

*They Called  
Her*  
**Vivaldi**



**THEATRE LOVETT**

**RESOURCE MATERIALS**

# INTRODUCTION

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## THEATRE LOVETT

*Purveyors of Fine Theatre for All Ages*

Theatre Lovett make theatre for families. Whether you are a child, an adult who remembers what it was like to be a child, or anyone curious who wishes to enjoy theatre that can amuse, involve and sometimes scare, we have something for you. Theatre Lovett give you theatre as adventure. We take risks. We are playfully dangerous. We might ask your opinions, and sometimes we act on them in ways you don't expect. We love music, theatre, clowning, mad comedy and sorrowful tragedy. We love our audiences. We love knowing that sometimes even adults are walking a tightrope above an uncertain and unknown world. Come and share our journey – if you dare.

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## THEY CALLED HER *Vivaldi*

They Called Her Vivaldi is produced by Theatre Lovett, a theatre company based in Ireland. The play tells the story of a girl named Cecilia Maria, called Vivaldi by many for her musical gifts, and her father Edward M. Haberdasher who makes her a hat which she calls Capello. This hat offers comfort to Cecilia Maria from the loud noises of the outside world, and also helps her to see and compose the songs that come from the customers who enter her father's shop. Through the eyes and ears of this gifted young girl, the audience goes on an adventure to discover the gifts and talents hidden within the town of Triste.

**These Resource Materials have been created to guide teachers and facilitators to explore theatre arts, music, language arts, and geography in the classroom using the Common**

**Core Curriculum State Standards. We aim for this pack to guide facilitators to further explore the themes from the theatre show They Called Her Vivaldi with students either before or after attending the performance. The activities are aimed for students in Grades 2-5 and 6-12 with adaptations for further exploration. The activities are designed to correspond with the English Language Arts/Literacy Curricula and support students' social and emotional development as well as development in storytelling and character. Teachers are encouraged to adapt the activities to best suit the needs of their class and the curriculum.**

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## ABOUT THEATRE LOVETT

Theatre Lovett produce work for all ages. Whether you are a child, an adult who remembers what it was like to be a child, or anyone curious and open-minded who wishes to engage with theatre that can amuse, involve and sometimes scare, Theatre Lovett offer you theatre as adventure. We love absurd comedy and poignant tragedy and we believe that children and young audiences respond to and recognise the best when it is shared with them, without stereotyping or belittling our audiences's experience and innocence. We believe that children and young people can enjoy and understand drama that does not pretend the adult world is anything other than a complex and occasionally dark place where we must make moral choices for ourselves as individuals.

Since our foundation in 2010 we have had four Dublin Theatre Festival premieres and have toured extensively both nationally and internationally (including IPAY Texas, IPAY Wisconsin, Philadelphia, Pittsburgh, Cleveland, New York's New Victory Theater, The Wallis Annenberg Centre, Los Angeles; The Annenberg Center, Philadelphia,



The Kennedy Centre Washington DC  
Sydney Opera House, Arts Centre  
Melbourne, London's Southbank  
Centre, Imagine Edinburgh and  
beyond).

Past productions include: *They Called Her Vivaldi*; *The True Story of Hansel and Gretel* (Dublin Theatre Festival 2015); *Mr. Foley*, *The Radio Operator*; *A Feast of Bones*; *The Girl who Forgot to Sing Badly* (originally produced by The Ark/Theatre Lovett); *The House that Jack Filled* and *A Man in Half*. Theatre Lovett commissioned *B for Baby* by Carmel Winters, which was produced by The Abbey Theatre and won Best New Play at the Irish Times Theatre Awards in 2010. In 2012 Theatre Lovett were the overall winners of The David Manley Emerging Entrepreneur Award. Theatre Lovett have a unique Actor Training programme and have presented Masterclasses in Ireland, USA and Australia. Joint Artistic Directors Louis Lovett and Muireann Ahern both have over twenty-three years experience in theatre for young audiences. Find out more about Theatre Lovett by logging on to:

**WWW.THEATRELOVETT.COM**

## NOTE FROM THE WRITER, LOUIS LOVETT

Louis Lovett performs various characters in this show, ranging from a pizza maker to a gondolier. All exist in the same world as the daughter of a shop owner, Cecilia Maria 'Vivaldi', played by Genevieve Hulme Beaman. Louis Lovett is also the writer of the show, and has written a piece for student audiences about his inspiration for the story. Read the following to your class before or after seeing the performance and see if they can pick out the clues in this little tale which pointed Louis in the direction of writing *They Called Her Vivaldi*.



*Dear Reader,*

*I had the pleasure one day of stepping from a hat shop in an Italian town not far from the sea when I collided with a young girl racing the wind. 'Oof!' I said and she said 'Wah!' before covering her ears with her hands and rushing on down the winding, wiggly streets. As I bent down to retrieve my hat from the cobbles a man in an apron came calling at the top of his voice 'Maria! Where are you, my child? Come back!'*

*'Where was she going?' I pondered. I settled for lunch that day to sup some zuppa del dia and began to sketch a make-uppy background to that whirligig girl. Who was she, I wondered? At the next table a street musician offered to sing a song for the price of a pizza. A cat caressed my legs under the chair.*

*Later on I went to have my haircut. I was next in line after an old man and still puzzling over that little lady when I noticed my hat was missing. 'Ah, si!' said the barber. 'The old man, he take-a your hat! By mistake! Here, you can a-borrow mine.' I declined his offer, returned to my room and opened the window. In the distance I heard the strains of a church choir singing and carrying across the air, the name of Maria still being called through the streets.*

*That little girl was still on her adventure. I began to write. I had a story.*

## ARTISTIC TEAM

Written by **Louis Lovett**

Co-Directors:

**Carl Kennedy** and **Muireann Ahern**

Cast: **Genevieve Hulme Beaman** and  
**Louis Lovett**

Set and Lighting Designer: **Zia Holly**

Costume Designer: **Liadain Kaminska**

Sound Designer and Composer:

**Carl Kennedy**

Prop Maker and Scenic Artist:

**Molly O’Cathain**

Producer: **Muireann Ahern**

Assistant Producer:

**Jeanine MacQuarrie**

Graphic Design: **Kate Heffernan**

Resource Materials written by:

**Heidi Schoenenberger**

## CURRICULAR LINKS / INTRO TO ACTIVITIES IN THE PACK

Attending and reflecting on theatre performances with your class offers many opportunities to connect to the curriculum. This performance in particular can be connected to the following National Core Arts Standards:

**Visual Arts** – *Creating*

**Music** – *Creating, Performing/Presenting/  
Producing, Responding and Connecting*

**Performance** – *Performing/Presenting/  
Producing, Responding and Connecting*

The performance and activities included can be connected to the following Common Core State Standards:

**English Language Arts Grades K-5  
and 6-12 in Writing, Speaking &  
Listening and Language**

**History/Social Studies for Grades 6-12  
including Integration of Knowledge  
and Ideas**

**The following skills can be built  
through engagement with these  
activities:** *Problem-solving, courage,  
community building, storytelling,  
geography, map-making, composing, music  
history, communication, creating, and  
identifying transitional objects.*

Please note that certain activities in this resource pack are specifically intended for use after having seen the performance. This is in order to retain for the children the wonderful element of surprise, often integral to a good theatre experience for the students.

## THEATRE LOVETT ON MAKING A PLAY

*Making a theatre show is a bit like making a sandcastle or a mud-castle. Depends on which kind of beach you’re building on. Foundations. The stuff you use to build can be squishy. Maybe feels nice to play with? Maybe feels like muck? Does the sandcastle splodge in certain places? Do cracks appear! Or is it solid? No creaking anywhere? Well, almost nowhere.*

*Who’s with you in the work? Filling buckets?.*

*“We need more water in sector 4!”*

*“Collapsing moat – pack in more sand! More mud!!”*

*Making theatre means working with a team. A team of people doing many different things for the one same show.*

**Lights**  
(Sun.)

**Sound**

*(Waves, laughter, tears, wasps!)*

**Set**

*(Sandcastle Designer, builders, choice of sun-lounger.)*

**Costume**

*(Swimwear, skimpy or ample, type of hat, flippers.)*

**Technicians**

*(Mother Nature, Mothers, Others, that guy in the yellow hat who thinks he knows everything.)*

*And those that help and help and help.  
Who give so much.*

**Ideas**

*"I think you should put the bucket down over there and THEN do the handstand. It's obvious really."*

**Sweat**

*"Can I stop now? Pleeease!"*

**Support**

*"Don't cry, darling."*

*And then the tide comes in and it all splurbs apart in front of your face. And what do we do? Depends... Start again? Give up? Have a mudbath then run*

*screaming and zigzagging into the sea? Nice.*

*And remember the funny looks people give our sandcastle as they walk past. Want to join in? Want to play?*

*Roll up your sleeves and muck in.*

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**BACKGROUND  
BAROQUE**

The setting of the play is very similar to Baroque Venice, Italy. The story takes place in a city called Triste, which is full of canals and waterways for trade as well as boats for transport. The city is full of various tradespersons including boatmen, called gondoliers, and bucket salesmen. Historic Venice was a centre for music in the 1600s and 1700s, and well known for the music conservatories within it. Antonio Vivaldi is known as a virtuoso from that time, born in 1678 in Venice. He is known for his musical capabilities and served as a violin teacher and composer for many years of his life. In the play, Cecilia Maria is nicknamed Vivaldi for her musical gifts, which she has acquired at a young age.





## PRE PERFORMANCE DISCUSSION QUESTIONS

### GEOGRAPHY/HISTORY

- What do you know about Italy?
- What is the geography of the country?
- What are its cities like?
- What types of food come from there?
- What kinds of music?
- Now imagine the 1700s, a city called Venice, where waterways were and still are the main mode of transport. Boatmen, called gondoliers, rowed along the canals. What would it be like to live in a place like that?
- What kinds of things would be important to the community around that time?
- What kinds of shops/businesses would you see around?

### GENERAL

- Have you ever owned an object you were particularly attached to? Share.
- Turn to the person next to you and discuss the talents or skills of people you admire. Note: If you feel your class are up to this, invite them to speak to one another about talents or skills they might have themselves.

### GENERAL

- Have you ever heard of the Italian word 'virtuoso'?
- What does it mean?
- Can you name a virtuoso, or someone highly skilled in music from a long time ago? (*Answers may include Beethoven, Chopin, Vivaldi or Mozart*).

- Can you name a virtuoso, or someone incredibly talented, in music or art from your time?
- Have you heard of Antonio Vivaldi? If so, what do you know about him?
- What were some of the pieces of music he composed? (*Vivaldi was known as a virtuoso in Venice, Italy for his musical abilities*).
- What is your favourite song? Explain what it sounds like. Is it sad/happy/high or low energy/romantic?
- Does anyone write their own songs? (*If so, what is the inspiration for the music you make?*)

## POST PERFORMANCE DISCUSSION QUESTIONS

### THEATRE-MAKING

- What did you notice about the set design of the play? Explain what you saw onstage.
- Did the set remind you of anything/anywhere? What?
- What kinds of sounds did you hear throughout the show?
- How did they affect your experience of the show?

### STORY/PERFORMANCE

- What did you notice happened when Vivaldi was wearing her Capello?
- What happened (what did you hear, see, or notice) when her Capello was off?
- The actor, Louis Lovett, plays many different characters throughout the show. Who were some of the



townspeople you met? (Discuss the Narrator, Mr. Haberdasher, Johnny Gambas the gondolier, Vesuvio the pizza maker, Akram the barber, and Mr. Blue the borrower).

- What did you notice about the way Louis Lovett changed characters?
- What did he do to make these transitions clear to the audience?
- Who was your favourite character? Why?
- What is the role of the Narrator?
- How did he help tell the story?
- What was the song Vivaldi composed for Mr. Blue like?
- What did Vivaldi lose? What did she gain in return?
- What did each character discover after Mr. Blue borrowed something from them?
- What did you learn about the town of Triste where the Canal of a Thousand Tears flows?
- Why do you think Mr. Haberdasher sells buckets?

## THEMES

- Did you ever lose something important to you? Explain. How does it feel? Did you gain anything from this loss?
- Can you name an object that makes a person feel safe? Why? What happens when that person is without that object?
- The saying in the town of Triste is "May your pocket be picked by the Hand of Blue, then good things will come to you." After seeing the play, do you agree with this?
- What does it mean to borrow?
- Do you agree with what Mr. Blue says that it's not stealing if you give it back?

# SESSION ONE *Music Making*

## ACTIVITY 1 ILLUSTRATE A SONG

### Summary

This activity can be done before or after seeing the performance. It requires listening to music and using basic drawing/list making to identify the sounds heard in a song with colour and image. This activity will take approximately 30 minutes.

### Standards Used

**Visual Arts** – *Creating*

**Music** – *Responding and Connecting*

### Preparation

- Prepare speakers for students so that a song can be played for the class.
- Choose a section of Vivaldi's Four Seasons to play. For example, the beginning of 'Spring' at 0:00-1:18 of <https://www.youtube.com/watch?v=GRxofEmo3HA>.
- Gather enough blank paper, colouring pencils, crayons, or markers for each student.

### Information to Share

- The song is by Antonio Vivaldi, an Italian composer. It is part of a larger piece of music composed around the year 1720 called The Four Seasons. Can you guess what season this piece is from?
- Major and minor chords differ in the way they sound. Theoretically, the only thing that changes is the 3rd degree of a major chord. In a minor chord, the 3rd chord is a flat rather than a sharp.

- These are used by musicians to convey emotions. In many cases, major keys seem happier whilst minor keys seem a bit more melancholy.
- See the presentation by Katie Ramsdale on 'Painting the Music' <https://prezi.com/zsay2vzyi0ib/paint-the-music-mark-making-using-sound/> for hints on how to describe and define abstract art.

### Activity

1. Begin by discussing the link between music and art. Ask students if they have ever heard of the word abstract? Invite them to define abstract and discuss how some pieces of art are not as realistic as others.
2. Tell the class that you will be playing a short piece of classical music for them. Invite each student to close their eyes while the music plays, and to keep in mind what colours they see, shapes, and any other images that might pop into their mind.
3. After the music plays, distribute a piece of blank white paper and coloured writing utensils to each student. Provide two minutes of silence for students to write or draw whatever they saw during the song.
4. Play the song again and this time let it continue to play as they create/add to their drawing/list. They can continue on a new sheet of paper.
5. Invite students to share their drawings with the person next to them.



## Discussion

- Were there any similarities between your drawing and those of your classmates?
- Have you ever heard this song before? Where or when?
- How did this piece of music make you feel?
- Do you think songs can match emotions? Why or why not?
- Have you ever heard of a major or a minor chord?
- What is the difference between these?
- What kinds of emotions can be associated with major chords? Minor chords? (See above, information to share and Resources in appendix for more information on this)

## Adaptation

Extension for older students: Play some examples of songs in major keys and others in minor keys. Invite students to compare these. For example, Journey's song 'Don't Stop Believing' is in a minor key, and has been switched to a major. What are the differences? What emotions are conveyed in each? Which version do you prefer?

**Minor:** <https://www.youtube.com/watch?v=9klSVjuqI0>

**Major:** <https://www.youtube.com/watch?v=PBEXSiFzOfU>

## ACTIVITY 2

### TUNING IN

#### Summary

This activity is post-work for after seeing the performance. This is in order not to detract from the enjoyment of the show, as it retains the element of surprise for the students. It is an introduction to composition and asks students to compose a song for a person or character from the student's current English Language or History course. This activity will take approximately 40 minutes.

#### Standards Used

**Music** – *Creating, Performing/Presenting/Producing, Responding and Connecting*

**Performance** – *Performing/Presenting/Producing, Responding and Connecting*  
**English Language Arts** – *Speaking and Listening*

#### Preparation

Prepare a short, simple (4-6 line) script for the group. See SAMPLE A below for an example.

#### Information to Share

Listen to an example of various musical styles being played with a fiddle: <https://www.youtube.com/watch?v=BOwMBw6YkJc>. This can be shared with students at the beginning of the lesson.

#### Activity

1. To begin, brainstorm genres of music with the class. Examples include classical, electronic, jazz, blues, traditional, hip hop, pop, and folk. Discuss what emotions may be associated with each. A video may be shown to demonstrate this. (See above link)
2. Brainstorm some words that describe mood. For an example, see the Mood Words at the end of this pack.

3. In pairs, students will create a fictional scenario to play out between them using an open 4-line scene (Below). Invite them to each choose/ create a fictional character, called A or B. The students can speak out the lines in any way they would like to portray how their character would speak. For example, with the simple line "Hello" they can try ways of communicating their tone of voice, physical stance, mood, and a first-impression of their personality. By the end of the scene, 'A' will compose a song for 'B' by reading his/her expression/ mood/ personality.
4. After trying out the scene, invite 'A' to decide what type/ genre of music he/she would associate with this person in this particular moment. 'A' shares the song (either a recognisable song or a new song) for 'B'. Students can hum the tune, describe what genre they think it would be, what sounds they would hear or talk about a common song it might sound similar to.
5. Switch roles and try this activity again so that 'B' now changes to 'A', they create new fictional characters, and 'A' composes a song.
6. If one genre, for example Hip Hop, is dominating this exercise, specify another genre, for example Jazz or Opera.

#### Discussion

- In the show, Cecilia Maria can create songs for people as soon as they enter a room, however she does not know what her own would sound like. If you gave yourself a song, what would yours sound like? When would it change its tune?
- How did it feel to have a song made for you? What would you change about it, if anything?

#### Adaptation

Depending on the comfort level of the class, students can do this in pairs without using the open scene. To do this, they would create or name a song according to what they know about their partner. When they share they must explain/justify the song choice.

**Extension for older students:** Create a soundtrack for you or a friend's life. Choose anywhere from 10-20 songs which may apply to significant moments in your life. Song track names can be written or typed, with a brief explanation of why the song was chosen. Students can create an .MP3 file, cover art/ poster design, or burn a CD.

## SAMPLE A GENERIC SCRIPT FOR MUSIC MAKING

**A: Good Morning**

*B: Hello*

**A: How can I help you today?**

*B: I'm here for a song.*

## ACTIVITY 3

### A CLASS SONG

#### Summary

This activity is suggested for after seeing the performance. In this activity the students will create a soundscape. This is done by individual voices or sounds being put together as a group to create an atmosphere. This activity will take approximately 30 minutes.

#### Standards Used

**Music** – Creating, Responding and Connecting

**Performance** – Responding and Connecting

#### Information to Share

Read and share the below quote from the Sound Designer of *They Called Her Vivaldi*. Carl Kennedy designed the sound and co-directed the play. Here he talks about the differences and similarities between music and sound design. He also gives hints for how students can begin to make their own soundscapes.

*"Sound Design and Music within theatre can overlap in many ways. Some sound design can have musical elements and by the same token some music for theatre will use sound design elements. But they can also be broken up in simple terms as a starting point. Sound Design for example in it's basic form could be said to be all the sound effects and background sounds in a play such as the sound effect of a phone ringing or the sounds of waves on a beach with seagulls in the background. It also can cover technical elements such as placement of speakers and use of microphones and amplification.*

*After the script I like to start by discussing with the director his/her vision of the play and how they plan to stage it. It is also great to hear the actors perform the play and discuss with the other designers what*

*might be the best way to tell the story of the play. A great challenge in music and sound design in theatre is also a very exciting aspect, which is the search to find just the right elements that suit the particular production of the particular play you are working on.*

*In terms of starting points for creating soundscapes I would encourage students to go record sounds on whatever device they can - be it a phone or a tape recorder - and try to listen for the sounds that they hear everyday in a different way. Sometimes it can be a good exercise to decide on what you need for a soundscape and then try to re-create it with everyday found objects. There is a website called freesound where you can download sounds for free to give you some ideas."*

~ Carl Kennedy, Sound Designer

#### Activity

1. Discuss the sounds the class heard in the show. What did the city streets sound like? What sound or sounds recurred inside Mr. Haberdasher's shop?
2. Form a large standing circle with the class, with students facing out, backs toward one another.
3. Try to recreate the sounds from the play in a soundscape. This can be done by each student thinking of one sound, and then repeating that sound. There can be duplicate sounds!
4. As facilitator, walk around the outside of the circle and lightly tap each person on their shoulder. Once the student is tapped, they will begin to make their sound. Each student repeats the same sound until he / she is tapped a second time.
5. Increase or decrease the volume of the sounds by saying you are turning the volume up or down.



6. Eventually the facilitator taps everyone's shoulder a second time and all of the sounds stop.
7. Try this again, but invite one or two students to be the composers.
8. Attempt this again with different themes for the soundscape, including a sound to represent your class specifically. What sounds would define this class / classroom? These sounds may make up a tune.

#### Discussion

- What sounds did you hear?
- What feelings did you have from listening to the soundscape your class made?
- Did it sound like it could belong to a certain musical genre?
- Were there any duplicate sounds? What were they?

#### Adaptation

Students can play with notes and sounds to add to one another, creating an actual song for their class.



## SESSION 2 *Loss/Gain*

### ACTIVITY 1 WIN SOME, LOSE SOME

#### Summary

This activity can be done before or after the performance. In it, students will write a reflection and share it with a partner. This activity will take approximately 20 minutes. If the entire group is sharing their reflections it could take up to 40 minutes.

#### Standards Used

**English Language Arts** – *Grades K-5 and 6-12 in Writing, Speaking & Listening and Language*

#### Preparation

Prepare pieces of paper or use writing journals for the following activity.

#### Information to Share

In the show, we learn that a saying in the town of Triste is 'May your pocket be picked by the Hand of Blue, then good things will come to you.' Invite students to think of and discuss good things that have come out of things that may seem unfortunate at first.

#### Activity

The students can write about an object they have lost when they were a child, or something more recent, based on the question, 'What is something/someone you have lost? What did you gain from losing that thing/person?' Encourage students to share only what they are willing to share, and ensure that this is in a safe environment. Examples should be provided. For instance, if a child has moved schools they may have

"lost" their previous classmates. In return, they will have met new friends and classmates. Or if someone lost a match in sport, the next time they may gain encouragement to win.

#### Discussion

- What does it feel like to lose something?
- What can you do to get it back? Can you gain anything from not being able to have it back?

## ACTIVITY 2

### YOU MIGHT THINK

#### Summary

This activity can be done before or after the performance. The students will prepare a reflective writing prompt. If using it before seeing the show, the students can write about themselves or a character they like. If using it after, they can write about a character from the show. This activity will take approximately 40 minutes.

#### Standards Used

**English Language Arts – Writing, Language, Speaking & Listening**

**Performance – Performing/Presenting/Producing, Responding and Connecting**

#### Preparation

Prepare 'You Might Think' Prompts for students. (*See Below*)

#### Activity

1. To begin, brainstorm descriptive adjectives. Write these words on the board / a sheet of paper to create a list of them. Ask the students 'What words could we use to describe a person?'
2. Distribute individual writing prompts.
3. Read it out loud together as a class. If doing this before the performance, students can write about themselves or a fictional character. If doing the activity after the show, invite students to choose one character from the show. They will then fill in the blanks from the perspective of this character. They can do this individually or in pairs.
4. After they fill in the blanks they can also draw a picture to go along with the writing excerpt.
5. Once the writing is complete, invite students to share their passage with another person or pair.

6. Conclude with a discussion and a sharing if students are willing.

#### Discussion

- Discuss abstract and literal interpretations of the lines in the prompt. What makes it seem like a poem? What is more story-like?
- What was difficult about writing this passage?
- What was your favourite question?
- How did it feel to share it with another person?
- What did you learn about the character written in the passage?
- What sounds, colours or tastes did you have in common with your classmates' passages? Which were very different?

#### Adaptation

This passage can be recited as a poem. Brainstorm poetic and dramatic devices such as repetition, gesture, chanting, echoing, onomatopoeia, and lyric voice. Invite students to come up with a way of reciting this poem to the class using different poetic/dramatic devices. Students can also sing the poem to instrumental music. Try to produce a rhyme scheme similar to the one heard in the show. For example, the song Vivaldi writes for Mr. Blue, "You feel compelled to say 'borrow'? What if I need it tomorrow?"

How would you speak these words? Are they musical? Would you say any of them together? Would you use gesture for any of them? What music would you choose to play underneath it?

Present poems one at a time to the class.

The class can also create a poem together as a group for one of the characters.



## SAMPLE POEM

My name is \_\_\_\_\_, but I'm known as \_\_\_\_\_.

You might think I'm \_\_\_\_\_, but I'm really \_\_\_\_\_.

You might say that I \_\_\_\_\_,

but the truth is I \_\_\_\_\_.

When I look out from my eyes, I see \_\_\_\_\_.

When I open my ears, I hear the world telling me, "\_\_\_\_\_."

The colour of my life is \_\_\_\_\_.

The sound is \_\_\_\_\_.

If life had a taste, it would taste like \_\_\_\_\_.

If I had one dream, it would be \_\_\_\_\_.

If I had one fear, it would be \_\_\_\_\_.

If I held the world in my hands, the one thing I would change would be

\_\_\_\_\_.

You might think I'm \_\_\_\_\_, but I'm really \_\_\_\_\_.

# SESSION 3 *Fear/Discovery*

## ACTIVITY 1

### BUILD A TOWN, BUILD A STORY

#### Summary

This activity and those following go together and are for after seeing the performance. They are meant to begin writing a story and creating a fictional world. This activity will take approximately 40 minutes.

#### Standards Used

**English Language Arts** – *Grades K-5 and 6-12 in Speaking & Listening*

**Performance** – *Responding and Connecting*

#### Preparation

Prepare images of Trieste, Italy and Venice, Italy to show students. Large pieces of chart paper and markers are needed for this activity. Print out the Note from the Writer (see Below) for students to read.

#### Information to Share

The show is set in a town called Triste, which is explained as the shape of “a pizza pie sliced in four parts”. It is known for its canals and winds. This city may have similarities with some cities in the Northeast of Italy such as Venice and Trieste.

#### Activity

1. Read over the Note from Louis Lovett, below. Which realistic pieces of his experience may have led to this fictional story?
2. Show the class images from Italian towns. (See Resources)
3. As a group, discuss the setting of *They Called Her Vivaldi*. Ask students what they noticed in the world of the play. Was this a fictional place? Which parts of the town seemed realistic and which seemed a bit more magical?
4. Explain to the students that they will be creating their own town. Collectively brainstorm a list of realistic and magical aspects that will be a part of it. Begin with the geography of the town. Is it a busy city or rural? Is it near mountains, sea, or both?
5. Next, brainstorm a list about what types of food and music are common here, what the day-to-day jobs/trades are, and what kinds of social activities there are.
6. Once an initial brainstorm has been completed, split the class into four different groups.
7. Distribute one sheet of chart paper per group “station” and give each group 10-15 minutes to work.
8. Group 1 will begin creating a geographical map of the town on chart paper with a legend for mountains, bodies of water, etc. For an example, see [http://www.yuccamountain.org/atlas/map\\_legend.gif](http://www.yuccamountain.org/atlas/map_legend.gif)
9. Group 2 will come up with 4-6 main trades in the town. Write these as a list and create symbols for each. Examples from the show can be given: a bucket salesman, a composer, a gondolier, a pizza maker, a hair dresser.
10. Group 3 will come up with the town laws. Write out up 3-5 different rules that citizens here live by.

11. Group 4 will write a list of 3-5 potential threats the town faces. Examples from the show would be theft, wind, storms, and sinking.
12. Once 10-15 minutes has passed, signal to the groups to rotate from their stations. They will have 2 minutes to look over what previous groups have done and add anything they think is missing.
13. Repeat this 2 minute rotation two more times so each group has time at each station.
14. End this session with a discussion about what the class has come up with.
15. Ask students to think of a name for the town and write three suggestions.
16. You may like to use the Greek Polis State with its Acropolis, or 'high town' for defensive purposes as examples. Also the foundation of the city of Philadelphia, the Seven Hills of Rome, etc. (See References at the end of the pack for more information).

### Discussion

- What are the realistic bits of your town? The magical?
- What time period would you like to build a story in this town?
- What are the major threats and how do they affect the trades?
- Do many people visit this town?
- Why is your town or city built where it stands originally?

## A NOTE FROM THE WRITER LOUIS LOVETT

*Dear Reader,*

*I had the pleasure one day of stepping from a hat shop in an Italian town not far from the sea when I collided with a young girl racing the wind. 'Oof!' I*

*said and she said 'Wah!' before covering her ears with her hands and rushing on down the winding, wiggly streets. As I bent down to retrieve my hat from the cobbles a man in an apron came calling at the top of his voice 'Maria! Where are you, my child? Come back!'*

*'Where was she going?' I pondered. I settled for lunch that day to sup some zuppa del dia and began to sketch a makey-uppy background to that whirligig girl. Who was she, I wondered? At the next table a street musician offered to sing a song for the price of a pizza. A cat caressed my legs under the chair.*

*Later on I went to have my haircut. I was next in line after an old man and still puzzling over that little lady when I noticed my hat was missing. 'Ah, si!' said the barber. 'The old man, he take-a your hat! By mistake! Here, you can borrow mine.' I declined his offer, returned to my room and opened the window. In the distance I heard the strains of a church choir singing and there, still the name of Maria being called through the streets.*

*That little girl was still on her adventure. I began to write. I had a story.*





## ACTIVITY 2

### A TOWN FULL OF CHARACTERS

#### Summary

This is the second activity in the story-writing session for after the performance. In this activity, students will explore fictional characters through writing and group brainstorms. This activity will take approximately 40 minutes.

#### Standards Used

**English Language Arts – Grades K-5 and 6-12 in Language, Speaking & Listening**

**Performance – Creating, Responding & Connecting**

#### Preparation

Prepare 4 large sheets of chart paper with the shape of a person on each one for 'Role on the Wall'. Post these around the room so that students can reach them. Give each of these a heading: one trade for each character. These should be from the list of trades the class came up with in the previous session.

#### Activity

1. Begin with a brief overview of the world the class created in the previous activity. By show of hands, vote on the three suggested names for the town. Each student has one vote and the majority wins.
2. Invite students to look at the four trades that were chosen to be represented in the town. Tell the class that they will be creating a character based on those trades together as a class.
3. Begin together by listing one dream and one fear that each character has. Keep in mind the threats to the town and the rules created by the

class in the previous session. This can be written inside the character shapes that are drawn onto the paper.

4. Split the class into four groups. These can be the same groups or different ones from the previous session.
5. Distribute one of each 'Role on the Wall' to each group. Brainstorm a list of words to describe a person as a large group. Each group has up to 5 minutes to write in any physical attributes or character traits for the tradesperson. When time is up, signal to the groups to rotate, read through what the other group wrote, and add to the character. After 4 rotations, the groups should be back where they started.
6. Group by group, invite one student to share/read out the information about each character.
7. As a full group, the facilitator will circle the important traits that work alongside the fear and the dream that the character has. Remind students to think about the world that was created and that these characters must live in this world when deciding on the highlighted traits.
8. Conclude by asking the class to think about the characters that most interest them. They will be creating a story in the next activity / session.

#### Discussion

- Do any of the characters surprise you? How?
- How did it feel to decide on a dream and a fear for each character? Was this challenging?
- What are the relationships between these characters? Do they know each other?
- How long do you think they have lived in the town?
- Can you begin to see their stories coming to life?

### **Adaptation**

If you are interested in adding drama to this activity, invite students to embody their character in a frozen image as the facilitator calls out the physical attributes and character traits they have. The students can then “take this character on a walk” and start to decide how he/she speaks, moves, and greets other characters.

## **ACTIVITY 3**

### **A STORY CALLED DISCOVERY**

#### **Summary**

This is the third and final activity in the story-writing session for after the performance. In this activity, students will put write a story about the characters and the world they have created. This activity will take approximately 40 minutes.

#### **Standards Used**

**English Language Arts** – *Grades K-5 and 6-12 in Writing, Language, Speaking & Listening*

**Performance** – *Creating, Responding and Connecting, Performing/Presenting/Producing*

#### **Preparation**

Prepare by writing the prompt:  
“*Today was not just any ordinary day*”  
and  
“*What did you discover on this day?*”  
for students to see.

#### **Information to Share**

A monologue is a speech made by one character and spoken out. It can be directed to an audience, to the character themselves, or another character in the story.

#### **Activity**

1. Begin with a brief discussion of the word discovery. What does it mean? What were the discoveries made in *They Called Her Vivaldi*?
2. Explain that the class will be creating a piece of writing. This can be a poem, monologue/speech by one character, short story, journal entry, or scene depending on the interests and experience of the students.
3. Provide the writing prompt: “*Today was not just any ordinary day.*” This

will be the starting off point for stories. Students can choose to include this as their first line if they wish. The piece will be about this day in particular, and what made it extraordinary. It will be written from one or more of the characters' point of view, and students must answer the question "*What did you discover on this day?*" Similar to Cecilia Maria on the day her hat was stolen, the discovery will have happened because of the events of that special day.

4. Provide time for the students to write independently.
5. Next, invite students to share their writing with a partner or in small groups.
6. Conclude with a discussion/ reflection.

#### Discussion

- What did you learn about your character? Your town?
- Was any magic involved in your extraordinary day?
- What are some of the discoveries that were made in this town?
  - Think outside the box! How far back in time can we go for some of these discoveries?
  - Imagine the first people to arrive here, long before this city was built. Perhaps they made discoveries: fresh water, safety from threats, that houses could be built in water by building posts into the water (Look at the ancient Irish crannóg: <http://oracleireland.com/Ireland/history/crannog.htm>). Now think about what discoveries the townspeople might make in the near or distant future. Be adventurous!
- What was challenging about writing this piece?

#### Adaptation

If you are interested in adding drama to or extending this activity, invite students to work in small groups to create a short scene among a few different characters. Students can also recite their monologues.

**For older students:** As a framework for writing a speech, journal entry, or poem, students can use the 'You Might Think' poem and write from the perspective of their fictional character. (See *Above Activity 2 in Session 2*).



## A FINAL NOTE FROM LOUIS LOVETT ON RETURNING HOME FROM TOURING *THEY CALLED HER VIVALDI*

Dear Reader,

*On entering my own home sweet home I will remove my dusty traveling shoes, soap them old feet, don warm slippers, butter some toast, stir a cup of nice hot tea and sit, with a creak of the knees, at my writing desk. And I shall suggest, dear Reader, that you put pen to paper and write to me at the address you will find at the bottom of this very page. A letter. To Me. 'Dear Louis etc. etc.' Or ask a little birdy to tweet hello, or put on your most bookish face and facebook. Or pack off a pigeon. Put a message in a bottle? I mail, you mail, she mail, e-mail? Send a picture, describe the weather, do the buses in your area still go? If, on the other hand, you are like Cecilia Maria and far too busy to correspond then every now and then just take a deep breath, look up at the sky (or the ceiling and imagine the sky) and say in your best Irish accent "Yerra, 'tis a grand life all the same." Then breathe out and get back to the very terribly interesting business of living your life and packing it full of pleases and thank yous and friends-like-Vesuvio -a-plenty. And if it so pleases you, I now thank you.*

Your friend

Louis Lovett

by post: c/o Rough Magic Theatre Co, 18 South Great George's Street, Dublin 2, Ireland  
by email: [louis@theatrelovett.com](mailto:louis@theatrelovett.com)



# REFERENCES / FURTHER INFORMATION

## STANDARDS

- Common Core Curriculum Standards: <http://www.corestandards.org/read-the-standards/>
- US Arts Curriculum: [http://www.nationalartsstandards.org/sites/default/files/Conceptual%20Framework%2007-21-16\\_0.pdf](http://www.nationalartsstandards.org/sites/default/files/Conceptual%20Framework%2007-21-16_0.pdf)
- ELA Standards: <http://www.corestandards.org/ELA-Literacy/>

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## SESSION 1: *Music Making*

### ACTIVITY 1: ILLUSTRATE A SONG

- Information on Vivaldi and 18th Century Venice: <http://www.baroquemusic.org/vivaldi.html>
- Four Seasons Music clip: <https://www.youtube.com/watch?v=GRxofEmo3HA>
- Information written about The Four Seasons: <https://www.britannica.com/topic/The-Four-Seasons-by-Vivaldi>
- Presentaton on Painting the Music: <https://prezi.com/zsay2vzyi0ib/paint-the-music-mark-making-using-sound/>
- Major and Minor Chords: <http://thehub.musiciansfriend.com/tech-tips/whats-the-difference-between-major-and-minor-chords>
- Major/ Minor Reworkings: <http://noisey.vice.com/blog/these-major-vs-minor-key-versions-of-popular-songs-are-amazing>

## ACTIVITY 2: TUNING IN

- Musical Genres: <https://www.youtube.com/watch?v=BOwMBw6YkJc>
- Mood words: Adapted from Fall River Schools – [http://www.fallriverschools.org/Tone%20and%20Mood%20words%20\(unedited\).pdf](http://www.fallriverschools.org/Tone%20and%20Mood%20words%20(unedited).pdf)

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## SESSION 2: *Loss/Gain*

### ACTIVITY 2: YOU MIGHT THINK

- Adapted from: Me, Michael: [https://www.abbeytheatre.ie/images/uploads/user/resources/FINAL\\_VERSION\\_-\\_Me\\_Micheal\\_RESOURCE\\_PACK.pdf](https://www.abbeytheatre.ie/images/uploads/user/resources/FINAL_VERSION_-_Me_Micheal_RESOURCE_PACK.pdf)

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## SESSION 3: *Fear/Discovery*

### ACTIVITY 1: BUILD A TOWN, BUILD A STORY

- Photo of Trieste: <http://www.where-to-go-in-italy.com/Trieste%20article/James%20Joyce%20statue%20beside%20'Canale%20Grande',%202.jpg>
- Photo of Venice: <http://www.yervantphotography.com/wp-content/uploads/2013/06/venice-2015.jpg>
- Birds Eye: <http://i.imgur.com/p72UD9e.jpg?1>
- Map Legend: [http://www.yuccamountain.org/atlas/map\\_legend.gif](http://www.yuccamountain.org/atlas/map_legend.gif)
- Based on Building a Town Lesson, National Geographic: <http://nationalgeographic.org/archive/>

[xpeditions/lessons/12/g68/newtown.html](http://expeditions/lessons/12/g68/newtown.html)

- The Acropolis: <http://ancient-greece.org/history/acropolis.html>
- Seven Hills of Rome: <https://www.britannica.com/place/Seven-Hills-of-Rome>
- Founding Philadelphia: <http://www.ushistory.org/philadelphia/>

### **ACTIVITY 3: A STORY CALLED DISCOVERY**

- Information on the Ancient Irish crannog: <http://oracleireland.com/Ireland/history/crannog.htm>



**SESSION 1:** *Music Making*  
**ACTIVITY 2: TUNING IN**

**A: Good Morning**

*B: Hello*

**A: How can I help you today?**

*B: I'm here for a song.*

## SESSION 1: *Music Making*

### ACTIVITY 2: TUNING IN

POSITIVE MOOD WORDS	NEGATIVE MOOD WORDS
amusing	angry
bouncy	annoying
calm	anxious
cheerful	boring
confident	cold
content	confusing
determined	cranky
dreamy	depressing
ecstatic	disappointing
empowering	dreary
energetic	embarrassing
enlightening	envious
exciting	exhausting
exhilarating	foreboding
flirtatious	frustrating
giddy	gloomy
grateful	grumpy
harmonious	haunting
hopeful	heartbroken
hyper	hopeless
joyous	jealous
liberating	lazy
light-hearted	lonely

POSITIVE MOOD WORDS	NEGATIVE MOOD WORDS
loving	melancholic
mellow	nervous
nostalgic	nightmarish
optimistic	numb
passionate	overwhelming
peaceful	painful
playful	pessimistic
refreshing	rejected
rejuvenating	restless
relaxing	serious
relieving	somber
sentimental	stressed
silly	suspenseful
surprising	tense
sympathetic	terrifying
thoughtful	threatening
touching	uncomfortable
warming	worrying
welcoming	



## SESSION 2: *Loss / Gain*

### ACTIVITY 2: YOU MIGHT THINK

My name is \_\_\_\_\_, but I'm known as \_\_\_\_\_.

You might think I'm \_\_\_\_\_, but I'm really \_\_\_\_\_.

You might say that I \_\_\_\_\_,

but the truth is I \_\_\_\_\_.

When I look out from my eyes, I see \_\_\_\_\_.

When I open my ears, I hear the world telling me, "\_\_\_\_\_."

The colour of my life is \_\_\_\_\_.

The sound is \_\_\_\_\_.

If life had a taste, it would taste like \_\_\_\_\_.

If I had one dream, it would be \_\_\_\_\_.

If I had one fear, it would be \_\_\_\_\_.

If I held the world in my hands, the one thing I would change would be

\_\_\_\_\_.

You might think I'm \_\_\_\_\_, but I'm really \_\_\_\_\_.

# WHAT THE PRESS HAVE SAID ABOUT THEATRE LOVETT



*"Not only works, it wows."*

**THE NEW YORK POST**

*"Mr. Lovett fills this hour with bravura touches... Like the toy in the cereal box, he's this package's real prize."*

**THE NEW YORK TIMES**

*"Incredible sonic effects, brilliant sound design, and the usual attention to visual style."*

**THE SUNDAY BUSINESS POST**

*"With true comic spirit, Theatre Lovett defies all age groupings to appeal to everybody."*

**THE IRISH INDEPENDENT**



*"Absolute magic."*

**THE MELBOURNE LEADER**

*"Sparkling piece."*

**THE SUNDAY TIMES**

*"Tremendously entertaining."*

**THE GUARDIAN**

*"A fantastically realized show."*

**THE IRISH TIMES**

*"Riotously inventive."*

**THE SCOTSMAN**

*"The theatrical equivalent of going to bed on Christmas Eve."*

**THE SUNDAY TIMES**



**WWW.THEATRELOVETT.COM**