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Opera Lyra Ottawa Study Guide Series

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OTTAWA CITIZEN



Table of Contents

Welcome to the Opera

The Cast and Production Crew	-----	5
The Adventure Begins	-----	6
The Barber of Bytown		
The Story	-----	7
Historical Notes from the Director	-----	11
Ask the Experts!	-----	12
Fun Facts	-----	14
Sing-a-long instructions for School Tours	-----	15
Sing-a-long instructions for NAC 4 th stage school shows	-----	16
Musical Terms	-----	17
Everything You Wanted to Know about Opera	-----	19
What is Opera, Anyway?	-----	20
Voice Types Based on Range	-----	21
A Checklist for Opera Singers	-----	22
Audience Etiquette	-----	23

Teaching Materials

Kindergarten to Grade 2 Activities	-----	24
Grades 3 and 4 Activities	-----	26
Grades 5 and 6 Activities	-----	28
Happily Ever After	-----	30
Arts Review	-----	31
Recordings and Multimedia	-----	32
Who Does What at Opera Lyra Ottawa?	-----	33
Evaluation	-----	34



Opera Lyra Ottawa's Opera Studio Presents:

The Barber of Bytown

The Cast and Production Crew

Arminè Kassabian	<i>Mezzo-Soprano</i>	Rosie
David Lafleur	<i>Tenor</i>	Al
Emanuel Lebel	<i>Baritone</i>	Figaro
Brian Wehrle	<i>Bass</i>	Bart

Music Director/Pianist
Stage Director/Adaptation
Stage Manager
Director of Production
English Diction Coach
Set, Props & Costume Design
Costumes Supervisor
Makeup supervisor

Judith Ginsburg
Ann Hodges
Gerry Egan
Rick Banville
Dr. Kathryn LaBouff
Christine Reimer
Sarah Waghorn
Liz Ciesluk

Artistic Director

Tyrone Paterson

The Adventure Begins

Do you remember how exciting it was the first time you experienced an opera? The magical experience of the music, voices, and story can be one that stays with you forever.

This workbook will allow your students in kindergarten to grade 6 to learn more about the opera, *The Barber of Bytown*, so that they will have an even better experience during the production.

Opera Lyra Ottawa believes in the importance of nourishing and cultivating young people's appreciation of music and the fine arts. So much can be learned about the world and about ourselves from our experiences with music, art and theatre.

The Value of the Arts:

The arts provide an excellent experience for its audience, often leaving very vivid memories that sometimes have a long and lasting impact. As a first exercise with your students, have a group discussion using the following prompts.

Have you ever been to a live performance? (Music, Theatre, Art Museum, Concert, Ballet or Dance...)

Tell me about it:

Does anyone know what an opera is?

The Barber of Bytown: THE STORY



The story begins on a journey for gold. Yes, you heard it, GOLD! In 1909, gold was discovered near Porcupine Lake in Northern Ontario. Thousands came from across the country hoping to make their fortunes or strike it rich. The route became known as the Porcupine Trail and three years later Porcupine Lake becomes the town of Timmins.

Rosie is a clever girl from the Prairies. Al is a sweet young miner. Bart is the dastardly sort who owns a small hotel on the Porcupine Trail.

Figaro, a Barber from Bytown, watches them all as they make their way to Porcupine Lake.

Rosie and Al meet along the way and fall in love at first sight. Bart devises a scheme to keep Rosie all for himself. First he stops Al in his tracks with a low blow and then offers Rosie a seat in his canoe. When Al wakes up, he is determined to find Rosie and find enough gold so that they can marry and live happily ever after.

In the meantime, Rosie realizes she has been tricked. Bart has charged her for the canoe ride. Rosie has run out of money and is forced to work at Bart's hotel to pay him back. The once lively and lovely Rosie is now very sad with a broomstick in one hand, and a mop in the other.

In the street, Figaro the Barber tells everyone that he is the cleverest man on the Porcupine Trail because he is going to make his fortune as a barber, not a miner.

'If you're a barber, you can get farther: Miners are hairy – it can get scary!'

Along comes Al, who has become quite hairy while mining for gold. Figaro does not recognize him at first, assuming he only wants a haircut.

'Haircuts and shaves on Tuesdays...Hey, I know you!' says Figaro, finally realizing that the hairy man is Al.

Al pours his heart out to Figaro and tells him of his love for Rosie. Figaro doesn't think poor Al stands much of a chance, with Bart hanging around.

'Well, he won't let you get cozy! He is too jealous, especially over Rosie!' warned Figaro.

Figaro then suggests that Al sings a love song to Rosie through the hotel window, so she will recognize his voice. Despite his messy hair and dirty beard, Al picks up a ukulele and sings his heart out.

'Of the girls I have met in Ontar-io, you're the one that I hope to marry, oh...'

As soon as Rosie hears Al's voice, her love is rekindled.

Rosie's sign "Pies for sale" to advertise her delicious pies to the miners is ready. Bart misses the sign, which gets tossed out the window. Out on the street, Figaro is poked by the sign.

'What have we here? It is a sign to sell pies? Is Rosie going to sell her pies? I must tell the other guys!' said Figaro, full of excitement.



Within moments, a crowd of drooling miners begin to cry for delicious pie!

'We're hungry, we're hungry. We want some pie, we want some pie!'

Within seconds, Figaro, Al, and Rosie are madly making and baking pies. They hand them out to the miners through the window in exchange for lots of loonies! Bart boiling with rage grabs the pies and begins throwing them. Bedlam breaks out – pies are flying and loonies are landing!

In the midst of this mayhem, Figaro tops one pie with whipped cream and hits Bart in the face. Everyone freezes in horror until Figaro breaks the silence:

'Hey, Bart, I can fit you in for a shave today after all!' laughs Figaro.

Before Bart knows it, he is twirled round into a chair with the tablecloth tied around his neck so Rosie and Al can be together.

'I'm only a poor miner, I offer only poverty...but if you choose to love me, I'd be a millionaire.' said Al to Rosie.

'You're only a poor miner, offering only poverty...but if you'd choose to love, for gold, I'd never care!' said Rosie to Al.

At that moment, Al removes his disguise. Bart is not a happy innkeeper. He chases Al around the hotel with Rosie and Figaro following behind.

It is not long before a special guest arrives: the Premier Sir James Whitney!

'I hereby establish: The expansion of the railroad and the incorporation of the town of Timmins...' says the Premier and signs and the document.

Figaro takes this moment to prove himself a hero. He quickly hands the Premier another document and asks him to sign it.

'Whaddya got there?' asks Bart.

'A marriage license, declaring Al and Rosie man and wife!' says Figaro.

Rosie and Al hug in delight but Bart is in denial.

'But she can't! She's not free to marry till she pays me back for the journey across the Prairie!' he yells.



Rosie and Al quickly count up the money they have earned from selling pies:

‘Darn, we’re short’ ...said a disappointed Rosie.

All of a sudden, Al pulls out a large sack and dumps it on the table. Loads of huge gold nuggets fall out. They count it quickly.

‘Darn, we’re still short...by one gold nugget!’ said Rosie.

Just then, Figaro remembers the gold nugget Al had given him for payment.

As Bart is being paid, Rosie notices Bart’s notebook lying open and realizes that Bart has been cheating her. She doesn’t owe him money. Bart owes her money! Figaro pulls out the deed to the hotel and gets Bart to sign it over to Rosie.

The tables have turned and Bart is now in Rosie’s debt. She is finally free from the clutches of the cranky owner of Hotel Porcupine!

Bart is given an apron; Rosie and Al can finally get married, And Figaro can rightfully boast of how wonderful he really is!

Oh and...Hotel Porcupine is now called “Rosie’s Inn: Best pies in Ontario!”

Everyone realizes that good friends are worth more than gold.

The End

Historical Notes from the Director -



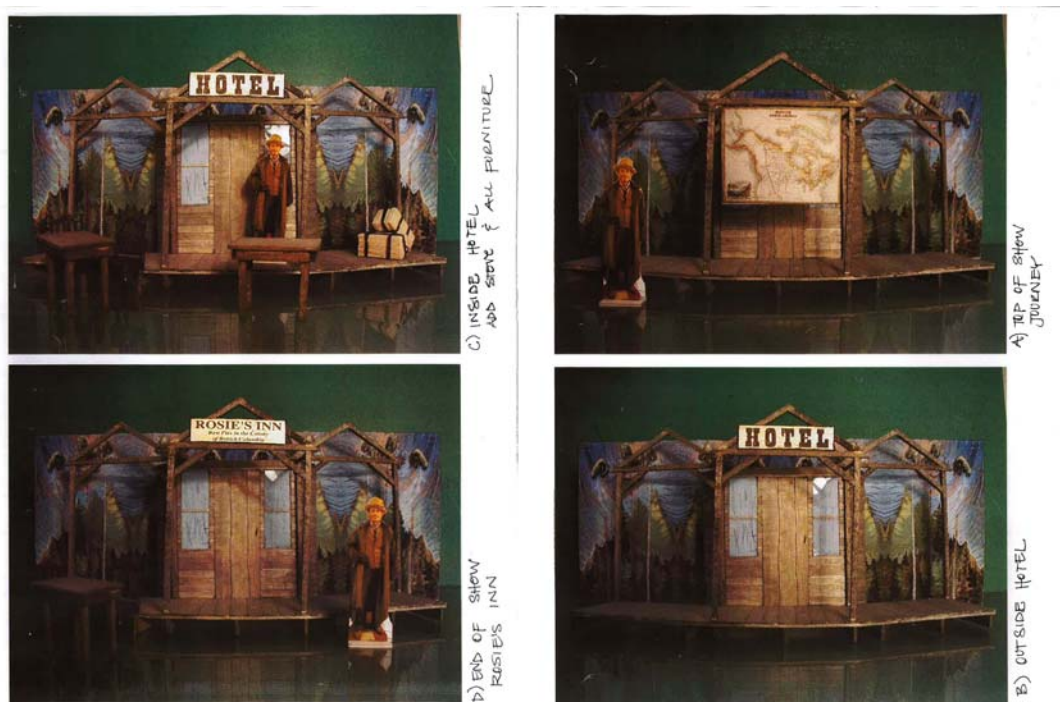
The Porcupine Gold Rush began in 1909. The Porcupine Trail was the route that many gold-seekers took to get to the Porcupine Lake and surrounding mines. Porcupine Lake eventually became the town of Timmins, Ontario, in 1912.

Bytown was founded in 1827, and incorporated into a city with the new name of Ottawa in 1855. Originally an important centre for lumber milling, it was chosen by Queen Victoria to be the capital of the Province of Canada in 1857. Canada became a federation in 1867. In our story, Figaro has left his hometown Bytown to make his fortune as a jack of all trades on the Porcupine Trail.

After gold was discovered in the Porcupine Lake area, lawlessness became a problem in northern Ontario. However, police constables were few and far between. The Ontario Provincial Police was founded on October 13, 1909, consisting of a total of 45 men. Although their uniforms in 1909 were different than those of the Royal Northwest Mounted Police, in our opera, Figaro creates a disguise for Al that suggests the Mountie's famous Red Serge.

The Premier of Ontario from 1905-1914 was Sir James Whitney. In our opera, the extension of the railroad into the north, and the establishment of Timmins, Ontario occur at the same time with the declaration by Sir James and our 'deus ex machina' at the end.

- Ann Hodges



Above: The sequence of set changes

Ask the Experts!

THE BARBER OF BYTOWN IS ADAPTED FROM ROSSINI'S POPULAR OPERA, THE BARBER OF SEVILLE. THE MUSIC IS WELL-KNOWN AND THE STORY IS SET IN SPAIN. HOW CHALLENGING WAS IT TO ADAPT THIS OPERA TO A 50-MINUTE TALE IN A GOLD RUSH SETTING?

Ann Hodges – Stage Director

There was definitely gold to be found in pairing *The Barber of Seville* and *Bytown*. The original opera is based on a hilarious farce by Beaumarchais in which a wealthy young man disguises himself as a poor student to woo his girl. That was easy – Count Almaviva would be a miner, Al, who has just struck it rich. In both versions, he needs to know that his girl loves him for who he is, not for his money. Only when he is sure of the depth of Rosie's love does he reveal his extreme wealth, which as we know, is icing on any wedding cake.



Ann Hodges

In the original, the girl, Rosina is the ward of a lecherous old man, Bartolo. This was a trickier storyline to adapt. How could we justify Rosie being obligated to stay with Bart, when, during the Porcupine Gold Rush, women were frequently side-by-side with men staking out mines, running hotels, and saving for very comfortable retirements by cooking tasty meals for hungry miners? Our heroine, like the one in the opera, is as clever as the men (or more so) and simply held back by her unfortunate circumstances – in our case, an accident that separates her from her family, and the shady bookkeeping of her boss Bart. But, in the end, the young couple triumphs, love conquers all, and the villain is left with his hands tied, figuratively speaking at least.

It's been a blast digging around in Ottawa's history searching for tidbits to update the opera. We're sure kids will find it fun too, and probably not even realize how much history they are being fed alongside Rosie's tasty berry pies!

To those of you who know the original, (and to Rossini and Beaumarchais), we humbly offer our adaptation as a cheeky update, keeping the best of their music and storyline. To those who are acquainted with the colorful history of *Bytown*, we hope we have done justice to some of the characters who may have trod upon its wooden boardwalks. To those who are new to both, we hope that the alchemy of combining this opera with *Bytown's* history and presenting it to your students produces a golden hour of laughter and fun for all.

Ask the experts!

AS AN ACTOR/ACTRESS, HOW DO YOU DO GET INTO CHARACTER FOR THE BARBER OF BYTOWN?



Arminè Kassabian -Mezzo-Soprano - “Rosie”

Performing has helped me tremendously to understand Rosie and this opera. She is a coquettish and strong girl. She is also the kindest and most honest person however she's very smart and knows how to get what she wants. Obviously she will never let Bart get in her plans. Since Ann's (Director) Opera is based of the Golden Rush, I have done some research on the mining lifestyle. Ann has even shown us a video of the Golden Rush life and times. It was a hard life and those people went for the Golden Rush to find true love (which I do believe was a goal for Rose) or of course, strike it rich. This research has given me a good idea on how to portray Rosie. Women in the gold rush lifestyle were often courtesans,

working in hotels, or cooked to make a living. The big difference with Rossini's *Il Barbiere di Siviglia* was that women during the Golden Rush had more rights for making a living and less dependent on men.

I compared Rosie's emotional feelings to my young teenage years. Being a young girl, I always had crushes on the cute boys. So, I based my character's feeling with real life emotions. Those emotional feelings helped me understand young, innocent love. It also helped me find Rose's purity, honesty, confidence, and ambition.



Emanuel Lebel – Baritone – “Figaro”

When I work on a role, I start by finding out and reading more about the character. This allows me to create a precise image of this character. For the role of Figaro in the *Barber of Bytown*, the text and music have helped me define the character.

For example, his lively and intelligent sides are represented throughout the opera by the deliberate choice of very specific words.

It's also good to look for inspiration in the people you know, people you see every day on the street, and even in characters you see on television or in the movies.

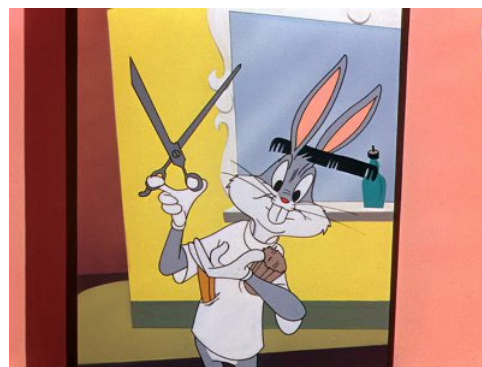
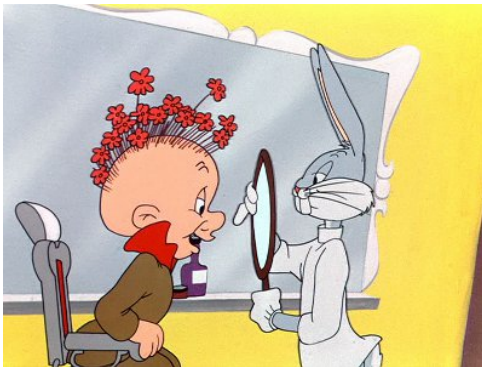
Fun Facts!

Did you know?

Gioachino Rossini wrote *The Barber of Seville* in less than three weeks!?

Rossini was contracted in Rome in 1815 to compose the entire opera. Unfortunately, opening night was not a success; noisy fans, animals wandering the stage and instruments were breaking! Rossini made some minor changes for the second performance, which led to being the most popular and best-loved operas of all time.

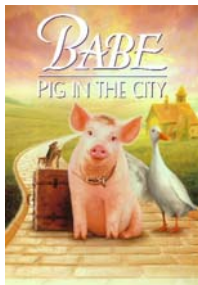
The Barber of Seville is popular in movies, commercials, and cartoons:



One of the most iconic moments of Rossini's *The Barber of Seville* is the episode of *The Rabbit of Seville* from *The Bugs Bunny and Tweety Show*.

The overture is played from beginning to end!

The Barber of Seville has also been heard in:



Be part of the Opera!

Ever want to be part of the opera and sing along? *The Barber of Bytown* wants your School to get interactive!

Instructions for school tour performances. Our stage manager will contact you about making arrangements for this section.

If your school would like to involve a small choir of children (teachers are allowed too!):

Rosie and Figaro speak the following, indicating the small choir:

'Who's there? I think I see a bunch of miners? Etc.
They look hungry etc.
What are they saying etc.'

(They now conduct the small choir)

The music below is where the small choir comes in and sings!

$\text{♩} = 75$

We're hun-gry we're hun-gry! We
want some pie, we want some pie!

If you would like to involve the whole school:

Figaro speak the following, indicating the whole school:

'It's a bunch of miners! Etc.
All shapes and sizes! Etc.
They're looking hungry! What are they saying? Etc.
I can hear them! They're saying: WE WANT PIE! WE WANT PIE!

The whole cast will get the school to chant "We want pie! We want pie!" The cast will then stop them with a signal.

Be part of the Opera! Continued...

Instructions for 4th stage School shows:

If your school would like to involve a small group of children (Teachers are allowed too!)

Rosie and Figaro speak the following, indicating the small choir:

'Who's there? I think I see a bunch of miners? Etc.
They look hungry etc.
What are they saying etc.'

(They now conduct the small choir)

The music below is where the small choir comes in and sings!

$\text{♩} = 75$

We're hun-gry we're hun-gry! We
want some pie, we want some pie!

***It is extremely important to let our stage manager know if you have rehearsed this section when your arrive to the NAC 4th stage.

The cast will to be notified by the stage manager so they know which group of children and teachers will be singing.

Musical/Opera Terms

Pronunciation for Italian words is included.

A CAPPELLA [ah kuh-pél-luh]

Singing without instrumental accompaniment.

ARIA [áh-ree-uh]

An extended vocal solo, usually a showpiece for the singer.

BEAT

The underlying PULSE of a song. What you would clap along with at a concert.

BRAVO!

Audience members shout this Italian word after an exciting aria, scene, act, or performance. It is pronounced “brah-voh” and means “well done.” A female performer would be accorded a “brava,” and a group of performers (duets and ensembles) would receive a “bravi.”

COMPOSER

One who creates musical works.

COSTUME

The outfit worn by each actor to reflect the time and place of an OPERA, as well as the personality of each character.

CRITIC

One who describes and analyzes artistic works and performances, also judging their merits and faults.

DOWNSTAGE

The position on a stage nearest to the audience. Because the "raked stage" prevalent in early opera houses was slanted, the closer a singer came to the audience, the lower the stage was to the ground.

ENSEMBLE

The delicate equality of singing together in tonality and emotional contact. Also, a piece for three or more singers.

LIBRETTIST [lih-brét-tist]

Author of an opera's text or the LIBRETTO.

LIBRETTO [lih-brét-toe]

The text of an opera (Italian word for little book).

OPERA

A drama expressed through music, in which the text of a drama is set to orchestral music and sung instead of spoken.

PROPS

Objects, other than costumes or scenery, used as part of dramatic or operatic productions (short for properties).

PULSE

The underlying BEAT of a song. What you would clap along with at a concert.

QUARTET

A musical piece for four voices or four instruments.

RHYTHM

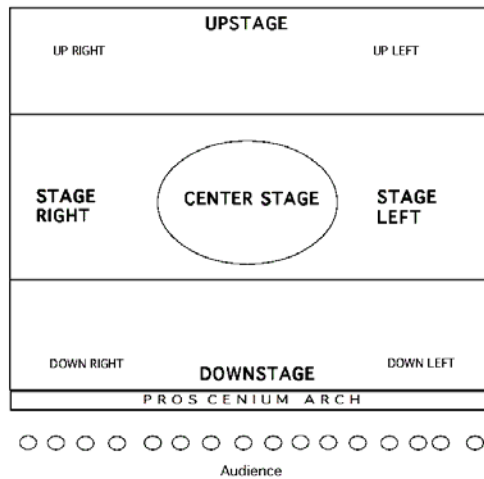
The pattern of beats created by the notes in a musical line.

SET

The scenery on the stage, built to represent a particular location (short for setting).

STAGE LEFT/RIGHT

The division of the stage from the singer's point of view on stage. For example: A singer moves to his/her left, which is the audience's right.



TECHNICAL

The stage management, lighting, scene-building, and other mechanical aspects of a theatrical production.

UPSTAGE

The position on stage farthest from the audience. (see DOWNSTAGE for further explanation)

Everything You Wanted to Know About Opera

Q: What is opera?

A: A story that is told through singing, acting, and staging.

Q: What kind of story?

A: One music critic suggests that most opera plots boil down to a soprano and tenor wanting to hook up but being prevented from doing so by the baritone! While that's not always the case, the theme of unrequited love does turn up in opera frequently. Most of all though, the stories of opera are the human stories of love, loss, triumph and hope.

Q: Sometimes it sounds like the singers are singing songs and other times it sounds like they are half speaking and half singing. What's that all about?

A: The songs you hear are called ARIAS. The parts that sound almost like speaking are called recitative. Recitative is similar to the spoken dialogue of a play, but since it's opera, it has to be sung.

Q: Does the composer write everything? The story and the music?

A: Sometimes. In this case the composer Dean Burry wrote both the music and the lyrics, but quite often someone different from the composer, a LIBRETTIST, will create the text.

Q: What about all those voices? They all sound so different.

A: They *are* different. No two voices are ever the same. The most we can generalize by is their range and colour. Check out this handy chart for the voice categories.

<i>Coloratura Soprano= highest</i>
<i>Soprano= high</i>
<i>Mezzo-Soprano = medium-high</i>
<i>Contralto= low</i>
<i>Countertenor = highest</i>
<i>Tenor = high</i>
<i>Baritone = medium-high</i>
<i>Bass= low</i>

Q: What does it take to be a great opera singer?

A: You need a big voice that is distinctive, an understanding of at least four different languages, incredible musical skills, deep artistry, a healthy body, and a strong work ethic.

What Is OPERA, Anyway?

1

Opera is storytelling!

Take a really interesting group of characters. Add an exciting plot with adventure, danger, and maybe even a love story. Use a setting that is unusual, perhaps even far away in time and place.

2

Opera is drama!

Next, take that story and act it out on a stage. Turn the conversations into dialogue for actors. Put the actors into costumes; give them make-up. Add scenery that takes people into a different world. Emphasize the conflicts and act out the struggles so that everyone can see them and feel them. Have heroes and villains – and maybe even dragons or monsters.

3

Opera is great music!

Then, write music for your play. Use singing in place of all the spoken parts. When the characters are talking, use simple melody for their speech. When the characters are thinking out loud or presenting a little story, give them a song that is longer and gives them a chance to shine. When they are excited, you may have them sing higher and louder. Use an orchestra (just like the movies) to emphasize the mood of each part: fast for the exciting action part, soft for the love scene, heavy drum beats for the approach of the monsters. Have the orchestra play its music through most of the drama and even a few minutes before it starts (Overture or Prelude).

4

Opera is a spectacular event!

Finally, take your musical drama, where everything (including even “hello” and “goodbye”) is sung, and add dancing and parades and lightning and thunder and a wind storm and lots of conflict and emotion

and...

...You've got an OPERA !

Voice Types Based on Range

Soprano: The highest female voice has a range similar to a violin. In opera, the soprano is most often the heroine, since a high bright voice traditionally suggests femininity and virtue. The normal range of a soprano is two octaves up from middle C, sometimes with extra top notes.

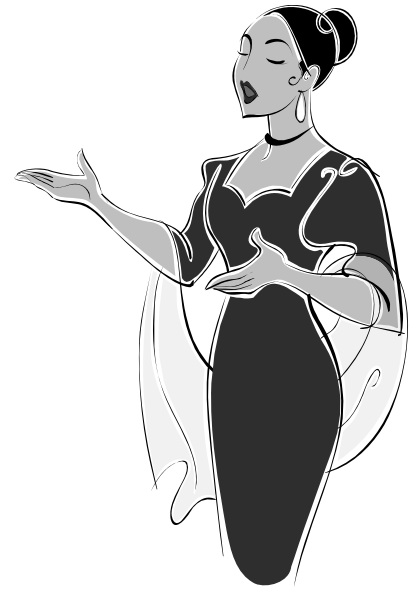
Mezzo-Soprano: Also called a mezzo, the middle female voice is similar to an oboe in range. The mezzo sound is often darker and warmer than the soprano. In opera, composers generally use the mezzo voice to portray older women such as mothers, villainesses, seductive heroines, and sometimes even young boys (like Hansel). This is a special operatic convention, called trouser roles. The mezzo's normal range is from the "A" below middle C to the "A" two octaves above it.

Contralto: The lowest female voice. A true contralto is a very rare voice type, similar in range to a clarinet. It is usually used for an older female or special character parts such as witches and old gypsies. Its range is two octaves from F below middle C to the top line of the treble clef.

Tenor: Usually the highest male voice in opera. It is similar to a trumpet in range, tone, color, and acoustical ring. The tenor is usually the hero or the love interest in an opera. His voice ranges from the C below middle C to the C above.

Baritone: The middle male voice, close to a French horn in range and tone color. In comic opera, the baritone is often the ring-leader of the comedy, but in tragic opera, he is usually the villain. The range is from the G that is an octave and a half below middle C to G above.

Bass: The lowest male voice is similar to a trombone or bassoon in range and color. Low voices usually suggest age and wisdom in serious opera. In comic opera they are generally used for old characters who are foolish or laughable. The range is roughly two octaves down from the F above middle C.



A Checklist for Opera Singers

A good opera singer must have...



Volume

Opera singers are trained to be heard in large theaters, such as Southam Hall at the National Arts Center, without using microphones. Singers train for years to be able to sing loudly enough to be heard over other soloists, a chorus and a large orchestra of about 70 instruments. How loudly can an opera singer sing? When a jet takes off, the sound reaches 110 – 120 decibels, the human threshold level of pain. A powerful opera singer, singing very close to another person's ear, could reach up to 110 decibels.



Stamina

Opera requires the ability to sing for two to three hours or even longer. Opera singers rarely perform on consecutive evenings because they are so physically exhausted by the performances. Opera Lyra Ottawa plans its schedule so that the artists can rest for a day or two between performances.



Range

Operatic music, as written, requires singers to have a large range – to be able to sing very low notes as well as extremely high notes.



Acting ability

Opera singers don't just stand on stage and sing; they must be able to act as well. Just like actors in a play, the singers must make the audience believe in their characters. For example, The Bremen Town Musicians would not be effective if the singers could not act well.



Familiarity with different languages

Since opera was developed in Europe, most operas are written in languages other than English. A singer must be familiar with the pronunciation of foreign languages as well as the meaning of each word that they sing. It is not unusual for an American singer to perform in Italian, French, German, or even Russian.

Audience Etiquette

Believe it or not, the audience is probably the most important participant in any live production! One of the most exciting aspects of attending a live performance is the interactive relationship between the audience and the performers. When the audience is at its best, the performers will put on the best show possible. It's a good idea to prepare your students for their role in our production of *The Bremen Town Musicians* by covering these two basic guidelines:

Respect: Opera is not like TV; the singers on the stage can see you too. Be respectful of all the hard work that has gone into the performance. Don't get up, talk to your neighbour, or otherwise call attention to yourself.

Respond: It's ok to applaud and laugh. In Italy they say "Bravo!" to show that they are enjoying a performance.

Things you probably shouldn't do during a live performance:

- ❖ GET UP AND WALK AROUND.
- ❖ TALK, WHISPER, OR YELL.

Things that are OK to do during a live performance:

- ❖ LAUGH if something is funny.
- ❖ APPLAUD at the end of a song, after a scene, or at the very end of the opera.
- ❖ SHOUT "BRAVO!" when the performers take their bows.



KINDERGARTEN TO GRADE 2 ACTIVITIES

PRE-PERFORMANCE

READ ALOUD

- Read to the students *The Barber of Bytown* story in the study guide.
- Discuss, using strategies appropriate for your students.

CHARACTER SOUNDSCAPE (*Visual Arts and Music, 30 minutes*)

EDUCATIONAL FOCUS: Students represent a Barber of Bytown character in a class “soundscape”.

EXPECTATIONS:

- **10.** explore a variety of tools and materials of their own choice (*Music, KE*)
- **2.** explore a variety of tools, materials, and processes... to create visual art forms (*Visual Arts, KE*)
- **C1.3** create compositions for a specific purpose and a familiar audience. (*Music, Gr. 1 & 2*)
- **C 1.5** demonstrate understanding that sounds can be represented by symbols.... (*Music, Gr. 1 & 2*)
- **C 2.3** identify and give examples of their strengths and areas for growth as musical performers, creators, interpreters.... (*Music, Gr. 1 & 2*)
- **D1.4** use a variety of materials, tools, and techniques ... (*Visual Arts, Gr. 1 & 2*).

TEACHING STEPS:

1. Students choose their favorite character from the story and draw it on construction paper. Have them cut it out and then paste on a large sheet of mural paper.
2. Have students choose a sound or object to represent their character from a collection of assorted instruments (rhythm sticks, triangles, jingle bells, drums, finger cymbals, sand blocks, etc.).
3. Tell students that you are going to be the “remote control” for their sounds and that they should play their instrument only when your hand passes over their picture on the mural.
4. Move your hand back and forth over the mural, changing speed or hovering over a picture for emphasis.
5. Ask students what they noticed about the soundscape created. What did they like? What would they change?
6. Have fun! Have students come up and take turns as the “remote control”.

EXTENSION:

Brainstorm types of sounds *The Barber of Bytown* characters would have heard and create other soundscapes.

STORYTIME MIX-UP (*Language, 30 minutes*)

EDUCATIONAL FOCUS: Students re-tell *The Barber of Bytown* by arranging sentences into their proper order.

EXPECTATIONS:

- Retell a simple story in proper sequence and recall information in it accurately (*Language, RTC – Gr.1*)
- Retell a story in proper sequence, identify the main idea and the characters, and discuss some aspects of the story (*Language, RCT – Gr. 2*)

TEACHING STEPS: Create your own comedy!

1. Write the following single sentences on chart paper ahead of time:
 - Bart, Rosie, and Al travel to Porcupine Lake.
 - Figaro agrees to help Al meet Rosie.
 - Rosie gives Figaro a message for Al baked in a pie.
 - Al arrive in disguise as a Mountain Cop.
 - Al and Rosie throw the ‘pie sign’ out the window.
 - Figaro find the ‘pie sign’ and tells the miners.
 - Rosie, Al, and Figaro bake many pies.
 - Figaro throws a pie in Bart’s face.
 - Al asks Rosie to marry him.
 - Bart finds out Al isn’t really a Mountain cop.
 - The Premier and Figaro solve everything.
2. Cut out each single sentence in strips and rearrange them on the pocket chart. Have the students work in small groups or as a class to put the sentences back in order.

EXTENSION:

Depending on the literacy level of the class, modify the exercise as necessary. For example, draw pictures instead of words or group two sentences together, or divide sentences into two for more of a challenge.

DURING THE PERFORMANCE

EDUCATIONAL FOCUS: Ask the students to think of two examples of how a dramatic or musical moment was effective.

EXPECTATIONS: C2.1 Express initial reactions and personal responses to musical performances in a variety of ways (*Music*, Gr. 1 & 2)

C2.2 Describe ways in which the elements of music are used for different purposes in the music they...listen to.... (*Music*, Gr. 1 & 2)

POST-PERFORMANCE

FREEZE! (*Drama*, 40 minutes)

EDUCATIONAL FOCUS: Students use a “freeze” to show their favourite moment in the opera and articulate why they enjoyed it the most.

EXPECTATIONS:

24. Communicate their understanding of something (*e.g ... , a piece of music*) through drama (*Drama*, KE)

B2.1 Express feelings and ideas about a drama experience or performance in a variety of ways... (*Drama*, Gr. 1 & 2)

TEACHING STEPS:

1. Discuss as a class what they thought the MOST exciting part was in the opera.
2. In groups of four, have students create a tableau (frozen picture) of their favourite part of the opera.
3. Share the performances saying “3,2,1, freeze!” for each tableau. Have the class guess what the scene is.
4. Ask students to explain what their scene is and why it was their favorite.

GRADE 3 & 4 ACTIVITIES

PRE-PERFORMANCE

READ ALOUD

Read to the students *The Barber of Bytown*.

CREATE YOUR OWN FAIRYTALE (Language, 3 x 30 minutes)

EDUCATIONAL FOCUS: Students find common elements in three different comedies, and then create their own, using the same components.

EXPECTATIONS:

- 1.1 read a variety of literary texts
- 1.2 generate ideas about a potential topic, using a variety of strategies and resources

TEACHING STEPS:

1. Explain that *The Barber of Bytown* is an example of a Comedy. List on the board the following characteristics of comedies, and identify the example from the story:
 - characters are common people (not royalty)
 - some characters are good and some are evil
 - the good character(s) have a problem to solve
 - there is something magic or very exaggerated in the story
 - the problem is solved and the good characters live happily ever after
2. For this activity select three (or more) very short comedies from Canadian, Aboriginal or world collections in your school or local library. Divide students into groups of four, and give each group a comedy tale to read aloud, taking turns. When students have completed their read aloud, they make a list on chart paper of how the same characteristics are present (or not) in their story.
3. Post the charts and discuss. Did most of the comedies have most of the characteristics?
4. Create a new comedy as a whole-class activity, brainstorming ideas for each of the characteristics. Once the plot is decided upon, students return to their groups to develop one section of the story.
5. Send your story to Opera Lyra Ottawa at adesrosiers@operalyra.ca or my mail at 110-2 Daly Avenue, Ottawa, Ontario K1N 6E2

SAME TUNE, DIFFERENT STORY (Language, Music, 40 minutes)

EDUCATIONAL FOCUS: Students create lyrics to tell the story of *The Barber of Bytown* using the tune of Frère Jacques.

EXPECTATIONS:

- **C1.1** sing, in tune, unison songs, partner songs, and rounds (*Music*, Gr. 3 & 4)
- **C1.3** create compositions for a specific purpose and a familiar audience (*Music*, Gr. 3 & 4)
- Divide words into syllables (*Writing*, S – Gr. 3)
- Choose words that are most appropriate for their purpose (*Writing*, WU&VB – Gr. 3 & 4)
- Use a variety of sentence types correctly and appropriately (*Writing*, G – Gr. 4)

TEACHING STEPS:

1. Write the words to Frère Jacques on the board, using a new line for each phrase.
2. Clap the rhythm (all the syllables) while singing the words.
3. Circle the rhyming words (John, dong).

The Barber of Bytown

4. As a class, create a new verse for the song, telling the first part of the story of the Barber of Bytown. Start with “Digging for gold, digging for gold...” and be sure to use a rhyme in the same place as the original song.
5. Divide the students into four groups to create four more verses to the song for Figaro, Al, Rosie and Bart.
6. Share the songs with the class.

DURING THE PERFORMANCE

EDUCATIONAL FOCUS: Think about the scenery, costuming and props, and how one item can become something else. Try to find at least three examples.

POST-PERFORMANCE

FROZEN PICTURES (*Drama*, 30 minutes)

EDUCATIONAL FOCUS: Students work cooperatively in groups to re-tell scenes of the story of *The Barber of Bytown* through the convention of tableau.

EXPECTATIONS:

- **B1.1** engage in dramatic play and role play, with a focus on exploring themes, ideas, characters, and issues from imagination or in stories from diverse communities, times, and places (*Drama*, Gr 3&4)
- **B1.2** demonstrate an understanding of how the element of time and place can support the development of role (*Drama*, Gr 3&4)

TEACHING STEPS:

1. Review the storyline of *The Barber of Bytown*.
2. As a class, reduce the story to three sentences (beginning, middle, and end).
3. Divide into groups of three or four, and assign each group one part of the story.
4. The students create a tableau (frozen picture) for each sentence. Remind students to use different levels and exaggerated facial expressions make a more exciting picture.
5. Share each group’s scenes with the class. Select one student to read the sentence aloud before each presentation.

GRADES 5 & 6 ACTIVITIES

PRE-PERFORMANCE

READ ALOUD

Read to the students *The Barber of Bytown*.

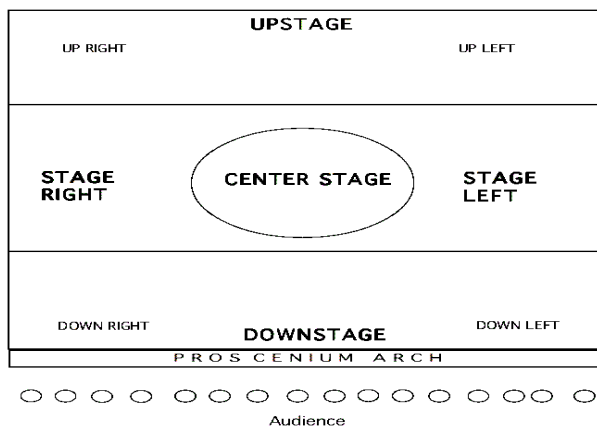
STAGE INSTRUCTIONS! (Drama, 40 minutes)

EDUCATIONAL FOCUS: Students learn about the terminology of stage instructions by playing a game in open space.

EXPECTATIONS: B2.2 explain, using drama terminology, how different elements are used to communicate and reinforce the intended message in their own and others' drama works (*Drama, Grade 5 & 6*)

TEACHING STEPS:

1. Share the following diagram with the class:



2. Label the different areas of your floor and room space, and practice pointing to upstage, down right, stage left etc. Once students are comfortable with the terminology, remove the labels.
3. Divide the class into four teams. Give each team in turn an instruction involving three different stage terms, e.g., “Stand downstage facing stage right and pointing stage left.” The team members must follow the instruction as quickly as they can. Give points to each team (2 for very fast, 1 for slow, 0 for a mistake). Play until each team has had several turns and declare a winner.
4. Over the next few days play the game whenever your students need a quick break from their classroom activities. Ask students to create the challenge instructions.

DURING THE PERFORMANCE

EDUCATIONAL FOCUS: Ask the students to see how many pies are made in the show!

OR

Ask the students to listen for words that they have never heard before that may have been part of everyday conversation back in 1909.

POST-PERFORMANCE

Pulling it Together

It takes a lot of people to produce an opera! An opera production not only involves soloists, choristers and orchestra, but many other people involved in planning, working behind the scenes, in the auditorium and marketing the performance.

Match the following Job Title to their Work Descriptions

Example: 1. to I)

Job Title	Work Descriptions
1. COMPOSER	A) I plan or design the costumes and supervise their construction.
2. LIBRETTIST	B) I choose the repertoire for the ensemble, come up with an artistic vision for the company and also a long-term strategy for programming.
3. ARTISTIC DIRECTOR	C) I am the author of words to be set to music in an opera.
4. MUSIC DIRECTOR	D) I make sure the technical equipment in the theatre is functional, maintained and safe.
5. TECHNICAL DIRECTOR	E) I coordinate between the artistic and business aspects of production; insure that everything happens on time and within budget.
6. REHEARSAL PIANIST	F) I block the action of the show; help the singers interpret characters; show actors how to move and gesture; work with designers to create sets and costumes.
7. STAGE DIRECTOR	G) I play for all music and staging rehearsals.
8. PRODUCTION MANAGER	H) I am in charge of the overall musical performance, including ensuring that the cast knows the music thoroughly.
9. COSTUME DESIGNER	I) I create music, usually by musical notation, for interpretation and performance.
10. STAGE MANAGER	J) I plan or design the color, intensity, and frequency of the light onstage.
11. LIGHTING DESIGNER	K) I oversee scheduling and supervise singers and technical staff during rehearsals and performances ensuring the correct flow of such things as the singers' entrances and exits, lighting and occasional sound cues, set changes and the organization of and distribution of props, the movement of scenery, and the use of props.

ANSWERS: 1. (I) 2. (c) 3. (b) 4. (h) 5. (d) 6. (g) 7. (f) 8. (e) 9. (a) 10. (k) 11. (j)

Happily Ever After the Performance

We hope that your students will have a great experience attending Opera Lyra Ottawa's production of *The Barber of Bytown*. To make the experience more meaningful we would like to suggest a number of possible additional classroom activities following the performance. In addition, we ask each teacher to complete the EVALUATION FOR TEACHERS which is located at the back of this study guide, and return it to address provided.

Discussion Activities

If opera is a completely new art form to your students, this first exposure may have been quite different from what they expected. Discuss how their responses differ from their expectations.

If some students have had previous experience with opera, talk about how they felt returning to the art form and how seeing opera for a second (or third) time compared with the first.



Writing Activities

Encourage personal responses by having students write thank-you notes to the singers, draw pictures of what they saw, write reviews of the performance, etc.

Assist students in writing a critical review of the performance of *The Barber of Bytown*. This project will facilitate students' listening, writing skills, communication and aesthetic judgment skills. Use the *Ottawa Citizen* worksheet on page 31 as a prompt, reminding students to include who, what, when, where and a personal response. **Then please take a few minutes and send these critiques to Amy Desrosiers, Education & Outreach Coordinator, Opera Lyra Ottawa, 2 Daly Avenue, Suite 110, Ottawa ON, K1N 6E2.**

We really do appreciate your and your students' feedback. Let us know if the child's parents would allow for their review to actually be submitted to the *Ottawa Citizen*.

Recordings and Multi-Media

Grolier Electronic Publishing Inc. Grolier Multimedia Encyclopedia 1997. Danbury, CT: Grolier Electronic Publishing Inc., 1996. CD-ROM.

Harmonic Vision. Music Ace. CD-ROM. A series of 24 lessons designed to develop and reinforce fundamental music skills.

Meriam-Webster Inc. Webster's Family Encyclopedia. Chatsworth, CA: Cambrix Publishing Inc, 1997. CD-ROM.

Subotnick, Morton. Making Music. Voyager CD-ROMS. Children learn the basics of musical composition in a visually and aurally interactive format.

The Children's Group. The World's Very Best Opera for Kids. NAXOS. CD: 84341-2. Teachers Guide with CD: 84368-1

Performing Arts Websites for Educators

www.artsalive.ca

The National Arts Centre resource site for arts education.

www.teachopera.net

Great resource for lesson plans, composer bios and other information on opera.

www.aep-arts.org

Arts Education Partnership Website Support for arts in the classroom

www.operaamerica.org

Opera America Website Find research and COUNTLESS other resources here.

www.operainfo.org

A project of the Metropolitan Opera Guild with synopses, composer bios, photographs, lesson plans, etc.

Who does what at Opera Lyra Ottawa?

Opera Lyra Ottawa has a great staff who works tirelessly to promote and develop opera in the National Capital Region.

General Director

Tom Charlton

Development Advisor

Melissa Coleman

Artistic Director and Principal Conductor

Tyrone Paterson

Development and Fundraising Events

Laura Beks

Director of Production

Rick Banville

Finance and Accounts Payable

Glenda O'Hara

Marketing and Communications

Sheilagh D'Arcy McGee

Box Office Manager

Justine Gratton

Education and Outreach Coordinator

Amy Desrosiers

Board Member and Volunteer Coordinator

Patricia Blute

Development Manager

Lee Ann Norris

Principal Repetiteur

Judith Ginsburg

Thank you

Opera Lyra Ottawa (OLO) sincerely appreciates the time and effort you have invested to allow us to perform for you. We look forward to providing more opportunities such as this to schoolchildren in the National Capital Region. Your feedback will be greatly appreciated so that this outreach program can continue to flourish.

This production was created by Vancouver Opera.

Sets, Props and Costumes designed by Christine Reimer.



The Barber of Bytown Evaluation*

School Name _____ Teacher/Contact _____

Total number of students viewing production _____ Grade levels _____

Please take the time to evaluate the following aspects of your participation in the *Cinderella* production.

Study guide:

Please rate the usefulness of the information provided in the guide in preparing your students for this production?

Not Useful 1 2 3 4 5 Very Useful

Did you use the activities? Yes No

Which of the activities were most useful?

What would you recommend to improve the study guide?

Administration:

What other arts programs will be at your school this year?

Would you be interested in working with the Opera Lyra Ottawa on other projects?

Yes No

Did you find the opera staff helpful in planning the event? Yes No

Do you have any suggestions for making the booking process easier?

Do you have any suggestions for improving the NAC experience?

Please comment on the quality of the:

Performers: _____

Venue: _____

Did your students enjoy the experience? **Yes** **No**

As a result of this initiative, have your students:

Developed an understanding of basic opera/ music terminology? **Yes** **No**

Learned audience etiquette? **Yes** **No**

Expressed an interest in learning more about opera and music? **Yes** **No**

Learned enough about opera to explain it to someone else? **Yes** **No**

Describe how you integrated this performance into your overall curriculum:

Do you have any other comments?

Would you be interested in receiving additional information on the programs and productions of Opera Lyra Ottawa? **Yes** **No**

May we have permission to reproduce your comments in programmes and brochures?
 Yes **No**

We would greatly appreciate any comments from your students or completed activities to assist in preparing for future shows.

*Comments and feedback from educators and students help Opera Lyra Ottawa improve their program and maintain funding for the young People's Opera for elementary students in the Ottawa/Gatineau area. Please encourage your students to write a note or a review and send to:

Amy Desrosiers
Education and Outreach Coordinator
Opera Lyra Ottawa
2 Daly avenue Suite 110
Ottawa, Ontario
K1N 6E2

Thank You!

Opera Lyra Ottawa sincerely appreciates the time and effort you have invested to attend this performance and provide feedback on the experience.

Your comments will help the Opera improve this outreach opportunity for children.