

THEATRE 2 COMMEDIA PROJECT

PART 1: CHOOSE 1 MASTER, 1 LOVER, & 1 SERVANT to create MODERN INTERPRETATIONS of their TRADITIONAL COMMEDIA DELL'ARTE COSTUMES. Fill out the COSTUME PLANNING PAGE. Then draw 3 COSTUME RENDERINGS on COSTUME TEMPLATE PAPERS. Your modern interpretations must show your understanding of the traditional Commedia costumes. Use your packet on Commedia OR internet research to determine the color, shape, design used in traditional costumes and translate those attributes to your modern day designs. **These are due THURSDAY, DECEMBER 5th.**

PART 2: CHOOSE A 2-3 MINUTE DUET/TRIO/ENSEMBLE from *THE SERVANT OF TWO MASTERS* & FULLY PREPARE IT (memorized & blocked) FOR CLASS PRESENTATION. Refer to the SCENE PERFORMANCE RUBRIC for the expectations for your performance. **PERFORMANCES WILL BE DECEMBER 12th & 13th.**

THE SERVANT OF TWO MASTERS Characters

- **Clarice:** Daughter of Pantalone, Clarice was originally promised to Federigo, whom she disliked. However, he is now dead, so at the beginning of the play she is planning on marrying her true love, Silvio.
- **Florindo:** Beatrice's lover, Florindo is rumored to have killed Federigo in a duel in Turin. He flees to Venice to seek his beloved Beatrice.
- **Dr. Lombardi:** Silvio's father, Dr. Lombardi's self-absorbed pontifications are a source of constant irritation to all those around him.
- **Pantalone:** Clarice's father, Pantalone is motivated almost entirely by the acquisition of money and goods. He would have preferred that his daughter marry Federigo, whom he considered a "better catch."
- **Smeraldina:** Clarice's maid, Smeraldina is strong-willed and lovely. She is also the object of Truffaldino's affection.
- **Beatrice:** Sister of Federigo Rasponi, Beatrice comes to Venice disguised as her brother and hoping to acquire the dowry owed to Federigo by Pantalone.
- **Brighella:** Friend of the Rasponi family, Brighella is the owner of the local inn.
- **Silvo:** The son of Dr. Lombardi, Silvio is planning on marrying Clarice; however, the wedding is disrupted by the rumor that, contrary to original reports, Clarice's intended groom-to-be, Federigo Rasponi, is still alive.
- **Truffaldino:** The servant of the play's title, Truffaldino is content with his lot in life as a servant, and he is in love with Smeraldina. His attempts to work for two masters make him the agent of much of the play's confusion.

COSTUME PLANNING PAGE	ELEMENTS OF THE TRADITIONAL COMMEDIA COSTUME FOR THAT CHARACTER	HOW MY COSTUME WILL REFLECT THE TRADITIONAL DESIGN IN A MODERN WAY
MASTER COMMEDIA NAME: SERVANT OF TWO MASTERS CHARACTER NAME (if different):		
LOVER COMMEDIA NAME: SERVANT OF TWO MASTERS CHARACTER NAME (if different):		
SERVANT COMMEDIA NAME: SERVANT OF TWO MASTERS CHARACTER NAME (if different):		

Scene Performance Rubric Part One: After watching your scene, go through the rubric and highlight or circle the description that best describes your performance for each of the criteria listed.

	EXCEEDS	MEETS CRITERIA	NOT YET
COMMITMENT TO SCENE		Partners/group members have a strong sense of the scene’s moments and characters.	
MEMORIZATION		All but a few lines are correct and the scene is fluid.	
COMMEDIA CHARACTERIZATION		Good choices are made to create a traditional Commedia character.	
COMMEDIA PHYSICALITY		Specific choices are made as to how and when to move based on the characters needs and the Commedia style of the scene.	
VOCAL ELEMENTS		Scene is easy to understand and hear. Most words are clear and loud enough to hear with good vocal variety.	
LISTENING & RESPONDING TO SCENE PARTNERS		Performance is focused most of the time. Actors are listening and responding most of the time.	

COMMEDIA PROJECT GROUP MEMBERS: _____

INDIVIDUAL GRADE: EACH GROUP MEMBER answers the questions ON THEIR OWN PAPER and answer ALL the parts of each question. Be honest! You won't lose any points if you answer honestly!

1. How did you add Commedia Dell'Arte physicality and acting elements to your scene?
2. Who was the most helpful person in your group and how did they help?
3. How much time did you take to block the scene and write blocking into your script?
4. Did you use all of the class time available to you? If not, what were you doing instead of practicing?
5. In your opinion, what area(s) of your performance is/are your strongest? Why?
6. In your opinion, what area(s) of your performance is/are need improvement? Why?
7. What did you do that made you a productive group member?
8. What did you do that may have taken focus away when working in a group?
9. What makes Commedia hard to perform? What makes it enjoyable?
10. What was valuable about learning Commedia Dell'Arte for you as an artist?