PINOCCHIO

BASED ON THE BOOKS BY CARLO COLLODI

CREATED BY ROSEMARY MYERS WITH WRITER JULIANNE O'BRIEN

SYDNEY
THEATRE
CO
EDUCATION

ON
CUE

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Jude Henshall and Nathan O'Keefe in Windmill Theatre's *Pinocchio,* 2012. Image Tony Lewis.

PINOCCHIO

BASED ON THE BOOKS BY CARLO COLLODI
CREATED BY ROSEMARY MYERS WITH WRITER JULIANNE O'BRIEN

STROMBOLI
PAUL CAPSIS

BLUE GIRL
DANIELLE CATANZARITI

KITTY POO
JUDE HENSHALL

FOXY
LUKE JOSLIN

PINOCCHIO
NATHAN O'KEEFE

CRICKET
JONATHON OXLADE

GEPPETTO
ALIRIO ZAVARCE

DIRECTOR
ROSEMARY MYERS

COMPOSER/MUSICAL DIRECTOR
JETHRO WOODWARD

DESIGNER
JONATHON OXLADE

VIDEO DESIGNER
CHRIS MORE

LIGHTING DESIGNER
GEOFF COBHAM

MOVEMENT
CAROL WELLMAN KELLY

SOUND SYSTEM DESIGNER
ANDREW HOWARD

PRODUCTION MANAGER
JASON WARNER

STAGE MANAGER
GABBY HORNHARDT

STAGING MANAGER
BEN SNODGRASS

AV & LIGHTING BOARD OPERATOR
CHRIS PETRIDIS

ASSISTANT STAGE MANAGER
ALEX HAYLEY

WIG, MAKE-UP & WARDROBE SUPERVISOR
LAUREN A. PROIETTI

PRODUCTION PHOTOGRAPHER
TONY LEWIS

2 HOURS 10 MINS, INCLUDING INTERVAL

THE SYDNEY SEASON OF THIS PRODUCTION PREMIERED AT THE DRAMA THEATRE, SYDNEY OPERA HOUSE, ON 13 APRIL 2014.
THE PREMIERE PERFORMANCE OF THIS PRODUCTION TOOK PLACE AT THE DUNSTAN PLAYHOUSE, ADELAIDE FESTIVAL CENTRE, ON 10 JULY 2012.

FAMILY PROGRAM PATRON
GRETEL PACKER

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SYDNEY THEATRE CO

ABOUT ON CUE AND SYDNEY THEATRE COMPANY

ON CUE

In 2014, STC Ed is developing a new suite of resources located on our website to enrich and strengthen teaching and learning surrounding the plays in the STC season. Each show will be accompanied by an *On Cue* e-publication which will feature all the essential information for teachers and students, such as curriculum links, information about the playwright, synopsis, character analysis, thematic analysis and suggested learning experiences. For more in-depth digital resources surrounding the ELEMENTS OF DRAMA, DRAMATIC FORMS, STYLES, CONVENTIONS and TECHNIQUES, visit the STC Ed page on our website.

Such resources include:
• videos
• design sketchbooks
• podcasts
• worksheets / posters
• games / quizzes / surveys

ABOUT SYDNEY THEATRE COMPANY

Sydney Theatre Company was formed in December 1978, following the closure of The Old Tote Theatre Company the month before. The then Premier, the Hon. Neville Wran, approached Elizabeth Butcher, who had been seconded from NIDA to administer the Old Tote, and asked her to set up a new state theatre company, to perform in the Drama Theatre of the Sydney Opera House. In June 1979, Richard Wherrett, then one of Nimrod Theatre's co-Artistic Directors, was appointed Artistic Director of STC to plan and organise activities for the 1980 season. The first STC-produced play was *The Sunny South,* 1 January 1980, by George Darrell, with music by Terence Clarke, directed by Richard Wherrett, assisted by John Gaden. After an extensive search, the derelict Walsh Bay Wharf 4/5 was chosen as STC's new home, immediately envisaging the capacity of the building to fulfill all requirements of space, location and additional venues.

Today STC is the largest theatre company in Australia. STC's vision, 'A place for ideas', is put into action every day as we perform in Sydney, around the country and around the world; as we partner with other organisations and other art form practitioners to explore the edges of theatre practice; and as we continue to inspire theatre appreciation and participation not only in theatres but also in schools, community halls - wherever people get together. We play a part in making a creative, forward-thinking and sociable future by engaging with young people, students and teachers.

ABOUT WINDMILL THEATRE

WINDMILL THEATRE

Windmill Theatre creates and presents unique and contemporary theatre shows inspired by the vibrancy, modern sophistication and inventiveness of young people, and showcases these works to an ever-increasing national and international audience. Since Windmill's inception in 2002 it has won a swag of awards for its distinctive house style of theatre that makes true adventure and creative ingenuity synonymous with the Windmill name.

In the past ten years the company has presented 44 productions in Adelaide and toured nationally and internationally to the USA, Canada, Hong Kong, Korea, New Zealand, Scotland, Singapore, Tokyo and regional Japan.

Nathan O'Keefe in Windmill Theatre's *Pinocchio,* 2012. Image Tony Lewis.

CURRICULUM CONNECTIONS

For Pinocchio and the Education Resources

SUBJECTS

Drama
Suitable for students in Years 4-8

A contemporary retelling of the classic tale, hybrid and contemporary form, links to Children's Theatre, contains elements of Puppetry and Musical Theatre.

DRAMA STAGE 2
Outcomes for Year 4

Outcome 2.1
Takes on and sustains ROLES in a variety of drama forms to express meaning in a wide range of imagined situations.

Outcome 2.2
Builds the action of the drama by using the ELEMENTS OF DRAMA, MOVEMENT and VOICE skills.

Outcome 2.4
Responds to, and interprets drama experiences and performances.

DRAMA STAGE 3
Outcomes for Years 5 and 6

Outcome 3.1
Develops a range of in-depth and sustained roles.

Outcome 3.2
Interprets and conveys dramatic meaning by using the ELEMENTS OF DRAMA and a range of MOVEMENT and VOICE skills in a variety of drama FORMS.

Outcome 3.3
Devises, acts and rehearses drama for performance to an audience.

Outcome 3.4
Responds critically to a range of drama works and performance STYLES.

DRAMA STAGE 4
Outcomes for Years 7 and 8

Outcome 4.1.2
Improvises and playbuilds through group-devised processes.

Outcome 4.1.4
Explores a range of ways to structure dramatic work in collaboration with others.

Outcome 4.2.1
Uses performance skills to communicate DRAMATIC MEANING.

Outcome 4.2.3
Explores and uses aspects of dramatic FORMS, performance STYLES, THEATRICAL CONVENTIONS and TECHNOLOGIES to create DRAMATIC MEANING.

Outcome 4.3.1
Identifies and describes ELEMENTS OF DRAMA, dramatic FORMS, performance STYLES, TECHNIQUES and CONVENTIONS in drama.

ABOUT THE CO-WRITERS AND DIRECTOR

ROSEMARY MYERS
CO-WRITER AND DIRECTOR OF PINOCCHIO

Rosemary Myers is the Artistic Director of Windmill Theatre and director of *Pinocchio*. She has previously directed *Boom Bah*, six times Helpmann nominated *The Wizard of Oz*, *Fugitive* and *School Dance* for the company. Rosemary was also the Artistic Director of QPAC's Out of the Box Festival in 2010 and prior to Windmill, she was the Artistic Director of Arena Theatre Company. Under her direction, Arena won the International Association of Theatre for Young People Award for "inspiring and provocative ways of expressing a new theatrical language which genuinely engages young people in these contemporary times." Her projects with Arena include *Criminology, SKID 180, Game Girl, Play, Dirty Outlookers, Eat Your Young, Panacea, Schnorky the Wave Puncher, Oblong* and *Autopsy*. Her independent work includes working with: ABC Television, Back to Back Theatre Company, Victorian College of the Arts, Queensland Theatre Company and Sydney Theatre Company and she was a Creative Director for the Melbourne 2006 Commonwealth Games Opening Ceremony.

JULIANNE O'BRIEN
CO-WRITER OF PINOCCHIO

Julianne O'Brien is a writer and dramaturge with over twenty years experience. She has been the writer in residence at Playbox Theatre Company, Melbourne and Senior Script Editor for the Seven Network's long running police drama *Blue Heelers*. Her plays *Eat Your Young, The Women There, Autopsy* and her monologue *Lady Muck* have been presented extensively around Australia and internationally. Julianne's recent dramaturgical projects include Windmill's *The Wizard of Oz* as well as with Polyglot Theatre, Melbourne Arts Centre, Frankston Arts Centre and Human Theatre.

For more about Children's Theatre check out the poster/handout on our website!

ABOUT THE ORIGINAL AUTHOR OF PINOCCHIO

The classic tale by Carlo Collodi is given a 21st century spin and retold by Windmill Theatre as a witty, rocking, musical theatre spectacular.

Collodi is the name of a small village nestled at the base of the Appenine mountains in northern Tuscany, Italy. In the early 19th century, it was home to a young woman named Angiolina Orzali, a primary school teacher. Despite her qualifications, she would soon move to Florence to work as a maid for the aristocratic Ginori family. There, in 1826, she bore the first of ten children – a son, Carlo.

Initially, Carlo Lorenzini grew up experiencing the rough and tumble of the Florentine streets, but he was soon sent to his mother's home town of Collodi to attend primary school under the watchful eye of an aunt. When he was 11, the wealthy Ginori family sponsored him to be educated at a seminary near Siena. By age 16, he was studying rhetoric and philosophy. After finishing school, he worked as a library clerk and then as a writer for a Florentine journal.

In 1848, when the First Italian War of Independence broke out, Lorenzini volunteered as a soldier and fought against Tuscany's Habsburg rulers. He returned to Florence the next year and founded a satirical magazine, *Il Lampione*, but the government soon closed it down. Following this, Lorenzini became a government official himself,

working for the education department and trying to push through much-needed reforms.

In the 1850s, Lorenzini continued working across publishing, newspapers and the civil service and, in 1856, he first wrote under the pseudonym Carlo Collodi in honour of his mother's home town. After another War of Independence and spells as a theatre censor and dictionary editor, he was asked to translate various French Fairy Tales, which included the work of Charles Perrault (*Little Red Riding Hood, Cinderella, The Sleeping Beauty, Bluebeard* and *Puss in Boots*). His translations were so well liked that he was asked to write a children's book of his own. The result was his first major literary success, *Giannettino*, which had a strong educational focus, with sections devoted to Italian geography, grammar and the abacus. Following this, he committed himself to writing for children, "because adults are too hard to please!".

In 1881, Lorenzini sent a short story describing the life of a wooden puppet to a friend who edited a newspaper in Rome, wondering whether the editor would be interested in publishing this "bit of foolishness" in his children's section. The editor did, and the children loved it. *The Adventures of*

Pinocchio, the tale that made Carlo Collodi a household name, was written between July 1881 and January 1883 and published in a sporadically serialised form before being collated into a single volume.

When Lorenzini died in 1890, *Pinocchio* was already a great success. But, since then, its impact and reach has only increased; it has become the most widely read Italian book of all time, translated into more than 400 languages.

Sydney Theatre Company (2014). *Pinocchio,* Program. Drama Theatre, Sydney Opera House: Sydney.

ABOUT THE PLAY

ABOUT THE PLAY

Once there was a lonely man with lots of love to give. He wanted a child so much that he carved himself a beautiful little boy out of wood. But the boy wanted the world and the latest designer shoes. He wanted fame, celebrity and to walk on the wild side. He was lured by temptation and the love of a blue girl. This wooden head wanted more than his father could possibly give, and so he ran away to get it. This is his story…

Pinocchio is a fictional character and the main protagonist of the 1883 children's novel *The Adventures of Pinocchio*, by Carlo Collodi. Crafted by a woodcarver named Geppetto in a small Italian village, he was created as a wooden puppet, but dreamed of becoming a real boy. Pinocchio is often a term used to describe an individual who is prone to telling lies, fabricating stories and creating tall tales.

ABOUT THE ADAPTATION

Windmill's production of *Pinocchio* is a loose adaptation of Carlo Collodi's stories. The production is performed in the style of a musical, incorporating colourful and moving video projections.

The script, adapted by co-writers Rosemary Myers and Julianne O'Brien, incorporates contemporary cultural references. For kids brought up on *Australian Idol,* this fable of conscience and belonging is given a new dimension.

Alirio Zavarce and Nathan O'Keefe in Windmill Theatre's *Pinocchio,* 2012. Image Tony Lewis.

CHARACTER ANALYSIS

GEPPETTO

Geppetto is a toymaker – his workshop sits amongst huge skyscrapers and smokestacks. He lives with the ghosts of his past, talking to himself and lamenting the state of the modern world. He has spent his life creating toys that have brought joy to many children, yet he has never known the love of his own child.

PINOCCHIO

Carved from the pine tree that earlier claimed the life of the young blue haired girl, Pinocchio slowly comes to life under the skilful hands of Geppetto. Looking in the mirror, Pinocchio is pleased with the finished result and is ready to party.

Alirio Zavarce and Nathan O'Keefe in Windmill Theatre's *Pinocchio,* 2012. Image Tony Lewis.

Character Analysis (cont.)

STROMBOLI

The richest man in the world, Stromboli owns a plastics empire. Despite his fortune, he is never happy. Through the window of Geppetto's shop he sees Pinocchio and is enthralled. He offers five million dollars but Geppetto won't sell. Stromboli vows he will have Pinocchio no matter what.

KITTY POO AND FOXY

They are runaways, 'ferals' who refer to themselves as 'party animals'. Kitty Poo wants her own television show. Foxy comes from a family which argues over money, so he vows he will never work. As runaways they survive through pick pocketing.

CRICKET

Cricket is a voice of reason, appearing to Pinocchio when he is confronting his own fears and his bad behaviour.

BLUE GIRL

She was a blue-haired girl who loved riding her motorbike, exhilarated by the speed and sense of abandonment. In the prologue, Blue Girl crashes into a pine tree and dies. We next see her living on a deserted island where Pinocchio washes up.

Nathan O'Keefe and Danielle Catanzariti in Windmill Theatre's *Pinocchio,* 2012. Image Tony Lewis.

THEMES, IDEAS AND VALUES

LOVE

The love of a parent for a child: Geppetto is a lonely old man. In the opening scene, Geppetto shares his pain through a song about his life. He describes himself crafting a life through wood, but still always feeling that he had a hole in his heart.

Self Love/Vanity: Pinocchio is bedazzled by looks and designer shoes and the desire to be famous. *"Make me good looking"* he tells Geppetto.

First Love: Pinocchio meets Blue Girl and is confronted with emotions he doesn't understand such as love and compassion, and so begins his subconscious unraveling of what he values.

> **TAKE YOUR CUE:**
> - What responsibility do children have towards their parents?
> - What are some adjectives that describe how children should behave towards their parents?
> - How do you show your parents you love them?

Alirio Zavarce and Nathan O'Keefe in Windmill Theatre's *Pinocchio*, 2012. Image Tony Lewis.

Themes, Ideas and Values (cont.)

TRUTH & LIES

Each time Pinocchio tells a lie, his nose grows! Throughout the play Pinocchio tells lies as a way of pursuing his desire to be a 'real boy'. With each lie told, Pinocchio journeys further into his adolescent rebellion. For example, before he runs away, Pinocchio tells Geppetto that he does not love him.

Ultimately, the moral of *Pinocchio* is to not tell lies as they not only hurt those you love, but lies can also lead you astray.

FANTASY & ESCAPISM

The world of Playland seduces Pinocchio, Kitty Poo and Foxy. Playland is an amusement park full of thrills and excitement. However, it is not long before the novelty wears off and Pinocchio has to face the reality of his lying.

"It is the most fun in the universe. Be part of the ultimate adventure as you immerse yourself in a world of awesome possibilities – beyond your wildest dreams. Get lost in the magic of Playland (Guaranteed 25 per cent more fantastic than similar establishments.) Playland – pleasure with end."

RITES OF PASSAGE

'Rites of Passage' are events that mark a person's transition from one status to another. The term is commonly used to describe the tumultuous transition from adolescence to adulthood. Pinocchio transitions from being a self-centered young man to a caring son.

TAKE YOUR CUE:
- Can you tell in real life if someone is lying?
- What physical traits are portrayed by someone who is lying?

TAKE YOUR CUE:
- What types of places and activities do you find exciting?
- What exactly is enticing about these places and activities?
- What would be in your ideal theme park?

TAKE YOUR CUE:
- What emotional changes does Pinocchio go through across the course of the play?
- What lessons does he learn?

Themes, Ideas and Values (cont.)

ADOLESCENT REBELLION

On his first day at school, Pinocchio declares himself as a 'bad boy' and takes pride in being illiterate. He wants it all – designer shoes, a home theatre and to be the focus of attention. Pinocchio is ultimately a 'bad boy' on a fool's journey. Half way through the play, Pinocchio has the chance to return to Geppetto, but instead follows Kitty Poo and Foxy as they venture out on their party boat.

> **TAKE YOUR CUE:**
> - What drives Pinocchio to reject school? Is it just because he is different and made of wood? Or are there other factors at play?

AUTHENTICITY

Pinocchio wants to be a 'real boy.' Pinocchio's journey to fulfill this quest results in him losing himself and becoming even less real than he was in the beginning.

> **TAKE YOUR CUE:**
> - What causes Pinocchio to 'lose' himself and how does he 'find' himself again?
> - What characteristics are synonymous with people who become caught up in the world of fame and being a celebrity?
> - What constitutes 'real'?

MENTORSHIP

The Blue Girl and Cricket both act as mentors to Pinocchio during his rebellious streak and on his quest to be a 'real boy.' They offer Pinocchio advice, question his decisions and deliver words of wisdom that help Pinocchio find his own way back to Geppetto. In contrast, Stomboli is a bad influence and poor mentor for Pinocchio.

> **TAKE YOUR CUE:**
> - What is a mentor?
> - Who are some mentors in your life?
> - Who are mentors in greater society?
> - What qualities make an ideal mentor?

THE ELEMENTS OF DRAMA

DRAMATIC TENSION

All four DRAMATIC TENSIONS (TASK, RELATIONSHIP, MYSTERY and SURPRISE) are operating in *Pinocchio*. Each character has a different TASK that motivates their actions throughout the play while moving the story forward. Pinocchio's TASK is to be a 'real boy' and his quest to fulfill this TASK is a direct result of the TENSION OF RELATIONSHIP between Pinocchio and his father. When Pinocchio runs away, Geppetto is desperately worried which creates a TENSION OF MYSTERY as Pinocchio's whereabouts is unknown.

> **TAKE YOUR CUE:**
> Pinocchio has an interesting RELATIONSHIP with Kitty Poo, Foxy and Stromboli. The desire to rebel, have it all and have fun is mixed with Pinocchio's conscience and his love for his father.
>
> • How does Pinocchio, Kitty Poo and Foxy's relationship change towards the end of the play? Is this TENSION resolved?
>
> • Identify each character's TENSION OF TASK in the play.

Nathan O'Keefe and Danielle Catanzariti in Windmill Theatre's *Pinocchio,* 2012. Image Tony Lewis.

The Elements of Drama (cont.)

PLACE

The PLACE in which the play is set is realised visually through Jonathon Oxlade's set design. The set not only moves but also has a video projected onto it to. The projections allow for rapid transitions in PLACE as the play moves into different locations. The moving projections also give the locations a three dimensional effect. The lighting design by Geoff Cobram and the sound by Composer/Musical Director Jethro Woodward also assist in the creation of PLACE.

TAKE YOUR CUE:

- Deconstruct how the set, video projections and lighting communicate PLACE when Pinocchio is out in the ocean.
- What type of PLACE is Playland? How is this created through set, lighting and sound choices?

TIME

TIME can refer to the narrative structure of a play or the era in which a play is set. The NARRATIVE FORM of *Pinocchio* is linear as the story moves sequentially from beginning to end.

TAKE YOUR CUE:

- *Pinocchio* is not set in a particular era. How do the set and lighting create a sense of a timeless world in *Pinocchio*?
- Why is this concept of timelessness important for Fairy Tales in general?

MOOD/ATMOSPHERE

The MOOD/ATMOSPHERE varies throughout the play as Pinocchio's quest to be a 'real boy' takes twists and turns. MOOD/ATMOSPHERE is created on stage through ELEMENTS OF DRAMA such as LANGUAGE, MOVEMENT and RHYTHM. These also work in conjunction with DRAMATIC TECHNIQUES of lighting and music composition – particularly singing.

TAKE YOUR CUE:

- Deconstruct how the MOOD was created at the start of the play when Geppetto carves Pinocchio and discovers he has a son.
- In contrast, how does the MOOD change when Pinocchio has a fight with Geppetto and runs away?
- *Pinocchio* is a Musical with songs incorporated into the story. How does song impact upon the creation of MOOD/ATMOSPHERE for the audience? How does the use of song strengthen the MOOD when Stromboli sings?

The Elements of Drama (cont.)

SYMBOL

SYMBOLS layer and strengthen the DRAMATIC MEANING for the audience. SYMBOLS represent or stand for something else. They can be objects, people, colours, visuals, words or sounds. The prominent SYMBOLS in *Pinocchio* are found in the characters who personify different human qualities such as greed or vanity.

TAKE YOUR CUE:

- What human qualities do each of the characters represent? Geppetto, Stromboli, Kitty Poo, Foxy, Cricket and Blue Girl.

- How does the SYMBOL of the Blue Girl relate to DRAMATIC MEANING? How is it symbolic that Pinocchio is carved from the tree the Blue Girl crashes into on her motorbike?

- What is the SYMBOLISM behind Stromboli also being the puppeteer and owner of a plastics empire? How does this link to Strombollywood?

DRAMATIC MEANING

Together the ELEMENTS OF DRAMA create DRAMATIC MEANING. DRAMATIC MEANING can refer to the moral or message present in a play or the meaning created and interpreted by the audience through the deconstruction of the ELEMENTS OF DRAMA.

TAKE YOUR CUE:

What is the moral/message in *Pinocchio*? Deconstruct how one MOMENT in the play clearly communicates this message to the audience through the ELEMENTS OF DRAMA.

Nathan O'Keefe and Danielle Catanzariti in Windmill Theatre's *Pinocchio*, 2012. Image Tony Lewis.

FORM AND STYLE

CHILDREN'S THEATRE

Children's Theatre is a hybrid FORM that is comprised of an eclectic mixture of a range of STYLES and their governing CONVENTIONS which work together to create DRAMATIC MEANING. In doing so, children as audience members are engaged, challenged, inspired and have their imaginations ignited.

Windmill's production of *Pinocchio* features the STYLES of Puppetry, Musical, Heightened Realism (achieved through stylised voice and movement), Fairy Tale and Magical Realism. Each STYLE brings with it governing CONVENTIONS that also contribute to the production. Together they construct the FORM of Children's Theatre.

Children's Theatre also has specific CONVENTIONS that are typically incorporated to engage the audience and reinforce meaning. Such CONVENTIONS include direct address and audience participation.


Alirio Zavarce and Nathan O'Keefe in Windmill Theatre's *Pinocchio,* 2012. Image Tony Lewis.

Form and Style (cont.)

PUPPETRY

Puppetry is utilised in *Pinocchio* through the character of Cricket, who symbolises Pinocchio's conscience. Cricket is physically manipulated by a puppeteer; however the character's voice has been pre-recorded. The puppeteer is clearly visible to the audience, yet there is little definition between puppet and actor as they morph together on stage to encapsulate the unified character of Cricket. In doing this the actor *is* the character. Movement and facial expressions are akin to the actions and feelings of the puppet.

Marionette puppets are another form of puppeteering, where the puppets are manipulated by strings operated by hidden puppeteers. The lack of human presence on stage alongside the puppet results in the audience feeling less engaged with the puppet as a character. Instead the puppet is more like an object or prop than a character that can be empathized with.
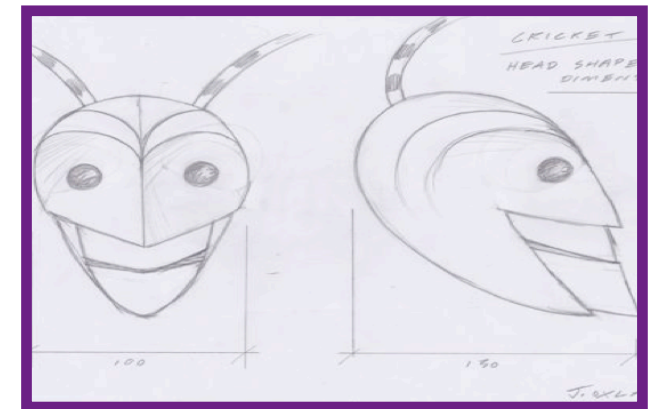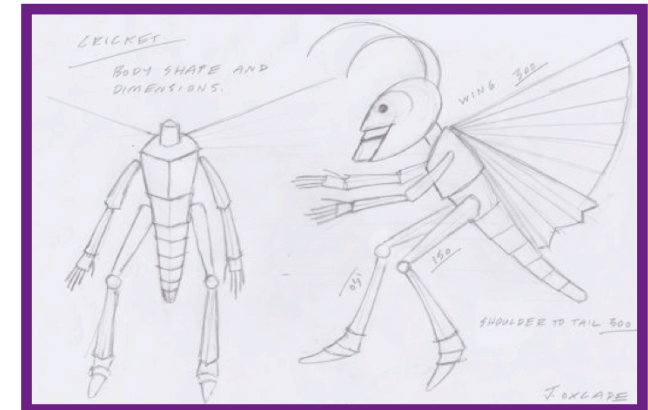
Design sketches drawn by *Pinocchio* designer Jonathon Oxlade, 2012.

Form and Style (cont.)

MUSICAL

A Musical uses song, dance and dialogue to tell a story. Musicals typically have the following three components:

Brains – Intelligence and Style. Musicals should always allow audience members to acquire new knowledge and make them question and think about meaning. They are also styled with elaborate sets and costumes.

Heart – Genuine and believable emotion. This could be displayed by the characters and instigated through the context of the story.

Courage – The guts to do something creative and exciting. This can occur in a stylistic sense or through the choices the characters make in the story.

Pinocchio is performed in the STYLE of a Musical and has Brains, Heart and Courage!

Brains – The audience are made to think about the moral in *Pinocchio* which is not to lie. However, there are other messages that run through the plot such as staying real and respecting the ones who love and care about you. The colourful and electrifying set and costumes give Windmill's production style.

Heart –The audience's emotions are first stirred when meeting the kind and lonely Geppetto. As the plot unfolds, Geppetto's love for rebellious Pinocchio and his desperation to find him tugs at the audience's heart strings.

Courage – This adaptation of *Pinocchio* has lots of courage as the co-writers, designers and composers have given the production a contemporary twist by courageously layering the renowned Fairy Tale with song, dance, colourful projections, costumes and set.

Jude Henshall and Nathan O'Keefe in Windmill Theatre's *Pinocchio,* 2012. Image Tony Lewis.

Form and Style (cont.)

HEIGHTENED REALISM – STYLISED VOICE AND MOVEMENT

Heightened Realism is a STYLE of theatre that utilises exaggerated voice and movement. While the dialogue and interactions between characters are realistic, the delivery is exaggerated. This STYLE is often employed when using personification (actors playing inanimate objects) or when actors play animals on stage.

Heightened Realism is a STYLE that lends itself to Children's Theatre and Musical Theatre as the exaggerated voice and movement can be humorous, visually stimulating and engaging.

In *Pinocchio* the voice and movement of the actors is big, over-the-top and exaggerated. There is a sense that the actors are playing to the audience, evoking energy and enthusiasm as they perform the story.

FAIRY TALE

Pinocchio is a Fairy Tale. A Fairy Tale is a story that typically features folklore fantasy characters and results in a happy ending (a fairy-tale ending). There are other defining features of Fairy Tales including:

- set in a far-off time and place or a magical, timeless location
- good versus evil
- magical helper
- transformation
- moral or lesson

MAGICAL REALISM

Magical Realism is similar to Fairy Tale in FORM. Stylistic choices are made in set, costume, sound and lighting to heighten the sense of enchantment. In Magical Realism characters and places often break the rules of the real world. For example, in *Pinocchio* the Blue Girl dies at the beginning of the play, yet continues to live on when Pinocchio meets her on the island. The colours in conjunction with the lighting and moving set also create the idea of a magical world.

Form and Style (cont.)

COSTUMES, SET AND PROJECTIONS

The costume, set and video aid in the creation of the Children's Theatre FORM. Costume, set and video choices in Children's Theatre are defined by bright colours, patterns, shapes and textures. This is apparent in Jonathon Oxlade's design and Chris More's video design which adds depth to set and costumes while intensifying the sense of PLACE and CHARACTER.

Design sketches drawn by *Pinocchio* designer Jonathon Oxlade, 2012.

LEARNING EXPERIENCES

PRIMARY SCHOOL - STAGE 2 & 3

Practice Link: CREATING, PERFORMING and RESPONDING

Focus:

The focus of these learning experiences is to engage students in practical activities that allow them to embody the world of *Pinocchio*. These activities are conventions of Process Drama that allow students to work in and out of ROLE to engage with the story and CHARACTERS on a deeper level. The activities prompt students to think about the characters, their RELATIONSHIPS and SITUATION and the creation of PLACE in *Pinocchio*.

Nathan O'Keefe in Windmill Theatre's *Pinocchio,* 2012. Image Tony Lewis.

Learning Experiences (cont.)

PRIMARY SCHOOL - STAGE 2 & 3

TAKE YOUR CUE: WHOLE CLASS POSTCARD

RESOURCES: Whiteboard

A postcard is a frozen image of a PLACE, where students, one by one, take a still position in the performance space as objects or people found in that PLACE. It is as if someone has taken a photo of the PLACE.

1. Define a space in the classroom that is the performance space and the area where the audience will sit.

2. Give students a location from *Pinocchio* such as the classroom or Geppetto's workshop.

3. [OPTIONAL SCAFFOLDING] Brainstorm on the whiteboard objects that could be found in the location.

4. When students have an idea of what they might represent in the location ask them to raise their hand and take the still position in the performance space. When they enter the performance space they should state who they are and what they are doing.

5. Once the entire class is frozen in the space, the teacher can pretend to take a photo of the location.

6. Repeat with as many locations as desired. Encourage students to be both animate and inanimate objects and think about levels, shape and space.

Learning Experiences (cont.)

PRIMARY SCHOOL - STAGE 2 & 3

TAKE YOUR CUE: EMOTION FREEZE FRAMES

Resources: Whiteboard

A freeze frame is similar to a postcard performed in the above activity. Freeze Frames are performed in smaller groups and allow students to have preparation time before presenting.

1. Divide students into groups of four or five and allocate each group their own space in the room.

2. [OPTIONAL SCAFFOLDING] Write a list of emotions on the board and briefly discuss what each emotion means and how the body could be manipulated/shaped to represent this emotion.

3. Call out an emotion that is associated with the story of *Pinocchio*. For example: greed, love, despair, excitement.

4. Give students two minutes in their groups to create a frozen image of that emotion. Encourage students to each have a different image for the emotion using variance in levels, space and gesture.

5. Go around the space and ask each group to show their Freeze Frame.

6. Ask students what they like about each individual group's Freeze Frame and what they would do differently.

7. Repeat with different emotions.

Learning Experiences (cont.)

PRIMARY SCHOOL - STAGE 2 & 3

TAKE YOUR CUE: HOT SEAT

Resources: A chair, one piece of costume per character (e.g. a black hat for Stomboli, a pair of ears for Cat etc.)

Hot Seating is an activity where a student sits on a chair in front of the class and answers questions from the audience in role as a character. For example, students may ask the hot seated 'character' "Geppetto, how did you feel when Pinocchio ran away?" Ask students to think about their voice, gestures and the way the character would sit when being Hot Seated.

Students are to concentrate on maintaining their personal FOCUS when being hot seated. Students can also be endowed with a piece of costume to help them with getting into ROLE.

1. Place a chair in front of the class and select a student to sit at the front.

2. Nominate the character from *Pinocchio* the student will be playing and endow them with a piece of costume.

3. [OPTIONAL SCAFFOLDING] Ask students to turn to the person next to them and together think of a question to ask the character being hot seated.

4. Ask different students to take on a role in the Hot Seat.

Extension: Teacher in Role. The teacher can sit on the Hot Seat in role as a 'unseen' character in the play. This is a character that is alluded to, but not featured on stage. Such as Geppetto's wife or the harbour master who rented the boat to Geppetto.

Learning Experiences (cont.)

PRIMARY SCHOOL - STAGE 2 & 3

TAKE YOUR CUE: TV INTERVIEW

Resources: Whiteboard

In this activity students take on the roles of a TV reporter and Stomboli who is being interviewed about his new theme park – Playland.

1. Ask students to find a partner. One student is the reporter and one student is Stomboli.

2. [OPTIONAL SCAFFOLDING] On the board brainstorm some questions that the reporter might ask. Discuss the format of a TV interview where the reporter outlines what the interview is about and ends the interview with their name and TV station - "This is Thomasina Tomato, National Italian News."

3. Allow students ten minutes of rehearsal time to create their TV interview scene. Encourage students to embody the voice, gestures and movement of their ROLE as the reporter or Stromboli.

4. Present to the class.

5. After each performance ask students what they liked about the performance and what could have been done differently.

Check out the performativity worksheet on our website for more about character voice and movement!

Learning Experiences (cont.)

PRIMARY SCHOOL - STAGE 2 & 3

TAKE YOUR CUE: DIARY ENTRY

Resources: Pen and paper for each student, soft music to play in the background.

In this activity students find their own space in the room with a piece of paper and a pen. Students are to write a diary entry from the perspective of Pinocchio after he has experienced the glitz, glamour and fame of being a celebrity.

1. Turn on some soft, emotive music.

2. Ask students to find their own space in the room with their pen and paper.

3. Give students ten minutes to write their diary entry.

4. After ten minutes ask students to leave their diary entries facing upwards on the floor and move around the room in silence and read each other's diary entries.

5. Once students have had sufficient time to read the entries, ask students to sit down in front of a diary entry and choose in their head a line that resonates with them.

6. Ask students to close their eyes. When a student is tapped on the shoulder by the teacher, they open their eyes, read their line out loud and close their eyes again.

7. Once several students have read out lines, ask the class which lines struck them the most and why. Also ask students what emotions Pinocchio was feeling when he wrote the diary entry.

These exercises are similar to those used in STC's School Drama™ program. School Drama™ is a professional development program for primary school teachers.

To get your school involved in School Drama™ visit http://www.sydneytheatre.com.au/schooldrama

Learning Experiences (cont.)

SECONDARY SCHOOL - STAGE 4
Suitable for Children's Theatre, Scriptwriting and Adaptation

TAKE YOUR CUE: Adapting Cinderella

Resources: A copy of *Cinderella* for each group, storyboard (available as a PDF on our website), pens

The focus of this activity is to create a new adaptation of *Cinderella*.

1. Read *A note from the co-writer: Julianne O'Brien.* (attached)

2. Read *Cinderella* as a class.

3. Discuss as a class what it is that Cinderella wants to achieve – (her super-objective) and who is stopping her from achieving this (her obstacle). These, according to O'Brien, form the elements of the plot line.

4. Aristotle says that a thing (scene, character, idea) whose presence or absence makes no visible difference is not an organic part the whole. Think about which characters and moments in the story are essential in this adaptation? Write them on the board.

5. Who are the antagonist and the friends?

6. Divide students into groups of five and give each group a copy of the storyboard template (available as a PDF on our website).

7. Looking at the top row of boxes on the storyboard template ask students to decide on the four main scenes in the story along with the essential characters, set, costume, props and ideas.

8. Share some of these storyboards with the class.

9. Students are to now choose a new context for their adaptation of *Cinderella*. This could be setting *Cinderella* in a new TIME and PLACE (context) such as the year 2500 in outer space! Alternatively, *Cinderella* could be transposed into a new culture or sub-culture such as gothic or adapted into a new STYLE such as Soap Opera.

10. In the second row of boxes, ask students to adapt each main scene of *Cinderella* into their new context. This should be done using dot-points to outline the new context for the main events in the scene. Students will also need to outline how props or costume can be adapted into the new context. Detail is the key. For example, the scene with the ugly step-sisters in *Cinderella* adapted into the 1980's may have Cinderella crimping her step-sisters' hair. The step sisters are dressed in stone-washed jeans and blouses with shoulder-pads etc.

11. Students can then present their storyboard adaptations to the class.

Learning Experiences (cont.)

Suitable for Children's Theatre, Scriptwriting and Adaptation

EXTENSION

Resources: Computer, magazine, paper, coloured pencils, a large piece of cardboard, scissors and glue.

Using images found on the internet, in magazines or hand drawn pictures, students create a mood board for their adaptations on a large piece of cardboard. The pictures should give the class a visual sense of the adaptation in terms of set design, colour scheme, costume, lighting and backdrop. Present to the class.

Learning Experiences (cont.)

Suitable for Children's Theatre, Scriptwriting and Adaptation

FOCUS: ADAPTING A FAIRY TALE
Little Red Riding Hood

PRACTICE LINK: CREATING and PERFORMING

In this sequence of learning experiences students explore how to adapt a Fairy Tale by adapting it into a new context. Students will also explore performing a Fairy Tale using different STYLES and CONVENTIONS and how these effect the creation of engaging and imaginative Children's Theatre.

A note from the Writer: Julianne O'Brien

THE TASK OF ADAPTATION

Dramaturgy is the term we use to describe the process of turning a story in to a play. Writers need to ask themselves dramaturgical questions like '"What does the character want?" "Who is stopping the character getting what he wants?" The answers to these questions form the elements of the plot line. The first problem we faced as writers was turning a series of episodes of Pinocchio's adventures into a cohesive plot line. You may think writing drama is mysterious and magical, but the Greek Philosopher Aristotle is famous for his simple, logical laws for creating drama. He said drama must have a 'beginning, middle and an end', i.e. it must be a composed 'whole'. He also said, 'drama which is properly composed, must neither begin nor end at haphazard.' Drama contains a 'beauty and an order. The structural union of the parts being such that, if any one of them is displaced or removed, the whole will be disjointed and disturbed. For a thing (scene, character, idea) whose presence or absence makes

no visible difference is not an organic part of the whole.' So we had to choose which of the adventures we would use to shape a simpler, more direct line that would explore the themes we were interested in.

1) Antagonist
In good drama, the audience can clearly see the good guy (the protagonist) and the bad guy (the antagonist). The clash of wills between these two central characters usually forms the basis of the drama. In the magazine serial, Pinocchio faced a different antagonist every week. To turn the adventures into a play we had to decide on one enemy (we chose the Puppet Master) and develop a continuing conflict through line where Pinocchio kept meeting the Puppet master in troubling and testing encounters.

2) Friends
We interviewed young audience members at our very successful last musical *The Wizard of Oz*. One of the things they liked the best was Dorothy's relationship to her gang – the Scarecrow, Tin Man and Lion. Pinocchio doesn't have a gang in his story but in many popular Fairy Tales the archetype of the

Learning Experiences (cont.)

'helper' is important. Helpers (often animal characters) can be trusted companions to the protagonist providing advice or important experience during trying times on the journey. We took the Fox and the Cat – enemies in the original story and made them funny, clown like mates for Pinocchio. On developing their characters, we thought it would be good for Pinocchio to encounter extreme versions of his own flaws to help him gain insight into himself. Kitty Poo is a narcissist and Foxy is a hedonist.

3) Love Story

The Blue Girl is an enigmatic character in the original story – morphing from a dead child to an old woman with blue hair. We decided to encapsulate her as the crazy teenage Blue Girl who Pinocchio would fall madly in love with. Most good musicals have a love story and we wanted to make sure our musical had all the right elements for success. Another reason we wanted Pinocchio to fall in love was for its transformational qualities. In the original story, Pinocchio remains an unchanging puppet until he gets his dream of becoming a real boy. Plays demand something different from their central characters. Audiences like to see perceivable growth in a character along the plotline and then feel the character has earned his transformation at the end. We gave Pinocchio an 'adolescent' phase of falling in love to prepare him for his final, heroic and loving act – saving his father from the belly of the shark

WHY DO WE LOVE FAIRY TALES?

If fairy tales are carried on so willingly over time – then they must serve a function for people. Bruno Bettleheim wrote that children need fairy tales. All children have deep fears of abandonment (*Hansel and Gretel*), of their mother's anger (*Snow White and the Seven Dwarves*), of not belonging (*The Ugly Duckling*) and are afraid of the consequences of their own independent decisions (*Jack and the Beanstalk, Pinocchio*). When a child hears these fairy tales they can 'experience' these dark extremes and thankfully be delivered, like the characters themselves, out of the 'Forest of Fears' to a safe, happy ending.

Children identify very strongly with these innocent, childlike central characters. A child may not be able to imagine themselves fighting lions like *The Gladiator* or intergalactic armies like Luke Skywalker but they can imagine being able to leave a trail of breadcrumbs behind them so that she can find her way home again.

WHY DO WE LOVE *PINOCCHIO*?

It's important, when you set out to tell a story as a writer, as a director – that you have a meaningful connection to that story. Rosemary Myers and I (as co-writers) talked about the gifts Pinocchio had been given – life and the unconditional love of his father, Geppetto yet he throws these things away for a life of pleasure and fame on the road. Everybody loves a bad boy He breaks the rules, he tells lies, he looks different and is treated sometimes like an outsider, sometimes like a rare thing. Gradually, a small spark of dissatisfaction or conscience awakens in him and he thinks about going home. That seemed like a journey many of us could relate to as we eventually learn what is most valuable in our lives.

Learning Experiences (cont.)

SECONDARY SCHOOL - STAGE 4
Suitable for Children's Theatre, Scriptwriting and Adaptation

TAKE YOUR CUE: Playing with STYLE.

Resources: A copy of *Little Red Riding Hood,* whiteboard

The focus of this activity is for students to explore different STYLES and CONVENTIONS that are often used in Children's Theatre. This activity is similar to the Theatresports game 'Play in the Style Of'.

1. Read the story of *Little Red Riding Hood* from the link below:

2. http://www.dltk-teach.com/rhymes/littlered/1.htm

3. Divide students into groups of five. One person in the group is nominated as the narrator.

4. [OPTIONAL SCAFFOLDING] Brainstorm on the whiteboard CONVENTIONS of the different STYLES in order to give students essential elements to include in their scenes.

5. Allocate each group a turning point in the story and a STYLE from the list below.

A. Little Red Riding Hood farewells her mother who warns her not to speak to strangers. Little Red Riding Hood walks through the woods and is greeted by the wolf. She tells him she is on her way to her grandmother's house. Performed in the STYLE of a Musical.

B. The Wolf arrives at the house of Little Red Riding Hood's grandmother and gobbles her up before putting on her clothes and jumping into her bed. Performed in the STYLE of an Action Movie.

C. Little Red Riding Hood arrives at her Grandmother's house and stands by her bedside admiring what big ears, eyes and teeth she has. Performed in the STYLE of a Film Noir.

D. Little Red Riding Hood cries out for help and the huntsman arrives and rescues Grandma from the wolf's stomach and then slays him. Performed in the STYLE of a Soap Opera.

6. Give each group 15 minutes to rehearse.

7. Perform the scenes sequentially. When performing ask students to be ready to perform as soon as the scene before them is finished to allow for smooth transitions.

8. Discuss what the CONVENTIONS of each STYLE are and to what effect they were used in the scene.

BIBLIOGRAPHY

Sydney Theatre Company (2014). *Pinocchio*, Program. Drama Theatre, Sydney Opera House: Sydney.

Orchard, J (2012).Windmill Theatre *Pinocchio* Teacher's Notes.

OTHER STC RESOURCES AVAILABLE:

- *Classroom poster or handout* - outlines how to create a Children's Theatre performance.

- W*orksheet* - investigates the performativity of actors in Pinocchio.