

Curriculum Tie-ins for Pulcinella, il Cameriere by Studio Babette

Grade Ten Drama - Open

This course provides opportunities for students to explore dramatic forms, conventions, and techniques. Students will explore a variety of dramatic sources from various cultures and representing a range of genres. Students will use the elements of drama in creating and communicating through dramatic works. Students will assume responsibility for decisions made in the creative and collaborative processes and will reflect on their experiences.



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 develop interpretations of issues from contemporary or historical sources (*e.g., photographs, videos, music, newspaper/magazine articles, an eyewitness account of a historical event*) as the basis for drama

Teacher prompt: “How would you interpret the situation of the people in the photograph? What words and actions could you use to dramatize what they seem to be going through?”

PULCINELLA – n/a

A1.2 select and use appropriate forms to present identified issues from a variety of perspectives (*e.g., use a radio play, improvisation, or series of tableaux to present two opposing views about a political, social, or environmental issue*)

Teacher prompts: “Whose point of view do you want to represent? What drama forms would help communicate the different perspectives most clearly?” “What effect could you create by alternating the different forms and points of view throughout the scene? What are some other ways you could highlight the contrast between these perspectives?”

PULCINELLA – Discuss how appropriate puppetry would be to present: comedy, tragedy, political satire, documentary-style entertainment

A1.3 use role play and characterization to explore personal and social issues (*e.g., with a partner, create or assume a role that explores an issue such as bullying; create a scenario that reveals details about a character’s motivation*)

Teacher prompt: “How could playing a character who is quite different from yourself influence your perspective on this issue?”

PULCINELLA – Puppets are an excellent forum of self-expression. During the workshop, students develop 'lazzis' (improvised scenes) with generic hand puppets. They usually find that acting with a puppet can release inhibitions that might normally be felt by a novice actor.

A2 Elements and Conventions

By the end of this course, students will:

A2.1 select and combine the elements of drama to achieve a variety of purposes in ensemble presentations (*e.g., use the elements of character, time, and place in a drama about making a difficult choice; use the elements of time and place to clarify the focus in a drama about a historical event*)

Teacher prompts: “How could you use the character’s indecision to create dramatic suspense in this scene?” “Would a flashback be a good way to explain the character’s response to the crisis?” “How could you use setting to emphasize the different viewpoints of men and women in this period?”

PULCINELLA – Discuss the script for Pulcinella, il Cameriere.

A2.2 use a variety of conventions to create a distinct voice that reflects a particular global, social, or personal perspective (*e.g., use voices in the head, role on the wall, and hot seating to create a complex character from another region or country*)

Teacher prompt: “From whose perspective will this story be told? What factors in this character’s life have most influenced his or her point of view? What kinds of speech patterns could you use to show the character’s response to adversity?”

PULCINELLA – Discuss the performance in this context.

Presentation Techniques and Technologies

By the end of this course, students will:

A3.1 identify and use a variety of techniques to influence the audience in specific ways (*e.g., have actors enter the performance space from the audience to increase audience connection to the drama; use blocking to focus audience attention on key characters or relationships between characters*)

Teacher prompt: “How could you position the actors to ensure that this character’s silent stage business can be clearly seen by the audience?”

PULCINELLA – Discuss the blocking of Pulcinella, with particular attention paid to the movement capabilities of hand puppets. In some ways, they 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?

A3.2 use a variety of voice and movement techniques to support the creation of character or atmosphere during rehearsal (*e.g., use voice and movement to suggest an airport, circus, or factory environment*)

Teacher prompt: “What techniques could you use to create this environment using only the actors’ voices?”

PULCINELLA – 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.

A3.3 use a variety of technological tools (*e.g., light, sound, set design, props, models*) to enhance the impact of drama works

Teacher prompts: “What are some ways we can use technological tools such as sound and lighting to

heighten impact?” “How could you use sound to suggest a natural setting such as a forest or a rocky ocean shore?”

PULCINELLA – Critique the sound and light in Pulcinella. Do you think the minimal lighting approach works or would you have preferred more elaborate lighting, and why?

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 and peer roles and responsibilities in producing drama works (*e.g., identify and assess the contribution of leadership and supporting roles, group dynamics, and cooperative problem solving to their process of creating drama works*)

Teacher prompt: “What role did you play when planning your group presentation? How could you improve your effectiveness in this role?”

PULCINELLA – n/a

B1.2 analyse a variety of drama works to compare and assess how they explore universal themes and issues (*e.g., compare and contrast the handling of similar themes in dramatizations of folk tales, myths, legends, personal stories, and/or Aboriginal tales*)

Teacher prompt: “Which drama on this theme do you prefer? Why? What are some advantages or disadvantages of taking a comic or a serious approach to this theme?”

PULCINELLA – Discuss the performance in this context.

B1.3 identify aesthetic and technical aspects of drama works and explain how they help achieve specific dramatic purposes (*e.g., write theatre or film reviews assessing whether the lighting, sound, set design, and costumes of a drama are used effectively to illustrate the intended message*)

Teacher prompts: “How were staging and blocking used to help communicate information about the characters? Did they contribute to an effective presentation?” “What technical aspects of the production had impact in the presentation?”

PULCINELLA – Discuss the performance in this context.

B2. Drama and Society:

By the end of this course, students will:

B2.1 identify different types of drama and explain their function in diverse communities and cultures from the past and present (*e.g., the function of television, film, or video game dramas with predictable plot lines and stock or stereotypical characters in today’s society; the function of theatre in ancient Greece, liturgical drama in medieval Europe, Shakespearean drama in Elizabethan England, and/or “social problem” dramas today*)

Teacher prompts: “What common roles do we see in theatre, television, and other media sources? Why

do some character archetypes, such as the villain or hero, endure?” “How was choral speaking used in drama in ancient Greece? How is it used in festivals today? How does this current use reflect our sense of community?”

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!

B2.2 explain how dramatic exploration helps develop awareness of different roles and identities people have in society (*e.g., explain what they learned through role playing characters from different socio-economic groups*)

Teacher prompts: “How does it feel to take on the role of someone with a low or high status?” “How has your involvement in representing stories and legends through drama changed the way in which you understand yourself and the world? How has the experience of ‘living through’ another’s reality in your imagination affected your view of the world?”

PULCINELLA – Commedia dell'arte, like Shakespeare's work, makes its characters class distinction a large part of the story. Discuss the relationship of Pulcinella, Pantalone and Anjelina in Pulcinella, il Cameriere. What devices were used to portray class (*costume, positioning, movement, dialogue, voice*).

B2.3 describe ways in which different types of dramatic exploration and drama presentations contribute to the school and broader community (*e.g., list school productions, community theatre, professional theatre, street theatre, children’s theatre, or school-spirit assemblies they have attended, and describe how they and the audience benefited from the experience*)

Teacher prompts: “What is the purpose of a Remembrance Day assembly?” “What are the benefits of coming together as a school to celebrate or commemorate important events?”

PULCINELLA – n/a

B2.4 identify ways in which dramatic exploration contributes to their understanding of diverse cultures and traditions (*e.g., identify insights they gained through exploring the role of ritual in Greek theatre and/or Aboriginal ceremonies*)

Teacher prompt: “What kinds of personal, social, and/or religious rituals or ceremonies have been depicted in dramas you have viewed or presented? How do they resemble or differ from rituals or ceremonies that are part of your culture?”

PULCINELLA – Pulcinella, il Cameriere provides a unique opportunity to see a show that is inspired by an ancient tradition of theatre, commedia dell'arte, but which also brings modern comedic elements into play.

B3. Connections Beyond the Classroom:

By the end of this course, students will:

B3.1 identify and describe skills, attitudes, and strategies they used in collaborative drama activities (*e.g., brainstorming, active listening, and cooperative problem-solving skills; strategies for sharing responsibility through collaborative team roles*)

Teacher prompt: “What skills or strategies did you use to negotiate in your group? How did the strategies help you solve problems during the rehearsal process?”

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, write curriculum tie-ins, keep financial records, pay various membership dues, attend puppet festivals and workshops and manage to stay friends!

B3.2 identify skills they have developed through drama activities and explain how they can be useful in work and other social contexts (*e.g., explain in a journal how their brainstorming and negotiation skills support teamwork in a variety of contexts*)

Teacher prompt: “When do you have to work as a team member in other areas of your life? What skills do you need to be part of a team?”

PULCINELLA – Students are encourage to query the puppeteers, who all started as actors, how their skills developed and what uses they serve.

B3.3 identify connections between their learning in drama and possible employment opportunities in the broader educational and arts sectors (*e.g., production and/or performance roles in community theatre, television/radio broadcasting, filmmaking*)

Teacher prompt: “How could you go about gaining experience if you were interested in working in television? What skills might you need to be successful in that field?”

PULCINELLA – Students are encourage to query the puppeteers in this area.

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 effects, with a focus on ensemble drama works (*e.g., how a comic drama form can be used to convey a serious message, how setting and time period can be used to sharpen the focus on a moral dilemma, how characters can be used to vary the mood within a drama*)

Teacher prompt: “Why might you sometimes include comic characters and scenes in a serious play?”

PULCINELLA – Discuss the possibilities of a dramatic puppet show vs comedy. Could it work?

C1.2 demonstrate an understanding of and use correct terminology to refer to the forms, elements, conventions, and techniques of drama, with a focus on ensemble drama works (*e.g., chorus, protagonist, ingénue, supporting role, act, scene, climax, resolution, improvisation, mask, freeze-frame image*)

Teacher prompts: “What do we mean when we refer to the ‘protagonist’ in a drama?” “What is the difference between the ‘climax’ and the ‘resolution’ of a play?”

PULCINELLA – Discuss the performance in this context.

C1.3 demonstrate an understanding of production roles, practices, and terminology when planning and

presenting drama works (e.g., *set design, costume design, lighting plot, light cue sheet, sound cue sheet, prompt book, set sketch, set model*)

Teacher prompt: “Why is it important to map out the lighting cues for a performance? How will you make this simple and straightforward for your lighting operator?”

PULCINELLA – Studio Babette puppeteers double as production crew for each other and so are qualified to provide any information in those areas.

C2. Contexts and Influences:

By the end of this course, students will:

C2.1 identify ways in which dramatic expression and performance reflect communities and cultures, past and present (e.g., *the prominence of socially and/or politically powerful characters in the drama of pre-industrial societies; the use of boy actors for female roles in Shakespearean theatre; the emphasis on religious themes in the drama of many cultures in different eras*)

Teacher prompt: “What are some ways in which the love story in Romeo and Juliet has been changed in West Side Story to fit a modern context?”

PULCINELLA – Much of the comedy in Commedia is based on violence, physical and mental, in ways that would never be condoned today. And yet the humour is unmistakable. Many puppeteers around the world find audience reaction to the comedic violence in their shows mixed, to say the least. Discuss the role of censorship (*both self- and state-*) and whether these traditional types of entertainment need to be changed for modern audiences.

C2.2 describe how drama is used for various purposes in a range of social contexts (e.g., *to express or celebrate group or community sentiments or values in street theatre or parades; to mark important historical or religious anniversaries of a country or culture; to raise awareness of social, environmental, and political issues; to explore personal relationships or social arrangements*)

Teacher prompts: “Where do we see dramatic expression in everyday life?” “How does drama help us to communicate with each other, or spread awareness of an issue?”

PULCINELLA – Puppets are used in a variety of ways, including in parades, as mascots at sporting events and to add a medieval flair to street festivals.

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., *exhibit safe use of sound and lighting boards; follow procedures for the environmentally responsible use of materials and energy; prepare an individual or group seminar report on the nature and purpose of one or more of the following: copyright protection, royalties, public domain, intellectual property rights*)

Teacher prompts: “What can we do to ensure that we are working safely in a theatre space?” “How do you determine whether a play you want to produce is protected by copyright law?”

PULCINELLA – – The Studio Babette team brings a set that 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. We are happy to discuss our approach to copyright issues.

C3.2 identify and apply the skills and attitudes needed to perform various tasks and responsibilities in producing drama works (e.g., *use active listening and cooperative problem-solving skills; practise punctuality; use tact in suggesting changes and improvements; demonstrate willingness to accept criticism and build consensus*)

Teacher prompt: “What are your obligations to the group? What can you do to help the team succeed?”

PULCINELLA – Discuss in relation to developing and touring a puppet show. Studio Babette is happy to share their knowledge on this subject.

C3.3 demonstrate an understanding of theatre and audience etiquette, in both classroom and formal performance contexts (*e.g., as a performer: show willingness to take direction and behave appropriately towards other actors; as a viewer: demonstrate respect for performers and other audience members by paying attention, not interrupting or talking, and applauding when appropriate*)

Teacher prompts: “What are the characteristics of a good audience member?” “Why does theatre management ask the audience to turn off cellphones during a performance?”

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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