



# THE HAPPY PRINCE TEACHING DOSSIER

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Show based on the story The Happy Prince, by Oscar Wilde.

Author: **Oscar Wilde**

Adaptation: **Jorge Picó & La Baldufa: Enric Blasi, Emiliano Pardo, Carles Pijuan**

Direction: **Jorge Picó**

Music: **Óscar Roig**

Lighting design: **Anjos Fernández**

Sequence design: **Sergio Sisqués**

Set & costume design: **Carles Pijuan**

Set construction: **Juan Manuel Recio, Xevi Planas, Carles Pijuan**

Wardrobe: **Teresa Ortega**

Voice Over, English version: **Lola Casals Sadlier, Jofre Caraben Van Der Meer, Núria Casado**

Voice Over, Norwegian version: **Frida Solheim Hansen, Harald Nødtvedt, Monika Solheim**

Actors:

- **Enric Blasi** or **Emiliano Pardo**
- **Carles Pijuan** or **Ferran López**

Production and Distribution: **La Baldufa**

Co-production:

**CAER - Centre d'Arts Escèniques Reus**

**IMAC - Ajuntament de Lleida**

**La Grande Ourse, Scène Conventionnée Jeune Public en Languedoc - Roussillon | Théâtre de Villeneuve les Maguelone**

**Centre Culturel Pablo Picasso | Scène Conventionnée pour le Jeune Public d'Homécourt**

Collaborators:

**ICIC - Generalitat de Catalunya**

**Fundació Xarxa d'Espectacle Infantil i Juvenil de Catalunya - La Xarxa**

**JES - Junges Ensemble Stuttgart**

**INAEM - Ministerio de Cultura**

**Institut Ramon Llull**

Photography for diffusion: **David del Val**

**COMPANYIA DE COMEDIANTS LA BALDUFA** was created in Lleida in 1996.

The main aims of the company are, firstly, to offer shows of high artistic quality. Secondly, our endeavour to create shows that are multidisciplinary using the utmost in theatrical resources. Thirdly our wish to offer shows that are suitable for all audiences but mainly for children. Finally, our aim to create shows that are ideologically committed to the values of solidarity, tolerance and respect.

The creative members of La Baldufa are Emiliano Pardo, Enric Blasi and Carles Pijuan.



Awarded **PRIZES** on several occasions:

### **PINOCCHIO**

- Prize for the Best Show, FETEN, Gijón, Spain, 2015
- Prize for the Best Direction, FETEN, Gijón, Spain, 2015

### **THE HAPPY PRINCE**

- Prize for the Best Adapted Theatre-Play, FETEN, Gijón, Spain, 2012
- Prize for the Best Show, Amigos de Titeremurcia, Murcia, Spain, 2012

### **CIRQUE DÉJÀ VU**

- Prize for the Best Male Performance, Ex Aequo, FETEN, Gijón, Spain, 2010

### **THE IMAGINARY BOOK**

- Prize for the Best Set Design, FETEN, Gijón, Spain, 2008

### **MIX UP AT THE FARM**

- Special Prize for Educational Content and Stage Presence, 15a Fira de Titelles de Lleida, Catalonia, 2004

### **BARON MUNCHAUSEN**

- Prize for the Best Artistic Proposal, Fira de Titelles de Lleida, Catalonia, 1999
- Prize Rialles de Catalunya for the Best Children's Show, La Nit de Santa Llúcia, Òmnium Cultural, Catalonia, 2000
- Prize for the Best Show, FETEN, Gijón, Spain, 2001
- Prize for the Best Set Design, FETEN, Gijón, Spain, 2001
- Prize for the Best Children's Show, Premis del Públic "Els Millors del 2000", Teatre Metropol de Tarragona, Catalonia, 2001

- Prize for the Best Show for Children and Young People, "Imagina 01", Centro Cultural Villa de Nerja, Spain, 2001

In addition to these prizes, the Red Española de Teatros, Auditorios y Festivales de Titularidad Pública through its artistic commissions, grants the **RECOMMENDED** recognition to these shows:



**SAFARI**

**PINOCCHIO**

**THE HAPPY PRINCE**

**CIRQUE DÉJÀ VU**

**THE IMAGINARY BOOK**

**ZEPPELIN**



**The show** is an adaptation of Oscar Wilde's work: **The Happy Prince**. A widely known tale translated into many languages with multiple versions and diverse illustrations that are very interesting.

With this work the company has intended to:

- Continue visual research work, approaching the world of sculpture through playing with space and objects.
- Continue investing in gestural theatre, with little presence of words.
- Promote the work of actors. Which is why they have counted on a director who is renowned in the field of interpretation.
- Continue along the lines of social commitment: understanding theatre as a social commitment. The Imaginary Book reflects on power and it makes a small note on homosexuality and Cirque déjà vu reflects on Alzheimer's, ageing and friendship.

**The show in question takes us through feelings, the value of generosity and it makes us think.**

**The set design** of Carles Pijuan brings together materials and objects that are transformed into others to walk through the text, telling the story during a journey. This has been a constant feature in the shows of the company: working by means of simplicity and ingenuity used to create diverse and changing situations and scenarios. Everyday objects make up the set design and are transformed, becoming other objects and other characters.

Light and shadows -such as in The Imaginary Book- are very revealing: they serve to give volume and visibility to small details and objects.

La Baldufa displays sensitivity to all visual aesthetics combining content and form, with simple language and a firm commitment to the austerity of the materials used.

### **The director: Jorge Picó**

The company has included the director of this show into the team to further enhance the work of the actors. Jorge Picó is being used for this task.

An actor, director and playwright with a long career. He first studied art drama and English philology at Valencia, then moved to France to study at the International School of Theatre, Jacques Lecoq, and it is in this country that he has spent most of his career as an actor and director.

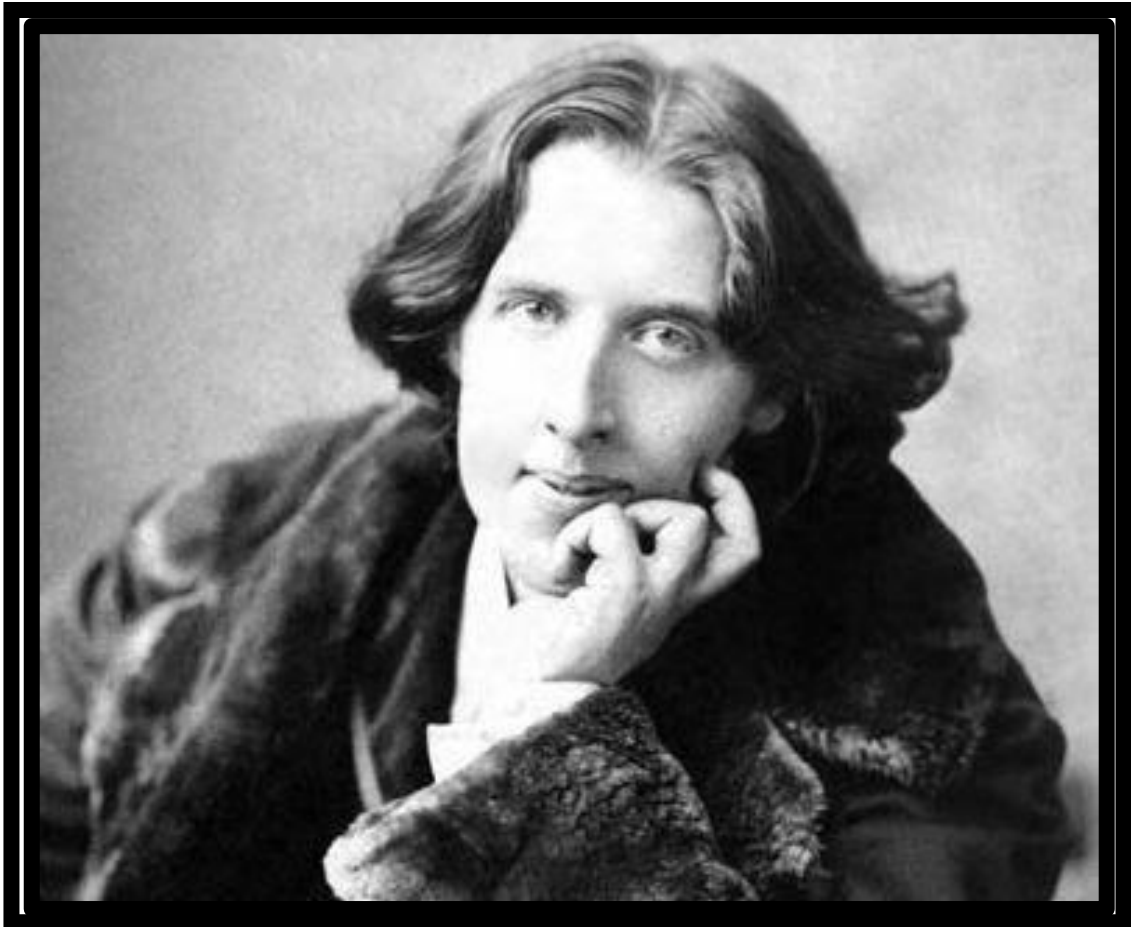
He was the winner of the 2010 Premi Max as the Best Playwright in Catalan, along with Sergi López for Non Solum.





Irish poet, playwright and novelist

Born in Dublin in 1854 and died in Paris in 1900, where he is buried



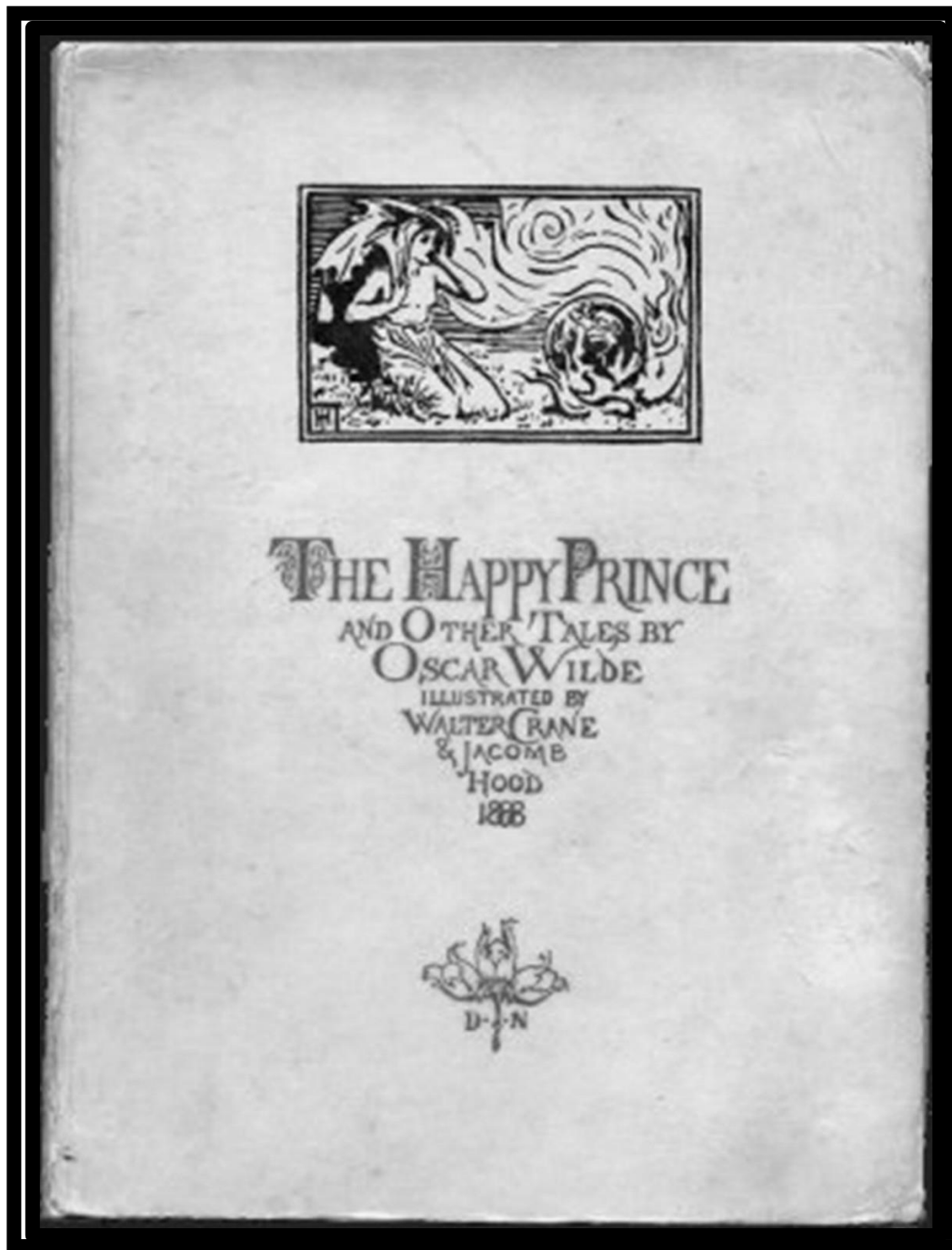
His rejection of conventions and bizarre behaviour made him famous in the worldly atmosphere of Paris, London and the United States of his time.

We highlight four significant and famous works:

- The comedies: *The Importance of Being Earnest* (1895), *Lady Windermere's Fan* (1892) and *An Ideal Husband* (1899).
- The drama *Salomé* (1899).
- The novel *The Picture of Dorian Gray* (1891), considered one of his masterpieces.
- A volume of poems, among them *The Sphinx*.



He was also known for his short stories, especially: **The Happy Prince** (1888), which he published along with *The Selfish Giant*.



**Cover of the first edition of the story**

All his works are exemplary displays of his enormous talent and the subtlety of his ironic dialogues.

**Wilde was, and still is, the writer of rebellion and conflict, of rejection and the acceptance of restored morals:** critical events and attitudes that he practised.

One of the most brilliant writers of the Victorian era and of universal literature.

**The Happy Prince** is a timeless story that takes place in a city that is not defined and transmits a series of moral values that are still valid today.

**The Happy Prince** is the story of a majestic statue that dominates a city, from the top of a column. He had been a happy prince, with an easy and luxurious life, carefree of what was happening beyond the walls of his palace. Now it stands linked to an unmovable body, gorgeous, gold-plated and decorated with precious stones, but it is not happy. From its hillside location it can see the misery of most of the inhabitants of the city and the poverty that before was unseen and not known, which now pains him. And every night, he cries helplessly unable to provide assistance. One day, a Swallow, passing through the city, on his way to Africa, takes refuge at the feet of the statue to spend the night. When he see the sorrow of the Prince he pities him and agrees to help, even knowing that there is little time: winter arrives and he has to migrate to warmer lands where they await their peers.

The Swallow, endangering his life and guided by the Prince, starts removing all the precious material from the statue and giving it to people in need.



**It is a fable that shows how the knowledge of reality can arrive and move us to take action.**

A reality that, in this case, refers to the poverty that exists in every city, which can be seen if we just look over the walls that surround us.

Going to the theatre with children in school is an event for them and a work opportunity for teachers that cannot be missed.

Accompanying them to the theatre and making it possible for them to go, awakens them to a number of concerns existentially:

- As future actors and actresses.
- As artists.
- As an adult audience: because it gets them in the habit of going to the theatre.

For children, watching a theatre work creates a mental activity that we use to encourage and assist them in their personal growth.

Therefore, we must plan an activity **BEFORE** going to the theatre, which involves certain attitudes, such as active listening and care. Also an activity **DURING** the show that we can collect **AFTER** seeing the play.

### **BEFORE GOING TO THE THEATRE**

Going to and being at the theatre requires forms of behaviour that we have to explain and ask of our students.

Inside the hall they must maintain a respectful attitude: they are in a public place, which they share with others.

During the performance they should be well seated, keeping an attentive silence and respecting the work of the actors. Maximum concentration is needed for this complicated task. A task they are doing for themselves.

Regarding the work, they must have information on what they are going to see. Prior information facilitates motivation and attention.

You can read or tell the story of The Happy Prince in class in any of the versions that are found, or explain the plot that we have attached to this dossier: no need to tell the whole story, you can generate curiosity of how it will end.

Curiosity and interest should be generated, along with helping them to watch the play with an open and receptive mind.

## DURING THE PERFORMANCE

We have to prepare the boys and girls to mainly focus their attention on the Swallow and the Prince. We can share the responsibility with half and half of the class.

- **The Prince.** The performance of the **Prince** changes throughout the work, taking different forms: a shadow, an object, sometimes by means of an actor and projection and at the end it is an actor... As the show progresses, the statue flattens, represented by a shadow taking shape, humanizing and ends up being represented by an actor.
- **The Swallow** The same happens with the character of the Swallow: it starts as a shadow, then an object -an open book-, a glove puppet, and also the time arrives so that an actor plays the Swallow.

We can ask the students to observe the "evolution" of the two characters and their different representations.

Examples of the Swallow's evolution:



Swallow represented by an open book



Swallow represented by a puppet



Swallow represented by a shadow



Swallow represented by an actor

## AFTER SEEING THE WORK

We can carry out a series of **proposals**, which based on the age of your students, their interests and the context of the work you are engaged in, you can choose and develop.

Without neglecting, however, that when returning to the classroom, the most interesting thing is to comment on the work with everyone, comparing what they each understand and sharing the feelings that are generated.

Once we are sure that everyone has understood the story and plot and they have shared their different views of the story, we have to go deeper.

**First**, we must speak about the author, about the personality of Oscar Wilde and the literary legacy that he has left.

**Secondly**, we can make proposals by working by means of the show, with regard to the text and the values that are extracted as well as an artistic and stage level.

**And thirdly**, we can provide some tips for developing the story as a literary genre.

**6.1. Oscar Wilde. The author.**

**6.2. The show. The history. The stage design.**

**6.3. The story. The stories.**



## 6.1 Oscar Wilde. The author

**Oscar Wilde was a great writer.**

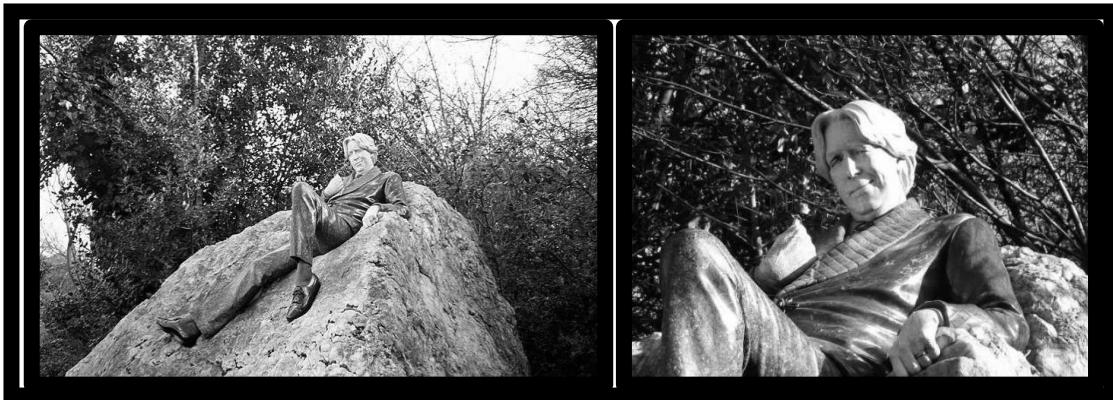
We can find elements of his biography, learn it and describe his character. There are many entries with his name on the Internet, therefore we suggest: [http://es.wikipedia.org/wiki/Oscar\\_Wilde](http://es.wikipedia.org/wiki/Oscar_Wilde). It is complete enough to choose what is relevant.

It is interesting that the student knows how to discern which elements are significant in a biography and which are pure anecdotes that contribute to knowing the author.

We can get to know a little about his work, especially in relation to stories. In many of the editions that have been made of *The Happy Prince*, the story is accompanied by other narrations by Wilde that are appropriate for the age that also contain moral values.

We highlight two curiosities that can be studied and that relate Oscar Wilde and the Prince of the story. Such as the city that Wilde was born in as well as the city he was buried in, which has a sculpture in his memory.

There is a statue of Oscar Wilde in a park in the city of Dublin:



In Paris, there is a sculpture at the place he is buried in the Père Lachaise Cemetery:



Because of this coincidence, and the fact that the sculpture is an important element of the work, we propose reflecting on the sculptures and statues that we have (or not) around us.

**In most of our cities and towns there are few sculptures.**

But in others, such as Barcelona, Girona, Gasteiz, to name a few, there are many. Also in European cities.

Do the students know them? You can have them search and relate city-sculpture-sculptor.

Are there sculptures in your city? You can look for them, photograph them, date them, find a reason why they are there and for whom, and who is the author.



## 6.2 The show. The history. The stage design

We propose developing the text, the content of the work; on the one hand, the stage design, and on the other hand, the plastic art items.

**The history of The Happy Prince** is a touching and tragic love story that takes us back in time to teach us everyday problems in the most sweet and tender way.

It offers some values to reflect on and develop that are very wise for the time we are living in today: happiness, poverty and generosity.

### First **Happiness:**

What is happiness? What do our children understand by being happy? Are we always linked to money? To having more? ... To being lucky?

Some people say that making yourself happy comes from making others happy: it is the only thing that when we give we have more! A strange phenomenon: when we give something we normally have less. And happiness is just the opposite.

It is also said that there is not happiness itself but moments of happiness, an inner state that radiates from the inside out.

Does everyone know what makes them happy? When we are happy, do we know how to analyse the reason?

All these questions can lead us to a debate in the class that can facilitate offering a small script of questions (as we did in the previous paragraph, for example) and in groups of three or four meet and discuss the answers in common.

**Poverty. "Round the garden ran a very lofty wall, but I never cared to ask what lay beyond it"** At the beginning of the play the actors read these words that the Prince said in the story.

The wall is a recurrent element in the entire work: the actors climb the ladder, look over it and... then begins the story: the Prince realizes that his city has people who suffer, who lack the essentials for living.

The actors are telling us, are asking that we look over the walls of our walls.



We, and our students, like the Prince, live closed -consciously or not- and we cannot see beyond, we do not see who is on the other side of the wall, and especially, we do not know what happens there.

The work, with this image, gives us a great opportunity to discuss our walls, the walls we put up around us, closing our eyes and ignoring other people and situations.



Just like the actors, the children can do the same: get up, climb and **look at what lies beyond each of us** that keep us opaque to the situations we close our eyes to.

As we did before, we can make small groups and make a list of three or four things that happen around them, which they never talk about, that they do not want to see: If we would scale an imaginary wall and we look carefully at the class, school, street, city... What would you see? Surely there are people who are suffering, or unfair situations that are never paid attention to. Put together the different situations and talk together.

And also, as the Prince did, once we look and see something, we must act.

**Generosity. The Prince gives everything, shedding the most valuable things he possesses to give welfare to others, even threatening and losing his life.**



Generosity is a quality of people who give, who give gifts. Many times we associate giving with an obligation: "it's his birthday, I have to give him something", or we give because they give, in exchange for something else.

The Swallow of the story gives his time to the Prince, at the risk of losing it, until it is too late to emigrate, risking and losing his life.

Time is an abundant commodity and scarce at the time. There is a lot of time, but we never have enough, we always live in a hurry. We are often hoarders with time: not enough for others to have!

In addition to discussing this issue with students we suggest offering two exercises:

**Do a "time bank."** It consists of each child in the class offering some of their time; daily, weekly...- for others. We can define together where we can use the time; at school, home, family... We can devote the time to:

- Helping a while to read stories to children in kindergarten...
- Helping to serve at the dining tables, putting the children to sleep, playing with them in the yard...
- Assisting the manager of the school in some of their works...

This is only if we talk about school. Each school is different and there are many different situations where we can offer our time.

**You can make a table where each student in the class specifies what they will do for others and when they will do it:**

Name	What I will do	When
Joseph	Will take paper from school to the container	13.00 to 13.10, while going home
Mary	Will water the plants for my grandmother	From 17.00 to 17.20, when leaving school
Francis	Pick up the letters from the mailbox	At noon, when arriving at home
Nuria and Maikel	Organize new material	Recess time

**We can be generous, too, in gestures, words and silences.**

Among us, we communicate not only what we say but how we say it, like gestures, and with silence as well.

Children this age require that we speak well to them, treat them with respect, but among them, this is not always the case: in particular situations they can be very cruel. It is in those moments when they need to learn to empathize, to be put in the place of another to know how it feels to receive an "aggressive" word.

- Gestures: greetings, attentive, loving hands.
- Words: soft tone, sincere praise, correction, authentic dialogue.
- Silence: listening attentively, waiting, empathy.

We can design a small sign, where there is an image that reminds us we must speak nicely when we must correct an unfortunate conversation, when we have to be quiet... and hang it in a place that allows us to look at it at a certain point: they already know just by pointing to it.

**The Happy Prince** show also enables us to contribute to the education of sensitising children to art.

The observations made by children **during the performance** of the two main characters, the Swallow and the Prince, may allow us to discuss the different plastic art forms that each character takes and represent graphically.

Each of them can draw a different form that the Prince had during the play: shadow-object-actor.

The same can be done with the Swallow: a book becomes a bird that flies, then a glove puppet... by means of the drawing, collage or volume that can embody all the Swallows in the story.

In its shows, La Baldufa is committed to plastic art and visual research works that are increasingly elaborate and higher in quality.

There are many plastic art elements in the work that may suggest activities that can be done in class. Some suggestions:

The city. A collection of homes and buildings that make up the city can be reproduced.

You could think together about how to make a city: what does a city have to contain, what buildings, what equipment would each person put. Each student can construct something with paper, decorate it, and as a group **make a model of the city that we would want to live in** (\* see: Resources. point 7).





Sculpture. The different forms taken by the sculpture of the Prince during the show may suggest various works. We suggest the most "classic", but not because it is the most common: **a clay sculpture.** Think, design, view models, manipulate the clay, mould it, polish... and make an exhibition of all the works.

You can also make a paper mache sculpture, supporting it with a bottle of water and a small polystyrene ball that forms the head. Cover it with strips of glued paper, it can be covered with paste "patmaché" (Jovi) and then painted.

The eye. The image of the crying eye is very powerful. Draw the natural eyes of classmates; bring magazines and cut out various pictures of people's eyes and make a composition; choose the image of one eye, paste it into a sheet and complete a body. And they can make the extra effort so that their look can communicate a feeling: sadness, for example (like the eye of the Prince).



Happiness. As expressed graphically. By means of the collage technique -putting together papers of all kinds, photos- combined with pen tracing, the students can make something abstract, expressing a feeling by means of carrying out a small work of art. The selection of materials, choice of colours, the layout on the sheet, all must meet the same slogan: how do they see happiness. You can also represent sadness.



### 6.3. The story. The stories

The author of the story The Happy Prince, besides being a great writer in literary disciplines, was a great storyteller.

The Selfish Giant, The Nightingale and the Rose, The Remarkable Rocket, The Devoted Friend...

In our house we also have writers who have made the short story their reason for writing: Narcís Oller, Pere Calders, Jesús Moncada, Jaume Cabré, Josep M. Espinàs, Quim Monzó...

Also, authors from many places -Andersen, Grimm, Perrault, Rodari and many others- have given us beautiful stories that we have enjoyed by means of translations.

Additionally, we have anonymous stories that oral tradition is responsible for maintaining and that Joan Amades has collected.

Children, even older ones, like reading and especially if the story is read to them. And adults often forget to offer them titles that are appropriate for their age and also reserve a class time to tell a story.

Here are a bunch of possibilities:

- Go to the library, whether at the school or the closest one to it and make a small selection of stories, bring them to class and start each day by reading a story or explanation of a story.
- Students can bring stories from home, the story they liked the most when they were small, and put them together, lend them, share them.
- Make a selection of tales and legends from different cultures: African storytelling, Chinese... by matching the reality with what we have in class.
- And is it possible for a mother, grandmother, father, grandfather to come and tell a story? There are stories that are only in the oral tradition, stories at the fireside, scary stories, tales of mystery, the classic stories.

- Oscar Wilde. The Selfish Giant and other tales.
- Brigitte Labbé. Michel Puech. Happiness and Sadness.
- Leo Lionni. Frederick. Editorial Lumen
- Esteve Pujol. Recommendations for coexistence Editorial Parramón

Collections of short stories:

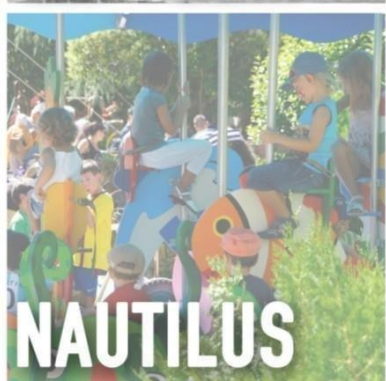
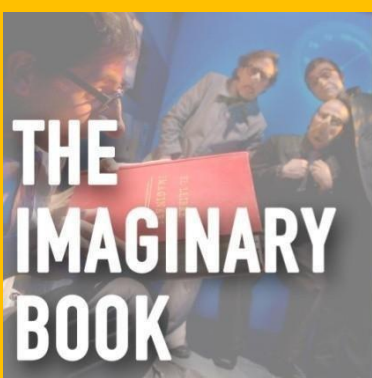
- A collection of tales by the Brothers Grimm. Editorial Juventud
- A collection of tales by the Brothers Andersen. Editorial Juventud

Story authors: Gianni Rodari, Gabriel Janer Manila, Jaume Cela, Josep Vallverdú,...

Other audiovisual resources:

- **\*El Món A Les Mans** is a 13 part documentary miniseries that projects a view of migration from the perspective of children from immigrant families. Thus, the protagonists of the program are 13 children between 9 and 12 years of age, children of parents who are immigrants that live in the province of Barcelona. Based on their culture and their experiences here, they design and build the city they want to live in. It is shown by the Xarxa de Televisions Locals de Catalunya. (You can see it online). VERY INTERESTING.

[http://en.wikipedia.org/wiki/Oscar\\_Wilde](http://en.wikipedia.org/wiki/Oscar_Wilde)



# PINOCCHIO

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