

Mozart's *The Magic Flute*—his last opera to be produced before his untimely death at age 35—is a remarkable combination of musical and dramatic styles, from the earthly to the otherworldly. The story begins as a magical rescue mission, a plot outline that would have been familiar to Viennese audiences of the popular theater, but soon transforms into a fable of enlightenment and humanity. With its narrative of inner development and illumination, *The Magic Flute* imagines a world of peace, brotherhood, and love.

This *Live in HD* production, originally transmitted in 2006, presents the opera in an abridged, English-language version of the production by Julie Taymor, the award-winning director of theater, opera, and film. Taymor seeks to remain true to the fairy-tale aspect of the story while revealing what she calls its “darker face, the one that is hidden in the innocent shell of the unruly libretto but apparent in the exquisite subtlety of the music.” In developing the colorful visual style of her production, she was inspired by the image of the kaleidoscope, which she sees as an ideal way to express “both the exterior and inner landscapes of *The Magic Flute*.” Taymor’s whimsical production magnifies the opera’s emotional threads, highlights its humor, and captures the ethereal nature of Mozart’s music.

The information on the following pages is intended to help students explore Mozart’s compositional style—especially his approach to conveying emotion and character through melody, orchestration, and text setting—while immersing themselves in the adventure of the story. This guide also provides additional insights into the opera’s Enlightenment themes, enabling students to discover what makes *The Magic Flute* not just a product of its age but also an enduring masterwork of the operatic canon.

## THE WORK

An opera in two acts, sung in English  
Music by Wolfgang Amadeus Mozart  
Libretto by Emanuel Schikaneder  
English translation by J. D. McClatchy  
First performed September 30, 1791,  
at the Freihaus-Theater auf der Wieden,  
Vienna, Austria

## PRODUCTION

**Julie Taymor** Production  
**George Tsypin** Set Designer  
**Julie Taymor** Costume Designer  
**Donald Holder** Lighting Designer  
**Julie Taymor and Michael Curry**  
Puppet Designers  
**Mark Dendy** Choreographer

## PERFORMANCE

*The Met: Live in HD*  
December 30, 2006  
**Ying Huang** Pamina  
**Erika Miklósa** Queen of the Night  
**Jennifer Aylmer** Papagena  
**Matthew Polenzani** Tamino  
**Greg Fedderly** Monostatos  
**Nathan Gunn** Papageno  
**David Pittsinger** Speaker  
**René Pape** Sarastro  
**James Levine** Conductor

*The Magic Flute* Educator Guide  
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HUANG

MIKLÓSA

POLENZANI

GUNN

PAPE

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**ONLINE ACCESS** To access this guide online, including any audio selections and handouts, visit [metopera.org/fluteguide](https://metopera.org/fluteguide). All Met Opera on Demand (MOoD) clips referenced in this guide come from the performance on December 30, 2006.



| CHARACTER                            | PRONUNCIATION            | THE LOWDOWN                                                                                                                                                  |
|--------------------------------------|--------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Tamino</b><br>TENOR               | <i>tah-MEE-noe</i>       | A young prince. <b>Virtuous</b> and courageous, Tamino is on a mission to rescue Pamina and live a good life.                                                |
| <b>Pamina</b><br>SOPRANO             | <i>pah-MEE-nah</i>       | Daughter of the Queen of the Night. <b>Witty</b> and daring, Pamina is determined to help good win over evil.                                                |
| <b>Papageno</b><br>BARITONE          | <i>pah-pah-GAY-noe</i>   | A bird catcher in service of the Queen of the Night. <b>Cautious</b> and kind, Papageno is Tamino's adventure buddy—but mostly just wants to find a wife.    |
| <b>Queen of the Night</b><br>SOPRANO |                          | The ruler of the realm of the moon and stars. Fierce and <b>determined</b> , the Queen of the Night enlists Pamina and Tamino to defeat her enemy, Sarastro. |
| <b>Sarastro</b><br>BASS              | <i>zah-RAS-troe</i>      | High priest of the sun. A powerful leader of a temple, Sarastro challenges Pamina and Tamino as they complete a series of trials.                            |
| <b>Monostatos</b><br>TENOR           | <i>moh-NAH-stah-toes</i> | One of Sarastro's lieutenants. Though Monostatos is initially loyal to his leader, his <b>conniving</b> ways lead him to be punished by Sarastro.            |
| <b>Three Ladies</b><br>SOPRANO       |                          | Women in service of the Queen of the Night. These playful characters help Tamino and Papageno on their journey—and sometimes make it more difficult.         |
| <b>Three Spirits</b><br>TREBLE       |                          | The Spirits are appointed by the Three Ladies to guide Tamino and Papageno on their quest.                                                                   |

## GLOSSARY

**Virtuous** (*adj.*): having high moral standards

**Witty** (*adj.*): clever and intelligent

**Cautious** (*adj.*): aware of possible warnings or danger

**Determined** (*adj.*): having decided to do something

**Conniving** (*adj.*): secretly planning to do something harmful



## THE STORY

### Synopsis

*A **mythical** land between the sun and the moon*

Tamino is being chased by a serpent. Three Ladies appear and save him. They kill the serpent, then leave to tell the Queen of the Night of their accomplishment.



Matthew Polenzani as Tamino  
KEN HOWARD / MET OPERA

Papageno stumbles onto the scene. He **boasts** to Tamino that he killed the serpent. The Ladies return and give Tamino a picture of the Queen's daughter, Pamina. They say she has been taken by the evil Sarastro. Tamino immediately falls in love with Pamina's picture.

The Queen appears in a burst of thunder. She commands Tamino to rescue Pamina. The Ladies give Tamino a magic flute and Papageno magic bells to protect them on their adventure. Three Spirits appear and sing a song to guide the way.

Meanwhile, Monostatos **torments** Pamina in his chamber. Papageno sneaks in to save her. He tells Pamina that Tamino loves her, and they rush off to find him.

### GLOSSARY

**Mythical** (*adj.*): imaginary, not based on historical facts

**Boast** (*v.*): to brag about yourself

**Torment** (*v.*): to cause suffering to another person



The Three Spirits lead Tamino to Sarastro's **temple**. There he discovers Sarastro is actually **just** and kind, and it is the Queen who is evil. Tamino journeys into the forest to find his friends, using the magic flute to charm dangerous animals.

Pamina and Papageno are again chased by Monostatos and his men. Papageno uses the magic bells to **disarm** them with dancing.

They all arrive at Sarastro's temple. Sarastro promises to set Pamina free and punishes Monostatos. He gives Papageno and Tamino three **trials** to prove their goodness. First, they cannot eat and are required to be silent, no matter what.

In another room, Pamina is asleep. Monostatos tries to kiss Pamina without her permission. The Queen enters and scares him away. She orders Pamina to murder Sarastro with a dagger. Pamina is upset. Sarastro enters and assures her **vengeance** is not the answer.



Nathan Gunn as Papageno  
KEN HOWARD/MET OPERA

## FUN FACT

The great German poet Goethe admired the story of *The Magic Flute* so much that he attempted to write a sequel. Goethe never finished his sequel, but Emanuel Schikaneder did! Schikaneder's sequel, *The Labyrinth or The Fight with the Elements*, uses the same characters and has a plot based on tests and trials. *The Labyrinth* was set to music by composer Peter von Winter and premiered in Germany in 1798.

## GLOSSARY

**Temple** (*n.*): a building for prayer or religious worship

**Just** (*adj.*): fair and honest

**Disarm** (*v.*): to remove someone's power to hurt or frighten

**Trial** (*n.*): a test to prove if you can do something

**Vengeance** (*n.*): the act of getting back at someone



Ying Huang as Pamina with  
Greg Fedderly as Monostatos  
KEN HOWARD / MET OPERA



Tamino and Papageno continue their journey and are reminded they must be silent and not eat. Papageno breaks his vow, snacking and chatting with a flirty old lady. Tamino remains silent, even when he sees Pamina. **Misunderstanding** his silence for **coldness**, Pamina is heartbroken.

## GLOSSARY

**Misunderstand** (*v.*): to fail to understand correctly

**Coldness** (*n.*): indifference or showing no kindness

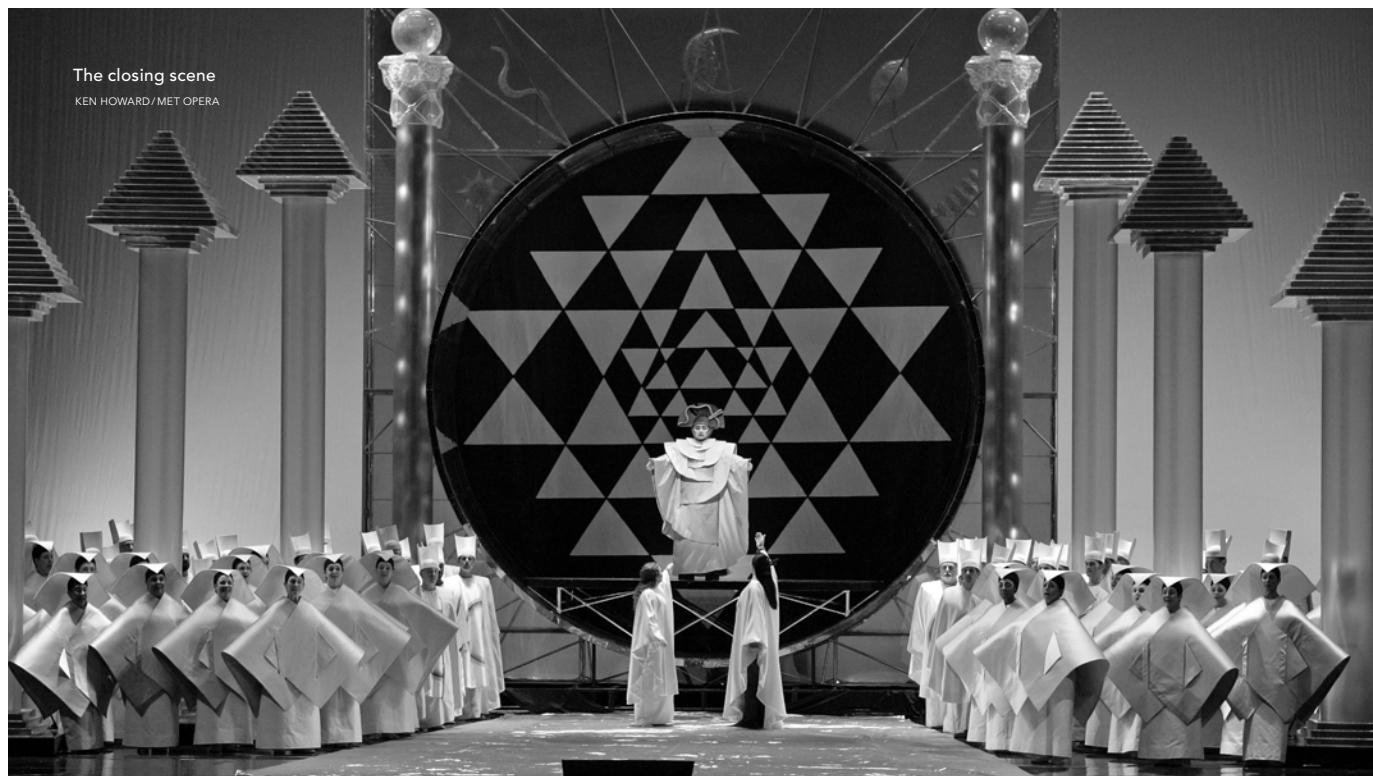
**Distraught** (*adj.*): extremely upset or troubled

Papageno, hungry and tired of being silent, settles for the old lady, who turns out to be a beautiful and young woman named Papagena. But of course, she disappears. **Distraught**, Papageno tries to hang himself, but he is saved by the Three Spirits. They remind him that he will find happiness if he plays his magic bells.



Finally, Tamino and Pamina are **reunited**. With the help of the magic flute, they face the final trial of water and fire together.

The Queen of the Night, the Three Ladies, and Monostatos attack the temple. Sarastro **banishes** them. Papageno plays his bells and is reunited with Papagena. Sarastro blesses Tamino and Pamina, and everyone sings to celebrate courage and virtue.



The closing scene  
KEN HOWARD / MET OPERA

## GLOSSARY

**Reunite** (*v.*): to come together again

**Banish** (*v.*): to expel or force to leave





### Think about it!

*The Magic Flute* makes frequent use of groupings of three: There are Three Ladies in service of the Queen of the Night; Three Spirits who guide Tamino on his quest; and three trials for Tamino to complete (silence, temptation, and water and fire).

- How else does the number three appear in the opera and in this production?
- Why might the number three be significant for Mozart?

### GLOSSARY

**Impresario** (*n.*): someone who organizes entertainment events

**Craft** (*v.*): to make or create

**Viennese** (*adj.*): from or relating to Vienna, the capital city of Austria

**Spectacle** (*n.*): an impressive public display or show

### An Original Libretto by Emanuel Schikaneder

Emanuel Schikaneder—**impresario**, writer, actor, and singer—drew from a variety of sources in **crafting** the libretto for *The Magic Flute*, or *Die Zauberflöte* in the original German. First, Schikaneder was inspired by **Viennese** theater and its use of magic, comedy, mystery, **spectacle**, and moral lessons. Papageno is based on Hanswurst (“Jack Sausage”), a crafty but simple character who provides comic relief.

Schikaneder also might have modeled *The Magic Flute* on fairy tales by Christoph Martin Wieland. Wieland’s stories included an evil henchman, a hero falling in love with a portrait, three clever children, and a magic flute—all elements found in Mozart’s opera. Other texts that influenced the story of *The Magic Flute* include a medieval French romance, an 18th-century French novel, a German play, and a long essay about Egyptian mythology.



Emanuel Schikaneder as Papageno  
WIKICOMMONS



## The Creation of *The Magic Flute*

**1756** Wolfgang Amadeus Mozart is born on January 27. His dad, Leopold, is a composer for the Prince of Salzburg.

**1762** At age seven, Mozart is recognized as a **prodigy**. He performs his own keyboard music with his family for royalty all over Europe.

**1767** Mozart completes his first major opera, *Apollo et Hyacinthus*. It is based on works by Ovid, a Roman poet who lived from 43 B.C.E. to 17 C.E.

**1776** A new theater in Vienna called the National Theater opens to focus on German opera. Mozart's opera *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*) premieres in 1782 and is a big hit.

**1781** Mozart moves to Vienna. He wants to work as an independent composer, not under contract to a wealthy **patron** or the church.

**1784** Mozart becomes a Freemason. He joins the Viennese lodge, a community of liberal **intellectuals** who care about reason, nature, and the universal brotherhood of man.

**1786** Mozart completes *Le Nozze di Figaro* with his partner, **librettist** Lorenzo Da Ponte. They also compose *Don Giovanni* (1787) and *Così fan tutte* (1790). All three operas are still widely performed today.



## GLOSSARY

**Prodigy** (*n.*): a young person with extraordinary talents

**Patron** (*n.*): someone who financially supports a cause, organization, or individual

**Intellectual** (*n.*): someone devoted to learning and culture

**Librettist** (*n.*): someone who writes the text of an opera

*Wolfgang Amadeus Mozart*



### FUN FACT

Only two years after its premiere, Austrian artists Joseph and Peter Schaffer made six etchings showing scenes from the opera (above). While these were not based on the original opera design, they give a sense of what the first performance of *The Magic Flute* might have looked like.

**1787–89** German poet Christoph Martin Wieland **publishes** a book of fairy tales. One of the fairy tales tells the story of a prince who is told by a “radiant fairy” to rescue a maiden who has been captured by an evil sorcerer with the help of a magic flute.

**1789** Emanuel Schikaneder, a theater **producer**, becomes the impresario at the Freihaus-Theater auf der Wieden in Vienna. He produces musical dramas and spoken plays with spectacular stage effects. People from all different classes of society attend performances at the theater together.

**1791** *The Magic Flute* **premieres** with Schikaneder as Papageno and Mozart conducting. It is performed 200 times in nine years.

Mozart falls ill on November 22 and dies on December 5, likely from strep throat or scarlet fever.

## GLOSSARY

**Publish** (*v.*): to announce or make available

**Producer** (*n.*): someone responsible for organizing or funding a show or event

**Premiere** (*v.*): to have the first performance of a work of art



## The Age of Reason

Many of the beliefs Western society holds today about freedom, government, and the **inalienable** rights of human beings were **radical** ideas in Mozart's day. During the 18th century, **philosophers** began to reexamine old ways of thinking and **debate** new ideas. They focused less on religious faith and more on logic, reason, and understanding nature through scientific observation. This period of new thinking was called the Age of Enlightenment.

Before long, philosophers began to rethink social **norms** too. Many felt that inherited royal status and unequal class systems were unnatural. They argued that all people come into the world with "natural" rights—including the right to personal **liberty**—that governments should protect. Books, plays, songs, and paintings were created to champion these new ideas, which spread quickly and inspired revolutions in the American colonies, France, and the French-occupied colony of Saint-Domingue (now the nation of Haiti).

Across historical eras, new ideas about society and nature cause major changes. During the Enlightenment, thinkers advocated for rejecting violence and **superstition** and embracing more education, equality, and progress. All these ideas are represented in *The Magic Flute*.



### GLOSSARY

**Inalienable** (*adj.*): not able to be removed or transferred

**Radical** (*adj.*): in favor of extreme change

**Philosopher** (*n.*): someone who studies the nature of existence, knowledge, or society

**Debate** (*v.*): to have a disagreement or spirited conversation

**Norm** (*n.*): a standard, model, or expectation

**Liberty** (*n.*): freedom to act, especially without interference from an institution or power

**Superstition** (*n.*): an irrational belief often based on fear



## Mozart and Freemasonry



Alexander Anderson, *Masonic Symbols*, c. 1800, engraving  
NEW YORK PUBLIC LIBRARY

A **fraternal organization** whose members are committed to morality, justice, and reason, Freemasonry originally grew out of the medieval **guilds** of stonemasons and the study of the philosophical aspects of math and architecture. Among its central ideas are the exploration of the nature of man and an emphasis on **ritual**. From its initial popularity in England, the movement had spread across Europe by the early 18th century.

The first Masonic **lodge** in Vienna was founded in 1742, and within 40 years, another lodge became the foremost community of Viennese artistic, scientific, and literary thinkers. Mozart joined that group's sister lodge in 1784. From his letters, it is **evident** that Freemasonry played a large role in Mozart's life, and he composed several works for use with Masonic rituals, as well as many more that **allude** to Masonic symbols or ideals. Within his lodge, Mozart also found friends and supporters who assisted him financially with both gifts and **commissions** for compositions.

### GLOSSARY

**Fraternal organization** (*n.*): a group whose members share values or interests

**Guild** (*n.*): a brotherhood or association formed to protect its members

**Ritual** (*n.*): a spiritual or religious ceremony

**Lodge** (*n.*): a small house, dwelling, or meeting place

**Evident** (*adj.*): clear, obvious, or certain

**Allude** (*v.*): to suggest, hint, or refer indirectly

**Commission** (*n.*): an advance payment to produce a work of art

Of all his works, the one most associated with Freemasonry is *The Magic Flute*. Its imagery, inspired by ancient Egypt, connects to Masonic interests, and it frequently uses the number three, which held special significance in Freemasonry: The opera includes Three Ladies as attendants to the Queen of the Night; Three Spirits; three trials that Tamino must endure; a prominent musical motive built from three chords; and a frequent use of the key of E $\flat$  major (indicated in music notation by three flats in its key signature). Although Masonic imagery is only one aspect of *The Magic Flute*, the opera demonstrates the movement's influence by portraying a group whose rituals aim to achieve enlightenment and progress.



## Philosophical Chairs

Philosophical Chairs is an activity designed to foster critical thinking, active inquiry, and respectful dialogue among students. To play, participants agree or disagree with a series of statements, but the game doesn't end there. The most crucial element is what happens next: Participants discuss their point of view and can switch sides if their opinions change during the discussions.

Each topic statement is deliberately open ended yet ties into several of the themes of *The Magic Flute*—the hero's journey, truth, reason, love, courage, virtue, wisdom, and enlightenment. Offer students a brief overview of the opera's plot, setting, and context and remind them how to build a safe space for productive conversation. Some of the topics might be confusing or challenging—that's okay! As you and your students explore and learn about *The Magic Flute*, you can return to these statements: What do they have to do with the opera's story? How might these questions help us explore the opera's story, history, and themes?

**A NOTE TO FACILITATORS:** Between statements, provide some clarity as to why that statement was chosen. Explain to students where and how each theme shows up in the opera or invite students to offer their own explanations.

### STEP 1. INQUIRE

Distribute the included handout with guidelines and statements, making sure to review the Rules of Engagement as a group. Next, invite students to read one of the statements—out loud as a class, to themselves, or in small groups. As they read, they should ask themselves:

- Do I understand the statement?
  - If not, what questions might clarify it for me?
- What immediately comes to mind when I read the statement?
  - What is my initial reaction: Do I agree or disagree?
- What led me to that decision?
  - What opinions do I hold about this statement?
  - What life experiences may have led me to think this way?

### MATERIALS

Handouts

### OBJECTIVES

Learners will be able to:

- Express and defend their point of view on a given topic.
- Listen to thinking that differs from their own and respond with examples and evidence.

### CONNECTIONS

- Delineate and evaluate arguments and claims.
- Evaluate a speaker's reasoning.
- Express ideas persuasively.



### STEP 2. RESPOND

Read the statements again out loud and ask students to commit to one side. They can agree or disagree, but there is no middle ground. (Many will not be completely comfortable committing to one side over the other—that's part of the game. It will help foster conversation and debate.)

### STEP 3. DISCUSS

Start a conversation! Use the following questions to guide discussion:

- Does anyone feel very strongly either way? Why or why not?
- Does anyone feel conflicted? Why or why not?
- Give voice to what you thought about in the first step:
  - What led me to make my decision?
  - What opinions do I hold about this statement?
  - What life experiences may have led me to think this way?
- What might you not have considered that others are now bringing up in the discussion?
- Did any new questions arise during the discussion?

As the conversation continues, students are free to change their minds or develop more nuanced perspectives.

*Repeat steps 1 through 3 for each statement.*

**SILENT OVERTURE** If you have timid students and/or a class with several emerging language learners, consider allowing time for students to silently reflect prior to diving into the activity. Post the statements around the room, provide each student with a small stack of sticky notes of two different colors, and have them complete a gallery walk silently reading the statements. As they read the statements, students should write down questions (one color sticky note) and thoughts that came to mind (other color sticky note) and place them around the posted statement.

Set a ten-minute timer for students to complete this activity. Then, set a five-minute timer for students to read their peers' thoughts and questions prior to completing the active class discussion part of Philosophical Chairs.



## Musical Portraits

Since the beginnings of opera in the 16th century, there has been a distinction between speechlike sections of music designed to move the action forward or to communicate information and those of a more reflective nature. Within this second type of music, the aria has long been the primary vehicle for characters to communicate their feelings and thoughts. An opera aria is a self-contained piece for solo voice, typically with orchestral accompaniment. Arias provide an opportunity for composers to use all the musical and dramatic tools at their disposal to paint a portrait of a character.

In this activity, students will explore how opera composers differentiate characters; use musical terminology to describe aspects of melody, harmony, rhythm and tempo, and orchestration; and explore the different musical characterizations of the major characters of *The Magic Flute*.

### STEP 1. REVIEW

It will be helpful for students to understand the basic plot outline and characters of *The Magic Flute*. You may wish to allow time at the beginning of class for students to read the synopsis or illustrated synopsis ([metopera.org/flute-illustrated](http://metopera.org/flute-illustrated)) or to summarize the story for them. Alternatively, you may ask them to come to class having read the synopsis beforehand as homework. You may also want to provide them with the “Who’s Who in *The Magic Flute*” chart included with this guide to give them a few more details on the major characters.

### STEP 2. LISTEN

Begin your study of the arias by having students listen to the audio examples while following along with the libretto, provided in the handouts included with this guide. The arias are provided in **Tracks 1** through **5** (along with corresponding MOoD clips).

### STEP 3. ANALYZE

Use the handouts to make notes on the summary, musical elements, instrumentation, and mood for each aria. Be sure to reference the Mood Meter, Musical Toolbox, and Opera Orchestra diagrams accessible in the “Additional Resources” section of the *HD Live in Schools* Educator Hub ([metopera.org/educator-hub](http://metopera.org/educator-hub)), or any other resource you use in your classroom. Answers will vary, and that’s okay—as long as students are listening with a critical ear and can support their choices with evidence! A suggested answer key is provided for your reference.

### MATERIALS

- Handouts
- Audio tracks
- Synopsis
- Illustrated synopsis (optional)
- Met Opera on Demand clips (optional)
- “Who’s Who in *The Magic Flute*” (optional)
- Mood Meter (optional)
- Musical Toolbox (optional)
- Opera Orchestra (optional)

### OBJECTIVES

Learners will be able to:

- Infer a character’s emotions by synthesizing their text with their music.
- Identify musical elements in an audio recording.

### CONNECTIONS

- Identify mood and tone.
- Summarize, infer, and integrate information across diverse formats.



**TRACK 1 (MOOD CLIP 5):** Tamino: “This portrait’s beauty I adore”

**TEXT SUMMARY:** Tamino is entranced by a portrait of Pamina.

**MUSICAL ELEMENTS:** Legato, gentle, ascending leaps, descending steps, major, slow, sparse, light, high voice

**INSTRUMENTS:** strings

**MOOD AND EMOTION:** loving, hopeful, inspired



**TRACK 2 (MOOD CLIP 32):** Pamina: “Now my heart is filled with sadness”

**TEXT SUMMARY:** Pamina is filled with sadness because Tamino will not speak to her, and she fears he no longer loves her.

**MUSICAL ELEMENTS:** Legato, descending steps, minor, slow, sparse, high voice

**INSTRUMENTS:** strings, flute, oboe, bassoon

**MOOD AND EMOTION:** sad, despairing, troubled



**TRACK 3 (MOOD CLIP 3):** Papageno: “I’m Papageno, that’s my name”

**TEXT SUMMARY:** Papageno introduces himself, sharing his love of life’s simple pleasures.

**MUSICAL ELEMENTS:** staccato, bouncy, steps, major, moderate, bright, light, low

**INSTRUMENTS:** violins, oboe, pan flute

**MOOD AND EMOTION:** playful, easygoing, jolly



**TRACK 4 (MOOD CLIP 26):** Queen of the Night: “Here in my heart, Hell’s bitterness is seething”

**TEXT SUMMARY:** The Queen of the Night demands that vengeance and death be brought upon Sarastro.

**MUSICAL ELEMENTS:** staccato, aggressive, repeated notes, leaps, high, minor, full and sparse, fast

**INSTRUMENTS:** strings, brass

**MOOD AND EMOTION:** serious, livid, urgent



**TRACK 5 (MOOD CLIP 20):** Sarastro: “O Isis and Osiris”

**TEXT SUMMARY:** Sarastro petitions the gods Isis and Osiris to provide wisdom and guidance to Tamino and Pamina.

**MUSICAL ELEMENTS:** legato, low, slow, descending, heavy, major

**INSTRUMENTS:** winds, bassoon, trombone

**MOOD AND EMOTION:** wise, secure, tranquil



#### STEP 4. SHARE

Once you have completed this process for each of the five arias, have students discuss their findings as a class. Encourage them to compare the individual sounds of the arias.

- What are the attributes that give each solo its unique character?
- How does the sound of the music match the text?
- Is this sound appropriate to their understanding of the character's temperament?

#### SCAFFOLD

- Assign small groups or individual students one aria each.
- Have students infer what the musical elements might be by reading the libretto and observing the images first before listening to the aria.
- Build a “word bank” of emotions or musical elements with students prior to the lesson and add to it as you explore the arias.
- Apply these skills to contemporary music by exploring popular singers and songs that align with the musical elements and emotions of each example aria.
- Have students consider their own aria! What musical elements, instruments, and emotions would it include?

#### SOCIAL-EMOTIONAL LEARNING

### What Does Courage Look Like?

In this story, Tamino, a handsome young prince, goes on a journey in a distant land to rescue the beautiful Pamina. He encounters a variety of trials and tests that challenge him to think creatively and rely on his courage to survive. Tamino is pushed to the edge by the challenges he faces, but his bravery gives him the guts he needs to survive all the tribulations that are thrown his way. We can learn a lot from Tamino's journey! Discuss the questions below with a partner or with the class.

- What is courage?
- What does courage feel like in my body?
- What does courage look like at school? Give specific examples.
- When have you seen a parent or friend demonstrate courage in the face of a difficult situation?
- What is one courageous thing you can do today?



## ACTIVE EXPLORATION

### The Three Trials

#### MATERIALS

- Handouts
- Dice
- Coloring materials
- Game chips or placeholder manipulatives
- *The Three Trials* board and template

#### OBJECTIVES

Learners will be able to:

- Paraphrase *The Magic Flute* by exploring the plot on a gameboard.
- Devise story elements that parallel key plot points in *The Magic Flute*.
- Design a game concept using *The Magic Flute* as a reference.

#### CONNECTIONS

- Recall key ideas and details of a work.
- Identify the theme of a work.
- Integrate information presented across diverse formats.
- Participate effectively in collaborations.
- Understand counting and cardinality.

*The Magic Flute* is one big adventure story! From narrowly escaping a serpent to the mouthwatering temptation of floating plates of spaghetti, this opera requires its characters constantly to keep their eyes on the prize. Tamino, Pamina, and Papageno, both together and individually, must successfully pass through a series of trials (and distractions!) to achieve enlightenment and peace at the opera's conclusion.

In this activity, students will get a chance to bring the trials of *The Magic Flute* to life by using the game board provided with this guide. After conquering *The Three Trials*, students will also have the opportunity to develop their own game complete with original characters, settings, and obstacles.

#### STEP 1. REVIEW

Review the goal and rules of the game with students.

- **GOAL:** Move your character through the three trials to get to the Temple of Virtue.
- **RULES:** Roll the dice to move forward on the trial path.
  - If you land on a “Ta-da!” tile or a “Dun-dun-duuun!” tile, you must follow the directions on that square, using the legend to decode the symbols.
  - The first character to reach the Temple of Virtue wins.

#### STEP 2. PLAY

Have students break into small groups (no larger than five) and play the game accessible in the “Additional Resources” section of the *HD Live in Schools* Educator Hub ([metopera.org/educator-hub](https://metopera.org/educator-hub)). They will need dice and game chips, which can be sourced from materials found in your classroom.

#### STEP 3. DESIGN

Once students have finished playing the game and a winner has been crowned, distribute the organizer handouts included with this guide. Either individually or in small groups (these can be the same or different from the groups that just played together), students will design their own game based on the structure of *The Magic Flute*. You can reference the parallel story elements in *The Magic Flute* as you move through the directions.



A serpent menaces Tamino.

EVAN ZIMMERMAN/MET OPERA

Each game must have the following:

#### Setting:

- The board should have two settings: one landscape and one building.
- Mozart's choice: a forest and a temple

#### Characters:

- The game should include up to five players.
- Each player should have a name, voice type, and one specific character trait.

#### "Dun-dun-duuun!" Moments:

- The board should have at least three "Dun-dun-duuun!" tiles.
- For each "Dun-dun-duuun!" tile, choose one of the following results:
  - Move back three tiles
  - Lose a turn
- Each "Dun-dun-duuun!" tile should be related to your chosen setting and story.
- Illustrate and label each "Dun-dun-duuun!" tile on your game board.
- Mozart's choice: a serpent, fire, waves, and the Queen of the Night



#### “Ta-da!” Moments:

- The board should have at least three “Ta-da!” tiles.
- For each “Ta-da!” tile, choose one of the following results:
  - Move forward three tiles
  - Get an extra turn
- Each “Ta-da!” tile should be related to your setting and story.
- Illustrate and label each “Ta-da!” tile on your game board.
- Mozart’s choice: Pamina’s portrait, the magic flute, and friendship

#### Ending:

- Choose the winning trait.
- Options include love, virtue, courage, enlightenment, happiness, knowledge, and strength.
- Illustrate the trait you choose at the end.

### STEP 4. SHARE

Once students have completed their planning page and added their elements to their own blank game board accessible in the “Additional Resources” section of the *HD Live in Schools* Educator Hub ([metopera.org/educator-hub](https://metopera.org/educator-hub)), it’s time to play. Have each student or group exchange game boards with another, so each person plays a game designed by a classmate. After everyone has completed one round, convene a group discussion comparing the games.

### SCAFFOLD

- Make a class board by assigning tasks to individuals or small groups.
- Provide a “word bank” with sample trials, settings, winning character traits, and “Ta-da!” / “Dun-dun-duuun!” tiles.
- Utilize gradual release in each section with “I do, we do, you do.”
- Add some math by ...
  - > Requiring “Ta-da!” / “Dun-dun-duuun!” tiles to be placed on tiles that are multiples of three.
  - > Rolling three dice, summing the dice, and then reducing to the lowest/nearest common factor of three.
  - > Tracking the sum of your die rolls and getting an extra turn when you hit a multiple of three.

## Philosophical Chairs

Active listening, critical thinking, and respectful dialogue (even when we disagree about something) are learned skills. Everyone can learn them, and no one can perfect them without practice. Philosophical Chairs is designed to help us develop these skills while also learning about the opera.

### Directions

1. Read the Rules of Engagement
2. Read The Statements
3. Discuss

### Rules of Engagement

**Be sure you understand the statement.** If something is unclear, ask!

**Face each other.** Body language helps show that you're listening carefully and respectfully.

**Only one speaker at a time.** Everyone will get their turn to speak.

**Think before you speak.** Be sure that what you're going to say is what you really mean.

**Summarize the previous person's comments before adding your own.**

**Address ideas, not the person.** Challenging ideas or statements is good only if we respect the individuality and inherent value of the person who expressed them.

**Three before me.** To make sure everyone's voice is heard, you may not make another comment until three others have shared their thoughts.

## Philosophical Chairs (CONTINUED)

### The Statements

You might find these statements challenging—and you might find it challenging to talk with someone who has a different answer from your own. That’s okay! Remember, changing your mind when you learn new information is a sign of strength, not weakness.

1. Big emotions can make it hard to think clearly.
2. You should always stop and think before you act.
3. People always stay the same.
4. We can understand everything in the world.
5. In the end, everything always works out.
6. We are born knowing right from wrong.
7. Where we live and who we’re around shape who we are.
8. Getting even with someone is okay.
9. Everyone feels hurt or sad sometimes.
10. Hard times can teach us something.
11. There’s always something to be happy about.

## Musical Portraits

### Directions

Use this handout to make notes on the summary, musical elements, instrumentation, and mood/emotion of each aria as you listen. Use the Mood Meter, Musical Toolbox, and Opera Orchestra resources to guide your thinking.

#### TRACK 1 (MOOD CLIP 5)

Tamino: “This portrait’s beauty I adore”

**TAMINO:** This portrait’s beauty I adore.

A wonder never seen before!

What is this, this yearning?

Is it love I feel?

If so, to true love I yield!

Oh, nothing can keep us apart.

Oh, to her I pledge my heart.



Text Summary: \_\_\_\_\_

Musical Elements: \_\_\_\_\_

Instruments: \_\_\_\_\_

Mood and Emotion: \_\_\_\_\_

## Musical Portraits (CONTINUED)

### TRACK 2 (MOOD CLIP 32)

Pamina: “Now my heart is filled with sadness”

**PAMINA:** Now my heart is filled with sadness!

Gone, oh gone, is love’s delight,

Lost forever joy and gladness!

Every brightness turned to night!

Look, Tamino,

I am weeping, yet you turn away from me.

If your love is not for keeping,

Let my sorrow die with me.



Text Summary: \_\_\_\_\_

Musical Elements: \_\_\_\_\_

Instruments: \_\_\_\_\_

Mood and Emotion: \_\_\_\_\_

## Musical Portraits (CONTINUED)

### TRACK 3 (MOOD CLIP 3)

#### Papageno: “I’m Papageno, that’s my name”

**PAPAGENO:** I’m Papageno, that’s my name.  
And catching birds, well, that’s my game!  
My snares are laid. My sights are set.  
I whistle them into my net.  
My life’s my own, so bright and free,  
For all the birds belong to me.  
If only there were traps for girls,  
I’d catch a dozen by their curls.



I’m Papageno, that’s my name.  
And catching birds, well, that’s my game!  
And when I get them nice and plump  
I’ll trade some for a sugar lump.  
Then give it to my favorite one,  
And woo her till her heart is won.  
Oh, snuggled in my nest we’d lie  
And gently rock to a lullaby.



Text Summary: \_\_\_\_\_

Musical Elements: \_\_\_\_\_

Instruments: \_\_\_\_\_

Mood and Emotion: \_\_\_\_\_

## Musical Portraits (CONTINUED)

### TRACK 4 (MOOD CLIP 26)

#### Queen of the Night: “Here in my heart, Hell’s bitterness is seething”

**QUEEN OF THE NIGHT:** Here in my heart, Hell’s bitterness is seething.

Death and vengeance force the vow I swore.

If you refuse to murder Sarastro,

Then I will curse my daughter ever more.

Sarastro once betrayed me!

Tamino now betrays me!

My daughter would betray me

And her mother’s love deny.

Abandoned, forsaken, and tormented,

His dominion I defy!

And you must find the strength to kill Sarastro!

Swear, swear, swear to avenge me!

Swear or you will die!



Text Summary: \_\_\_\_\_

Musical Elements: \_\_\_\_\_

Instruments: \_\_\_\_\_

Mood and Emotion: \_\_\_\_\_

## Musical Portraits (CONTINUED)

### TRACK 5 (MOoD CLIP 20)

#### Sarastro: “O Isis and Osiris”

**SARASTRO:** O Isis and Osiris, guide them,  
As they now make their dangerous way.  
With strength and wisdom, walk beside them.  
Protect them both from harm, we pray.

**CHORUS OF PRIESTS:** Protect them both from harm, we pray.

**SARASTRO:** True love is born of tribulation,  
But if you cannot grant salvation,  
Think of their virtue, their tender hearts.  
Your everlasting peace impart.

**CHORUS OF PRIESTS:** Your everlasting peace impart.



Text Summary: \_\_\_\_\_

Musical Elements: \_\_\_\_\_

Instruments: \_\_\_\_\_

Mood and Emotion: \_\_\_\_\_

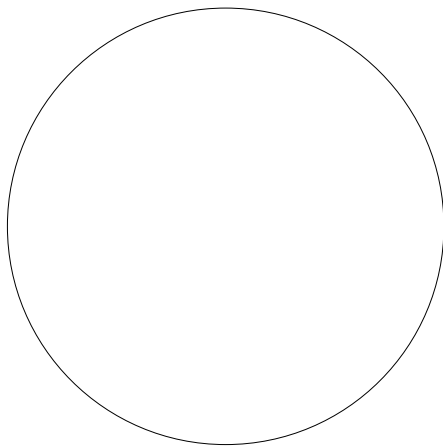
## The Three Trials

### Directions

Use this handout to plan your own *The Three Trials* game. Once you have completed the planning page, you can arrange and illustrate the blank template included with this guide.

**Setting** Landscape: \_\_\_\_\_ Building: \_\_\_\_\_

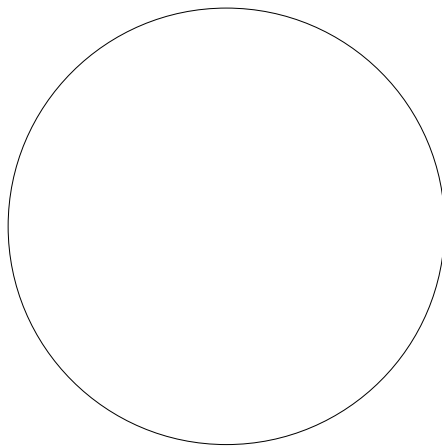
### Characters



Name \_\_\_\_\_

Voice Type \_\_\_\_\_

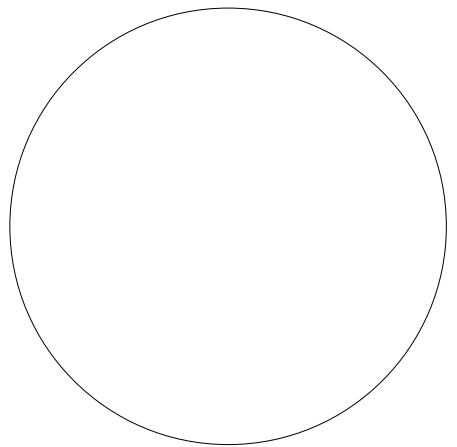
Trait \_\_\_\_\_



Name \_\_\_\_\_

Voice Type \_\_\_\_\_

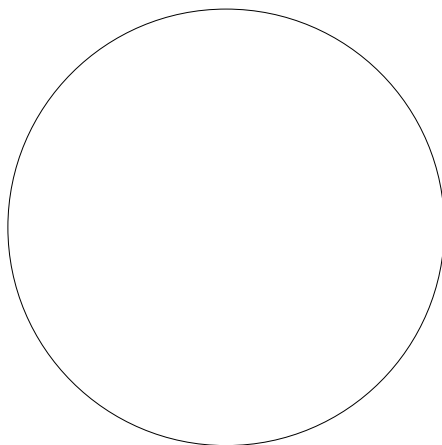
Trait \_\_\_\_\_



Name \_\_\_\_\_

Voice Type \_\_\_\_\_

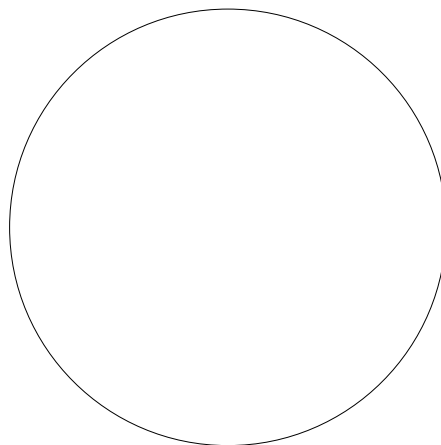
Trait \_\_\_\_\_



Name \_\_\_\_\_

Voice Type \_\_\_\_\_

Trait \_\_\_\_\_



Name \_\_\_\_\_

Voice Type \_\_\_\_\_

Trait \_\_\_\_\_



## The Three Trials (CONTINUED)

### Moments

#### *Dun-Dun-Duuun!*



First moment: \_\_\_\_\_

(CIRCLE ONE): three steps back    lose a turn

Second moment: \_\_\_\_\_

(CIRCLE ONE): three steps back    lose a turn

Third moment: \_\_\_\_\_

(CIRCLE ONE): three steps back    lose a turn

#### *Ta-Da!*

First moment: \_\_\_\_\_

(CIRCLE ONE): three steps forward    get an extra turn

Second moment: \_\_\_\_\_

(CIRCLE ONE): three steps forward    get an extra turn

Third moment: \_\_\_\_\_

(CIRCLE ONE): three steps forward    get an extra turn

My winning trait is: \_\_\_\_\_

## Post-Opera Review | *The Magic Flute*

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Circle the characters who stood out the most. Why?



Draw or explain your favorite moment from *The Magic Flute*.

If you could change one thing about the opera, what would it be?

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If you could add one song to the opera, what would it be about? Who would sing it? What would it sound like?

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## Post-Opera Review | *The Magic Flute*

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### Directions

Circle the emotion face that matches each moment in the opera.

1. A serpent chases Tamino.



6. Sarastro sings in his temple.



2. Papageno enters with his birds.



7. The Queen of the Night commands Pamina to kill Sarastro.



3. The Queen of the Night begs for help saving her daughter, Pamina.



8. Pamina begs Tamino to speak to her, but he must stay silent.



4. The Three Spirits guide Tamino on his journey.



9. Papageno and Papagena meet.



5. Papageno tames Monostatos with his magic chimes.



10. Everyone lives happily ever after in Sarastro's temple of virtue.



