

# THE BARBER OF SEVILLE

2021-22 Guidebook



EXPERIENCE OPERA WITH  
US!

# A LETTER TO TEACHERS

**Dear Teachers,**

Opera Colorado is pleased to provide engaging educational programs and performances for students across Colorado. What follows is a guide that we hope you and your students find useful, as we explore Gioachino Rossini's *The Barber of Seville*. In the spirit of exploration, we have included various lessons that connect *The Barber of Seville* with different subjects of learning. The lessons reference the new Colorado Department of Education's Academic Standards: specifically, focusing on the third grade expectations. This does not mean, however, that these lessons should be limited to this age group. While we would be very pleased if you used these lessons in the format provided, we encourage you to expand, alter, and adapt these lessons so that they best fit your students' abilities and development. After all, the teacher knows their students' needs best. We would appreciate your feedback on our teacher evaluation survey (a link to this survey will be emailed to you following the event), and we hope that you enjoy all that Opera Colorado has to offer!

*Thank you!*



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# MEET THE ARTISTS

Each season, Opera Colorado auditions over 400 emerging artists from across the country for its Artists in Residence Program. During their eight-month residency, the selected six singers and one pianist bring opera to over 45,000 students from more than seventy schools across the Rocky Mountain region.



**SPENCER LAWRENCE  
BOYD**  
(TENOR)

**COUNT ALMAVIVA**

**THOMAS LYNCH**  
(BARITONE)

**FIGARO/AMBROGIO**



**KENDRA BROOM**  
(MEZZO-SOPRANO)

**ROSINA**

**PHILLIP LOPEZ**  
(BASS-BARITONE)

**DOCTOR BARTOLO**



**CATHERINE  
SWINDLE**  
(SOPRANO)

**BERTA**

**JOSEPH GOODALE**  
(BARITONE)

**FIGARO/AMBROGIO**



**OLEG BELLINI**  
(COLLABORATIVE PIANIST)

# Quick Facts

**Composer:** Gioachino Rossini

**Librettist:** Cesare Sterbini

**Original Language:** Italian

**Premier:** Rome, February 20, 1816

**Source:** Adapted from the 1775 play by Pierre Beaumarchais

**Setting:** Seville, Spain

**Genre:** Comedy

The plot draws on classic Commedia dell'arte themes of servants outwitting their masters

## Figaro, Figaro, Fiiiiigaro!

Figaro's entrance song famously requires the singer to repeat the character's name at incredible speed!

13

Rossini composed *Barber* in just thirteen days!

60

In the 2021-22 season, sixty theatres worldwide will produce *The Barber of Seville*.

3

Beaumarchais wrote three plays with the character Figaro, including *The Marriage of Figaro*, which Mozart adapted into his famous opera in 1786.

*I'm Rossini!*



### Character List

Almaviva (al-ma-VEE-va)

Figaro (FEE-ga-roh)

Rosina (ro-ZI-nah)

Dr. Bartolo (BAR-toh-loh)

Berta (Behr-ta)

Ambrogio (am-BRO-jo)



### Vocabulary

Ward

Dowry

Temperament

Quarrel

Frenzied

Thrash

Notary

## STORY SUMMARY

### Act I

*Scene i: Seville, Spain; dawn, in the courtyard outside the house of the beautiful Rosina.*

Count Almaviva is in love with the beautiful Rosina. He has come to sing to her in the courtyard below her window. The Count sings adoringly, but Rosina does not come to her window. Suddenly, the Count hears someone coming into the courtyard.

The man approaching is Figaro, the town barber. Figaro is singing a song about all of the people in the town who want him to shave their faces and style their hair. Recognizing Figaro, the Count asks Figaro to help arrange a meeting with Rosina. The Count explains that he wants Rosina to love him for himself, not his money, and so has disguised himself as the lowly 'Lindoro.'

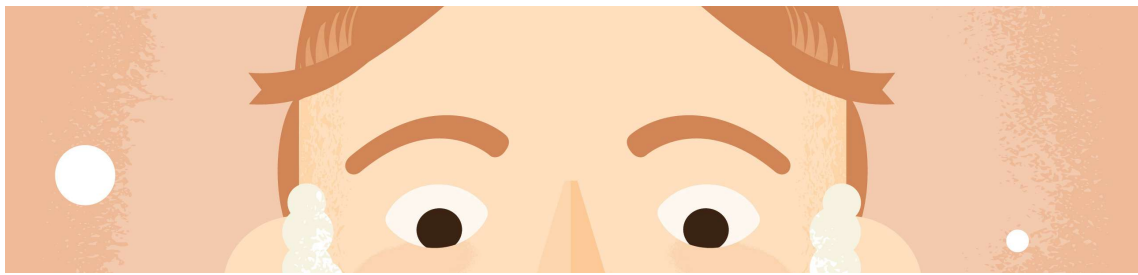
The Count begins his serenade again, beneath Rosina's window, and this time succeeds in drawing her attention. Rosina listens to Lindoro's beautiful serenade and resolves to marry him. There is only one problem, Dr. Bartolo, Rosina's guardian wants her dowry for himself and plans to marry Rosina. He is very jealous of Rosina and will not let her talk with or even write letters to anyone but himself.

Figaro and the Count know they must come up with a clever plan so that the Count can meet Rosina. The Count promises to pay Figaro a large fee if he comes up with a plan that will succeed. Figaro wants the money so badly that he comes up with a brilliant idea: he will sneak the Count into Dr. Bartolo's household by disguising the Count as a soldier who needs lodging.

*Scene ii: Later that same morning, inside Dr. Bartolo's house.*

Rosina carries a letter she has written to give to Lindoro (who is the Count in disguise). Rosina sings about her temperament. She explains that although she is usually sweet, she is not afraid to stand up for herself when she has made a choice, and she has chosen Lindoro! Then Dr. Bartolo enters, and Rosina quickly hides the letter. Dr. Bartolo is suspicious. He asks Rosina why her finger is covered in ink. Next, he asks her why a piece of paper is missing. Rosina deceives him and successfully hides her letter for Lindoro.





## STORY SUMMARY (CONTINUED)

After Rosina and the Doctor leave, their housemaid Berta enters. Berta hears someone knock at the door and goes to answer. It is Count Almaviva, disguised as an unruly soldier. He demands lodging and claims that Dr. Bartolo must house him, according to the law. The Doctor is angry and tries to get his servant Ambrogio to throw the “soldier” out, but Rosina realizes that the “soldier” is really Lindoro. She gives him her letter while the Doctor is distracted.

Losing his temper, the Doctor threatens Lindoro so loudly that Figaro comes in to tell him their quarrel can be heard in the street. Figaro tells everyone to calm down, but his efforts only make the situation worse. The chaos builds into a frenzied finale with all of the characters loudly complaining about the commotion they are creating!

### Act II

*Scene i: Later that same morning, inside Dr. Bartolo's house.*

As the chaos ends, the servants leave and Figaro announces that he is ready to give Dr. Bartolo his scheduled shave. Figaro, however, has really come to steal a key so that Rosina can escape in the night to wed the Count, whom she still knows as Lindoro. After stealing the key, Figaro breaks stack of dishes to distract the Doctor so that the Count can propose to Rosina. Finally, Figaro gives the Doctor a shave, shielding the Count and Rosina as they make their plans.

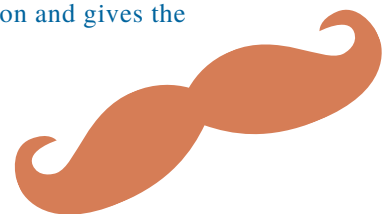
Suddenly, the Doctor realizes what is happening and loses his temper again, threatening to thrash the Count. Everyone warns the Doctor to keep his temper, but he will not listen and throws everyone out before storming out himself.

Berta enters and reveals to the audience that, over her many years of service in the Doctor's household, she has come to love him. She knows that the Doctor wants to marry Rosina to get her dowry, but Berta declares that she intends to marry the Doctor herself.

*Scene ii: Midnight, the upper floor of Dr. Bartolo's house.*

Figaro and the Count enter quietly, ready to meet Rosina as planned. Rosina, however, has become suspicious of Lindoro. She is afraid that he is deceiving her so that he can take her to Count Almaviva. Rosina declares she would rather wed her beloved Lindoro than the wealthy Count. At this moment, the Count throws off his disguise and reveals his true identity. Astonished, Rosina marvels at this turn of events.

Hearing a noise, Rosina, the Count, and Figaro try to sneak out of a window before they are seen, but the ladder they left for their escape is gone! Fortunately, a notary they summoned arrives, and Rosina and the Count are able to officially marry. Last, Dr. Bartolo rushes in too late to stop the wedding. He accepts the situation and gives the couple his blessing.

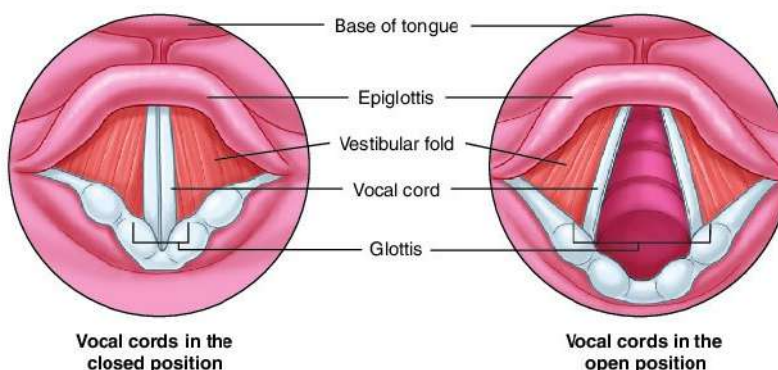




## The Singer's Voice

If you've heard an opera singer, you've probably noticed that they don't sound like the singers that you hear on the radio or your favorite streaming channel. Opera is a unique form of music, just like pop, rock, country, rap, jazz, etc. The artists who sing opera are unique too. They have to learn how to use their voices in a way that carries over a live orchestra, in a large theater, and they do it all without using amplification. No microphones here.

**Picture of vocal cords and vocal folds:**



Here's a video if you want to see real vocal cords and folds in action: <https://youtu.be/P2pLJfWUjc8>

Singing opera is the most physically challenging type of singing that the human voice can do. Opera performances can be 2 ½ to 3 hours long (sometimes even longer), about the same length as a movie, and the artists are singing the whole time. That's a lot of work for the human voice, specifically, the vocal cords and vocal folds, which are the things in the body that help us create sound. To do their job, opera singers use something called "vibrato." Vibrato is a rapid, slight variation in pitch.

When you hear an opera singer, it sounds like their voice is wiggling when they sing a note. While it may sound unusual, it's for a really good reason. Vibrato keeps the vocal cords and folds relaxed and helps the singer produce a stronger, richer tone when they sing. That's really important when you're singing for a long time and without amplification.





### Singing Styles: Bel Canto and Coloratura

In the opera, *The Barber of Seville*, there's another reason why the singers may sound different from the types of singing you're used to hearing. It's because *The Barber of Seville* is a **bel canto** opera, which is a specific style of opera. In Italian, "bel canto" means "beautiful singing" and there was a period of time when the music written for operas was completely focused on making beautiful sounds with the human voice. Bel canto is all about showing the voice off and all of the things that a singer can do. In bel canto operas, you'll hear something called **coloratura**. An easy way of understanding coloratura, is to think of vocal fireworks. Coloratura singing is easy to spot. It's passages of elaborate singing with lots of trills, wide leaps from low notes to high notes, or scales that are sung very fast. While *The Barber of Seville* is one of the most famous bel canto operas, there are many more. Two of the most well-know are *Cinderella* by Rossini and *La Traviata* by Verdi. Here are a few examples of bel canto and coloratura singing. If you listen, you'll hear vibrato too!



Prince's aria from Rossini's *Cinderella*:  
<https://youtu.be/JnnWtiX6ZqU>



Sempre libera from Verdi's *La traviata*:  
<https://youtu.be/tWPV4tWtkaQ?t=312>



Sextet from Rossini's *Cinderella*:  
<https://vimeo.com/302898117>



Portrait of Rossini by Vincenzo Camuccini - Museo Teatrale alla Scala

## History: Composer Biography



### GIOACHINO ROSSINI (FEBRUARY 29, 1792-NOVEMBER 13, 1868)

Gioachino (jow-uh-kee-no) Rossini was born in Pesaro, a town on the Adriatic coast of Italy. His parents were both musicians. His father played the trumpet, and his mother was a singer. As a young boy, Rossini watched his parents as they played and sang in various performances. When Rossini was eight, he started learning to play the spinet, a small harpsichord that is similar to a piano.

As he got older, Rossini studied music composition and learned from the music of famous composers, such as Mozart and Haydn. As a teenager, he enrolled in the Philharmonic Academy of Bologna, where Mozart had studied a generation before.

Rossini's first opera, *La Cambiale di Matrimonio* (*The Switched Marriage*), debuted in 1810. It was an *opera buffa*, a comic opera based on a style of theatre called Commedia dell'arte. Commedia plots involved stock characters, such as clever servants and foolish masters, in ridiculous situations, often surrounding the courtship of two young lovers who usually married at the end of the play. Rossini would compose both *opera buffa* and *opera seria*-style operas throughout his career. Although his serious operas were initially popular and, some of them became influential, his comic operas remain most popular with audiences today.

(Continued on next page)



Rossini in 1856 - Metropolitan Museum of Art

## History: Composer Biography (continued)

*"Give me a laundry list,  
and I will set it to music"*  
—Rossini

After *La Cimbale*, Rossini experienced successes with his operas, including *Il Barbiere de Siviglia* (*The Barber of Seville*, 1816) and *La Cenerentola* (*Cinderella*, 1817). Over the course of his career, Rossini composed thirty-nine operas in just nineteen years!

In 1824, Rossini moved to Paris, where he composed his last opera, *Guillaume Tell* (1829). The overture to this opera, known as the William Tell Overture, is one of Rossini's most famous compositions.

Although a successful composer, Rossini abandoned the art of opera at the age of thirty-seven. He continued to live in France, where he hosted gatherings of famous musicians of his day. Rossini died in France in 1868 at the age of seventy-six.

*Il Barbiere de Siviglia* remains Rossini's most popular opera, even today! In the 2021-22 Season, sixty opera companies worldwide will stage performances of the *Il Barbiere*, introducing audiences to the opera's beloved barber, Figaro.





## History: Librettist Biography

### CESARE STERBINI (1784-JANUARY 19, 1831)

Apart from his work as the librettist for Rossini's *Il Barbiere di Siviglia*, little is known about Cesare Sterbini. An amateur poet, Sterbini wrote his first libretto (the text for an opera), *Paolo e Virgini* in 1812 for composer Vincenzo Migliorucci. In 1815, Sterbini worked with Rossini on the opera *Torvaldo e Dorliska*, a tale, like *Il Barbiere*, in which the servant plays the hero in bringing two lovers together.

For *Barber*, Sterbini was selected to adapt French playwright Pierre Beaumarchais's 1775 play, which composer Giovanni Paisiello had already adapted into an opera in 1782. Sterbini's contract gave him just twelve days to write the libretto.

Perhaps to save time, Rossini suggested that

Sterbini live with him during the process in a house that Rossini was also sharing with Luigi Zambini, the singer who would play Figaro. Rather than sending Rossini a complete libretto, Sterbini gave Rossini his verses as quickly as he wrote them. Rossini composed as the verses came in, throwing his sheets of music to a group of copyists as he finished.

For Figaro's entrance song, Sterbini worried that he had composed too many verses and told Rossini to reject the ones that would not fit into the song. Rossini, however, used them all, resulting in the quick patter of Figaro's signature piece. Sterbini would go on to write libretti for other compositions, but he remains known today primarily as the librettist for *Il Barbiere*.







## History: Barbering

Sarcophagus of Queen Kawit (c.2055-2004 B.C.E.) - Egyptian Museum

# BARBERING THROUGH THE AGES

## Ancient Egypt

Today, we think of a barber as someone who cuts hair, gives customers a shave, and trims their moustaches and beards. Historically, however, barbers have served many functions, including serving as matchmakers and surgeons. It is amazing how much the profession of barbering has changed throughout history!

In Ancient Egypt, during the Old Kingdom (c. 2500 B.C.E.), women and men shaved off all of their hair to help them stay clean and cool in the desert heat. They wore wigs to protect their heads from the scorching sun. Barbers thus played an important role in Ancient Egypt, shaving the heads and faces of everyone from royals to soldiers in the military--a practice used to prevent nits among the troops. Archeologists have discovered various tools for shaving amongst the artifacts left by the Ancient Egyptians, including the razor in this photo--an artifact dating from 1400 B.C.E.!



Razor belonging to Hatnefer - Metropolitan Museum



# BARBERING THROUGH THE AGES

(Continued)



Women Barbers in Banwari Tola, India

## BARBERS IN INDIA: THEN AND NOW

During the Vedic Age in India (1500 B.C.E.-1000 B.C.E.), a Hindu caste of barbers emerged, known as Nai. The term Nai derives from the Sanskrit word *napita*, which means barber. Not only do Nai cut hair and trim nails in a community, but, historically, they also acted as messengers in marriage negotiations, delivering letters between the bride and groom's families. Women from the Nai community were hairdressers, midwives, and skilled henna artists, creating beautiful designs on brides' hands and feet before their wedding days. Women today also work as barbers, like the women pictured above and [featured in this video](#).

Similar to European barbers during the Middle Ages, barbers in India performed minor surgeries, including circumcisions. Because hair cuttings, feet, and blood were seen as pollutants, the “Nai” were often mistreated. Nai exist today and are currently designated as an Other Backwards Caste in some regions of India, a government classification intended to assist in identifying and aiding historically disadvantaged groups.



"Nainda Barbers in India" (1800 C.E.) - British Library

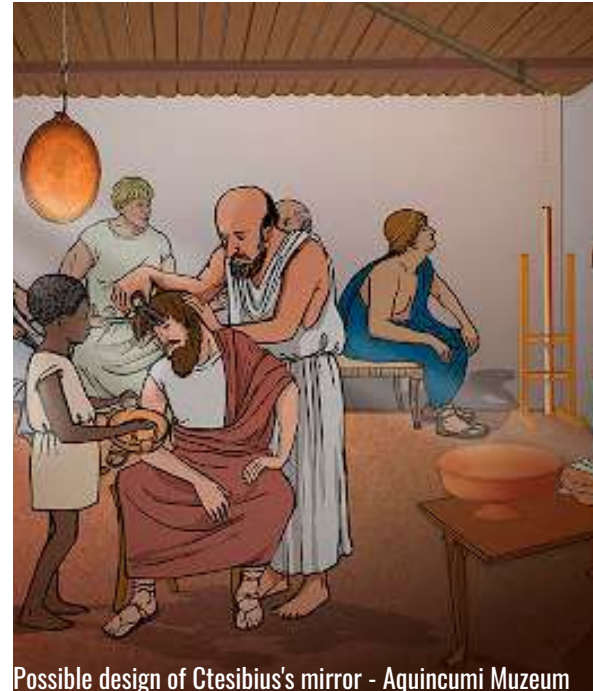
# BARBERING THROUGH THE AGES

(Continued)

## ANCIENT GREECE AND ROME

While barbers in Ancient India and Egypt traveled from house to house to see customers, or sometimes set up shop under a nearby tree, barbers in Ancient Greece established permanent shops to serve male customers. Wealthy women, however, continued have their hair cut and styled at home.

Some barbers during this time had elaborate shops with mirrors lining the walls. In Alexandria, a barber named Ctesibius (c. 285-222 B.C.E.) built a system of counterweights that could raise and lower a giant mirror in his shop! This project sparked Ctesibius's interest in machines, and he later became known as "the father of pneumatics," machines that use pressurized air.



Possible design of Ctesibius's mirror - Aquincumi Muzeum

In Ancient Greece and Rome, barbers cut and styled hair, shaved facial hair, and trimmed and cleaned customers' nails. This was especially important in Classical Greece because men believed that a cleanshaven face and well-pared nails were a sign of civilization. According to the plays of Aristophanes, Greek men would puff up their cheeks to make it easier for a barber to shave their face.

The practice of barbering came to Rome in 300 B.C.E. when barbers, likely from Greece, made their way to the city via Sicily. Much like today, barbers in Greece and Rome seated their customers in a high chair and placed a linen cloth over their shoulders. Barbers were equipped with combs (usually made of wood, ivory, or bone), razors, scissors, mirrors, combs, tweezers, and small knives for trimming nails. In addition, Roman barbers used special creams concocted to dissolve hair.

Roman men shaved for the first time when they reached the age of twenty. Families held a public celebration to mark this rite of passage, making sacrifices to the gods and dedicating the shaved hair to a specific deity. The Emperor Nero placed his shorn beard in a gold box adorned with pearls and dedicated it to the god Jupiter.

# BARBERING THROUGH THE AGES

(Continued)

## CHINA UNDER MANCHU RULE

In China, during the Ming dynasty (1368 C.E.-1644 C.E.) Emperor Taizu ordered ethnic Han Chinese not to cut their hair in order to avoid foreign styles of the Tartars. When the Manchus conquered China in the mid-seventeenth century, they forced Chinese men to adopt the Manchu custom of shaving their hair except for one long braid in the back, called a queue. The distinctive hairstyle signaled submission to the new Manchu rule and made it easy to distinguish sides in battle. Manchu barbers were accompanied by executioners, who threatened anyone who did not comply. The hairstyle remained customary in China through 1911, when public protests and efforts from China's National Assembly forced the government to issue an imperial decree allowing Chinese men to cut their queues.



© 2014 University of Birmingham

Itinerant Barber (c. 1900) - University of Bristol

In the United States, the distinctive hairstyle became a target for anti-Chinese sentiment against Chinese immigrants in the late 1800s. On October 31st, 1880, a race riot erupted in Denver's small Chinatown, during which Chinese men were attacked and their hair forcibly removed. Learn more about this event through this video from [Rocky Mountain PBS](#) and the [History Colorado](#) site.

*Note the stool that doubles as a cabinet, similar to the one in the picture above. The small stove the barber carries is depicted in the traditional colors of a barber pole.*



"Barber in China" (c.1800 C.E.) - British Library





# BARBERING THROUGH THE AGES

(Continued)

## BARBER-SURGEONS IN THE MIDDLE AGES

In Europe, during the Middle Ages, barbers turned their skill at handling sharp blades to the field of medicine after a papal decree in 1163 prohibited priests from shedding blood. The term “barber-surgeon” emerged to describe this new breed of tradesman, who provided haircuts and also performed bloodletting, dentistry, and, occasionally, amputations. In addition to scissors, combs, and razors, barbers added bandages to the many tools of their trade, binding up patients’ arms before and after bloodletting. Barber-surgeons stored these bandages by winding them around a pole. Eventually, a red pole with white stripes came to advertise the shop



From 16th-century wood engraving - Project Gutenberg

Note the bandages stored above and the bowls for bloodletting hanging from the wall.

of a barber-surgeon. At some point, blue was added, perhaps to distinguish between the red of surgery, the white bandages, and the blue to symbolize the work of trimming and shaving hair.

In the 18th century, advances in science made surgery an increasingly specialized field that required advanced training. Beginning in the mid-18th century, European countries enacted laws that separated the practices of surgeons and barbers. By the end of the century, the roles of barber and surgeon were distinct.

*In the Middle Ages, barber-surgeons taught their craft through apprenticeships and formed guilds to regulate and protect their profession from charlatans who lacked the proper training. The Worshipful Company of Barbers is one such guild, and it is still in existence today!*



# BARBERING THROUGH THE AGES

*Continued*



Barbershop Books literacy program - LA County Library

## BARBERING IN THE U.S.

In the United States, barbers continued to perform dentistry and minor medical services until well after the Civil War. In 1876, a barber named Alonzo Herndon formed the Atlanta Barbers Advancement Association, which later became known as the American Barber Association (ABA). Today, over 550,000 haircare professionals are licensed to provide barber services in the U.S., and barber shops continue to perform a vital role in many communities. Denny Moe's, in New York, services “superstar” clients, while also contributing to the community through programs, such as Cutting 4 a Cure, Barbershop Books, and a college scholarship program.



Alonzo Herndon - American Barber Association



# BARBERING THROUGH THE AGES

*Continued*



Photo: Lyric Opera of Chicago/Todd Rosenberg

Will Liverman in Lyric Opera's *The Family Barber*

## ROSSINI'S BARBER: THEN AND NOW

The character of Figaro exemplifies a number of cross-cultural employments for barbers. In his famous entrance aria ("Largo al factotum," or "Make way for the factotum"), Figaro sings about the services he provides: "Here is a lady wanting a waving, here is a gentleman craving a shaving. . . maybe a gent has a note to be sent, or it's cleaning a wig, or dancing a jig, or a guy who is wanting a gal!" Figaro's lyrics describe his work styling hair, shaving faces, as well as carrying letters and connecting couples--a role that sounds similar to the one played by early Nai barbers in India. Figaro talks about how he travels from house to house, which is like the itinerant barbers in Ancient Egypt. Like them, Figaro also attends to the needs of the soldiers stationed in town. When Dr. Bartolo tells Figaro to postpone his appointment for a shave, Figaro replies that he will be too busy attending to the regiment: "Their hair needs attention, likewise their whiskers." Figaro continues with his excuses, saying "The lawyer Bernardone needs some medicine. He has just had an attack of indigestion." Figaro provides shaves and medicine for his customers, just like the barber-surgeons of the 1700s.

Today, portrayals of Figaro range from traditional to cartoonish to modern. Will Liverman, a singer and composer, has used Figaro's entrance aria, "Largo al factotum," as inspiration for the title of his new opera *The Factotum*, which sets the story of *Barber* in a modern-day Black barbershop. Learn more about this project in [the video at this link](#) and in the Music Lesson that begins on page 31.



# READING, WRITING, AND COMMUNICATING

## Plot Sequence Lesson Plan

**Grade Level:** 3rd (adaptable for other grade levels)

**Time:** 30-45 minutes

**Overview:** Students place events from the story of *The Barber of Seville* in sequence.

**Materials:**

- Print out of sequence sheet (1/student)
- Synopsis of *The Barber of Seville* (pgs. 5-6)
- If desired, pencils and crayons for coloring

## COLORADO ACADEMIC STANDARDS

### Standard

2. Reading for All Purposes

3. Writing and Composition

### GLE

1. Apply strategies to fluently read and comprehend various literary texts

3. Write real or imagined narratives that use descriptive details, have a clear sequence of events, and provide closure.

### Activity:

1. After watching Opera Colorado's *The Barber of Seville* and/or reading the synopsis, ask students to describe their favorite moments or scenes. (A grade-level synopsis with sequence words is provided on pages 5-6).
2. Ask students to draw four events from the story on the worksheet below in the order they occurred.
3. Discuss the logical order of the scenes. Ask what would happen if the order were changed. Have them reorder one of the events and explain how this changes the story.

### Variations:

1. Divide students into groups and have them create tableaux (group poses) for each event depicted and then perform the tableaux in order. (Students may serve as characters, set, music, etc. so that groups are not limited to just the number of characters in a moment.) *Academic Standard in Drama and Theatre Arts: Standard 2. Perform; GLE 1. Select, analyze and interpret artistic work for presentation.*
2. Ask students to write a story about a typical day of work for Figaro, the barber of Seville. If desired, use the "History-Barbering" section (pgs. 10-16) to provide context.

## Barber Sequence Sheet

Name: \_\_\_\_\_ Date: \_\_\_\_\_

**Directions:** Draw a picture of four events in *The Barber of Seville* in the order they occurred.

First

Then

Next

Last

# SOCIAL STUDIES: ECONOMICS

## Money Basics Lesson Plan

**Grade Level:** 3rd (adaptable for other grade levels)

**Time:** 45 minutes-90 minutes/lesson (3 lesson options)

**Overview:** Use themes from *The Barber of Seville* to teach Money Basics, Forms of Exchange, and Income and Expenses.

**Materials for Three Lessons:**

- Scissors
- Moustache template (below)
- Money template (below)
- Supplies to decorate moustaches

For "Money Basics" and "Forms of Exchange" Variations – also print "Barber Shop" signs (below)

### COLORADO ACADEMIC STANDARD Standard

1.Economics

### GLE

1. Producers and consumers exchange goods and services in different ways.

2. Create a plan to meet a financial goal

### Barber Shop Activities

(mix and match versions)

**Version 1 - Money Basics** (45 minutes): Content Area: coin denominations and fractions.

**Description:** Students pay one of the class "barbers" to trim their moustache (exchange it for a different style). Each "barber" charges \$1.00, but each "barber" accepts only specific types of coins.

#### Detailed Steps:

1. Read the synopsis and/or watch the performance of Opera Colorado's *The Barber of Seville*.
2. In *The Barber of Seville*, Figaro, the barber sings about how very busy he is:
  - a. Review text from Figaro's famous entrance aria ("Largo al factotum," Make way for the factotum) : "I am the barber for all this great big town! I am a fortunate fellow of great renown! When folks of quality, full of frivolity, with plenty of money call for a barber, I am the one. I am the one! Country and citified, wish to be prettified. Men who are gallant call for my talent. Here is a lady wanting a waving, here is a gentleman craving a shaving."
3. Assign a 3-5 students to be "barbers." Give them each a "Barber Shop" sign (below) and 2 full sets of moustaches (below). If available, provide each "barber" with a mirror and chair. Instruct each "barber" to set up a barber shop somewhere in the classroom. Each barber charges \$1.00, but one only takes dimes, one only takes nickels, one only takes quarters and nickels, etc. (*continued on next page*)

# SOCIAL STUDIES: ECONOMICS

## Money Basics Lesson Plan (Continued)

### Detailed Steps (Continued):

4. Provide all of the other students with one moustache each as well as money.
5. Instruct the students that they must change the style of their moustache by paying a barber to exchange their old style for a new one. They will need to exchange money with each other in order to find the right barber. (The teacher can act as a “bank” to make sure enough currency is available.

**Version 2 - Forms of Exchange** (45 minutes): Content Area: forms of exchange (monetary exchange and barter).

**Detailed Steps:** As above, but students receive less than \$1.00 in paper coins and must exchange or barter to receive a new moustache from the “barber.” Students may decorate their moustache and sell it to a classmate to earn money for a new one or they may barter by singing a song for one of the “barbers,” perhaps a song about being a busy barber!

**Version 3 - Income and Expenses** (90 minutes): Content Area: Differentiate the role of income and expenses when creating a budget

**Brief Description:** Students create a financial plan for running their barber shop. They must purchase supplies (moustaches and decorating materials) from the teacher or another group of students act as the wholesaler.

### Detailed Steps:

1. Divide students into groups. Give each group \$100.00 in various denominations (printout below). Task each group with creating a barber shop that offers fabulous moustaches.
2. Have the teacher or another group of students set up a “store” that sells supplies. Post the prices for supplies where they can be easily seen (i.e., moustaches \$20.00/printout and decorating supplies \$15.00/set).
3. Each barber shop must complete the budget sheet below in order to begin, deciding how much to spend on moustaches and how much to spend on decorating supplies. Then, they must decide how much to charge for their moustaches.
4. Each group then buys supplies and sets up their store. Encourage students to use ideas that increase the value of their product (i.e., decorating the moustaches, creating a shop with a pleasant environment, singing a song for customers, etc.)
5. After stores are complete, give each student 5 \$1.00. Have one group open their store while the other groups “shop.” Rotate until all have had a turn.
6. After shopping is complete, have students return to their store and calculate their earnings. They should enter their total earnings on the sheet.
7. Follow with a discussion of income and expenses.



# Moustache Template



# Money Template



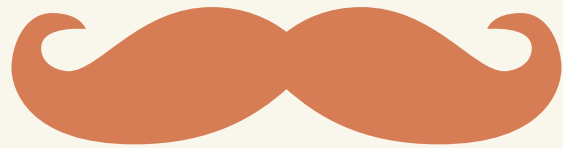
# Barber Shop Signs



**BARBER SHOP**

**Moustaches \$1.00**

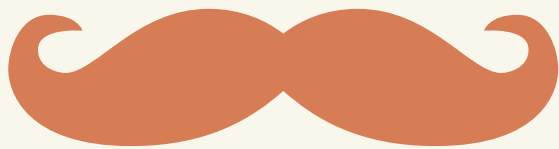
**Nickels Only!!!**



**BARBER SHOP**

**Moustaches \$1.00**

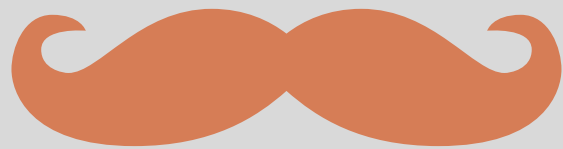
**Dimes Only!!!**



**BARBER SHOP**

**Moustaches \$1.00**

**Quarters and Nickels  
Only!!!**



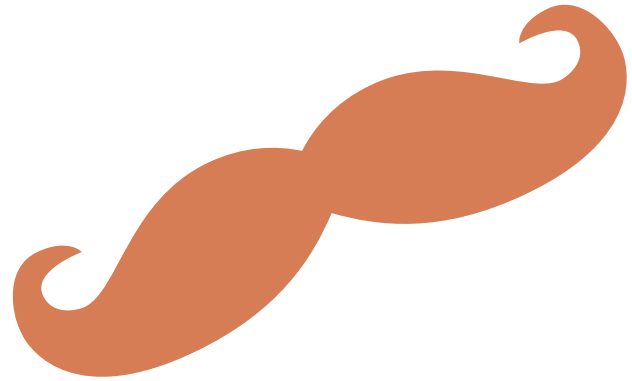
**BARBER SHOP**

**Moustaches \$1.00**

**Dimes and Nickels  
Only!!!**



# BUDGET SHEET



INCOME (CREDIT) +	EXPENSE (DEBIT) -	AMOUNT \$
1. Starting Capital:		
2.	Moustaches:	
3.	Decorating Supplies:	
4. Moustache Sale:		
5. Moustache Sale:		
6.		
7.		
8.		
9.		
10.		
11.		
12.		
13.		
14.		
15.		
16.		
17.		
18.		
19.		
20.		TOTAL:

# MATHEMATICS

## Geometry Lesson Plan

Make a replica of  
the set from the  
show!

**Grade Level:** 3rd (adaptable for other grade levels)

**Time:** 30 minutes

**Overview:** Use visuals from *The Barber of Seville* to teach partitioning rectangles into  $\frac{1}{4}$ s

**Materials:**

- Scissors
- Barber Set Printout (below)

### COLORADO ACADEMIC STANDARD

#### Standard

4. Geometry

#### GLE

3.G.A. Reason with shapes and their attributes

### Building a Barber Shop With Rectangles

**Geometry** (30 minutes): Content Area: partitioning rectangles into  $\frac{1}{4}$ s

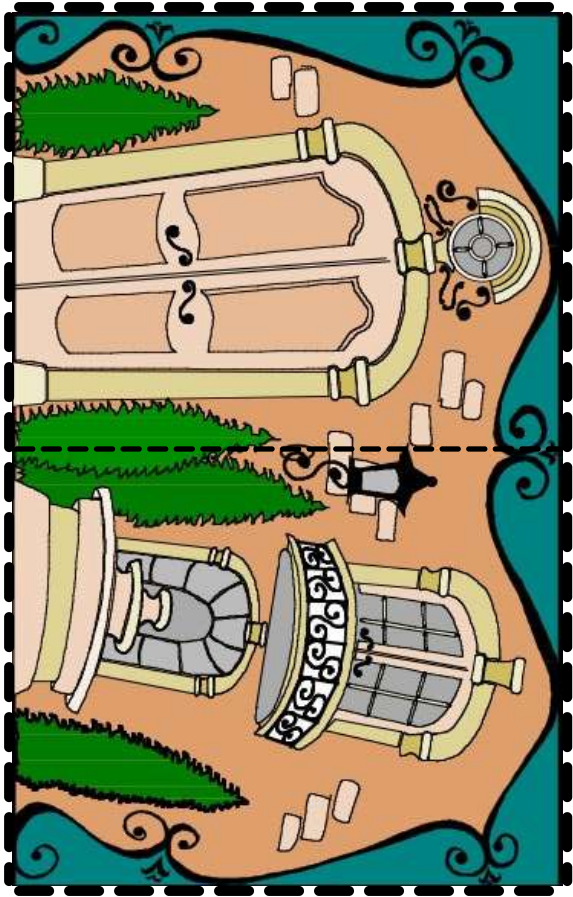
**Description:** Students use images of the set from *The Barber of Seville* to practice partitioning rectangles.

#### Detailed Steps:

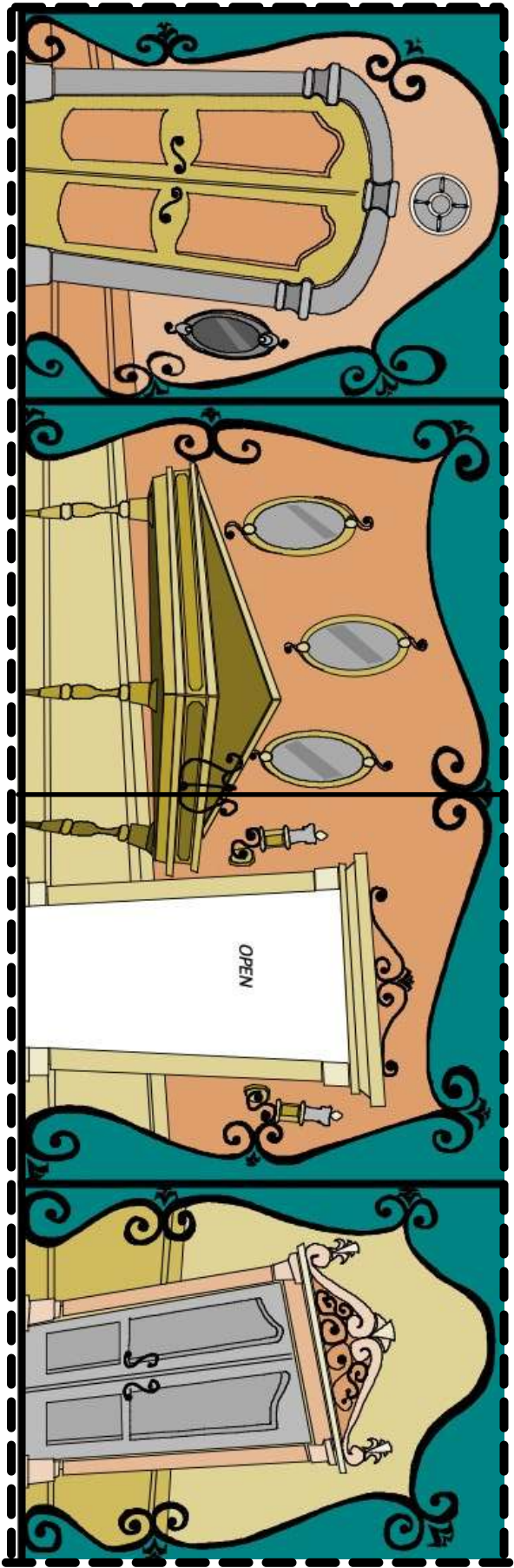
- Give each student the Barber Set Printout
  - Lead students in a discussion of how *The Barber of Seville* set is made up of rectangles.
  - Ask students to identify how many rectangles make up the interior setting (the large set). Then ask them to identify how many rectangles make up the exterior setting (the smaller set). Point out that the smaller set is  $\frac{2}{4}$  or  $\frac{1}{2}$  the size of the larger set.
  - Have students cut out the images of the interior and exterior set. Remind them to cut down the center line of the interior set (the smaller set).
1. Instruct students to use tape or glue to fasten the rectangle with balcony and fountain to back of the rectangle with the door with scrolling above it. Then fasten the small rectangle depicting the door with the trees to the back side of the door with the window above it. Students can then fold the side panels to create the interior and exterior sets of *The Barber of Seville*. The set then works as a practical tool for demonstrating partitioning rectangles.
  2. If desired, provide students with the Create Your Own Set printout and have them design their own set for a show of their choosing.



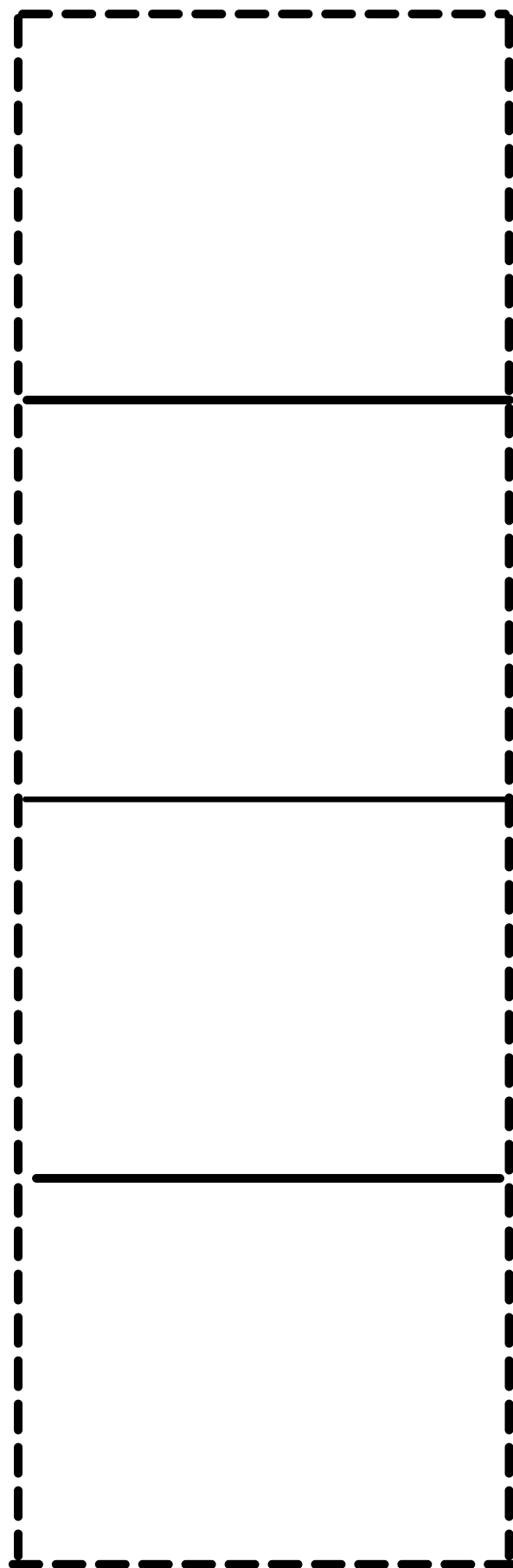
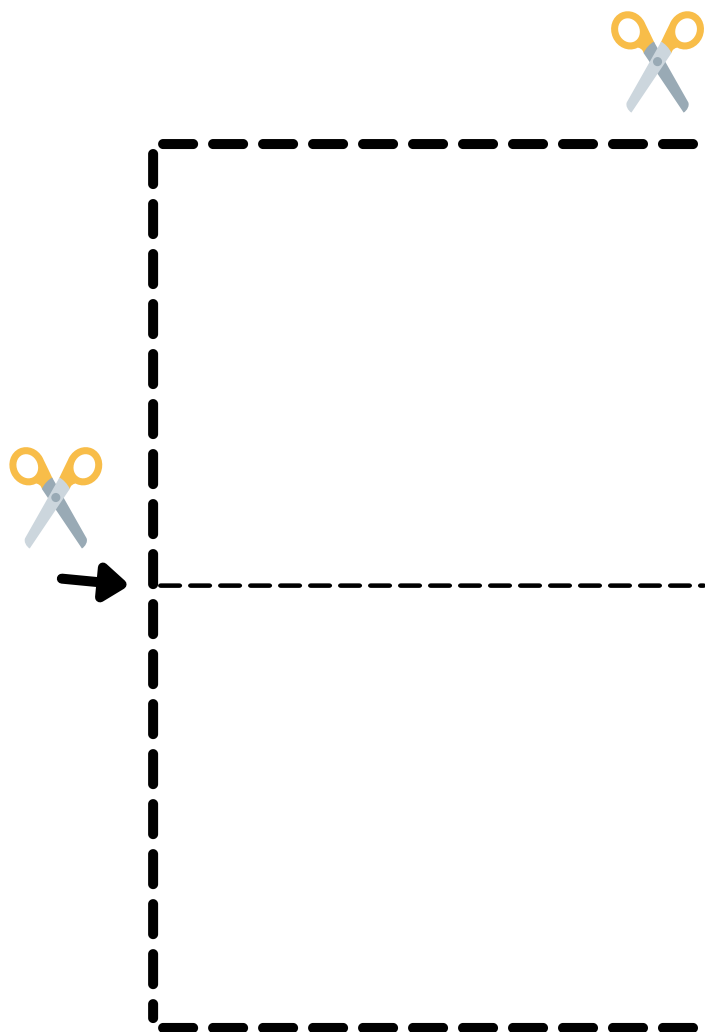
# Barber Set Printout



Finished Project



# Create Your Own Set



# MUSIC - LESSON 1

## Expressive Qualities

Hear songs from  
the show!

Grade Level: 3rd (adaptable for other grade levels)

Time: 30 minutes/lesson

Overview: Students use an aria from *The Barber of Seville* to explore expressive qualities.

Materials for Two Lessons:

- Wipe board
- Computer with internet connection and speakers to play links embedded in lesson
- Optional - ability to display videos along with audio

### COLORADO ACADEMIC STANDARD

#### Standard

4. Aesthetic Valuation of Music

#### GLE

1. Select and use specific criteria in making judgments about the quality of a musical performance

### **Expressive Qualities (30 minutes)**

**Description:** Students use "Largo al Factotum," the famous aria from *The Barber of Seville*, to explore how expressive qualities (such as dynamics, modality, tempo and meter) are used to reflect expressive intent (Evidence Outcome a).

#### **Detailed Steps:**

1. Review the context of this song in the story. Explain that it is the entrance song for the character Figaro. The song introduces the famous, busy, clever barber for the town of Seville.
2. Introduce the video/audio by asking students to listen for how the song portrays Figaro's personality.
3. Play the video of Björn Bürger as Figaro in Glyndebourne's production of *The Barber of Seville*.
4. Ask students to describe Figaro's personality in this song. Write key words on the board. (Save these words to use in Lesson 2.)
5. Divide students into groups. Assign one of the words to each group (i.e. one group has "excited," another has "happy," etc.)
6. Ask each group to stand or raise their hands when the music sounds like their word and then sit/lower their hands until the next time the music sounds like their word. Let them know that multiple groups may be standing at the same time (a song can sound excited and happy at the same time). Play song again. (You may want to switch words/groups and play multiple times.)
7. Ask students to explain how the music sounded like their word. Use this to explain how aspects like tempo and dynamics can convey mood.

(Use this to lead into music lesson 2)

# MUSIC - LESSON 2

## *Differences and Commonalities*

Grade Level: 3rd (adaptable for other grade levels)

Time: 30 minutes/lesson

Overview: Students use two versions of an aria from *The Barber of Seville* to discuss differences and commonalities

Materials:

- Wipe board
- Computer with internet connection and speakers to play links embedded in lesson
- Optional - ability to display videos along with audio

### COLORADO ACADEMIC STANDARD

**Standard**

4. Aesthetic Valuation of Music

**GLE**

2. Identify differences and commonalities in music from various cultures

### **Differences and Commonalities (30 minutes)**

**Description:** Students compare "Largo al Factotum," the famous aria from *The Barber of Seville*, with a clip of Will Liverman and K-Rico's version from *The Factotum* to discuss differences and commonalities.

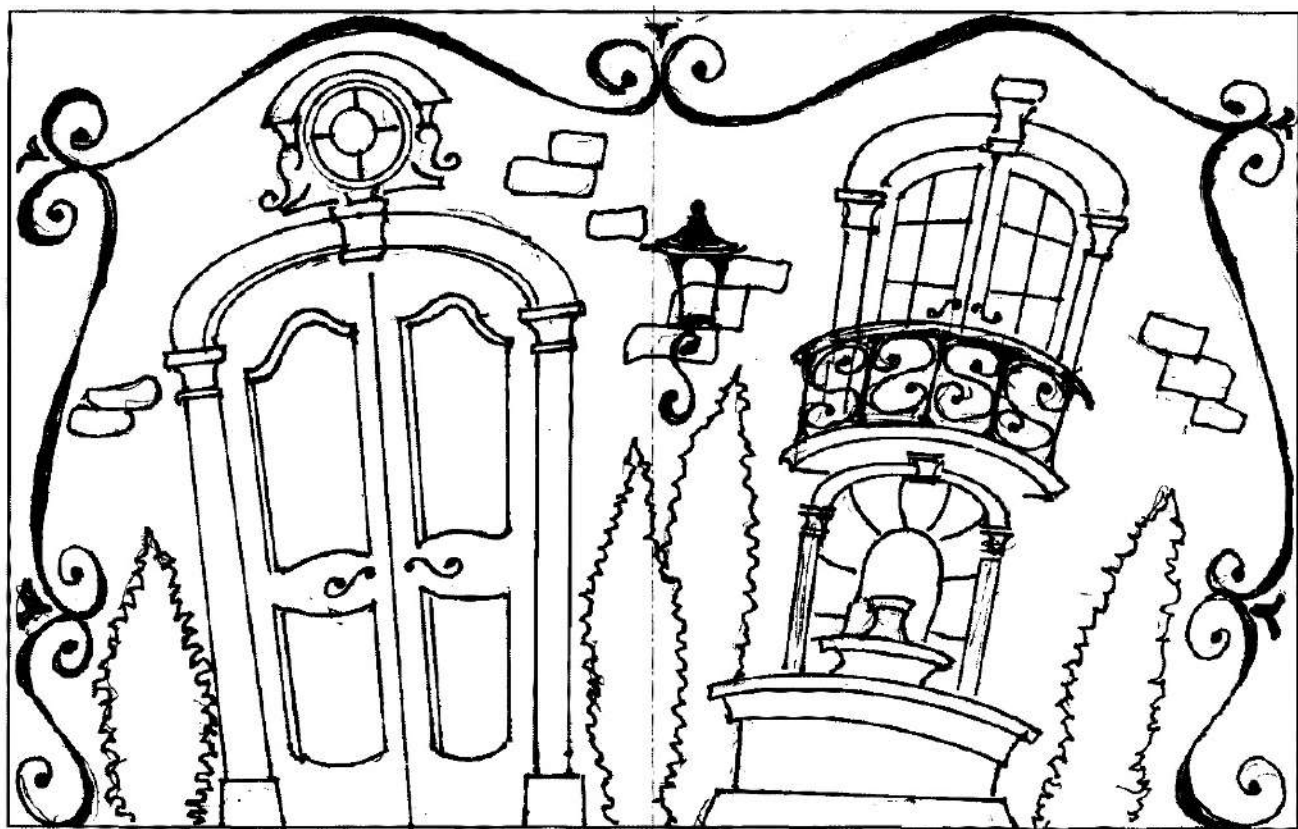
#### **Detailed Steps:**

1. Following Music Lesson 1, provide context for a video clip from "Creating *The Factotum*."  
Explain that *The Factotum* is an adaptation that sets the story of *The Barber of Seville* in a modern-day Black barber shop. (You may want to play from 1:00-2:28 of "Creating *The Factotum*." to introduce the project.)
2. Instruct students to listen for how the barber character (known as Mike in this version) is introduced in *The Factotum*. Then, play to 0:58 of "Creating The Factotum," Figaro/Mike's introduction song.
3. Ask students to describe the barber's personality in this song. Write key words on the board (repeat if desired). Then, compare these words with those from Lesson 1.
4. Ask students to explain how the music conveys personality traits in a way that is similar to or different from the section of the Rossini aria. Consider differences and commonalities in the way Rossini and Liverman/K-Rico use tempo, rhythm, etc. portray the same character. (Liverman discusses how he and K-Rico worked to update the story of *The Barber of Seville* with Black musical styles such as gospel, funk, trap, hip hop, and R&B. Accordingly, teachers may want to connect this to a study of these genres or a general discussion of how Liverman combines modern and classical sounds in *The Factotum*.)



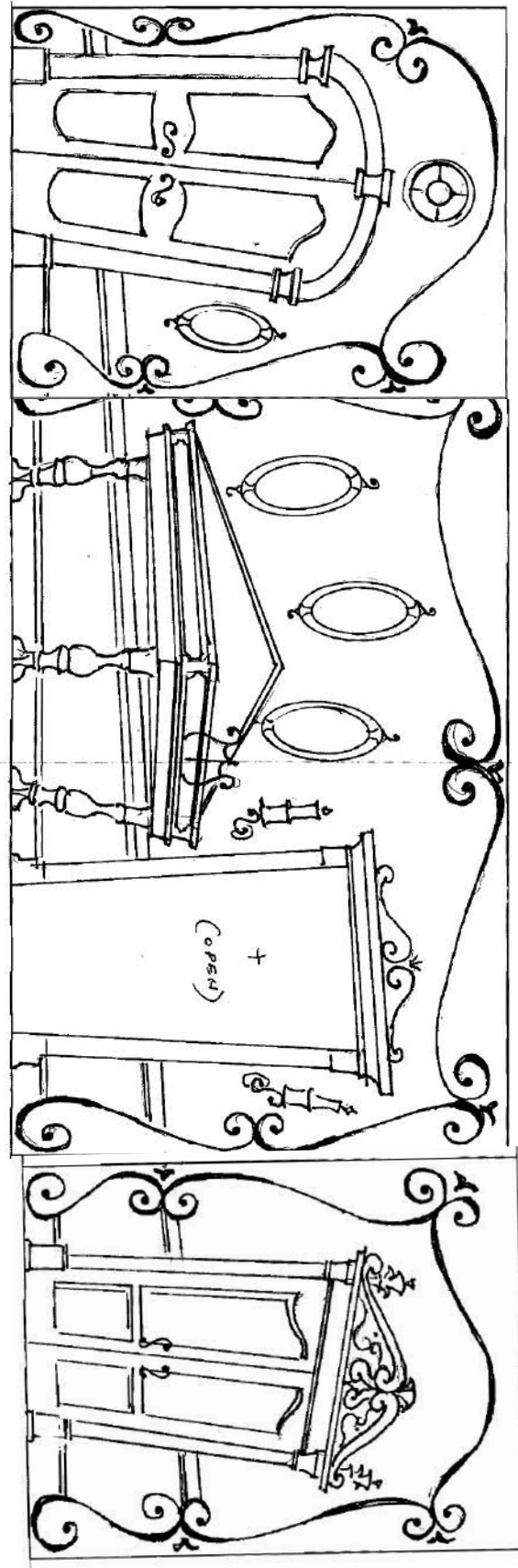
## COLOR THE SET

### Outside Rosina's Window





# Inside Dr. Bartolo's House





# BARBER WORDSEARCH

Name: \_\_\_\_\_

## The Barber of Seville

L	C	V	K	Q	F	W	Z	F	R	E	N	Z	I	E	D	W	X
I	F	H	P	V	G	T	E	M	P	E	R	A	M	E	N	T	F
E	R	B	D	N	V	Q	S	R	L	B	T	H	R	A	S	H	S
Q	U	A	R	R	E	L	G	O	O	A	X	H	C	F	O	C	F
Z	X	K	E	P	N	P	T	D	W	S	Y	B	P	X	H	H	J
F	I	G	A	R	O	C	M	O	E	Q	S	J	J	J	S	Y	X
R	Z	I	F	P	F	Z	O	B	G	W	N	I	F	I	M	O	Y
J	P	P	T	D	R	B	A	R	T	O	L	O	N	I	F	B	I
G	Z	Y	N	R	O	S	I	N	A	K	S	X	A	I	G	A	T
S	N	O	T	A	R	Y	X	A	U	G	M	F	N	Y	K	B	W
V	Z	F	I	K	P	O	D	K	J	P	B	A	T	J	E	Y	H
C	P	D	O	W	R	Y	P	K	W	A	R	D	K	D	N	J	K

Find the following words in the puzzle.

Words are hidden → ↓ and ↘.

DOWRY  
DR. BARTOLO  
FIGARO  
FRENZIED

NOTARY  
QUARREL  
ROSINA  
ROSSINI

TEMPERAMENT  
THRASH  
WARD



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