



San Francisco Opera's Rossini's *THE BARBER OF SEVILLE*

Curriculum Connections

California Content Standards
Kindergarten through Grade 12

MATHEMATICS

ATTRIBUTES

Comparisons in The Barber of Seville

Sorting and Classifying: What belongs, what does not belong, and why?

MEASUREMENT

Use of Standard Units of Measurement in Story & Set Design.

2D & 3D Dimensions: Area, Perimeter, Volume, Scale, Proportion, Ratio.

- Create a set for *The Barber of Seville* to scale.

Weight: Physical, Metaphorical, Balance.

Time: Passage of time (real & theatrical time), times of day (morning, afternoon and night; yesterday, today, tomorrow; time of everyday events such as dinner & bed time), estimation, reading time, age of characters.

Estimate how many people are in large ensemble scenes.

Count the number of people who need to be paid when putting on an opera; use cast and company listings in the program to calculate.

Create a budget for a production of the opera. Students are responsible for accomplishing production and staying within budget.

Create timelines for Rossini's life, what's happening in other places at the same time.

GEOMETRY

As found The Barber of Seville's character, costume & set design.

Identification of Shapes, Repetition & Pattern, Rhythm & Symmetry.

Planes (Square, Rectangle, Triangle, Circle) & 3D (Cube, Pyramid, Sphere).

Positive & Negative Space, Interior & Exterior Space.

Calculate area of opera stages today vs. opera stages during Rossini's time.

Build a scale model of a set for *Barber of Seville*. What materials and what quantities of them would you need to build it?

Look at architecture in Seville; build your models to scale.

Create analogies between polygons and different ensembles in the opera (i.e. a trio is a triangle, a quintet is a pentagon).

Create triangles with different sets of characters in the opera.

NUMBER SENSE

Counting using the production elements and music of Barber of Seville.

Formulas & calculations: Addition, subtraction, multiplication, division.

More, less, or same as.

Concept of zero (absences, disappearances. Ex. rests/silence in music.

Ordering & sequencing.

Recognizing and creating numerical patterns. Ex. beats, ABA pattern in music.

Survey taking: tallying and graphing.

Predictions.

How many people are in an opera chorus? How much space do you need for them onstage?

Add the number of band members onstage to the number of people in the orchestra; how many musicians are there total?

What are the names for the different ensembles? Quartet, quintet, etc.? Try them out in your classroom.

Try to count the 6/8 time in "Largo al factotum". Count the syllables and time the aria, then figure out how many syllables he says a second, on average.

Barber of Seville is being performed with double casts; how many performers do you need altogether for the two casts.

ACTIVITIES

Design a deck of trading cards based on the characters of the *Barber of Seville*.

Research remonetizing formula; how do economists determine how much money was worth then vs. now?

Design ambigrams for the names in *Barber of Seville*.

Create costume patterns for *Barber of Seville*. Use yourself as a size model and design the patterns to fit you.

Build a scale model of a set for *Barber of Seville*. What, and what quantities of, materials would you need to build it? Think about much of the stage will be the courtyard and how much will be the house; how you will you divide the space? What are the percentages? What is usable stage vs. non-usable stage?