



Victorian
Opera



The Princess and the Pea

Education Resource



Education
and Training



Presented in Partnership with Arts Centre Melbourne
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The Princess and the Pea

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DIE PRINZESSIN AUF DER ERBSE (THE PRINCESS AND THE PEA)



Design by Candice MacAllister

OVERVIEW

This resource contains two parts.

Part one includes background information for teachers to assist them in preparing their students to attend the opera.

Part two is a series of activities that can both assist students to prepare for the opera and/or to be worked on afterwards.

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PREPARING YOUR STUDENTS

- Familiarise your students with the version of the story of Ernst Toch's *The Princess and the Pea*, including the scene breakdown
- Introduce your students to the characters and their voice types
- Complete some of the activities in this resource, including listening and practical tasks
- Book in a preshow workshop by contacting deborahv@victorianopera.com.au.

PART ONE – BACKGROUND INFORMATION FOR TEACHERS

1. The original fairy tale - *The Princess and the Pea* by Hans Christian Andersen (1835)



Once upon a time there was a prince who wanted to marry a princess; but she would have to be a real princess. He travelled all over the world to find one, but nowhere could he get what he wanted. There were princesses enough, but it was difficult to find out whether they were real ones. There was always something about them that was not as it should be. So he came home again and was sad, for he would have liked very much to have found a real princess.

One evening a terrible storm came on; there was thunder and lightning, and the rain poured down in torrents. Suddenly a knocking was heard at the city gate, and the old king went to open it.

It was a princess standing out there in front of the gate. But what a sight the rain and the wind had made her look! The water ran down from her hair and clothes; it

ran down into the toes of her shoes and out again at the heels. And yet she said that she was a real princess.

“Well, we’ll soon find that out,” thought the old queen. But she said nothing, went into the bedroom, took all the bedding off the bedstead, and laid a pea on the bottom; then she took twenty mattresses and laid them on the pea, and then twenty eider-down beds on top of the mattresses.

On this the princess had to lie all night. In the morning she was asked how she had slept.

“Oh, very badly!” said she. “I have scarcely closed my eyes all night. Heaven only knows what was in the bed, but I was lying on something hard, so that I am black and blue all over my body. It’s horrible!”

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Now they knew that she was a real princess because she had felt the pea right through the twenty mattresses and the twenty eider-down beds. Nobody but a real princess could be as sensitive as that.

So the prince took her for his wife, for now he knew that he had a real princess; and the pea was put in the museum, where it may still be seen, if no one has stolen it.

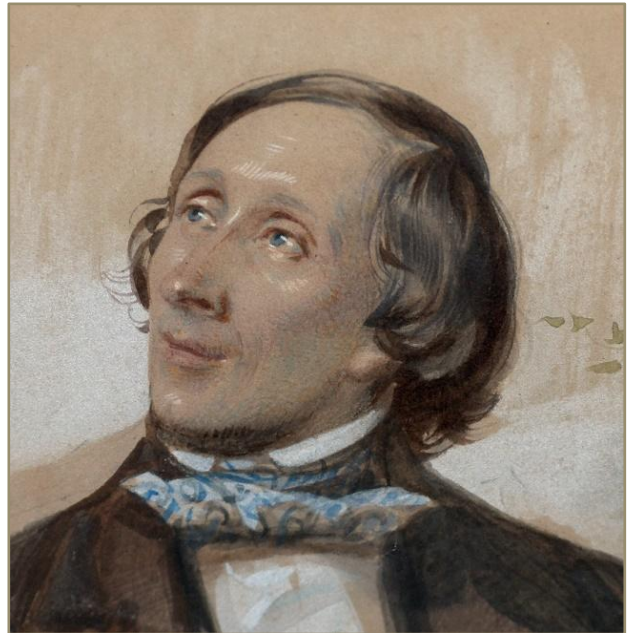
There, that is a true story.

2. Background to Hans Christian Andersen and 19th Century Denmark

Hans Christian Andersen was born in Denmark in 1805.

His father died when he was eleven and in 1819 he moved to the Danish capital city of Copenhagen looking for work in acting, dancing and singing. After seeing his work some benefactors decided to send him to boarding school. This was not a pleasant experience for him so the same benefactors instead funded a private tutor. He graduated from university where writing became his vocation.

After some critical success as a writer he received a grant from the King which allowed him to travel through Europe. He started writing fairy tales in his thirties and as a result of these stories, his success and fame spread rapidly throughout Europe and beyond.



He wrote *The Princess and the Pea* in 1835. His fairy tales contained elements of his own life within them, for example *The Match Girl* is reminiscent of his early poverty.

Although it is his fairy tales for which he is famous, he also wrote for adults, writing novels, plays, poetry, and travel books.

He died in Copenhagen in 1875.

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3. The Opera – *The Princess and the Pea*

The Princess and the Pea was written by Ernst Toch and Benno Elkan in 1927. It was the first of the four operas written by Toch.

This opera was written during a modernist Neue Musik (New Music) revolution that was taking place in Europe after the conclusion of the First World War, to which Toch was a significant contributor. He was connected to a formidable crowd of musicians, composers, conductors and writers. *The Princess and the Pea* was first performed at the Baden-Baden Festival in 1927.

This is a chamber opera, which means that it is written for a small cast and a chamber ensemble of instruments, rather than a full orchestra. It was written for six main characters plus optional additional chorus, and a chamber ensemble of only 15 players.

It has been performed around the world, and is part of the less common children's opera repertoire.

4. Victorian Opera's re-imagining of *The Princess and The Pea*

a. Why reimagine the opera?

The notion of needing to be of 'pure blood' is a challenging value by which to judge people. The concept has caused many conflicts in the history of humanity and has been explored in fiction, for example in the *Harry Potter* series.

Toch's version of the opera makes some fun of this 'pure blood' value. The director, Libby Hill, and the designer, Candice MacAllister, felt that they could play further with the messaging of the opera in a more contemporary way.

b. *The Princess and the Pea* - Design Concept by Candice MacAllister



(Design Drawings by Candice MacAllister)

Hans Christian Andersen's classic tale of a hopeless prince finding his true love and the tale of a humble pea, gets put behind the lens and on screen in this new production of Toch's opera.

We are watching the filming of a new hit TV show, *The Princess and the Pea* which stars some of Hollywood's biggest talents and is led by a team of eccentric directors and backstage crew. Within the world of the television, the opera (or TV show) unfolds and we are invited into the colourful world of a prince yearning for his one true love.

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When a beautiful princess from a far off land arrives at his door, the people of the palace question her position and lineage, and judge what they see.

When the television director yells “cut”, and the actors relax, we see that this same princess is also excluded in the real world. She’s not a famous star like the others, and she has strange habits and quirks. Despite the pressure of the other stars, the prince still sees the good in her. As the show continues, the two worlds begin to blend and we learn that fame isn’t everything; there’s nothing wrong with being different.

The world of the TV show pulls from old cartoons and repeats the symbol of the pea throughout the set and the costumes. The costumes within the TV show are loosely based in the Renaissance era, while the ‘off stage’ costumes will be contemporary but equally as colourful.



(Design Drawings by Candice MacAllister)

5. The Opera Synopsis (original version)

Prelude – Instrumental

Scene 1 – King, Chancellor, Minister

A King tells of his son's refusal to marry. He is worried that there will be no future for his kingdom without grandchildren. The Chancellor and Minister agree that even after all the women the Prince has met, near and far, none have moved him. He still hasn't met the right one.

Scene 2 – King, Queen, Minister, Chancellor

The Queen is convinced that the only 'right' woman for her son is one of pure lineage – one of true nobility will have pure blood. The King is upset by his wife's words. The Minister and Chancellor agree the biggest priority is the Prince finding a wife.

Scene 3 – King, Princess, Queen, Minister, Chancellor

There is a knock at the door of the Palace. The King answers the door.

A young woman is there, dishevelled and tired. She tells them that her stepmother has tricked her out of her inheritance and that she has left her father's castle to seek the protection of her uncle. The Queen asks if she is of important background. The Princess is insulted by all the questions and that the Queen doesn't immediately recognise her status. She says that she is of Royal blood, and that a Prince would be good enough for her, but she is weary and needs to rest. The King believes the Princess and takes charge of looking after her.

Scene 4 – Prince, Chancellor, Minister, Queen

The Prince is completely bewitched by this unknown woman. The Queen, Chancellor and Minister observe the Prince's reaction to the Princess, recognising how taken he is by her.

Scene 5 – Queen, Minister, Chancellor

The Queen wants to save her son a disappointment and wants to make sure that the woman who has captured her son's desire is of royal blood. The Minister and Chancellor agree but recognise that this won't be easy.

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Scene 6 – Queen, Nurse, Minister, Chancellor

The nurse doubts the Princess, so the Chancellor suggests they test her. They all suggest ideas, cooking her an inferior meal to test her taste, giving her inferior clothes and jewels to see if she can tell the difference. However, the nurse explains that humans are able to lie with their face, and the only way to test a liar is to see them from behind. She suggests that the only way to test the Princess's true status is to see how sensitive her skin really is. She suggests putting a pea in the bed, to which the others instantly agree. 'A tiny pea shall be the test of nobility.'

And so they prepare the bed.

Scene 7 - Instrumental

Scene 8 – Queen, Nurse, Minister, Chancellor

The bed is made to the satisfaction of the Queen, but they must choose a pea. They find different peas that are all not quite right, too fat, too hard, too soft, too flat and too rough. Eventually they find the one that is just right and it is placed right in the middle under all of the mattresses.

Scene 9 - Instrumental

Scene 10 – Princess

The Princess enters the bed chamber. She thinks the room is pretty and the bed looks lovely. She tells of how tired she is and how much she looks forward to sleep to surround her and dreams to take her to magical gardens. But she cannot sleep. No matter that she is as tired as a horse, something in the bed is pressing on her back, causing her to toss and turn. She cannot find what is hurting her. She thinks the bed is only good enough for servants and she calls out to the palace to come to her.

Scene 11 – Everybody

The entire palace is woken up and disturbed by the Princess's cries. The Queen, King, Prince, Minister and Chancellor all wonder what happened; is it wild dreams; is it the bed? The nurse asks the Princess. The Princess tells of her terrible night; that her back is completely bruised. She tells them that she can't stay in the palace another hour; her noble blood is too pure to put up with this.

The Prince is humiliated by what the Princess has had to endure. The Queen is pleased that the Princess has passed the test and asks forgiveness for what they did to her. The court is happy that finally they have a suitable wife for the Prince and happiness now fills their halls. The Princess is a Queen's daughter; the pea has proven it.

'Is anyone going to ask me?' the Princess asks, but declares that her opinion is clearly irrelevant and she is fine with the whole situation.

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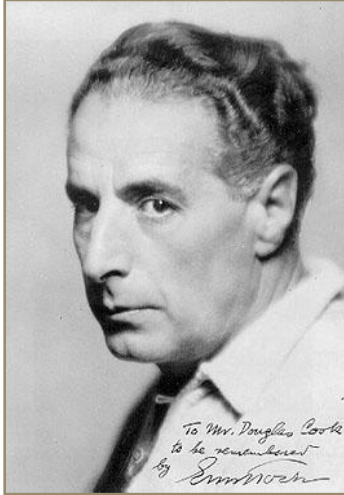


Costume Designs by Candice MacAllister

6. The Princess and the Pea - The Characters and Voices

Original Characters	New characters	Voice type
The King (Der König)	King	Bass (Lowest Male voice)
The Queen (Die Königin)	Queen	Soprano (Highest female voice)
The Prince (Der Prinz)	Prince	Tenor (High male voice)
The Chancellor (Der Kanzler)	Chancellor/Cameraman	Baritone (Middle range male voice)
The Minister (Der Minister)	Minister/TV Director	Tenor
The Nurse (Die Amme)	Nurse/TV Host	Mezzo-Soprano (Middle range female voice)
The unknown Princess (Eine fremde Prinzessin)	Princess/Olivia	Soprano (Highest female voice)

7. Background to Composer, Ernst Toch and Librettist, Benno Elkan



A signed photograph of
Ernst Toch

Ernst Toch was born in Vienna in 1887. He studied philosophy, medicine and music in Vienna, Heidelberg and Frankfurt. He worked as a pianist, composer and teacher for most of his life. After Hitler took power in 1933, Toch went into exile, living in both Paris and London, but he eventually ended up in California, USA.

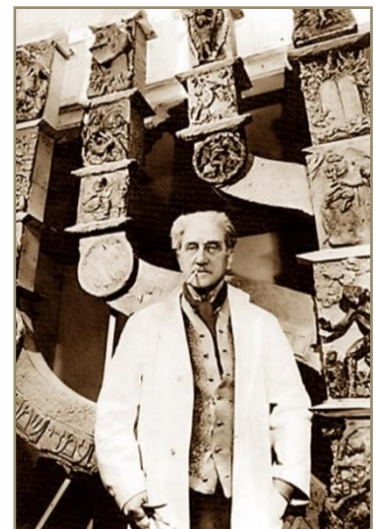
Throughout the 1920s and early 1930s, he was a celebrated composer in Germany. His orchestral works were performed by some of the leading conductors of the time, and works such as his 1927 chamber opera, *The Princess and the Pea*, placed him in the top ranks of emerging "modernist" composers.

Toch wrote symphonies, a range of other music for orchestra and solo instruments including concertos, chamber music and a considerable amount for piano. He wrote music for voice; choral works, solos, duets, as well as four operas. He received a Pulitzer Prize in 1956 for his Third Symphony.

Toch also composed music for films in London and Hollywood. These included *Heidi* which starred Shirley Temple, *The Cat and Canary* starring Bob Hope, *Dr. Cyclops* and *Ladies in Retirement*, which earned him his second Academy Award nomination.

Toch taught music and philosophy at the University of Southern California. He died in Santa Monica, California in 1964.

Benno Elkan was born in Germany in 1877. He was a painter who taught himself the craft of sculpting, the work for which he is now best known. He lived with his wife in various cities in Europe, working as a sculptor, writer and illustrator. He moved to London in 1933 and his children emigrated to the USA. Elkan received the Order of the British Empire in 1957. He died in 1960, three months after his wife.



Benno Elkan in front of his giant
Menorah sculpture in Jerusalem

8. *The Princess and the Pea* – in conversation with Richard Mills, Artistic Director of Victorian Opera

This opera deals with the fantastic. It is a fantastical tale that is not to be taken too seriously. The composer and the librettist are like two wise uncles relating a story with wisdom, a great deal of understanding of the world and who implicitly recognise the silliness of the story. They have written this opera knowing that on the surface it is a simple fairy tale but have included themes that are in many ways more serious. They send up officialdom, highlighting the sycophantic nature and silliness of the court officials. The minister replies to the King's expression of his woes, *'It is a scandal! We need a good woman who can bear children'*.

If you look at this opera through the prism of when it was written, it could be said to possibly be sending up Nazi Germany in the way it ridicules the notion of pure blood, the Queen states *'true nobility, this is only to be found in the blood...only such exquisite blood is good enough for my Prince.'* . And the Nurse *'should she be as fine as she behaves so must the unconscious skin feel sensitively that the lowly born would not perceive.'*

After all the silly testing of the Princess they finish the story with the Princess asking *'And me, isn't anyone going to ask me. Indeed it's fine with me, but also irrelevant.'* Even the Princess recognises the silliness of the situation. *'The Pea has proven it.'*

The music begins with ostinato – repeated patterns. There are themes that are loosely touched on but not developed. The music doesn't deal with characters, it doesn't include motifs that belong to characters and are repeated throughout the work, but rather it responds to situations. The music is great music for story-telling. It is easy to see in this work why Toch became a successful writer of music for film. He writes music that underscores and amplifies the story, highlighting the emotions, feelings and tensions embedded in the scenes. The music has its own life as a commentary on the action.

9. What is a Prince or Princess?

A Prince or Princess is the son or daughter of the King or Queen, or grandson or granddaughter of the King or Queen of a country. They can also be the ruling monarch of a small country.

The idea of royalty began many hundreds of years ago. Powerful landowners who owned vast amounts of land were crowned king. This could have happened through military strength or political manipulation or both. These landowners would need to appoint 'vassals' who would manage the land they were given and were obligated to their king. The vassals would be given a title and rules of succession were created along lines similar to inheritance. This system lasted many hundreds of years.

However in the 17th – 19th centuries Republicanism (the idea of a country ruling itself by a government elected by the people rather than being ruled by the King or Queen) started to diminish royal power. This change happened in countries across Europe and beyond by both peaceful and violent means.

Today there are only a few countries in the world with 'royal families'. In Europe they are Belgium, Denmark, Lichtenstein, Luxembourg, Monaco, Netherlands, Norway, Spain, Sweden and the United Kingdom. There are also royal families in Asia and the Oceania – Bhutan, Brunei, Cambodia, Japan, Malaysia, Samoa, Thailand and Tonga. In the Middle East and Africa – Bahrain, Jordan, Kuwait,

Lesotho, Morocco, Oman, Qatar, Saudi Arabia and Swaziland. Of these only two (Oman and Saudi Arabia) are absolute rather than constitutional or parliamentary monarchies.

In the 18th and 19th Centuries the royal families of Europe usually arranged marriages for the purposes of political empire building or dynasty creating, with the bride and groom of equal royal rank. Marrying a commoner (people who were not born of royal parents) was rare, especially for a Prince or Princess.

In the 20th Century members of European royal families started to marry outside of other royal families, love playing a key part in their choice and they were allowed to marry commoners.

10. The fairy tale as metaphor

Fairy tales are often regarded as containing or being metaphors, typically using symbolism to represent significant life issues. On the surface, the story of *The Princess and the Pea* could be simply described as the story of a Prince wanting to find a Princess. However, as with all good fairy tales, there are further possible interpretations.

The Princess and the Pea could also be described as the story of a 19th Century Prince; a young man who struggles to find a partner for life, someone who understands him, is like him and one who will be able to share his future. He travels the world to find 'the one' but returns home alone, preferring to continue looking rather than settle for someone who isn't right.

This tale has also been explored as a tale that highlights the importance of speaking out. The Prince is prepared to say he won't take just any wife, even with the pressure of his family and the court on him to do so. The Princess is sometimes perceived as rude and ungrateful for criticising the bed she is given, but if she hadn't spoken up she would not have had the chance to marry the Prince and live 'happily ever after'.

There is even research that suggests that the poor princess might have been suffering from fibromyalgia syndrome – a hypersensitivity of the skin and deeper tissue. The Royal family don't seem to mind her sensitivity, rather they are thrilled by it. Fairy Tales sometimes have morals or what were considered to be 'life lessons'. Here are some that could be discussed with and/or challenged by your students;

- The idea of princesses as delicate or sensitive
- Don't judge a book by its cover
- The smallest of things can make a difference
- You will find what you are looking for closest to home

11. Background to opera and opera singing

This information will also covered in the incursion if you choose to have one.

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What is opera?

Opera is an art form that has been around since about 1600. The countries in which opera was first developed are Italy, France, Germany and England. Therefore the four main languages of opera are Italian, French, German and English. Other countries have become significant in the opera world since, including Russia and the USA.

Today there are many styles of opera performance, but simply, an opera is a play that is sung, often with the accompaniment of an orchestra. It usually includes theatrical elements like sets, costumes, props, makeup and lights.

What are the common voices and voice types in opera?

There are seven types of voices in opera. These are defined by the range of notes they can sing (how high and how low) and their vocal quality. There are three female opera voices, although most operas only have soprano and mezzo soprano roles. There are four male voices although the countertenor voice is usually only used in Baroque operas.

- Soprano, the highest sounding female voice
- Mezzo-Soprano, the lower sounding female voice
- Contralto, the lowest sounding female voice, but not common in opera
- Countertenor, the highest sounding male voice
- Tenor, a high sounding male voice
- Baritone, the middle sounding male voice
- Bass, the lowest sounding male voice

There are further categories of voice defining the kind of voice quality and the type of music they can sing. You wouldn't want the voice of a King (majestic and strong) to sound like the servant or the witch to sound like a princess, so the composer will often choose voice types to highlight the different characters.

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A few of these are:

- **Coloratura** – a very high range with the ability to sing complicated parts with agility
- **Dramatic** – a heavy sounding, powerful voice
- **Lyric** – an average sized voice with the ability to sing long beautiful phrases
- **Heldentenor** – this is often seen as the heroic tenor, a very big role that requires a powerful sound

Here are some examples of what these voices sound like.

- Classical Female Voices - <https://www.youtube.com/watch?v=AIPFAww8X-U>
- Classical Male Voices - <https://www.youtube.com/watch?v=gRL7shs23Wc>

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PART TWO - ACTIVITIES FOR STUDENTS

The following activities are pitched at various ages and skill levels. They can be complete activities in themselves or included as part of a unit that the school/teacher devises to support the excursion to *The Princess and the Pea*. They may be done before or after seeing the production.

They correspond to the new Victorian Curriculum as per the table below.

ACTIVITIES	1	2	3	4	5	6	7	8	9	10	11	12	13
LEARNING AREAS													
The Arts - Music													
The Arts - Drama													
The Arts – Visual Arts, VCD													
English													
Languages (German)													
The Humanities													

CAPABILITIES													
Critical and Creative Thinking													
Ethical													
Intercultural													
Social and personal													

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Solutions

Further Resources and References

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Activity 1 – The instruments of the orchestra in *The Princess and the Pea*

The instruments you will hear in *The Princess and the Pea* are;

- Woodwind - Two flutes, one oboe, one clarinet, one bassoon



- Brass - one horn, one trombone, one bass tuba



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- Percussion – large drum, middle drum, small drum, tambourine, triangle and glockenspiel



- Strings – violin, viola, cello, double bass



Listen to this excerpt – The Prelude to the opera – <https://www.youtube.com/watch?v=MrULKABLQpg>

1. Which instruments can you hear?
2. Which sections of the orchestra do the instruments you hear come from, Strings, Woodwind, Brass or Percussion?
3. Where have you heard these sounds/instruments before?

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Activity 2 - The elements of music

Below are three key elements of music. (Others include rhythm, form and structure, timbre and texture)

PITCH	Pitch describes if a sound is high or low. Music uses high sounds, low sounds and sounds that are in the middle. Most pieces use a mixture of pitches, some use a smaller pitch range as suits the music's needs.	High / Medium / Low
TEMPO	Tempo describes music's pace or speed, whether it is fast or slow or in between. Music can be a consistent tempo or change throughout.	Fast/ Moderate/ Slow
DYNAMICS	Dynamics describes how the music changes in volume, whether the music is loud or soft or in between. Music can change volume from loud to soft or soft to loud or any variation in between.	Loud / Moderately Loud/ Soft

Listen to the following two excerpts from *The Princess and the Pea*. Use the elements of **pitch**, **tempo** and **dynamics** to describe the music.

Scene 7 – <https://www.youtube.com/watch?v=MrULKABLQpg>

Scene 9 - <https://www.youtube.com/watch?v=FfBdVKWIACM>

Activity 3 – The voices of opera

Singers sing at different pitches, depending on their range (see page 13 – What are the common voices and voice types in opera?). The composers choose different voices because they feel that will suit the characters best.

King – bass – Scene 1 - <https://www.youtube.com/watch?v=MkGzcR2MfkM>

Princess – soprano (and the King) – Scene 3 - <https://www.youtube.com/watch?v=pysU8tx8k5c>

Prince – tenor – Scene 4 - <https://www.youtube.com/watch?v=1r1pNWsmQC4>

Nurse – mezzo soprano – Scene 6 - <https://www.youtube.com/watch?v=IEd3YIc7WZM>

1. Which singers are high, medium or low? See if you can recognise the vocal range you hear, soprano, mezzo soprano, tenor or bass.
2. Why do you think Ernst Toch might have chosen the different voices to play these characters?

Activity 4 – Three creative writing activities

1. Write your own fairy tale/story/play based on the elements of the story of *The Princess and the Pea*. Can you write your story so that it is in today's time?
 - What is your hero/heroine looking for?
 - What is the adversity (difficulty) they have to face?
 - How are they helped and who by?
 - Will it have a happy ending, or not?
2. It is thought that in each country with a royal family there is only a single crown that is passed down from one king/queen to the next. However, this isn't usually the case. Many reigning Monarchs have a special crown made just for them. Usually they are made especially to commemorate a special event, like a coronation or a wedding.

They can weigh a lot, because of the metal and jewels used in them. Some monarchs have a lighter weight crown made especially.

Write a short story about getting a crown and what you want it to look like.

- Why do you need this crown?
 - What should it look like?
 - What will it be made of?
 - Who will make it?
3. Opera libretti (the words of the opera) often sound and feel like poetry. They might repeat lines or words, have a refrain (chorus), sometimes they rhyme or use language that is not common.
 - Talk to your teacher about different ways to write poems and the structures you could use.
 - Write a poem that is about what the Prince or Princess might be feeling in the opera.
 - Get up and read your poem to the class. Try and get a musical feel to how you read it. For example
 - After looking for a long time, the Prince is all alone and desperately wants to find someone to love
 - The Princess is alone in a stranger's home and finds herself in an unusual bed that causes her to have an awful night's sleep.

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Activity 5 – Drama activity

Victorian Opera have reinterpreted the opera. In our version, the opera is being filmed for a television show *The Princess and the Pea*. The German opera is set in the past, as per the original opera, but the filming is set in today's world. The world of the original opera is the television show being filmed, and the actors in the show parallel the tensions of the opera in real life, 'off set'. The message "*Don't judge a book by its cover*" is clearly demonstrated both on and off set in this re-imaged version.

1. Create another television episode that shows this or another moral message from a fairy tale. You could use one of the following, or any other you prefer.
 - Sleeping Beauty
 - Cinderella
 - Hansel and Gretel
 - Little Red Riding Hood
 - Snow White
 - Rapunzel
 - The Three Little Pigs
2. What is the moral message you could show in your play? Here are some examples:
 - Princesses are / aren't delicate and sensitive
 - The smallest of things can make a difference
 - You will find what you are looking for closest to home
 - Adults can't be trusted
 - Hard work and perseverance pay off in the end
 - Never talk to strangers
 - Selfish desire is dangerous
3. What characters will you need to tell your story?
4. What props will you need to show it's a television set?
5. You can double up on characters like Victorian Opera did in their version of *The Princess and the Pea*, with one performer playing more than one character. Can you do this for your play?

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Activity 6 – Design a crown for the unknown princess. Make the crown and create scenes to act out using the crown.



The Imperial State Crown of England

Crowns for Kings and Queens were usually made of metal and decorated with jewels. They are often quite heavy. The Imperial State Crown includes 2,868 diamonds, 269 pearls, 17 sapphires, 11 emeralds and 5 rubies. It weighs 1.06kg. It was made for the coronation of Queen Elizabeth's father, King George VI, and was remodelled for Queen Elizabeth's coronation in 1952.

- Design a crown for the wedding of the Princess to the Prince.
 - You might like to think about the materials you use (plastic, wood, metal and so forth), the decorations you might want (jewels, stones, other decorations) and the amount of materials you will need.
- Draw your idea/design.
 - Make a version of your crown.
 - In small groups create the scenes in which you will wear the crown, and act them out.

See the link in further resources for crown ideas

The Princess and the Pea

Education Resource



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Activity 7 – Naming words (nouns) in German or English



Colour in this picture of the Princess or draw your own version of the Princess on a bed.

Write the words (German or English) on the correct lines on the picture; the **crown/die Krone**, the **princess/die Prinzessin**, the **foot/der Fuß**, the **mattress/die Matratze**, the **blanket/die Decke**, the **pea/die Erbse**, the **mouse/die Maus**

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Activity 8 – Word Search – English

The Princess and the Pea

M A T T R E S S C S X X P R X B Q P
P R I N C E S S J C T S D F A O U R
N Z W R I J D F F K K R N X S M E O
U P L A Y E R S G U I I A B D Q E O
R S E N S I T I V E D N R N L G N F
S P S L E E P O L R A D G O G U P D
E R A P X K W D H O R O W G R E Q T
P I G B Q H P A N M I N I S T E R Q
L N E P C H A N C E L L O R I N E P
Z C U R O Y A L T Y E A V C W M P E
M E O L O V E W C D I J H V M O I A
M O S E A R C H I N G F A T H E R C

Find the following words in the puzzle.
Words are hidden → ↓ and ↘ .

CHANCELLOR
LAYERS
KING
PRINCE
LOVE
MATTRESS

MINISTER
FATHER
PEA
NURSE
PRINCESS
PROOF
QUEEN

ROYALTY
SEARCHING
SENSITIVE
SLEEP
STRANGER

The Princess and the Pea

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Activity 9 – Word Search – German

Don't forget to add in the umlauts after you have found the words **König** and **Königin**

Die Prinzessin auf der Erbse

H	P	A	Q	J	I	O	E	D	Q	F	J	R	Q	Y	P	Z	N
S	P	P	Q	G	A	E	P	M	V	B	K	D	Q	N	R	M	P
P	J	R	F	J	R	V	R	K	P	B	M	R	I	U	I	A	S
U	Y	I	K	B	H	O	E	B	O	F	H	A	O	Y	N	T	Y
F	G	N	G	O	D	P	L	O	S	N	I	G	U	N	Z	R	A
A	R	C	K	A	N	Z	L	E	R	E	I	N	D	S	E	A	V
S	M	E	R	C	D	I	U	T	S	Q	G	G	D	G	S	Z	A
F	J	M	M	B	U	C	N	E	X	R	E	I	V	L	S	T	T
U	S	D	E	D	C	C	G	G	S	C	H	L	A	F	I	E	E
F	D	E	C	K	E	J	E	X	I	B	H	V	A	Y	N	C	R
T	L	L	T	X	L	P	N	C	X	N	R	J	V	X	A	Y	H
Y	L	I	E	B	E	H	O	U	N	A	M	W	U	O	G	C	N

Find the following words in the puzzle.
Words are hidden → ↓ and ↘ .

AMME	KONIG	PRELLUNGEN
DECKE	KONIGIN	PRINCE
EMPFINDLICH	KRONE	PRINZESSIN
ERBSE	LIEBE	SCHLAF
FREMDE	MATRAZTE	VATER
KANZLER	MAUS	

The worksheets were created by Super Teacher Worksheets word search generator

<https://www.superteacherworksheets.com/generator-word-search.html>

The Princess and the Pea

Education Resource



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Activity 10 - Vocabulary

Write the English translation for the following German words in *The Princess and the Pea*.

GERMAN	ENGLISH
DER BEWEIS	
DER TRAUM	
KLEIN	
DER THRON	
HUBSCH	
DIE ERBSE	
DER VATER	
DIE MATRATZE	
SCHLAF	
DER FREMDE	
DIE LIEBE	
DER KÖNIG	
DIE KÖNIGIN	
DER PRINZ	
DER KANZLER	
DIE AMME	
DIE DECKE	

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Activity 11 – Translating from German into English (Advanced Language)

What do the following lines sung in the opera mean? Research the meanings. Could these phrases be used in a version of *The Princess and the Pea* today?

	CHARACTER	GERMAN	ENGLISH
1	The Minister states	<i>Ne Affenschande ist's!</i>	
2	The Princess declares	<i>Was habt Ihr den für blinde Augen, strumpfe Nerven?</i>	
3	The Prince asks	<i>Was war das? Wer sie auch sei, ich will sie haben!</i>	
4	The Queen states	<i>Habt ihr so was schön gesehen?</i>	
5	The Minister states	<i>Das wird nicht leicht sein.</i>	
6	The nurse announces	<i>Der Mensch ist ein Gefäß der Lüge.</i>	
7	The Queen agrees	<i>Welch ein Einfall! Eine Erbse!</i>	
8	The Princess says	<i>Recht schön gerichtet ist das Bett, ich bin zufrieden</i>	
9	The Princess pleads	<i>Träume, Träume, bring sie mir gütiger Freund.</i>	
10	The Queen states	<i>Es liebe die Prinzessin, ihr Hinten sei gepriesen! Daß sie ein Königs tóchterlein, die Erbse hats bewiesen!</i>	

The solutions to Activities 8 – 11 are from page 30 in the resource.

Activity 12 – Countries with Royal Families

1. Here is a list of countries in the world with royal families.

In Europe they are Belgium, Denmark, Lichtenstein, Luxembourg, Monaco, Netherlands, Norway, Spain, Sweden and the United Kingdom. There are also royal families in Asia and Oceania – Bhutan, Brunei, Cambodia, Japan, Malaysia, Samoa, Thailand and Tonga. In the Middle East and Africa – Bahrain, Jordan, Kuwait, Lesotho, Morocco, Oman, Qatar, Saudi Arabia and Swaziland.

- On a map of the world, look up where these countries are.
- Choose one of these countries and research their Royal family
 - Who is head of the family?
 - How many important family members are there?
 - Where do they live?
 - How long has this family been the royal family of their country?

2. Here is a list of some countries that used to have a royal family; France, Italy – Parma, Modena, Tuscany, the Two Sicilies, Germany, Greece, Portugal, Russia, Tahiti, Hawaii, China, Iran, Egypt and Brazil.

- Research these countries
 - When did these countries stop being a monarchy?
 - How did they stop being a monarchy?
 - Who was the final reigning monarch?

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Activity 13 – Responding to the opera

With your teacher or in small groups discuss the following questions. You may have other questions to add to the list that you think are relevant to your experience.

1. What did you like about the opera?
2. What did you dislike?
3. What did you think about the sets, props and costumes?
4. How did you feel about it being in German?
5. What did you think of the singers' portrayal of their characters?
6. How did you relate to the story?
7. Would you have done something differently? Why?
8. What were you expecting?
9. Did it live up to your expectations? How?

Discuss your reactions with your fellow students and/or teacher.

If you wish to take this further, write a review for your school newsletter or to send to Victorian Opera. Before you write a review, think about your audience and why you are writing it.

Look up reviews of *The Princess and the Pea* online, or other shows you have seen, to help you get started.

Your review should include;

- A brief plot synopsis (summary)
- Who sang what role
- A series of paragraphs comparing and contrasting the things you did and didn't like.
- A closing paragraph

Write a draft, then swap with other students to comment and edit. Make sure you use correct punctuation and grammar.

The Princess and the Pea

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SOLUTIONS

The solution to the Word Search (English)

The Princess and the Pea

M A T T R E S S . S Q P
P R I N C E S S . . T U R
N K . R E O
U . L A Y E R S . . I . A E O
R S E N S I T I V E . N . N . . N F
S P S L E E P G . G . . .
E R E . .
. I M I N I S T E R .
. N . . C H A N C E L L O R . . . P
. C . R O Y A L T Y E
. E . L O V E A
. . S E A R C H I N G F A T H E R .

Word directions and start points are formatted: (Direction, X, Y)

(E,)	MINISTER (E,3,7)	ROYALTY (S,18,5)
CHANCELLOR (E,1,3)	FATHER (S,10,1)	SEARCHING (S,13,3)
LAYERS (S,12,3)	PEA (E,12,12)	SENSITIVE (E,3,11)
KING (E,11,1)	NURSE (E,4,10)	SLEEP (E,3,2)
PRINCE (S,17,6)	PRINCESS (S,16,1)	STRANGER (S,14,2)
LOVE (S,15,6)	PROOF (E,6,9)	
MATTRESS (E,3,8)	QUEEN (E,4,6)	

The Princess and the Pea

Education Resource



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The solution to the Word Search (German)

Die Prinzessin auf der Erbse

```
. . . . . E . . . . . P . .
. . P . . . E P M . . K . . . R M .
. . R . . . . R K P . M R . . I A .
. . I K . . . E B O F . A O . N T .
F . N . O . . L . S N I . U N Z R .
A R C K A N Z L E R E I N . S E A V
. M E . . . I U . . . . G D . S Z A
. . M M . . . N . . . . . L S T T
. . . E D . . G G S C H L A F I E E
. D E C K E . E . I . . . . . N C R
. . . . . N . . N . . . . . H
. L I E B E . . . . . . . . . .
```

Word directions and start points are formatted: (Direction, X, Y)

AMME (SE,1,6)	KONIG (SE,9,3)	PRELLUNGEN (S,8,2)
DECKE (E,2,10)	KONINGIN (SE,4,4)	PRINCE (S,3,2)
EMPFINDLICH (SE,8,1)	KRONE (SE,12,2)	PRINZESSIN (S,16,1)
ERBSE (SE,7,2)	LIEBE (E,2,12)	SCHLAF (E,10,9)
FREMDE (SE,1,5)	MATRAZTE (S,17,2)	VATER (S,18,6)
KANZLER (E,4,6)	MAUS (SE,12,3)	

The Princess and the Pea

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Solution to German extension activities – Activity 11

GERMAN	ENGLISH	GERMAN	ENGLISH
DER BEWEIS	Proof	DIE FREMDE	The foreigner
DER TRAUM	Dream	DIE LIEBE	Love
KLEIN	Small	DER KÖNIG	King
DER THRON	Throne	DIE KÖNIGIN	Queen
HUBSCH	Pretty	DER PRINZ	Prince
DIE ERBSE	Pea	DER KANZLER	The chancellor
DER VATER	Father	DIE AMME	Nurse
DIE MATRATZE	Mattress	DIE DECKE	Blanket
SCHLAF	Sleep		

The Princess and the Pea

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Solution to German extension activities - Activity 12

	CHARACTER	GERMAN	ENGLISH
1	The Minister states	<i>Ne Affenschande ist's!</i>	It's a scandal!
2	The Princess declares	<i>Was habt Ihr den fur blinde Augen, strumpfe Nerven?</i>	What blind eyes, what dull nerves do you possess?
3	The Prince asks	<i>Was war das? Wer sie auch sei, ich will sie haben!</i>	What was that? Whoever she may be, I want to have her!
4	The Queen states	<i>Habt ihr so was schön gesehen?</i>	Have you ever seen such a thing?
5	The Minister states	<i>Das wird nicht leicht sein.</i>	That will not be easy.
6	The nurse announces	<i>Der Mensch ist ein Gefäß der Lüge.</i>	The human is a vessel of lies.
7	The Queen agrees	<i>Welch ein Einfall! Eine Erbse!</i>	What an idea! A pea!
8	The Princess says	<i>Recht schön gerichtet ist das Bett, ich bin zufrieden</i>	This bed is beautifully made up, I am satisfied.
9	The Princess pleads	<i>Träume, Träume, bring sie mir gütiger Freund.</i>	Dreams, dreams, bring them to me good friend.
10	The Queen states	<i>Es liebe die Prinzessin, ihr Hinten sei gepriesen! Daß sie ein Königs töchterlein, die Erbse hats bewiesen!</i>	Long live the Princess, her back be praised that she is the Queen's daughter. The pea has proven it.

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