



The Little Prince's Journey through Europe

A theatrical guide for primary education

Hückelhoven, April 2022

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Preface

This handbook was created as part of the ERASMUS+ project "The Little Prince's Journey through Europe - A theatrical guide for primary education".

Four European schools were involved in the project, the GGS "An der Burg" in Hückelhoven (Germany) as the project organizing school and the Zespół Szkoły Podstawowej nr 2 i Przedszkola w Zagnansku (Poland), Agrupamento de Escolas de Vilela (Portugal) and the Scoala Gimnaziala Nr. 9 Nicolae Orghidan Brasov (Romania) as partner schools.

The project took place from August 2019 until February 2022. Due to Corona, only the first mobility could take place face-to-face, the other three were planned and carried out as online mobilities.

The task of a successful European community can be brought to elementary school children in very different ways. Theatrical work opens up a wide range of possibilities for children to deal with complex contents in playful ways. All activities will help students build a sense of a first European understanding.

Based on the story of the "Little Prince" and its philosophy "Only with the heart one can see properly, the essential is invisible to the eye", the project aims to stimulate children's imagination and creativity to overcome any borders, be they linguistic, cultural or religious.

Theatre is part of cultural education based on a respectful interaction with each other and is characterized by honesty, trust and respect. "The Little Prince" serves as a role model to reach these core values. By writing their own stage play the students will figure out the meaning of true friendship and develop visions about "The Little Prince's" adventures on his journey through four European countries.

Our big thank you goes to the EU, which enabled us through the ERASMUS + project to accompany elementary school students on their way to developing a cosmopolitan world view.

A further deep heartfelt thank you goes to everyone who contributed to the success of the project with their ideas, enthusiasm and diverse commitment.

Gabriele Krause
Hückelhoven, April 2022

„And now here is my secret,
a very simple secret:
It is only with the heart that one
can see rightly;
what is essential is invisible
to the eye.“ Little Prince

Introduction

Playing theatre in primary schools?

Does it make sense and how can children benefit from it?

In recent years, theatrical work in primary schools has gained bigger importance due to the fact, that it has a lasting positive influence on the development of students.

Scenic and linguistic sets are a promising way of developing children's perception in free play, offering opportunities to speak and training a variety of body language expressions. Combined with aesthetic disciplines such as music, dance, stage design, light projections and costumes also the child's imagination and the creativity will be trained.

Thus theatrical work can be seen as a door opener and an opportunity for aesthetic education in primary schools. It makes a difference even for struggling students, as theatre work offers them a different way to learn and boosts their tolerance, discipline and compassion. Therefore the students will benefit from stage experiences in terms of social and emotional outcomes.

As teachers have different experiences in theatrical work, this manual aims to provide a practice-oriented introduction to free theater work in primary schools. It is not the point that children learn to perfectly embody a role, but rather to create their own roles and scenic ideas, implement them and present them to an audience.

Overall it is a major challenge for the children, thus the handout also includes a collection of exercises for improvisation as well as a reading and speaking training.

To achieve this goal the book is divided into four parts:

- Children have an innate love of stories. Stories create magic and a sense of wonder at the world. They teach us about life, about ourselves and about others. Storytelling is a unique way for students to develop an understanding, respect and appreciation for other cultures, and can promote a positive attitude to people from different countries, races and religions.
- Feelings and their facial expressions are the same in all cultures of the world. They are obviously given to children from birth on and can't be taught. The basic thought is that even though humans grow up in different cultures, they carry and share a common group of feelings which can help them overcome the language barriers.
- The different types of theater the children will get to know will help them enhance verbal and nonverbal communication skills besides preserving cultural heritage and fostering a sense of an European identity and culture.
- Stage sets including make up are being incorporated to improve crafts and fine-motor skills and sustainable aspects of material use and resources.

I. STORY TELLING

Storytelling is the art of telling stories and requires creativity.

Telling stories is good for children's development.

When you tell stories you're building children's listening and reading skills or creative work.

Storytelling activities we can use to promote reading and creativity:

1. Subtitle some pictures:

- divided the students in small groups
- give each group a sort of pictures
- students order the pictures
- students subtitle the pictures in order to tell the story

2. Collect props:

- students sit in a circle
- in the middle of the circle there's a box with objects
- each student chooses an object
- the teacher gives a topic and, following clockwise order, students tell a story including his own object.

3. Mime a story:

- the students sit in small groups
- the teacher gives the students a sequence of images
- the students tell the story according to those images, using corporal movements, musical instruments, vocal sounds,...

4. Story Blocks

- Draw on the faces of the blocks different images.
- Put all of the blocks into a basket or bowl.
- Shake it.
- Dump out all of your blocks.
- Quickly line up the blocks in any order.
- Tell a story all together based on the pictures you see

5. Group Storytelling

- Draw on the faces of a cube some pictures from „The Little Prince“ story.
- Put the cubes in a basket.
- Give each student a cube.
- The first student says: “Once upon a time,” and rolls the cube, then begins the story using the picture facing up on the cube.
- The second student rolls another cube and continues the story.
- Keep going until you've done ten rolls of the cubes.

II. FACIAL EXPRESSIONS AND GESTURE

Unlike in mask theatre, where the actors hide behind a mask that transports rigid, stereotyped emotions, most theatre productions in schools require the full use of facial expressions and gestures.

Facial expressions and gestures offer a wide range of possibilities to bring the feelings and emotions of the characters closer to the audience. So the most important means of expression in theatre is the body. Through numerous exercises, the children will be able to recognize and understand their physical expressions and to use them in a targeted manner in theatrical play. Therefore an essential approach is to become aware of and understand body language. As a result, the awareness of their physical presence will expand the range of facial expressions and gestures of the students and contribute to a successful stage presence.

The need for convincing body language is most evident in dance theatre and pantomime.

Dance: Beyond language barriers, dance is a great way to express yourself through movement, facial expressions and gestures.

Pantomime: Mime is the form of theater in which body language is fundamental, since speech or sound is completely avoided. Facial expressions and gesture become the actors' vocabulary to communicate with the audience.

Within every production on stage, the greatest challenge is to convincingly embody the inner feelings with the outer appearance (gestures, facial expressions).

Stage presentation ranges from simple presence (non-acting) to lively acting.

Every situation should be presented in a visible and understandable way for the audience. It doesn't matter whether the actors, as extras, are not involved in the main events (non-acting) or whether they are the main characters in the focus (lively acting). In any case, attention must be paid to an alert stage presence.

Body language is fluent and is an expression of our feelings. Sometimes quick changes are required on stage. The expression needs to be strong and over the top to get the message across. At the same time, the body language must not be too fast so that the audience can understand the message (just like with the spoken word). It becomes clear that the actors communicate in a complex manner on a verbal and non-verbal level. A fact that must be practiced with the students so that they can create their play convincingly - for themselves and for the audience

You will find three sets of cards in the appendix. They support work on facial expressions and gestures; their use is explained in the following chapters.

- Card Set I: Emotion Cards (German, English, Polish, Portuguese, Romanian)
- Card Set II: Quotes from "The Little Prince" (German, English, Polish, Portuguese, Romanian)

Facial Expressions and Emotions

1. Emotion Card Set (Card Set I, Appendix page)

With the help of this emotion card set the students examine and experience different feelings. The front of the cards shows an emotion, on the back this emotion is named in German, English, Polish, Portuguese and Romanian. There are various ways to use the Emotion Cards.

The students will benefit most and expand their possibilities of expression if they follow three steps:
examine the emotion - practice the emotion - alter gradually and experience the emotion.

2. Facial expressions in different languages

In linguistically heterogeneous groups, it makes sense to start with a few questions to get closer to the topic.

- What are strong feelings (basic emotions), that are similar and easy to read in one's face and easy to understand in every country?
Basic emotions: fear, joy, sadness, anger
- What are pleasant feelings 😊 and uncomfortable feelings ☹️?
Sort the cards 😊 - ☹️ find their meanings in your language and write it down.

3. Practicing facial expressions

Do you know other terms that describe the emotion?

In this step, the work with the topic becomes more profound and the cards can be supplemented or replaced by using mirrors. Mirrors make it possible to discover the multifaceted nature of a feeling. When is the feeling no longer recognizable?

4. Expressing oneself

It is fun for the students to create their own emotion card set by taking photos of one another. Schools can work on the topic of "feelings" in an interdisciplinary way. Student skills can be deepened and expanded in art, sports, science or language classes.

Feelings can also be expressed in opposite directions. Two students are asked to deal with the same topic, for example "weather", one person is happy about it, the other complains.

Some ideas for further topics: a present, a new jacket, the brother/sister, the holiday trip.

5. Performing a quote from "The Little Prince" (Card Set II, Appendix page)

In the course of the project, the children dealt intensively with "The Little Prince". A selection of quotes from the book gives the opportunity to slip into the role of "The Little Prince" in a short shot. Due to the brevity of a quote, the focus is clearly on the presentation of one emotion. Facial expressions and gestures should be coordinated. Short video recordings and/or standing mirrors help students to constantly check and refine their body language, thereby expanding it.

- Pick a quote from "The Little Prince" in your language or English.
Imagine how he felt and try to express it.

Costumes help us to transform us into characters. However, they should not distract from the actual message.

Gesture

Body awareness and free play are fundamental to practice body expression. Both offer and allow access to spontaneity and imagination.

Easy games as "Zip Zip-Zap-Boing" or "Meet and Greet" are great for warming up or as icebreakers.

1. Zip Zip-Zap-Boing (Warming up)

The focus of this circle game is that the students only act once they have made eye contact with the other player. Clap your left partner to send a "zip" around, and clap your right partner to send a "zap". Each child decides spontaneously whether to keep the direction or change it. A "boing" is a slap in the direction of any child. Speed can increase difficulty.

2. Meet and greet (Warming up)

The students move freely in the room, alternatively, how they should move can also be specified, for example very slowly, dance around, toodle, like a robot At an acoustic signal (e.g. gong) they stop and greet each other in different languages and/or forms of expression, for example: polite, sleepy, lost in thought.

3. Posture and expression

Sitting in a circle, the students should choose a sitting position / posture that expresses their mood. Moods can be: joy, anger, boredom, dreaming, sadness.

4. Freeze Frame

It's essential on stage that emotions and gestures can be sustained. The method of the "freeze frame" (building a monument) is suitable for practicing this. Four to six actors are "building" a scene, laying stress on their gesture and facial expression and then freeze without any moving. An all-round video recording helps to check gesture (and facial expression).

- football match / penalties shoot: who is the keeper, player, referee
- classroom: what happens? Who is who?
- free time / sports activity: what happens? Who is who?

4. Moving to Music

Students love to move, they love animals and they love music. These facts can be well combined in one game. The room should be large so that the students can move freely.

Move to the music:

heavy as an elephant / elegant as a butterfly / lively as a mouse / fast as a cheetah / slow as a sloth / proud as a giraffe

5. Pantomime

Since language is not available in mime, facial expressions and movements must be clear and exaggerated. Movements need to be precise and slow, only then the audience has time to follow and understand them.

It is helpful for the students if they imagine themselves in a situation and notice the little things. How do I imagine the space in which I move? Do I have to open the door and how do I sit down? They can also use a mirror to check and practice their facial expressions.

Start with small tasks.

- Imagine someone enters the room. Who enters? And what is your reaction? surprised / scared / happy / excited ...
- Choose one thing (watering can, suitcase, broom ...) and show what you can do with it. The task becomes more challenging when the thing doesn't exist and needs to be "explained" to the audience.

- Mime can also be used as a guessing game. A person eats something, for example a banana or lemon, ice cream or soup. Somebody goes for a walk, in sunshine or rain ...

6. Ideas for Short Scenes (Card Set III, Appendix page)

This card set contains a short selection of different drama events and can be expanded as desired. The group size should be kept small to make it easier for the students to communicate and coordinate with each other. During the performance, it is important to ensure that gestures and facial expressions are presented clearly and unambiguously. Reflective conversations allow students to gradually use their body language more purposefully.

Pupils often tend to "get rid of" their text as soon as they enter the stage. For this reason, they should be trained to interpret the stage as their room, into which they invite the audience and in which they give themselves all the time that a good performance requires.

Take the stage, breathe calmly, look into the audience and speak your text loudly, clearly and with the right feeling/expression. Some students lose their focus when they appear to be uninvolved and have to be reminded that every person on stage is important, whether they are the focus or an extra. Therefore, full attention should always be on what is happening on stage.

All exercises on body language will increase students' skills of a strong and clear communication and performance, not only on stage.

- Choose one of the topic and improvise a short scene (in native languages)
- Family photo (photographer, parents, child)
- Chaos in the supermarket
- Alien on the schoolyard
- Landing on an unknown planet
- In the circus

III. THEATRICAL TYPES

Every theatre is unique, but, with few exceptions, theatres, both Western and Asian, can be categorized into four basic forms: arena stage theatres (also referred to as theatre-in-the-round); thrust stage (or open stage) theatres; end stage theatres (of which proscenium theatres are a subset); and flexible stage theatres, also sometimes called black box theatres. The design of all these types is based on the relationship the space establishes between the stage and the house.

Types of Theater

1. Arena theatres

Arena theatres are those that have an audience around four sides of the stage. These are often called amphitheatres, island stage theatres, or centre stage theatres, or they are referred to generally as theatre-in-the-round (although the stages can be round, oval, octagonal, square, rectangular, or in a variety of irregular shapes).

2. Thrust stage theatres

Thrust stage theatres are those in which the stage thrusts out from one side of the space into the midst of the audience. They are also known as open stage theatres and sometimes as courtyard theatres. The audience is most often located around three sides of a thrust stage, though they can be located on two sides opposite each other (as they are in alley stage or transverse stage theatres, sometimes called centre stage theatres) or on two adjoining sides (as they are in L-shaped theatres). Thrust stages are most commonly trapezoidal, semi-circular, rectangular, or square.

3. End stage theatres

End stage theatres are those that have an audience on only one side. Such stages are most often rectangular or square, but they can be triangular (in which case they are called corner stage theatres) or take a variety of irregular shapes that can include side stages (in which case they are referred to as extended stage theatres). End stages are thought to focus the full attention of the audience onto the production. End stages also simplify blocking, allowing actors' movement patterns to be more easily composed into aesthetically appropriate shapes, and they greatly simplify the display of scenery and special effects.

All of the theatre forms discussed so far put the actors and the audience within the same volume of space. But there is one variety of end stage theatre that intentionally puts the

stage in a separate volume of space from that occupied by the house: the proscenium, or “Italian style,” theatre.

In this form, the stage is separated from the house by a wall with a large arched opening (the proscenium, which can sometimes be rectangular or square) that allows the audience to see through from the house to the stage as if looking through a frame at a large moving picture.

4. Flexible stage theatres

Flexible stage theatres are those that do not establish a fixed relationship between the stage and the house. Also known as black box theatres, laboratory theatres, modular theatres, multiform theatres, free form theatres, or environmental theatres, they can be reconfigured for each performance. They can be put into any of the standard theatre forms or any of the variations of those. They can be made into “surround theatres” (which are sometimes called “total theatres” or “theatre-all-around”), in which the audience sits or stands in the centre and the stage surrounds it on four sides. They can also be made into “promenade” spaces in which the audience follows the actors around to different locations within the space.

Whether you teach drama or not, the day may come when you are tapped to run a school production. For most teachers and students, the idea of running a performance without an experienced guide seems daunting. Where do you start? First, decide what type of production you want to have. Will it be a puppetry? A play? A shadow theatre? There are plenty of choices and it’s best to pick what makes you feel most inspired, as you will be working on this show for weeks. Also consider the age group of the students. Then clear your choice with your school administrator before moving ahead. At the end, write the script- you can ask for help to a screen player or a director, if possible.

Types of Production

1. Drama

Drama means an expressive art form that may borrow from theatre (e.g., understanding character, using voice expressively, using the body to express emotion or tension, creating a setting), although the goal is not performance but, rather, to deepen an understanding of a concept, big idea, theme, and/or experience. There are some dramatic forms like types of theatrical expression (e.g., improvisation, readers theatre, tableau, mime, puppetry, choral reading). In school, dramatic play is often used. This is a form of play similar to play experience, but with more teacher involvement, as with teacher in role. Playing in a dramatic play may be specific to themes, ideas, issues, and concepts students are exploring

(e.g., pretending to be a firefighter). The teacher may invite students to organize play in relation to a current reading (e.g., "The Little prince").

Dramatic situation a theatrical experience that can be an excerpt from a play, an improvised scene, a role play, a short work, or a complete play.

The drama in primary school is a type of theatre that specializes in performances that are family friendly and target young audiences. It can include fairy tales, more unrealistic and childish feel; it is specifically created for a young audience; involve child actors; helps children understand difference between the real world; it offers an opportunity to build imagination and creativity. These stories derive from folk tales, fairy tales, real life issues, and many historical events.

2. Mime

The children like very much mime, starting with young age. Mime is a dramatic form in which character, action, meaning, and/or emotions are communicated through gestures, body movement, and/or facial expressions, without the use of speech or sound. Mime is a gem full of practical exercises and techniques to bridge the gap between the language of the classroom and the world outside. Lively activities give learners a chance to experiment creatively with newly-acquired language so they can communicate meaningfully in real-life situations. This type of drama helps children in role-play, which is one of the most used and fun theatre related activity used in primary school.

3. Role-play

Role play is a situation in which students pretend or assume a role (e.g., playing the Little Prince, a fox). Role play is related to story theatre: a flexible, often improvised, approach to retelling a story dramatically; may use a variety of approaches, including narration, pantomime, dialogue, and/or voicing in third person. It is easy to set up and run a role-playing session. It will help to follow the five steps below:

Step 1: Identify the Situation

To start the process, gather people together, introduce the problem and encourage an open discussion to uncover all of the relevant issues. This will help people to start thinking about the problem before the role-play begins.

Step 2: Add Details

Next, set up a scenario in enough detail for it to feel "real." Make sure that everyone is clear about the problem that you're trying to work through and that they know what you want to achieve by the end of the session.

Step 3: Assign Roles

Once you've set the scene, identify the various fictional characters involved in the scenario.

Some of these may be people who have to deal with the situation when it actually happens (for example, meeting the Little Prince). Others will represent people who are supportive or hostile, depending on the scenario (for example, the snake).

Once you've identified these roles, allocate them to the people involved in your exercise; they should use their imagination to put themselves inside the minds of the people that they're representing. This involves trying to understand their perspectives, goals, motivations, and feelings when they enter the situation.

Step 4: Act Out the Scenario

Each person can then assume their role and act out the situation, trying different approaches where necessary. It can be useful if the scenarios build up in intensity. You could test and practice different approaches for handling situations, so that you can give participants experience in handling them.

If you're in a group and people are unfamiliar with each other, consider doing some icebreaker exercises beforehand.

Step 5: Discuss What You Have Learned

When you finish the role-play, discuss what you've learned, so that you or the people involved can learn from the experience. For example, ask the participants to write a short journal entry about their feelings during the role-play they had.

When the children know to read and write, readers-theatre can be a great drama activity to be used in school. Readers-theatre is a genre of theatre read with script in hand; may use some movement and limited costumes, but attention is focused on the use of voice to bring character and action to life. Students assume speaking roles of characters and narrator to read a text as written or they may develop their own scripts based on existing text.

4. Puppetry

Puppetry is very common in kindergartens and primary schools as it is a dramatic form in which the characters are objects or figurines moved by hand or by using strings, wires, and/or rods. So playing with puppets involves a lot of fun!

The same puppet can be used throughout the whole year to teach them whatever is needed, to tell them a beautiful story, to ask them how they are or just to distract them a little bit. This will make children to identify it as their classmate and they will enjoy every activity purposed.

Children love puppets because they are charming and this is one of the reasons that make them successful. They feel closer than with a simple theatre. Children often reflect their selves on puppets and this can provide the teacher educative and therapeutic values. To perform a puppetry performance you will need the story, the puppets- they can be made by the students, optional a little theatre to represent the story and music to acclimate the stories.

5. Shadow Theatre

A dramatic form created by projecting shadows behind a screen - an object or person is placed between a light source and the screen to create a dramatic situation- is shadow theatre. Shadow puppetry is an ancient art form that still thrives in many parts of the world.

There are, to date, only two ways to perform shadow theatre:

- the traditional way - puppets are held up against the performance screen
- the modern projected way- shadows are cast utilizing the space between the light source and the screen.

The main difference between these methods is the type of light source used and the size of shadows produced. Each approach has its own possibilities and limitations.

During the pandemic and online lessons, I have used the modern form of radio play: a script developed for listening, using voice and sound effects to express actions and setting. There is no visual aspect, so performers must rely on their vocal performances as well as sound effects and music to convey the story to the audience.

6. Radio plays

Radio plays are fantastic for students to practice and develop many performance skills like projection, diction, and using emotion, without the pressure of actually getting up and performing in front of others. It also gives students the opportunity to creatively work with playwriting, selecting appropriate music, and creating sound effects.

The following exercise gives students the chance to create their own radio play using a children's story as the source material. They will then have the opportunity to perform their play for the rest of the class (either a live or pre-recorded performance).

Pre-Assignment: Play examples of radio plays for students. This will reinforce for students that all storytelling aspects have to be oral – there are no visuals! You should also look for examples of radio play script formatting. It's a different medium than a regular stage play.

Step 1. Selecting the Source Material

Students will form groups of 4-6. In their groups, students will select a children's story- in our case a chapter from The Little Prince- to adapt into a radio play.

Step 2. Writing the Play

Students will adapt the children's story into a script. Remind students to follow the radio play script formatting. Many radio plays use a narrator to set the tone of the story, switch between scenes ("Meanwhile, back at..."), and to keep the action going between character's lines. Focus on creating really clear, strong, descriptive lines by using adjectives and "sense" words (sight, smell, taste, touch, sound) to set the mood. For example:

“The airplane pilot crashes in the golden, fire Sahara.”

“The scent of fresh rose makes the mind of the Little Prince to dream.”

“The ssssnake began to tremble its tail with rattling ssssounds.”

Step 3. Choosing Appropriate Music and Sound Effects

Students will choose at least 3 clips of music (one for the beginning of the piece, one for a significant part of the middle of the piece, and one for the end) to use in the play, as well as at least 5 sound effects. These sound effects can be found online or in a sound effects library, or they can be created live. Students must ensure that the music and sound effects are appropriate for the scene while not overpowering the vocal performances.

Step 4. Casting and Rehearsing the Play

Students will each take a role in the play and develop an appropriate character voice for their part, focusing on clear diction and enunciation, and showing emotion. Remember that there's no visuals, they have only their voice to work with. Students should rehearse their roles so they are comfortable and familiar with their words. Performances do not have to be off-book, but will be MUCH easier if students are well-rehearsed.

NOTE: If there are not enough roles to go around, one student can be solely in charge of performing the sound effects, or the narrator role should be split up. Alternatively, students can adapt their play to include more characters.

Step 5. Performing the Piece

Students have two options to perform the piece:

LIVE: Students will perform the piece live, in front of the rest of the class. The rest of the class will face away from the performers while they are presenting, so the group cannot use visual clues to tell the story. Music and sound effects will be performed as part of the presentation, either performed live or by utilizing prepared music and sound effects (on a computer, CD player, or MP3 player).

PRE-RECORDED: Most cell phones come with an audio recorder, or students can create their performance using a microphone and audio recording software on their computers (like Audacity or Adobe Audition). Music and sound effects will be performed during the recording, either performed live or by utilizing prepared music and sound effects. The recorded performance will be brought to the class and played for the rest of the class to listen to.

IV. STAGE DESIGN

Construction of Stage, Scenography, Fun

A theatrical performance is a work of art - planned in every detail.

Each theater performance is created by many artists and specialists who, interacting with each other, give the right shape for each event that will take place on the stage.

Practical arrangement of the stage and the choice of the sound background. Let's start the adventure in the theater!

1. The stage where the actors perform can be located anywhere.

However we must strictly define its boundaries at the beginning - clear and legible both for actors and viewers. The stage can become a carpet, a fragment of a hall, a playground. It is important that the length and width of the stage are the same during rehearsals and performances. Due to the pandemic and distance learning, we decided to put on a puppet show. Our stage was a vertically arranged frame within which puppets had to be moved.

2. The principle of the ice floe.

Ice floe at sea is the simplest metaphor that best reflects the nature of behavior on stage. Regardless of the number of actors appearing on stage at the same time, let's make sure that the directions of their movements are not accidental and create a nice and harmonious picture for the viewer. The actors should imagine that they are standing on an ice floe in the middle of the sea. They move on it, but they distribute the "weight" evenly, that is, so that suddenly most of the actors are not in one place, because the floe will sink. Of course, there are many exceptions to this rule, but if not intended by the instructor, the rule should be followed.

Exercise:

Children move to the rhythm of the music in any direction they choose, with a calm, uniform movement. When the music stops or the instructor's other "stop" sign, they stop in place. We then all check whether our floe would really stay afloat or sink. Actors learn to coexist on stage, observe each other's behavior, and learn to predict. At the same time, each time during the performance they forget which way to go, how to move - they will remember about this rule, it will also be easier to avoid making a mistake.

3. Acquaintance with the scene.

We start with introducing children to the stage, the anticipated cast, set design, and costumes. We designate individual actors places on the stage during the entire performance. The place should be associated with the child's role and the role of other actors. We also acquaint the child with the diagram of the acting tasks intended for him. We only leave actors playing in a given scene to work directly. The rest of the children observe the activities of their colleagues, more or less remember their roles, the context of the whole story.

4. Actor's attitude on stage - general guidelines

If it is not justified in the staging, do not place the children with their backs or even sideways to the audience. All turns and exits from the stage are made "through the audience", that is, in front of the audience, not backwards. During the dialogues, we place the actors not facing the audience, but in contact $\frac{3}{4}$. Even if only two characters are talking to each other, even if one person is standing in the back and the other in front of the stage, both should be facing the audience more than each other. Let us be guided by the thought that in every situation the viewer is the only recipient of our art. The viewer should feel the most important. An important element in the success of the entire undertaking is the children's remembering of subsequent changes on the stage. If the actors know the context, situation and intention of the character played, even a momentary forgetting of the role will not matter much. One of your colleagues or the instructor will be able to suggest a forgotten line.

Bows. This is the last, but extremely important element that binds our performance together. Bows should be practiced during rehearsals and follow a specific pattern. It is also very motivating for the young actors to applaud after the finished scenes during rehearsals.

5. Sound Background

Proper selection of music and sound effects is a great success for the success of the performance. Sound accents make it easier for actors to remember individual scenes and changes. The sound background accompanying our performance can be played from a carrier, previously prepared and prepared, or it can be performed live. With the help of the instruments available in the facility (e.g. cymbals), we will be able to create accents to the characters' play, cutscenes or short inserts. Watro refer to the canons of classical, bright music that is associated with specific emotions. For example, in our performance we used the piece "Four Seasons" by A. Vivaldi, which helped us to naturally mark the changing rhythm of the holidays during the year.

Another element (though not necessary) is the introduction of the song at the beginning and the end of the performance. Stylistically and musically similar. This theme song will allow us

to buckle the presented spectacle nicely, and the words of the song will help to fill the content, convey the motto, intention, not quite sometimes resulting from the plot, create the ending and give the audience a clear signal that the performance is over.

6. What is theatrical scenery?

Theatrical scenography is primarily a visual setting for theatrical art. It consists of theatrical scenery, colorful costumes of fairy-tale characters, animals or people, e.g. kings and princesses, dragons or wizards. For a visual setting to be created, it must be created by a set designer who prepares individual decorative elements, but also props, costumes and characterization for the actors. The set designer also works with the light and sound director. Additionally, the set designer works with make-up and costume specialists to determine the final appearance of each character played by the actors.

Theatrical scenography also includes a rich selection of props, thanks to which many scenes could not really be dispensed with. The actors must have properly prepared props for each scene of the performance. Theatrical decorations cannot be heavy, because when changing the arrangement of the stage to another one, there would be a problem with changing it. Materials such as wood, plywood, fibreboards, canvas, cardboard, papier-mâché or polystyrene are usually used for the production of scenography and decorations. Light decorative materials make the decorations not only easy to carry, but also easy to assemble and transport. Work on the set design begins with talks with the director of the show. He presents his concept, explaining what the performance will be about and what he wants to achieve with it. Then the scenographer reads the script in terms of the acquired knowledge. The next stage of the scenographer's work is creating a mock-up. It's best to visualize the project by drawing a sketch of your future work on paper. The decorations are assembled for the first time during a technical test, called assembly test, after which work on the lighting fixture begins. When all the lights are properly set up, the rehearsal takes place. In the final trials, the so-called light accents. They direct the viewers' attention in line with the drama of the play. The set designer participates in each of these rehearsals.

7. How to prepare the stage, decorations and props?

Scenery can be literally anything. Each everyday object, properly animated, will find a place for itself on the stage. Create what we have.

Let's remember a few important things:

- limit the number of permanent colored elements of the room that will distract the viewer,
- we do not crowd on the stage, the excess of props is not a good idea,
- we create decorations intended only to help in the game and the development of the role,
- the set design should not overwhelm the playing characters,
- avoid the excess of details and colors in the created scenery,

- decorations, costumes, music should be stylistically and visually harmonized (size, color)
- the set design should be matched to the chosen theatrical technique
- let's follow the basic and clear purpose of the colors:

black, gray - sadness, fear, mystery

green, white - joy, hope

yellow - energy

blue - calm

red - dignity, fight

- create small elements enriching the course of the scene, props that will play or be used at some point

Elements of Scenography

1. Decoration (of the stage) - objects lying, hanging on and next to the stage. We use the ice floe principle when arranging them, remembering that the main items should be in the center of the stage.
2. Props - objects used by actors. Note: if, for example, a dress is to be a prop, it is important that the actor plays it at the beginning, stroked it, looked at it in the mirror, hugged it, and then put it on
3. Costumes - kids like to dress up - let's use it. Even one element can create a hero. Avoid dressing children up in adult clothes, remembering that the outfit should be simple, functional and the actor should feel comfortable in it.
4. Light - first of all, they should be functional and should serve something. There is the greatest difficulty with light when working with a spectacle. Usually we cannot play with professional lighting. Remember the basic colors: yellow - warm home worlds, blue - cold, red - scary, dark. When working in the facility, we can use lamps covered with blotting paper or with colored light bulbs. We can use a candle, a flashlight. Let's not change the lighting too often, let's not make a disco on the stage, single accents are enough.

Types of scenery:

1. Realistic set design - the scenery and costumes are similar to the natural ones used in everyday life. It more or less mimics the appearance of the world.
2. Simplified scenography - we only use fragments of costumes or objects, we follow the symbolism of characters and places.

3. Imaginary scenography - in whole or in part, it is a lack of visible stage elements, who conjure up the necessary props with their craftsmanship. This form is often used for pantomime scenes.

Let's experiment!

One should not be afraid of other, not commonly used forms of artistic expression. For example, a hunting scene can only be set in one branch of a coniferous tree. We can also play scenography! The actors can animate the set, for example, a painting foil moved by two young actors will give a remarkable effect of water, sea and ocean. These can be pre-prepared items of supernatural size, e.g. a large crown in the middle of the stage, when the action of the performance is transferred to the castle. The scenery can also be symbolic, such as a fading candle in one of the scenes, an empty frame without a photo, or blooming, live flowers.

Exercise: "What's this?"

The instructor brings various everyday items into the room: a cane, a suitcase, a plate, a galosh, a box, a plastic flower and so on. The children stand in a circle. The instructor presents one item and shows its use - but completely different than its intended purpose!

Example:

The suitcase includes: a mobile phone, a camera, a boat, a table, a TV set.

A stick is: a stick to the ear, a flute, an umbrella, an oar.

The plate is: car steering wheel, flying saucer, hat, plate.

Galoshes: invisible figure, deer ears, flower pot.

The task of the children is to show and present to the group the use of the prop, but in such a way as not to repeat it after the previous participants.

Props are items and equipment necessary for staging a theater play. They are responsible for creating reality, they condition the proper reception of art, film, books, and give them an atmosphere. They help in creating a relationship between the protagonist and the environment. Already in the Greek theater, props were used. They were often used to identify characters. For example, when a figure with a trident appeared, it was immediately known that it was the god Poseidon. Interestingly, in modern times an inherent theater prop is a curtain, while the Greeks did not know the curtain. The props are kept in the prop room. For the actor, the prop plays an important role. There is more action in puppet shows, the main element is an adventure in which a lot has to happen. This happens when a lot of props, dolls, magic items appear. Therefore, in a puppet theater, the most important thing is the prop that helps the child watch. During rehearsals, props or dolls should appear as early as possible, because the multitude of these elements means that it cannot be left until the last minute. Props build a character. They make her. It is worth using the attributes that make it possible to recognize the characters.

V. THE LITTLE PRINCE'S JOURNEY THROUGH EUROPE

In addition to the famous adventures of "The Little Prince", which Antoine de Saint-Exupéry wrote, four further chapters were created in the course of the project.

The students developed ideas for what "The Little Prince" could experience in their home countries. They reflected about their traditions as well as their regional particularities.

During the development process, the students dealt with all aspects of theater work. They created four distinct scenes, starting with the idea, through the writing, the planning, the staging/performance and the presentation.

1. The Little Prince's visit in Germany
2. The Little Prince's visit in Poland
3. The Little Prince's visit in Portugal
4. The Little Prince's visit in Romania

The Little Prince's visit in Hückelhoven (Germany)

Narrator I: You probably know the story of the "Little Prince" who travelled through the universe searching for friends. On his journey he met different characters and realized that "it is only with the heart that one can see rightly; what is essential is invisible to the eye".

It is not well known that his trip also took him to Europe, more precisely to Poland, Portugal, Romania and Germany. So let us tell you, what happened when he landed in Germany in a small town called Hückelhoven.

Narrator II: It was early in the morning and the Little Prince looked around. He got excited as the houses and trees were decorated very colorful. The streets were full of all kind of people: adults, children and teenagers. Everybody was in a good mood and what made the little prince very curious is that everybody was disguised. Some were disguised as animals or different kind of jobs or as a fairy tale character. The little prince observed all this for a

little while. He saw people dancing, singing, having fun and obviously all the people were waiting for something.
Stunned the Little Prince walked to a little girl that looked like a little Flower - Princess and this reminded him of the flower he had left on his planet.

Little Prince: Hello. Where did I get here?

Rosi: Hi, this is Hückelhoven, a small town in the western district of Germany.

Little Prince: What is happening here? Is this a big party or something?

Rosi: Today is „Rose Monday“ and we are all waiting for the procession with the floats to come.

Little Prince: The floats are coming right into town?

Rosi: Have you never celebrated Rose Monday?

Little Prince: No. What exactly are we celebrating?

Rosi: Well, this time of the year is called Carnival.
We are celebrating these days before the fast time will start. So for today there will be a Carnival parade going through the city and will throw all kind of sweets to the people. We can collect them and eat them before the fast time on Wednesday will start.

Little Prince: That sounds like a lot of fun. They just throw them for free without getting money for it?

Rosi: Yes. You have to scream „Helau“ and then they will throw it to you.
All floats are for example from companies or societies or just private floats.
Long before Carnival starts they are building the floats and then buy sweets to throw.

Little Prince: I am so lucky I landed in Germany to see this.

Narrator II: The Little Prince joined the people and he really liked the „Mutzen“ everybody was eating. He tried to dance and celebrate with the people.
But they were so many, that he felt a little lost among them all.
So he asked the girl for her name.

Rosi: My name is Rosi. You know what, my grandpa is one of the guys who are building Carnival floats. He’s still working on the cars, so let’s go and see what he can tell us about it.

Little Prince: That would be great!

Grandpa: Hi Rosi, what a nice costume, you look like a beautiful Flower - Princess!
Anything happened? I thought you are out on the streets, celebrating and waiting for the parade.

Rosi: Hi Grandpa, thank you. Imagine, my new friend doesn’t know anything about Carnival. Do you have a little time to explain some of the tradition?

Grandpa: Sure! Well, there are always big parades on “Rose Monday” and we are preparing multicolored huge cars that have different mottos.
This year we want the floats to represent specialties of our region.
We point out Aachen, as Charlemagne (probably 748-814), the King of the Franconian Empire and Roman Emperor, chose Aachen as his preferred winter palace and made the city into a kind of capital of Europe.
We built huge “Aachener Printen” out of paper mache for one float.

Little Prince: I never heard of "Printen". What is this?

Rosi: Love them, one of my favourite biscuits at Christmas time! They are well known in many countries, people also call them gingerbread but I'm sure "Aachener Printen" are the best! They are a type of ginger bread originated from the city of Aachen. We call gingerbread "Lebkuchen". Originally these Printen were sweetened with honey, but nowadays they are generally sweetened with a syrup made from sugar beets. To make them you need a variety of ingredients like cinnamon, aniseed, clove, cardamom, allspice and also ginger. The exact recipe is a close kept secret of all the individual Printen bakeries. You can get plain Printen, but they also make them with different nuts, covered in different chocolates or with marzipan.

Grandpa: You can taste them! I've got some left from Christmas ... they may be a little hard now, but still yummy! And we will throw them in the parade later. If you have time to stay for the parade and you are quick you can catch some of different varieties.

Little Prince: They look like little stars, but nobody can eat stars ...

Rosi: Grandpa, this one is amazing! Such a beautiful church with its two towers! And so huge!

Grandpa: Ah, you like the "Kölner Dom"! Yes it's a really impressive gothic masterpiece. With its height of 157,38 meters The "Kölner Dom" is the second highest cathedral in Europe and the third highest church in the world and was declared a UNESCO World Heritage Site in 1996. Building the Dom started in 1248 and it took 600 years to finish. As if by miracle, the Dom was not hit by a single bomb during World War II. Today it is the most visited attraction in Germany – about 30.000 people visit the Dom each day! If you ever get to visit it, you must make sure to climb the 533 stone steps of the spiral staircase all the way to the top. This will give you an incredible scenic view over the Rhine River, which is the longest river in Germany.

Little Prince: Wow! There is so much history and architecture in your country. I cannot wait to learn more. I wonder how often my small home would fit into this majestic cathedral ...

Narrator II: Then another very interesting float caught The Little Prince's eye. This one had heavy duty tools and a large tower made of steel.

Little Prince: Please tell me about this one also. It looks so interesting to me.

Grandpa: This float represents Sophia - Jacoba in Hückelhoven. This is where coal mining was happening for almost 100 years. It is in the center of our hometown Hückelhoven. The tower you see on the float is the famous mine shaft. Since 1997 the coal mine has been shut down but you can visit it to learn a lot about the history of it.

Rosi: It also has a museum with it. You get a vivid impression of the hard work of the miners, working "unter Tage". The tower has been renovated to symbolize the coal mining tradition and is now a traditional landmark in Hückelhoven.

Narrator II: The Little Prince then walked over to a float that was completely black, white and green and had soccer balls all over it.

Grandpa: This is a float we are building in honor of a famous soccer team called Borussia Mönchengladbach. They play in the Bundesliga which is the top flight of German soccer. The club has won five League titles, three DFB Pokals and two UEFA Europe League titles. They were founded in 1900.

Rosi: Many Germans are really crazy about soccer ...

Little Prince: Thank you so much for explaining all these interesting facts to me.

Grandpa: Oh there is much more history in Germany. This is only typical for our area here and that's why you can see these floats here in this carnival parade.

Rosi: If you decide to come visit Germany again, make sure to come find me and I will show and teach you so much more about our beautiful country...

Grandpa: But why are looking so sad on such a happy day?

Little Prince: Well, I came back to Earth to find my dear friend the pilot ...

Rosi: Does he live in Hückelhoven?

Little Prince: I don't know. To be honest I don't know if he lives in Germany at all – and I even less know how to find him ...

Grandpa: So, where are you from?

Narrator II: But the Little Prince did not answer and walked around.

Grandpa: Rosi, I have a guess ... Look at our guest, that touching sadness, his golden hair, the scarf ... does it remind you of someone?

Rosi: You mean he is the "Little Prince"? We have to help him! But I wonder how?

Grandpa: I've got an idea ... Little Prince ...

Little Prince: You know me - though we never met ...

Grandpa: Of course, many people know your story and we feel blessed to meet you. The book has been translated into over 350 languages and dialects worldwide.

Little Prince: It's a story to be told not to be sold. The story consists of friendship and love, of time, light and dreams.

Grandpa: ... of lost and found ... and longing. What about building "Asteroid 612"? If the pilot is watching the parade, he definitively will realize that you are around!

Little Prince: That would be wonderful – thanks ...

Rosi: But grandpa it usually takes you months to build the floats and today is Rose Monday, so only a few hours left before the parade will begin!

Grandpa: Good point, Rosi! Hm ... what are the most important things on your planet?

Little Prince: Oh, it's very small ... there are three volcanoes which I have to clean out each day, the little shoots of the baobabs I have to pull out ... and the rose I am responsible for ...

Grandpa: Well, let's see. Look at the rear side of the "Printen float", it's covered with stars. I've got a timber board left. I can cut out the shape of the asteroid out of it. You will paint it and I hurry to prepare some volcanoes. Are you ready?

LP + Rosi: Sounds great! Yes, we are!

Narrator II: So they worked hard, laughed a lot and finally mounted everything onto the float just in time.

Grandpa: At last I will fix a wooden board and attach it so that you can sit in front of B 612 during the parade. And - here we are!

Little Prince: Thank you so much. You are so kind dear friends and that's my little gift for you. From now on you will have special stars. "In one of the stars I shall be living. In one of them I shall be laughing. And so it will be as if all the stars were laughing, when you look at the sky at night ... you, will have stars that can laugh."

Rosi: Seems, you really tamed us! It's so exciting! As I can't be with you during the parade, please take this flower of my costume and I'll be with you.

Narrator II: The little prince was touched, sat down with his flower on his seat board and the parade began. For some hours they walked through the streets. The Little Prince passed Rosi and her Grandpa and they were laughing and having a lot of fun. The only one who was missing was his friend the pilot. After the parade the Little Prince met Rosi and her grandpa again.

Little Prince: Thank you so much. That was such a touching experience. Many people recognized me, came to me, gave me flowers and look here, I even got a little fox puppet!
And I got a selection of your "Aachener Printen".

Rosi: Yes, it was amazing! But I'm so sorry the pilot hasn't been around.

Little Prince: That's true. So I have to continue my journey ...

Grandpa: You can stay with us for a while, until you know where to go.

Little Prince: I already know.

Rosi: But how can you know that?

Little Prince: Look at that fox, he's got a small badged, that will guide me ...

Rosi: Made in Poland? You want to go to Poland?

Little Prince: Yes, I will. Rosi, the flowers I got during the parade are beautiful, but for me they are empty, as I don't know the people behind them. Except this one, it's the flower you gave me. I will take it with me, because this one is special to me, it's important.
It's like a treasure since you explained so many things about Germany to me and allowed me to become part of your tradition.

Rosi: I'm so sad to see you go!

Little Prince: I know, but remember: "To me you will be unique in all the world, to you I shall be unique in all the world".

Grandpa: Like you said "We run the risk of crying a little when we let ourselves be captivated." Just like you we will never forget you, and maybe one day ...

Little Prince: Yes, who knows ... You may give the flowers to your friends, as they know you they will understand the message of friendship.

The Little Prince's visit in Poland

THE LITTLE PRINCE - LP

The wind sounds produced by the students, LP lands in the snow whirl near the OAK BARTEK

- LP** Wow! Where am I?
I can't believe! What a huge tree!!!
LP touches the tree softly dotyka drzewa
- OAK** *with the creaking voice* What are you doing, boy?
- LP** *surprised and a bit scared* Is there a talking tree??!!
Hey! Are you talking to me?!
- OAK** Yes. I'm talking to YOU. Who are you?
- LP** I'm the Little Prince.
- OAK** What are you doing here?
- LP** I'm travelling all over Europe. Where am I now?
- OAK** Well...You are in Poland. But you are also in Wonderland. Look!
Strange, scary music; the trees move and we can see a Bonaire with the witches around; WHISPERS SCARY CUTOUT is shown
- LP** It's a bit scary. Who are they?
- OAK** They are witches who have lived here for ages.
They are going to take you for a magic journey!!!
- WITCH 3** This is a journey through time... through four seasons, through old customs!!!
Come on, boy!
They Ravel on the brooms; WIND SOUNDS produced by the students; WINTER – a lighted house; snowy night;
- WITCH 1** Let's go inside!
BARTEK sings the carol 'Silent Wight'
- LP** *stands still, listens to the song* How beautiful! What was that?
- OAK** It was a popular Christmas carol. On Christmas Eve people in Poland have special supper. We prepare 12 dishes but we can't eat any meat on that day.
We also sing carols and give presents to each other.
The shadow theatre shows people in the room, a Christmas tree;
- LP** Oh, I like it. You're together and I can see you're having a great time!
- WITCH 2** Hey, Little Prince! We must go now. Get on the broom!

WITCH 3 This is a journey through time!

WITCH 4 Let's move to the spring! *Amelia's laughter*

OAK – *changes its appearance; leaves appear on the branches;*
Yes, yes, yes! I've got my green clothes again!

LP *Laughter;* You look really cool now!
The leaves appear on the trees; the flowers blossom; The group of kids carrying a puppet on the pole;

BARTEK *sings the song;* Winter, winter, go away!
We don't want you here to stay! 2x

LP Oh, my God! What are they doing?

OAK This big doll on the pole is a symbol of winter. The kids are gonna throw it into the river. It's a farewell to the winter and beginning of the spring.

LP Oh, I see. Hmm....That's interesting. I also prefer spring to winter!

OAK Me too! Now, the witches will take you to Easter. You will like it!
The witches whisper some incantations, THE WIND SOUND, the witches fly on the brooms; Another group approaches – they carry Easter palms;

LP Are they also going to throw these beautiful poles to the water?

OAK Oh, no! The colourful poles are Easter palms.
And this procession always begins the Holy Week, which precedes Easter.
The colourful palms are presented in front of the stage;

LP I like this custom a lot. The palms are so beautiful! Who made them?

WITCH 1 You can buy a small one in the shop.
But if you want a big one, you must make it yourself!!!

OAK Hey, Little Prince! Come here and look at this.
EASTER BASKET is presented in front of the stage

LP What's that???

BARTEK It's the Easter Basket.
We put there some colourful Easter eggs, some bread, some salt, some lingonberry leaves and the Easter lamb. And we take it to church.

LP Why do you put them into the basket?

OAK The eggs are a symbol of a new life.

BARTEK The bread is a symbol of our everyday food.

OAK The Easter Lamb is a symbol of Christ and His victory over death.

WITCH 1 Ok, enough, enough! We must hurry up!

WITCH 2 Summer is waiting!

WITCH 3 Let's go on the brooms and welcome the summer!!!!

THE WIND SOUNDS; SZUMY I ŚWISTY BONFIRES; THE WREATHS WITH LIT CANDLES APPEAR ON THE FLOWING WATER; MUSIC

<https://www.youtube.com/watch?v=1qTVePPu350>

- LP** Wow! It's amazing! Looks so beautiful!
- OAK** This is an ancient Proto-Slavic custom. The celebration of elements!
- WITCH 1** The element of water, which is the beginning of everything!
FLOWING WATER on the stage;
- WITCH 2** Water means life. We are made of water!
- WITCH 3** And the element of fire!!!
FLAMES; BONFIRE – płonący ogień
- WITCH 4** The fire is the element of destruction but it also cleans everything!
- WITCH 3** This is a night of water and fire Mysterious time of coming summer.
- WITCH 4** All the herbs come to power When the people welcome summer!
- OAK** Day becomes the longest one Everything enjoys the sun!
- LP** Why are they putting the wreaths on the River?
- OAK** Well...The girls want to know their future
- LP** And do the wreaths predict it?
- WITCH 3** Look, if the wreaths is caught by a boy, it means the girls will marry soon.
- WITCH 2** If the wreaths flows down the river, the girl must wait to get married.
- LP** Can I throw a wreath on the water?
- WITCH 4** Oh, no! It's only for girls!
- OAK** Hey, boy! Our journey through time comes to the end!
- WITCH 2** Let's get on the brooms!
WIND SOUNDS, THEY FLY ON THE BROOMS AUTUMN
The OAK changes again. It is colourful now.
- OAK** Time to say good-bye, the Little Prince.
WITCHES give a broom to LP
- WITCH 1** It's for you, Little Prince. This is our gift.
- WITCH 2** A souvenir from our magical region.
- OAK** You are in Wonderland, remember?
So the broom can take you anywhere you want.
- LP** To my Rose?
- OAK** Of course, boy. Have a safe journey!
BARTEK śpiewa 'Time to say good bye'
LP gets on the broom, waving to the witches and the oak. He flies.....

THE END

The Little Prince's visit in Vilela (Portugal)

The Little Prince inside Asteroid B612.

His Asteroid B612 gives a warning of damage and begins to lose altitude and lands in Vilela, Paredes, at the roundabout of the statue of Baden Powell, the founder of Scouting.

The Little Prince leaves Asteroid B612, sees Baden Powell and greets him.

Little Prince: Hi! Who are you?

At that moment, the statue opens in half, Baden Powell comes out and introduces himself.

Baden Powell: I'm Baden Powell. The founder of Scouting.

And you are the Little Prince, aren't you?

Little Prince: *Intrigued.* How do you know who I am?

Baden Powell: Everyone knows the Little Prince and his Asteroid B612.

Baden invites him to come in and the Little Prince accepts the invitation.

The Little Prince is delighted with the decoration of his home.

He takes a rooster.

Little Prince: It's a very colorful rooster! Why do you have this here?

Baden Powell: It is a Rooster of Barcelos and represents a legend. This legend narrates the miraculous intervention of a dead rooster in the proof of the innocence of a wrongly accused man.

The Little Prince takes a "Moliceiro boat".

Little Prince: What a beautiful boat! It is also very colorful!

Baden Powell: This boat was used in the past to transport the seaweed in the Ria de Aveiro. Now they are used only as touristic boats.

Little Prince: Ria de Aveiro?

Baden Powell: Yes. It is a very beautiful city in the north of Portugal and there are those who call it the Portuguese Venice due to the water channels that enter the city. The tourists ride these boats along the canals.

Baden Powell takes another boat.

Baden Powell: This boat is a "Rabelo Boat". We can see them on the river Douro in the city of Porto.

Pointing at the barrels on top of the Rabelo Boat.

Baden Powell: Traditionally, these boats transported these barrels of Port Wine from Alto Douro, where the vineyards are located, to Vila Nova de Gaia - Porto, where the wine was stored and later traded and sent to other countries. Nowadays, they are used as touristic boats.

Little Prince: Amazing! Portugal has very interesting and beautiful things for me to know. But can we eat anything, Baden? You know, I am starving!

Baden Powell laughs.

Baden Powell: Very well. We go to a restaurant nearby that serves delicious cod. You know, Little Prince, the Portuguese love cod. They cook this fish in a thousand ways!

Enter the restaurant.

At the entrance, a table with several children. The Little Prince approaches their table.

Little Prince: Hi! Did you also come to know the cod dishes?

Child 1: We already know almost all cod dishes!

Child 2: *Happy looking.* Today the school year ends. Our class came to celebrate. Tomorrow is the first day of vacation!

Little Prince: Heading for Baden Powell. Can we sit here?

The children, happy with the idea, are going to get 2 chairs.

Baden Powell: Of course, yes.

The Little Prince talks with the students.

Students happy with the presence of The Little Prince, take their smartphones and show him several Portuguese cities, customs and traditions.

The Great Journey of the Little Prince in Romania

Vlad is playing the role of The Little Prince, the other four children wear traditional Romanian costumes.

Edi: Dear friends, greetings!

We are Larisa, Maria, Edi and Vlad (*each child is telling his/her name*) and we are here to tell you an extraordinary story.

Larisa: One day, as we were walking in the forest, we happened upon “a little man who laughs, who has golden hair and who refuses to answer questions” and we immediately knew who he was: the Little Prince (*she points to the Little Prince*).

Maria: After having visited six planets with strange and disturbing inhabitants, the Little Prince took the advice of the geographer and came to visit the planet Earth which had “a good reputation”.

Vlad: The story might seem strange to grown-ups – who understand very little and are only interested in things such as getting a job, making money, etc.

Edi: We know that the Little Prince said, “All grown-ups were children...but only a few of them remember it”.

Vlad: However, in leaving the “unimportant” things of the spirit – imagination, art – to children, they did us a favour.

Maria: Our story is a miraculous one because we take the Prince on a tour of Romania, a country which, in the beginning, seems strange to him but, remembering that “What makes the desert beautiful is that somewhere it hides a well”, he ends up loving it because “one sees clearly only with the heart”.

Larisa: The Little Prince had many questions, but we had answers for each of them.

Vlad: But, since he already returned to his planet, I shall play his part.

Vlad/Little Prince: What is the name of this country?

Larisa: Romania

Vlad/Little Prince: Is it a big country?

Edi: Neither big nor small.

Vlad/Little Prince: What has it got?

Maria: Everything!

Larisa: Plains.

Edi: Rivers

Maria: Sea

Larisa: A fabulous history.

Edi: Fascinating people.

Maria: Spectacular sights.

Larisa: Traditions.

Maria: A rich culture.

Edi: Come with us and we will show you! (*They show to the audience the map of Romania*)

Larisa: We are here, in the heart of Romania, in a beautiful city called Brasov. (*she points Brasov on the map*)

Vlad/Little Prince: Ooh, how lovely! Look there: people riding horses!

What marvelous costumes! Who are they?

Edi: Junii Brasovului. They parade once a year on the streets of the city in keeping with an old tradition. And, yes, their costumes are very beautiful and very old.

Vlad/Little Prince: But I see you are wearing similar costumes.

artists who sing our popular songs. Would you like to hear one?

Maria: It is called lia and it has been a source of inspiration for painters (*Henri Matisse*) and fashion designers all over the world (*Yves Saint Laurent*).

Larisa: Yes, our traditional costume makes us proud. It is worn by artists who sing our popular songs. Would you like to hear one?

Vlad/Little Prince: I would love to. Please, will you sing for me?...

(Larisa is singing a popular Romanian song)

Thank you, I have never heard anything so beautiful!

Edi: Well, shall we continue our walk?

Vlad/Little Prince: Look at that steeple!.

Edi: It's the steeple of the "Black Church", considered to be the largest Gothic style church in Southeastern Europe.

Larisa: The Black Church is over 600 years old, and it is the most representative historic monument in Brasov, **the greatest Gothic church in Transylvania.**

Maria: Inside the church the 4000 pipes of one of **the greatest organs in Europe** mesmerize music lovers who come to concerts once a week in summer.

Edi: Inside the Church there is a **collection of Oriental rugs, the largest in Romania.**

Vlad/Little Prince: They are like the magic flying carpets in the stories.

Can they take us to a strange place with strange people? On the other planets that I visited I met some strange people. Is there a strange, thrilling, scary character you can tell me about?

Larisa: Yes, there is. Bram Stoker, a nineteenth century Irish writer, made him famous. He is called Dracula and he is supposed to be a vampire.

Maria: The story is based on one of the princes of Wallachia, Vlad the Impaler. He was not a vampire, of course. He was a brave prince who defended our country against the Turks.

Edi: But even in the Middle Ages stories were spread which pictured him in gruesome colours.

Vlad/Little Prince: How sad! People can be so cruel! But, my friends, I am tired.

Could we sit and rest for a while?

Larisa: Of course, and while resting, we can show you some photographs.

Vlad/Little Prince: Oh, thank you, you are such good friends!

Maria: Here is my album of famous people: artists, athletes, scientists, writers, all have found a place not only in our hearts, but in the hearts of people all over the world: *(she is showing an album containing the photos of each monument and people introduced in the scene)*

Vlad/Little Prince: Look at these lovely girls! Who are they? What are they famous for?

Larisa: Well this one is Nadia Comaneci. She is a famous gymnast. In 1976, at the Summer Olympics of Montreal, she was the first gymnast to be awarded a perfect score of ten and won three gold medals.

Vlad/Little Prince: She looks so small and graceful!

Maria: And this one is Simona Halep. She is a professional tennis player. She was number one for sixty-four weeks in 2017 and 2018 and she has won two Grand Slam singles: 2018 French Open and 2019 Wimbledon Championships.

Vlad/Little Prince: Perhaps she might want to teach me how to play tennis one day!

Edi: I don't see why not. She is said to be a very friendly person.

Vlad/Little Prince: That would be lovely! I am feeling very well now and I am ready to continue travelling through Romania. Can we do that?

Larisa: Of course. Let's go to a part of the country called Bucovina. Here you can admire the Voronet Monastery, often known as the "Sistine Chapel of the East" with its frescoes which feature an intense shade of blue, known as Voronet Blue.

Vlad/Little Prince: Ooh, what lovely, bright and intense colours, what lovely images.

Who can we thank to for this marvel?

Edi: Well, first of all to Stephen the Great, Prince of Moldavia. It took his subjects three months to build it. It commemorated one of the numerous battles against the Turks.

Maria: Yes, and after that we can go to Targu Jiu to admire the sculptures of one of the world's greatest sculptors, Constantin Brancusi.

Larisa: It is dedicated to the Romanian heroes of the First World War. There are three sculptures.

Edi: The Endless Column, The Table of Silence and the Gate of Kiss

Vlad/Little Prince: Remarkable! The Column does indeed seem endless.

Perhaps from its top I can jump right back on my asteroid. Let's go sit around the table and listen to the silence. If we do that, we can hear and understand so many things! "In the silence something throbs, something gleams". And then we could seal our friendship with kisses near the Gate! Because, after that, my dear friends, I must away!

Maria: So soon! Can you not stay a little longer?

Vlad/Little Prince: No, I cannot. But remember: "To me you will be unique in all the world, To you I shall be unique in all the world".

Larisa: I am so sad to see you go!

Vlad/Little Prince: I know, but never forget that "To become spring, means accepting the risk of winter. To become presence, means accepting the risk of absence".

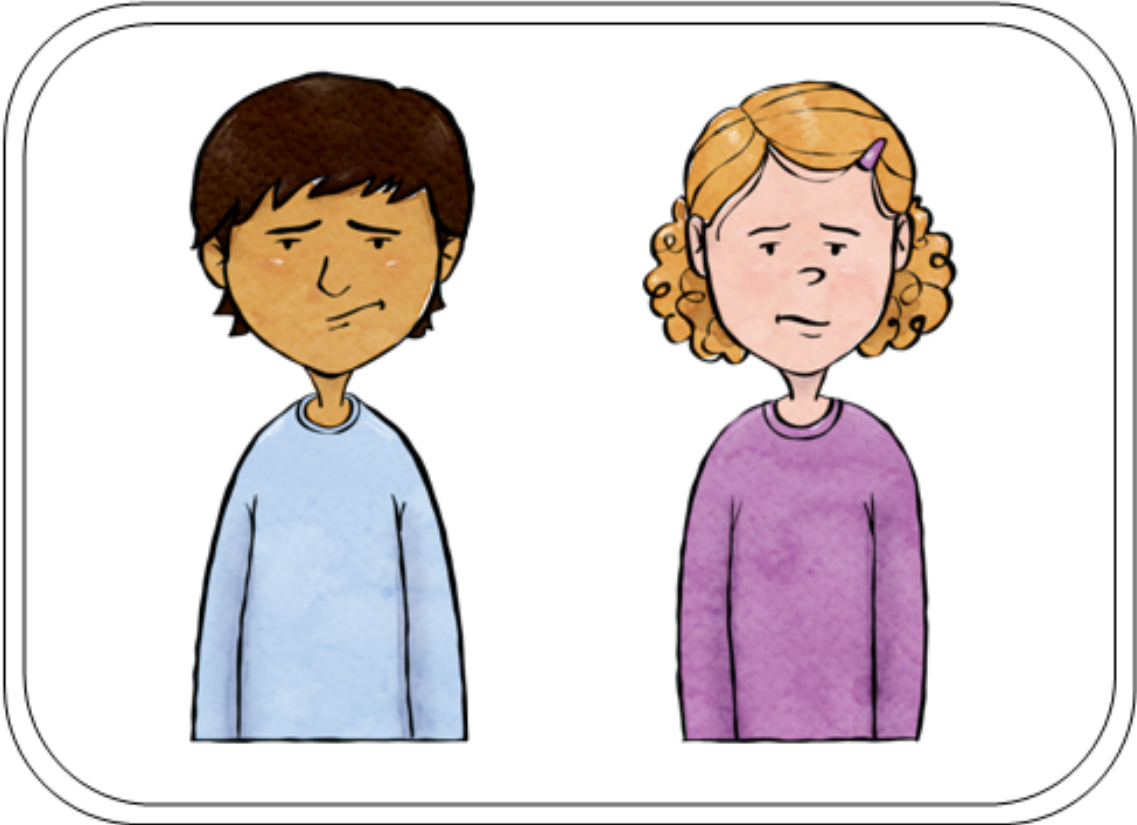
Edi: But I'm sure you will never forget us, just as we will never forget you. And, who knows, maybe one day.....

Maria: And these bracelets of friendship will never let us forget the bond we have built.
(The four actors distribute bracelets of friendship to the audience).

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VI. APPENDIX

Card Set I: Emotion Card: Angry / Bored



Card Set I: Emotion Card: Angry / Bored



angry



wütend, böse, sauer



zły, gniewny, rozzłoszczony,
zaogniony



chateado, irritado



furios, mânios, înciudat



bored



gelangweilt



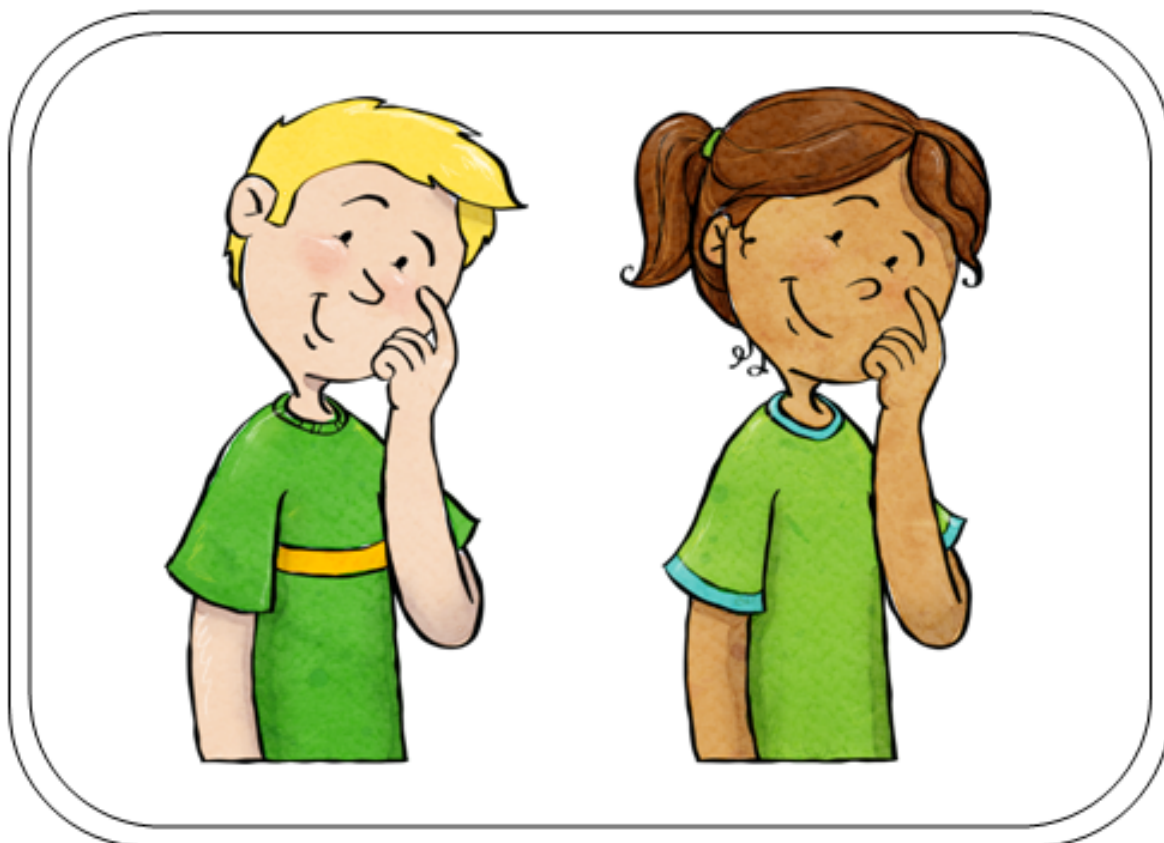
znudzony, apatyczny, uspiony,
bierny








aborrecido, entediado



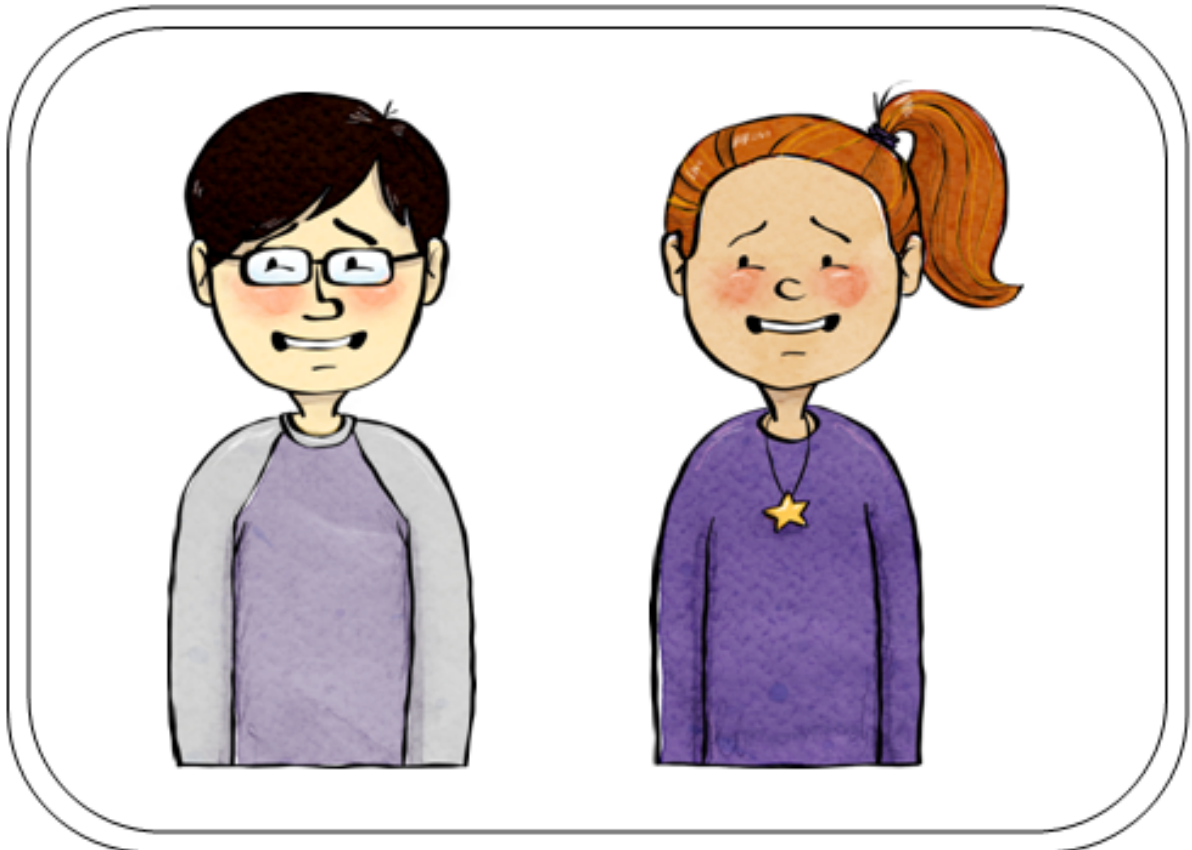
plictisit, fără chef



	confused
	verwirrt, ahnungslos, nachdenklich
	zażenowany, zmieszany, niepewny, zdziwiony
	confuso, preplexo
	confuz, în ceață

	curious
	neugierig, geschmeichelt
	ciekawy, uważny, dociekliwy, wnikliwy
	curioso
	curios, intrigat

Card Set I: *Emotion Card: Disappointed / Embarrassed*





disappointed



enttäuscht, mutlos, traurig



rozczarowany, rozżalony,
zdegustowany, rozgoryczony



desapontado



dezamăgit, decepționat, deziluzionat



embarrassed



verlegen



zakłopotany, onieśmielony,
z mieszanym, zdezorientowany



constrangido



rușinat, jenat, confuz





excited



aufgeregt, aufgedreht, fröhlich



podekscytowany, ożywiony,
poruszony, podniecony



entusiasmado



emotionat, agitat, tulburat



grumpy



sauer, genervt



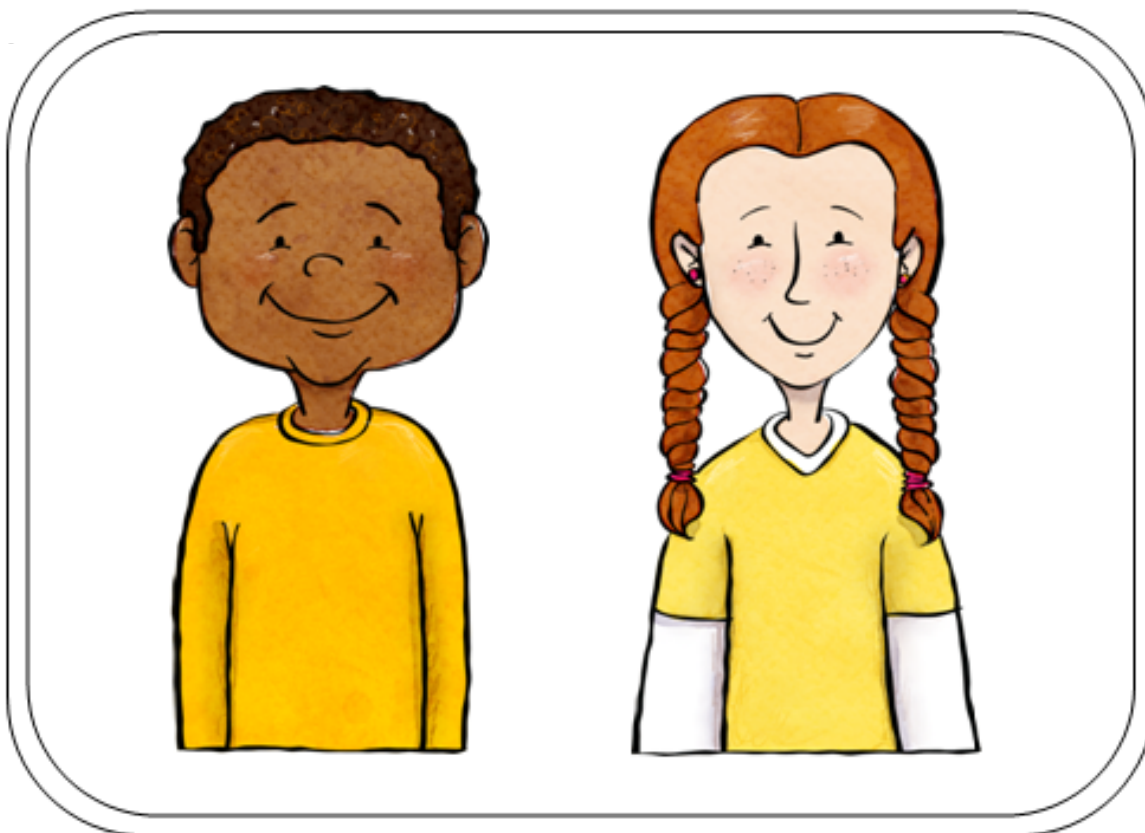
mrukliwy, marudny, zgryźliwy,
niegrzeczny



mal-humorado, chateado



supărat, morocănos, ursuz





happy



glücklich, fröhlich



szczęśliwy, wesoły, uszczęśliwiony,
radosny



feliz, contente



fericit, încântat, vesel



nervous



nervös, ängstlich



nerwowy, zdenerwowany,
nadpobudliwy, przewrażliwiony



nervoso



agitat, neliniștit





proud



stolz



dumny, szanowany, hardy,
zarozumiały, pewny siebie



orgulhoso



mândru, plin de sine



sad



traurig, unglücklich



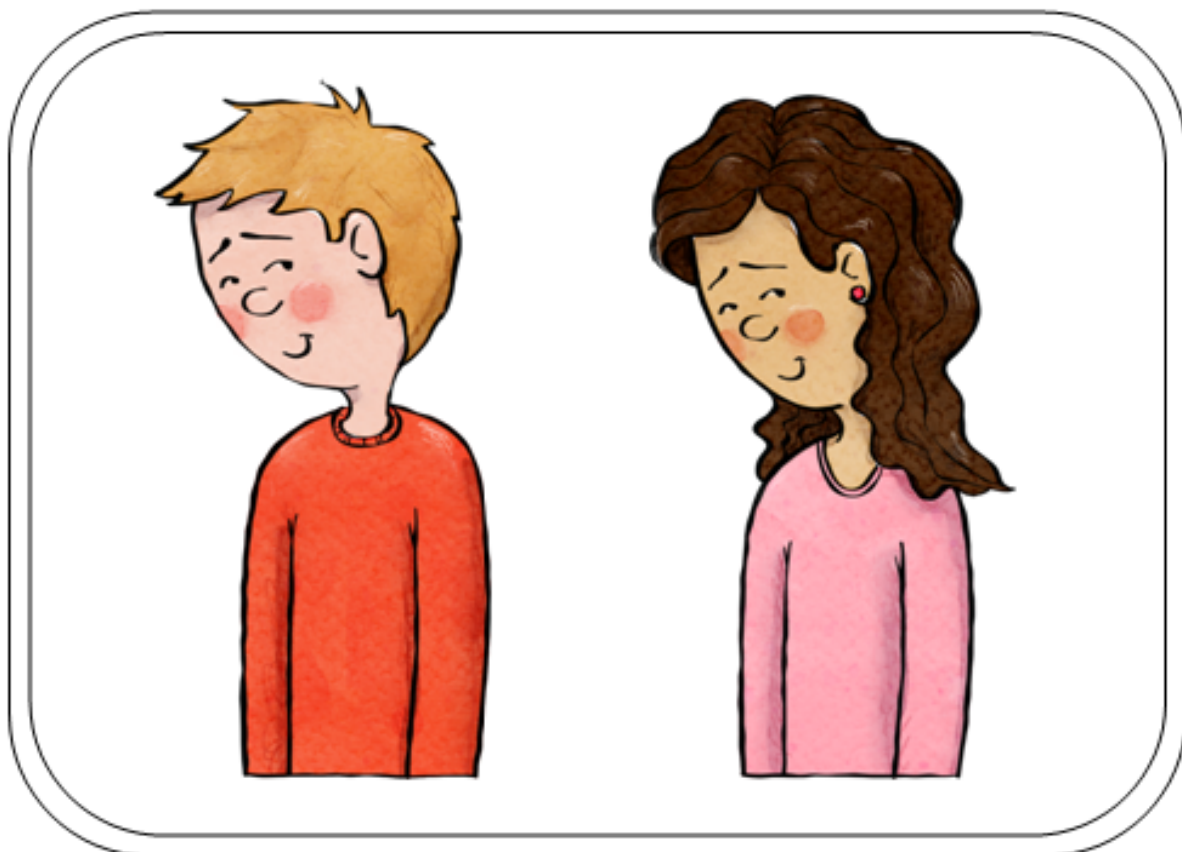
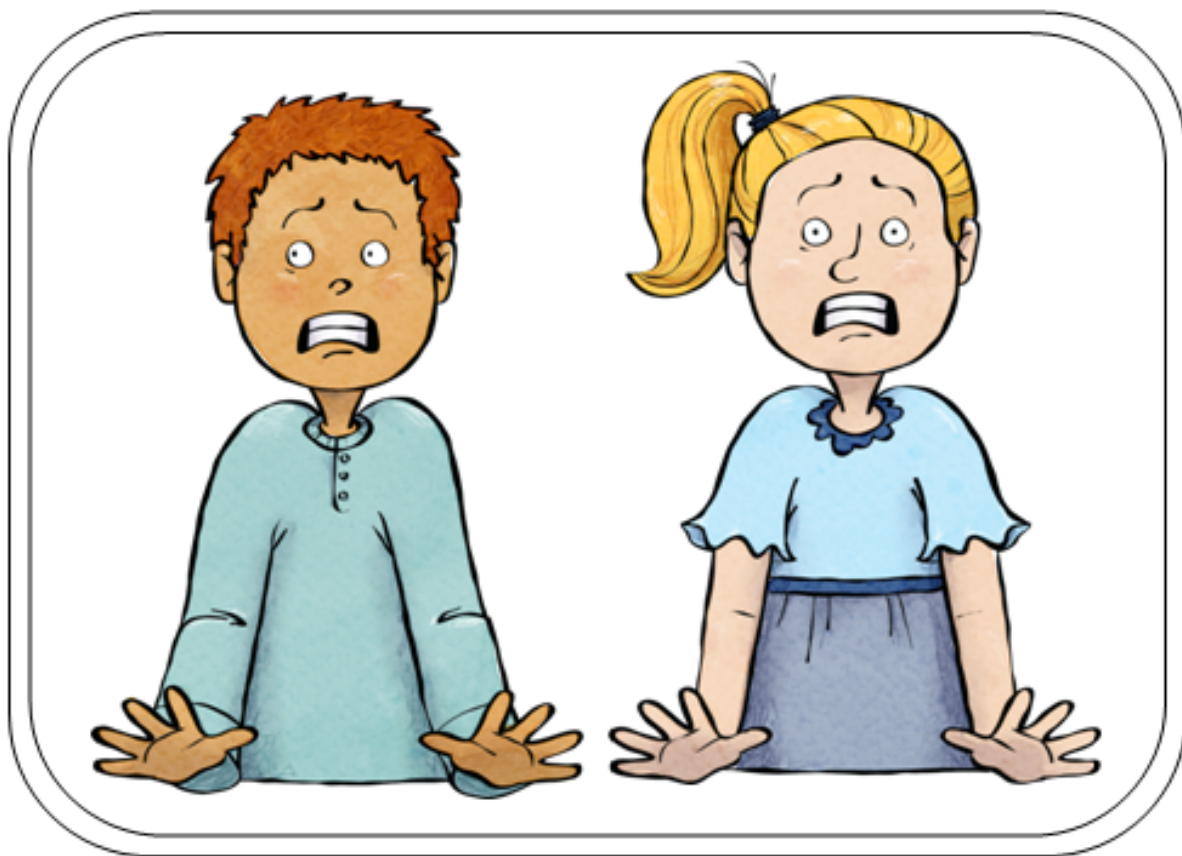
smutny, nieszczęśliwy, zmartwiony,
zasmucony



triste



supărat, trist, nefericit



Card Set I: Emotion Card: Scared / Shy



scared



ängstlich, erschrocken, geschockt



przestraszony, wystraszony, bojący,
zatrwożony



assustado, com muito medo,
ahavorado



speriat, înpăimântat



shy



schüchtern



nieśmiały, bojaźliwy, lękliwy,
niepewny



envergonhado



timid, sfios, rușinos



	silly
	albern, verspielt, aufgedreht, lustig
	niemądry, głupi, bezmyślny, bez głowy
	palerma, engraçado, brincalhão, divertido
	nepriceput, aiurit

	surprised
	überrascht, erschrocken, verwirrt
	zaskoczony, speszony, zmieszany, oniemiały
	admirado, surpreso, espantado
	mirat, uimit

DEUTSCH

Zitate aus "Der Kleine Prinz"

**Hier ist mein Geheimnis.
Es ist sehr einfach:
Man sieht nur mit dem Herzen gut.
Das Wesentliche ist für die Augen
unsichtbar.**

**"Wenn du einen Freund willst, dann zähme mich!"
"Was muss ich machen?"; sagte der kleine Prinz.
„Du musst sehr geduldig sein«, antwortete der Fuchs. „Du wirst dich zunächst mit einem kleinen Abstand zu mir in das Gras setzen. Ich werde dich aus den Augenwinkeln anschauen und du wirst schweigen. Sprache ist eine große Quelle für Missverständnisse. Aber jeden Tag setzt du dich ein wenig näher ...«**

Die Menschen haben keine Zeit mehr, um etwas kennen zu lernen. Sie kaufen sich alles fertig in den Geschäften. Da es aber keine Läden für Freunde gibt, haben die Menschen keine Freunde mehr.

**Die großen Leute verstehen nie etwas von selbst.
Für die Kinder ist es zu mühsam, ihnen immer wieder alles erklären zu müssen.**

Du bist ewig für das verantwortlich, was du dir vertraut gemacht hast. Du bist für deine Rose verantwortlich.

Wenn du in der Nacht den Himmel betrachtest, weil ich auf einem von ihnen wohne, dann wird es für dich so sein, als ob alle Sterne lachten, weil ich auf einem von ihnen lache.

**„Wo sind die Menschen?“, fragte der kleine Prinz das Schweigen. „Es ist einsam in der Wüste ...“
„Es ist auch bei den Menschen einsam“, sagte die Schlange.**

Die Leute bei dir züchten fünftausend Rosen in einem Garten ... und dennoch finden sie nicht, was sie suchen.

ENGLISCH

Zitate aus "Der Kleine Prinz"

**And now here is my secret,
a very simple secret:
It is only with the heart that one
can see rightly;
what is essential is invisible
to the eye.**

**"If you want a friend, tame me..."
"What must I do, to tame you?" asked the little
prince.
"You must be very patient," replied the fox.
"First you will sit down at a little distance from
me, like that, in the grass. I shall look at you out
of the corner of my eye, and you will say
nothing.
Words are the source of misunderstandings.
But you will sit a little closer to me, every day..."**

**Men have no more time to
understand anything. They buy
things all ready-made at the shops.
But there is no shop anywhere
where one can buy friendship, and
so men have no friends any more.**

**Grown-ups never understand
anything by themselves,
and it is tiresome for children
to be always and forever
explaining things to them.**

**You become responsible, forever,
for what you have tamed. You are
responsible for your rose...**

**In one of the stars I shall be living.
In one of them I shall be laughing.
And so it will be as if all the stars
were laughing, when you look at the
sky at night... you, only you, will
have stars that can laugh.**

**"Where are the men?" the little
prince asked.
"It is a little lonely in the desert..."
"It is also lonely among men,"
the snake said.**

**"The men where you live,"
said the little prince,
"raise five thousand roses in the
same garden and they do not find
in it what they are looking for."**

POLNISCH

cytatów z książki "Mały Książę"

**A oto mój sekret.
Jest bardzo prosty:
dobrze widzi się tylko sercem.
Najważniejsze jest niewidoczne
dla oczu...**

**"Jeśli chcesz mieć przyjaciela, oswój mnie!"
"A jak to się robi?" spytał Mały Książę.
"Trzeba być bardzo cierpliwym. Na początku
siedzisz w pewnej odległości ode mnie, ot
tak, na trawie. Będę spoglądać na ciebie
kątem oka, a ty nic nie powiesz. Mowa jest
źródłem nieporozumień. Lecz każdego dnia
będziesz mógł siadać trochę bliżej..."**

**Ludzie mają zbyt mało czasu, aby
cokolwiek poznać.
Kupują w sklepach rzeczy gotowe.
A ponieważ nie ma magazynów z
przyjaciółmi, więc ludzie nie mają
przyjaciół.**

**Dorośli nigdy nie potrafią sami
zrozumieć.
A dzieci bardzo męczą konieczność
stałego objaśniania.**

**Na zawsze ponosisz
odpowiedzialność za to,
co oswoiłeś.**

**Kiedy będziesz patrzył nocą w niebo,
będzie ci się wydawało, że wszystkie
gwiazdy śmieją się do ciebie,
ponieważ ja będę uśmiechał się na
jednej z nich.**

**"Na pustyni jest się trochę
samotnym."
"Równie samotnym jest się
wśród ludzi."**

**Ludzie z Twojej planety hodują pięć
tysięcy róż w jednym ogrodzie ...
i nie znajdują w nich tego,
czego szukają ...
A tymczasem to, czego szukają,
może być ukryte w jednej róży.**

PORTUGUESISCH

citações de "O Pequeno Príncipe"

**Eis o meu segredo:
é muito simples, só se vê bem
com o coração, o essencial
é invisível aos olhos.**

**"Se tu queres um amigo, cativa-me!"
"Que é preciso fazer?" Perguntou o pequeno
príncipe.
"É preciso ser paciente" – respondeu a
raposa. "Tu te sentarás primeiro um pouco
longe de mim, assim, na relva. Eu te olharei
com o canto do olho e tu não dirás nada. A
linguagem é uma fonte de mal-entendidos.
Mas, cada, te sentarás mais perto..."**

**Os homens não têm mais tempo
de conhecer coisa alguma.
Compram tudo já pronto nas lojas.
Mas como não existem lojas de
amigos, os homens não têm mais
amigos.**

**Os adultos não entendem nada
sozinhos, e é cansativo, para as
crianças, ficar sempre explicando
as coisas para eles.**

**Tu te tornas eternamente
responsável por aquilo que cativas.**

**Quando olhares o céu à noite eu
estarei habitante uma delas, e de lá
estarei rindo; então será, para ti,
como se todas as estrelas rissem!
Dessa forma, tu, e somente tu, terás
estrelas que sabem rir.**

**Num mundo que se faz deserto,
temos sede de encontrar um amigo.**

**A gente corre o risco de chorar
um pouco quando se deixa
cativar.**

RUMÄNISCH

citete din „Micul Prinț“

**Iată secretul meu.
Este foarte simplu:
nu vezi bine decât cu inima.
Ceea ce este important nu se
arată ochilor.**

**“Dacă vrei un prieten, domesticește-mă.
“Ce trebuie făcut?” spuse micul prinț.
“Trebuie să fii foarte răbdător, răspuns
vulpea. Te vei așeza mai întâi ceva mai
departe de mine, cam așa, în iarbă. Te voi
privi cu coada ochiului și tu nu vei zice nimic.
Vorbirea e izvor de neînțelegeri.
Dar în fiecare zi te vei putea așeza ceva mai
aproape...”**

**Nu cunoaștem decât ceea ce
îmblânzim. Iar oamenii nu mai au
timp să cunoască nimic. Cumpără
lucruri de - a gata de la vânzătorii.
Cum însă nu există vânzătorii de
prietenii, oamenii nu mai au prietenii.**

**Oamenii mari nu pricep niciodată
nimic și este obositor pentru copiii
să le dea întruna explicații.**

**Ești răspunzător de tot ceea ce ți-ai
apropiat, de tot ceea ce ai
domesticit.
Ești răspunzător de trandafirul tău...**

**Adevărul nu-l vedem decât cu
sufletul.
Esențialul scăpă privirii.**

**Limpede nu vezi decât cu inima.
Miezul lucrurilor nu poate fi văzut
cu ochii.**

**Oamenii de pe planeta ta,
zise micul prinț, cresc cinci mii de
trandafiri într-o singură grădină...
și tot nu găsesc ceea ce caută...**

Card Set III: Ideas for Improvising Short Scenes

I

Family Photo Shooting

- photographer, parents, child

Parents want a professional family photo. The child doesn't want to take part in this "no sense".

Landing on an unknown planet

- astronauts, aliens

Some astronauts are landing on an unknown planet. Whom do they meet? Where? What happens?

Chaos in the supermarket

- customers, shop assistant

Someone drives a shopping card against a pyramid of cans. The shop assistant wants to sell all these cans ... and the other customers?

In the circus

- clowns, maybe audience

Imagine a funny clown scene. Choose one object and use it in your scene.

Alien on the schoolyard

- alien, students, teacher, facility manager

A green Alien stands in the schoolyard. How does the teacher, younger / older student, facility manager react? The Alien only makes sounds.

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