# MADAME BUTTERFLY

## GIACOMO PUCCINI

# LANGUAGE ARTS: Readers Theater

**Students will**

- Read "The Characters" and the *Madame Butterfly* Synopsis
- Practice reading with fluency and expression as they take part in a Readers Theater.
- Interpret character voices to understand characters
- Deduce and sequence events

**Copies for Each Student:** *Madame Butterfly* Synopsis, "The Characters", "Tips on Reading", "Theaters of Japan", Readers Theater Script, Activity Worksheet

**Copies for the Teacher:** *Madame Butterfly* Synopsis, "The Characters", "Tips on Reading", "Theaters of Japan", Readers Theater Script, Activity Worksheet, Answer Key

**Getting Ready**

Decide which section(s) of the lesson you wish your group to complete. Prepare internet access for the *Madame Butterfly* online listening selections.

Gather materials:

- Pencils & Highlighters
- Blank scratch paper

**Introduction**

Depending on your grade level and the ability of your students, you may choose to conduct this lesson as a whole class, small group or partner activity. This will determine how you assign parts for the Readers Theater or if you let the students choose their own parts to read. Review Aaron Shepard's "Tips on reading" which provides tips on preparing, rehearsing, and performing. Remind students to ask for clarification of any unknown works or concepts.

Tell students: "In preparation to understand the events of our upcoming opera, *Madame Butterfly*, today you will take part in a Readers Theater and read a newscast. Then we will interpret the newscast to help us understand the plot so you can deduce, or figure out, the sequence of the events of the opera."

**Guided/Independent Practice**

Direct students to their copies of Readers Theater – Sad News in Nagasaki. Read the list of characters. Discuss how the students might show the personality and mood of these characters with the use of their own voices. Give directions as to how students will choose their parts. Give time for students to read the newscast with a partner or in their small groups. Then have a group read the newscast aloud for the class.

Direct the students to their Activity Worksheets. Read the directions and Part I with the students. Have students find the first event and place a '1' in the blank. Encourage students to reread and search for clues as they complete their worksheets. Tell students they may verify their answers by rereading and checking the order of events in the Synopsis. You may choose to continue work as a class completing the Activity Worksheets, or you may allow students to work with a partner, in small groups, or individually. Check and discuss the answers in class.

## Evaluation

- Did students take part in the Readers Theater – Sad News in Nagasaki?
- Did students interpret character voices?
- Did students successfully complete the Activity Worksheets?

## TEKS

### English Language Arts and Reading

#### 6th Grade

110.18. b. 1 Reading/Fluency
Students read grade-level text with fluency and comprehension. Students are expected to adjust fluency when reading aloud grade-level text based on the reading purpose and the nature of the text.

110.18. b. 5 Reading/Comprehension of Literary Text/Drama
Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students are expected to explain the similarities and differences in the setting, characters, and plot of a play and those in a film based upon the same story line.

#### 7th Grade

110.19. b. 1 Reading/Fluency
Students read grade-level text with fluency and comprehension. Students are expected to adjust fluency when reading aloud grade-level text based on the reading purpose and the nature of the text.

110.19. b. 5 Reading/Comprehension of Literary Text/Drama
Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students are expected to explain a playwright's use of dialogue and stage directions.

#### 8th Grade

110.20. b. 1 Reading/Fluency
Students read grade-level text with fluency and comprehension. Students are expected to adjust fluency when reading aloud grade-level text based on the reading purpose and the nature of the text.

110.20. b. 5 Reading/Comprehension of Literary Text/Drama
Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students are expected to analyze how different playwrights characterize their protagonists and antagonists through the dialogue and staging of their plays.

#### English I

110.31. b. 4 Reading/Comprehension of Literary Text/Drama
Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students are expected to explain how dramatic conventions (e.g., monologues, soliloquies, dramatic irony) enhance dramatic text.

110.31. b. 25 Listening and Speaking/Speaking
Students speak clearly and to the point, using the conventions of language. Students will continue to apply earlier standards with greater complexity. Students are expected to give presentations using informal, formal, and technical language effectively to meet the needs of audience, purpose, and occasion, employing eye contact, speaking rate (e.g., pauses for effect), volume, enunciation, purposeful gestures, and conventions of language to communicate ideas effectively.

#### English II

110.32. b. 4 Reading/Comprehension of Literary Text/Drama
Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students are expected to analyze how archetypes and motifs in drama affect the plot of plays.

110.32. b. 25 Listening and Speaking/Speaking

Students speak clearly and to the point, using the conventions of language. Students will continue to apply earlier standards with greater complexity. Students are expected to advance a coherent argument that incorporates a clear thesis and a logical progression of valid evidence from reliable sources and that employs eye contact, speaking rate (e.g., pauses for effect), volume, enunciation, purposeful gestures, and conventions of language to communicate ideas effectively.

**English III**
110.33. b. 4 Reading/Comprehension of Literary Text/Drama
Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students are expected to analyze the themes and characteristics in different periods of modern American drama.

110.33. b. 25 Listening and Speaking/Speaking
Students speak clearly and to the point, using the conventions of language. Students will continue to apply earlier standards with greater complexity. Students are expected to give a formal presentation that exhibits a logical structure, smooth transitions, accurate evidence, well-chosen details, and rhetorical devices, and that employs eye contact, speaking rate (e.g., pauses for effect), volume, enunciation, purposeful gestures, and conventions of language to communicate ideas effectively.

**English IV**
110.34. b. 4 Reading/Comprehension of Literary Text/Drama
Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students are expected to evaluate how the structure and elements of drama change in the works of British dramatists across literary periods.

110.34. b. 25 Listening and Speaking/Speaking
Students speak clearly and to the point, using the conventions of language. Students will continue to apply earlier standards with greater complexity. Students are expected to formulate sound arguments by using elements of classical speeches (e.g., introduction, first and second transitions, body, and conclusion), the art of persuasion, rhetorical devices, eye contact, speaking rate (e.g., pauses for effect), volume, enunciation, purposeful gestures, and conventions of language to communicate ideas effectively.

**Correlates:** Music, Social Studies

**Gardner's Intelligences:** Verbal-Linguistic, Musical

**Bloom's Taxonomy:** Knowledge, Comprehension, Application, Analysis, Evaluation, Synthesis

**Sources:**
*Madame Butterfly* Libretto

**Online Resources:**
http://www.aaronshep.com/rt/

# *Madame Butterfly*
# Synopsis

ACT ONE

*Near Nagasaki in the early 19OOs*

American naval officer, Pinkerton, has taken out a 999-year lease on a little house, and is making the final arrangements with the Japanese marriage-broker, Goro, for a Japanese wedding. From a discussion with the American consul, Sharpless, we gather that according to Japanese law the marriage will not be binding. Pinkerton revels in the carefree attitude as a 'Yankee vagabondo' who takes his pleasure where he finds it ('Dovunque al mondo'); Sharpless tries in vain to warn him that his 15-year-old bride, Butterfly, is serious about the marriage. Butterfly enters amid a bustle of friends and relatives, singing happily of the love that awaits her. After shyly greeting Pinkerton, she shows him her belongings – including the ceremonial dagger with which her father killed himself – and the Commissioner performs the wedding ceremony. But the festivities are short-lived; her uncle (the Bonze) arrives and curses her for converting to Christianity, and her relatives and friends immediately join him in rejecting her. Her servant Suzuki prepares her for the wedding night, and she joins Pinkerton in the garden for an extended love duet ('Viene la sera'). He is enchanted with his plaything-wife and, while she speaks tenderly of her love, ardently claims his fluttering, captured butterfly.

ACT TWO

*Part One: The same house, several years later*

Butterfly and Suzuki are alone. Pinkerton sailed for America three years ago, but Butterfly remains fiercely loyal and describes to Suzuki her dream of his return ('Un bel di'). Sharpless, knowing that Pinkerton has taken an American wife and will soon be arriving in Nagasaki with her, attempts to prepare Butterfly for the shock. But Butterfly will not listen and remains stubbornly faithful; she shows Sharpless the child she has borne Pinkerton without his knowledge, convinced that this revelation will ensure her husband's return. Sharpless leaves, unable to face Butterfly with the truth. A cannon shot is heard and Butterfly and Suzuki see Pinkerton's ship coming into harbor. Butterfly jubilantly prepares for his return, filling the room with flowers and again donning her bridal costume. With preparations complete, the two women and the child sit down to wait for Pinkerton's arrival. Night falls; as Suzuki and the child sleep and Butterfly waits motionless, a humming chorus is heard in the distance.

*Part Two*

It is dawn and Butterfly has fallen asleep at her post. Suzuki rouses her and she carries the sleeping child into the next room, singing a lullaby. Pinkerton and Sharpless arrive and ask Suzuki to talk to Pinkerton's new wife, Kate, who is waiting outside. Suzuki agrees, but the sight of her distress, together with memories of the past, overcome Pinkerton. He is filled with remorse ('Addio fiorito asil'), and he leaves rather than face the woman he deserted. Butterfly rushes in, searching desperately for Pinkerton, but she sees only the strange woman waiting in the garden. Suzuki and Sharpless manage to break the news that this is Pinkerton's wife, and that her husband will never return to her. Butterfly seems to accept the blow, and agrees to give up her son, asking only that Pinkerton come in person to fetch him. Kate and Sharpless leave; Suzuki tries to comfort Butterfly, but she asks to be left alone. She takes her father's dagger from the wall and prepares to kill herself. Suzuki pushes the child into the room, and Butterfly drops the dagger, momentarily deterred. After an impassioned farewell ('O a me, sceso dal trono'), she sends the child away, and commits ritual suicide just as Pinkerton rushes in calling her name.

# The Characters

**Goro** (**Goh**-roh) (Baritone): A marriage broker. He has arranged for a house, servants, and a wife for Pinkerton. His concern is purely business.

**B. F. Pinkerton** (Tenor): A U.S. Naval Officer whose ship is in Nagasaki, Japan. Pinkerton wishes to have a wife and home while in Nagasaki. He looks on the arrangement as temporary, and wishes to have an American wife someday. He is only concerned with his own pleasure and comfort while in Japan.

**Sharpless** (Baritone): The American Consul (representative of the U.S. government) in Nagasaki. Pinkerton confides in Sharpless, telling him that the marriage is only temporary. Sharpless warns Pinkerton that Butterfly seems very much committed to the marriage.

**The Bonze (Bahnz)** (Bass): Butterfly's uncle and leader of the family. He is a Buddhist priest, and is outraged that Butterfly has decided to abandon their family's faith and adopt Christianity. The bonze calls for the family to have nothing further to do with Butterfly.

**Suzuki** (Soo-**zoo**-kee) (Alto): Butterfly's faithful, long time maid. She remains with Butterfly during Pinkerton's three year absence.

**Madame Butterfly** (Soprano): Her real name is Cio-Cio San (Choh-choh **sahn**) Butterfly is joyful about marrying Pinkerton. She is committed to the marriage, and very much in love. She adopts his Christian religion, causing her family to disown her.

### Links to Musical Excerpts:

***"Qui verran"*** **– Tito Gobbi, Orchestra of the Rome Opera**
https://www.youtube.com/watch?v=2OQsbEmQI9A
Goro, the marriage broker, has arranged for a Japanese wife and a home for Pinkerton. Goro tells Pinkerton what guests will attend the marriage ceremony of Pinkerton to Butterfly.

***"Amore e grillo"*** **– Richard Tucker and Guiseppe Valdengo, The Metropolitan Opera**
https://www.youtube.com/watch?v=xTSgc6QHUTQ
Pinkerton is concerned only with his own pleasure and comfort while in Japan. Pinkerton describes his carefree attitude about life as a sailor, traveling the world and finding pleasure wherever he goes.

***"Ler l'altro il Consolato"*** **– Robert Kerns and Luciano Pavarotti, Weiner Staatsoper**
https://www.youtube.com/watch?v=9L8uOUbzJD4
Sharpless, the American Consul in Nagasaki, tells Pinkerton about Butterfly's visit to the consulate. Sharpless does not approve of Pinkerton's attitude about his upcoming marriage. He warns that Butterfly seems very serious about the marriage and could be very hurt.

***"Cio-Cio San!"*** **– Raymond Aceto, Orchestra e Coro dell'Accademia Nazionale Di Santa Cecilia**
https://www.youtube.com/watch?v=8fFrqcCnMSQ
The Bonze is Butterfly's uncle and a Buddhist priest. As the head of her family, he is heard demanding if it is true that Butterfly has abandoned the family's faith. He demands that the entire family renounce her.

***"E Izaghi ed Izanami"*****– Klara Takacs, Hungarian State Opera Orchestra**
https://www.youtube.com/watch?v=uOVdFN25byw
Butterfly's maid Suzuki weeps and prays for assistance from the ancient Japanese gods. Unlike Butterfly, Suzuki does not believe that Pinkerton will return.

**"*Viene la sera"* – Jussi Bjorling and Victoria de los Angeles, Orchestra e Coro del Teatro dell'Opera di Roma**
https://www.youtube.com/watch?v=TDOb9L7T5hE
After the wedding ceremony, Butterfly sings of her love for Pinkerton. Pinkerton sings of his satisfaction at having such a lovely wife.

***"Un bel di vedremo"*** **– Angela Gheorghiu, Lincoln Center**
https://www.youtube.com/watch?v=Uut6X4E-Kgk
Pinkerton has been gone for three years. Butterfly still believes that he will return to her. She sings of her hope for a future life with Pinkerton as her proud husband.

# Theaters of Japan

**Noh Dramas and Kyogen Comedies ~ Nogaku**
The beginnings of these two performing arts can be traced to religious dances and rituals as early as the 700s. During the 1300s Noh and Kyogen took on specific forms. Noh became known for beautiful graceful movements used to tell old tales of history and literature. Men were and still are the only actors. They wear masks and costumes for the different parts. Some of these costumes are 100 years old! The Kyogen comedies were performed between acts of the Noh drama. They were comedies about everyday people and their lives.

Noh and Kyogen continued to develop specific forms. Parts and plays evolved. These details have been handed down from actor to actor within families. Today people still love Noh and Kyogen that are known together as Nogaku.

**Bunraku**
Bunraku (boon-ra` a koo) is the name for the puppet theater in Japan. It can be traced as early as the 700s. Groups of traveling artists used dolls that moved to perform plays. By the 1500s music was added. One person would sing the play while others worked the puppets. Another person would play the shamisen, a kind of 3-string banjo.

By the early 1700s the puppets were made larger to be two-thirds the size of real people. These puppets are still used today. It takes 3 people to move each one. Unlike other kinds of puppet shows, these puppeteers are on stage right in front of the audience.

Today someone still sings and says all the words during the show. This person is called the chanter. A shamisen master also plays a shamisen. These performances of old myths and legends can last from 90 minutes to an entire day. Backstage there may be an orchestra of new chanters and new shamisen players. They create sound effects with flutes, stick drums, hand drums, and bells.

**Kabuki**
Kabuki Theater came from the word, kabuku, meaning to out step the bounds of common sense. In Japan's early history there were people who had grand hairstyles and wore clothes of the current fashion. They didn't like the order of society. They were called kabukimono. Early performers made fun of them. The name Kabuki stayed with these kinds of performances.

At first many of the players were women. It was decided in 1629 women could not perform. Ever since men perform all the parts in Kabuki Theater.

Kabuki today combines Japanese theater, dance, and music. Some 400 works are performed at present. Some were once Bunraku puppet plays that were rewritten for the Kabuki Theater. Others include dance plays and dance pieces based on Noh plays and Kyogen comedies. Other works were written just for the Kabuki Theater.

Kabuki works tell the legends of great warriors and nobles. Other works retell the stories of the common man. The study of specific character parts has always been handed down within families. These characters can be recognized because they always make the same faces and movements. Since the beginning, Kabuki Theater has been known for the total grandness of its make-up, costumes, and sets.

**The Takarazuka Revue Company**
In 1914 a Japanese businessman hired 15 young women to sing and dance for families at his resort. They learned acting skills at the Takarazuka Music School. They became The Takarazuka Revue Company. Today this musical revue is known around the world.

The actors are all women. Each year hundreds of young women try out for the school. Only 40 -50 new students are accepted. The next two years students attend classes 7 hours 6 days a week.

After two years the students graduate. At first, they may only work as stagehands or have small parts. Then they can take on major parts and perform in variations of ancient Japanese dramas and Broadway musicals. Every year millions of people enjoy the spectacular productions of The Takarazuka Revue Company

# "Tips on Reading"
## By Aaron Shepard

### Preparing

First, here are instructions your readers can follow – individually or in a group – to prepare their scripts and get familiar with their parts.

- Highlight your speeches in your copy of the script. Mark only words you will *speak*—not the identifying role tags or the stage directions. (Yellow non-fluorescent marker works best.)
- Underline the words that tell about anything you'll need to act out—words in either the stage directions or *other* readers' speeches. If you're given extra stage directions later, write them in the margin in *pencil.*
- Read through your part silently. If there are words you don't understand or aren't sure how to pronounce, look them up in a dictionary. If there are words you must remember to stress, underline them. If there are places you'll need to pause between sentences, mark them with a couple of slashes ( // ). For instance, a narrator must sometimes pause to help the audience know there's a change of scene or time.
- Read through your part out loud. If you're a character, think about how that character would sound. Should you try a funny voice? How would the character feel about what's happening in the story? Can you speak as if you were feeling that?
- Stand up and read through the script again. If you're a character, try out faces and movements. Would your character stand or move in a special way? Can you do that? If possible, try all this in front of a mirror.

Even before you give your readers their scripts, you can help them by reading to them the script or its source story. Effective modeling will give them a head start against any difficulties. You might also want to discuss the difference between characters and narrators. ("In the story, character parts are *inside* the quotation marks, and narrator parts are *outside*.")

### Rehearsing

Here are pointers your readers should remember in both rehearsal and performance.

- Hold your script at a steady height, but make sure it doesn't hide your face. If there's anyone you can't see in the front row of the audience, your script is too high.
- While you speak, try to look up often, not just at your script. When you do look down at it, keep your head up and move just your eyes.
- S-L-O-W  D-O-W-N.  Say each syl-la-ble clear-ly.
- TALK LOUD! You have to be heard by the little old deaf lady in the back row.
- *Speak with feeling.* Audiences love a ham!
- Stand and sit straight. Keep your hands and feet still, if they're not doing anything useful!
- Face the audience as much as you can, whether you're moving or standing still. If you're rehearsing without an audience, pretend it's there anyway and remember where it is.

- Narrators, you're important even when the audience isn't looking at you. You control the story! Be sure to give the characters enough time to do what they must. And remember that you're talking to the audience, not yourself.
- Characters, you give the story its life! Remember to *be* your character even when you're not speaking, and be sure to react to the other characters.

To help your readers get full vocal power, have them check their breathing. To do this, they should place their hands on their stomachs and inhale. If they're really filling their lungs, their hands will be pushed *out.* (The diaphragm muscle gives the lungs more room by pushing down on the stomach, making it expand forward.) If their hands move *in,* it means they're filling only the top parts of their lungs.

Tongue twisters and other vocal exercises can help your readers speak more clearly. You might even warm them up with such exercises before your rehearsals and performances.

To help your readers hold themselves straight, ask them to imagine a string tied to their chest, pulling up.

## Performing

Before an actual performance, discuss with your readers the "what-ifs."

- If the audience laughs, stop speaking till they can hear you again.
- If someone talks in the audience, don't pay attention.
- If someone walks into the room, don't look.
- If you make a mistake, pretend it was right.
- If you drop something, try to leave it at least till the audience is looking somewhere else.
- If a reader forgets to read, see if you can read their part instead, or make something up, or maybe just skip over it. But *don't* whisper or signal to the reader!
- If a reader falls on their bottom, pretend they didn't.

Finally, a couple of reminders for the director: Have fun, and tell your readers what they're doing well!

# Reader's Theater Script

Readers' Theater ~ Sad News in Nagasaki

**The Players:**
Reporter for **The Dallas Opera News**
Suzuki, Madame Butterfly's maid, (standing next to the reporter)
Goro, the marriage broker
Sharpless, American Consul
Family members (2-4 people)

*(Everyone is standing outside of the American Consulate)*

**REPORTER:** Good morning. We are coming live to you from Nagasaki, Japan. We have sad news. Many have rushed here to the American Consulate to learn what has become of Madame Butterfly. You may have known her as Cio-Cio-San. Police are saying her death was a suicide. They did question Naval Officer B. F. Pinkerton before he left earlier. He declined speaking with us. We do have Ms. Suzuki here with us. Ms. Suzuki, you were Madame Butterfly's maid? Can you tell what led to this tragic event?

**SUZUKI:** Yes, I have been with her so long. Madame Butterfly always felt things deeply. She married Pinkerton for forever. She gave up her own religion. She stood up to her family. They were angry when Madame Butterfly said she was going to be American. Then Pinkerton left. He left for three years. It was very hard times. Many men offered to marry the beautiful Madame Butterfly. She always said no. She always said Pinkerton would return. Madame Butterfly was so happy when she knew Pinkerton's ship had came back. She was so sad when she learned he had a new American wife. It broke her heart. Pinkerton wanted to take their son away. His wife, Kate, asked me to talk to Madame Butterfly. I was so sad. Madame Butterfly felt she had no honor left. Madame Butterfly's own father lived and died saying, 'He dies with honor who can no longer live with honor.' This is Japanese tradition. Now Madame Butterfly has taken her life. She used her father's sword, the same sword he used to kill himself. Pinkerton has taken Madame Butterfly's son. I weep with sadness.

**REPORTER:** I'm sorry for your loss. Thank you for speaking with me. Ms. Suzuki.

*(SUZUKI walks away crying.)*

*(GORO walks right up to the REPORTER and introduces himself)*

**GORO:** My name is Goro. I arranged the marriage. It's my job. Arranged for the house, too. Pinkerton liked the idea of Japanese contracts. These contracts last 999 years or any month whenever man decides 'time is up'. When he went to back to America, I tried to help. I brought young men who wanted to marry Madame Butterfly. 'No, No, No', she said. 'We have a son. My husband will come home to me.' Ha! She even said no to the rich Prince! And now it has come to this. Too bad, so sad.

**REPORTER:** Yes, yes, this is sad. Thank you.

*(GORO nods and walks away)*

**SHARPLESS:** *(walks up to the reporter quickly)* It was only a misunderstanding.

**REPORTER:** Sir, who are you?

**SHARPLESS:** I'm the American Consul. It was all a misunderstanding. Pinkerton always made it clear to me that his marriage to Madame Butterfly was temporary. I warned him. I told him, she really wants to marry you. It didn't seem to matter. He said he would return to America to take a 'real wife'. Pinkerton left for three years. He did marry an American woman. Recently he came back. He was surprised to learn he had a son. Pinkerton said it was better for his son to go with him to the United States. And now he's gone.

**REPORTER:** Thanks for the information, Mr. Sharpless. Excuse me, now. *(REPORTER walks away from SHARPLESS and over to a group of people)* Hello. Are you members of Madame Butterfly's family?

**FAMILY MEMBERS:** *(all speaking at once)* Yes, yes, we are!

**FAMILY MEMBERS:** *(speaking individually)*

We never did like Pinkerton.

He was a selfish man, an American.

Cio-Cio-San was a fool. She left her family values to marry him.

Look how this has ended. We are not surprised.

**REPORTER:** Thank you. I see you are upset. Thank you for speaking with us today.

*(REPORTER moves away from FAMILY MEMBERS and speaks to the audience)*

**REPORTER:** We will be posting new information as it comes in. Check back with us for the time and place for a Memorial Service for Madame Butterfly. This is (student says own name) for **The Dallas Opera News**. Good day.

Name: _____ Date: _____

# Activity Worksheet

**Directions:** Reading and interpreting a news article takes deductive thinking to figure out what happened. In a story, a play, or an opera the events that happen make up the plot. After reading Sad News in Nagasaki use the information to complete this activity. You may also use the opera synopsis. Be prepared to defend your answers.

**Part I:** Number the events 1-8 in the order in which they happened in Act I.

___ Last to arrive for the ceremony is Cio-Cio-San's family.

___ Cio-Cio-San arrives. She has given up her religion. She says she will be American now. She will give up her family customs when she marries Pinkerton.

___ Suzuki, Cio-Cio-San's maid, arrives with two other servants at the Consulate. Goro introduces them to Pinkerton. Pinkerton sends them away.

___ After the ceremony Cio-Cio-San's family is angry with her for giving up her religion and family customs. They say she is no longer part of the family.

___ At the American Consulate Gora arranges the marriage and house contracts for Lt. Pinkerton and Cio-Cio-San. He shows a model of the house to Pinkerton.

___ Lt. Pinkerton tells Sharpless, the American consul and his friend, that he thinks of Cio-Cio-San as lovely as a butterfly. He also tells Sharpless someday he will return to America for a real wife. Sharpless warns Pinkerton to think about Cio-Cio-San's feelings.

___ After the ceremony, Lt. Pinkerton and Cio-Cio-San are finally alone. He tells 'Butterfly ' how happy he is to be with her.

___ Lt. Pinkerton and Butterfly marry.

**Part II:** Number the events 1-10 in the order in which they happened in Act II.

___ Madame Butterfly repeats her father's saying, "He must die with honor who can no longer live with honor." She takes her father's sword and kills herself.

___ Sharpless receives a letter from Pinkerton. He reads it to Madame Butterfly. She thinks Pinkerton is coming home to her.

___ Sharpless meets Butterfly's son. Sharpless doesn't tell Butterfly the truth that Pinkerton has remarried.

___ Madame Butterfly awakes and sees Suzuki. Something is wrong. She sees Kate, Pinkerton's American wife. She asks Suzuki if they are coming to take her son away.

___ When Butterfly hears a cannon shot and knows Pinkerton's ship has arrived in Nagasaki Bay. She is so happy. She orders her maid, Suzuki, to cut all the flowers in the garden and make the house beautiful.

___ Pinkerton has been gone 3 years. Madame Butterfly and her son and her maid, Suzuki, live by themselves.

___ Since Pinkerton is gone, Goro attempts to get Madame Butterfly to marry someone else, perhaps even the Prince. Butterfly is very poor. Yet, she refuses to remarry. She insists Pinkerton will return.

___ Madame Butterfly says Pinkerton can have their son if he comes himself an hour later to the house. Then Butterfly says good-by to her son.

___ Madame Butterfly waits all night for Pinkerton. He does not come.

___ In the morning Suzuki tells Butterfly to rest. While she is sleeping, Sharpless, Pinkerton and his new wife come for the child. They ask Suzuki to talk Butterfly into giving them her son.

ANSWER KEY

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__4__ Cio-Cio-San arrives. She has given up her religion. She says she will be American now. She will give up her family customs when she marries Pinkerton.

__2__Suzuki, Cio-Cio-San's maid, arrives with two other servants at the Consulate. Goro introduces them to Pinkerton. Pinkerton sends them away.

__7__After the ceremony Cio-Cio-San's family is angry with her for giving up her religion and family customs. They say she is no longer part of the family.

__1__ At the American Consulate Gora arranges the marriage and house contracts for Lt. Pinkerton and Cio-Cio-San. He shows a model of the house to Pinkerton.

__3__ Lt. Pinkerton tells Sharpless, the American consul and his friend, that he thinks of Cio-Cio-San as lovely as a butterfly. He also tells Sharpless someday he will return to America for a real wife. Sharpless warns Pinkerton to think about Cio-Cio-San's feelings.

__8__ After the ceremony, Lt. Pinkerton and Cio-Cio-San are finally alone. He tells 'Butterfly ' how happy he is to be with her.

__6__ Lt. Pinkerton and Butterfly marry.

**Part II:** Number the events 1-10 in the order in which they happened in Act II.

__10__Madame Butterfly repeats her father's saying, "He must die with honor who can no longer live with honor." She takes her father's sword and kills herself.

__3__ Sharpless receives a letter from Pinkerton. He reads it to Madame Butterfly. She thinks Pinkerton is coming home to her.

__4__Sharpless meets Butterfly's son. Sharpless doesn't tell Butterfly the truth that Pinkerton has remarried.

__8__ Madame Butterfly awakes and sees Suzuki. Something is wrong. She sees Kate, Pinkerton's American wife. She asks Suzuki if they are coming to take her son away.

__5__ When Butterfly hears a cannon shot and knows Pinkerton's ship has arrived in Nagasaki Bay. She is so happy. She orders her maid, Suzuki, to cut all the flowers in the garden and make the house beautiful.

__1__ Pinkerton has been gone 3 years. Madame Butterfly and her son and her maid, Suzuki, live by themselves.

__2__ Since Pinkerton is gone, Goro attempts to get Madame Butterfly to marry someone else, perhaps even the Prince. Butterfly is very poor. Yet, she refuses to remarry. She insists Pinkerton will return.

__9__ Madame Butterfly says Pinkerton can have their son if he comes himself an hour later to the house. Then Butterfly says good-by to her son.

__6__ Madame Butterfly waits all night for Pinkerton. He does not come.

__7__ In the morning Suzuki tells Butterfly to rest. While she is sleeping, Sharpless, Pinkerton and his new wife come for the child. They ask Suzuki to talk Butterfly into giving them her son.