

THE NEW CLOTHES

ROCAMORA

PRESENTA



Adaptació lliure del conte d'Andersen
"EL VESTIT NOU DE L'EMPERADOR"

PEDAGOGIC DOSSIER

THE NEW CLOTHES

Index - summary

PRESENTATION

Description.....	page 2
Credits	2
Synopsis	2
Argument Objective	2

CONTENDS

THE PUPPETS AND THE SYMBOLIC PLAY	3
OBJECTIVES AND CONTENTS OF THE DOSSIER	3
CONCEPTUAL	3
PROCEDURAL	3
ATTITUDINAL	3

WORK PROPOSALS

BEFORE YOU WATCH THE SHOW	4
AFTER TO SEE THE SHOW	6

DESCRIPTION

Medium-format show for two actors, masks and sixteen puppets of various techniques, the main: the marionettes.

For children or families and all audiences. Interior or exterior.

CREDITS

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

Actors - Puppeteers
Genís of Matafaluga **Carles Cañellas**
Griselda of Margalló **Susanna Rodríguez**

BRIEF SYNOPSIS

Genís of Matafaluga and **Griselda of Margalló**, minstrels, comedians and puppeteers of the Middle Ages, tell the story of two good Catalans weavers and tailors forced to emigrate, and after a long journey, ended up making a costume "very special" for a presumptuous Emperor from a distant lands. A clothing that, according to them, can only see the good people and smartest, because it becomes invisible to the eyes of the silly and evil people.

ARGUMENT OBJECTIVE

Besides own morality of Andersen's tale, which says that *we should not believe that something is true, only because others believe it, if we are seeing that is false*, we added various issues related to labor and migration -or immigration, depending on the own perspective-. Therefore, the protagonists are here two local weavers and tailors, who are forced to seek work abroad, pushed by the suffered misery. Then, amid laughter, we intend to do a little reflection on:

- **EMIGRATION:** we want the viewer ponder on why someone has to leave his home, abandoning family, property and territory to go running a lot of vicissitudes in places that are strange, and where they do not even know if it will be well received.

- **WAR AND PEACE:** because, as evidenced in the show is the war that takes these artisans to misery and hunger and thus forces them to migrate.

- **LABOR EXPLOITATION:** arrived in this country far, weavers, hoping to earn a living, they fall into the hands of the Prime Minister, which keeps them locked up in the palace, working in harsh conditions, almost without stopping and without getting anything in change, except threats and false promises.

- **FAIR TRADE:** the Prime Minister, which is also responsible for providing the wardrobe Emperor, it is becoming rich at the expense of the weavers, because he pockets whatever it pays. The Emperor did not think on who makes the clothes, but in to be presumptuous and he wouldn't say no when the Prime Minister he proposed to take advantage of the weavers.

Finally, and thanks to his ingenuity they are saved, but the message remains clear that often the unequal conditions between people -as a metaphor of the North-South inequalities- and encourage the abuse of the powerful over the neediest.

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, with an unusual technique, due to its complexity and the necessary skills, but of great beauty and interest.

CONTENTS

CONCEPTUAL

- Theater.
- The Puppet Theater.
- The Marionettes.
- The storytelling.
- Life in the Middle Ages.
- The minstrels
- Assistance to the needy.
- Abuse of a dominant position.
- Fair Trade.

PROCEDURAL

- Understand and work the proposed activities prior to the performance.
- Assistance to the presentation of the show "The New Clothes".
- 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: Josep is afraid that discovered the trick. Jordi is not afraid of anything. Butler wants more and more money at the expense of anyone. Emperor only thinks to dress new clothes every day)
- Empathy with the weavers and artisans, to understand their problems and the earn a living (For example: alert on market days, the quality of their work, to be able to sell, etc.).
- 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?).

WORK PROPOSALS

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?
- How earn a living a weaver?

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

We suggest that you speak of:

- What are the marionettes?

Articulated puppets, animated from above using a control and strings.

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 most popular types of puppets?

Basic technical modalities in Puppet Theater:

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

GLOVE



MAROTTE



MUPPET and ROD



- Those are conducted from behind:

TABLE



BUNRAKU



INTERIOR



and EXTERIOR DIRECT



etc.

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

TOP ROD



and MARIONETTE



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

SHADOW



(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 actor's puppeteers that operate the puppets and various scenic props, are moving on stage and mounts the divers scenes in a mobile carts, so that when changing their position, creating different spaces and perspectives, depending on each scene.

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:

GENIS DE MATAFALUGA and GRISELDA OF MARGALLO: two jesters of the Middle Ages, and storytelling with their puppets.

JOSEP: Is one of the weavers.

JORDI: It's the other weaver and is also tailor. He is the one who suggests going to sell in other markets and fairs, even if far of the house.

LADY MILLER: She is the oldest woman of the Mill's House and she vends the mule and the old cart.

OLD MAN: He says to the weavers that an emperor from distant lands can to buys their everything.

GUARD: A knight armed guarding at the palace of the emperor.

FANFARE: These are the four musicians that accompany each parade of the emperor.

BUTLER and PRIME MINISTER: Is the responsible for the execution of all the wishes of the emperor.

EMPEROR: A presumptuous man who only thinks to spend all the money on clothes.

GIRL AND BOY'S BALCONY: They are the firsts to see and say that the emperor is naked.

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

- **EMIGRATION:** Why someone has to leave his home, abandoning family, properties and territory to go running a lot of vicissitudes in places that is strange, and where he does not even know if it will be welcome.

- **WAR AND PEACE:** The war that takes these artisans and the other people to misery and hunger and thus forces them to migrate.

- **LABOR EXPLOITATION:** Many times, immigrants and workers from the poorest areas of the world, falls into the hands of unscrupulous people, which keeps them locked in for length day's work, working in hard conditions, almost non-stop and getting in change no more than a miserable salary.

- **FAIR TRADE:** The relationship between the buyer and who generates the product, in most cases, is non-existent. Is always one or a lot of intermediary's who benefits from the work of the others. Thus, we need to know where, who and how much won making that we are buying. If we do like the emperor, not thinking about who weaves his clothes, but only to strut and we do not understand that when we pay cheaper, maybe we taking advantage of the misery in that works who has produced and so we help to enrich and strengthen even more the chain of the labor exploitation.

**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.

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