

OLIU, THE LITTLE WOODCUTTER

ROCAMORA TEATRE

presenta



PEDAGOGIC DOSSIER

In dreams everybody can make reality their desires.

Behold, a child is afraid that one day his parents separate. The kid really loves a tale, but in which the father goes away to work for a long time. One night, sleeping and dreaming about the story, he changes what scared him.

A story within a tale... and a tale within a story.

To show kids and adults how important it is for training and mutual relationship,
to read stories before bedtime

OLIU, THE LITTLE WOODCUTTER

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DESCRIPTION

Medium-format show for two actors, shadow effects and six top rod puppets.

For children's or family. Interior.

CREDITS

Author, direction, design and construction marionettes, scenes and props: **Carles Cañellas**

Dressmaking marionettes: **Susanna Rodríguez**

Puppeteers: **Carles Cañellas** and **Susanna Rodríguez**

BRIEF SYNOPSIS

Oliu is six years old. At night, he asks his father to tell him the story he likes the most. Before finish, Oliu is numbed and in the dream, he and his parents play the roles of the characters in the tale: *A woodcutter family, in which the father has to go away to work and his mother and three brothers have to live with what they have. In winter, the wood runs out and the mother sends the eldest son to the forest to look for more. He returns wounded. After him goes the second and he gets hurt. The small Oliu, convinces his mother and he goes there. In the forest, he helps an old man who shows him how to do to fill the woodshed without effort... Oliu does it and he comes home with all the wood. And at that moment returns his father, which is what most wanted Oliu.*

Just in time, because it is breakfast time and going to school.

ARGUMENT OBJECTIVE

There are two plot objectives in the show:

(I) About the child who likes the tale, and (II) the expounded in the own tale.

I.- Above all, we want to emphasize the importance of storytelling from parents to children, because it is known that stimulates the imagination and creativity, fosters love for reading and therefore promotes understanding reading and the acquisition of language skills, strengthens the powers of observation, attention, concentration and logical thinking, develop their love of learning, helps establish a constant relationship between the child and the world around him, thus helping them in their socialization and to mature as people. And what is even more important: strengthens the emotional bond between parents and children, being an exceptional opportunity for dialogue and communication.

II.- Separately three brothers encounter a person who asks them for help. Each of them responds differently, given his personality and his concept of solidarity. This invites the audience to reflect on share what we have, although in principle may seem so little. Because a little for those who have nothing, is a lot.

THE PUPPETS AND THE SYMBOLIC PLAY

The puppeteers, with great skill and much practice, they achieves to give the puppets movements and gestures that make them very expressive, so that children "forget" that they are objects and what prevails is their symbolic value, opening in so many educational opportunities.

Through the symbolic representation it can work issues very close to the children, so the puppets sessions are excellent opportunities to act out and resolve internal conflicts of their own age and thus, help children grow.

OBJECTIVES AND CONTENT OF THE DOSSIER

The purpose of this show is to provide a funny theatrical experience, educational and of quality for pupils and teachers due to its complexity and the necessary skills, but of great beauty and interest.

CONTENTS

CONCEPTUAL

- Theater.
- The Puppet Theater.
- The storytelling.
- Separation of parents.
- The value of dreams.
- Life in the forest.
- Assistance to those in need.

PROCEDURAL

- Understand and work the proposed activities prior to the performance.
- Assistance to the presentation of the show "Oliu, The Little Woodcutter".
- Observation of what happens on stage.
- Understanding of the situations and the argument of the parts.
- Recognition of the characters.
- Memorization of acts.
- Share the emotions experienced during the execution of the show.
- Resolution of the proposed activities for after the show.

ATTITUDINAL

- Respect for the actors and the companions during the performance.
- Attention and concentration for the understanding of the text and the expressions played.
- Reflection on behavior, goals and interests of the different characters. (For example: Oliu is afraid that their parents are separated and therefore they stop to love him. The woodcutter is out of work and he goes far away to work, while the rest of the family must survive with what they have. An old man asks for help to the three brothers and everyone responds differently).
- Empathy with the characters of a rural world, to understand their problems and his way of life (For example: pending of weather -sun, rain, cold, wind, etc.-, and the seasons -spring, summer, autumn, winter-, to do jobs that corresponds at the right time).
- To incentive the ability to express the experimented emotions (happiness, sadness, etc.).
- To promote peaceful and cooperative coexistence (Help me, I help you)
- Sense of criticism (what they think about the show).
- Sense of humor (What have laughed? Why?).

BEFORE YOU WATCH THE SHOW

Comment the synopsis of the show, that they may better understand the meaning of what you will see, omitting details, not to spoil surprises on the day of a performance.

We propose some questions that may be useful to introduce them in various themes:

- What is the title of the work that we will see?
- Why do you think is this title for?
- What is a woodcutter?
- Where, or close to where lives a woodcutter?
- How earns a living a woodcutter?
- What things to eat are in the forest?
- In the past, what jobs had made in the woods?

It would be nice that you speak about theater, puppets and marionettes with your pupils.

We suggest that you speak of:

- What are the top rod puppets?

Those who they move from above using wires and a rod that comes from the head.

- What are the shadows?

Cut-out figures animated through a screen lit from behind.

- What are the most popular types of puppets?

Basic technical modalities in Puppet Theater:

- Those who move from below and generally introducing a hand into the puppet:



- Those are conducted from behind:



- Those who are animated from above by rods, strings or wires:



- And those who are animated by projecting its shadow, silhouette or transparency on a screen:



(Photos of the exhibition l'EXPOSICIÓ DELS TITELLAIRES CATALANS, which promotes and Commissioner Carles Cañellas)

- How is a puppet-theatre?

On Puppet Theater -according to different techniques-, are used a small theaters, where to move the puppets. Some of them hide the puppeteers and others do not. In this case, the theatre allows seeing also the puppeteers operating the puppets and the different scenic props. It has a frontal lower than the rest and tilted for easy view in the pit of the theater, and is the space where they move mainly the puppets. Behind there is a larger space, with doors from which the puppets do their entrances and exits to the frontal space. Here is where the actors have all material ready for use.

AFTER TO SEE THE SHOW

Try to make a list of all the characters that appeared in the show and comment with them the evolution and meaning in the show.

In order of appearance:

OLIU: Is the child who through a tale and his dreams introduces us to the story, in which he plays the title role. He is concerned that his parents will separate someday. He is very generous and helps the old man of the forest sharing the little that he takes. Oliu, as Oliver and Oliveri, are old Catalan names, practically unused in Catalonia, is like Oliver in English, Oliverio in Spanish, Olivier in French, Oliviero in Italian, etc., always referring to the olive tree.

FATHER: He is the father of Oliu. He is who tells the story making to dream Oliu and within which he becomes a woodcutter who migrated to work and earn a living.

MOTHER: She is the mother of Oliu, who in his dream is the mother woodcutter and, while the father is not there, she must survive and keep the family with they have.

BOIX: He is the older brother of the story and the dream. He does not really want to work and less to suffer cold. He is the first to go to the woods and does so with reluctance. He does not pay any attention when the old man of the forest asks him for help, not willing to share anything with anyone. He is hurt with the ax because he uses it badly. His name means *Boxwood* that is a tree or shrub, very present in Catalan mountains.

SAÜC: He is the middle brother of the story and the dream. He wants to make things right, to prove that it does better than his older brother. He is the second to go to the woods and does it happy and determined. When the old man asks for help, he, although is sorry, apologizes because says does not have enough for both. He is injured with the ax because it is old and is dismantled. His name means *Elder*, also very present in Catalan mountains.

THE OLD MAN OF THE FOREST: An elderly man who lives alone in the woods, as a hermit, but with magical qualities. He symbolizes solidarity, cooperation and gives the reward that involves the fact of helping others. He is also the power of the experience. Older people often know a lot more of what we imagine.

Try to make a list of issues that have been addressed and comment their conclusions.

TALES BEFORE BEDTIME: At home their parents tell them stories sometime? When they do or have done? What is his feeling when they do? If they do not read tales to him, will ask them to do so from now?

SEPARATION OF PARENTS: At times and for many reasons, the couples can be separated. Some child is afraid that if this happens, it be because of him, or if happens, they stops to love him. Say some of the many reasons why parents may be separated, even if only temporarily.

RELATIONSHIP BETWEEN BROTHERS: Brothers and sisters are always different among themselves. Everyone is as is. Sometimes they help each other, and sometimes they like to compete to play "*Let's see who comes first*", "*Catch me if you can*" etc. Other times they like to provoke: "*You don't know to do anything*", "*I'll do better than you*", etc.

SHARE: Even though at one point we may seem that we are poorly, that we do not have almost anything, there is always someone who is worse off than us. Help him sharing with that person part of what we have is important. Imagine for a moment that the roles are reversed and are you who have to ask for help. What would we like that did the people who we ask for help us?

**WE HOPE YOU LIKE THE SHOW AND IN THIS DOSSIER YOU CAN
FIND IDEAS FOR TO COULD DEEPEN MORE IN ALL THAT OFFERING.**

Thank you for notify if you find grammatical errors or spelling in the text.

08/2013