



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

### Curriculum Connections

California Content Standards  
Kindergarten through Grade 12

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#### PHYSICAL EDUCATION

##### MOVEMENT

Walking, dancing, jumping, balancing, leaping, lifting, etc. Ex. Move your body in different ways using the example of each character.

Choreograph dances for selected scenes in *The Barber of Seville*.

What would dances of the period have looked like?

Practice dancing to music from the opera. What music selections lend themselves to dancing?

What dances could you do to music from the different scenes?

What kinds of dances would you use to represent different characters?

How do you move differently when you're young and old?

##### PHYSICALITY OF PERFORMING

Endurance & strength, posture, breathing techniques.

Act out the physical gestures of certain characters of the opera; how are they different? How do their differences indicate their personality traits?

Practice some physical comedy moves from the opera; how does timing play an important role?

Practice your balance, which is very important for physical comedy.

Try doing different moves with different parts of your body to practice coordination.

Move at different speeds to different passages of music from the opera.

Create gestures that express opera vocabulary.

##### TEAM-BUILDING

Cooperative games encourage collaboration and build trust.

Play number games, where students have to gather in groups of two, three, and so on. The object is to get together as quickly as possible. They can also be instructed to create pictures with their bodies, or move in unison.

Construct relays around relationships between characters, particularly to passages from the overture.

Exercises to move together as a group. Building the ensemble.

Partner dancing, changing partners, partnering exercises, mirroring activities.

Practice the scene in which Almaviva is dressed by other characters.

Teamwork is very important for physical comedy; practice slapstick in pairs.

Pretend you're shaving someone to Figaro's aria; how fast can you do it?