Perfomances

Presents

The Happy Prince

Thursday, May 12, 2005

Bowker Auditorium, 10AM and Noon

The Fine Arts Center wishes to acknowledge MassMutual Financial Group for its important role in making these educational materials and programs available to the youth in our region.
The Happy Prince
adapted from Oscar Wilde's classic story
for children over 3 to enjoy with friends and family

"it's a delight on every level"
The Scotsman
Welcome to this macrobert production of The Happy Prince

macrobot - who are we?

macrobot is located on the stunning campus of the University of Stirling and is easily accessible to all areas of Scotland. We offer unique facilities, which have been designed by young people themselves and include a dedicated theatre for children - playhouse; a state of the art cinema - filmhouse; children’s art gallery - arthouse; crèche - treehouse; a workshop rehearsal space - workhouse as well as a stylish café bar and medium scale theatre space - mainhouse.

We offer a regular all year round programme of work for children to share with grown ups in a safe, friendly and fun environment.

If you would like to find out more click to our children’s website www.macrobot-wow.org or our main website www.macrobot.org

macrobot is home to a very special wolf called Wallace. Children are welcome to contact:

Wallace the Wolf direct on Wallace-the-Wolf@stir.ac.uk or by writing to him at
macrobot, University of Stirling, Stirling FK9 4LA

Enjoy

Liz Moran
Director

macrobot
University of Stirling
Stirling FK9 4LA
Tel 01786 467155
The Happy Prince
adapted from Oscar Wilde’s classic story by Annie Wood

Cast

The Prince          Paul Cunningham
Swallow            Sinead Rushe
Stage Manager      Gary Morgan
Directed by        Annie Wood
Assistant Director Mari Binnie
Designed by        Karen Tennent
Lighting Design    Paul Sorley
Music              Dave Trouton
Puppets            Alison Monaghan
Lion Puppet        Iain Halket
Costumes           Alison Brown
Wardrobe Assistant Melissa Marshall
Set construction   Scimiter Scenery

Thanks

mac:robert would like to thank the following for their generous support of this production:

Jackie Muir at the Citizens Theatre, Glasgow
The Royal Lyceum Theatre, Edinburgh

The mac:robert gratefully acknowledges the support of

[Logos and text regarding funding sources]
The Happy Prince
Activity Pack

Welcome to The Happy Prince activity pack. The pack is divided into 2 sections, the first contains activities aimed at families, the second section is written with schools and nurseries in mind, but can easily be adapted for parents and carers too.

This pack is designed to offer ideas and activities which support the macrobot production of The Happy Prince. We hope that the pack will help you to get the most out of the performance and make the experience more magical. The Happy Prince has been produced with children aged three years and over in mind - due to this young age group being unfamiliar with written word, most of the activities are designed for adults to read or do with their children.

Our adaptation of The Happy Prince is about the development of a very special friendship. It looks at how far the little swallow is prepared to go in order to help his friend The Prince.

Oscar Wilde...

More than a hundred years ago, Oscar Wilde created this moving story for his own children. His story of friendship, love, and a willingness to part with one's own riches may be more important today than ever before. Many are drawn to the story because of its lyrical imagery as well as its appealing and universal symbols of charity, redemption, and resurrection.

Once upon a time...

This is the story of a statue known as The Happy Prince. He lived a happy life and died a happy man, and is now immortalised high above the city as a golden and bejewelled statue. He is a most elegant figure, bathed in fine gold from head to toe, seeing through sapphire eyes and carrying a ruby on his sword. His wealth brings him little comfort because he sees for the first time the suffering, poverty and misery of the ordinary people of the city, and he cannot do anything to help. The Happy Prince meets the Swallow who rests at his feet on the way to Egypt. The Swallow is attracted by the gold of the statue and isn't interested in helping The Happy Prince at first. The Prince persuades the bird to postpone its migration and instead to deliver his gold leafing, his sapphire eyes and ruby sword to those who need them and together they make a difference in the lives of others less fortunate.
crown
hand
swallow
apple
make your own swallow mobile

* Carefully cut out each 'swallow' and cross bar shape
* Punch the holes out of each shape - either using a pencil or a hole-punch. You will need to get an adult to help you with this.
* Thread the string through the hole of each swallow shape and secure with a small strip of sticky tape at the back of each shape.
* Cross the long shapes and staple or stick them together with sticky tape
* Tie or stick the end of the thread for each swallow to the cross bar
* Hang up your swallows
Drama Activities

The Happy Prince offers many opportunities for follow up drama work using the events, characters and issues explored in the story/play. The following are some brief ideas for starting points.

Resources
Oscar Wilde's story of The Happy Prince
A large - empty room

Warm ups

* **Wake up your body and mind.** The participants listen and react to the leader's instructions. These include the following: START - participants move about the room, STOP - participants freeze, CLAP OF HANDS - participants change direction.

**Development** - leader encourages concentration of the mind by adding further instructions that can become confusing if enough attention is not paid. These include: participants can only begin walking on the word 'start', however the leader may shout 'go', 'walk' etc. Movement can be speeded up, and when the word 'jump' is added, participants have to 'sit'. When the word 'sit' is added, participants have to 'jump'.

* **Musical statues.** Participants move around the room to music. When the music stops they have to freeze. If someone moves they are out.

**Development** - participants have to move in particular styles. These could include moving as a king/queen, prince/princess, bird/animal. Participants still have to freeze when the music stops. As participants go out, they can assist with suggesting different styles of moving.

Activity One

* **Bird exercise:** The leader and the participants should discuss the following:
Does anybody know the name of a type of bird? What does it look like?
What does it eat? Where does it get food? Where do birds sleep? What do they do all day? How do they get about? How do they move?

**Action** - With this information the participants should imagine their arms as wings. How light do they feel? How do they move them? Move around the room like a bird. Be aware of the head movements. Don't bang into anyone else. Look down and see a place that you can land.

**Development** - Can you make the sound of a bird? Is it different from other participants' sounds? Does this determine whether it is a large/small, powerful/lightly bird? Bring all of the birds together and see how they react to each other.
Activity Two

* Acting out the story (leader as narrator, guiding the children)

SCENE ONE
One night a little swallow flew over the city. His friends had gone away to Egypt, but he had been flying all day and was very tired and desperate. Since he had stayed behind, the swallow started to look around for a place to rest for the night.

Action - The participants should move around the room as the swallow without bumping into anything. Look down over the town - what does the swallow see and smell? How does it handle the hustle and bustle of city traffic, humans, other birds and animals? The participants should act scared, cold, tired and hungry.

SCENE TWO
For below, the swallow sees something made of gold shining up at him. Then he sees a tall column, at the top of which is the golden statue of The Happy Prince. The swallow decides to land at the feet of the statue. He isn’t interested in the statue, just wanting a good night’s sleep. He sits down until at last, feeling exhausted, he snuggles down to sleep.

Action - The participants are put into pairs and become A or B. (A) plays the swallow, (B) plays The Happy Prince. Act out the scene with the swallow landing at The Prince’s feet and making himself at home. Without the swallow realising, The Happy Prince reacts to having an intruder in his space. Swap over when finished.

SCENE THREE
Just as the swallow is putting his head under his wing, a large drop of water falls on him. There is not a single cloud in the sky, the stars are quite clear and bright, and yet it is raining. Then another drop falls, he looks up he sees - oh! What did he see? The eyes of The Happy Prince were filled with tears, and tears were running down his golden cheeks. His face was so beautiful in the moonlight that the little swallow was filled with pity.

Action - Again, the participants work in pairs and become A and B. (A) plays the swallow, (B) plays The Happy Prince. They re-enact this scene and swap over when finished.

Evaluation and Extension
Talk over the activities with the children. What have they learned? What did they enjoy doing? Would a swallow really do all these things? Where else in town could a swallow sleep? Find out more about swallows and their life-span. Where do they come from? Where do they fly to in winter? You could develop this activity by asking what happened next? The children could complete the story sitting in a circle adding one word at a time. What do they think the statue of The Happy Prince looks like? They could draw this, either on their own or as part of a group.

Relevant Drama Outcomes - refer to page 11
Literacy activities

Poems to Share

I saw
Six still swallows
Sitting on the high wire
They slipped and slithered and fell off
Splish! Splash!

From out of the hollow
Flashed the summer swallow

Fly Away, Fly Away
Fly away, fly away over the sea,
Sun-loving swallow, for summer is done,
Come again, come again, come back to me,
Bringing the summer and bringing the sun

Christina Rossetti

Read both poems and talk about the similarities and differences in length, content, mood and vocabulary. In small groups ask the children to write a poem about the swallow. They could illustrate the poem for display.

* 5-14 English Language Curriculum Framework for children 3 – 5
(Communication and Language)

Discussion Points

The prince lived a happy life shut away in his palace. He did not see the misery that surrounded him. Now that he is high above the city for the first time he sees the suffering, poverty and misery of the common people. The prince’s wealth brings him little comfort because he cannot move to help the people of the city. The swallow is a flighty, fickle, selfish character at the start of the story. Through the prince he learns of the happiness he can bring others and together the swallow and the prince make a difference in the lives of others less fortunate. This would be a good starting point for a discussion about selflessness and sacrifice. The story presents us with universal symbols of charity, redemption and resurrection.

* 5 - 14 Personal and Social Development Curriculum Framework for children 3 – 5
(Emotional, Personal and Social Development)

If you would like to read more stories written by Oscar Wilde, here is a useful list:
Movement Activities

Resources
An empty room  Pictures of birds in flight  Calming music

Warm Up

* **Hello exercise.** Wake up your body by saying hello. Say hello to the ceiling, the floor, the windows, etc. Make yourself as small as possible, then take up as much room as possible. Move around the room as small as you can then as large as you can, without banging into anybody.

**Development** – Touch each others toes as fast as you can, touch each others right knee and see who can do it the fastest. Next, shake hands with everyone else while saying ‘Hello, good morning’ as bright and as happy as you can.

* **Letter spelling.** Ask the participants to get into pairs and using their bodies, create the letters that spell out The Happy Prince. When the leader shouts out H, the participants should try to create it with their partner. They can stand, lie down or kneel but try to make the letters as imaginative as possible.

**Development** – The participants work in fours to create shapes eg. Rectangles, triangles, stars or trees.

Activity One

Leading with eyes closed

In the story, The Happy Prince gives up his eyes, which are made of rare sapphires. Once the jewels have been removed, the swallow becomes The Happy Prince’s eyes. The swallow leads the Prince through the city.

**Action** – Ask the group to work in pairs and they become A or B. (A) plays The Happy Prince and (B) is the swallow. Partner B will lead partner A, who will close their eyes. Partner (A) will be led by partner (B) slowly and carefully around the space which is clear of objects. As B can say to (A) is left, right, forward, backward and turn. Change over and repeat the activity. This exercise explores movement, trust and a sense of spatial awareness.

**Development** – This exercise can be further developed. When (A) has closed his/her eyes you should place obstacles in the way, such as overturned chairs and small tables. (B) should navigate (A) across the room without banging into anything. Once again, swap over.
Activity Two

Follow my leader

Use the game “Follow my leader” as a basis for the following exercise.
Action - Start with the game as children know it, and then develop it with the leader in as narrator for the journey over the city. Follow the swallow’s pathway over The Happy Prince’s city – talk about what he might see flying past him. If the children have seen the production, try to encourage them to use images from the play eg. rustling leaves, the bustle of traffic and crowds, the talking lion and the sick boy in his house. If the participants haven’t seen the macbeth production, images from the story should be used.

Development – Make the images as imaginative as possible. What would we see if we were flying in the sky over a city? Possibly clouds, birds, and aeroplanes. Try and swerve these objects or interact with the other birds. As a flock of swallows, the participants should follow the leader. The leader must vary the pathway directions, levels and tempo. Throughout the journey the children, in the role as the swallow, should begin to get tired and look for somewhere to rest. Emphasis should be placed on varying the style of movement. This exercise may be carried out in silence, with gentle music or using sound effects.

Evaluation and Extension Work

With the group, discuss what they have achieved during the workshop and how confident they felt about the various movement development exercises. You could talk about the nature of trust and why and how we can feel confident enough to place our trust in other people. The discussion could be extended to talking about the senses and the loss of senses and the effect of that. Look at other familiar stories where the characters personalities can be developed through movement exercises. Animals are particularly good for this type of exercise.

Learning Outcomes

* Using materials, techniques and skills
* Investigating, experimenting, using movement and mime
* Expressing feelings, ideas
* Communicating, thoughts and solutions, presenting, creating, designing
* Evaluating and Appreciating
* Observing, reflecting, describing, responding
Your feedback

Thank you from all of us at the macrobert for coming to see The Happy Prince. Please let us know your thoughts and views of the production and the contents of this pack by completing the enclosed form so that we can, with your help, develop our work in the future.

Name
Address
Postcode
Email

Are you a parent / carer or teacher - please circle appropriate response

parent / carer / teacher

How many children were in your party? _______
What ages are the children in your party? _______

Please evaluate the following elements of the production and/or this Activity pack

please circle the most appropriate number v. poor poor average good excellent

How suitable was the performance for your children? 1 2 3 4 5
Did your children enjoy the performance? 1 2 3 4 5
Did your children enjoy the activities? 1 2 3 4 5
Does the activity pack complement the performance? 1 2 3 4 5
How appropriate is the content for your age group? 1 2 3 4 5
Is the format and layout helpful? 1 2 3 4 5

How did you find out about The Happy Prince?

_________________________

Your comments:

Please return you completed form to:
Grant Williams, Head of Education, macrobert, University of Stirling, FK9 4LA
Children’s feedback form

Hello

Please let me know if you enjoyed the macrobert production of The Happy Prince

From

Wallace the Wolf

Draw a circle round the smiley or sad face

😊 😞 The show
😊 😞 The actors
😊 😞 The theatre
😊 😞 The music
😊 😞 The activity pack

What was your favourite bit

Draw a picture of yourself with a smile or a sad face

Your name __________________________ Age ______

Please give your form to a grown up to send to me:
Wallace the Wolf, macrobert, University of Stirling, Stirling FK9 4LA.
drawing competition

The Happy Prince

Games and Activities

Create your own drawing of The Happy Prince

Simply create a picture of your favourite moment from The Happy Prince and send it to: Wallace the Wolf, macrobert, University of Stirling FK9 4LA.

PLEASE PUT YOUR NAME, ADDRESS, AGE AND PHONE NUMBER ON THE BACK.

All entries will be posted on our website gallery and some will be included in our WOW magazine.
NOTICE TO ALL TEACHERS AND CHAPERONES

➢ PERFORMANCE BEGIN PROMPTLY AT 10AM OR NOON.
Many of our performances sell-out. This means we can have up to 1,600 students to seat. Please help us by arriving at least 30 – 15 minutes prior to the start of the performance. This will allow our ushers to get everyone seated and for you and your students to visit the rest rooms and get settled. It is important that we begin our performances on time so that all schools can meet their lunch and/or dismissal times.

➢ PLEASE CHECK LOCATION OF PERFORMANCE WHEN MAKING YOUR BUS RESERVATION.

➢ The staff of the Fine Arts Center need your help! An increasing number of students are coming into the performance space with gum, food, beverages and portable music players. **None of these items is allowed in the halls for performances.** Many of these items are stowed in backpacks and are not easily noticed. Our goal is to offer high quality performances for young people. In order to enhance the experience, we ask for your cooperation in preventing these items from entering the hall.

➢ For the comfort of all concerned, we ask that backpacks, lunches and other gear be left on the bus. Our long-standing policy of no cameras or tape recorders still is in effect.

➢ At the conclusion of the performance please remain in your seats until your school group is dismissed.

*We hope that you and your students enjoy your theatre experience!*
PARKING POLICY

FOR GROUPS NOT TRAVELING BY SCHOOL BUS

We are pleased to announce that we have made arrangements with the UMass Parking Services to allow our patrons to park in the Campus Parking Garage for the reduced rate of just $1 during your stay.

This rate is available to home school families and schools that will arrive by private transportation rather than by bus. Please let us know at the time you make your reservations that you will be traveling by car. Parking passes will be mailed with your invoice approximately one month prior to each performance. You will be sent a sheet that includes 10 parking passes that you may cut and give out to drivers in your group. Should you require additional passes, please photocopy the sheet. The passes are valid for the garage only on the date of your reserved performance. You may park in the garage for performances in either the Concert Hall, Rand Theater or Bowker Auditorium. Parking at meters on campus does not apply.

We hope that this policy will better meet your needs. Please do not hesitate to call our office if you have questions.

Programming Office: (413) 545 – 0190.
PARKING AND DIRECTIONS FOR THE FINE ARTS CENTER

BOWKER AUDITORIUM

In Stockbridge Hall

Bowker Auditorium

School Bus Parking: Students should be dropped-off behind Stockbridge Hall which is accessed via the road to the Campus Center Parking Garage off of Commonwealth Avenue. University Security will direct buses to an appropriate parking lot during the performance (typically by the football stadium). PLEASE BE SURE YOUR BUS DRIVER KNOWS THAT ALL PERFORMANCES LAST APPROXIMATELY 1 HOUR AND THEY SHOULD RETURN A FEW MINUTES BEFORE THE ANTICIPATED END TIME. If drivers are not with the buses, they may miss the radio call from security asking them to return for pick-up, resulting in unnecessary delays returning to your school.

Individual cars: We recommend parking in the Campus Center Parking Garage which is directly next to Stockbridge Hall/Bowker Auditorium. All other available parking during weekdays is at meters. There are few meters available that are close to Bowker Auditorium. Available lots and pricing (current as of 9/1/04) are listed below:

Parking in the Garage is available to our patrons at a discounted rate of $1. To receive this rate you MUST give the Garage attendant a parking pass. To receive your pass, please call our office to let us know that you will be arriving by car. Parking passes are sent with the invoices. (413)545-0190

Parking meters are enforced Monday – Friday, 7AM – 5PM. Meter rates are $1.00 per hour.

Parking Garage – next to Bowker - accessed across from the Mullins Center off Commonwealth Avenue
Lot 25 – next to Mullins Center with 3 & 5 hour meters

From the North: (Vermont, Greenfield) I-91 south to Route 116. Follow signs on 116 “To the University of Massachusetts.” Exit ramp leads to Massachusetts Avenue. Turn left (east) on to Massachusetts Avenue toward the campus. At first light turn left on to Commonwealth Avenue. At next light turn right and follow signs for the Parking Garage.

From the South: (Springfield, Holyoke) I-91 north to Route 9. East on Route 9 over the Coolidge Bridge and through Hadley. Left at Route 116 (across from Staples) heading north toward campus. Right at first exit at “University of Massachusetts” bear right onto Massachusetts Avenue toward campus. At first light turn left on to Commonwealth Avenue. At next light turn right and follow signs for the Parking Garage.

From the West: (Northampton, Pittsfield) Route 9 east through Northampton and over Coolidge Bridge. Follow remaining directions from “From the South” above.

From the East: (Belchertown, Ludlow) North on Routes 21, 181 or 202 to Route 9 into Amherst. Right on to North Pleasant Street (main downtown intersection), north through center of town. Turn left at Triangle Street (Bertucci’s Restaurant on your right), rejoining North Pleasant Street. Stay on North Pleasant until it enters campus. Go straight through light – street has now become Massachusetts Avenue. At bottom of hill turn right on to Commonwealth Avenue. At next light turn right and follow signs for the Parking Garage.
For Concert Hall, Rand Theater and Bowker Auditorium – Patrons traveling by car are encouraged to park in the parking garage. Discounted parking is available in the garage for $1. A parking permit is required for discounted parking in the garage. Call the Programming Office if you require permits at (413) 545 – 0190. All other parking on campus is at available meters at the rate of $1 per hour. Parking is enforced Monday – Friday, 7AM – 5 PM.

Buses will drop-off students as indicated on map. Buses will be given parking instructions by Campus Security.