.g., focus on one topic; organize writing to include a beginning, middle and end; use descriptive words when writing about people, places, things, events).
- 3.B.1b Demonstrate focus, organization, elaboration and integration in written compositions (e.g., short stories, letters, essays, reports).
- 3.C.1a Write for a variety of purposes including description, information, explanation, persuasion and narration.
- 3.C.1b Create media compositions or productions which convey meaning visually for a variety of purposes.
- 25.A.1c Music: Identify differences in elements and expressive qualities (e.g., between fast and slow tempo; loud and soft dynamics; high and low pitch/direction; long and short duration; same and different form, tone color or timbre, and beat).
- 25.A.1d Visual Arts: Identify the elements of line, shape, space, color and texture; the principles of repetition and pattern; and the expressive qualities of mood, emotion and pictorial representation.
- 26.B.1d Visual Arts: Demonstrate knowledge and skills to create visual works of art using manipulation, eye-hand coordination, building and imagination.
- 27.B.1 Know how images, sounds and movement convey stories about people, places and times.

Late Elementary:

- 3.A.2 Write paragraphs that include a variety of sentence types; appropriate use of the eight parts of speech; and accurate spelling, capitalization and punctuation.
- 3.B.2a Generate and organize ideas using a variety of planning strategies (e.g., mapping, outlining, drafting).
- 3.B.2b Establish central idea, organization, elaboration and unity in relation to purpose and audience.
- 3.C.2a Write for a variety of purposes and for specified audiences in a variety of forms including narrative (e.g., fiction, autobiography), expository (e.g., reports, essays) and persuasive writings (e.g., editorials, advertisements).
- 3.C.2b Produce and format compositions for specified audiences using available technology.
- 25.A.2c Music: Identify elements and expressive qualities such as tone color, harmony, melody, form (rondo, theme and variation), rhythm/meter and dynamics in a variety of musical styles.
- 25.A.2d Visual Arts: Identify and describe the elements of 2- and 3-dimensional space, figure ground, value and form; the principles of rhythm, size, proportion and composition; and the expressive qualities of symbol and story.
- 25.B.2 Understand how elements and principles combine within an art form to express ideas.
- 26.A.2c Music: Classify musical sound sources into groups (e.g., instrumental families, vocal ranges, solo/ensembles).

- 26.B.2d Visual Arts: Demonstrate knowledge and skills to create works of visual art using problem solving, observing, designing, sketching and constructing.
- 27.B.2 Identify and describe how the arts communicate the similarities and differences among various people, places and times.

Middle School:

- 3.A.3 Write compositions that contain complete sentences and effective paragraphs using English conventions.
- 3.B.3a Produce documents that convey a clear understanding and interpretation of ideas and information and display focus, organization, elaboration and coherence.
- 3.B.3b Edit and revise for word choice, organization, consistent point of view and transitions among paragraphs using contemporary technology and formats suitable for submission and/or publication.
- 3.C.3a Compose narrative, informative, and persuasive writings (e.g., *in addition to previous writings*, literature reviews, instructions, news articles, correspondence) for a specified audience.
- 3.C.3b Using available technology, produce compositions and multimedia works for specified audiences.
- 25.A.3d Visual Arts: Identify and describe the elements of value, perspective and color schemes; the principles of contrast, emphasis and unity; and the expressive qualities of thematic development and sequence.
- 25.A.3e Visual Arts: Analyze how the elements and principles can be organized to convey meaning through a variety of media and technology.
- 25.B.3 Compare and contrast the elements and principles in two or more art works that share similar themes.
- 26.B.3d Visual Arts: Demonstrate knowledge and skills to create 2- and 3-dimensional works and time arts (e.g., film, animation, video) that are realistic, abstract, functional and decorative.
- 27.B.3 Know and describe how artists and their works shape culture and increase understanding of societies, past and present.

OLD ADINA HAD A FARM, E-I-E-I-ORGANIC!

(Refer to The Student Guide- page 10)

Word Bank:

Successful	Elixir	Practices	Oxen
Harvest	Produce	Herbicides	Pesticides
Impact	Significant	Heartily	Multi-national
Industry	Machinery	Economic	Scientific
Technological	Environments		

Guided Investigation 1:

As a nineteenth century farmer, thinking about what to plant during what season is a life or death situation since most of the food one ate was grown on their farm. Select a location and research what produce is best to grow during a particular season, the specific types of pests or blight that could harm the produce, and natural ways that one could protect produce (Science, Geography).

Assessment

As a result of this guided investigation, students will:

- **Know** that farmers make decisions about what to plant in their fields and what some of the planting choices are.
- **Understand** that decisions related to what to plant are very important, and formed by considering the amount of available land for cultivation, what crops are appropriate for the desired yield, and how pest resistance, potential disease, and climactic considerations.
- **Be able** to research planting options for farmers in a given location, consider factors that must be measured in reaching a decision, and explaining that decision to others.

Product Possibilities:

- Diary
- Journal
- Model (3-D)

Guided Investigation 2:

Adina's farm consists of 500 acres. Using information about what produce would grow best during a particular season, create a map that would inform farm workers on where to plant specific seeds and how far apart the seeds should be from each other. Also construct charts identifying how much water is necessary for optimal growth, how long the produce will take to mature for picking, and a schedule for the employment of pesticides, herbicides, and fungicides. (science, language arts).

Differentiation Suggestions:

For students with a high degree of logical/mathematical intelligence:

After determining the plants to be grown in the garden plot, ask students to estimate the seeds needed, and crops expected, if proportional amounts were planted on a 500 acre farm. Using the information gleaned from the guided investigation above, what would be the same about each project? What would be different?

For students with a string interest in sustainability and green issues:

What steps would have to be taken to make a garden plot organic? How is it determined that a garden plot is organic? Are there different planting or fertilizing practices the students would have to use? Detail the advantages and disadvantages of going organic?

Assessment

As a result of this activity, students will:

- **Know** that maps and charts are used to determine optimal planting and harvest outcomes.
- **Understand** that decisions regarding where specific crops are planted are made only after considering climactic, economic, and practical matters and that such decisions greatly affect a farm's profitability or lack thereof.
- **Be able** to determine arable land contained in a farm, which plants would grow best in those areas, and construct charts and graphs demonstrating this information.

Product Possibilities:

- PowerPoint
- Research Presentation
- Oral report using data

Standards Alignment:

Early Elementary:

- 5.A.1a Identify questions and gather information
- 5.A.1b Locate information using a variety of resources.
- 5.B.1a Select and organize information from various sources for a specific purpose.
- 5.B.1b Cite sources used.
- 5.C.1a Write letters, reports and stories based on acquired information
- 12.B.1a Describe and compare characteristics of living things in relationship to their environments.
- 12.B.1b Describe how living things depend on one another for survival.
- 12.E.1b Identify and describe patterns of weather and seasonal change.
- 17.A.1a Identify physical characteristics of places, both local and global (e.g., locations, roads, regions, bodies of water).
- 17.B.1a Identify components of the Earth's physical systems.
- 17.C.1a Identify ways people depend on and interact with the physical environment (e.g., farming, fishing, hydroelectric power).
- 17.C.1b Identify opportunities and constraints of the physical environment.

Late Elementary:

- 5.A.2a Formulate questions and construct a basic research plan.
- 5.A.2b Organize and integrate information from a variety of sources (e.g., books, interviews, library reference materials, web-sites, CD-ROMs).
- 5.B.2a Determine the accuracy, currency and reliability of materials from various sources.
- 5.B.2b Cite sources used.
- 5.C.2a Create a variety of print and non-print documents to communicate acquired information for specific audiences and purposes.
- 12.A.2a Describe simple life cycles of plants and animals and the similarities and differences in their offspring.
- 12.B.2a Describe relationships among various organisms in their environments (e.g., predator/prey, parasite/host, food chains and food webs).

- 12.B.2b Identify physical features of plants and animals that help them live in different environments (e.g., specialized teeth for eating certain foods, thorns for protection, insulation for cold temperature).
- 12.E.2b Describe and explain short-term and long-term interactions of the Earth's components (e.g., earthquakes, types of erosion).
- 17.A.2a Compare the physical characteristics of places including soils, land forms, vegetation, wildlife, climate, natural hazards.
- 17.B.2a Describe how physical and human processes shape spatial patterns including erosion, agriculture and settlement.
- 17.C.2a Describe how natural events in the physical environment affect human activities.
- 17.C.2b Describe the relationships among location of resources, population distribution and economic activities (e.g., transportation, trade, communications).

Middle School:

- 5.A.3a Identify appropriate resources to solve problems or answer questions through research.
- 5.B.3a Choose and analyze information sources for individual, academic and functional purposes.
- 5.C.3a Plan, compose, edit and revise documents that synthesize new meaning gleaned from multiple sources.
- 12.A.3a Explain how cells function as “building blocks” of organisms and describe the requirements for cells to live.
- 12.B.3a Identify and classify biotic and abiotic factors in an environment that affect population density, habitat and placement of organisms in an energy pyramid.
- 12.B.3b Compare and assess features of organisms for their adaptive, competitive and survival potential (e.g., appendages, reproductive rates, camouflage, defensive structures).
- 12.E.3b Describe interactions between solid earth, oceans, atmosphere and organisms that have resulted in ongoing changes of Earth (e.g., erosion, El Nino).
- 17.A.3a Explain how people use geographic markers and boundaries to analyze and navigate the Earth (e.g., hemispheres, meridians, continents, bodies of water).
- 17.B.3a Explain how physical processes including climate, plate tectonics, erosion, soil formation, water cycle, and circulation patterns in the ocean shape patterns in the environment and influence availability and quality of natural resources.
- 17.C.3a Explain how human activity is affected by geographic factors.
- 17.C.3b Explain how patterns of resources are used throughout the world.

Be All that You Can Be

(Refer to Student Guide- page 11)

Word Bank:

Sergeant	Garrison	Village	Italian Republic
Intense	French	Revolution	Reign
Giuseppe Verdi	Unification	Identity	Literature
Political tract	Peninsular	Insurgency	Mercenaries
Napoleon	Giuseppe Mazzini	Allusions	Alessandro Manzoni

Guided Investigation 1:

You are a military historian, researching the formation of infantries working in nineteenth century Italy. During the nineteenth century, find out what types of domestic conflict occurred in Italy (e.g., what were they fighting for and why). Find out about some of the important dates, battles, and outcomes (History).

Differentiation Suggestions;

For students interested in Flags and other emblems:

What flags and emblems were used by armies in nineteenth century Italy? Assemble a representative collection of these flags and emblems, detail what the colors and images represented and share with your classmates.

For students with a high degree of intrapersonal intelligence:

How would you react if a military recruiter tried to persuade you to join the army? Would you do so? Who or why not? Prepare an essay, painting, or poem that described your reaction to such an appeal.

Assessment

As a result of this activity, students will:

- **Know** that governments of nations have official branches such as armies to carry out tasks for the nation as a whole.
- **Understand** that how an army, or indeed any government office, is organized, deployed, and administered is based upon human decisions made by those charged with running it. These decisions will vary across place and time based upon contextual considerations facing policy makers.
- **Be able to** determine historical factors that would shape decisions leaders of an infantry unit working in what is now Italy. Be able to share these factors with others less knowledgeable about the era.

Product Possibilities:

- Timeline
- Interview on Television Show
- Pamphlet.

Guided investigation 2:

As a historian, it is essential that you understand both specific ideas that are important to specific time times in history, and the larger trajectory of a concept. Research the history of mercenaries. When were they first used? For what reasons would one become a mercenary, were there any battles in which mercenaries played a pivotal role? If so, what was their role? What becomes of a mercenary when the specific conflict has ended? (History)

Assessment

As a result of this activity, students will:

- **Know** that mercenaries were an important element in many wars.
- **Understand** that the use of mercenaries challenged many of the notions of nationalism central in the wars leading to the establishment of nations.
- **Be able to** determine historical factors that shape the decisions to become a mercenary.

Product Possibilities:

- Interview
- I-movie
- Brochure
- Oral report

Standards Alignment:

Early Elementary:

- 16.A.1b Ask historical questions and seek out answers from historical sources (e.g., myths, biographies, stories, old photographs, artwork, other visual or electronic sources).
- 16.A.1c Describe how people in different times and places viewed the world in different ways.
- 16.B.1a (US) Identify key individuals and events in the development of the local community (e.g., Founders days, names of parks, streets, public buildings).

Late Elementary:

- 16.A.2b Compare different stories about a historical figure or event and analyze differences in the portrayals and perspectives they present.
- 16.A.2c Ask questions and seek answers by collecting and analyzing data from historic documents, images and other literary and non-literary sources.
- 16.B.2a (US) Describe how the European colonies in North America developed politically.
- 16.C.2c (W) Describe basic economic changes that led to and resulted from the manorial agricultural system, the industrial revolution, the rise of the capitalism and the information/communication revolution.

Middle School:

- 16.A.3b Make inferences about historical events and eras using historical maps and other historical sources.
- 16.A.3c Identify the differences between historical fact and interpretation.
- 16.B.3a (US) Describe how different groups competed for power within the colonies and how that competition led to the development of political institutions during the early national period.
- 16.B.3d (W) Describe political effects of European exploration and expansion on the Americas, Asia, and Africa after 1500 CE
- 16.C.3c (W) Describe the impact of technology (e.g., weaponry, transportation, printing press, microchips) in different parts of the world, 1500 - present.

EVERYONE'S A CRITIC: WRITING YOUR OWN REVIEW OF AN OPERA PERFORMANCE

(Refer to The Student Guide— page 12)

Word Bank:

Classical	Reviewer	Description	Performance	Pleasant
Substantial	Comparison	Distinct	Uniformly	Consideration
Composition	Tenor	Shimmer	Characterization	Nimbly
Heft	Sets	Lighting	Accompanied	Accompaniment
Costumes	Appealing	Masterpiece	Stage direction	

Guided Investigation:

As a classical music reviewer for the local newspaper, it is your job to provide readers with a sense of the performance of *The Elixir of Love*. After watching the production at your school, write a review! The review should include descriptions of the singing, sets, acting, and costumes. It is not your job to inform readers if the performance is “good” or “bad”. Rather, you are to use language in such a way so that they can understand what to expect from the performance without having seen it (Language Arts, Fine Arts).

Differentiation Suggestions:

For students interested in organization and schedules:

How would a critic arrange her day to meet a 12 midnight deadline? Assume a performance begins at 7:30 p.m., and concludes at 10:30 p.m. Would she have time to eat dinner before or after the performance? How long will she have to write her copy (assume it is a 500 word review), when will she need to arrive at the Civic Opera House? Construct a possible schedule.

For students demonstrating a high degree of bodily/kinesthetic intelligence:

Rather than write a review, create a dance that would allow someone who has not seen the opera to understand the plot. Be prepared to share you creation with the class.

Assessment

As a result of this activity, students will:

- **Know** that reviews of opera must include descriptive information on the singing, sets, acting, and costumes.
- **Understand** that reviews of live performances are not always evaluative (e.g., the performance was “good” or “bad”).
- **Be able to** construct a review written with an appropriate audience in mind using standard written English and within a 250-400 word limit.

Product Possibilities:

- Written Review of a Performance
- I-movie.

*Standards Alignment:*Early Elementary:

- 3.A.1 Construct complete sentences which demonstrate subject/verb agreement; appropriate capitalization and punctuation; correct spelling of appropriate, high-frequency words; and appropriate use of the eight parts of speech.
- 3.B.1a Use prewriting strategies to generate and organize ideas (e.g., focus on one topic; organize writing to include a beginning, middle and end; use descriptive words when writing about people, places, things, events).
- 3.B.1b Demonstrate focus, organization, elaboration and integration in written compositions (e.g., short stories, letters, essays, reports).
- 3.C.1a Write for a variety of purposes including description, information, explanation, persuasion and narration.
- 3.C.1b Create media compositions or productions which convey meaning visually for a variety of purposes.
- 25.A.1c Music: Identify differences in elements and expressive qualities (e.g., between fast and slow tempo; loud and soft dynamics; high and low pitch/direction; long and short duration; same and different form, tone color or timbre, and beat).
- 25.A.1d Visual Arts: Identify the elements of line, shape, space, color and texture; the principles of repetition and pattern; and the expressive qualities of mood, emotion and pictorial representation.
- 25.B.1 Identify similarities in and among the arts (e.g., pattern, sequence and mood).
- 26.A.1c Music: Identify a variety of sounds and sound sources (e.g., instruments, voices and environmental sounds).
- 26.B.1d Visual Arts: Demonstrate knowledge and skills to create visual works of art using manipulation, eye-hand coordination, building and imagination.
- 27.B.1 Know how images, sounds and movement convey stories about people, places and times.

Late Elementary:

- 3.A.2 Write paragraphs that include a variety of sentence types; appropriate use of the eight parts of speech; and accurate spelling, capitalization and punctuation.
- 3.B.2a Generate and organize ideas using a variety of planning strategies (e.g., mapping, outlining, drafting).
- 3.B.2b Establish central idea, organization, elaboration and unity in relation to purpose and audience.
- 3.C.2a Write for a variety of purposes and for specified audiences in a variety of forms including narrative (e.g., fiction, autobiography), expository (e.g., reports, essays) and persuasive writings (e.g., editorials, advertisements).
- 3.C.2b Produce and format compositions for specified audiences using available technology.
- 25.A.2c Music: Identify elements and expressive qualities such as tone color, harmony, melody, form (rondo, theme and variation), rhythm/meter and dynamics in a variety of musical styles.
- 25.A.2d Visual Arts: Identify and describe the elements of 2- and 3-dimensional space, figure ground, value and form; the principles of rhythm, size, proportion and composition; and the expressive qualities of symbol and story.

- 25.B.2 Understand how elements and principles combine within an art form to express ideas.
- 26.A.2c Music: Classify musical sound sources into groups (e.g., instrumental families, vocal ranges, solo/ensembles).
- 26.B.2d Visual Arts: Demonstrate knowledge and skills to create works of visual art using problem solving, observing, designing, sketching and constructing.
- 27.B.2 Identify and describe how the arts communicate the similarities and differences among various people, places and times.

Middle School:

- 3.A.3 Write compositions that contain complete sentences and effective paragraphs using English conventions.
- 3.B.3a Produce documents that convey a clear understanding and interpretation of ideas and information and display focus, organization, elaboration and coherence.
- 3.B.3b Edit and revise for word choice, organization, consistent point of view and transitions among paragraphs using contemporary technology and formats suitable for submission and/or publication.
- 3.C.3a Compose narrative, informative, and persuasive writings (e.g., *in addition to previous writings*, literature reviews, instructions, news articles, correspondence) for a specified audience.
- 3.C.3b Using available technology, produce compositions and multimedia works for specified audiences.
- 25.A.3c Music: Identify and describe changes in elements and expressive qualities (e.g., crescendo, ritardando, fermata, meter, sforzando).
- 25.A.3d Visual Arts: Identify and describe the elements of value, perspective and color schemes; the principles of contrast, emphasis and unity; and the expressive qualities of thematic development and sequence.
- 25.A.3e Visual Arts: Analyze how the elements and principles can be organized to convey meaning through a variety of media and technology.
- 25.B.3 Compare and contrast the elements and principles in two or more art works that share similar themes.
- 26.A.3c Music: Describe the processes involved in composing, conducting and performing.
- 26.B.3d Visual Arts: Demonstrate knowledge and skills to create 2- and 3-dimensional works and time arts (e.g., film, animation, video) that are realistic, abstract, functional and decorative.
- 27.B.3 Know and describe how artists and their works shape culture and increase understanding of societies, past and present.

MIRACLE IN A BOTTLE

(Refer to Student Guide—page 13)

Word Bank:

Quack	Mass-produced	Craftsman	Glassblowing	Stock
Intricate	Heating	Shaping	Molten	Receptacle
Elements	Pure	Batch	Discarded	Chemistry
Properties	Medium	Molten	Industrialization	Technology
Relationship	Producers	Containers	Packaging	Marketing
Efficacy	Remarkable	Advertising	Science	Artistry
Encompasses				

Guided Investigation 1:

Imagine you are Dr. Dulcamara—you have an empty bottle or bottles of a specific size. Dr. Dulcamara needs to fill the bottle(s) with faux elixir from a two-liter soda pop bottle. How much will he need? How will he determine how many bottles he will need? What would change if the weight of the liquid could not be any greater than 2, 3, or 5 pounds? How much liquid could he fit into a two-liter bottle, one liter bottle, or 16oz. water bottle? (Math)

Guided Investigation 2:

Dr. Dulcamara is losing money!! He needs your assistance to design a bottle that will capture the eye of his potential customers. You are to either take a bottle or draw a sketch that makes an attractive, enticing, object and supports the lie that it contains magic elixir. Be creative! Decorate the bottles (or pictures) with colored tissue paper and glue paste, paints, rhinestones, or other craft items (Art).

Differentiation Suggestions:

For students with lower levels of readiness:

Place several bottles in front of the students. Which bottles are larger, which are smaller? Which bottle will hold the most liquid? Which bottle will hold the least amount of liquid? Ask the student how he or she knows this. What steps must they take in order to figure out these questions? Allow students to demonstrate their thinking.

For students with a higher levels of readiness:

Take a box of about the size in which copier paper comes (approximately 10"x12"x18"). Take a bottle. How many bottles would fit inside the box? How does you know? If we took everything out of the classroom, how many bottles could fit within the space? What about the school building? How do you know?

*Assessment**As a result of this activity, students will:*

- **Know** that bottles and other containers are used to preserve, transport, and sell a variety of products.
- **Understand** that bottles are chosen based upon the quantity of product that needs to be stored in them and because of their attractiveness and desirability to consumers.
- **Be able to** calculate the quantity of liquid that needs to be shipped and determine the size bottle necessary to best do this or create bottle decorations that are realistic, abstract, functional and decorative or both.

Product Possibilities:

- Bottle Art Project
- Graph of Findings (Power point or Completed by Hand).

*Standards Alignment:*Early Elementary:

- 6.A.1a Identify whole numbers and compare them using the symbols $<$, $>$, or $=$ and the words “less than”, “greater than”, or “equal to”, applying counting, grouping and place value concepts.
- 6.B.1 Solve one- and two-step problems with whole numbers using addition, subtraction, multiplication and division.
- 6.C.1a Select and perform computational procedures to solve problems with whole numbers.
- 7.A.1a Measure length, volume and weight/mass using rulers, scales and other appropriate measuring instruments in the customary and metric systems.
- 7.B.1a Given a problem, describe possible methods for estimating a given measure.
- 7.B.1b Compare estimated measures to actual measures taken with appropriate measuring instruments.
- 9.A.1b Draw two-dimensional shapes.
- 10.A.1a Organize and display data using pictures, tallies, tables, charts or bar graphs.
- 10.A.1b Answer questions and make predictions based on given data.
- 13.B.1d Identify and describe ways that science and technology affect people’s everyday lives (e.g., transportation, medicine, agriculture, sanitation, communication occupations).
- 26.A.1e Visual Arts: Identify media and tools and how to use them in a safe and responsible manner when painting, drawing and constructing.
- 26.B.1d Visual Arts: Demonstrate knowledge and skills to create visual works of art using manipulation, eye-hand coordination, building and imagination.

Late Elementary:

- 6.A.2 Compare and order whole numbers, fractions and decimals using concrete materials, drawings and mathematical symbols.
- 6.B.2 Solve one- and two-step problems involving whole numbers, fractions and decimals using addition, subtraction, multiplication and division.

- 6.C.2a Select and perform computational procedures to solve problems with whole numbers, fractions and decimals.
- 7.A.2a Calculate, compare and convert length, perimeter, area, weight/mass and volume within the customary and metric systems.
- 7.B.2a Determine and communicate possible methods for estimating a given measure, selecting proper units in both customary and metric systems.
- 7.B.2b Estimate conversions between measures within the customary and metric systems.
- 9.A.2b Identify and describe how geometric figures are used in practical settings (e.g., construction, art, advertising).
- 9.A.2c Describe and draw representations of geometric relationships, patterns, symmetries, and designs in two- and three-dimensions with and without technology.
- 10.A.2a Organize and display data using pictures, tallies, tables, charts, bar graphs, line graphs, line plots and stem-and-leaf graphs.
- 26.A.2e Visual Arts: Describe the relationships among media, tools/technology and processes.
- 26.B.2d Visual Arts: Demonstrate knowledge and skills to create works of visual art using problem solving, observing, designing, sketching and constructing.

Middle School:

- 6.A.1b Identify and model fractions using concrete materials and pictorial representations.
- 6.B.3a Solve practical computation problems involving whole numbers, integers and rational numbers.
- 6.C.3a Select computational procedures and solve problems with whole numbers, fractions, decimals, percents and proportions.
- 7.A.3a Measure length, capacity, weight/mass and angles using sophisticated instruments (e.g., compass, protractor, trundle wheel)
- 7.B.3 Select and apply instruments including rulers and protractors and units of measure to the degree of accuracy required.
- 9.A.3b Draw transformation images of figures, with and without the use of technology.
- 9.A.3c Use concepts of symmetry, congruency, similarity, scale, perspective, and angles to describe and analyze two- and three-dimensional shapes found in practical applications (e.g., geodesic domes, A-frame houses, basketball courts, inclined planes, art forms, blueprints).
- 10.A.3a Construct, read and interpret tables, graphs (including circle graphs) and charts to organize and represent data.
- 13.B.3d Analyze the interaction of resource acquisition, technological development and ecosystem impact (e.g., diamond, coal or gold mining; deforestation).
- 26.A.3e Visual Arts: Describe how the choices of tools/technologies and processes are used to create specific effects in the arts.
- 26.B.3d Visual Arts: Demonstrate knowledge and skills to create 2- and 3-dimensional works and time arts (e.g., film, animation, video) that are realistic, abstract, functional and decorative.

ADVERTISEMENT FOR *DULCAMARA'S ELIXIR*

(Refer to The Student Guide— back page)

Guided Investigation:

Design an advertisement for Dulcamara's elixir. Using the information from the plot synopsis, accentuate the curative potentials of the elixir, as well as creating an advertisement that has a great catch phrase (one that will keep the product in the mind in the potential customer). (Art).

Content Connection No. 1:

Collect student-created advertisements created by your students and have them on exhibit when the opera comes to your school!

- Advertisement (2-D) In Color Or Black And White.

Content connection No. 2:

Create a jingle for Dulcamara's elixir. Create a tune that is easy and fun to sing, as well as one that accentuates the curative potentials of the elixir. (Music).

- Song
- Music video

Content connection No. 3:

Create your very own elixir! Construct a commercial with jingle that informs the consumer about your product.

- Advertisement (2-D) In Color Or Black and White
- Song
- Music Video

Differentiation Suggestions:

For a class with a wide range of readiness levels:

Pair students together to take advantage of disparate skills to successfully complete the project(s) listed above. For example, pair a student possessing strong verbal/linguistic intelligence with a peer possessing superior visual/spatial intelligence.

For students with a high level of interpersonal intelligence:

Compose a radio advertisement for Dr. Dulcamara's elixir. Draft a script for a 30 second radio spot, using music, sound effects, and voice to entice potential customers. Record the advertisement using either a tape recorder or podcast technology.

Assessment

As a result of this guided investigation, students will:

- **Know** that manufacturers and sellers of goods and services use advertising to build consumer interest in and desire for the goods and services offered for sale.
- **Understand** that different advertising approaches are used to appeal to different types of consumers.
- **Be able to** establish the optimal market for a given product, determine what consumer group one desires to reach, and then plan an advertising campaign that focuses upon that consumer group, be it print, musical, or other type of advertising.

Early Elementary:

- 25.A.1c Music: Identify differences in elements and expressive qualities (e.g., between fast and slow tempo; loud and soft dynamics; high and low pitch/direction; long and short duration; same and different form, tone color or timbre, and beat).
- 25.A.1d Visual Arts: Identify the elements of line, shape, space, color and texture; the principles of repetition and pattern; and the expressive qualities of mood, emotion and pictorial representation.
- 25.B.1 Identify similarities in and among the arts (e.g., pattern, sequence and mood).
- 27.B.1 Know how images, sounds and movement convey stories about people, places and times.

Late Elementary:

- 25.A.2c Music: Identify elements and expressive qualities such as tone color, harmony, melody, form (rondo, theme and variation), rhythm/meter and dynamics in a variety of musical styles.
- 25.A.2d Visual Arts: Identify and describe the elements of 2- and 3-dimensional space, figure ground, value and form; the principles of rhythm, size, proportion and composition; and the expressive qualities of symbol and story.
- 25.B.2 Understand how elements and principles combine within an art form to express ideas.
- 27.B.2 Identify and describe how the arts communicate the similarities and differences among various people, places and times.

Middle School:

- 25.A.3c Music: Identify and describe changes in elements and expressive qualities (e.g., crescendo, ritardando, fermata, meter, sforzando).
- 25.A.3d Visual Arts: Identify and describe the elements of value, perspective and color schemes; the principles of contrast, emphasis and unity; and the expressive qualities of thematic development and sequence.
- 25.A.3e Visual Arts: Analyze how the elements and principles can be organized to convey meaning through a variety of media and technology.
- 25.B.3 Compare and contrast the elements and principles in two or more art works that share similar themes.
- 27.B.3 Know and describe how artists and their works shape culture and increase understanding of societies, past and present.

ASK THE IMPRESSARIO! Word Banks

Sort of an opera fan (Refer to the Student Guide— preface)

Opera	Sets	Costumes	Lighting	Staging	Composers
Respond	Encourage	Supports	Balance	Music	Literature
Theater	Visual arts	Powerful	Essential	Successful	Production
Visual beauty	Stage director				

An Opera Hopeful (Refer to The Student Guide- page 6)

Opera	Act	Soprano	Pleasing	Mezzo soprano
Alto	Tenor	Baritone	Bass	Bass-Baritone
Comfortably	Voice classification			

Donizetti is Dynamite (Refer to The Student Guide- page 8)

Donizetti	Operas	Borrowed	Composed	Span
Suffered	Unable	Paralyzed	Sanatorium	Care

The Outrageous Opera Aficionado (Refer to The Student Guide- page 11)

Aficionado	Librettos	Librettists	Felice Romano
Daniel Auber	Insisted	Plot	Composer

Guided Investigation:

During and after preparing to attend *The Elixir of Love*, write a question to “Ask the Impresario.” Exchange your question with a classmate and allow him or her to answer it.

AUDIO CLIP LISTING

Opera Excerpts

ACT I

Quanto e bella (Nemorino)

Luciano Pavarotti - http://www.youtube.com/watch?v=hz5uaxC_WaI

Rolando Villazon - <http://www.youtube.com/watch?v=bHfIeIqQkk&feature=related>

Della crudele Isotta (Adina)

Anna Netrebko - http://www.youtube.com/watch?v=dBdiRA_tXQE

Renata Scotto - <http://www.youtube.com/watch?v=-PtHqPftGgw>

Come Paride vezzoso (Belcore)

Pablo Elvira - <http://www.youtube.com/watch?v=YvjQW7-2jo8&feature=related>

Leo Nucci - http://www.youtube.com/watch?v=in_cFrGskws

Udite, udite, o rustici (Dr. Dulcamara)

Ildebrando D'Arcangelo - <http://www.youtube.com/watch?v=EmGQQC0m1QU>

Giuseppe Taddai - <http://www.youtube.com/watch?v=cnYWNjccB7A>

Chiedi all'aura lusinghiera (Nemorino & Adina)

Roberto Alagna & Angela Gheorghiu - http://www.youtube.com/watch?v=zNjetb2ZM_U

Rolando Villazon & Anna Netrebko - <http://www.youtube.com/watch?v=npb7OQK3nf0>

Voglio dire (Nemorino & Dulcamara)

Luciano Pavarotti & Sesto Bruscantini - <http://www.youtube.com/watch?v=hKWzam4zv4w>

Rolando Villazon & Ildebrando D'Arcangelo - <http://www.youtube.com/watch?v=1587M2FLhLE>

Adina Credimi (Nemorino, Adina, & Belcore)

Aquiles Machado, Valeria Esposito, & Enrico Marrucci - http://www.youtube.com/watch?v=6gOda7G_gjU

Rolando Villazon, Anna Netrebko, & Leo Nucci - <http://www.youtube.com/watch?v=47OA0neej4g>

ACT II

Io son ricco e tu sei bella (Dulcamara & Adina)

Kevin Glavin & Dina Kuznetsova - <http://www.youtube.com/watch?v=BMdlISfbf5c>

Stefano de Peppo & Ana Maria Martinez - <http://www.youtube.com/watch?v=HjjVWHfhNMI>

Venti scudi (Nemorino & Belcore)

Luciano Pavarotti & Juan Pons - <http://www.youtube.com/watch?v=JoizIwZDR7I>

Rolando Villazon & Leo Nucci - <http://www.youtube.com/watch?v=rkBGraakSI8>

Dell'elisir mirabile (Nemorino)

TWO VERSIONS in ONE clip

Francisco Ariza - <http://www.youtube.com/watch?v=wxzRlwbS0E8>

Florian Laconi - <http://www.youtube.com/watch?v=tpyvOchrUqA&feature=related>

Quanto Amore (Adina & Dulcamara)

Angela Gheorghiu & Somine Alaimo - <http://www.youtube.com/watch?v=mG1b7aYx-cY>

Cecilia Bertoli & Bryn Terfel (CONCERT VERSION) - <http://www.youtube.com/watch?v=EMt2uET6-PE>

Una Furtiva Lagrima (Nemorino)

Luciano Pavarotti - <http://www.youtube.com/watch?v=pOfwBN7mfKI>

Rolando Villazon - <http://www.youtube.com/watch?v=UUI8rpMzsC8>

*Roberto Alagna - http://www.youtube.com/watch?v=aJl_N-UA7S0&feature=fvw

*Note: The Alana version is a different version of the aria.

Prendi, per me sei libero (Adina)

*Anna Netrebko - <http://www.youtube.com/watch?v=f4l-S8n5BII>

Renata Scotto - <http://www.youtube.com/watch?v=gAUdPPUk7d4>

*Includes the finale *Ei corregge ogni difetto*

Musical Form Examples

Aria

Quanto e bella (Nemorino)

Luciano Pavarotti - http://www.youtube.com/watch?v=hz5uaxC_WaI

Rolando Villazon - <http://www.youtube.com/watch?v=bHfiIeIqQkk&feature=related>

Una furtiva Lagrima (Nemorino)

Luciano Pavarotti - <http://www.youtube.com/watch?v=pOfwBN7mfKI>

Rolando Villazon - <http://www.youtube.com/watch?v=UUI8rpMzsC8>

*Roberto Alagna - http://www.youtube.com/watch?v=aJl_N-UA7S0&feature=fvw

*Note: The Alana version is a different version of the aria.

Duet

Volgio Dire (Nemorino & Dulcamara)

Luciano Pavarotti & Sesto Bruscantini - <http://www.youtube.com/watch?v=hKWzam4zv4w>

Rolando Villazon & Ildebrando D'Arcangelo - <http://www.youtube.com/watch?v=1587M2FLhLE>

Trio

In Guerra ed in amore (Nemorino, Adina, & Belcore)

Rolando Villazon, Anna Netrebko & Leo Nucci - <http://www.youtube.com/watch?v=QKfrfZNSfmM>

Ensemble

Adina Credimii (Nemorino, Adina, & Belcore)

Aquiles Machado, Valeria Esposito, & Enrico Marrucci (Belcore) - http://www.youtube.com/watch?v=6gOda7G_gjU

Rolando Villazon, Anna Netrebko, & Leo Nucci - <http://www.youtube.com/watch?v=47OA0neej4g>

Recitative

Io son ricco e tu sei bella (Adina & Dulcamara)

The recitative occurs after the duet

Anna Netrebko & Ildebrando D'Arcangelo - <http://www.youtube.com/watch?v=FsWXeTqaGp0>

The following pages contain reproducible
Guided Investigations.

The Elixir of Love: Love Potion or True Love

Nemorino is a simple man from a small town in nineteenth century Italy. After reading through the plot synopsis, research the history of a small town in 19th century Italy. Next, decide on what constitutes a small town in terms of population, select a small town in Italy, and research it. Imagine you are the town mayor. Consider the sorts of services (e.g., social services, cultural opportunities for citizens), areas of employment, and resources necessary for a small, rural town to flourish in the 21st century. Then, research the same town in the 21st century. What are the similarities? What are the differences? (Language Arts, History, Social Science).

The Elixir of Love: Love Potion or True Love

The Elixir of Love has four main characters. Depending upon the staging, singing, costumes, and set design an audience member will have an idea about what sort of person the character being portrayed on stage “is.” Even so, each character has a backstory (e.g., where he or she comes from, what sorts of activities does he or she like to participate in). Select a character and construct his or her backstory before the opera begins, during the opera when they are not part of the stage action, and after the opera concludes. For example, what was Dr. Dulcamara doing before the opera begins? Was he selling his elixir in a different town, bartering with other quacks? What about during the opera when he is not on stage? Is he traveling through the town trying to sell his wares or something else? Finally, when he leaves the town, does he carry on just as he did during the timeframe of the opera? (English/Language Arts, Fine Arts)

Donizetti Speaks! An Interview with the Composer!

You have been transported back to the nineteenth century. Select a figure from the 19th century (European Leaders, artists....) and develop a series of interview questions. Research your selected figure and construct a dialogue using evidence from your research. (History, Fine Arts, Language Arts).

Donizetti Speaks! An Interview with the Composer!

Donizetti mentions Signore Rossini and Signore Bellini in his interview. Generally, these three composers are referred to as the “Bel Canto” (Beautiful Singing) composers due to their emphasis on melodies and the expressive potential of the human voice. To be sure, this is too simplistic a generalization, but there are stylistic similarities between the composers. Find examples of music composed by Rossini, Bellini, and Donizetti and identify similarities and divergences of style. In order to complete this task, you should select compositions that are: sung by the same voice type (soprano, tenor, bass), have a similar tempo (rate of speed of the music), or written during the same time frame (e.g., 1825-1835) (Fine Arts).

The Doctor is in: Quackery in the 19th Century

Mary Poppins' sang, "a spoon full of sugar helps the medicine go down." Maybe this is true, but one of the things that Dr. Dulcamara is not very aware of is how MUCH medicine should his patients ingest. Thus, imagine you are a doctor in the nineteenth century and that Nemorino is dissatisfied with Dulcamara's elixir. He comes to your pharmacy to obtain another quick and cheap cure. In order for you to figure out the correct dose, you need to know Nemorino's weight, the form of the drug (pill or solution) and the amount of drug within each pill or solution. Complete a series of math sentences by creating values for the required variables. Change the dosage or weight of the patient to experiment with different variables. Graph the changes in dose when Nemorino's weight increases and decreases. (Math, Science).

The Doctor is in: Quackery in the 19th Century

The history of quackery is extensive and even today there are many examples of it. Select a disease and trace its development in terms of scientific understanding (the treatments and medicines that traditional physicians use) and the development and understand of the disease from the quackery perspective. Also, try and discover if at any time the work of medical science and quackery converged. For instance, one could research the history of cancer and how science and quackery have responded to this disease (History, Science).

Advertisement for Dulcamara's Elixir.

Design an advertisement for Dulcamara's elixir. Using the information from the plot synopsis, accentuate the curative potentials of the elixir, as well as creating an advertisement that has a great catch phrase (one that will keep the product in the mind in the potential customer). (Art).

Create a jingle for Dulcamara's elixir. Create a tune that is easy and fun to sing, as well as one that accentuates the curative potentials of the elixir. (Music).

Create your very own elixir! Construct a commercial with jingle that informs the consumer about your product.

New Musical Form Sweeping the Land! & How to write a libretto

As a librettist, it is important to be able to summarize or rework ideas from an extant story. Look at the plot synopsis and construct a script that would deliver the central ideas of the story by using a variety of operatic forms (aria, duet, trio, ensemble, chorus) (Language Arts, Fine Arts).

New Musical Form Sweeping the Land! & How to write a libretto

It is also important to consider the setting of the story. Thus, in addition to the libretto place information in the libretto that describes the scenery, the costumes, lighting, and other time and place information (e.g., time of day, season of the year) (Fine Arts).

Old Adina Had an Farm, E-I-E-I-Organic!

As a nineteenth century farmer, thinking about what to plant during what season is a life or death situation since most of the food one ate was grown on their farm. Select a location and research what produce is best to grow during a particular season, the specific types of pests or blight that could harm the produce, and natural ways that one could protect produce (Science, Geography).

Old Adina Had an Farm, E-I-E-I-Organic!

Adina's farm consists of 500 acres. Using information about what produce would grow best during a particular season, create a map that would inform farm workers on where to plant specific seeds and how far apart the seeds should be from each other. Also construct charts identifying how much water is necessary for optimal growth, how long the produce will take to mature for picking, and a schedule for the employment of pesticides, herbicides, and fungicides. (Science, Language Arts).

Be All that You Can Be

You are a military historian, researching the formation of infantries working in nineteenth century Italy. During the nineteenth century, find out what types of domestic conflict occurred in Italy (e.g., what were they fighting for and why). Find out about some of the important dates, battles, and outcomes (History).

Be All that You Can Be

As a historian, it is essential that you understand both specific ideas that are important to specific time times in history, and the larger trajectory of a concept. Research the history of mercenaries. When were they first used? For what reasons would one become a mercenary, were there any battles in which mercenaries played a pivotal role? If so, what was their role? What becomes of a mercenary when the specific conflict has ended? (History)

Everyone's a Critic: Writing your own Review of An Opera Performance

As a classical music reviewer for the local newspaper, it is your job to provide readers with a sense of the performance of *The Elixir of Love*. After watching the production at your school, write a review! The review should include descriptions of the singing, sets, acting, and costumes. It is not your job to inform readers if the performance is “good” or “bad”. Rather, you are to use language in such a way so that they can understand what to expect from the performance without having seen it (Language Arts, Fine Arts).

Miracle in a Bottle

Imagine you are Dr. Dulcamara—you have an empty bottle or bottles of a specific size. Dr. Dulcamara needs to fill the bottle(s) with faux elixir from a two-liter soda pop bottle. How much will he need? How will he determine how many bottles he will need? What would change if the weight of the liquid could not be any greater than 2,3, or 5 pounds? How much liquid could he fit into a two-liter bottle, one liter bottle, or 16oz. water bottle? (Math)

Miracle in a Bottle

Dr. Dulcamara is losing money!! He needs your assistance to design a bottle that will capture the eye of his potential customers. You are to either take a bottle or draw a sketch that makes an attractive, enticing, object and supports the lie that it contains magic elixir. Be creative! Decorate the bottles (or pictures) with colored tissue paper and glue paste, paints, rhinestones, or other craft items (Art).

Ask the Impresario

During and after preparing to attend *The Elixir of Love*, write a question to “Ask the Impresario.” Exchange your question with a classmate and allow him or her to answer it.

Backstage Pass! is underwritten by a generous gift from **Donna Van Eekeren**.

Opera in the Neighborhoods is made possible by generous and deeply appreciated gifts from **Mrs. Herbert A. Vance** and **Mr. and Mrs. William C. Vance**, with additional support from **Kraft Foods** and **Donna Van Eekeren**.



LYRIC OPERA OF CHICAGO

20 N Wacker Dr • Suite 860 • Chicago, IL 60606

www.lyricopera.org/education

312.332.2244