

Enriching the Humanities Through Opera

Script for Lesson: Responding to Key Scenes

Grade Level: 9-12th

Length: 45 minutes

Literary Work: The Barber of Seville (Le Barbier de Séville, Ou la Précaution inutile)
(Pierre Beaumarchais)

Opera: Il barbiere di Siviglia (Gioachino Rossini, composer; Cesare Sterbini, librettist)

Slide 1:

Today we're going to explore the powerful interplay between poetry and music.

Slide 2:

Our inquiry question is: "How can poetry and music enhance a key scene in a story?"
By the end of the lesson, we will be able to: (List off objectives from slide.)

Slide 3:

To kick things off, we're going to listen to an aria (a self-contained piece for solo voice, like a song) from an opera. As you listen, take note of the emotions the music makes you feel.

Count Almaviva's Act I aria, "Ecco ridente in cielo (Lo, in the smiling sky)"

Act I, Scene 1: Ecco ridente in cielo (Lo, in the smiling sky)

10:55 – 14:48

Listen to music without showing video.

Slide 4:

Alright, who would like to share what emotions or feelings they observed while listening?

Provide students space to share their thoughts.

(Add the answers to the slide to create an emotion vocabulary "toolbox".)

Slide 5:

This aria is from the opera *Il barbiere di Siviglia* (*eel bar-BYEH-reh dee see-VEEL-ya*).

Read/review brief opera synopsis on slide.

Slide 6:

Now let's look at the text of the aria we just heard. I want you to listen again while following along with the words. This time, jot down any new ideas that come to you or anything that has changed for you.

(Either keep the text up on this slide or show the video excerpt.)

Listen to music again, encouraging students to note new insights.

Slide 7:

Now that you've had a second listen with the text, let's discuss:

Questions on slide:

- How does viewing the text change your understanding?
- Does knowing the character(s) singing change your understanding?
- How does the text and music add to your understanding of the scene?

Provide students space to share their thoughts.

Slide 8:

Music adds depth to the poetry and vice versa. As we dig deeper, let's talk about poetic devices. These techniques are used not only by poets, but by songwriters and librettists alike to enhance their text. Let's review some together.

Define the list of poetic devices as a class, either using the provided definitions in lesson plan/handout or using prior knowledge.

Slide 9:

Who can help identify the devices used in this example?

Provide students space to answer question.

Poetic Devices used: *repetition, metaphor, simile, imagery, alliteration, symbolism*

Slide 10:

And how about here?

Provide students space to answer question.

Poetic Devices used: *imagery, repetition, alliteration, personification, rhyme, symbolism*

Slide 11:

Now let's go back to Count Almaviva's aria. What poetic devices can you find here?

Provide students space to answer question.

Poetic Devices used: *imagery, repetition, alliteration, personification, rhyme, symbolism*

How does using poetic devices enhance the storytelling and emotions particularly in this scene?

Provide students space to share their thoughts.

And in general?

Provide students space to share their thoughts.

Slide: 12:

Now, let's put our knowledge to practice. We will write a response poem based on (students' choice of the Count Almaviva's aria or their chosen key scene from the Exploring Story Adaptation lesson). We will choose one character in the scene and write a poem from their point of view in response to the scene's action and/or what is being communicated. The minimum length is four lines, and you must include at least two poetic devices.

****Students may use their laptops/tablets to access the libretto excerpts of the key scenes on the OPERA America website. Print outs of the libretto excerpts can be distributed as well.**

Slide 13:

Here's an example of a response poem.

Read aloud, discuss meaning and identify the poetic devices used.

Poetic Devices used: *imagery, personification, alliteration, metaphor, simile, rhyme, symbolism*

From whose point of view could this be written?

Provide students space to answer question. (townspeople/musicians, perhaps Rosina).

Write as if you are one of the characters in the scene, describing the emotions the character is feeling and their perspective on the action taking place.

What questions do you have?

Take time to answer any questions students may have.

We will work independently for this activity. You will be given 12 minutes to write your response poems. We will then have time to present our poems so if you finish early, take time to practice speaking it, bringing out the musicality and emotion in your poems through rhythm and intonation.

(Return to Slide 12. Have students write their poems on a separate piece of paper. Provide them with the poetic devices definitions handout, if needed. Walk around the classroom, offering assistance as students work. Provide a 5-minute, 2-minute, and 1-minute warning.)

Slide 14:

Alright, who would like to share their poem? Remember, this is a chance to express yourself creatively!

Students volunteer to present/perform their poems. Encourage dynamic readings.

Slide 15:

Thank you to those who shared their response poems. How does poetry and music enhance the scene?

Provide students space to share their thoughts.

What did you learn from viewing and presenting our response poems?

Allow a moment for reflection, then invite students to share their thoughts.

Slide 16:

Great work today!

****If planning to continue with the Production Design Adaptation lesson (follow up to the Exploring Story Adaptation lesson), add an announcement about delving into the opera and adaptation more next class.**