Curriculum Tie-ins for Pulcinella, il Cameriere by Studio Babette
<mark>Grade Nine Drama - Open</mark>
This course provides opportunities for students to explore dramatic forms and techniques, using material from a wide range of sources and cultures. Students will use the elements of drama to examine situations and issues that are relevant to their lives. Students will create, perform, discuss, and analyse drama, and then reflect on the experiences to develop an understanding of themselves, the art form, and the world around them.

OVERALL EXPECTATIONS
A. CREATING AND PRESENTING
B. REFLECTING, RESPONDING, AND ANALYSING
C. FOUNDATIONS

A. CREATING AND PRESENTING
By the end of this course, students will:
A1. The Creative Process: use the creative process and a variety of sources and forms, both individually and collaboratively, to design and develop drama works;
A2. Elements and Conventions: use the elements and conventions of drama effectively in creating individual and ensemble drama works, including works based on a variety of sources;
A3. Presentation Techniques and Technologies: use a variety of presentation techniques and technological tools to enhance the impact of drama works and communicate for specific audiences and purposes.

SPECIFIC EXPECTATIONS
A1 The Creative Process
By the end of this course, students will:
A1.1 use a variety of print and non-print sources *(e.g., a still photograph and/or instrumental music; current events headlines from print media; situations and characters from nature)* to generate and focus ideas for drama activities and presentations
Teacher prompts: *"Why does this source interest you as a basis for drama? What ideas does it suggest to you?" "What would you like to communicate in your improvisation?"*
<mark>PULCINELLA</mark> – n/a

A1.2 select and use appropriate forms to suit specific purposes in drama works *(e.g., use tableaux to tell a story to a young audience; use improvisational games to dramatize a proverb; develop a ritual that could be part of an Aboriginal celebration)*
Teacher prompts: *"Why is it important to consider the audience or the occasion when choosing the form for a scene? What drama form(s) would best communicate what we want to say to our chosen audience?" "What kinds of things might Aboriginal people celebrate with ritual? What types of rituals are used? What are some similarities between ritual and drama?"*
<mark>PULCINELLA</mark> – The history of puppets is as old as the history of theatre itself, and indeed, in times when theatre was banned (the Interregnum in England 1649-60, Roman Catholic Church in the Middle Ages), puppetry continued as a source of entertainment, political comment and cultural heritage.

A1.3 use role play to explore, develop, and represent themes, ideas, characters, feelings, and beliefs in producing drama works *(e.g., use improvisation exercises to explore how they might think, feel, and act in specific real-life situations; write in role as a character who is reflecting on the people, events, and relationships affected by a personal, social, or environmental issue)*

Teacher prompts: "How might role playing help you clarify the conflict or puzzling situation in your scene?" "What further insights do we gain about the thoughts and feelings of a fictional character when we write in role?"

<mark>PULCINELLA</mark> – Interestingly, the scenes in commedia dell'arte were often created using "lazzi", which are improvised scenarios which are used as the basis for the script. This is how Studio Babette developed Pulcinella, il Cameriere.

A2 Elements and Conventions

By the end of this course, students will:

A2.1 use the elements of drama to suit an identified purpose and form in drama presentations *(e.g., use a historical conflict as the focus for a dramatic monologue revealing a real or fictional character's attitudes, feelings, and reactions; use a futuristic, science-fiction setting for a mask comedy about an environmental or social issue)*

Teacher prompts: "What is the emotional state of your character, and what aspects of voice and body language would help you show it most clearly?" "What might people be thinking about this problem twenty years from now? A hundred years from now? How could you show that?"

<mark>PULCINELLA</mark> – Studio Babette offers puppet performance workshops in conjunction with their performance of Pulcinella, il Cameriere, if requested. These workshops consist of a brief history and show-and-tell of different forms of puppetry through the ages, and then the students each have a chance to manipulate a generic puppet, to learn basic moves and standard stage rules. Then they improvise a scene that allows them to convey varying emotions and movements in the puppet.

A2.2 use a variety of conventions to develop character and shape the action in ensemble drama presentations *(e.g., use corridor of voices or a day in the life to extend their understanding of characters; use flashbacks or flash forwards to introduce new perspectives or create tension)*

Teacher prompt: "What do we need to know about these characters in order to predict their reactions to this problem? What strategies and conventions could we use to find out?"

<mark>PULCINELLA</mark> – Traditional commedia dell'arte puppeteers use a mouth piece called a 'swazzle' to portray Pulcinella's distinctive vocal patterns. Alas, Studio Babette has not yet mastered this simple yet difficult instrument, and our Pulcinella puppeteer uses a kazoo to approximate the sound. However, this still provides a very distinctive sound which the students are encouraged to critique for its effectiveness and interest.

Presentation Techniques and Technologies

By the end of this course, students will:

A3.1 identify and use a variety of techniques or methods for establishing a rapport between performer and audience *(e.g., techniques such as breaking the fourth wall, direct address, adapting performance style to suit a particular type of audience [children versus adults])*

Teacher prompts: "How might we present this work to appeal to children? Young adults? Seniors?" "What would happen if the characters left the stage and sat among the audience?"

<mark>PULCINELLA</mark> – Discuss the above in terms of the puppet show.

A3.2 use a variety of expressive voice and movement techniques to support the depiction of character *(e.g., use volume, tone, accent, pace, gesture, and facial expression to reveal character and/or intention)*

Teacher prompts: "What are some ways in which voice and movement can help us reveal character?" "How could you change your intonation to show the character's real intentions?" "How will the meaning change if we do the improvisation without words and let the silence influence our understanding of what is happening in the scene?"

PULCINELLA – Discuss how these devices are used in Pulcinella, il Cameriere.

A3.3 use a variety of technological tools to communicate or enhance specific aspects of drama works *(e.g., lighting, sound, props, set, costumes)*
Teacher prompt: "How could you use sound and lighting to highlight the mood of your piece?"
PULCINELLA – Discuss the use of sound and light in Pulcinella, il Cameriere.

B. REFLECTING, RESPONDING, AND ANALYSING
OVERALL EXPECTATIONS
By the end of this course, students will:
B1. The Critical Analysis Process: use the critical analysis process to reflect on and evaluate their own and others' drama works and activities;
B2. Drama and Society: demonstrate an understanding of how societies present and past use or have used drama, and of how creating and viewing drama can benefit individuals, groups, and communities;
B3. Connections Beyond the Classroom: identify knowledge and skills they have acquired through drama activities and ways in which they can apply this learning in personal, social, and career contexts.

SPECIFIC EXPECTATIONS
B1. The Critical Analysis Process
By the end of this course, students will:
B1.1 use the critical analysis process before and during drama projects to identify and assess individual roles and responsibilities in producing drama works *(e.g., use journal writing, teacher-guided reflection, cooperative problem solving, writing in role, and discussion to identify team members' skills and knowledge and assess their use in project tasks)*
Teacher prompts: "What roles do you need in your group to produce this piece of work? What does each role need to do? Are you and your group members achieving these goals?" "What task and maintenance roles did you need to take on to achieve your goal(s) and to keep the group cohesive? Did you try on a new role and take a risk?"
PULCINELLA – Students are welcome to discuss the roles played by the puppeteers, who also: design and build puppets, props and sets, do research, write scripts, direct each other, design and run lights and sound, design marketing material (posters, newspaper ads, programs, bookmarks, press releases, newsletters), arrange publicity with local newspapers and Cable TV stations, find and coordinate bookings, write grant applications, decide on pricing, write curriculum tie-ins, keep financial records, pay various membership dues, attend puppet festivals and workshops and manage to stay friends!

B1.2 interpret short drama works and identify and explain their personal response to the works *(e.g., analyse fairy tales, myths, or legends to clarify the feelings or motives of primary and secondary characters; use journal writing, writing in role, group discussion, and/or teacher-guided reflection to identify and clarify their ideas and opinions about a variety of drama works)*
Teacher prompts: "What evidence in the drama tells you how this character feels just before taking action?" "What new insights do you have about the characters and their situation because of the roles that you played? How will this new understanding affect your thoughts, actions, and reactions to similar people and events in the future?"
PULCINELLA – Discuss the character's action and motivations, and how they were illustrated.

B1.3 identify aesthetic and technical aspects of drama works and explain how they help achieve specific dramatic purposes *(e.g., write a report outlining the technical and aesthetic strengths of a peer's presentation, using appropriate terminology; describe how basic stagecraft has been applied in a drama; identify and explain or justify their own and others' aesthetic decisions using journals,*

checklists, or rubrics)
Teacher prompt: "How was staging used in this drama? How effective were the blocking choices in conveying the characters' attitudes towards one another?"
PULCINELLA – In some ways, the movement capabilities of hand puppets are quite limited (they have no fingers, they can't sit, their mouths don't move) and yet in other ways they have more mobility than live actors (they can fly in the air or jump really high). Discuss these and other limits and opportunities of using puppets vs live actors. How would these parameters change with: actors in masks? Marionettes?

B2. Drama and Society:
By the end of this course, students will:
B2.1 identify and explain the various purposes that drama serves or has served in diverse communities and cultures from the present and past *(e.g., to provide entertainment; to highlight or interpret religious or ethical beliefs, as in ancient Greece or in Aboriginal cultures; to celebrate or commemorate key traditions or historical events of a culture or country)*
Teacher prompts: "What are some types of drama we experience in everyday life?" "How effective are television documentaries in teaching their audience about the world that they live in?" "What are some purposes for which we use drama in our society?" "What are some purposes for which people have used drama in other times and places?"
PULCINELLA – Puppetry history mirrors that of theatre. Recently, with the introduction of the Muppets by the great Jim Henson, puppets made a resurgence in popularity, particularly for children. Discuss the legacy of Sesame Street, and Canadian puppet TV shows, from the past *(Mr. Dress-Up, The Friendly Giant)* and the present *(Big and Small)* and puppets for adults *(Puppets Who Kill, Avenue Q, Robert LePage's The Nightingale)*

B2.2 explain how dramatic exploration can contribute to personal growth and selfunderstanding *(e.g., explain how attributes such as self-awareness, empathy, confidence, and a willingness to take risks are developed and strengthened through drama activities; discuss the importance of the spoken word and rap to give voice to some cultures)*
Teacher prompt: "Does assuming the role of another person change your understanding or opinion of that person?"
PULCINELLA – How would these concepts apply to puppeteering? How did feel manipulating a puppet? Talk about how puppets are used for therapy *(childhood sexual abuse interview aids, the movie The Beaver)*

B2.3 explain how dramatic exploration helps develop group skills and appreciation of communal values *(e.g., record in a journal what they learned about collaboration, negotiation, mediation, and listening techniques during the rehearsal process; explain how drama can help strengthen community among both presenters and audience)*
Teacher prompt: "How did your group work together on this project? What did you do to contribute to the group process? What did this experience teach you about working with others?"
PULCINELLA – n/a

B2.4 identify ways in which dramatic exploration promotes an appreciation of diverse cultures and traditions *(e.g., describe what they learned from experiencing different perspectives on reality through drama works based on Aboriginal and/or international sources)*
Teacher prompts: "What did you learn about our connections to nature and the world around us from viewing or presenting dramas based on Aboriginal legends?" "How does presenting or viewing drama based on stories from another culture help you understand that culture better?"

PULCINELLA – Commedia dell'arte is a tradition that originated in Italy and spread through France, Germany, Poland, Czech Republic, England, with variations. Pulcinella, il Cameriere is based on the Guarattela style of Italian Commedia. Research other forms *(England's Punch and Judy, France's Polichinella)* and note the differences. In Italy, Pulcinella doesn't get the girl, whereas England's Punch and Judy are married with too many children!

B3. Connections Beyond the Classroom:
By the end of this course, students will:
B3.1 identify specific collaborative skills and attitudes that are required in preparing and staging drama works and explain how they can be applied in other fields or activities *(e.g., acting/directing: willingness to take risks, negotiating skills, flexibility, self-confidence; stage managing: listening skills, willingness to consult, organizing skills, people-management skills)*
Teacher prompts: "What kinds of teamwork skills are developed through drama? In what other activities might you use these skills?" "Why is it important to maintain the group process as well as achieve the group goal in drama? What are the challenges in group collaboration? What kinds of leadership roles must all members of the group share in order for the goals to be achieved?"
PULCINELLA – Students are encourage to query the puppeteers, who all started as actors, how their skills developed and what uses they serve.

B3.2 identify specific social skills and personal characteristics they have acquired or strengthened through drama work that can help them succeed in other areas of life *(e.g., describe their personal development in areas such as risk taking, self-confidence, self-awareness, listening, questioning, negotiating, consensus building)*
Teacher prompt: "How have you grown as a student in the drama classroom? What are your strengths? In what areas could you improve?"
PULCINELLA – n/a

B3.3 identify and describe various roles, responsibilities, and competencies of key personnel in theatre work *(e.g., director, actor, stage manager, set/costume designer, front-of-house administrator, executive producer)*
Teacher prompt: "What skills and preparation would you need for the role of a stage manager?"
PULCINELLA – Observe the SM for Pulcinella, il Cameriere, and ask her any questions.

C. FOUNDATIONS
OVERALL EXPECTATIONS
By the end of this course, students will:
C1. Concepts and Terminology: demonstrate an understanding of the nature and function of drama forms, elements, conventions, and techniques, including the correct terminology for the various components;
C2. Contexts and Influences: demonstrate an understanding of the origins and development of drama and theatre arts and their influence on past and present societies;
C3. Responsible Practices: demonstrate an understanding of safe, ethical, and responsible personal and interpersonal practices in drama activities.

SPECIFIC EXPECTATIONS
C1. Concepts and Terminology:
By the end of this course, students will:
C1.1 identify the drama forms, elements, conventions, and techniques used in their own and others' drama works, and explain how the various components are used or can be used to achieve specific

purposes or effects *(e.g., explain how character interactions are used to create humour, how flashbacks are used to clarify motive, or how flash-forwards are used to heighten tension or create dramatic irony)*
Teacher prompts: "How does the flashback help us understand this character's situation?" "How could blocking help communicate the crowd's mood?"
PULCINELLA – Discuss why the puppet play is funny. What stage devices were used? *(surprise, double-take, repetition, rhetoric, song, stock characters, play on words – pizza/Pisa)*

C1.2 use correct terminology to refer to the forms, elements, conventions, and techniques of drama *(e.g., tableau, blocking, setting, improvisation, flash-forward, guided tour, upstage)*
Teacher prompt: "What are some choral speaking techniques *(e.g., unison, repetition, echo)* we can use in the presentation of our poem?"
PULCINELLA – Discuss Pulcinella in this context.

C1.3 demonstrate an understanding of production roles, practices, and terminology when planning and presenting drama works *(e.g., technical rehearsal, dress rehearsal, props list, entrance cue, speech cue)*
Teacher prompt: "What aspects of a production do we review and/or trouble-shoot in a technical rehearsal? In a dress rehearsal?"
PULCINELLA – Students may query the puppeteers on these subjects.

C2. Contexts and Influences:
By the end of this course, students will:
C2.1 describe the origins and development of various drama forms, elements, conventions, and techniques *(e.g., report on the role of the chorus in Greek theatre or the clown in slapstick comedy; report on how the changing uses of the thrust stage and the proscenium stage reflect developments in drama)*
Teacher prompt: "How has choral speaking been used in dramas at different times in the past? How is it used in contemporary theatre? To achieve what effect?"
PULCINELLA – Examine the slapstick and discuss its use. Discuss the presence of Death as a character.

C2.2 describe ways in which contemporary dramas show the influence of social trends *(e.g., identify topical themes and/or familiar stereotypes in popular films and television dramas; compare the roles played by women characters today and in the past)*
Teacher prompt: "What are some popular theatre productions and/or television shows? What do you think they tell us about the values of society today?"
PULCINELLA – n/a

C3. Responsible Practices:
By the end of this course, students will:
C3.1 identify and follow safe and ethical practices in drama activities *(e.g., find ways to ensure the emotional safety [trust] and physical safety of themselves and others, both onstage and offstage; identify and follow guidelines for avoiding plagiarism and for respecting/protecting their own and others' intellectual property rights)*
Teacher prompts: "Why is trust an important part of drama? What classroom norms can we agree on to ensure we feel safe to take risks in our classroom?" "Why would artists want to protect their work when it is being used by others as we are doing in this classroom work?"
PULCINELLA – The Studio Babette team brings a set the must be set up for the production. It is always wonderful to have students helping us to unload and set up. Helping out gives them the

opportunity to see how we create our puppet space, how we treat our equipment, and what safety measures we take. It also gives us a chance to interact with the student body before our show.

C3.2 identify and apply the skills and attitudes needed to perform various tasks and responsibilities in producing drama works *(e.g., demonstrate respect for others and use focused listening, negotiating, consensus-building, and collaborative skills in group work)*
Teacher prompt: "What are your obligations to the group? What kinds of things can you do or say that will demonstrate your commitment to the tasks that lie ahead?"
PULCINELLA – Discuss in relation to developing and touring a puppet show.

C3.3 demonstrate an understanding of theatre and audience etiquette, in both classroom and formal performance contexts *(e.g., listen attentively during school performances and assemblies)*
Teacher prompts: "How can you show that you are paying attention as an audience member? What is appropriate body language for an audience member?" "What should we do if other audience members are disruptive?"
PULCINELLA – How did everyone behave during the performance? Identify when the 4th wall was broken during the performance, and how it made them feel.

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